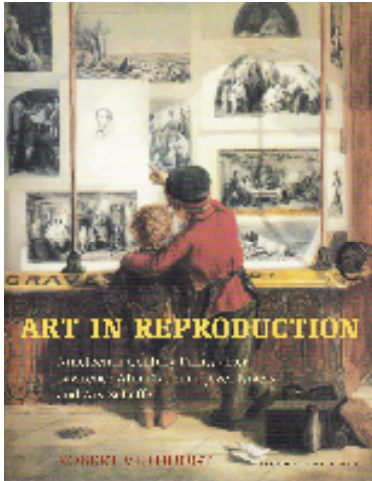


Art in Reproduction: Nineteenth-Century Prints after Lawrence Alma-Tadema, Jozef Israëls and Ary Scheffer / Robert Verhoogt.--Chicago, IL: The University of Chicago Press, 2007.--736 p.: ill.--ISBN: 978-90-5356-9139: \$65.00.



The nineteenth-century developments of copyright law, lithography and photography had a profound influence on the production and reproduction of art. Robert Verhoogt successfully provides a thorough historical framework for these developments while tracing the "life phases" of a nineteenth-century reproduction. The core of *Art in Reproduction* is three case studies – one for each of the titular artists – examining how European artists of the time exploited these new techniques and systems for artistic, personal, and material gain.

Four chapters are devoted to defining key concepts, chronologically situating the important developments within art reproduction technology, and outlining the stages in the life of a reproduction. These first three hundred pages solidly establish the contextual background for the case studies he pursues next.

In later chapters, Verhoogt investigates the careers of Scheffer, Israëls, and Alma-Tadema respectively in relation to the production and reproduction of their work. He uses the same critical structure for each: the artist and copyright, independent reproductions, reproductions in illustrated publications, public reception, and an assessment of each

artist's original work as contrasted with its reproduction. The representative case study format is an effective approach to examine the intricacies and phenomena of art reproductions, illuminating the similarities and differences between the selected artists' approaches to reproducing art. Clearly illustrated are the practices and views of these three shrewd artists; while each were invested in the quality of the reproduction, each were clearly interested in maximizing the value of their works, whether that value lay in the original work, the rights to a particular image, or the value harvested from reproductions.

Surprisingly little in the extant literature covering nineteenth-century art reproduction was found by this reader, especially in light of recent cultural debates about copyright and author's rights. *Art in Reproduction* fills this gap and complements works addressing reproductions in antiquity (E.K. Gazda, 2002); engraving versus photography (R. van Bastelaer, 1893); image multiplication (S. Lambert, 1987); modern aesthetics and reproducibility (V. Goudinoux & M. Weemans, 2001); and authorship in contemporary art (M. Buskirk, 2003).

Ten years in the making from original idea to publication, this translation of Verhoogt's 2004 Ph.D. dissertation is an essential study of nineteenth-century art reproduction. The volume boasts extensive notes and bibliography sections, twenty-nine color plates, and a well-illustrated text. It is printed on high-quality paper and housed within a solid binding. Highly recommended for all libraries.

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