

THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

A new newsletter

The importance and value of fostering our existing friendships and cultural contacts across national boundaries, and of forging new ones, is ever more apparent: nationalism, intolerance of others, trade protectionism and even 'Cold War' sabre-rattling are all troubling facets of a shifting world order that threaten our interaction and harmony. Attingham alumni now represent at least 40 nations, forming a unique 'sans frontières' professional and social network. It is hoped that this new electronic newsletter, in a very small way, may help to strengthen it by encouraging communication and collaboration. This newsletter is intended to complement the similar one recently launched by the American Friends of Attingham.

In its courses and events, the Attingham Trust brings scholars together from around the world. Their experience of looking and learning together often leads to life-long friendships, but, as is clear from the exhibitions and publications described

in the following pages, it also frequently serves as the catalyst for international collaborative projects.

This is your newsletter and we hope that with your help it will develop from this first, rough and ready start. Perhaps one day we will have an international journal, who knows? The intention is to publish one newsletter in the Spring and one in the Autumn, so as to dovetail with those published by the American Friends of Attingham in Winter and Summer. All four newsletters will be made available on the websites of both organisations so that alumni, whether in the United Kingdom, the USA or other countries around the world can keep up to date with what others are doing. Do please send in news of your activities - new roles and appointments, and details of exhibitions, publications, and events that you are involved with - that you think might be of interest to fellow alumni.

LETTER FROM BRAZIL

Faraway, so close: the untold story of cultural and artistic exchanges between the UK and Brazil

The regular visitor to Rio de Janeiro's zoo, a tourist attraction located in the former gardens of the Imperial Palace of São Cristóvão, may find it curious to discover that its main entrance has a neoclassical façade, forgotten among the palm trees. This curious stone structure, a colonnade with a central archway, has been there since the beginning of the 1820s and almost nobody in Brazil today seems to remember its unusual history. It was apparently a present from the 2nd Duke of Northumberland to King John VI of Portugal. Yes, dear reader, we are talking about architecture associated with Robert Adam, probably designed and assembled in England, before

being dismantled and rearranged as a magnificent replica of Syon Park's Lion Gate - the lion transported from Brentford to the tropical environment of Rio de Janeiro. Unbelievable but true.

Things like this shouldn't be a surprise, though. Many British characters figure in Brazilian history. I think of Lords Cochrane and Beresford, the two Henry Chamberlains, father and son, the younger of whom would publish one of the most interesting Brazilian costume books produced before 1820. Mary Graham, Lady Calcott, was a prominent member of the court of the Habsburg Empress Leopoldina in Rio and she produced a good number of watercolours, later reworked as

prints for the book that she dedicated to her Brazilian days. Lord Stuart de Rothesay, patron to Charles Landseer, is another name to remember - he was a key figure in the process of the diplomatic recognition of



Brazil's independence by the UK and Portugal. The list is long and includes women and men of art and science, from Charles Darwin and William John Burchell to Robert Walsh, the geologist John Mawe, the naturalist Augustus Earle and, later, Marianne North, whose colourful pavilion we

can visit in Kew Gardens. Some of North's 19th century paintings now at Kew were actually made on site in Minas Gerais, my home state, which makes me particularly intimate with them. Nevertheless, just like the gate in São Cristóvão's palace, the cultural and artistic exchanges between Brazil and the UK remain invisible and unknown despite being multiple and sometimes outstanding in both their nature and impact.

