NOTABLE BOOKS

Michael Katakis. Photographs & Words. ***Additional Text and Materials by Kris L. Hardin.*** **192 pp. With 120 colour and black & white illustrations. The British Library. Hb. £25.00.**

For more than 25 years the American photographer and writer Michael Katakis with his wife Kris Hardin, a cultural anthropologist, have travelled the world documenting and observing many and diverse peoples: with tenderness always, sometimes with passion. Conscious of their responsibilities to their subjects, they sought a suitable institution where their archives would be appropriately housed and, just as important, made available for others to study. So it was that, by a serendipitous meeting with a curator who recognized the true value of their material, everything is now housed and cherished in London, in the British Library's collections.

In his Foreword, John Falconer, Curator of Photographs at The British Library, emphasizes that theirs is "not a voyeuristic documentary... but a record charting... the characteristics of human society which bind rather than separate." Furthermore he explains that theirs is a shared and "continuing determination to speak out in the cause of both tolerance and honour and not to become a silent accessory to injustice." In his Introduction Michael Palin reinforces these points when stating that a "love and respect for humanity" entwines Michael Katakis and Kris Hardin "and all of us who believe that there is a way to tell the truth."

All becomes apparent in this beautiful book, its understated design mirroring and accentuating illustrations and text, selected to highlight some of Michael's and Kris's interests and concerns. First, for example, their sojourn in Sierra Leone in the 1980s – before that splendid West African nation was swept by civil war; then a joint and lengthy project to study the making and intense human consequence of The Vietnam Veteran's Memorial in Washington DC; and finally Katakis's own travels through his native "and troubled land" in the aftermath of a great national disaster – the 2001 attack on the Twin Towers in New York, known ever after to the world as 9/11.

The photographer's sensitive empathy with his subjects is everywhere noticeable, sometimes near overpowering in its portrayal of human dignity and sadness, by contrast with his ability to capture the infectious delight of a spontaneous human smile. For Michael Katakis, Kris Hardin is his "True North" nowhere more apparent than in his photograph of her anxious face close by two sculptured and clasping hands - in

Rodin's Paris museum. This book is a kind of love story – of them both for each other, and of them both for the subjects they have portrayed and studied.

The Lion and the Unicorn: Symbolic Architecture for the Festival of Britain.

By Henrietta Goodden. 144 pp. With 120 illustrations, 40 in colour. Unicorn Press. Pb. £ 14.95.

Sixty years ago The Festival of Britain on the South Bank of the Thames was opened by King George VI. For five months, from May 1951, nearly 8.5 million people from home and overseas thronged the site enjoying a huge open air party following, in Henrietta Goodden's graphic phrase, "long years of war and austerity." The initial idea was to commemorate the 1851 Great Exhibition both, as it happens, organized from offices at the Royal Society of Arts. The proposed new Festival was supremely fortunate with the appointment as its Director of Architecture of Hugh Casson, who gathered around him a plethora of architects and designers (many closely associated with the Royal College of Art) who shared democratic ideals forged by war service.

They were faced with what Hugh Casson characteristically described later as "27 acres of treeless and derelict mud-flats split in half by a railway bridge bang in the centre of London and commanding splendid views of the river's curve." The idea for the 1951 Festival was clear enough; it was to show, in the words of the RSA's President, Princess [now Queen] Elizabeth, the "wealth of ideas and achievements Great Britain has produced in the realm of art and science." Eventually it was agreed that the layout should be informal (as the chosen site more or less determined) that its central feature should be a huge saucer-shaped dome, and that the story should be told by way of individual pavilions – a completely new exhibition concept. All of this demanded a strong, continuous narrative and "a design philosophy which would unite the whole" visually.

Time was short, the weather appalling, strikes endemic and government funding precarious. Notwithstanding the many strong and different personalities involved, all rose to the challenge: manufacturers, contractors, designers, artists, craftsmen and architects combining to create a truly revolutionary compendium of defiantly modern structures, all of them temporary, all of them experimental, all carefully sited - with paved spaces in between, leavened by trees, spectacular fountains and a plenitude of comfortable chairs. At the Festival of Britain, the (British) public enjoyed for the first time open air cafes and restaurants as well as "a luxury bar with good snacks".

Henrietta Goodden's own narrative takes the form of a "tour" through the various pavilions, highlighting the difficulties faced and overcome by their designers, those who contributed to their contents, and those faced with keeping everything spick and span for the duration. One outstanding feature was the Lion and Unicorn Pavilion celebrating "the conflicting elements of the British character." The lion "strong and

dependable," the unicorn "mercurial and capricious." One memorably eccentric exhibit was a life-size model of *The White Knight.* Based on Tenniel's illustrations for Carroll's *Alice Through The Looking Glass*, the elderly knight rode onwards, emboldened by a mysterious gloved hand that patted his back, all the while uttering words of encouragement.

