facilement à un état de turbulence sociale. Lipton est portée à discriminer parmi les modernes sur cette base formelle : il y aurait ceux qui s’accommodent de l’aliénation (Monet et Renoir) et ceux qui la dénoncent en la pointant (Manet, Caillebotte, Degas). Une attention à d’autres aspects plastiques, celui de la présence de la touche et du pigment comme trace de travail, par exemple, aurait peut-être donné une vision un peu moins dichotomisée de l’avant-garde.

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In his foreword to the Dictionnaire de l’Estampe en France, 1830-1950 by Janine Bailly-Herzberg, Michel Melot compares the work to Henri Beraldi’s Les Graveurs du xixe Siècle “car il est le fruit non d’une compilation mécanique mais d’une recherche laborieuse qui toujours remonte au document primaire et vérifie ses sources.” Few will quarrel with this statement. Bailly-Herzberg’s concise dictionary cogently summarizes 12 decades of intense and varied printmaking activity in France by drawing both on primary documents and on the considerable amount of research that has been devoted to this period over the past three decades. The result is a significant and timely contribution to the literature on nineteenth- and twentieth-century printmaking in France.

The period between 1830 and 1950 was, Bailly-Herzberg notes, a particularly rich one in the history of printmaking. The Dictionnaire opens with 1830 because in this year “éclate le romantisme ou l’eau-forte et la lithographie originales de peintre font reculer ... la gravure de reproduction, fief des burinistes,” and concludes with 1950 for two reasons:

Nous n’avons pas voulu faire l’injustice à toute une génération de graveurs — ceux qui ont commencé leur carrière et ceux qui ont atteint leur maturité après 1945 — de les passer sous silence. Nous avons donc étudié les quelques années qui ont suivi la guerre. D’autre part nous avons jugé préférable de ne pas dépasser cette date afin d’avoir un regard plus serein que seul un certain recul rend possible (p. 10).

Nearly 600 printmakers are listed in the Dictionnaire de l’Estampe, beginning with Louise Adélema and concluding with Anders Zorn. The alphabetic format, also used by Beraldi, was chosen for ease of consultation assuming that scholars, collectors, and print dealers consult it with regard to a particular artist rather than to a specific time period. The entries rely on information provided by the sources listed in the bibliographies and, for the most part, do not provide new information. Each entry lists the artist’s dates, preferred print media, an estimate of his or her total output and an overview of his or her career, noting schooling, influences, and contacts with other artists. A brief discussion of the artist’s thematic and subjective concerns follows, including references to specific works, with a brief bibliography concluding each entry. When possible, a reproduction of one work by the artist appears on the same page as the entry; the majority of these have not been published before.

Artists such as Gericault, Goya, and Bonington are excluded because they worked prior to 1830, and so are those printmakers who worked primarily as illustrators. Consequently, Daumier and Doré receive scant notice (despite the author’s description of Daumier as “le maître incomparable de la lithographie” (p. 87), while Herman Armour Webster, the substantially less famous American etcher of nostalgic, picturesque landscapes, is accorded a lengthier and more detailed entry.

Indeed, among the most useful aspects of this book are the entries on those forgotten or ignored printmakers and artists from around the world who worked in France during this period. Entries on people like Charles-Joseph Trévise, who for so long was eclipsed by Daumier, and who produced prints for both La Caricature and Le Charivari, help to give dimension to this period. Similarly, articles on such artists as Donald Shaw MacLaughlan (the etcher from Charlottetown who was celebrated in the early 1900s as the most talented of Whistler’s followers, but who died alone and in poverty in Morocco in 1938) and Caroline and Frank Armington (whose once considerable following has now shrunk to a small group of fans in Canada) will undoubtedly stimulate interest in their achievements. However, it is unfortunate that Caroline Armington, a talented printmaker in her own right, should merely be referred to in the closing sentences of the entry on her husband, Frank. Indeed, she deserves a separate entry.

Bailly-Herzberg’s previous contributions to documenting the history of nineteenth-century printmaking in France are very much in evidence in the Dictionnaire de l’Estampe. Many of the members of the Société des Aquafortistes are included (a glance at the bibliographies of some of them confirms that it was Bailly-Herzberg who first brought them to attention in her much-acclaimed study L’eau-forte de peintre au dix-neuvième siècle: la société des Aquafortistes 1862-1867 (Paris, 1972)). And it will be noted that the entries on the Impressionist printmakers are more comprehensive than those on many others, reflecting Bailly-Herzberg’s work on the prints of such artists as Berthe Morisot and Camille and Lucien Pissarro.

I would like to note a few minor concerns with regard to the bibliographies that accompany each entry. They are by no means complete, nor do they necessarily reflect the latest scholarship. For example, Bailly-Herzberg states that Charles Despiau’s Nu allongé, reproduced on page 99, is “la seule planche originale connue de Despiau.” However, in Gabriel Weisberg’s exhibition catalogue Images of Women: Printmakers in France from 1830 to 1930 (Utah Museum of Fine Arts, 1978), a second lithograph, also entitled Reclining Nude is reproduced. It seems that the author is not aware of this catalogue for it is not included in either this entry or in the more general bibliography at the back. Weisberg provides another interesting detail omitted by Bailly-Herzberg. Achille Devèria was the Associate Curator of the Cabinet des Estampes at the Bibliothèque Nationale, becoming Curator of the Collection before
his death. It may seem a trifle, but in light of the close
association between Bailly-Herzberg and the Bibli-
othèque Nationale in the preparation of this book, the
exclusion seems odd.

