

exhibited works, *The cousin brings breakfast* and *Liebestod in the Jaegerstrasse*, both of 1922, passionate and violent behaviour is depicted against a mass of detail. In each case the detail implies a code of behaviour which is defied by the actions of the characters. In the first the room is filled with a plethora of bourgeois bedroom comforts: overstuffed cushions and duvet with frilled edges, cupboards, cabinets and washstand. In contrast to these well established symbols of *Gemütlichkeit* we see the passionate and demented behaviour of the male figure and the submission of the woman. In the *Liebestod*, a title which mocks the pathos of operatic tradition, we find a crime of passion enacted against a background of urban commerce represented by a bar, a brothel, a pawnshop and a hotel. The background is indicative of a reality in which human relationships are commercialised, and against which the tragedy played out in the street seems a hopeless and pathetic gesture. This confrontation between reality and its values and what appears to be defiant, excessive behaviour is everywhere in Hubbuch's work. For example in *Nude in Bauhaus chair* (Fig.74) he juxtaposes the pared down chrome and leather construction, a metaphor for the 'form is function' aesthetic of the Bauhaus, with the uncomfortable pose of a soft nude with a quizzical expression.

His fascination with the expressive autonomy of objects exemplified in the *Gramophone* (Fig.75) is a synthesis of Berlin Dada's ideological emphasis on machines and mechanical processes and the hermetically sealed still life works of his Munich contemporaries Kanoldt and Schrimpf. Hubbuch, born and trained in Karlsruhe with frequent study trips to Berlin, moved between the two geographical and ideological extremes of the New Objectivity movement. In Berlin he associated with George Grosz and Rudolph Schlichter, and through them with the *Novembergruppe* and *Rote Gruppe*, with whose radical socialist and later communist views he was in complete accordance. However, when he tried to submit political drawings to Grosz and Heartfield their response was 'Not direct enough, too involved'; obviously Hubbuch's art, though socially and indirectly politically motivated, was too preoccupied with style and too intricate to make a popular political statement.

On the other hand Karlsruhe was geographically and spiritually closer to Munich, where the so called right-wing or neo-classical faction of New Objectivity was centred, whose style evolved around the transfiguration of objects into the timeless and the universal. Hubbuch, who served as professor at the Karlsruhe academy until his dismissal by the National Socialists in 1933, became the founder of an independent version of the spirit of this movement and together with Scholz and Schnarrenberger, exhibited as a regional faction in both major group exhibitions, Mannheim 1925 and Amsterdam in 1929.

The recent exhibition covers Hubbuch's achievements both as superb

graphic artist and as a painter. In paintings such as *Four women in the café* and *Self-portrait with Marianne at studio window* (1930, Fig.63), he exploits the late mediaeval tradition of northern Europe for its qualities of mystery and the grotesque. The women in the café remind one of the toothless gnomes of Bruegel and Bosch, while the artist's studio in the portrait is engulfed by an Altdorfer landscape. The influence of this type of imagery on his work makes us aware that much of the crowded, frenzied and distorted city scenes are modern renderings of that late mediaeval hell. Hubbuch emerges from the present exhibition as a painter of individual distinction and as a unique mediator between right and left, tradition and innovation. A catalogue somewhat richer in critical information could have provided an even better introduction to his work.

George Tappert, another painter affiliated to this movement, was on view at **Leinster Fine Art** (10th October to 10th November). He too was a Berlin contemporary of *Neue Sachlichkeit* and a political affiliate of Grosz and Hubbuch's. The exhibition provided us with a very valuable insight into the diversity encompassed by such a group identity. This group of water-colours and drawings showed an affectionate side of Tappert's art, which seemed almost like an updating of the popular work of Heinrich Zille, concentrating on characterisation rather than on social scrutiny.