In the end, democracy ruled; there was a change of government, the site cleared, and the exhibits sold. Not even the wonderful *Skylon* was retained; it had become the Festival's dramatic symbol marvelled at by all and admired by Le Corbusier as a "blade which rises in the sky, held by hardly nothing, defying all the laws of physics." Sadly if perhaps inevitably, nothing now remains except for the regal figure of a lion, a prominent relic of the Lion Brewery that once stood on the South Bank site. It was painted red for the Festival, saved at the request of the King and stands now, its original stone colour restored, at the southern end of Westminster Bridge.

Monsoon Traders: The Maritime World of the East India Company. **By H. V. Bowen, John McAleer, Robert J. Blyth. 192 pp. Illustrated in colour. Scala Publishers. Hb. £ 35.00.**

For many centuries before 1498 when the Portuguese explorer Vasco da Gama rounded the Cape of Good Hope to reach the port of Calicut in India, there had been extensive overland trade with the East bringing spices and textiles back to Europe. Portuguese and Dutch mariners were the first to take advantage of this new route bringing great wealth in its wake. Conscious not only of this but of the diplomatic and political advantages that would follow, a group of London merchants petitioned Elizabeth I who on 31 December 1600 granted them a Royal Charter giving them a monopoly on all English trade east of the Cape of Good Hope, where in fact an extensive and ancient sea borne trading world, largely employing huge junks, already encompassed both the Indian Ocean and the China Seas.

From the beginning of the seventeenth century until near the middle of the nineteenth, East India Company ships sailed between Britain and the Far East in a regular pattern essentially dependent on the prevailing south-west and north-east monsoon winds of the Indian Ocean. As the title of this very fine and comprehensive book suggests, its authors (two of whom are curators at the National Maritime Museum in Greenwich and the third a professor of modern history) combine to tell the history of this great Company - from a maritime perspective.

It was James Lancaster, a veteran of the battle with the Spanish Armada in 1588, who in 1601 commanded the East India Company's first voyage; his fleet comprised four small vessels heavily armed with 100 cannon between them. He returned two years later with a valuable cargo of spices from Sumatra which the Sultan demanded he pay for in silver

rather than the woollen vests and trousers Lancaster had expected to trade with. Two centuries later the Company had grown in wealth following long experience of profitable trading, its ships becoming therefore an exceptionally tempting target for enemy forces.

In February 1804 a powerful French squadron of four warships, commanded by Admiral Linois, engaged off Pulo Aor in the Straits of Malacca a large East India Company fleet, which was homeward bound with cargo valued at more than £7 million, including tea worth some £3 million. Linois had been ordered out to the Indian Ocean by Napoleon on the resumption of hostilities to attack British merchant shipping, lightly defended all. Captain Nathaniel Dance, commodore of the Company's fleet was as wily as he was experienced. He knew that from a distance French lookouts would mistake the large East Indiamen for Naval ships and so formed his vessels into a line of battle. The ruse worked for, on bearing down Linois fired a few broadsides causing little damage and then fled, Dance pursuing the French until his own fleet was safe.

As might be expected the illustrations are an important feature of this book and include two contemporary prints celebrating Dance's notable action. Others range from an impressive late 17th century and traditional double-view of an East Indiaman by Isaac Sailmaker to William Daniell's birds eye view of the Company's huge dock at Blackwall, c. 1803. A splendid portrait of Captain Sir Christopher Cole by Margaret Carpenter dating from the 1820s is a reminder of the extent of the collection of such works at Greenwich as well particularly of the Bombay Marine, the Company's own navy. While an elegant rendition of the snow *Charlotte of Chittagong* anchored in the Hoogli by Franz Balthazar Solvyns, 1792, suggests the numbers of smaller vessels, often built locally, that were used by private British and Indian traders to work between Asian ports.

With the passing of time and the growth of its influence and power, the Company formed its own standing army in India to defend its interests which in 1799 combined with Crown forces to defeat the fierce and courageous Tipu Sultan of Mysore. Only a few years before, Company ships helped transport Lord Macartney on a mission to the Chinese court that while it failed brought forth an extensive account of the adventure by the Ambassador himself, as well as a series of splendid pen and wash drawings by the mission's “draughtsman” William Alexander.

Trade, for the East India Company, not only included the import and export of many and various goods that ranged in the former regard from porcelain to a rhinoceros, but as importantly the gathering of information about indigenous inhabitants including interestingly their methods of government. The Company not only aimed to take care of its many and various servants, i.e. its employees, but enjoined on them all the imperative need “to behave civilly and peaceably towards the natives everywhere.” Which being said, immense wealth was gathered by members of the Company, including their captains, until its final years heralded by the Opium Wars with the China and the Indian Mutiny. In the end the East India Company lost its trading monopoly in 1834: commercial jealousies, its anachronistic character as in effect both a trading and independently governing global enterprise, all inevitably leading to its

dissolution.

