

high in tone, are joyful in spirit. He could be said to have worked in a style of *figuration lyrique*. In some of his black-and-white lithographs of 1960 Lapicque seems to have made use of fabric to create textural effects. In these prints of classical Greek authors, there are effects distantly reminiscent of the ‘transparencies’ of Picabia. The masks of Greek theatre and of Aztec deities were among Lapicque’s sources. Some of these prints are sculptural in feeling, and Lapicque indeed executed sculpture in metal and plastic. Surrealism is to be seen in his fantastical portrait of the poet and aesthete Robert de Montesquiou. Many and various are the references that can be discerned in these prints, from Braque to Victor Brauner, Nicolas de Stael, Léger, and to the gestural art of Chinese ink drawings and of Michaux. Lapicque’s works, however, are in no way pastiches, but are individual in character. It is not said here with which lithographic studios that he worked, but many of Lapicque’s lithographs were printed at the Atelier Jean Pons. MARTIN HOPKINSON

SCHOOL MAPS. A recent publication examines for the first time the subject of wall charts made for schools in the Netherlands from its beginnings in the nineteenth century to the year 2000 (L. Brink and L. Holl, *De wereld aan de wand: De Geschiedenis van de Nederlandse Schoolwandkaarten*, Zwolle, Uitgeverij Waanders, 2010, 192 pp., 108 col. and 12 b. & w. ills., €29.50). The authors of this lavishly illustrated history of Dutch educational maps are dealers specialized in antiquarian school maps and have been publishing on this subject in professional journals and on their own website, <http://wereldaandewand.nl>, since 2002. Most of that material has now been assembled into the publication under review.

Wall charts belong to the most difficult forms of applied graphics, setting high requirements on legibility and thus on generalization and contrast. In return, they provide school children with lifelong images both of their own country and of the world they live in. Many Dutchmen still envisage their country in the yellow (sands), purple (peat) and green (clay) tints of their school wall chart. But as objects, these charts are badly preserved. Because of their awkward shape they are the orphans of any map curator’s collection, and it is an extra bonus that the authors have been able to generate attention for this particular cartographic genre.

After an introductory chapter, this history of wall charts is arranged according to the publishing houses that produced the maps, with most attention focussed on the designers and the development of reproduction. Around 1820 this educational medium consisted of simple maps that allowed schoolmasters to check their pupils’ topographical knowledge. Gradually it developed into a series of images that would give pupils as realistic a picture as possible of the physical characteristics of their own and

foreign countries, first through layer shading, in which relief is designated by colours ranging from green for the lowland to reddish brown for mountains, and ultimately through vegetation colours, in which the different types of vegetation are marked, with green for forests, pink/beige for deserts and so on. Eventually, the wall charts became more professional, both in regard to relief representation, legibility, finish and up-to-date information, until they fell victim to new methods of teaching geography that called for thematic maps instead of topographic or chorographic ones. As in all maps, these educational wall charts not only depict the area portrayed, but also give insight into their creators’ emphases and contemporary educational views.

The book does not provide information about print runs, or the actual use of these wall charts and their contents. Nor does it contain a bibliography, because the authors published one in 2007 (*Bibliografie en foto-overzicht van de Nederlandse schoolwandkaarten (1801–1975)*) with images and descriptions of about 700 different Dutch wall charts. At last, however, we have a volume that discusses and explains one of the major visual aids of past schoolrooms. FERJAN ORMELING

JAPANESE WOODBLOCK PRINTS AND THEIR PUBLISHERS. Andreas Marks is an industrious scholar, an indefatigable compiler of data, as demonstrated by two books he recently published within a year of one another. His *Publishers of Japanese Woodblock Prints: A Compendium* (Leiden and Boston, Hotei Publishing, 2011, 575 pp., 12 col. and 81 b. & w. ills., €139) offers a comprehensive listing of the publishers of Japanese colour woodblock prints from the origins of the genre in the late seventeenth century to the present. The author will have spent years amassing the extraordinary amount of information presented here. The data in this book – names, book titles, addresses, print series titles – is all presented in Japanese as well as Roman script. The first chapter provides a short introduction to prints, printmaking and publishers. Included is the scant information that survives relating to print economics. The second chapter illustrates over 2,300 publishers’ seals on 57 pages arranged by 30 basic shapes. Each seal has been reproduced directly from a print to avoid the errors that creep in when they are copied by hand. Any text incorporated into a seal is given in modern type below it along with a transcription in Roman script. The approximate period of use is recorded. And each seal is linked by a reference number to the entry in the third chapter on the publisher who used it.

The third chapter contains entries on 1,143 publishers. Of these 637 can be identified by name. The remaining 506 are only known from seals appearing on surviving prints. Basic information is provided for the identified and unidentified publishers: date of activity; family name;