We should remember that this piece of land we now call Brazil has in fact been five different countries: a Portuguese colony from 1500; the head of the Portuguese Empire when the Portuguese royal family fled there to escape from Napoleon (1808); a member of the United Kingdom of Portugal Brazil and Algarve (1815-1822); the independent Empire of Brazil (1822-1889); and finally the Republic that we now, more or less, call home. And yes, Brazil had two emperors, the latter of whom, Pedro II, was a member of the Royal Order of the Garter, an honour he received from Queen Victoria during his first journey to Britain in 1871. He would pay a second visit in 1877 which he documented carefully in his diaries. In all those different periods the British presence in my country has been of great importance, more so in the period encompassing the three first decades of the 19th century when Brazil was something of a British protectorate and a strategic base in South America. If you still doubt it, open your *Robinson Crusoe* and you will find that the narrator's family once owned sugar cane plantations in Bahia, so the story goes ... To the researcher's joy, all these exchanges left their marks, sometimes stains. Believing in the possibility of making sense of this vast number of fragments, this then is the topic of my current investigation.

I have twice attended Attingham Trust courses: the Royal Collection Studies course in 2013 and

the Summer School in 2017 - three weeks fully dedicated to the country house phenomenon. On both occasions I had the opportunity to locate and discuss important visual and material evi-

dence to support my investigations. From a painting on copper in a corner of the library at Arundel Castle, which visually "quotes" a Holbein painting that we now have at the Museum of Art of São Paulo (Henry Howard, 1542), to assorted references to the Braganças in Queen Catherine's time (St. James

Palace chapel or Windsor, for instance), or a Thomas Lawrence portrait of Maria II of Portugal at Windsor. All these items, plus those which I expect to find in other British collections may come together in my future mapping and, I expect, in an exhibition and catalogue. I am currently working on a study of British art in Brazilian collections - public and private - as well as on the identification, where possible, of provenance. I expect to be able to follow-up on the British side of my research, an enterprise which, in addition to private collections containing Portuguese and Brazilian material, will include museums and archives such as: The Woolwich Academy Archives, the Royal Geographical Society, The Linnean Society, the Greenwich Maritime Museum, The British Museum, apart from any. All tips from fellow alumni would be very welcome. They will make the difference between speculation and effective research v



André L. Tavares Pereira (RCS '13, SS '17) - Federal University of São Paulo, History of Art department - EFLCH, São Paulo, Brazil.

EXHIBITIONS

Prized Possessions: Dutch Paintings from National Trust Houses

The exhibition *Prized Possessions*, opening at the Holburne Museum in Bath on 25 May 2018, will highlight 22 17th-century Dutch paintings by some of the most celebrated artists of the so-called 'Golden Age'. Drawn from the collections of 12 houses now in the care of the National Trust, the pictures have never before been displayed together. They include: a recently identified self-portrait by Rembrandt van Rijn; the *View of Dordrecht*, a masterpiece riverside landscape by Aelbert Cuyp; Gabriel Metsu's *The Duet*, full of hidden messages; Jan Lievens' enigmatic *A Magus at a Table*; and the magnificent *Interior of the Church of St. Catherine, Utrecht*, by Pieter Jansz. Saenredam.

The exhibition expresses the taste for Dutch pictures amongst British collectors - how from the 17th century such paintings were coveted and displayed by successive owners. It will travel to the Mauritshuis in The Hague in October 2018, and on to Petworth, West Sussex, in January 2019, and will be accompanied by a multi-author catalogue, published in association with Paul Holberton Publishing.

Alumni: Quentin Buvelot (SS '11, RCS '06, SP '16), Rupert Goulding (SS '11, SP '10), Jennifer Scott (SS '11), Andy Loukes (SS '09)



A Still Life of Flowers and Fruit,
Cornelis de Heem c.1685,
Dyham Park, Gloucestershire,
The Blathwayt Collection
©National Trust Images/John

The Queen's Wardrobe

An exhibition of the clothes worn by Her Majesty the Queen Margrethe II of Denmark from the 1940s to the present day - dresses, hats, everyday clothing and outfits designed for special occasions - runs from 28 March to 9 September 2018 at Den Gamle By, Aarhus, Denmark.

The exhibition's curator, Tove Engelhardt Mathiasen, says that 'The Queen has a flair for discovering interesting fabrics for frocks and outfits. Her Majesty always makes sure of saving clothes so they can later re-emerge as new, fascinating creations. The Queen is a huge fan of recycling.'

