this reviewer has reservations. The first of these is a technical one. It is difficult for the reader to find the dates of buildings which are illustrated and discussed. Dates are not included in the captions which accompany the illustrations and although the illustrations are kept close to the discussion of them in the text, it is not an easy task to ferret out the dates for a building.

With his knowledge of Ottoman society and architecture we can only regret that the author did not present a more comprehensive picture of Ottoman city planning. One cannot ferret out of the Goodwin volume anything approaching a clear picture of what Istanbul or other Turkish cities were like in the sixteenth, seventeenth or eighteenth century. Though Goodwin does devote one chapter to the Ottoman house, it is far too brief and cursory. One wonders why he did not include the city and the house in his general historical sequence of chapters as he did so well for the mosque, the han, the haman and the medrese. The weakest part of the text is the author's treatment of nineteenth- and early twentieth-century Ottoman architecture. He finds the Europeanization of Turkey during these years too strong for his taste. He laments the loss of traditional architectural values and the substitution of those European forms which he apparently does not feel were relevant to the late Ottoman scene. Yet, as he himself admits on several occasions, this mixture of European and Turkish forms produced groups of buildings which in style are as fascinating as anything the nineteenth century produced. So too with the brief Art Nouveau episode in Turkey, brought about by the engagement of the Italian Art Nouveau architect Raimondo d'Aronco as the court architect from 1896 through 1909. Turkish Art Nouveau, like the earlier Turkish Baroque and Rococo, shares many qualities with Europe, but in every case the Turkish product mixed the past with the present to produce a highly original version of the style.

A final word should be said about the design, printing and illustrations of both the Aslanapa and the Goodwin volumes. Both are expensive quartos – the $30 for the Goodwin book is a price which is now par for the course; but the $50 for the Aslanapa volume is high even by today's inflationary standards. The Aslanapa volume employs the older traditional devices of using a rag paper for the text and a glossy paper for illustrations; the Goodwin volume uses a flat heavy weight offset paper upon which both text and illustrations are printed (with the exception of the color illustrations). The color and black-and-white illustrations are perfectly adequate in both volumes, though it should be noted that most of the black-and-white illustrations in Goodwin's volume tend toward a neutral gray, while those in the Aslanapa volume are both gray and often fuzzy as well.

What would one's final appraisal be of these two volumes? Goodwin's study will remain as a classic; the Aslanapa volume is in many ways a dated period-piece. We can only hope that Goodwin himself as well as Aptullah Kuran and Dogan Kuban will bring out more detailed studies and that the writings of the Turkish historians will increasingly be translated so that they will be available to an ever increasing and appreciative audience.

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GIULIANO BRIGANTI, *The View Painters of Europe*, London, Phaidon Press, 1970. Pp. 354; 255 ills. $35.

MARIO PRAZ, *Conversation Pieces – A Survey of the Informal Group Portrait in Europe and America*, University Park, Pa., Pennsylvania State University Press, 1971. Pp. 287; 276 ills. $19.50.

Paintings of urban views and conversation pieces appear to bring us closer to the daily life of the past than any other sophisticated art form. Almost every popular book on the social history of the seventeenth, eighteenth and nineteenth centuries draws heavily on them for illustrations, and the assumption is always made that they enshrine a "truth" which is not to be found in idealized portraiture or conventional landscape. None of us would be shaken – or even surprised – to find (in some other world, presumably) the Comtesse d'Haussonville not quite as ravishing as in Ingres's great portrait of her or to discover from the meteorological records that Canaletto's impressions of the London climate in the 1750's were unduly favorable. On the other hand, it *does* come as something of a shock to learn that in 1850 Ingres wrote to Alexandrine Bonaparte asking for the loan of his marvelous drawing, made thirty-five years earlier in Rome, of the *Family of Lucien Bonaparte* in order to add to it the figure of Lucien himself who, at the time the drawing was produced, happened to be spending the most dramatic weeks of his life with his brother Napoleon in Paris: and it is also somewhat disconcerting to find Canaletto including church façades in his views of Venice which were sometimes not erected until a hundred and fifty years after his death.

The conventions governing these two attractive and short-lived art forms are in need of rigorous scrutiny, and for a brief moment the unwary purchaser of Giuliano Briganti's *The View Painters of Europe* may feel that this is what he is going to get; for this volume includes extensive extracts from the works of travelers to Venice, London, Paris, St. Petersburg and so on, which are more or less contemporary with the views of those cities reproduced on adjoining pages. What an opportunity to measure the image against the word, and who better qualified to do so than Briganti, one of the most stimulating and imaginative of all contemporary art historians!