IRIT KEYNAN ROGOFF

### Manchester William Morris

This year is proving to be an *annus mirabilis* for Pre-Raphaelite exhibitions. After the successful Tate Gallery show in the summer, an exhibition of comparable scope that fittingly celebrates the 150th anniversary of Morris's birth has been on view at the **Whitworth Art Gallery** (*William Morris and the Middle Ages*, 28th September to 8th December). It is highly appropriate that this major exhibition should be mounted in Manchester, always a centre for Pre-Raphaelite studies, where the energetic visitor can also see Madox Brown's frescoes in Alfred Waterhouse's Gothic revival Town Hall.

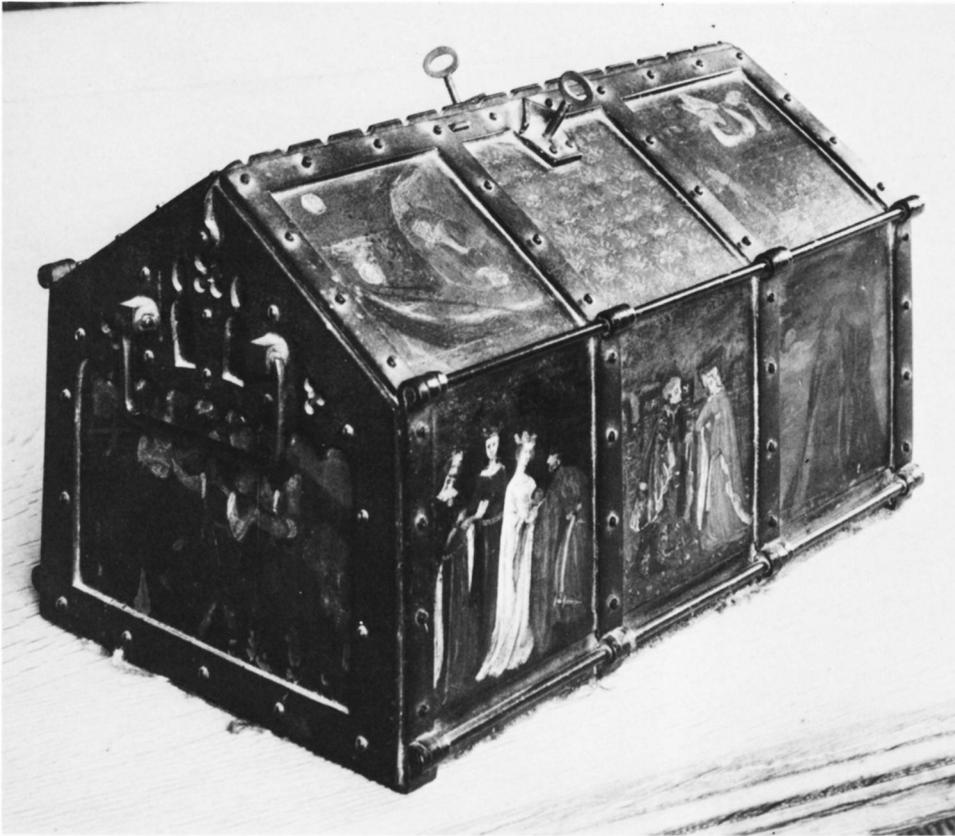
The exhibition sets Morris's concern for the Middle Ages within the broader context of the revival of interest in mediaevalism in the nineteenth century. The organisers have successfully cast their nets wide in public and private collections for their exhibits. Surprises come thick and fast in the introductory section, dominated by a suit of armour, which, with paintings by E. H. Corbould and F. Gaudi, tells the always enjoyable story of the debacle of the Eglinton Tournament. Nearby Landseer's portrait of Queen Victoria and Prince Albert as Queen Philippa and Edward III at a *bal costumé* at Buckingham Palace in 1842 strikes an appropriate note of courtly romance. Water-colours by David Roberts of Sir

Walter Scott's Abbotsford and of Scarisbrick Hall by A. W. N. Pugin, together with works by C. W. Cope, William Dyce and J. R. Herbert relating either to the Westminster decorations or to Royal Academy historical paintings fill out this section, the centrepiece of which is Daniel Maclise's impressive *Robin Hood* of 1839 (Madame Tussaud's), a paradigm for the early Victorian concept of the Middle Ages as 'Merry England' at its jolliest.

