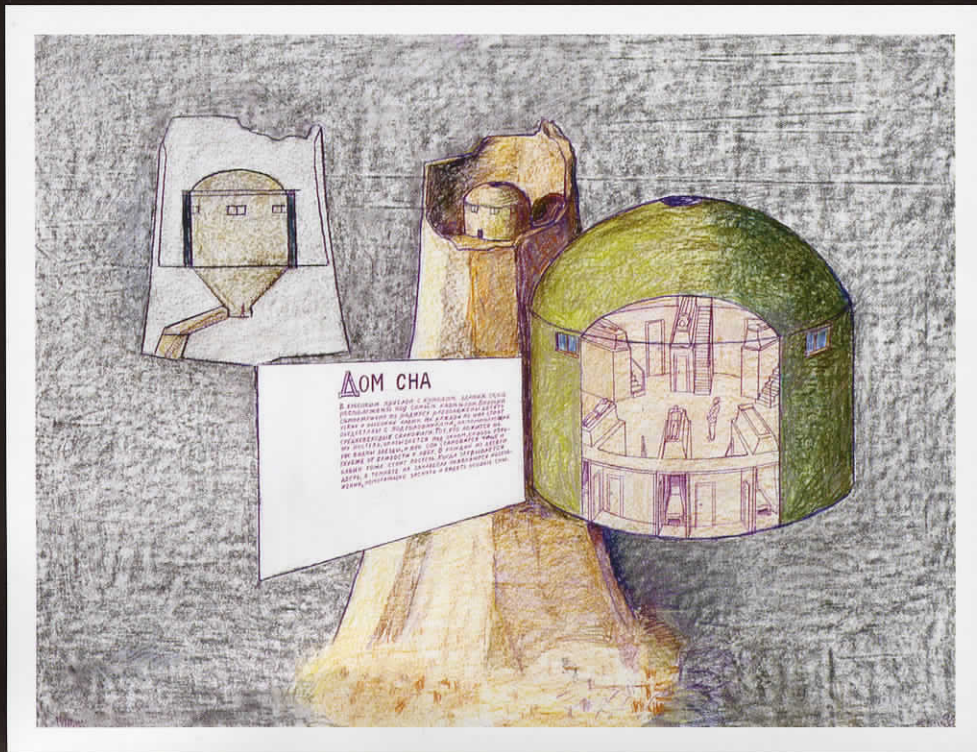


THE ART NEWSPAPER

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300th

ISSUE



COLLECTORS' EDITION

Look overleaf for the celebratory 300th-issue gift to 18 lucky subscribers of an original silkscreen print by

Ilya and Emilia Kabakov

The House of Dreams from the Manas (Utopian City) series, drawing (2007), by Ilya and Emilia Kabakov

ISSUE

300th



Books *Reviews*

A bamboo chair for your little angel

The definitive work on Thomas Chippendale Junior.

By **Simon Swynfen Jervis**

The Life and Work of Thomas Chippendale Junior

Judith Goodison

Philip Wilson Publishers, 464pp, £65 (hb)

This year marks the tercentenary of Thomas Chippendale (1718-1779), whose pioneering pattern book, *The Gentleman and Cabinet-Makers Director*, first published in 1754, secured his status as the most famous English furniture maker. His eldest son, Thomas Chippendale Junior (1749-1823), has been eclipsed in popular memory, but furniture historians have long recognised his achievement and the desirability of an account to complement Christopher Gilbert's great book on his father, published in 1978. That lacuna is splendidly filled by Judith Goodison's comprehensive, meticulous and handsome monograph.

In the 18th century the luxury furniture trade could be precarious. Thomas Chippendale, in business in fashionable St Martin's Lane since 1753, had to sell his stock in 1766 and was close to bankruptcy in 1770. He moved to Kensington in 1776 and his son, active in the firm since at least 1766, became its protagonist. Despite inheriting £1,600 debts, he survived two bankruptcies, and consequent sales, in 1804 and 1808, and it was only in 1813 that he had reluctantly to leave St Martin's Lane, transferring operations to Jermyn Street, where he traded until 1821, two years before his death. His tenure thus doubled his father's.

