panded account of this complex network of patronage, influences, and individual artistic contribution, even if it proves slightly confusing if used as a straightforward record of the exhibition.

At the Baltimore Museum of Art, where the show originated, a range of installation techniques, from 'period room' ensembles to unencumbered modern displays of related objects, made this all-pervasive cultural movement vivid and accessible to the public, while the attention to detail and inclusion of little known or radically refurbished objects provided much to interest even the most sophisticated devotees of American Empire style. After viewing an imaginative vignette reconstructed around, and in imitation of, Henry Sargent's c.1823 painting entitled *The tea party*, one encountered, in total contrast, a starkly beautiful arrangement of chairs, all based on the ancient Greek *klismos*. Sharing the splayed legs and simple lines of their classical prototype and European precedents, they nevertheless reveal differing regional taste and varying techniques of construction and embellishment. Included in this series are two painted tablet-top side chairs from Philadelphia and Baltimore (Fig.51) and an unexpected proto-Thonet example in sinuous bentwood by the Boston chairmaker Samuel Gragg.

Following a series of spectacular adaptations of antique furniture forms (couches, stools, and a bedstead) by designers such as Charles-Honoré Lannuier, Benjamin Latrobe, and John and Hugh Finaly, the motifs that made up the Neo-classical vocabulary of ornament (broadly interpreted here to include the Egyptian revival) are exhaustively explored. Their origins in classical myth are noted in the catalogue, but their iconographical relevance is overshadowed by the ingenuity and grace with which artisans exploited these forms for functional purposes, as in the pier table with dolphin supports attributed to Anthony Gabriel Quervelle (Fig.50).

While the majority of works on display were produced by America's most celebrated artists and craftsmen for its most élite families, the exhibition also explores the infiltration of classical taste into an expanding American middle class: 'fancy furniture' used paint to mimic expensive gilded mounts, and numerous utilitarian and mass-produced objects sported classical imagery (items on show include a bandbox, a cast-iron stove, a shelf-clock, and items of pressed glass). Technological innovation, marketing acumen, and the recognition on the part of American manufacture that classicism connoted quality, turned the production of such items into big business. The rapid growth of interior America and the increased prosperity of its eager consumers (such as the stylish *Ephraim Hubbard Foster and his family* of Nashville, Tenessee; Fig.49) ensured its success.

The last section of the exhibition, filling in the historical and social context, is about American attitudes to public and domestic virutue, commemorated in opulent presentation silver as well as modest artistic productions of educated women in a classical idiom. While heroism, civic devotion and morality were often viewed as the legacy of the ancients, the historian Richard L. Bushman, in the introduction to the book, warns against giving too much significance to the influence of Greek democratic and Roman republican political models on the classical revival. However, as this exhibition makes abundantly clear, the undoubted grandeur of nineteenth-century classical taste could override ambiguous feelings about ancient civilisation itself.

NADIA TSCHERNY

[1]It then moves to the **Museum of Fine Arts, Houston,** from 1st May to 24th July 1994.

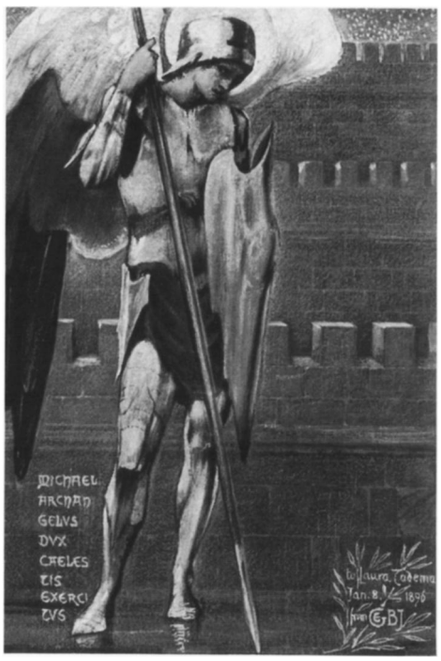
[2]*Classical Taste in America 1800-1840*. By Wendy A. Cooper. 308 pp. incl. 115 col. pls. + 100 b. & w. ills. (The Baltimore Museum of Art & Abbeville Press, New York, 1993), $34.95 PB, $55 HB. ISBN 1-55859-385-3.

