

THE BURLINGTON MAGAZINE

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Source: *The Burlington Magazine*, Vol. 98, No. 645 (Dec., 1956), pp. 446-449

Published by: The Burlington Magazine Publications, Ltd.

Stable URL: <http://www.jstor.org/stable/871967>

Accessed: 03/12/2008 13:18

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collaboration. In the special case of Hemessen it may be part of the dichotomy inherent in a Northern Romanist between his acquired learning and his natural predisposition. Romanists like Mabuse and Van Orley, Scorel and Heemskerck, sought monumentality and tried to compete with Michelangelo and Raphael and came to grief as a result. Yet as soon as they introduced, as Hemessen did, little genre-like incidents, usually taking place in the open air and seen from afar, in the backgrounds of their compositions, the effect was both painterly and natural, and it prepared the way for Bruegel.

To paraphrase Dr Friedländer's own words,⁵ we might say that they learned the universal language of scholarship but this did *not* involve forgetting their mother-tongue.

⁵ FRIEDLÄNDER: *Die niederländischen Romanisten*, Leipzig [1922], p.3.

A Model by Paul de Lamerie

BY EMIL DELMAR

THE elaborately finished gilt bronze dish (Fig.34)¹ recently acquired by the Cleveland Museum of Art is undoubtedly the model for the gilt silver dish, which together with its companion piece, the ewer (Fig.36), is the property of the Earl of Ilchester, London. As such it was shown at a special exhibition in 1928 in the Museum of Decorative Arts at Budapest when the Congress of Art Historians met there. E. A. Jones, in a report about the congress acknowledging the above statement, published and reproduced it in *The Connoisseur*² calling attention to its 'unusual interest'. Jones attributed our model to 'one of the Anglo-French goldsmiths in London . . . about 1740'. We think that its unusual interest will be enhanced if we can show that this Anglo-French goldsmith of about 1740 was Paul de Lamerie.

The Earl of Ilchester's dish and ewer bear no hall-mark and their master remained anonymous. But it is a tradition in Lord Ilchester's family that their silver was worked by Lamerie.³ A hall-mark is no proof that a work is made by the goldsmith himself whose mark it bears. Nor is it a proof that its design, or model, was invented by him. On the other hand there is no reason why the master of an important work bearing no hall-mark should not be readily identified if a series of traits characteristic of the master and his way of working can be produced.

Our attribution rests upon both general and particular traits which unite them with Lamerie's *œuvre*. His working period was from 1712 to 1751, the transition from classicism to the rococo. Since Lamerie's style developed towards great richness in his later period we must look for comparison to his later works. We shall rely mainly on two: his celebrated ewer in Goldsmiths' Hall which bears his hall-mark of 1741 (detail, Fig.35), and the dish with the arms of the Maynard family reproduced by Phillips.⁴

Similarities can be observed in general theme, construction, and ornament between the great ewer in Goldsmiths' Hall, the Ilchester ewer, and the two dishes. The general theme in all these works is the sea, with sea gods, mermaids, tritons, etc. It might be

noted that Ed. Wenham⁵ laid stress on Lamerie's predilection for marine subjects. As to construction, the stems of both ewers are short, a feature noted in his work by both Jackson⁶ and Phillips.⁷ A similarity of construction again is that a mid-rib band is applied around the bodies of both ewers, cutting the design in two halves. As to the ornamental motifs, the lower part of the big ewer 'is ornamented . . . by young tritons floating on waves and blowing conch shells'.⁸ We meet with the same theme on the two dishes and the tritons blowing conch shells are similar. The handles of both ewers are formed by nude half-figures, one of a sea god, the other of a mermaid. The arms of both figures are used for the upper part of the widely arched handles, the lower part of which end both in an identical double volute. When comparing the Maynard dish⁹ with our dishes we meet with the very same motifs which are not only uncommon but probably unique in goldsmiths' works. Phillips¹⁰ describes the Maynard dish as follows: 'Commencing at the top centre the ornament consists of a cherub issuing out of a cloud with forked lightning grasped in his right hand . . . the right centre is a cherub with the arms resting on a cloud'. The use of clouds is in itself a very unusual motif in a goldsmith's work. Even more unusual is that on all three dishes a cherub issues from the cloud. Noteworthy are also the peculiar, pincer-like forms of the cherubs' arms. The clouds too are of a peculiar form, one superimposed upon the other. The idea of placing lightning in the important upper centre of the composition is identical in all the dishes. Although grasped in the hands of a cherub on one and in the claws of an eagle on the other two dishes, it is a quite unusual motif in a goldsmith's work.