Ironically too, just as it was advances in navigation and shipbuilding that gave the East India Company the tools to build its unique empire, so it was the successful development of the steam ship and the opening of the Suez Canal that rendered its old and traditional ways inappropriate and in the end unnecessary.

Marianne North: A very intrepid painter. **By Michelle Payne. 96 pp. Illustrated throughout in colour. Kew Publishing. Pb. £12.00.**

In a quiet corner of The Royal Botanic Gardens at Kew stands one of its greatest permanent treasures: The Marianne North Gallery. Even in a garden full of unusual buildings Miss North's is befittingly eccentric: a red brick colonial style house with verandas all round and a classically-inspired upper storey whose clerestory windows suffuse the interior with natural light.

Michelle Payne relates and illustrates the work and story of a truly remarkable English woman: Marianne North who was born in 1830 into a well-to-do, well-connected, well-travelled family. An early interest in art and in plants came more seriously together following the death of her widowed and beloved father in 1869. "I went straight to Mentone," she wrote, "to devote myself to painting from nature... to make that work henceforth the master of my life." Already in thrall to oil painting rather than watercolours, she went on to travel independently between 1871 – 1885 to more than 15 countries including Jamaica, North America, South Africa, India, Japan, Australia and Sri Lanka - where she stayed with Julia Margaret Cameron – who photographed her.

In total she was to paint more than 800 works: all now on show in her gallery at Kew. The splendid results being, as Michelle Payne carefully explains, not so much botanical art as botanical illustration in the way that Miss North chose "overload" her chosen specimen plants "with context" such as landscape, people, trees or buildings. In fact Marianne North's intention was educational, not only to give gallery visitors some idea of lands which few then were able to visit but, more importantly, to encourage their interest in plants and botany because she had found "people in general woefully ignorant of natural history."

Already acquainted with Sir Joseph Hooker, Kew's Director and an admirer of her work, Marianne North successfully offered to give Kew her collection of paintings and a building in which to house them, choosing as her architect James Fergusson (1806 – 88) best known as an influential writer on the subject with a special interest in ancient Indian and Hellenistic architecture. Immensely practical as always Miss North wished her gallery to serve refreshments; Sir Joseph refused this but the artist made her point by painting tea and coffee plants on the door surrounds. Her gallery on its opening in

1882 proving an immediate public success, Queen Victoria herself also acknowledging the artist's generosity. (*Victoria regia,* the first picture in her collection decorates this book's cover.)

In recent years, both the gallery and its paintings have suffered from the passing of time and Michelle Payne completes her story of Marianne North's life and work with another: that of the complete and triumphant restoration of her gallery and concurrent conservation of her pictures – an immensely delicate task that has revealed many hitherto hidden details and sketches. The illustrations, many and varied are a joy and include a number of touching portraits. The publishers however have chosen to tease us all with a full page and colourful painting of a mountainous scene facing the contents page. This is un-credited but inspection of the whole collection via Kew's website shows the scene to be a "View of the Jesuit College of Caracas, Minas Geraes, Brazil." www.kew.org

Folk Art From the American Museum in Britain. **By Laura Beresford. 128 pp. Illustrated in colour throughout. Scala Publishers. Pb. £19.95**

This year sees the 50th anniversary of the opening of the American Museum in Britain by John Judkyn (1913 – 1963) and Dallas Pratt (1914 – 1994). The two friends' shared ambition was to create a museum uniquely to show, outside of the United States, the finest possible examples of early American furniture and decorative arts, about which "the British were woefully ignorant."

Their museum, housed in the English 18th century Georgian splendour of Claverton Manor near Bath, principally comprises American furniture from the late 17th to the mid 19th centuries displayed in period rooms with harmonious furnishings such as paintings, sculptures and textiles, the latter including especially splendid quilts. One of these, an anonymous late 19th century Baseballs quilt was found by Dallas Pratt in Cooperstown, New York, where America's national game was invented in 1839. Given the nation's passionate espousal of baseball, "is it possible," wonders Laura Beresford, "that an indigenous sport is itself a type of folk art?"

As her wonderfully informative and colourful book shows, American folk art is neither "folksy" nor "primitive" however tendentiously either of these descriptions might be defined, but is always the honest work of a practising artist. One such, a jobbing painter, William Matthew Prior (1806 – 1873) advertised in 1831 that "persons who wished for a flat picture can have a likeness without shade or shadow for one-quarter the price." Academic artists of the time derided both the painters and their patrons, the former for their lack of skill, the latter for their lack of discernment. Nonetheless the unalloyed and expressive results of "flat portraits" these days speak for themselves, as does rather

differently William Jennys' neoclassically-inspired portrait of Mrs Babcock, c. 1800, who, says Ms Beresford, fixes "the viewer with a gaze that would curdle milk."

