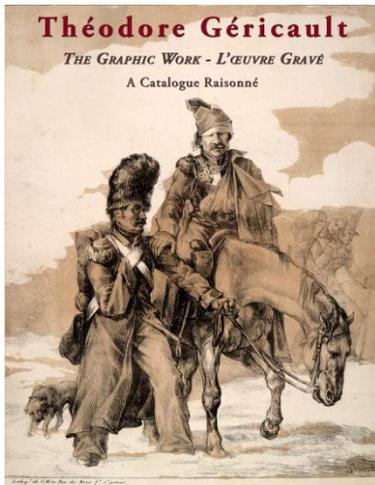


Théodore Géricault: The Graphic Work – L'œuvre Gravé: A Catalogue Raisonné by Loys Delteil. Alan Wofsy Fine Arts, June 2010. 280 p. ill. ISBN 9781556600944 (cl.), \$150.00.



This catalogue raisonné concentrates on the graphic œuvre of Théodore Géricault, an exceptional body of work in early French lithography. Previous catalogues on these works exist, and this edition collates the richness of this information: Charles Clément's catalogue published as a third and final edition in 1879, and Loys Delteil's catalogue published in 1924.

A contributing article by Paul Joannides, Professor of Art History at the University of Cambridge, dates the lithographs with notes culled from printers in the extant publishing catalogue, *Bibliographie de la France*. Delteil's essay is translated into English for the first time, and many of the catalogue entries are in French and English with a full page of at least one

state of the lithograph.

Many of the subjects of Géricault's graphic work include horses, for which he is so celebrated, or scenes of soldiers from the post-Napoleonic period. James Cuno, who writes on French graphic work of the eighteenth and nineteenth centuries, provides a historical context for the depiction of French veterans by contemporary artists in his essay on Géricault's *Retour de Russie*. Wounded French soldiers from the Imperial Grand Armée were a familiar sight at this time. They regularly appeared on the streets of Paris, many without pensions or half-pay, which fomented several violent events between veterans and the aristocracy. Géricault, an artist who sought intense political topics - as depicted in *The Raft of the Medusa* - collaborated with printers such as Charles Motte, who shared a similar sensibility, to execute this print in rich black tones. His prints did not have a significant place in the market. Rather, they were shared among his peers or appeared in the *Bibliographie de la France*.

The catalogue includes a brief biography by Delteil that places the artist's lithography within his career. It is organized in two sections separating works identified as by Géricault or in collaboration with other artists. It also includes a list of works cited, names of collectors, printers, collaborators and contemporaries of the artist, and an appendix, by Clément, of questionable attributions. Yale University Art Gallery provides many of the reproductions. This publication provides generous space for the catalogue entries and the reproductions, all of which are equal in quality. It is a valuable source for scholars of French nineteenth-century prints.

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