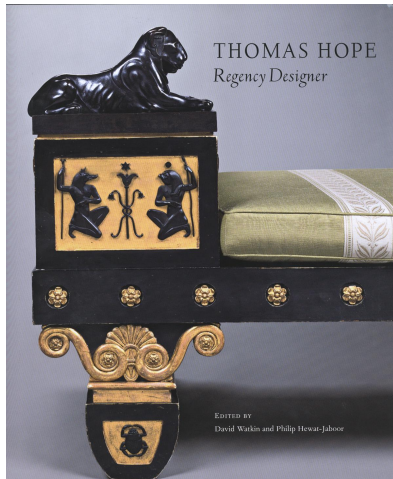


Thomas Hope: Regency Designer / Edited by David Watkin and Philip Hewat-Jaboor.—New Haven, CT: Yale University Press, in association with the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, June 2008.—520 p.: ill.—ISBN 978-0-300-12416-3 (cl., alk. paper): \$100.00.



This catalog, published to accompany an exhibition at the Bard Graduate Center and the Victoria and Albert Museum, examines Thomas Hope (1769-1831), the wealthy Dutch-born collector and designer who played a significant role in shaping the development of the neoclassical or Regency style in England during the first decades of the nineteenth century. While Hope's influential *Household Furniture and Interior Decoration* (London: Printed by T. Bensley ... for Longman, Hurst, Rees, and Orme, 1807) is well known to decorative arts specialists, his life and multifaceted career have been the subject of relatively little scholarship. Edited by architectural historian David Watkin and independent scholar and collector Philip Hewat-Jaboor, this book is the first major publication on Hope in forty years.

The contributors to this catalog are well-known historians and authors. In fifteen essays, they examine Hope as a patron, collector, designer, interior decorator, architect, critic, and author. As Hope's collections were often intertwined with those of his relatives, this study also looks briefly at his father, John Hope (1737-1784); his cousin,

Henry Hope (c.1735-1811); and his brothers, Adrian Elias Hope (1772-1834) and Henry Philip Hope (1774-1839).

Intended primarily for a scholarly audience, these in-depth essays are well written and supported by substantive endnotes. The exhibition catalog entries, which document 125 objects from public and private collections, are logically divided into eight thematic sections: Family and the Grand Tour; Greek and Roman Antiquities; Egyptian and Egyptianizing Sculpture; Classical Vases; Contemporary Painting and Sculpture; Furniture and Metalwork; The Deepdene (Hope's country house in Surrey); and Books, Drawings, and Watercolors. The publication is well designed and beautifully illustrated with over 420 quality color reproductions. A useful chronology and family tree, extensive bibliography, and appendix listing the paintings inherited by Hope and his son, Henry Thomas Hope (1808-1862), are also included in this authoritative new volume.

Thomas Hope: Regency Designer is recommended for art, architecture and design collections in museum and academic libraries, particularly those serving graduate level programs.

Andrew L. Thomas, Image Specialist for American and British Art, Library, Department of Image Collections, National Gallery of Art, Washington, al-thomas@nga.gov

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