Tove Engelhardt Mathiasen (SS '15)





of media, including oil paint, pastel, marble, wood, glass, wax and hair.

With loans secured from national institutions and private collectors, this exhibition will reunite over 70 works by Society of Artists' members. An accompanying catalogue will evaluate these stimulating years; assessing Ireland's first introduction to exhibition culture and the significant contribution it made to an increasingly self-confident national school of Irish art.

The public will have free access to the exhibition, with guided tours and exclusive events to mark the completion of the restoration of the City Assembly House. This will be one of 2018's great cultural events in Ireland, and should not be missed. The City Assembly House is at 58 South William Street, Dublin 2. The exhibition *Exhibiting Art in Georgian Ireland*, curated by Dr. Ruth Kenny, runs from 15 June to 27 July.

Alumni: Victoria Browne (RCS '15, SP '08), Paul Caffrey (SS '90), Donough Cahill (SS '06)

A Taste for the Exotic - European Silks of the eighteenth century

Early eighteenth-century silks are remarkable for their profusion of exotic patterns. The European textile designers who created them for the glamorously fashionable were inspired as much by travellers' tales as by wares imported to Europe by sea from the Near and Far East. These were the influences that gave rise to silks with bizarre compositions and chinoiserie - to our eyes today weird, bold and extravagant. The origin of the individual motifs cannot be identified in most cases. Besides, many inventions combined known models with the artists' own notions of how far-away worlds might look.

The exhibition, arranged more or less chronologically, explores the development of the pattern styles in vogue between 1690 and 1740: 'Bizarre' silks, whose patterns almost defy description; 'Persiennes', with their intricately structured, symmetrical lace-like patterns; 'Not so Natural Naturalism', with colourful plant form motifs; and Chinoiseries, which combine influences from Chinese porcelain, Far Eastern pagodas, Asiatic-looking figures and ideograms.

The exhibition runs from 29 April to 11 November 2018 at the Abegg Stiftung, near Bern, Switzerland.

Dr. Anna Jolly (SS '03)



Silk weaving with exotic looking flowers. France, Lyon, around 1725-1730, Abegg Stiftung, inv. no. 1745

Humphry Repton: Art & Nature for the Duke of Bedford

Humphry Repton: Art & Nature for the Duke of Bedford, a new exhibition at Woburn Abbey was officially opened by Alan Titchmarsh MBE on 21 March. It tells the story of Humphry Repton's involvement across the Bedford Estates and also highlights the personal role that the 6th Duke of Bedford (1766-1839) and Duchess Georgiana played in the shaping the landscapes around them.

On public display for the first time is Repton's most elaborate and comprehensive 'Red Book', his famous presentation document of proposed designs. In addition, never-before-seen unexecuted designs feature alongside works of art and archival treasures, which bring to life his creative legacy. The exhibition was curated by Matthew Hirst, Curator of the Woburn Abbey Collection, and his assistant Victoria Poulton.



Garden historian Kier Davidson, Curator Matthew Hirst, The Duchess of Bedford, Alan Titchmarsh MBE and Estates Garden Manager Martin Towsey with Repton's Red Books for Woburn (left) and Endsleigh (right).

Recognised as the first person to invent and use the title 'landscape gardener', Humphry Repton regarded himself as the rightful successor to Lancelot 'Capability' Brown. Repton produced over 400 designs and schemes for gardens great

and small, but of these, he stated, "none were more fully realised than at Woburn Abbey". He published his theories in two influential books, *Observations on the Theory and Practice of Landscape Gardening* (1803), and *Fragments on the Theory and Practice of Landscape Gardening* (1816). In these, he promotes his style and references his important work for the Duke of Bedford.

