

THE
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Books

As well as giving such ontological issues short shrift, *Pink* has little time for the history of art. There is only a cursory mention of new dyes, such as brasileum (or Brazilwood), a dye derived from a number of related species of hard red wood which – according to Pastoureaux, quoted by Steele – was obtained from India between 1380 and 1400 (p.14), although Cennino Cennini has a lot to say about brasileum in *The Craftsman's Handbook*, written c.1400. But there is no mention of how artists used the colour. Thus one of the most famous examples has to be the discussion on 'the affinity' between colours in Leon Battista Alberti's *On Painting* (1435), where he remarks that 'rose near green and sky blue gives both honour and life',⁶ a point that was demonstrated by Domenico Veneziano in the main panel of his St Lucy Altarpiece (1445–47; Gallerie degli Uffizi, Florence).

8. *Madame de Pompadour at her toilette*, by François Boucher. 1750 with later additions. Oil on canvas, 81.2 by 64.9 cm. (Fogg Art Museum, Harvard University, Cambridge MA).

This lavishly produced and illustrated volume is divided into seven chapters (further divided into subsections), each by a separate author. The first chapter, by Steele, is a politicised, gendered and eroticised account of the colour pink in fashion, based on the premise that, unlike most colours, 'pink provokes exceptionally strong feelings of both "attraction and repulsion"' (p.9). Thus in the section entitled 'Pompadour Pink' in chapter I, Steele introduces the celebrated lover of Louis XV, painted by François Boucher 'in a shell-pink gown, pink shoes, or a *négligé du matin* adorned with bright pink ribbons' (p.16). She argues that the pink known as 'Rose Pompadour' was codified as 'feminine', to which eroticism was added, to produce 'the idea of eroticized pink femininity' (p.22) and this was derived from the use of cosmetics, as exemplified by Boucher's *Madame de Pompadour at her toilette* (Fig.8). In the late 1970s and early 1980s the Barbie doll introduced 'Barbie pink' (p.72), and 'Punk pink' (p.99), was created in the 1970s by Vivienne Westwood

for the Sex Pistols. The cultural range is extended by chapters on Mexico and Japan entitled 'Mexican rose', by Tanya Melendez-Escalante, and 'The colour of the day: many shades of pink in Japan', by Masafumi Monden. In the section entitled 'Male boyish elegance', Monden demonstrates how pink is favoured by young male Japanese pop idols, such as Hikaru Genji and the boy bands SMAP, Arashi and Kis-My-Ft2. We can conclude that as Georg Wilhelm Friedrich Hegel demonstrated, all cultural phenomena are determined by the context which generated them, and that is how colours, pink included, present themselves to us.

1 Homer: *The Odyssey*, transl. Robert Fitzgerald, repr. London 1992, p.19.

2 Information from Megakles Rogakos.

3 J. Cage: *Colour and Culture: Practice and Meaning from Antiquity to Abstraction*, London and New York 1995, p.7.

4 J. Locke: *An Essay Concerning Human Understanding*, repr. London and New York 1961, p.249.

5 L. Wittgenstein: *Remarks on Colour*, ed. G.E.M. Anscombe, transl. L.L. McAlister and M. Schättle, Oxford 1977, p.11c.

6 L.B. Alberti: *On Painting*, ed. and transl. J.R. Spencer, repr. New Haven and London 1970, p.85.



Short reviews

Titian's Aretino: A Contextual Study of All the Portraits

By Raymond Waddington, 150 pp. incl. 32 col. ills. (Leo S. Olschki Editions, Florence, 2018), £50. ISBN 978-88-222-6571-5.

by IRENE BROOKE

The writer Pietro Aretino (1492–1556) was among the most widely portrayed figures of the Italian Renaissance, represented not only in prints, medals and paintings, but also on palace façades, comb boxes, mirror frames and majolica. Whereas the latter types of images are largely lost, the dissemination of Aretino's likeness in more traditional portrait media is attested by the number of surviving examples. Titian, Aretino's friend and co-arbiter of cultural matters, played a fundamental role in the author's campaign of self-promotion, constructing for him an enduring visual identity. Raymond Waddington's study of Titan's portraits of Aretino offers an opportunity to re-examine these images as products of the friendship and fruitful collaboration between artist and

writer. This work complements the author's previous book *Aretino's Satyr: Sexuality, Satire and Self-Projection in Sixteenth-Century Literature and Art* (2004), which included a chapter on woodcut and medallion portraits of the 'scourge of princes', as Aretino was known, according to his adopted epithet.

Drawing on a wide range of textual and visual sources, Waddington's book comprehensively explores the historical context surrounding the production of the images of Aretino associated with Titian: the two famous canvases in the Frick Collection, New York, and Palazzo Pitti, Florence; a lost portrait of 1527, recorded in a copy in the Kunstmuseum Basel; two well-known crypto-portraits in historical narrative paintings, the *Allocution of Alfonso D'Avalos* (Museo Nacional del Prado, Madrid) and the *Ecce Homo* (Kunsthistorisches Museum, Vienna); and two woodcut portraits that appeared respectively in a poetic work of 1537 and the January 1538 volume of the *Lettere*. A different portrait was used in the second edition of the *Lettere*, published just months later in September 1538. Waddington analyses the relationship of the Frick painting to the two *Lettere* woodcuts, ultimately suggesting that the portrait from September 1538 might have inspired the Frick canvas, with the artist seemingly challenged to turn 'a mediocre design' into 'an exceptional painting' (p.45). This conclusion seems at odds with the working methods of both the artist and contemporary woodcutters, who generally relied on the designs of painters like Titian. As the Frick portrait probably belonged to Aretino's printer, Francesco Marcolini, it would have been available as a model to woodcut designers who collaborated with him.