By any standards there can be no question about the quality of a carved and painted *Trotting Horse and Sulky,* c. 1890 "a masterwork of American folk art" if ever there was one: elegant, spirited and wholly delightful, the rider fully-articulated and the horse's hooves shod with shoes fastened by tiny nails, in total expressing its anonymous creator's infectious pleasure in the making of the object; an example, suggests the author, of "art for art's sake". There is however a darker side to a splendid late 19th century carved and painted pinewood carving, once a *carousel gondola's side panel;* also by an unknown maker the scene is based on Daniel Defoe's novel published in 1719 and shows Robinson Crusoe with Friday, the native he rescued, kneeling submissively before him. Ms Beresford suggests that the whole scene reinforces an "insidious belief" still current despite "the carnage of the Civil War" and the consequent abolition of slavery, that the "innate superiority of white over black was incontrovertible."

Nonetheless Laura Beresford offers much to delight and intrigue: a typically lyrical scene by Anna Mary Robertson 'Grandma' Moses, 1946; a splendid mid 19th century *Cigar Store Indian* attributed to John L. Cromwell; the vast and hilly Marno family's *Cody Ranch* in San Diego County, California, by Estelle Parsons, c. 1898; and a fascinating depiction "painted from memory" by C. C. Churchill, c. 1863, of the *Vicksburg Campaign,* General Grant's decisive victory over the Confederate army. And then there are Whirligigs, bird decoys, scrimshaw work, trade signs and much more, including a contemporary newspaper comment on the death in 1890 of Wilhelm Schimmel, the likely maker of a distinctively *carved and painted wood eagle:* "His only occupation was carving heads of animals... These he would sell for a few pennies each. He was apparently a man of a very surly disposition."

And finally, in an enlightening historical introduction that puts John Judkyn's and Dallas Pratts' own passionate interest into context, Laura Beresford, their museum's Curator, points out that one of the greatest early collections of American Folk Art was made by Abby Aldrich Rockefeller. This formidable woman was one of the founders of the Museum of Modern Art in New York which came to inherit her much admired folk art collection, sharing it with Colonial Williamsburg in Virginia, itself founded by her husband John D. Rockefeller Jr.

Hoppé Portraits. Society, Studio and Street. **By Phillip Prodger and Terence Pepper. 176 pp. With 150 illustrations including some in colour. National Portrait Gallery. Hb. £30.**

Dashing and handsome, cosmopolitan, well-connected, sensitive and sympathetic, Emil Otto Hoppé (1878 – 1972) was a master of his craft, making photographic portraits that are breathtakingly beautiful on first sight yet quietly, insistently, more and more revealing the longer one studies them.

German born, Hoppé was educated in Vienna, Paris and Munich where he reluctantly

joined his father's banking business, attending art classes at weekends with the aim of becoming a painter and graphic artist. Recognizing Emil's lack of aptitude for the family profession, his father arranged for him to join his uncle's export business in Shanghai; on their way east in 1902 they stopped briefly in London which must have attracted young Emil so much that he decided to stay, his uncle helping him to find a post at the Deutsche Bank in the City.

In London Emil became acquainted with the amateur photographer J. C. Warburg whose remarkable images inspired him to purchase his first camera. The following year saw Hoppé elected to the Royal Photographic Society bringing him many important connections and, not least, the opportunity of showing his own work at its exhibitions as well as entering its competitions, so successfully that in 1907 he left the bank to become a professional photographer.

And so began an amazing career during which Hoppé was to travel widely, always first class, meeting and photographing royalty, actors and dancers, writers, scientists, avant-garde artists, politicians, revolutionaries, tribal chiefs and Hollywood stars. He prepared long and carefully for each sitting, learning as much as he could about his subjects so as to put them quickly at their ease; he used relatively small cameras and discreet lighting.

Technically adept as well as energetically experimental, Hoppé aimed to understand his sitters and to convey this understanding through his photographs. Hence, undoubtedly, the enthralling nature of his work. Wonder for example at his portrait of the 16-year old ballerina *Margot Fonteyn* whose extraordinary natural beauty is given point by her determined young chin; or at the enigmatic scowl exhibited by the sculptor *Jacob Epstein* whose powerful personality is emphasized by a background detail of his colossal memorial for Oscar Wilde.

Much, much more than a 'society' photographer, however highly original, however internationally celebrated, Hoppé's extensive gifts were quickly recognized by a number of major magazine editors for whom he was to embark on a parallel and highly successful career as a photojournalist, but it was through his own illustrated books notably *The Book of Fair Women* that his fame was cemented and extended, especially for his portrayal of beautiful women of many nations, cultures and classes. He was fascinated by people, and their faces – which eventually was to lead him out of his studio photographing with equal skill and sympathy waiters and waitresses, street musicians, cab drivers, holiday makers, army recruits, school children and anonymous passers-by. He also had a rare gift for friendship notably, for example, with the playwright George Bernard Shaw.

