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Paul de Lamerie. London, Goldsmiths' Hall

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51. *Relief of a centaur abducting a woman*. Roman, restored by Bartolomeo Cavaceppi in the eighteenth century. Marble, 56.5 cm. high. (Exh. British Museum, London).

it was made by a sculptor as thoroughly saturated in the antique as Bastianini was to be in the Quattrocento. (It has nothing to do with the rococo.) One suspicious point about the Clytie not mentioned in the catalogue is its provenance. Who was this 'Principe di Laurenzano' from whom Townley bought the bust? What else did he own? Where might this have come from? Why was nothing heard of it before 1772 when Townley brought it? More suspicious is the bust's state of preservation which is matched by very few antique Roman marbles, all of which were acclaimed immediately upon excavation – the Commodus in the Capitoline is the most obvious example, the colossal Lucius Verus in the Louvre another. The catalogue claims that 'it is likely that much of the surface of the

portrait was reworked to enhance its erotic appeal . . . originally the subject may have worn a heavier and less revealing tunic, such as that worn by an unknown Neronian woman, portrayed in a marble bust now in Sir John Soane's Museum'. The reworking of a sculptured surface is very difficult to achieve with the successful result found here – no feature looks pinched or shrunk, no transition between drapery and flesh or flesh and hair looks unconvincing. Heavier drapery would have combined drastically with the lotus leaves, unless each leaf was originally fatter, which does not seem likely. If the restorer altered the drapery then did he alter the expression? Presumably not: and if this tender pensive passivity (the look that Batoni gave to his Ariadne) is original then it must be al-



52. *Clytie* (before restoration). Antique bust, reworked before 1772. Marble, 57 cm. high. (Exh. British Museum, London).

lowed to be entirely in unison with the tilt and inclination of the head and with the décolletage. The whole bust looks like a single unified invention – and not an ancient one. Do we really find among 'the more extravagant representations of women at the Court of Caligula, Claudius and Nero' with which the bust is associated in the catalogue anything like this expression and mood? There are no comparative plates in the catalogue but a visit to the Soane Museum leaves one quite sure that Clytie is not an unknown Neronian woman.

NICHOLAS PENNY
National Gallery, London

¹*Fake? The Art of Deception*. Edited by Mark Jones. 312 pp. + 123 col. pls. + numerous b. & w. ills., £16.95 PB. ISBN 0-7141-1703-X.

²The exhibits have largely been selected from national institutions in London, and most come from the British Museum itself. There is one very surprising omission: Dr Woodward's shield – a sixteenth-century object believed in the eighteenth century to be Roman; it excited extraordinary controversy and has been studied by Joseph Levine in his fascinating investigation of history, science and satire in Augustan England.

³Vol.CXXVI [1984], p.19.

London, Goldsmiths' Hall Paul de Lamerie

The refurbished Livery Hall of the **London Goldsmiths' Company** (rebuilt in 1835 to the designs of Phillip Hardwick) was, until June 22nd, the setting for the first major international exhibition of silver associated with Paul de Lamerie (1688-1751). Over 125 loans, many from private collections, including a wine cistern (1726; Fig.53) and fountain (1720) from the Hermitage, Leningrad, and a wine cistern (1719) from the Minneapolis Institute of Arts, testify to the persistence and persuasive powers of the exhibition's director, Susan Hare.

The silver was magnificently displayed against dark green velvet and pale mauve silk. Most of the pieces could be seen from both sides, which – given the complexity of decoration characteristic of many of the pieces bearing Lamerie's marks – is essential for their appreciation. It is only to be regretted that space did not permit the inclusion of the actual portraits of his patrons and original documents illustrating his life instead of the photographs used.

To those familiar with P.A.S. Phillips's distinguished monograph on Lamerie of 1935, and the subsequent literature there are many exciting surprises. The wine fountain (1719; Fig.54) from Calke Abbey, Derbyshire, made for Sir John Harpur (1680-1741) which was only revealed recently when the National Trust took over the house and its contents, had been lent for the first time. The discovery of Lamerie's two unregistered marks, the first used from 1716 to 1720; the next from 1720 until 1732 is of seminal importance and has led to the redating of a remarkable pair of silver-gilt sconces, now known to have been made ten



53. *Wine cistern*, by Paul de Lamerie. 1726. Silver, 134.5 cm. long. (Hermitage, Leningrad; exh. Goldsmiths' Hall, London).