Two Stakhanovite pieces of work underpin Judith Goodison's account: a chronological assembly of Chippendale Junior's 41 known patrons with full and accurate transcriptions of the relevant documents, and a campaign of colour photography resulting in excellent images of all his furniture models arranged alphabetically. Each commission earns an analytical essay, which are very extensive for major campaigns such as Harewood and Stourhead. In 1787 the American loyalist Samuel Curwen judged the former "elegant and costly... a show of magnificence as the eye has scarce seen and cannot describe", in contrast to the 1800 verdict of Sir Richard Colt Hoare, Chippendale's patron at Stourhead, "a mass of ill-judged expense, a fine suite of rooms fitted up in the most gaudy and expensive style imaginable".

Tantalisingly, some houses are lost (and almost forgotten): Sir John Hales's brooding nagian Hales Place outside Canterbury (a Catholic and Tory riposte to the Whig Lord Holland's eccentric Holland House, nearby?) was furnished in high style, but no remnants have been traced. Documents describe the furniture of his London house in Albemarle Street, also dispersed, like that of several town houses, among them Patrick Home's in Gower Street and the economical John Bruce's in College Street, Westminster. The sheer variety of articles supplied, from "94 Ivory Labels" for book shelves to "a bamboo chair for your little angel" (the four-year-old Rowland Winn), is remarkable, as is the range of services, including funerals, inventories and every aspect of interior decoration.



The principal focus of the book is the furniture supplied by the Chippendale firm, whose superb quality, typical of the elite London trade, is evident from the plates. There can be little doubt that Thomas Chippendale Junior presided over its design. In 1774 he produced a suite of six neo-classical *Sketches of Ornament* (and it was probably he, given his father's age, who subscribed to Thomas Malton's *Complete Treatise on Perspective* (1775) as "Mr Chipendale"). The firm also subscribed to ornament suites by George Richardson, Robert Adam's chief draughtsman, and Goodison nicely traces the motifs derived from these sources. Adam was a basic influence,

A quintessential example of Thomas Chippendale Junior's late archaeological style, this mahogany pedestal with bronze details was supplied to Charles Hoare in about 1804. Its abstract severity is relieved by lion monopodia, derived from Charles Heathcote Tatham, Etchings (1799), representing the best examples of ancient ornamental architecture

but at Appuldurcombe Chippendale probably – and unusually – executed chair designs by James Wyatt, whose influence appears in hall seats (1803) for Charles Hoare, stripped-down versions of those designed by Wyatt for Castle Coole a decade earlier (and a clock with sphinxes at Stourhead echoes that designed by William Chambers for the Society of Antiquaries at Somerset House).

Sculptural gilt tables for Harewood demonstrate that Chippendale was capable of almost baroque ostentation, but the general tendency of his models was towards elegance and attenuation. However, at Stourhead, working for Colt Hoare, who had so disapproved of Harewood, Chippendale developed new designs of a bold "archaeological" character, commencing in 1802 with sarcophagus jardinières for the Picture Room. The plates showing variations on these themes delivered to Richard Hoare, Colt's half-brother, are a major revelation. Sadly a sketch-book described in 1934 as containing sketches of Empire furniture is lost: could these reflect a trip to Paris during the Peace of Amiens from 1802 to 1803? Chippendale, who exhibited paintings at the Royal Academy in 1784, 1785 and 1801, and in 1798 possessed books valued at £330, was clearly an educated man with artistic ambitions and in 1826 George Smith, "Upholsterer and Furniture Draughtsman to His Majesty", coupled him with Thomas Hope as one of the two English "artists who have excelled in their designs for furniture"; praise indeed.

Henceforward, Goodison's revelatory book, buttressed by a full scholarly apparatus, will serve as the foundation for future studies and, it may be hoped, as the impetus for new discoveries. Her Thomas Chippendale was certainly junior, but was he minor?

