

breadth. The success he had in performing this delicate work must be attributed partly to the fact that he was an artist of great ability, with a perfect knowledge of colour, and partly to the extreme patience ... that he brought to his work. (19)

Mitzman also tells briefly the story of other printers who used the Baxter process and versions thereof, and he further provides brief histories of the two Baxter societies, both of which came to rather bad ends. This portion of the volume of course is concerned with Baxter's reputation and the history of collecting his works, not with Baxter's prints themselves, and the author capably presents the sad events. Part of the problems faced both by contemporary collectors and the Baxter societies was that as soon as his works became popular many poor imitations, forgeries, and work of licensees were passed off as productions of the Master. Mitzman, who tells us where to find the major collections of Baxter's work, valuably explains the nature of such forgeries and imitations, and he also provides the collector with the means to spot such works.

George P. Landow

Kathryn Moore Heleniak. William Mulready. Yale University Press, 1980. 287 pp. \$55.00.

Apart from the monograph by J. G. Stephens, this is the first major study of this extraordinary artist to appear, and it is a joy to read: well constructed, incisive and written with great finesse. In addition to providing a close examination of Mulready's art, and a catalogue raisonné, Mrs. Heleniak resolutely attacks the tangled -- and still largely impenetrable -- web of the artist's personal life. As expected, the natural focus here is formed by Mulready's disastrous marriage, his unsatisfactory progeny and his ambiguous relationship with the young John Linnell; a relationship which an estranged Mrs. Mulready did her best to stigmatize as homosexual (see her famous letter to William, p. 9ff.) Mulready's pictorial oeuvre, though relatively small, shows considerable variety and -- with rare lapses -- artistic excellence of a high order. While in his genre paintings he may have made occasional concessions to the prevailing taste, he successfully avoided both the mawkish and saccharine. His figure studies show a rare degree of skill and a formal elegance that is closer to Ingres than to Leighton or Poynter; his landscapes are superb on a small scale and not unworthy of his Dutch predecessors. Even more remarkable is Mulready's large corpus of sketches in chalk