The exhibition also showcases Repton's other works for the family: the picturesque Devon estate of Endsleigh, Oakley House and Russell Square in London. Since 2004 the present Duke and Duchess of Bedford have been restoring many of Repton's features in the gardens at Woburn Abbey. These include the restoration of the folly grotto, the Cone House, the menagerie, the Chinese pagoda on the rockery and the striking Chinese-style pavilion, which was completed



The West front of Woburn Abbey with Repton sketching in the foreground, *Red Book for Woburn Abbey*, 1804.

in 2011 and went on to win a Hudson's Heritage Award. In 2013, Woburn's project to restore the 19th-century Humphry Repton landscape won the "Best Restoration of a Georgian Garden" at the Georgian Group Architectural Awards.

Matthew Hirst (RCS '04; LHC '10; SS '11)

HELP NEEDED

... in locating 2 portraits (60x44.5cm) by William Hoare of Bath, sold in 1972 by Sotheby's: the goldsmith Peter Russel (opposite) and his second wife Elizabeth Chenevix, who ran a fashionable London shop for luxury trinkets between 1729 & 1765. On marriage he was 44, she 56. Russel's first wife was Hoare's sister. A gold



box by Russel is in the Metropolitan Museum, New York. If you can identify the portraits, put her in touch with their owner, know of portraits of prosperous shopkeepers or a collection of Hoare's drawings, Vanessa Brett would love to hear from you:
i8ctoysshops@gmail.com

DISCOVERIES

Are these silk and wool hangings a unique survival?

Annabel Westman

Those of you who attended the Attingham Study Programme to the Czech Republic (2015) will remember that the group gave a donation to the National Heritage Institute (NPU) to pay for the analysis of an extraordinary set of wall hangings displayed in Velké Losiny, a late 16th century hunting lodge in the Olomouc Region of northern Moravia and one of the most beautiful Renaissance properties in the area



Velké Losiny, Moravia (NPU)

The late 17th-century hangings survive as a complete set of five pieces (295-300cm x 452-459cm), two of which have been divided into two to fit the dimensions of the room on the second floor. I recently visited the conservation workshop with Czech Attingham alumna, Dr Eva Lukášová (SS '02, RCS '06) to receive a progress report and, contrary to expectations, we found that each hanging with its surrounding border was woven as one piece including the 'flame' or 'Hungarian point' pattern (a design normally worked with a needle).

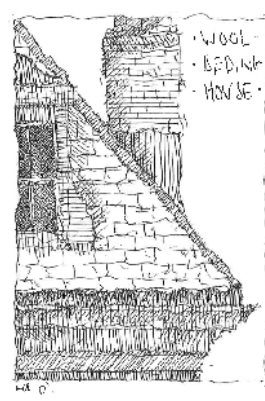
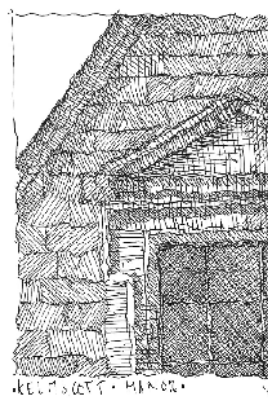
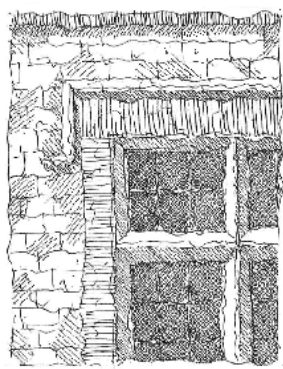
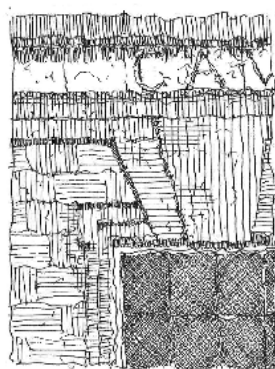
The colours, now faded, were once astounding – with many different shades in the weft not easy to recognise and count – across an un-dyed hemp warp. Has anyone seen anything like these before? Please let us know if you have. While woven 'flame stitch' hangings survive (although rare), it is the complex combination of this design woven as one piece with vertical stripes of a different pattern, depicting foliage and birds, and a broad border top and bottom that is so unusual. This discovery was certainly money well spent and has further enhanced the importance of the house.



