

The text is written in an unassuming style which does not compete with the objects on the page, and it is easy to overlook the valuable footnotes which reveal the author's wide knowledge of Vincennes-Sèvres, gained in the Wallace Collection and Royal Collections and through research in the factory's archives.

JULIA POOLE

Apprendre à peindre. Les ateliers privés à Paris 1780–1863.

Edited by France Nerlich and Alain Bonnet. 400 pp. incl. 54 col. + b. & w. ills. (Presses Universitaires François-Rabelais, Tours, 2013), €35. ISBN 978-2-86906-297-9.

The study of artistic education in France in the late eighteenth and early nineteenth centuries has been largely dominated by the Academy's state-sponsored Ecole des Beaux-Arts, in part because of its apparently overwhelming prestige and influence. The richness of the documentary resources relating to the Academy has also encouraged a concentration on its organisation and functions, its complex political arguments and the Paris Salon which it managed. In contrast, as this impressive publication argues, the role of private studios in the training of artists and the promotion of the careers and theories of established masters has been rather neglected. This is all the more surprising as it was in the private studio of an artist/teacher – many of them now obscure figures, but also great masters such as David, Gros and Delaroche – that most professional artists learnt to paint. It was there that they studied the business and practice of painting, in contrast to their time at the Ecole des Beaux-Arts, where only theoretical subjects and drawing were taught, until radical and controversial reforms were introduced in 1863.

Through nineteen essays, some general, some devoted to individual cases, this book looks at the role of private studios in the formation of young painters in Paris from the last years of the *ancien régime* through to the 1863 reforms. The studios of Girodet, Delaroche, Léon Cogniet and the landscapist Jean-Victor Bertin are among those to receive particular attention, and there is a welcome international dimension to some of the essays which include studies of the Polish students of Cogniet and the German pupils of Delaroche. One of the most interesting essays looks at the training of miniature painters in Paris, particularly in the studios of Isabey and Augustin. Two further articles stray beyond these parameters of time and geography to examine the winners at the Academy of the Grand Prix de Rome in 1863–72 and the Roman studio of Vincenzo Cammuccini. By its nature as a book of essays, it does not present a comprehensive examination of its subject. The studios of David and Ingres, for example, are not studied in the depth that their importance would have warranted, but they have been the focus of other publications, and not the least merit of this book is its refusal to concentrate its gaze solely on the great names. It is also well aware that the heads of the teaching studios, who numbered more than 250 in this period, differed widely in their practice and their principles, and that the character of artistic education and the expectations of the students were constantly evolving. There was an enormous gulf between David's belief that his pupils were his disciples, and therefore expected to receive his artistic injunctions as if they had all the gravity of religious truths, and Gleyre's reluctance to engage in any aesthetic debate, let alone Courbet's characteristically strident command to his students: 'Don't do what I do'.

Many young artists in the Paris *ateliers* came from outside France, drawn to the city by its unrivalled reputation as the place to begin an artistic education, and the origins of this volume lie in a series of studies by graduate students into the early training of German painters in Paris between 1793 and 1870. A fine example of Franco-German cooperation, this attractively produced volume is one of the most interesting and enlightening contributions to the study of French painting in the early nineteenth century to be published in recent years.

Secrets and Glory: Baron Taylor and his Voyage pittoresque en Espagne. By Alisa Luxenberg. 321 pp. incl. 78 col. ills. (Centro de Estudios Europa Hispánica, Madrid, 2013), €70. ISBN 978-84-15245-29-2.

Baron Taylor (1789–1879) is best known today, as he was in his own lifetime, for *Voyages pittoresques et romantiques dans l'ancienne France* (1820–78), a multi-volume richly illustrated study of historic architecture in regional France which perhaps did more to revive and sustain interest in the country's medieval buildings than any other publication. Taylor took the leading role in the production of this huge and splendid work, but the enormous labour that it entailed was insufficient to monopolise the life of this extraordinarily active man, who, as Alisa Luxenberg explains, was at various times an 'artist, writer, publisher, military officer, diplomat, secret agent, theatre administrator, arts administrator, philanthropist, and organiser'.

Published in three volumes, with nearly 450 pages of text and 165 illustrations, Taylor's *Voyage pittoresque en Espagne*, in many ways a junior companion to his French opus, has often been regarded as one of the principal studies of Spain produced in nineteenth-century France. But its contemporary impact was less emphatic than one might have expected – it seems that no one wrote a proper review of the work, and Luxenberg is the first to establish the dates of its publication (1826 to about 1851) – though even here there is still some uncertainty as to precisely when the final volume actually appeared in France. (An English edition of Taylor's first volume was issued in London, but again the date, although probably 1827, cannot be established with complete conviction.) Indeed, much uncertainty and mystery surrounds the life and character of Taylor himself – a man with an unusual fondness for aliases who was keen to hide his private life from the prying eyes of the world at large. Luxenberg's book is a thorough and attractively produced study of the *Voyage pittoresque en Espagne* and also contains much new biographical information on Taylor which will be valuable to anyone interested in this important figure in the cultural life of his time.