In comparing the Frick painting to the representation of Aretino as Pilate in the *Ecce Homo*, Waddington argues that the Vienna picture might accurately represent Aretino's physique, and that the enormous physical bulk portrayed in the independent portraits should be understood metaphorically in terms of the author's character. It seems likely, however, that the physique of the Pilate/Aretino figure reflects a classical ideal, just as Bronzino's *Andrea Doria as Neptune* (Pinacoteca di Brera, Milan) cannot portray the over seventy-year-old sitter's body. Artistic license of this kind was common in portraits. In one of several useful excursus on attributes in Titian's canvases, Waddington rightly questions previous analyses that

associate the depiction (or lack thereof) of Aretino's hands with an injury recorded in 1525; the resulting disfigurement of the author's hands is unlikely to have been a determining factor in the choice to reveal or conceal them in the portraits. In fact, Titian often used hands as a vehicle of expression rather than a characterisation of physical likeness, as in his portrait of Cardinal Pietro Bembo (National Gallery of Art, Washington): although Bembo's right index finger was mutilated during a youthful tiff, Titian's portrait of the cardinal displays a fully functioning one. In this case, the rhetorical gesture outweighed an exact physical likeness in revealing the subject's inner virtues. Titian's ability to convey these in portraiture was highly esteemed by his friend and is demonstrably apparent in his portraits of Aretino.

Voir la Musique

By Florence Gétreau. 416 pp. incl. 334 col. ills. (*Citadelles et Mazenod, Paris, 2017*), £225. ISBN 978-2-85088-719-2.

by ARNAULD BREJON DE LAVERGNÉE

The central theory of the book under review is summarised in the introduction: 'How did artists represent the music of the sixteenth century to the twentieth? [. . .] Because of its immateriality, its ephemeral character and, to the same degree, the sensations it provokes, music prevails in immediacy and intensity over the other senses in the way it solicits the imagination' (p.1). The book comprises six chapters: 'Myths: origins and power of music'; 'Religion: sacred strength of music'; 'Objects: materiality of music'; 'Actors: the status of musicians'; 'Locations: contexts and musical sociability'; and 'Concepts: the inner eye and visual sonority'. In each chapter the approach is broadly chronological; only the last chapter focuses near exclusively on the twentieth century with sub-chapters on aspects of Cubism, including 'Fragmenting musical images: about Cubism and what came afterwards' and 'Schoenberg, Kandinsky, "Der Blaue Reiter": from the corporal object to the expression of the soul'. The author develops new arguments by addressing the subject of audiences with a discussion of palaces, banquets, balls and entertainments, by considering the sacred power of music and the Old Testament King David, and by examining virtuoso still lifes as distinct from

musical vanities, such as the ones painted by Pieter Claesz (1597-1661) or Evaristo Baschenis (1617-77).

The illustrations hold an important place in this book: they function as synopses of tendencies or currents of thought and as documents and testimonies. In many cases their sequence provides in itself a leitmotif; elsewhere they supplement or complete the analysis. Thus, the body of images included supports Gétraud's discussion of the history of ideas. Some juxtapositions are striking, for example André Devambez's *Concert Colonne* (Musée d'Orsay, Paris) and Gustav Klimt's *Auditorium of the old Burgtheater* (1888; Wien Museum MUSA) or a painting by Noël Coypel reproduced facing one by Gustave Moreau.

The sections on the seventeenth century demonstrate the author's deep insights into the history of art. Among the paintings chosen to elucidate her argument are Laurent de la Hyre's *Allegory of music* (1649; Metropolitan Museum, New York, and Musée Magnin, Dijon), which is reproduced as a triptych. The painting that is listed as *Concert* in the Musée du Louvre, Paris, should be titled *Singing from books accompanied by instruments*, and is in this reviewer's opinion correctly identified as a work by Luca Giordano. There is a detailed examination of Juste d'Egmont's *Presentation of the 'Ballet La Prospérité des Armes de la France' at the Grand Théâtre du Palais Cardinal on 7th February 1641* (c.1641; Musée des arts décoratifs, Paris). Thanks to the Gétraud's stimulating approach to the subject, which combines rigorous research with lavish production values, intellectual richness is allied to visual pleasure in this book.

Picasso and the Art of Drawing

By Christopher Lloyd. 219 pp. incl. 143 col. ills. (*Modern Art Press Ltd, London, 2018*), £25. ISBN 978-0-9568007-3-2.

by RACHEL MUSTALISH

Christopher Lloyd's thesis in *Picasso and the Art of Drawing* is that 'metamorphosis is the touchstone of Picasso's art, and the means best suited to its implementation was drawing' (p.17). In the first chapter, 'The Prolegomenon', Lloyd addresses his approach to his subject primarily focusing on Picasso's extraordinary ability to absorb and interpret visual information. Lloyd presents Picasso's ceaseless creative output from his teenage