

The Pre-Raphaelite Era 1848-1914, ed. Rowland and Betty Elzea. Delaware Art Museum, 1976. 233 pp. \$15.00

This handsome catalogue covers an exhibition which was mounted in celebration of America's Bicentennial. The paintings, drawings, applied designs and objets d'art are drawn from a great variety of collections, among which the Samuel and Mary Bancroft collection at Wilmington plays an important part. The curator has divided his catalogue into several portions, which clearly establish PR filiations, along both generation and subject matter lines. The antecedents as well as the sequelae of the central PR effort emerge very clearly from the illustrations and the compilers' shrewd commentary.

Especially notable is the inclusion of certain artists -- chiefly French or Belgian -- whose work may be situated on the borderline between Pre-Raphaelitism and Art Nouveau. Among these figures (largely neglected today) Wilfred Gabriel De Glehn, Georges Clairin, Lucien Lévy-Dhurmer and Carlos Schwabe deserve particular mention.

F. G.

American Drawings in the Art Museum at Princeton University, ed. Barbara T. Ross. 130 plates. Princeton University Press, 1976. \$16.00

American draughtsmanship pursued a rather eclectic course, down to the beginning of the 20th century. During the Colonial period and the early post-revolutionary decades the models followed were in the main neo-classical French, while from ca. 1820 forward Britain's topographical draughtsmen were beginning to make their influence felt. Around 1840 a further tributary appeared: the great watercolorists of England were now being assimilated and to some extent copied by our native artists in that medium. It is important to keep these influences in mind, notwithstanding the early independence of American art in point of subject matter: technical experimentation or innovation is met with quite rarely, whether in the field of portraiture, genre painting, still life or landscape. This fact is illustrated and at least partially explained by the great mobility of late 18th and early 19th century artists practising in America. Many of them plied freely between Britain and America or France and America; others were born in England, where they received their early training, and then decided to settle in the United States; still others were German-trained and brought yet another set of pictorial preconceptions to the exercise