In the late 1930s Hoppé closed his elegant portrait studio and turned his attention to his Dorien Leigh photographic agency largely but not exclusively based on his own work. In the 1950's Hoppé's archive and picture library was acquired by the Mansell Collection where his work inevitably became submerged among that of many others until its rediscovery and re-constitution by Terence Pepper in the 1970s who, on joining the

National Portrait Gallery in London, quickly mounted in 1978 a centenary exhibition of Hoppé's portraits.

Eventually the whole Hoppé collection was purchased in the 1990s by another enthusiast Graham Howe who added manuscripts and other archival material on moving it all to Pasadena. Following lengthy cataloguing and conservation it has fallen to yet another Hoppé enthusiast the American photo-historian Phillip Prodger to make this much wider selection of photographs and to write one of the two introductory essays. Sadly this review can barely do more than hint at the riches of background and biographical information, as well as enlightening exposition, to be found within their book's very handsome pages.

Eric Gill: lust for letter & line. By Ruth Cribb & Joe Cribb. 112 pp. Illustrated in colour and black & white. The British Museum Press. Pb. £9.99.

This little book is an absolute joy – suggested at once by its title page: a two colour graphic masterpiece exclusively set in a brace of Gill's own typefaces, his elegant *Perpetua* predominating with the publisher's name in his *Sans* all set off by his woodcut *Hound of St. Dominic*. To complete the spread these face another of Gill's woodcuts *Our Lady of Lourdes* a magisterial poster design for his press at Ditchling.

Modestly styled by its authors as an introduction only, their book is in reality rather more than that for they illustrate many carefully chosen examples of Gill's sculptures and graphic work to show the variety of his interests as well as to confirm the amazing range of his output, contemporary influence and friendships with his peers especially the sculptor Jacob Epstein. Even in his lifetime Eric Gill (1882 – 1940) was a controversial figure, anti-establishment (as we might now say) and often deliberately provocative as in his design commissioned by the Lord Chancellor's Office for the *Great Seal of King George V* which he based on that made for Oliver Cromwell in 1655, and was accepted though not made because of the onset of the First World War. His practical skills were phenomenal, no where better seen than at the North Entrance to the British Museum where the lengthy *Foundation Inscription* is flawlessly carved into the stone. Gill's conversion to Roman Catholicism and his public espousal of his faith was at the time another controversial act which nonetheless brought him some major commissions such as the monumental series of *Stations of the Cross* for Westminster Cathedral.

Directly and indirectly, throughout these pages Gill's fruitful “lust for letter and line” grows ever more apparent. These days while recognized as a major avant-garde British artist of the early 20th Century, Gill's reputation has become tarnished by his unusual and sometimes incestuous sexual proclivities. The authors deal with this directly by pointing to a rare truth about this very rare man. “For Gill, in his art and in life, the most beautiful image of man and woman was not simply naked, but also in the act of sexual intercourse.” His many visualisations still have some

power to shock, even in our determinedly secular and sexually explicit age. In which context, few these days, alas, have knowledge of the biblical *Song of Songs* an erotic inspiration not only for Gill, but for many artists, ancient and modern.

Anti-capitalist, anti-authoritarian, Eric Gill was his own man for whom, as the authors explain, "personal responsibility... [was] key to social and moral harmony." They also make clear their own belief that for Gill "work and labour, sexual intercourse and prayer were all acts carried out in the name of God." Undoubtedly Gill was and still is rare in emphasizing the religious dimension of his art: "Drawing," he himself wrote, "is worth doing for its own sake; it is subordinate to no other end than the general end of life itself – man's final beatitude."

Nueva York 1613 - 1945. Edited by Edward J. Sullivan. 288 pp. With 260 colour illustrations. The New-York Historical Society in association with Scala Publishers. Hb. £39.95.

The Spanish Manner: Drawings from Ribera to Goya. By Jonathan Brown, Lisa A. Banner, Andrew Schulz and Reva Wolf. 208 pp. With 125 colour illustrations. The Frick Collection, New York in association with Scala Publishers. Hb. £45.00.

As the names of their co-publishers suggest, it is New York, exciting and various, that couples these two fine publications. And again, as their titles confirm, both are linked by the Hispanic world, in the one case by master drawings from the Spanish peninsular in Europe, and in the other by the city's centuries-old ties with the Spanish-speaking peoples of South America and the Caribbean.

In fact, these days New York's population is nearing one-third Hispanic mirroring waves of immigration from Cuba and Puerto Rico as well as the city's long standing and highly profitable trading links with Latin America. The story is told by Mike Wallace, author of *Gotham*, in a lengthy all-embracing introductory essay to **Nueva York** which sets out clearly the importance of understanding the history of the city from a North-South perspective – rather than from the more traditional viewpoint that looks east to Europe or even, much more recently to Africa. In addition, though only by inference, every contributor to Edward Sullivan's enthralling book provides ingredients of the mix from which New York derives its unique energy.

