



THE ATTINGHAM TRUST
FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

LETTER FROM AUSTRALIA: Mexico from the Palace



Several years ago I came across this curious painting on the racks in a distant, dusty corner of the store room in the basement of the Johannesburg Art Gallery in South Africa. According to an old label on the frame, the painting purports to be “Mexico from the Palace painted by ‘Maximilian Emperor.’” A later label suggests that it entered the Johannesburg collection thanks to Florence and Lionel Phillips, and their amanuensis Sir Hugh Lane,

presumably around 1910 when Sir Edwin Lutyens’s elegant Art Gallery building opened to the public. The picture has never been exhibited. There is, at this stage, no other documentation except for a minimal entry in the Gallery’s old hand-written accession register, which seems to presume that “Emperor,” in this case, was the artist’s surname. Although the Johannesburg curators were unaware of its possible significance, the question in my mind

was: Could this painting be what it purports to be, a view out toward the capital city of his own short-lived empire, painted from the highest turret of his official residence, the Castillo de Chapultepec, by the Emperor Maximilian I of Mexico (1837–1867)? If so, it is a unique survival—a portrait of his own realm from the vantage point of his own palace by a cultivated Habsburg prince.

The story of the brief reign of the Emperor Maximilian I and the Empress Carlota (born Princess Charlotte of the Belgians) is one of the strangest episodes of mid-nineteenth-century European meddling in the affairs of Central America. The Archduke Maximilian was the younger brother of the Emperor Franz Joseph of Austria and Hungary (1830–1916). At first Maximilian pursued a career in the Austro-Hungarian navy, rising to be its Commander-in-Chief, and subsequently as a comparatively enlightened, liberal-leaning Viceroy of the Kingdom of Lombardy-Venetia, in other words Austrian-occupied Northern Italy before the Risorgimento. While serving in this latter capacity, from 1856 to 1860 Maximilian built as his official residence the Castello di Miramar on the shore of the Adriatic near Trieste. A formal invitation to accept the crown of Mexico was issued to Maximilian at Miramar by a visiting delegation of Mexican royalists in 1861. This strange idea was ultimately based on the picturesque historical memory of Habsburg monarchs in the old Viceroyalty of New Spain. In fact, the Emperor Napoleon III engineered and supported this conceit in an effort to gain for France a potentially lucrative and very substantial foothold in the Americas. Before the end of the American Civil War, Napoleon was also confident that the United and/or Confederate States were not in a position to assert any influence or authority over their great southern neighbour, and to some degree he was right. Having at first wavered, Maximilian eventually accepted the throne of Mexico, and arrived with Carlota in 1864. The new regime was wobbly from the very beginning and ultimately doomed when, after the end of the Civil War in 1865, the United States did indeed give powerfully effective support to republican forces under the command of Benito Juárez. The French were no longer able to sustain their intervention in Mexico; they withdrew their army; Maximilian swiftly lost control, was eventually toppled, captured, tried by court

martial at Santiago de Querétaro and sentenced to death. Frantic telegraphic messages from the crowned heads of Europe failed to persuade Benito Juárez to spare the life of Maximilian. The Emperor and two of his loyal companions, Generals Miramón and Mejía, were duly executed by firing squad—an episode that shocked Europe, and prompted Édouard Manet in Paris to paint his famous pictures (1867–69), which in turn referenced *The Third of May, 1808*, by Francisco Goya. These facts alone make the very existence of the present picture at least noteworthy.

Today the Castillo de Chapultepec has become subsumed by the immense urban sprawl of Mexico City, but when in 1864 Maximilian and Carlota chose it to be their official residence and seat of government, Chapultepec lay some distance from the city. This is made quite obvious from the perspective of the present painting. Maximilian also ordered the construction of a broad, straight boulevard to connect the Imperial residence with the city, and named it *Paseo de la Emperatriz* (Promenade of the Empress). This is also clearly visible, a physical and visual link between the domestic foreground and the urban distance. At first the castle required much work. The Emperor engaged several architects, among them Julius



Hofmann, Carl Gangolf Kayser, Carlos Schaffer, Eleuterio Méndez and Ramón Cruz Arango, not only to make the palace habitable, but also to devise ambitious neoclassical public rooms which accommodated, among many other Habsburg furnishings, a pair of new full-length state portraits of the Emperor and Empress by F. X. Winterhalter.