Toronto, Ottawa, Quebec City and Winnipeg
William Morris

What is certainly the largest exhibition in many years to focus on the work of the most famous of all artists associated with the Arts and Crafts movement, William Morris, was recently on view at the **Art Gallery of Ontario** (closed 6th September), and will now travel to three other Canadian venues.[1] The last phrase of its title, *The Earthly Paradise, Arts and Crafts by William Morris and his Circle from Canadian Collections*, is particularly significant: the reduction of potential sources of loans necessarily doomed the show to be less than the best of all possible exhibitions, but special circumstances in several ways mitigated the limitation of its scope. Firstly, as a visual artist William Morris is universally acknowledged to have been a great creator of decorative patterns for textiles, wallpaper, and book decorations. Most of his work in these media was intended for multiple production in examples of approximately equal aesthetic merit, and hence, as *The Earthly Paradise* clearly demonstrates, they are widely available, especially in a country with strong cultural ties to Britain where the work of Morris has been long admired. Secondly, the emphasis on Canadian collections has enabled the organisers, led by Katherine A. Lochnan, to search diligently in obscure public and private collections and discover some extraordinary material that might well have been overlooked had the geographic spread of the nets been wider. The textile section is especially blessed by the inclusion of a previously unidentified printed wool of traditional design sold by Morris & Co. in its earliest years (cat.no.F:4), a sample of Morris's woven woollen wall coverings in the Peacock and Dragon pattern, large enough and well enough preserved to give a clear indication of the effect it would have had in one of his most sumptuous schemes of interior decoration (F:21), and an embroidered panel, *Partridge*, designed by Morris's associate and then successor, John Henry Dearle, with modifications of the design probably made later by his daughter, May Morris (F:2; Fig.52). Of similar significance among the wallpapers are two complete, unused rolls, of the *Vine* (E:11) pattern of 1874 and the *Sunflower* (E:15) of 1879, both executed in gilt and

52. *Partridge*, designed by J.H. Dearle. Morris & Co. c.1890. Unfinished embroidery worked in silks on a ground of 'Oak' silk damask. 295 by 156 cm. (Private collection; exh. Art Gallery of Ontario, Toronto).

53. *St Agnes and St Alban in Procession*, by William Morris. c.1864. Brush and brown and black wash with graphite, black chalk scraping out over black chalk underdrawing. 72.5 by 46.3 cm. (Private collection; exh. Art Gallery of Ontario, Toronto).



54. *St Michael the Archangel*, by Edward Burne-Jones. 1896. Gouache with gold, copper and silver print on card prepared with purple gouache. 32.2 by 25 cm. (Owens Art Gallery, Sackville, New Brunswick; exh. Art Gallery of Ontario, Toronto).

lacquer, suggesting tooled and gilded Spanish leather wall hangings. What are unfortunately missing from the exhibition are Morris's original designs for textiles and wallpaper, though one of his fine figural drawings for stained glass (A:6; Fig.53) and a very beautiful *Design for a Full-Page Border for the 'Kelmscott Chaucer'* are included. But in the realm of autograph images, it is Morris's close friend and long-time associate Edward Burne-Jones who is most brilliantly represented by a series of beautiful drawings and paintings of varied subjects and techniques, most related in some fashion to projects carried out for Morris (A:15; Fig.54). The carefully researched catalogue entries for this material by Douglas E. Schoenherr clearly establish the contexts of their creation. Burne-Jones also assumes an important rôle in relation to the small but fascinating group of jewellery included in the exhibition. Most of the examples were borrowed from his descendants who now live in Canada, and though probably only one or two pieces were designed by him, the entire group presumably reflects his taste. This group of Burne-Jones-related pieces offers a rare glimpse of the taste in personal adornment of one of Morris's close associates.

Admittedly, there are categories of Morris-related material that are either omitted or represented by less than outstanding examples. There is none of the Gothic-revival furniture with painted figural panels that attracted much attention to the Morris firm in its early years. The furniture is limited to rather simple pieces in the vernacular mode which played an important part in the firm's commercial dealings but lack individual distinction. Only one tapestry is shown, a rather unattractive late example made after a Burne-Jones design for a stained glass window. Morris's great friend and close associate, the designer of ceramics William de Morgan, is represented by a group of pieces that accurately reflect the stylistic and technical range of his work, but of which only a few examples can be classed among his best. Unfortunately, none of de Morgan's original designs for ceramics is included.

The organisation of the catalogue,[2] by materials, does not follow the thematic installation of the exhibition itself. The catalogue will certainly be employed independently of the exhibition, but although most works are illustrated near the appropriate catalogue entries, a few are not illustrated at all, and some of the best are illustrated elsewhere, though the entries nowhere state this fact. In general the entries are full of valuable information, though there are some ambiguities in the textile section, perhaps the result of editing. Of the few minor errors of production, the most significant is the inversion of the illustration of a wallpaper design (no.E8).