• **Simon Swynfen Jervis** is an independent scholar

IN BRIEF

Francis Bacon MB Art Foundation

Majid Boustany, ed

Francis Bacon MB Art Foundation, 141pp, free to visitors (hb)

THIS NEW BOOK outlines Francis Bacon's many links to Monaco and Paris. The title is published by the Francis Bacon MB Art Foundation of Monaco and edited by Majid Boustany, the foundation's director. The foundation owns a considerable group of original works by Bacon, as well as original documents and photographs relating to the artist. This new bilingual English-French catalogue documents the British artist's Francophilia.

Bacon's love of French culture dated back to 1927. At the age of 17, Bacon stayed in Paris to learn French. A visit to an exhibition of Picasso's new art inspired the young man to become a Modernist artist. To escape the bleakness of bomb-damaged London, Bacon spent most of the late 1940s

in Monaco, making his livelihood from gambling. (The book includes a facsimile of Bacon's handwritten 1947 form for a Monégasque identity card.) Bacon lived in hotels in Monaco with his elderly nanny, Jessie Lightfoot, and lover, Eric Alden. A map locates Bacon's residences in Monaco from the 1940s and 1950s.

It seems the ambience of luxury, hedonism and risk was a stimulant to Bacon's nervous system. The proximity of the beautiful sea and rugged severity of Mont Agel juxtaposed strongly with the heightened artificiality and cultivated isolation typical of Monaco life. Bacon's paintings of jets of water breaking over machinery and sand dunes drifting around rigid geometric boundaries are the product of the juxtaposition of artificiality and nature.

Although few paintings from the 1940s survive, some were made in

Monaco. Bacon wrote to Graham Sutherland in 1946 that he had started his first version of Velázquez's *Portrait of Pope Innocent X* while in Monaco. In the 1970s and 1980s Bacon had an apartment in Paris, where he was more productive than in his Monaco period. He respected the opinions on art of the French above all others.

Short texts by experts and memoirs of acquaintances provide new insights into Bacon's life and attitudes to art. The production quality is excellent and displays the attention to detail that makes the foundation building so striking. The cover is velvety grey and the end-papers are Baconian cadmium orange. High-quality reproductions of private snapshots, original documents and paintings bring Bacon's time in France and Monaco vividly to life.

• **Alexander Adams** is a British artist and writer. His latest book, *On Art*, is published by Golconda Books

123 Places in Turkey: a Private Grand Tour

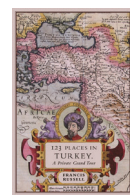
Francis Russell

Wilmington Square Books, 320pp, £16.99 (pb)

ATTRACTIVELY PRESENTED AND handily sized, this book lists the author's favourite 123 sites in Turkey. It is a new version of his previous well-received taster book, *Of Places in Turkey: a Pocket Grand Tour* (2010), which covered just 83 sites. With plenty of crisp coloured and black and white photographs, it has enthusiastic and anecdotal accounts of his travels around the country, though he bends to popular destinations by a good coverage of places in the south. I would certainly recommend it as a helpful guide for someone planning a visit and wanting to choose memorable places.

I hope it will also encourage new visitors, who will not be deterred by the existing tense political situation. It is sad that cruise ships and other tours are currently avoiding the country, though it must be admitted that it is sometimes a pleasure to have famous sites like Priene and Miletus almost to oneself.

The bigger question is whether this replaces a guide book to the archaeology of Turkey. After all, it gives no advice on



access, hotels or restaurants. It is more in the tradition of George Bean's surveys of Western Turkey, except that it depends on his expertise, rather than replaces it. It has no site plans or detailed maps or indications of mileage in this vast country; or where there might be difficulties of access, such as in the region of Tur Abdin. So it is no substitute for a guide book. Nor does it offer the fuller and atmospheric descriptions of people and places as does William Dalrymple in *From the Holy Mountain*.