Crucially in this instance, the botanist Wilhelm Knechtel was also put in charge of creating a most unusual aerial garden on the roof of the building, which occupies the foreground of the present composition and corresponds in every detail with surviving plans. The rooms that open onto it were Maximilian and Carlota's airy and comparatively modest private apartments.

When Maximilian was not pouring his energies into the Castillo de Chapultepec, and fretting over the guerrilla war in which he suffered successive setbacks and defeats, he amused himself by fielding a team of courtiers against the Mexico City Cricket Club—which institution still exists today. One of the most affecting photographs of Maximilian that has survived shows the emperor among other players in their cricket whites, posing on a rather stony pitch, surrounded by a dense wall of cactus. It is said that play was from time to time disturbed, but surely never disrupted, by shots fired by Juárez's guerrillas out of the surrounding hills. That image is almost as unreal as the aspect and wider historical context of the present painting.

As Maximilian's hold over Mexico unravelled to the point of collapse, he sent the Empress Carlota back to Europe to seek the support and intervention of the "powers" against Juárez. Carlota duly travelled from Court to Court, making increasingly shrill, at times desperate entreaties for urgent assistance. An increasingly pathetic figure, Carlota made no progress at all and, shortly after having being received in Rome by Pope Pius IX, she suffered what we would now describe as a psychotic episode. The papal court was thrown into a panic when Carlota absolutely refused to leave the Apostolic Palace, proposing instead to sleep there for as long as it took the Pope to give her an undertaking that her husband would be rescued. After a tense night of hysterics, Carlota was persuaded to return to her hotel whence after several days of



fearfully paranoid fantasies she was escorted home to Miramar and on to Belgium by her brother Prince Philippe, Count of Flanders. For many subsequent decades, permanently occluded by mental illness, and further traumatised by her husband's execution in 1867, Carlota lived in the care of her Belgian family in the Castle of Bouchout in Meise. She died in 1927, aged 86. In 1868, Maximilian's embalmed body was returned to Vienna for burial, and many of his

effects were sent home to Miramar, but we do not know if this picture was among them.

We *do* know that, as a cultivated naval officer, Maximilian must have received instruction in basic cartography and drafting.



Castillo de Chapultepec, or de Miravalle, Mexico City, from the north-east

We also know of several watercolours by him that were once seen and documented at Miramar, but to my knowledge no other oil painting by Maximilian has ever been positively identified. Nor is there among the effects of the Empress Carlota that are still today preserved in the collection of the Belgian royal family in Brussels and elsewhere any trace of works of art that might help to confirm Maximilian's authorship of the present work.

In many respects it is a surprising picture. The paint film is comparatively thin and dry, and the handling certainly competent and in places even very good. There is a textural and chromatic range in the treatment of plants and foliage, for example, that is certainly deft and beguiling. The features on the horizon are drawn with ample skill, and the effects of light in the landscape are more or less congruent with what

is, by any measure, an ambitious cloudscape. At the same time, however, there is a focus, a concentration, an *insistence* upon matters of fine detail, surely at the expense of larger effects—the treatment of the garden furniture, for example, the urns and aspects of the planting—all these smack of the Sunday painter. The elaborate perspectival arrangements with which the architecture is rendered, and also the topography farther distant, have a slightly ponderous character, as if the artist has had to work harder to get this reasonably correct than might have been the case for a truly professional landscape painter, or that he worked with the assistance of a painting master or draftsman. As well, I am far from sure that the composition was not devised with the aid of some form of camera obscura or perspectival device, which might explain the undulation of the landscape as it approaches each vertical margin, and the slope of the horizon. There is no doubt that whoever painted this view did so from the most private part of the Emperor's own apartments in Chapultepec.