During the 19th century colossal fortunes were amassed by New York entrepreneurs such as the sugar baron Harry Havemeyer who with his wife Louisine collected major works by El Greco, Velázquez and El Greco, old master artists of the then called Spanish School showing a strong aesthetic connection with Manet and the Impressionists, all of whose paintings were fashionable then. Much earlier, the enthusiastic writings of Washington Irving had encouraged wealthy American tourists to visit Andalusia with visible consequences on New York's architecture and this despite much anti-Spanish, anti-Catholic feelings within the city. It was another millionaire, Archer Milton

Huntington, heir to a railroad fortune and a keen and knowledgeable admirer of Spanish culture who backed the foundation in New York of the Hispanic Society of America, scoring an immense success in 1909 with a retrospective exhibition there of the contemporary Spanish artist Joaquin Sorolla y Bastida which attracted long queues of visitors.

The Civil War in Spain during the 1930's divided public and political opinion but a successful Spanish Refugee Relief Campaign had one unexpected outcome with the arrival in New York of Picasso's great work *Guernica,* which was eventually taken into temporary care by the Museum of Modern Art, whose president was the idealistic millionaire Nelson Rockefeller, a patron also of the Mexican painter Diego Rivera. Rockefeller had a long term interest in Latin American art and facilitated an huge exhibition of Mexican works at MoMA in 1940 which was to have a significant impact on modernist American painters as did the abstract paintings of the contemporary Spanish artist Esteban Vicente, another refugee from Civil War chaos.

By necessity this review of **Nueva York** and its centuries old Hispanic links is selective, but the amply illustrated and exuberant essays by Edward J. Sullivan and his colleagues range over many subjects such as music, writing, war, revolution, architecture and politics. Nonetheless and more subtly perhaps, it was well-known and successful 19th century American landscape artists who generated wide and enduring interest in Hispanic culture: Frederic Edwin Church by travelling to Ecuador and William Merrit Chase to Spain.

Henry Clay Frick was another major New York collector of Old Master Spanish art whose wealth and munificence can be enjoyed every day by visitors to his serenely beautiful museum. Neither Frick nor most of his millionaire peers showed much interest it seems in Spanish old master drawings – a rather specialized and unspectacular category of art. In fact, as Jonathan Brown points out in his introduction to **The Spanish Manner,** the same lack of curiosity, apart from in the work of Goya, was current among professional art historians until the middle of the 20th century. His book, which includes contributions by a number of specialist scholars, formed the catalogue to an exhibition recently held at The Frick Collection drawn almost exclusively from public and private collections in the New York area.

The exhibition and book both derive from Mr Brown's own now shared interest, prompted in his instance by his noticing that even in European public collections, Spanish old master drawings were generally unrecognised and certainly uncategorised. Mr Brown suggests, and his colleagues in individual catalogue entries confirm, that there is indeed a distinct Spanish Manner of drawing whether in the specially energetic results of using pen and ink and wash, or in unexpectedly macabre themes. This handsome publication in itself heralds the many riches to be explored within, including drawings by such artists as Jusepe de Ribera, Antonio del Castillo y Saavedra, names perhaps that are not so familiar – whereas those of Bartolomé Esteban Murillo and Francisco de Goya y Lucientes, in their customarily shortened forms anyhow, assuredly are.

10,000 Years of Pottery. **By Emmanuel Cooper. 352 pp. With 315 colour and 80 b&w illustrations. The British Museum Press. Pb. £24.99.**

In his final chapter 'The State of Things' Dr Cooper muses on particular 21st century themes, the "breaking down of barriers between, art, craft and design" instanced in particular by the work of the artist Grayson Perry who in 2003 won the Turner Prize for his hand-built and hand-decorated pots. Perry's pots also represent, says the author, a second contemporary theme: a "concern with history" through a conscious reference to antique Chinese and Greek exemplars in their shapes and complex forms of decoration.

By any standards this book is a masterpiece as, in his own way is the author: Dr Emmanuel Cooper, practising ceramicist, writer, critic and for many years distinguished editor of *Ceramic Review*. His book is so comprehensive and authoritative as to have been in publication in revised forms since as long ago as 1972. It is an enthralling read as well as an enticing visual banquet, including not least a photograph of Kerere of Shani, shy and dignified wife of a former Nigerian chief and "maker of all the ceremonial pots for the community." What connects her work with all her predecessors and successors world wide, as the many maps confirm, are basic methods of manufacture and decoration: practical elements that form the connecting thread throughout Emmanuel Cooper's book which, taking account also of technical developments and refinements, seamlessly ease the reader's understanding, appreciation and occasional wonder at the stupendous results.