Such hopes – and hopes of almost any kind – will not survive a few moments' perusal of the book, and the blame for the whole sad state of affairs must be laid firmly on the publishers; the book constitutes one of the sloppiest examples of editing ever permitted by a firm of such real distinction. As will be known by anyone interested in the subject, in 1966 Briganti wrote an extraordinarily fascinating monograph on *Gaspar van Wittel e l'origine della veduta settecentesca*. "It is always difficult and even more tedious to repeat in slightly different words what one has already written," he now explains on his first page, and he can be sure of a sympathetic response from all art historians who are constantly pressed to do just this. But how much more tedious (for the reader, at any rate) is the remedy which is offered instead: this book is "an anthology of passages taken from other writings which I consider relevant and significant." Algarotti and a few other authors of the eighteenth century are certainly welcome, but chunks of undigested Longhi and other art historians of our own time not only present the translator with an almost insuperable problem, but will be virtually meaningless to readers unfamiliar with the issues under discussion – and it is presumably for them that this book was put together. But even those who do know something of the subject will sometimes find themselves fogged. "I have pointed out elsewhere," writes Briganti on page 20, "that the increasing success of the genre, especially with the English . . . depended . . . also on [the reason] that the mirrorlike objectivity, the essential realism and the direct simplicity of style with which the views were conceived and executed were particularly congenial to the English outlook." There is indeed a little evidence to support this theory – though it is of course not given here – but as far as I can discover it is not Briganti who has "pointed this out elsewhere," but Alberto Martini. On page 16 he is quoted as having written that "English purchasers delighted in these 'views' because of their objectivity, the workmanlike realism which was congenial to their character and their way of considering works of art . . . ."

Things do not improve as we turn to later sections of the book. Four pictures by Jean-Baptiste Raguenet are reproduced, but there is not so much as a mention of him in the "Biographies of Artists" at the end; on the other hand, these Biographies include ten lines on Wright of Derby, whose work is not illustrated by a single plate. What is the relevance in the "Anthology of Contemporary Writings" of a passage from Henry Swinburne on the religious habits of the Spaniards or a description of Delft in 1788 by Carlo Gastone della Torre di Rezzonico when there is no illustration of that city? Vermeer, incidentally, is mentioned once in passing.

There are 255 illustrations (not all well reproduced). The vast majority are of works of high distinction and some are little

known. I am not convinced that the following is an adequate caption for either the scholar or the general reader: "Pier Leone Ghezzi: *Piazza Colonna*, Rome, Private Collection. This tempera painting, which on stylistic grounds can be attributed to Pier Leone Ghezzi, gives an exact impression of Piazza Colonna as it was in the first half of the eighteenth century." The attribution is certainly an interesting one, and as one would expect from an author of such erudition and wit, there are a few other lively suggestions scattered at random through parts of this disappointing volume. But his heart is not in it, and when the book ends for no very evident reason – and certainly for none indicated in the title – with the end of the eighteenth century, it is useless to pretend that one wishes it had continued into the age of Bonington or Corot.

The 380 illustrations in Praz's *Conversation Pieces* vary enormously in artistic merit, but are nearly all captivating in their very different ways. They will constitute an invaluable corpus for all students of portraiture, and it is with a repeated shock of pleasant surprise that one comes across some little picture that one thought one had discovered for oneself in a French provincial museum, as yet untouched by photography. Correspondingly, although it is naturally impossible to include everything, certain pictures which puzzle by their absence (Sequeira's *Family of Viscount Santarém* in Lisbon, for instance) are discussed by Praz in his pendant to this volume, the *Illustrated History of Furnishing*: he is a difficult author to find dozing in his selected field. Typical of him, there is a wide range of apposite quotation, along with personal reminiscences and vigorous expressions of opinion.

And yet this book too is not as rewarding as it appears to be at first sight. A great deal of space is devoted to defining the genre itself – a necessary premise, perhaps, but one cannot help wondering if all the tedious effort has been worthwhile if the term is broad enough to include Girodet's *Mademoiselle Lange as Danäe*. If that seductive creature can find her way into this generally respectable company, it hardly seems worth bothering whether or not it was right to include a stele from the Athens Museum or a Pontormo double portrait . . . .

After the choice of pictures comes the problem of classifying them. Any system has its drawbacks, and there is nothing inherently wrong in Professor Praz's decision to opt for an essentially thematic approach: the group, the couple, the conversation round a table, and so on. But it is dispiriting to find "the family group in an outdoor setting" subdivided into seven further categories as follows: (1) in front of a porch or balustrade (2) in a courtyard or in the open air (3) against a screen of foliage or with a tree in the middle (4) with a view of a country house (5) with a view of a landscape (6) in a boat (7) portraits of children. Does anyone except the librarian of a photographic collection think of pictures in these terms? Moreover, the approach often leads Praz to an artificial and virtually meaningless attempt to squeeze some masterpiece into the right pigeon-hole at the expense of saying anything whatsoever of consequence about it. Thus we read under sub-section 2: "Gustave Courbet (1819–1877) instead has chosen a free horizon as a background for himself and the two persons who greet him in his famous *Bonjour, Monsieur Courbet* (1854; Montpellier, Musée Fabre)" – just that, and nothing else.