We must now call attention to a few details where our model and the Ilchester dish differ. On the Ilchester dish the eagle's head is turned to the right instead of to the left and is far less protuberant. Other differences are: on the Ilchester dish on the left upper border the cherub's arm is lowered; above his head is a small volute instead of a bunch of flowers; the clouds are of a different shape; the volute on the right lower border is filled out with flowers, thus eliminating the broken outline of the border; above this, flowers are substituted instead of a shell.

What conclusions can be drawn from these differences? First of all they exclude even the remote possibility of our bronze having been worked later on by another hand *after* the silver dish. Ours is clearly a model by Lamerie originally intended to be executed in silver by his assistants. Worked and gilt with the greatest care it can be supposed that it was intended from the beginning to be a showpiece in Lamerie's shop. Had the master intended to execute it himself no such elaborately finished model would have been needed. A sketch in wax, clay, or even a drawing would have sufficed. Another indication that the silver piece was executed by his assistants is the change in shortening of the eagle's neck and lessening the original protuberance of its head, turning it in another direction. We think that this very prominence of the eagle's head with its open beak in the upper centre of the whole composition is so crucial that abandoning the original idea of the model must have had an important reason. On our cast bronze model it was relatively easily done, but its execution on the silver dish seems to have been too difficult for his assistant.

This method of procedure – Lamerie inventing the models and leaving the execution to assistants – seems to have been in general use at least in Lamerie's later period.

Phillips¹¹ reproduces the newspaper advertisement of a public auction sale on 4th February 1752 'Of patterns and tools which

¹ Measurements: 15½ by 12½ in.; cast, chased, and chiselled. The reverse is also gilt.

² Vol. LXXXI, p. 107.

³ It was Lord Ilchester's ancestress, Mrs Strangway Horner, who patronized Lamerie. Three churches in Dorset still have plate made by Lamerie and given by her. We are much indebted to Mr C. C. Oman, Keeper, Metalwork Department, Victoria and Albert Museum, for the above information.

⁴ A. S. PHILLIPS: *Paul de Lamerie*, London [1935], pls. cxxxiv, civ. We refer to the latter reproduction as we were unable to provide a photograph.

⁵ *Spar* [15th March 1930], p. 136.

⁶ CH. J. JACKSON: *A History of English Plate*, pp. 301, 586.

⁷ PHILLIPS, *op. cit.*, p. 106.

⁸ CARRINGTON and HUGHES, *op. cit.*, p. 94.

⁹ PHILLIPS, *op. cit.* p. 98, pl. 104.

¹⁰ PHILLIPS, *op. cit.*, p. 98.