Delacroix and the Matter of Finish. By Eik Kahng, with essays by Marc Gotlieb and Michèle Hannoosh. 168 pp. incl. 130 col. ills. (Santa Barbara Museum of Art, 2013), \$35. ISBN 978-0-300-19944-4.

Prompted by the discovery in a local collection of a reduced version of Delacroix's *The last words of Marcus Aurelius* (1843–44; Musée des Beaux-Arts, Lyon), in 2013–14 the Santa Barbara Museum of Art organised a small monographic exhibition of the artist's paintings, the first to be held at a West Coast museum. This slightly over-designed publication, with illustrations which regrettably are often too dark, was the accompanying catalogue.

For many years the meticulous scholarship of the late Lee Johnson (who died in 2006) dominated Delacroix studies, but the exhibition's organising curator Eik Kahng understandably argues that the time has now come to look again at some of Johnson's attributions and at questions surrounding Delacroix's studio practice. The exhibition therefore comprised 'indubitably autograph works and paintings questioned by Johnson' together with 'works of art attributed to Delacroix that have emerged since Johnson's death', including the Santa Barbara picture. In all there were twenty-nine paintings and drawings in these categories, plus a set of Delacroix's *Hamlet* lithographs which seems to have been included largely because it is a work by the artist owned by the Santa Barbara Museum of Art.

Kahng makes some stimulating observations on *Marcus Aurelius* and on its relationship to another important painting by Delacroix, *The Sultan of Morocco and his entourage*, now in Toulouse, which was also exhibited at the Paris Salon of 1845. She also considers the various versions of the *Marcus Aurelius* in terms of what they can tell us about Delacroix's working practices, including the role of pupils (who painted

substantial parts of many of his largest works) and the extent to which those practices, and his devotion to Rubens, determined the broadness of his style, in other words his lack of 'finish'. However, with the exhibition's focus firmly on Delacroix, it is surprising that Kahng seems unaware that 'the matter of finish' was something that resounded throughout French painting during and well beyond his lifetime. Although Baudelaire is frequently quoted in the catalogue, as seems almost inevitable in any book on Delacroix – an aspect of modern scholarship which would surely have dismayed the artist himself – there is no mention of Baudelaire's famous distinction, made in his review of the 1845 Salon, between a picture that is 'finished' and one that is 'complete', nor is there any reference to the substantial modern literature on the 'sketch-finish' controversy in French art, of which perhaps the best is still Albert Boime's classic study *The Academy and French Painting in the Nineteenth Century* (1971). An examination of the response of contemporary critics to Delacroix's brushwork would also have been entirely appropriate. The opportunity to set the artist's problems with finish in the context of his time has been missed, and the fourteen titles listed in the very meagre bibliography are all monographic works on Delacroix.

There are essays on Delacroix's teaching and his preoccupation with the fate of civilisations by Marc Gotlieb and Michèle Hannoosh which are interesting in themselves, but they do not directly address the topic of Delacroix's place in nineteenth-century attitudes to finish. In short, although this book has much to offer, sadly only disappointment faces anyone hoping for a thorough analysis of the subject proclaimed by its title.

STEPHEN DUFFY

Edgar Degas: drawings and pastels. By Christopher Lloyd. 320 pp. incl. 212 col. pls. + 26 b. & w. ills. (Thames & Hudson, London, 2014), £24.95. ISBN 978-0-500-09381-8.

That Edgar Degas was one of the outstanding (and outstandingly prolific) draughtsmen of the nineteenth century is hardly a controversial statement. How surprising, then, that in the vast literature on the artist there are relatively few studies that focus exclusively on his drawings. As Christopher Lloyd asserts in the introduction to this handsome, well-researched and accessible survey: 'The sheer volume and variety of the works on paper by Degas, in addition to the emphasis he placed on the act of drawing itself, enables his life and the evolution of his style to be told through an examination of his drawings and pastels alone'. Covering Degas's career in its entirety, from his student days and his three-year sojourn in Italy (the importance of which is given its proper due) to 1912, when failing eyesight finally forced him to cease working, this book bears out the truth of this claim.

The survey is arranged chronologically, thoughtfully integrating biography and a study of the evolution of Degas's draughtsmanship. The sole exception to this approach is the treatment of landscape. This is accorded a chapter of its own towards the end, a choice that initially seems somewhat eccentric given that the book is otherwise not divided by genre (a refreshing break with the common practice of considering Degas's *œuvre* in this manner) but which, given the stark differences between Degas's landscapes and his figure drawings and his own professed disdain for landscape (the complexity of his attitudes, measured against the landscapes he drew, is nicely unpacked here), makes a certain amount of sense. This brief diversion aside, the chronological approach to Degas's activity as a draughtsman is successful and notable for its even-handedness. The middle and later decades of his career, during which he exhibited with the Impressionists and produced much of the work for which he is best known, are dealt with extensively. But the earlier chapters, which cover his years as an attentive yet already sceptical student at the Ecole des Beaux-Arts, and his sojourn in Italy in the