

# THE BURLINGTON MAGAZINE



## Works on paper

Florentine illuminated manuscripts in Cambridge

Drawings by Saraceni and Reni | Printmaking in Bologna

Rare prints by Gustave Caillebotte | David Jones's 'Trystan ac Essyllt'

Palladio | Guercino drawings | Vouet | Bernini | Canova | Artists in exile

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near the Spanish Steps to absorb architecture of all ages, chiefly through copying it. In 1761 James established himself there with a vast coterie of guides, artists and servants. Both brothers were also indefatigable collectors of drawings, prints and fragments of antique sculpture. This profusely illustrated book has brief introductions to each section and captions for each work.

J. T. M.

*Renaissance et maniérisme aux Pays-Bas. Dessins du musée des Beaux-Arts de Budapest.* By Teréz Gerszi. 164 pp. incl. 80 col. ills. (Musée du Louvre Editions, Paris, 2008), €29. ISBN 978-2-35031-206-4.

This book accompanied the latest in a series of exhibitions at the Musée du Louvre of drawings from foreign collections, this time some seventy sixteenth-century Dutch and Flemish drawings from the renowned collection in Budapest (closed 12th January). Although some of the works are well travelled (a show of master drawings from Budapest toured North America in 1985, while important drawings by Jacob Savery featured in 1986–87 in the landmark exhibition *The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century* in Washington and New York), the book throws into relief the extraordinary riches of the Budapest collection. Well-known sheets rub shoulders with less well-known delights, occasionally previously unpublished (e.g. no. 13: *Abraham and the three angels*, by Crispin van den Broeck; acquired in 2001 at Christie's, London).

*Rembrandt Etchings from the Frits Lugt Collection.* By Erik Hinterding. 2 vols.; vol. I (text): 680 pp. incl. 21 b. & w. ills.; vol. II (plates): 344 pp. incl. 301 col. + 84 b. & w. ills. (Thoth Publishers, Bussum, and Fondation Custodia, Paris, 2008), €95. ISBN 978-90-6868-417-9.

This is a catalogue raisonné, in the truest sense of the word, of all the etchings by Rembrandt in the Lugt collection, Paris. There can be no doubt that no one is better placed to do the job than Erik Hinterding, whose pioneering study of 2006 of watermarks in Rembrandt's prints – reviewed in this Magazine, 148 (2006), pp. 635–36 – has done so much for our understanding of the artist's working methods and our ability to identify and date the printing of different editions. He has taken his unique expertise to the task of cataloguing the prints, which are illustrated in beautiful colour plates in a separate volume. The collection includes such rarities as one of six known copies of Menasseh Ben Israel's *Piedro gloriosa o de la estatua de Nebuchadnezzar* (Amsterdam 1655) that contain four book illustrations by Rembrandt (B.36; in the first reprint they were replaced with crude copies) and an uncut folio sheet with both *A peasant calling out: 'tis vinnich kout'* and *A peasant replying: 'dats niet'*. It also includes the copperplate for the portrait etching of *Lieven Willemsz van Coppenol*, writing master, which was bought when most of Rembrandt's copperplates came up for sale in 1993 because, even though the plate was cut down in the eighteenth century, an impression of this cut-down state in the collection was the very first Rembrandt print Frits Lugt bought (when he was fifteen years old). These slip-cased volumes, as always produced to the very high standard set by the Fondation Custodia for its publications, is essential for all students and lovers of Rembrandt the 'experimental etcher'.

*Goya. 'Les Caprices' & Chapman, Morimura, Pondick, Schütte.* By Yves Nonnefoy et al. 224 pp. incl. 189 col. + 4 b. & w. ills. (Palais de Beaux-Arts, Lille, and Somogy Editions d'Art, Paris, 2008), €29. ISBN 978-2-7572-0186-2.

Accompanying a show of Goya's *Caprichos* in the summer of last year at the Palais des Beaux-Arts, Lille, this book juxtaposes all eighty aquatint prints with Jake and Dinos Chapman's engraved and coloured take on the series, while introductory essays include Yasumasa Morimura's photographic and Rona Pondick's and Thomas Schütte's sculptural interpretations of Goya's imagery.

B. C.

*Watercolours by Winslow Homer: The Colour of Light.* By Martha Tedeschi. 228 pp. incl. 141 col. + 11 b. & w. ills. (Yale University Press, New Haven and London, 2008), £35. ISBN 978-0-300-11945-9.

This beautifully illustrated catalogue was published in conjunction with an exhibition of Winslow Homer's watercolours organised by the Art Institute of Chicago (16th February to 11th May 2008). The catalogue offers a chronological investigation into Homer's watercolour production throughout his life as well as in-depth analysis of his technique and use of materials. The catalogue also provides a brief history of the collecting of Homer's watercolours in Chicago.

A. B.

*Cyril Power Linocuts: A Complete Catalogue.* By Philip Vann. 112 pp. incl. 82 col. + 20 b. & w. ills. (Lund Humphries, London, 2008), £25 (PB). ISBN 978-1-84822-018-8.