The closing 30-odd pages of the book consist of a
series of important and extremely useful appendices.
The author has compiled lists of some of the important
print albums of the period, including their contents;
of societies and associations to which printmakers
belonged; of print merchants and dealers, with their
addresses; of books for further consultation; and of
techniques and processes used by printmakers during
this period. Much of this information, with the excep-
tion of the technical data, which is based on two exhibi-
tion catalogues, is extremely difficult to find as it is
scattered in libraries throughout France, and much of it
has not been published before. It is important to note,
however, that the listing of print albums and societies
from 1830 to 1950 is not exhaustive. Such a list would
require a second volume and is not within the scope of
the present book. Rather, the author gives the flavour
of the period and some indication of the rich resources
that are available.

At times the cross-referencing in this section could be
improved. For example, the Société des Peintres-
Graveurs Indépendants is referred to in the entries on
Lespinasse and Laboure, but not in the entry on its
third founding member, Marie Laurencin, and the
reader who hopes to discover more about the activities
of this society will be disappointed to find that it is not
listed with the other societies and associations. And it
is puzzling that the etcher Jacques Beltrand, at one time
the president of the Société des Peintres-Graveurs
Français, is referred to twice in the brief entry on this
society but not included in the dictionary proper except
for a mention that he was one of the four children of
Tony Beltrand.

This final section of the Dictionnaire de l’Estampe is
considerably more difficult to use than the first part. In
the dictionary proper, alphabetical headings and
numerous reproductions provide frequent visual vari-
ety. However, this second part is simply dense, and
particularly so in the list of printers, editors, and dealers
where name follows name for three and a half pages.
This presentation is all the more unfortunate because
the book itself is elegantly designed with both the casual
browser and the serious researcher in mind. The white
matte paper is suitable for the small black print and for
the reproductions, although the paperback cover is
unlikely to withstand the heavy use that the book can
anticipate. The choice of Felix Vallotton’s “La Paresse”
for the cover is a delightfully ironic touch: I wonder if
Janine Bailly-Herzberg chose it while reflecting on the
nine years of toil that went into the book?

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HANS HESS George Grosz. New Haven and London, Yale
University Press, 1985, 272 pp., 230 illus., $20.95.

Art historians have long surveyed the work of the Ger-
man painter and draftsman George Grosz (1893-1959) in
terms of the influences of Expressionism, Dada, and Die
Neue Sachlichkeit. They have discerned shrewd primitivism in early drawings like
Crime (1912), broad political satire in mature water-
colours like Dusk (1922), and tragic Romanticism in late
oils like Apocalyptic Landscape (1937). The late Hans
Hess’s George Grosz will satisfy any reader interested
chiefly in a restatement of such well-known information
and interpretations. This is not to say that it is uninter-
esting or repetitive, for it is a very thorough biog-
raphy. Hess bases his study on a personal understand-
ing of the German cultural atmosphere of the early
twentieth century, as well as on very specific informa-
tion made available to him by friends and relatives of
Grosz. Of course, he also exploited the Grosz archives in
Princeton and the Akademie der Künste, Berlin, which
goes to show that this presentation of the artist as a man
is at least responsible to documentary materials. In fact,
as a digest of archival sources, Hess’s study is exemplary.

The problem with the book lies in the realm of inter-
pretation. Hess’s discussion of single works is seriously
hampered because there is no attempt to engage the
works directly or even interpretively. This is quite
ironic, given that Grosz’s reputation was founded on
social satire and anarchistic revolt. Cases in point are
afforded by every instance in which violence, sex, or
crime is depicted (figs. 23-24, 26, 30, 61, 63, and so on).
Hess generalizes about the strange attraction of rape
and horror, asking if Grosz “thought of murder as a
form of art” (p. 38), which entirely sidesteps the
grotesque impact of the pictures themselves. Moreover,
when he does assess specific formal features and their
contributions to the content—which must surely be the
largest part of Grosz’s art—he settles only on woolly
generallities like “naive sophistication” (p. 74).

What is perhaps worst of all is his failure to question
Grosz’s and his own assumptions regarding the women
depicted in some of these works. The Woman-Slayer of
1918, for example, is a scene of sexual mutilation and
murder, directly influenced by Cubism and Futurism.
The author acknowledges that it is “direct and gruesome.” In the same breath, however, he notes that the
“victim [is] still in ecstasy” (p. 74). Elsewhere, images of
unequivocal sex-crimes are described as “haunting,”
painted “with loving care” (p. 72). Perhaps neither
Grosz nor Hess should be condemned for being prod-
ucts of their time, but it should at least be noted that such
presumptions—in this case, of female masochism; in
other cases, of critical objectivity, political disinterested-
ness, and the like—continually undermine the text, at
least in the mind of the contemporary critical reader.

The most glaring example of Hess’s reticence is his
failure to comment on the words of Grosz himself: “Life
has no meaning, except the satisfaction of one’s appetite
for food and women” (p. 52). The equation of the sex
drive with hunger is patently false, if only because
underindulgence in food leads to tissue deterioration,
whereas sexual abstinence does not. One must look else-

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