A scene from the *Life of St Frideswide* of 1859 by Burne-Jones (Cheltenham Ladies' College) with a Gozzoli-like blend of pigs, sunflowers and knights in armour, introduces the theme of the Pre-Raphaelites' interest in mediaevalism, so stimulated by Ruskin. His didactic influence is seen in an instructive plaster cast (Guild of St George) of a spiral relief from the north door of Rouen Cathedral, which strikingly presages Morris's later designs for chintzes and the borders of books. Source material of another type is examined in Victorian text books on historic dress, extensively used by the Pre-Raphaelites. But such works were not their only inspiration, as is demonstrated by Jane Morris's jewel casket (Fig.78). A hinged casket with a gabled lid in the form of a Gothic reliquary, its painted panels by Rossetti and Elizabeth Siddal depict courtly scenes of the early fifteenth century. The central panel derives from a French miniature of 1403-08 illustrating the *Poems of Christine de Pisan* (Fig.80), which was studied by the artists in the British Museum.

The jewel casket is displayed in a recreation of a room in the Red House, one of several imaginative room settings, the most notable recreating the Mediaeval Court at the International Exhibition of 1862. The Pre-Raphaelite use of Arthurian themes is shown both in studies for the Oxford Union frescoes and in later stained glass designs. Ecclesiastical commissions for stained glass were of great importance in the early years of Morris and Company, and the windows produced for four churches by G. F. Bodley form the subject for a rewarding audio-visual show; Morris's vigorous draughtsmanship is seen here to great advantage, as for example in a cartoon of 1862 for the *Archangel Gabriel* (Fig.79).

For Morris and Burne-Jones the works of Chaucer proved a life long source of inspiration which culminated in the Kelmscott Press *Chaucer*, vividly described by Burne-Jones 'as a little like a pocket cathedral'. The book gains from being seen with less familiar works inspired by Chaucerian themes, particularly Burne-Jones's drawings for the uncompleted embroidery panels based on the *Legend of good women*, conceived in 1863 for Ruskin's cherished girls' school at Winnington, one of which shows *Chaucer in his study* (Fig.81), asleep on a canopied chair, surrounded by manuscripts. A selection of Merton Abbey tapestries of the *Holy Grail* whets one's appetite for the exhibition on this theme to be shown at Birmingham in March 1985, while a delightful smaller item is Morris's painted tile depicting *Chaucer*



78. Jane Morris's jewel casket, by Dante Gabriel Rossetti and Elizabeth Siddal. Painted wood, iron frame, hinges and clasp, 17.7 by 29.2 by 17.7 cm. (Society of Antiquaries, Kelmscott Manor; exh. Whitworth Art Gallery, Manchester).



79. *The Archangel Gabriel*, by William Morris, 1862. Black chalk, 54.7 by 28.2 cm. (Whitworth Art Gallery, Manchester).



80. Poems of Christine de Pisan. French c.1403-08. Vellum, 38.1 by 29.8 cm. (British Library, MS Harley 4431, folio 376; exh. Whitworth Art Gallery, Manchester).



81. *Chaucer in his study*, by Edward Burne-Jones. 1863-64. Water-colour, wash, black chalk and chinese white, 134.6 by 101.6 cm. (Ruskin Galleries, Bembidge School, Isle of Wight; exh. Whitworth Art Gallery, Manchester).

reading (Victoria and Albert Museum), for which Rossetti posed in 1864.