It is up to date in warning that the 13th-century church of St Sophia at Trabzon has now been converted into an active mosque, yet eccentric in talking down a visit to nearby Sumela. Even Cnidus, a recommended site, is patchily covered: some buildings described, but only the briefest mention of the "circular temple identified by some as that of Aphrodite Euploia". Yet that is the monument excavated by the archaeologist Iris Love in her quest to find the location of one of the most famous and influential statues of antiquity, the erotic nude Aphrodite of Praxiteles, which brought so many visitors to the city before it was taken to a museum in Constantinople.

• **Robin Cormack** is Professor Emeritus in the History of Art at the Courtauld Institute of Art; a second enlarged edition of his *Byzantine Art (OUP)* is due to appear in 2018

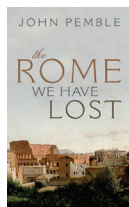
The Rome We Have Lost

John Pemble

Oxford University Press, 192pp, £18.99 (hb)

JOHN PEMBLE HAS given pleasure through his reflections on the "Mediterranean passion" of the Victorians and the cultural history of post-republican Venice until its petering out in the 20th century. Now, in a brief and personal manner, he turns his attention to Rome. His theme is of eternity "lost", the demolition of a city where, into a distant past, "a mystic marriage of the sacred and the profane had made humanity divine, and the divine human".

In presenting this grandiose case, Pemble takes evidence from high culture and its practitioners. His Rome has no space for the populace, many of them immigrants from an ever-widening globe, growing from a town of fewer than 200,000 in 1850 to



two million in 1950 and still more in the city and hinterland by our own times.

As Pemble remarks disarmingly, "it was frequently said, and easy to believe, that in Rome strangers [that is, foreign pilgrims or tourists] were at home and only the Romans were strangers". His tone is nostalgic, with regular negative philosophising about the "restlessness" of the modern mind. Already in the 19th century, there was a "dying of the light", with Rome no longer "the lodestar of the artistic firmament" and when "things of beauty had become dry documents".

The 20th century was worse. Pemble has predictable scorn for the Victor Emmanuel Monument, and his conventional anti-fascism excludes appreciation of the "Square Colosseum" at EUR. At the book's end, but with a dating to the turn of the millennium and not 2017, Pemble offers hope as he proclaims the defeat of postmodernism and the resurfacing of the Enlightenment dream of rationality and tolerance. But in these last pages, Rome

disconcertingly vanishes.

Pemble began his musings by suggesting that Rome is the missing capital of a positive European union that could have been a source of "supranational loyalty or patriotism", and thereby favoured "the revival and redemption" of Western civilisation. In response, a reader, aware of the many blockages to such an idea in the 1950s and after, might wonder whether Pemble's book is only verbally about Rome and its myths. Between the lines, what it may actually express is a yearning for a lost Great British cultural empire and its imminent reduction to a likely very nasty Little England.

• **R.J.B. Bosworth** is an emeritus research Fellow of Jesus College, the University of Oxford. His most recent three books (published by Yale University Press) are *Whispering City: Rome and Its Histories* (2011), *Italian Venice: a History* (2014) and *Claretta: Mussolini's Last Lover* (2017). He is now writing a study of Mussolini as a "good" dictator turning bad, 1932-38 (Yale)

Global perspectives in a new series for students

LAURENCE KING PUBLISHING has announced the launch of a series of student art-history books called *Global Perspectives Art History*. The idea is to show how works of art and knowledge of them emerge from international exchanges. Tim Barringer, the Paul Mellon Professor of the History of Art at Yale University, is the consultant editor for the series and Kara Hattersley-Smith, the head of student books at Laurence King, is the commissioning editor. The first title, published last month, is Edward J. Sullivan's *Making the Americas Modern: Hemispheric Art 1910-1960*. It will be followed by *Global Art and The Cold War* by Jay Curley (January 2019), *Heritage and Debt: Art in Globalisation* by David Joselit (January 2020) and *Global Landscape: Art in the Age of Empire* by Tim Barringer (November 2020). Each book will be hardback with around 250 to 350 pages, and will cost £29.99 (hb).