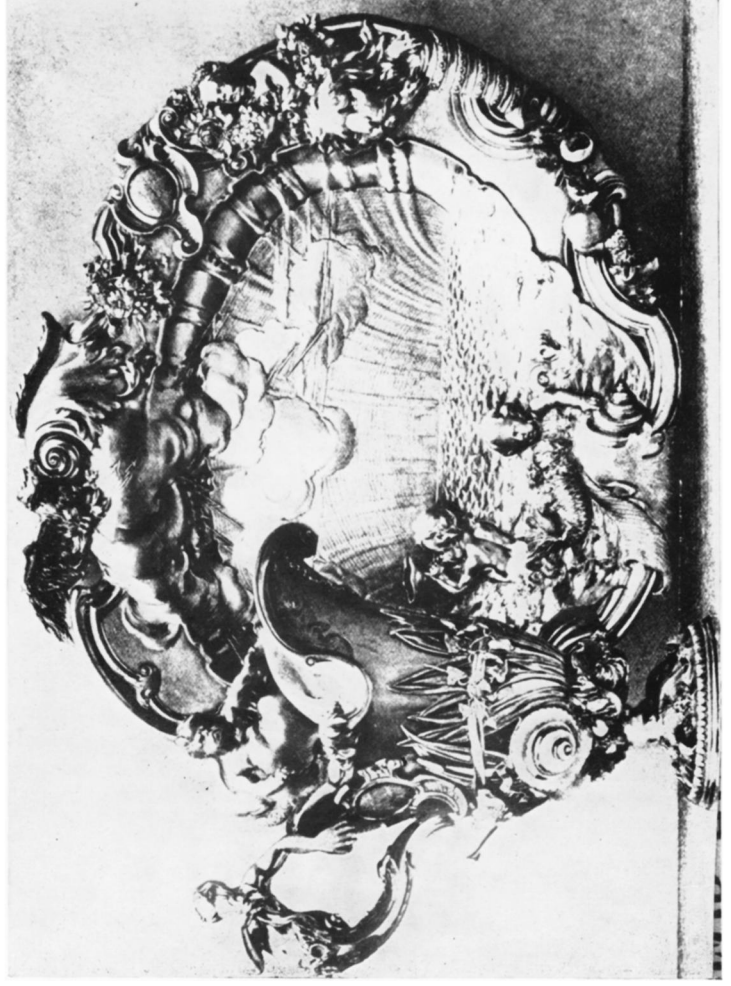
¹¹ PHILLIPS, *op. cit.*, p. 43.



34. *Gilt bronze dish*, here attributed to Paul de Lamerie. (Museum of Art, Cleveland.)



35. *Handle of ewer*, by Paul de Lamerie. Hall-marked 1741. (Goldsmiths' Hall, London.)



36. *Gilt silver dish and ewer*, here attributed to Paul de Lamerie and his workshop. (Earl of Ilchester Collection, London.)



37. *Gilt silver dish*, hall-marked W. Pitt 1809. (Mr André G. T. Boszormenyi Collection, London.)

the goldsmith [Lamerie] had used in his craft'. It is possible that the Cleveland model was one of these patterns. By a curious coincidence we have evidence of the use to which our model was put: there is in the collection of Mr André G. T. Boszormenyi, London, a gilt silver dish bearing the hall-mark of W. Pitt, London, 1809, according to the engraved inscription on the reverse, a gift to the Duke of Sussex. It is a copy of the model in the Cleveland Museum to which it adheres in every detail with the one exception that the eagle's head again is turned as on the Ilchester dish to the right (Fig.37).¹²

One further characteristic of Lamerie has to be mentioned. When he constantly uses – especially in his figure compositions – one of his favourite motifs, he is not content to repeat himself literally but often makes changes in attitude, movement, or a mirror image. Yet through all these changes the individuality of the artist and of his conception can be easily discerned. This is the case with his three two-handed cups with cover,¹³ bearing Lamerie's hall-mark of 1742, identical in all respects – as far as can be judged from the reproductions – in size, form, and ornament, save only the figural decoration on the centre, an infant Bacchus. On each cup the same boy is seen in different attitudes. This is paralleled by the conch-blowing tritons on the Goldsmiths' Hall ewer and our model and the Ilchester dish; as well as by the cherubs emerging from clouds on the Maynard and our dishes. It is unquestionably the same conch-blowing triton though he is in one case shown in profile and in another in lost profile, and the same cherubs are emerging from clouds whatever their gestures might be.

Unique as the Cleveland model now seems to be, there must have been many, and another may still come to light.

¹² On Mr Boszormenyi's dish the eagle's head is cast and welded to its trunk, secured moreover with a screw.

¹³ The three two-handed cups with cover are illustrated: (1) JACKSON, *op. cit.*, opp. p.730; (2) ST J. GARDNER: *Old Silver work*, Loan Collection [1902], at St James's Court, London; (3) PHILLIPS, *op. cit.*, pl.cxxxviii. He mentions, p.107, that on the cover of the cup there is again a young triton grasping a conch shell. One of the three cups is in the Metropolitan Museum, New York.