In the beginning was earth, more particularly clay whose malleable properties were known to early man in different parts of the world, as was eventually the power of fire to transform it into sturdy permanent form. More than 12,000 years ago the Japanese Joman culture was making pottery as were, some 3,000 years later, the farmers of the Middle Nile Valley. However tempting, it is purposeless in a review to note examples from the whole book, here instead are some flavours.

A delightful terracotta group of two women in close conversation from Asia Minor, about 100 BC. An earthenware whistling vessel modelled as an owl hand-built in Peru in the 6th or 7th centuries AD. A perfectly proportioned vase with blue celadon glaze, a very early piece of porcelain from the Chinese Song Dynasty, 11th - 12th century AD. From Japan, a handsome late 17th century porcelain tankard painted in underglaze blue and destined for export from Arita, hence its European silver mounts. A marvellous late 13th century Islamic tile frieze with an inscription from the Qur'an moulded in Kufic and decorated with lustre overglaze. A late 16th century earthenware dish moulded with a complex array of marine animals from the Paris workshop of Bernard Palissy. Bronze Age earthenware urns and beakers, burial wares from Britain; and an elegant broth bowl in hard-paste porcelain from the Meissen factory in Germany *c*. 1735 which with its accompanying cover and stand has enamelled Chinoiserie decoration enhanced with gilding.

In England, the early factories were generally small in scale yet successfully developed an indigenous soft-paste porcelain, from Bow *c*. 1765 a wondrous teapot with two spouts from which to pour two varieties of the national drink. Bone china was perfected at Spode in the late 18th century and later became the first Staffordshire pottery to produce dinner services and the like. The technical and marketing genius of Wedgwood transformed pottery making into an industry giving rise later to new manufacturers like Minton and Doulton. And so to the end of the 19th century and the rise of the Arts and Crafts Movement represented by the all female, all American Newcomb Pottery in Louisiana, followed in the 20th century by Artist-Potters like the Austrian-born Lucie Rie working in the UK and more recently by Studio Potters such as the Korean Kim Cheekul.

Nonetheless, the ancient traditions of practical and ceremonial pot making continues in small and diverse cultures in Africa, India and elsewhere, so demonstrating in accord with the work of their more urbane world-wide peers that clay is “versatile, totally neutral, redolent with history, readily available... qualities that continue to attract artists to new levels of invention.”

Lambeth Palace Library. Treasures from the Collection of the Archbishops of Canterbury. **Edited by Richard Palmer and Michelle P. Brown. 176 pp. 200 colour illustrations. Scala Publishers. Hb. £35.00.**

Superbly illustrated and extensively annotated this handsome volume well befits its subject. The Library has since since the 1830's been housed in the magnificent medieval Great Hall of Lambeth Palace overlooking the Thames opposite the Houses of Parliament which, befitting the national primacy of the See has been the official residence of the Archbishops since the 12th century. The Library owes its origins to Archbishop Bancroft (1544 – 1610) who bequeathed his personal collection of printed books and manuscripts “to the Arch-Bishops of Canterbury successively for ever.” The libraries of his predecessors being inevitably dispersed after their deaths, Bancroft was the first to use his to found a permanent library there and one moreover for public use. A contemporary catalogue lists more than 5,000 printed books and nearly 500 manuscripts, the principal subjects being biblical and theological, that latter including Catholic as as well as Protestant works.

While still “preserving the written and printed heritage of the Church” the present Archbishop, the wise and scholarly Rowan Williams also notes the purposes of the Library “as a source of perspective on the present and an aid to the bettering ordering of the future.” The collection now ranges far and wide to include for example the archives of *The Mothers' Union* from 1886 to the 1990s; the papers of the great *George Bell* (1883 – 1958) a notable friend of the arts first as Dean of Canterbury and then as Bishop of Chichester; and an example of the *Godfrey dagger,* sold by the thousand in the late 1670's for Protestant self-protection amidst the hysteria surrounding the exposure by the perjurous Titus Oates of the so-called Popish Plot.

But these important constituents aside, the most spectacular treasures must include the manuscripts: few more ancient or more beautiful than *The MacDurnan Gospels.* Dating from the second half of the ninth century, written and illuminated in Ireland, it is a pocket-sized Gospel book that in the following century was owned by King Athelstan of Wessex "a renowned collected of books from pre-Viking England;" its superb gold-tooled binding dates from the 16th century when it was commissioned by Archbishop Matthew Parker. But a real corker has to be the *Chichele Breviary* largely written and illuminated by Herman Scheere it is described in the accompanying text as "the most beautiful breviary made in England during the 15th century" when it was commissioned by Henry Chichele, Bishop of St David's and later Archbishop of Canterbury, his likeness being included in the opening initial.