For Morris the Middle Ages existed both in the past – powerfully described in *The Dream of John Ball* – in the present – reflected in the productions of his firm – and in the future, for his Utopian vision of the twentieth century *News from Nowhere* describes the qualities in mediaeval life which he most admired and wished to see revived. It is sad that this fine exhibition includes no manuscript of his poems on mediaeval themes like *The Defence of Guenevere*, nor the book an essay on his poetry.\* Morris described himself as a 'poetic upholsterer', and to describe the upholstery, and omit the poetry, as is nowadays the vogue, is to present only part of the story of Morris and the Middle Ages.

LIONEL LAMBOURNE

\*The catalogue and collection of essays (£7.35 during the exhibition, £8.95 thereafter), is edited by Joanna Banham and Dr Jennifer Harris.

### Newcastle and Plymouth Charles Napier Hemy (1841-1917)

During the Victorian age, marine painting changed in an interesting way. The spectator often found himself on board ship, experiencing the struggle with the elements at close quarters. Painted ships on painted oceans, the endless derivatives of Ruisdael and Van de Velde were rolled away. Turner's maelstrom was replaced by something more terrifyingly human – landing a pilchard catch, crabbing, or oyster dredging. The mariner became the focus of attention, and his acts were celebrated as much as those of the peasant. Specialist observers like J. C. Hook, W. L. Wyllie, L. P. Smythe, C. N. Hemy and the Newlyn painters elevated his struggle to mythic proportions. This is the obvious message derived from the exhibition of Charles Napier Hemy's work, recently at **Plymouth Art Gallery** (closed 24th November), but organised and catalogued by Andrew Greg of the **Laing Art Gallery**, Newcastle upon Tyne, where it was first shown.\*

Hemy was born in Newcastle in 1841 and vacillated in his early years between taking holy orders and becoming an artist. His earliest pictures blend artifice and actuality. The romantic crags and castles of the Northumbrian coast, in works like *Ruin of a Northumbrian keep*, 1864 (Cat. No.9, here Fig.64), are combined with more than a passing interest in rock formation. Influenced by Dyce and Brett, Hemy conveyed the thrust of Ruskinian naturalism in the precise delineation of rocks and stones. At the popular resort of Clovelly, where he must have met J. C. Hook and Edwin Edwards, he executed

\**Charles Napier Hemy R.A. 1841-1917*. By Andrew Greg. 65pp. + numerous b. & w. and 6 col. ills. (Tyne and Wear County Council Museums), £3.50.

the pristine *Among the shingle at Clovelly*, (Cat. No.10) a picture which Allen Staley noted for its 'one by one' delineation of the foreground stones. Such paintings drew Hemy into the circle, first of Morris, then of Pinwell and Walker, the British admirers of Baron Leys. It was because of his apparent weakness in figure drawing that Hemy went to study under Leys at the Antwerp Academy. Although the immediate results were patient, predictable studies from the cast, the end results were among the most Germanic pictures produced in England in the 1870s. Leys's contribution to European naturalism, via Degas, Tissot and Legros, is only now beginning to be evaluated. It is clear, however, that in Hemy's case, his sense of space and pictorial structure was enhanced by repeating the 'mistakes' of the northern primitives, as purveyed by the Belgian artist, whom Richard Muther described as 'a gourmet of pictorial archaism'.

In the mid 1870s, Hemy produced large pictures of the Thames waterfront. There is something Dickensian about the teeming detail of works like *London River, the Limehouse barge builders*, 1875 (Cat. No.19, here Fig.62), as well as an obvious echo of Whistler's Thames etchings. For all the grandeur of the setting, the activities depicted are humble ones. The histrionics of Wyllie's *Toil, glitter, grime and wealth on a flowing tide*, 1883 (Tate Gallery) are avoided. Hemy's barge builders go quietly about their task like their French contemporaries in Cazin's *Le chantier*, 1876 (private collection, U.S.A.). Such pictures as *London River*... were included in the rich display of European naturalism to be seen at the International Exhibitions of the 1870s and 1880s. At these and the more regular Academy and Grosvenor Gallery exhibitions of the period, Hemy was a regular contributor, competing with Bastien-Lepage for the limelight in 1880 with *Saved* (Cat. No.30). But it was only in 1898 that *Pilchards* (Cat. No.53) was hailed with relief as 'the great effort at last' and worthy of purchase by the Chantry Bequest. The 'effort' is certainly obvious in the voluminous studies, some undoubtedly made from the vantage of his floating studio. These include a full scale water-colour and tempera version (Cat. No.52). The subject itself was a reworking of an earlier finished water-colour of 1885 (Cat. No.45), which sadly could not be included in this exhibition. Thus *Pilchards* is a grand summation of Hemy's achievement – a modern *Miraculous draught of fishes*.