Letter

Cézanne's Chronology

SIR, It would not be profitable to pursue a discussion in your columns with Professor Gowing on the subject of his alternative chronology of the works of Cézanne, primarily because this could only be satisfactorily done in the presence of actual paintings. Suffice it then to say that I find with some satisfaction that, after further consideration, he is now in agreement with me over many previously contested points. In those cases where we still disagree, none of the Professor's stylistic analyses seem sufficiently cogent to persuade me to revise conclusions already reached. Indeed, after once again studying many paintings by Cézanne, I feel more inclined to question his hypotheses, not least because he appears continually to build up arguments on the basis of reproductions, and these can be particularly misleading in the case of Cézanne. I do not regard my own chronology as being in any way definitive, but I am not inspired to accept with confidence what purports to be a carefully worked out thesis when it is demonstrably marred by contradictions and irresponsible statements. May I give a few examples?

1. Professor Gowing says (p.186) that *L'Enlèvement* is dated 1876. It is difficult to believe that a sharp-eyed critic would have failed to detect such an obvious misprint: 1867 is correct.
2. Professor Gowing mentions *Pastorale* (V.104), which is dated 1870, and comments: 'Cooper's reference is to quite a different picture'. This I do not understand, since I base an important part of my interpretation of Cézanne's stylistic development on the evidence of this unusual dated picture, which is twice specifically referred to in my first article in your number of November 1954 (p.346).
3. Professor Gowing mysteriously lists (p.188) Cézanne's *Self-Portrait* in the Tate Gallery (V.365) as a still life of 1877, and then (p.189) proceeds to date it as a portrait of 1879.
4. Similarly he lists (p.188) *Pommes et Biscuits* (V.343) twice, dating it both 1877 and 1879. I can well believe that the Professor finds it difficult to make up his mind.
5. Professor Gowing mentions *Nature Morte à la Cruche* (V.749) and says: 'Cooper is wrong in quoting me as having dated the last c.1891'. Though not included in the catalogue of the exhibition, this picture appeared on the walls of the Tate Gallery as an 'Addendum' with a type-written notice beside it giving the date 'c.1891'.
6. Professor Gowing refers to V.292 as being 'at Boston'. For some years now this picture has been in the Bührle Collection in Zürich. Is the Professor intending here to refer to some other picture (misprint?) or is he asking us to accept stylistic conclusions about a painting which he may never actually have seen?
7. Professor Gowing writing of the *Paysage Rocheux* (V.491) in the Tate Gallery contemptuously dismisses my suggestion that the picture is 'closely related' to the series of Gardanne motifs with the irrelevant argument that: 'The motif at Aix, though now built over, can be identified: the hills in the background are Les Lauves'. Even were this true, the Professor's point would not be valid, because the Tate picture could easily have been painted within a few weeks of the Gardanne series. Unfortunately, however, the Professor's claim does not accord with the geographical facts, and I can assure him, after journeying again to Aix, that 'the hills in the background' of this picture are certainly not Les Lauves.
8. Professor Gowing proposes that the *Bassin du Jas* (V.164) should be dated c.1878. How does he reconcile this suggestion with the conflicting evidence of the closely related water-colour V.945, which he conveniently fails to mention? This water-colour cannot be earlier than c.1881, and is undoubtedly contemporary with the painting since the correspondences are too exact to allow of an alternative explanation.

I have confined myself to such statements in Professor Gowing's article as can be discounted on factual grounds. The chronological ordering of any artist's undated paintings must always be speculative because it depends on intangible factors such as visual acuteness, sensibility, empathy, and the ability to interpret intelligently both visual and factual evidence. But when Professor Gowing objects to my proposed chronology (based only on paintings which I have seen) because 'many of the peaks of Cézanne's achievement, the pictures on which we depend most for our knowledge of him, are to (his) mind a little reduced, because less comprehensible', one cannot help feeling that the attempted stricture reflects adversely on his own artistic sensibility. For if it is true that Cézanne is a supreme artist because 'there is for our purpose more *painting* in Cézanne's painting than in that of anyone before him', then Professor Gowing must believe that such unique works have an inherent quality of 'greatness' which remains unalterable and recognizable no matter what dates may be attached to them.

DOUGLAS COOPER