

illustrating La Fontaine's *Fables*. They were commissioned from Moreau by Antony Roux, a collector in Marseilles, and delivered between 1879 and 1884 (more drawings of the *Fables* were supplied by other artists). They were not intended for publication, but seven of the watercolours were subsequently etched by Félix Bracquemond, and these were published by Boussod, Valadon et Cie. in 1886. There were originally 64 watercolours in total. With the exception of one given to the Gustave Moreau museum in Paris in 1935, they were stolen by the Nazis, and only 34 survived to be returned to the branch of the Rothschild family which has lent them for this exhibition. The text is by Juliet Carey at Waddesdon Manor, who gives an excellent account of the series and its history, as well of its position in the art of Moreau and his time. The exhibition was later shown at the Moreau museum in Paris, 27 October 2021–28 February 2022, and was accompanied by a different publication, *Gustave Moreau: Les Fables de La Fontaine* (English edition, *The Fables of La Fontaine illustrated by Gustave Moreau*), by M. C. Forest, P. Dandrey, M. Haon-Maatouk, S. Mandin, J. Carey, J. Créatin, Paris, 2021. This publishes the many associated documents and preparatory drawings.

Jan Marsh, *Aubrey Beardsley: Decadence and Desire*, London, Thames & Hudson in association with the Victoria and Albert Museum, 2020, 144 pp., 114 ills., £14.95.

In emulation of *The Yellow Book*, a periodical first published in 1894 for which Aubrey Beardsley (1872–98) served as art editor and principal illustrator, this small publication with a yellow binding is an enchanting introduction to this artist who was recently celebrated at Tate Britain in a monographic exhibition. The book opens with an introductory essay on Beardsley's life and projects, such as the compelling 1894 illustrations for Oscar Wilde's *Salome* and sensuous *Lysistrata* pictures in the short-lived *The Savoy* magazine of 1896. This is followed by a large, chronological selection of plates with informative captions and anecdotes, covering mainly his line block prints, lithographic posters and pen and ink drawings. To illustrate his early influences from members of the Pre-Raphaelite circle and even old master painters, a few of his caricatures and paintings have also been included.

Graham Williams, *Understanding Paper*, Charing, The Florin Press, 2021, 134 pp., 18 ills., £37.75 hb/£17.65 pb.

The author of this unusual and interesting book has been involved with print throughout his career, and has vast experience of printing both letterpress and wood-engravings. It is not, however, a printing manual, but a guide to those who are choosing the right paper to use for a particular project. Williams does not produce a list of recommended suppliers, although fourteen are listed here in addition to a recipe for ink. His interest is in how

to examine and assess such papers, what features support different kinds of project, and which papers are likely to last over time without degrading. The book therefore contains much of interest to the print historian, and many enlightening remarks about hand- and machine-made papers. One passage addresses an issue which has often perplexed print historians: the apparent lighter tone of the uninked areas of paper within an image when compared with the paper of the surrounding sheet of the margin. This is an optical effect, and the way to be certain is to cut two holes into a sheet of plain paper and place them over each area. They will then be seen to be of the same tone.

Kurt W. Streubel: *Spielarten des Abstrakten in der DDR*, edited by Andrea Karle and Verena Krieger, contributions by Anne-Kathrin Hinz and Michaela Mai, published to coincide with the exhibition 'Entdeckungsreise ins Unbekannte. Kurt W. Streubel zum 100', Gotha, Kunstforum Gotha, 6 May–26 September 2021, Berlin, Deutscher Kunstverlag, 2021, 151 pp., 110 ills., €35.

This exhibition marks the centenary of the birth of this little-known artist. Streubel (1921–2002) shared the tormented life of so many Germans of his generation. Born in Sudetenland, he was conscripted during World War II, driven out of Czechoslovakia in 1945, resettled in Gotha, and in 1961 was separated from his ill wife by the building of the Berlin Wall, leaving him and his two daughters on the eastern side. He was trained as a textile designer, which provided his livelihood when his abstract painting was not officially encouraged. After 1989 and the collapse of the German Democratic Republic (DDR) things were little better, and this exhibition marks the first serious presentation of his work. Streubel worked primarily on canvas and paper and only a few prints are to be found in this book.

H. C. Westermann: *Goin' Home*, contributions by Jo Applin, Beatriz Velázquez, Diedrich Diederichsen, Ana Merino and Dennis Adrian, exhibition catalogue, Madrid, Museo Nacional Centro de Arte Reina Sofía, 6 February–6 May 2019, Madrid, Museo Nacional Centro de Arte Reina Sofía, 2019, 204 pp., 133 ills., €35.

Los Angeles-born H. C. Westermann (1922–81) saw wartime service as a US marine, providing inspiration for a sculptural oeuvre that fuses the found and the made in quirky works often of maritime and anti-militaristic subject. This publication surveys 79 sculptures by the artist, including *Abandoned & Listing Death Ship* of 1969, a carved hull cofined in a zebrawood box with a small ebony shark's fin on its lid. The graphic, comic-style underpinning of Westermann's art is shown in the artist's numerous 'letter drawings', jaunty mixes of text and image describing his work in progress, of which 34 are listed and one illustrated alongside the sculpture