The excellent installation at Toronto was divided into sections devoted to various themes arranged in approximately chronological order, with an opening section identifying the chief protagonists and their interrelationships. Next comes ecclesiastical material, particularly the stained glass windows which were so important a factor in the firm's early years, followed by the ceramics of William de Morgan, and a large space devoted to block printed textiles and wallpapers accompanied by a video presentation showing the time and effort required for the block printing of wallpaper, and a length of modern wallpaper with a series of segments demonstrating the results of the sequential application of the various printing blocks in proper order. These educational devices were surrounded by examples of the block printed productions of the Morris firm. Next came a somewhat stylised copy of the Morris shop façade on Oxford Street, behind which was a gallery containing typical products handled by the firm, and spaces suggesting domestic interiors, one small and intimate, the other large and sumptuous, the latter providing an appropriate ambience for the display of the grandest textiles. Two galleries were devoted to book arts, the first introducing Morris as a collector of ancient volumes, the second illustrating his activities as the creator of the famous Kelmscott Press books, forming a fitting climax to an exhibition which summarises well his activities related to the visual arts and adds some important new discoveries to our knowledge of his accomplishments and those of his associates.

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[1] **National Gallery of Canada, Ottawa,** 22nd October 1993-6th January 1994; **Musée du Québec, Quebec City,** 16th February-15th May 1994; **Winnipeg Art Gallery,** 23rd July-9th October 1994.

[2] *The Earthly Paradise. Arts and Crafts by William Morris and his Circle from Canadian Collections.* By K.A. Lochnan, D.E. Schoenherr and Carole Silver. xvi + 296 pp. incl. 140 col. ills. + 110 b. & w. ills. (Art Gallery of Ontario and Key Porter Books Ltd., Ontario), $39.95. ISBN 1-55013-450-7.

Tokyo
'Lots' of Rubens

During the past decade Japanese museums have mounted a number of impressive exhibitions devoted to aspects of Dutch and Flemish painting,[1] and permanent collections in the Tokyo area include important works by Rembrandt, Ruisdael, Van Dyck, Jordaens, and their contemporaries.[2] Indeed, anyone who travels to the Orient solely in search of Netherlandish art will find greater riches than they perhaps realise.

In 1978 the **National Museum of Western Art** in **Tokyo** bought a large canvas (169.5 by 198.5 cm.) said to be an autograph version of Rubens's slightly larger (203 by 229 cm.) *Flight of Lot and his family from Sodom* in Sarasota. The Bass Museum of Art in Miami Beach has a workshop replica of the Sarasota picture.[3] Both the pictures from Florida, an impression of Vorsterman's engraving after Rubens (Metropolitan Museum) and Van Dyck's drawing for the print (Louvre) were exhibited along with technical material in an 'in-focus' exhibition at the NMWA (closed 29th August) in order to judge the Tokyo painting (Fig.55) and to focus on the way in which Rubens's studio worked. Toshiharu Nakamura organised the exhibition, wrote the fifteen-page catalogue,[4] and with the skilful help of the conservator Kimio Kawaguchi installed an explemplary show. Three full-scale X-radiograph assemblies, nine panels showing the same detail in each painting along with an X-ray and an infra-red photo of each detail, and an introductory panel explaining the questions at hand were given as much attention as were the paintings by an intrigued Japanese public, which had not seen this kind of study exhibition before.

Arnout Balis (of the Rubenianum) and I were invited to lecture on Rubens's workshop and his production of variants, respectively. On 26th July we met in the exhibition with seven members of the NMWA staff. We essentially agreed with the *Corpus Rubenianum* entries by R.-A. d'Hulst and M. Vandenven: the Sarasota painting is by Rubens and his workshop, about 1613–15; the Miami painting shows no sign of Rubens's hand; and the good news about the Tokyo is that it is certainly by Jacob Jordaens, painted c.1615.[5]

The direct confrontation (Figs.56 and 57) lent new conviction to the consensus and refined a few points. On the whole the drawing and colouring of the Sarasota canvas lack Rubens's robustness but all the faces appear to be autograph and reveal characteristic complexities of emotion (Mr Nakamura rightly faults the face of Lot in other versions). Furthermore, the flashing highlights in the robes of the angel and Lot's daughters must be by Rubens and create the impression, at a certain distance, that the overall execution is his. He was so efficient in intruding where it would count that one is tempted to say the painting is about half by Rubens, when stroke-for-stroke it is probably something closer to twenty-five per cent.

The Miami composition is proportion-