In his old age, Hemy turned to yachting pictures, which in their strength and vigour make those of his young friend, Henry Scott Tuke seem limp-wristed. Among his last works was the splendid *Porpoises chasing mackerel* (Cat. No.73), a bracing, briney apotheosis, that echoes passages of Melville. It was in this watery arena that the deep spiritual conflicts of Hemy's youth were enacted. Tuke recorded that this austere, ascetic Victorian monk-mariner was laid to rest in 1917, 'in his Dominican robes... looking very fine'.

KENNETH MCCONKEY

### Paris Delaroche at the Musée Hébert

The **Musée Hébert** is housed in a small eighteenth-century *hôtel* with low ceilings, so that for practical reasons none of the enormous subject pictures which made Delaroche's popular reputation in the nineteenth-century could be included, at least in definitive format, in this summer's exhibition *Hommage à Paul Delaroche* (16th June-17th September). Without such once-famous canvases as Rouen's *Joan of Arc in prison* (Salon 1824), the Louvre's *Children of Edward IV* (Salon 1831), or the National Gallery's *Execution of Lady Jane Grey* (Salon 1834), this show, though the first monographic exhibition of the artist's work since the valedictory at the Ecole des Beaux-Arts in 1857, laid no claim to be the major retrospective that recent revaluations of the submerged painters of the *juste milieu* had seemed to demand.

Nevertheless, the exhibition's organisers, Isabelle Julia of the Musée Hébert and Arlette Sérullaz of the Louvre's Cabinet des dessins, contrived to make a virtue of necessity. By drawing judiciously on Delaroche's little-known smaller paintings, oil sketches and rarely seen portraits as well as the unrivalled collection of his drawings presented to the Louvre in 1971 by Mme Sancholle-Henraux (née Delaroche-Vernet) they allowed the visitor to form a more sober assessment of Delaroche's achievement than seems to be possible in the mesmerising presence of the big Salon pictures.

It has long been recognised (Delacroix was one of the first to point to it) that at the heart of Delaroche's success with an immediately pre-photographic generation was his astonishing ability to banish his artistic personality from the glassy surface of his paintings; to give, in other words, unimpeded access to the scene 'beyond'. This stylistic neutrality, it became apparent from such drawings as the sheet of figure studies for the *Jane Grey* (No.36) and the tiny but definitive cartoon for *Charles Ier d'Angleterre insulté par les soldats* (No.59), was an effect aimed at with deliberation from the earliest stages of a work's genesis.

Research, one had always suspected, was central to Delaroche's creative procedures, as so many of the Sancholle-Henraux drawings confirmed. Sérullaz in her contribution to the informative broadsheet which accompanied the exhibition (*Petit journal des grandes expositions*, No.143, Réunion des musées nationaux, Frs. 4.50) pertinently quoted Eugène de Mirecourt's description of Delaroche's conspicuously successful method: 'Il fouillait les bibliothèques publiques et particulières, compulsait les vieux recueils, les collections de gravures anciennes, l'histoire des faits, des ameublements, des costumes, au point que sa mémoire était une véritable encyclopédie artistique'.

Nevertheless, the juxtaposition at the Musée Hébert of oil sketches and pencil studies for an abortive scheme of 1834-35 to decorate the apse and nave lunettes of the Madeleine revealed the inadequacy of this unimpeachably professional ap-