55. *Soup tureen and ladle*, by Paul de Lamerie. 1743. Sterling silver, 40 cm. long; ladle: 33.6 cm. long. (J. Ortiz-Patino Collection; exh. Goldsmiths' Hall, London).

years earlier in 1713-15 than was previously thought, and thus among Lamerie's earliest surviving marked pieces. A selection of church plate is of considerable interest in that some pieces were made to match earlier plate already in the possession of the churches to which they were given. The startling deep bands of pounced work on a silver gilt flagon of 1747 were inspired by the existing late-seventeenth-century cup and cover; a paten and flagon of 1727 are unusual in not being gilded, but were made to match a 1507 chalice.

The catalogue* which is prefaced by essays on the goldsmith, his style, and his business practice, does a great deal to dispel the myths of silver scholarship. As Helen

Clifford concludes, Lamerie was 'a highly successful businessman as much as a gifted craftsman' and a recurring question addressed throughout the catalogue is the extent to which Lamerie designed, modelled or made the work bearing his marks, or how far he retailed the work of outside specialist suppliers.

The wine coolers of 1727 made for Lord Chesterfield's official ambassadorial plate bear Lamerie's mark overstruck by that of his gifted contemporary Paul Crespin (1694-1770), by whom they were retailed to the purchaser. Two silver-gilt cups and covers with handles in the form of snakes were probably made under Lamerie's supervision, although they are unmarked, but they were certainly supplied by George Wickes (1698-1761) to Frederick, Prince of Wales. The dinner service provided by Lamerie for Sackville Tufton, 7th Earl of Thanet (1688-1753) consisted of at least ninety-nine pieces, much of which must have been produced by specialists and the design of the tureens (Fig.55) was based on an earlier example supplied by Lamerie. Remarkably, these are the only tureens to survive with their original ladles. Their eagles' head terminals allude to the supporters of the patron's coat of arms. It is sobering to read that elaborately chased candlesticks such as those illustrated here 'decorated to the height of rococo fantasy must have been stock items, produced regularly over a number of years as this set of four is comprised from sticks made between 1743-46'.

Ornamental motifs were lifted from the designs of Daniel Marot and William Kent as well as from contemporary goldsmiths' pattern books. Michael Snodin's thesis that Lamerie's rococo is partly inspired by contemporary plasterwork throws new light on the sources of his mature style. However, the identity of Lamerie's modeller from 1736 to 1745 is still a mystery, although James Shruder, a 'chaser' who witnessed Lamerie's Will in 1751, is put forward as a possible candidate. There are certainly many possibilities in the foreign and largely Huguenot artistic community centred on

London's Soho in which Lamerie lived and worked. A closer study of contemporary English bronzes might produce some important visual evidence; certainly the relationship between English sculpture and silver of this period needs further investigation. The bold telamonic figures on Henry Cheere's Court Room chimney piece of 1735 provide an appropriate, if little noticed, foil for Lamerie's silver displayed alongside.

The catalogue entries, with precise descriptions of the silver and the way in which it was made, information about the patrons and history of the use of the different types of pieces, are exemplary and create a new standard for silver scholars.

TESSA MURDOCH
The Museum of London

**Paul de Lamerie: At the Sign of the Golden Ball*. Edited by Susan Hare. 181 pp. + 99 col. pls. + 89 b. & w. ill., £15.00 PB.

London, Crane Kalman Gallery Matthew Smith

'Those who are bold enough to believe in the future of an English School of painting will gain fresh confidence from Mr Matthew Smith's pictures at the Mayor Gallery.'¹ So wrote Roger Fry in 1926 of Smith's first one-man show. For us, living in Fry's uncertain future, Mr Smith's pictures at the **Crane Kalman Gallery** (to 21st July)² confirm not only his painterly cogency and character, but also the failure of the 'English School' to heed them.

Smith is of course a determinedly Continental modernist. It is not surprising that the francophile Fry sympathised with this, as with Smith's engagement with old masters – transcriptions of Raphael or Ingres, nods to Rubens or Veronese in the fluttering, fleshy paint. But as this stunning selection testifies, Smith's paintings are entirely his own. Only the pastel *Fruit on a table* has another master's 'look' (Matisse's). Generally, after an apprenticeship with



54. *Wine fountain*, by Paul de Lamerie. 1719. Silver, 59 cm. high. (The National Trust, Calke Abbey; exh. Goldsmiths' Hall, London).