Not the least of the pleasures of the book are the individual discussions accorded each illustration, all by individual experts, one or two of whom pardonably carried by bibliographic technicalities. Nonetheless in this way we have the pleasure of a kind of individually guided tour of the treasures whether these be the manuscripts already mentioned or others such as Sir William Hamilton's wonderfully illustrated *Observations on the Volcanos of the Two Sicilies*, 1776 – 79, or *The Four Gospels*, elegantly illustrated by Eric Gill and published by Robert Gibbings at his Golden Cockerel Press in 1931.

The history of the Library is as fascinating as much for variety of sources, individual and corporate, that have contributed to its expansion. Not only has it survived near destruction by incendiary bombs in 1941 as well as centuries of wrangling about the inadequate provisions for its care and maintenance, the whole collection was transferred to Cambridge University Library in 1646 following the execution of Archbishop Laud, from whence it was retrieved by Archbishop Sheldon in 1664. Nowadays, the Library is professionally cared for under the guidance of Trustees with Friends actively involved. Electronic catalogues are in the process of serving the needs of a world-wide public. Nonetheless, the feelings and failings bedevilling all human deliberations are touchingly recorded in a group photograph (by C. L. Dodgson) of the bishops who attended the First Lambeth Conference in 1867 seen exhausted and anxious to be away after a long and "acrimonious" final session. In truth, as Archbishop Rowan Williams remarks, the Library forms "a unique institution in the life of the church and the English people."

Camille Silvy: Photographer of Modern Life. By Mark Haworth-Booth. 160 pp. More than 100 b&w illustrations. National Portrait Gallery. Hb. £25.00.

Camille Silvy (1834 – 1910) was one of the most extraordinary photographers of his time presaging many developments that were to be refined only in the century that followed. Not only did he make some remarkably beautiful images including haunting street scenes, he was an inventive portrait photographer. This handsomely designed and finely produced volume forms a

comprehensive study of the man and his work. It accompanied the first-ever retrospective exhibition of Silvy's work curated by Mr Haworth-Booth at the National Portrait Gallery in London which holds twelve of the photographer's daybooks. In addition, the author a distinguished former curator of photography at the Victoria and Albert Museum, has been able to draw on original letters and other material in the possession of Silvy's descendants.

The story Mark Haworth-Booth tells is fascinating and his observations sympathetic as well as acute: Silvy, he says, "transformed" the medium of photography "from an art into an industry." Elsewhere, he states, "Silvy's great contribution surely lay in the thousands of portraits he made that were not overtly original but simply authentic." Nonetheless it was Silvy's early masterpiece: *River Scene,* dating from 1858 that not only occasioned Mr Haworth-Booth's first book on his subject but provides the technical and aesthetic introduction to the present work. The author's detailed analysis of the lengthy complications of the wet collodion processes used by photographer only enhances appreciation of the results.

Camille Silvy was born into comfortable circumstances in the market town of Nogent-le-Rotrou, near Chartres. After graduation he entered the French diplomatic service in 1853 and was posted to London the following year where he made the acquaintance of the photographer Leonida Caldesi. He was sent to Algeria in 1857 where dissatisfied with his own efforts as a draughtsman decided to dedicate himself to photography, later enhancing his skills by further study with the amateur photographer Count Olympe Aguado. After a successful public debut in Paris, Silvy decided to abandon his diplomatic career and to move to London where he took over Caldesi's studio in Bayswater; originally built for the painter John Linnell, it was tranformed by Silvy into elegantly furnished premises where he could receive and photograph his clients. He was very well-connected and by 1860 was able to report to his father that "The Queen continues to send me all the people in her household." Himself an excellent horseman, and with fashionable Rotten Row nearby in Hyde Park he successfully photographed mounted and other equestrian subjects. In respect of his interest in "modern life" one complex image is outstanding, a view of the *Veterinary Forge* in Buckingham Palace Road.

But it was Silvy's espousal and promotion of cartes-de-visite that led him to dramatically expand his business to in essence a photographic factory and to bring him widespread fame as well as, doubtless, some fortune. These attractive little portrait photographs could be produced and sold inexpensively and were widely collected for their celebrity subjects: royal, fashionable, theatrical, military or political. Always technically adventurous, Silvy invented and patented in 1867 a photographic apparatus for recording 360-degree panoramas using a paper negative at a time when war seemed imminent between France and Prussia; Silvy had in mind its battlefield use. That terrible war had only been postponed – until 1870, when Silvy returned to France from England (where he had retired in 1868) and enlisted in the army, fighting with such bravery as to be mentioned in dispatches, subsequently being appointed a Chevalier of the Legion d'Honneur.

Tragically however Silvy was soon diagnosed as suffering from a form of manic depression and had to be committed to psychiatric asylums for the remaining 31 years of his life.

But the last words must belong to Mark Haworth-Booth: “Silvy made elegant portraits of extraordinary people... Equally important is the way Silvy portrayed uncelebrated people – the professional or business men and the country gentry, their wives, children and sometimes their servants... [pioneering] the modernisation – and, in the end, democratisation – of portraiture.”

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