Detail of the woven silk and wool wall hangings, Velké Losiny, Moravia (NPU)

DRAWINGS

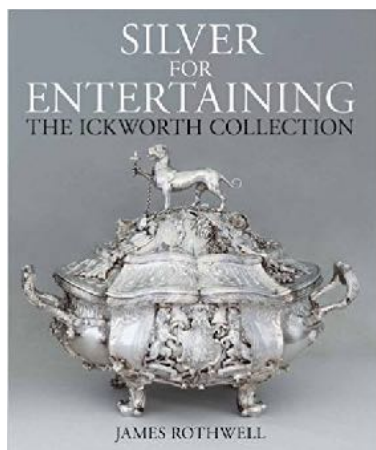
Niall Bird (SS '16)



PUBLICATIONS

Silver for Entertaining: The Ickworth Collection

James Rothwell
(SS '01, 02; RCS '05; SP '16)
Hardback | 256 pages |
ISBN: 9781781300428
£50
I. B. Taurus



European Silver in the Collec- tion of Her Majesty The Queen

Kathryn Jones
(SS '09; SP '16)
Hardback | 512 pages
ISBN: 9781909741379
£95
Royal Collection



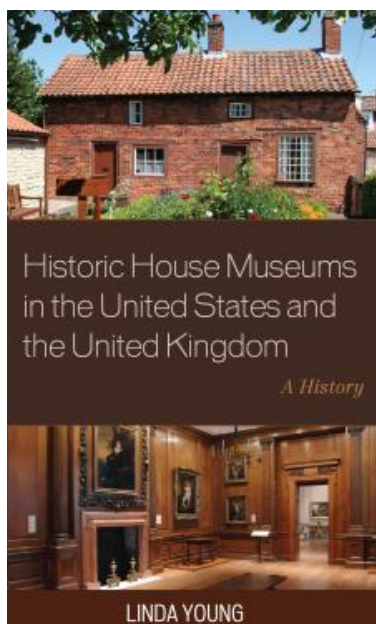
The Lost House Revisited

Ed Kluz, Tim Knox (RCS '99)
Olivia Horsfall Turner (SS '11)
Hardback | 192 pages
ISBN: 978-1-8589-4662-7
£35
Merrell Publishers



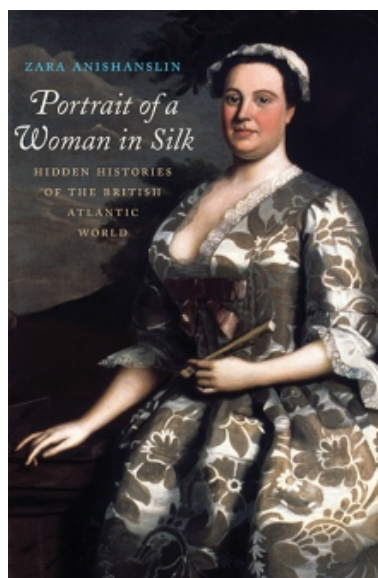
Historic House Museums in the United States and the United Kingdom: A History

Linda Young (SS '07; SP '12)
Hardcover | 299 pages
978-1442239760
\$85.00; eBook, \$80.00
Rowman & Littlefield



Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World

Zara Anishanslin (SS '16)
Hardcover | 432 pages
ISBN: 9780300197051
\$45
YUP



Visiteurs de Versailles: Voyageurs, Princes, Ambas- sadeurs 1682-1789

Daniëlle Kisluk-Grosheide et
Bertrand Rondot (SS '97; RCS
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ISBN: 9782072745102
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