But the most serious drawback of the book surely rests in the underlying thesis meant to account for the nature of all the pictures included: they represent, according to Praz, "the art of the bourgeoisie." As one flicks through the pages, calling on the Ruspolis and Kaunitzes, Cholmondelys and Colonnas, not to mention the odd Bourbon and Stuart, it is impossible not to wonder whether the thesis is intended to be taken seriously or whether the author's feeling for social rank is not unduly rigid. It is, of course, true that despite all the occasional ancestors that Praz, like Ralph Edwards before him (*Early Conversation Pictures from the Middle Ages to about 1730 – a study in origins*, London, 1954), is able to extract from a remoter past, the true forebears of the genre derive from the art of seventeenth-century Holland, and that this gives some sanction to the use of the term "bourgeois." But surely the remarkable feature about the conversation piece is the manner in which a genuinely bourgeois formula was adopted and modified by a society of aristocrats and landed gentry. Its heyday lies between the first decades of the eighteenth and the first decades of the nineteenth centuries and it was most assiduously cultivated in England – hardly what one would characterize as a bourgeois civilization even if social mobility was much greater than elsewhere in Europe at the time. The essential element of the conversation piece is (as Praz's subtitle indicates) informality – and this has very little to do with class, especially as elegance is the other principal feature to be found in most of these pictures. The conventions of the conversation piece lingered on delightfully till about the middle of the nineteenth century; and thereafter, when the bourgeoisie did indeed become the main source of artistic patronage, they virtually disappeared – at much the same time as adequate state portraiture. This is a most welcome and agreeable book, but it is not one that throws very much light on the nature of its subject.

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ALDO RIZZI, *The Etchings of the Tiepolos: Complete Edition*, London, Phaidon, 1971. Pp. 456; 316 black-and-white ills. $55.

This book revises and expands Dr. Rizzi's 1970 Udine exhibition catalogue, *Le acqueforti dei Tiepolo*. To some extent the new volume appears a sumptuous picture book with notes; to some extent it appears a serious and scholarly catalogue raisonné. The author and publisher subtly but commendably avoid claiming the latter in their subtitle, though neither is their book an "edition" of the etchings, but a publication of reproductions with appended texts.

Whatever the merits and demerits of Rizzi's volume as a coffee-table book, here we are interested mainly in its value as a scholarly catalogue. Print catalogues raisonnés in the past hundred years distinguish themselves from earlier ones primarily by their provision of complete reproductions. The picture books by Molmenti (1896) and Pignatti (1965) did reproduce very large parts of the Tiepolos' printed oeuvre; and their illustrations are often – not always – superior to Rizzi's. However, in the sense of complete reproductions, Rizzi's book is the first modern catalogue of all three Tiepolos' etchings, and long overdue. There is no doubt about the value of having some kind of illustration of every print in the oeuvre; and for that we can thank Rizzi and his publishers heartily, whatever problems there be with the exact kind of reproductions they have in fact given us. Further, on the texts of this book, since Rizzi does not explicitly claim to have written a catalogue raisonné, it may be best not to judge him by the high criteria for such a publication, but rather to discuss what he has done in that direction, and what remains to be done by someone in order to write a complete catalogue raisonné.

The introduction to a complete catalogue raisonné will set the artistic context and discuss general problems of biography, chronology, interpretation, aesthetics and connoisseurship. The latter will be supported by a more detailed discussion of the nature and use of graphic techniques, including unusual proofs, the printing history of the plates, the different inks and papers used, watermarks and other characteristic features for the definite dating of impressions, etc. In this book, Rizzi's introductions consider most of the first part of that task and little of the second. He obviously has extensive knowledge of the Tiepolos' works, and has read and collated an enormous amount of the secondary literature in the past half-century. In fact, his introductions depend heavily on that literature, being less the portrayal of new and original departures than the resumé of his own and others' multitudinous ideas on the topics. Those ideas have clashed primarily on two issues of Giambattista's etchings, their interpretation and their dates.

Rizzi reaffirms his option for a non-specific interpretation of Giambattista's prints. He finds the etchings less the expression of some iconographic "program" with definite and internally organized symbols than true *capricci* freely playing on themes of classical tradition and of contemporary interest in magic and science. Since, to my knowledge, no attempts at a specific "reading" of the *Capricci* or *Scherzi* have so far even made consistent and