

of their craft.

The Princeton catalogue mirrors the great variety of American draughtsmanship with much skill and discretion. The examples range from Benjamin West to Lilian Westcott Hale. All types of subject matter are exploited, in different degrees: for example, fantasy subjects and allegory are rather thinly sown; still lifes are quite rare. Landscape drawings, on the other hand, abound, both as sketches or preparatory studies and as finished drawings with autonomous status. Figure drawings do not seriously come into their own until about 1850, after which date they begin to appear with fair frequency.

To the reader of this journal, three of the artists represented are of especial interest: John LaFarge, Homer Dodge Martin and Charles Herbert Moore. During his student days in Europe, LaFarge absorbed Ruskin's precepts rather fully and many of his works executed during the late sixties and early seventies show a distinct kinship not only with Albert Moore and Leighton but also with Ford Madox Brown and Holman Hunt, both in respect of ordonnance and of color theory. LaFarge's affinity to Ford Madox Brown becomes even more pronounced when his work in fresco is considered, though there is no warrant for pointing to any direct influence by the older on the younger artist.

Charles Herbert Moore's friendship with -- and dependence on -- Ruskin has received full examination. His landscape drawings owe a great deal to Ruskin's precepts and practice; they vary greatly in quality but at their best are very fine indeed. Homer Dodge Martin, superior to Moore as an artist, underwent more various influences: traces of Whistler and the Barbizon School are most readily apparent; these are skilfully blended with the British topographical tradition, and from some of Martin's late atmospheric wash drawings and water-colors a direct line may be drawn to Inchbold and to Ruskin's handling of the medium during the last two decades of his life.

F. G.

Corliss Lamont. Remembering John Masefield. 119 pp. Fairleigh Dickinson University Press, 1971. \$6.00

This is a book worth reading. It is well indexed, and with one exception ("Mayne Reid," p. 65) adequately footnoted. The author presents a rather spare and touching view of the Poet Laureate. This is accomplished by a worthwhile introduction by the poet's daughter Judith ("His special favourite was the risen Christ fresco in the Church of