This elegant publication collects and fully catalogues the linocuts of Cyril Power (1872–1951) whose distinctive semi-abstract prints made a strong contribution to the Grosvenor School of Modern Art, led by Claude Flight between the two World Wars. Accomplished and striking as they are, the linocuts were hardly avant-garde in international terms but they nevertheless capture something of the progressive energy of the period – from new dance rhythms to motor-racing, forms of transport (especially the London Underground as in *The escalator*, c.1929) and mechanised fairground rides. In attempts at more universal themes, less tied to observation, such as *Revolution* and *The vortex*, Power becomes portentous. This useful publication illustrates all forty-six of Power's linocuts as well as studies, early works and posters. In his introduction the dealer Gordon Samuel recounts something of the rediscovery of Power's work and Philip Vann's main text gives a portrait of Power, his affair with his fellow Grosvenor printmaker Sybil Andrews, and a full account of Power's methods of working.

R. S.

*Mexico and Modern Printmaking: A Revolution in the Graphic Arts, 1920 to 1950.* Edited by John Ittmann, with contributions by Innis Howe Shoemaker, James M. Wechsler and Lyle W. Williams. 289 pp. incl. 91 col. + 186 b. & w. ills. (Yale University Press, New Haven and London, in association with the Philadelphia Museum of Art and the McNay Art Museum, San Antonio, 2006), \$65. ISBN 978-0-30012-004-2.

The first half of the twentieth century, after the Mexican Revolution, was a pivotal point in Mexican art. Prints and posters were used to propagate political, social and artistic ideas by Mexican and foreign artists. They were shown in an exhibition which ran from October 2006 until January 2008 in the Philadelphia Museum of Art, the Frist Center for the Visual Arts, Nashville, the Phoenix Art Museum and the McNay Art Museum in San Antonio. It brought together 125 works by fifty artists to show the effect that these post-revolutionary posters had on printmaking. The catalogue provides an examination of the featured prints and their contribution to, and influence on, other contemporary artists. The essays explore the cultural exchange between Mexico and countries further afield, examining the work of artists such as Jose Clemente Orozco and Jesús Escobedo, two Mexicans who travelled abroad, and George Biddle and Leon Underwood, who moved to Mexico. The Taller de Gráfica Popular, the celebrated print workshop founded in Mexico City in 1937, to which many of the artists in the exhibition were affiliated, is also discussed, as well as the Weyhe Gallery in New York, which published many prints by these artists during the 1920s and 1930s. Together, the prints and essays give a comprehensive account of the history of Mexico's graphic arts movement.

MARTA FINALDI

*Mapping Paradise. A History of Heaven on Earth.* By Alessandro Scafi. 398 pp. incl. 21 col. + 183 b. & w. ills. (British Library, London, 2006), £35. ISBN 978-0-71234-877-5.

This book provides a fascinating overview of the varying opinions concerning the nature and location of the Garden of Eden – beginning with the earliest written descriptions of the Biblical *gan-be Eden* and *paradeisos* (Genesis 2:8–15) and extending to contemporary collages by the Swiss duo Hendrikje Kühne and Beat Klein (2002). As the focus of this study is mainly the Hebreo-Christian idea of paradise, Scafi analyses the differing views of nearly fifty theologians, from Philo Judaeus to John Calvin, while making a few short, but necessary, detours through the classical works of Aristotle, Ptolemy and Macrobius, and touching upon related arguments offered by a number of European poets, scientists and explorers. Daunting as this voyage may sound, Scafi has managed to confect an accessible and charming digest that leaves the reader with a fairly justified sense of having fully explored the topic.

In 'mapping paradise', what had originally begun as a purely theological inquiry became complicated once cartographers began to extend their reach into what had been *terra incognita*. In a vain hope to stay one step ahead of the surveyors, theologians were repeatedly forced to relocate Eden to some new place that no one had ever seen: from the Far East, to the summit of an unreachable mountain situated just beneath the sphere of the moon, the equatorial horn of Africa, an inaccessible island on the far side of an unnavigable sea or the Mesopotamian desert.

As delightful as this tale might be, combining two kinds of histories – theological and cartographic – is slightly problematic. The theoretical and theological arguments concerning the existence and location of paradise are both complex and subtle. The way in which each author comes to terms with this issue represents a unique moment during nearly two thousand years of dynamic tension in the Church's changing views on how to reconcile scriptural authority with empirical evidence.

A map, however, is a relatively simple, illustrative tool. It may depict the topology of an allegorical vision, but a good map, by definition, must be unambiguous. As such, maps are primarily reliant on established visual models and, therefore, tend to be formally conservative and pictorially repetitive. From an art-historical perspective, the recurring question is: what is the exact iconographic or, even, iconological relationship between these particular texts and maps? When one closely analyses the material Scafi has brought together, it appears that the bond between text and image is explicit only in those cases where a map is used specifically to illustrate a given text, or when text has been inserted to elucidate the details of a map – such as in the half dozen copies of Beatus of Liébana's apocalyptic *mappae mundi*, Cosmas Indicopleustes's rectangular maps of the Christian world or Fra Mauro's magnificent world map of c.1450 (Biblioteca Marciana, Venice). In the majority of the examples, though, the similarities tend to be incidental, inconsistent or frustratingly generic.

Scafi is often successful in using the image of the Garden of Eden as a device to show how maps 'are always a reflection of the culture in which they are produced' (p.28). However, in the same way that a reflection does not always reproduce a wholly faithful image, one should take care when trying to read a map as a cultural artefact. For example, whereas some fifteenth-century cartographers were eager to show their appreciation of new map-making techniques by adding 'modern' loxodromes to their *mappae mundi*, no contemporary sea captain would have been lulled into believing that any such map had the 'geometrical accuracy of a navigational chart' (p.208) unless the rhumb lines actually bore some meaningful connection to the way in which the coastlines were depicted.

KRISTEN LIPPINCOTT