I have racked my brain and can think of no other instance in history of the sovereign or ruler of a country painting a view of his or her capital (and from the highest point of his own palace) that therefore stands, in a very real sense, as a type of allegory of everything over which he reigned, however briefly. Queen Victoria's *Leaves from the Journal of Our Life in the Highlands* was published in 1868, and was followed in due course by the excitingly different *More Leaves from the Journal of Our Life in the Highlands* (1884), but those volumes are obviously not the same thing at all. If, indeed, Maximilian painted this view “of Mexico,” and I think this is definitely possible, the



Angus Trumble, FAHA (RCS '07), is Director of the National Portrait Gallery of Australia in Canberra.

Johannesburg painting stands as a melancholy and almost entirely forgotten monument to the aspirations of a relatively cultivated prince who had the great misfortune of having become fatally entangled in a geopolitical game that he could never possibly have won.

Upon restoring the republic and doing away with Maximilian and his companions, Benito Juárez immediately changed the name of the *Paseo de la Emperatriz* to the *Paseo de la Reforma*, and today Chapultepec is known as the Castillo de Miravalle. By what astoundingly circuitous route Maximilian's painting found its way from Mexico City into the late Victorian or Edwardian London art market and onward to

Johannesburg in the Union of South Africa we simply have no idea. Even if he did not paint it himself, or even if he painted it with some professional assistance (by one of the architects at Chapultepec, for example), it seems to me inconceivable that the Emperor did not own this painting at least for a brief spell. The possibility remains that it may constitute one of his most affecting and eloquent utterances except, of course, for Maximilian's last words, said to have been spoken before the firing squad on the Cerro de las Campanas at Santiago de Querétaro. “Poor Carlota,” he said. “Poor Carlota!”

Angus Trumble would welcome any suggestions or comments from colleagues who may be able to shed further light on this curious topic.

The 18th Century Automaton Clock at York Art Gallery

In May 2018 York Museums Trust undertook a challenging project to move an 18th century automaton clock from York Castle Museum and reassemble it on open display as a star object amongst the permanent collection at York Art Gallery. Traditionally attributed to James Cox (c.1723–1800), the clock was gifted to the collection in 1974. It has undergone several changes and adaptations during the 19th and 20th Century, and through redisplaying the clock we have started a further programme of research into the history and provenance of one of our most treasured pieces of the collection.

We enlisted the help of Matthew Read (Director of the Bowes Centre for Art, Craft, and Design) and his assistant Daniela Corda (trained at West Dean College) for the disassembly and reassembly of the clock. After carefully disassembling and transporting the clock in pieces across the City of York, each element of the clock was condition checked at York Art Gallery within our permanent displays, allowing the public to access and interact with the conservation process. Through this we also gained a more detailed understanding of the clock's mechanism and created in-depth documentation records for future reference and research.

The clock as it survives today reflects its biography of adaptation and changing tastes during the 18th, 19th, and 20th centuries. The clock chimes every quarter of an hour and the figure of Hercules at the top strikes the hours.



When the automaton is activated the four dancing figures at the base of the temple at the top spin round and the stars rotate. On both faces glass rods revolve to give the impression of waterfalls. A procession of 26 figures moves across the front of the clock, while at the back, more figures are seen crossing the bridge between two water wheels.

The curved-shaped case of the clock, along with the Rococo style ormolu mounts, was a fashionable design popular in Continental Europe

around 1740–70. However, the painted decoration on the clock is decidedly English in style. The two painted enamel plaques on either side of the clock dial are thought to depict English scenes of Battersea and Tockwith, although these were likely to be a later 19th century addition. The rural scenes depicted on the main body of the clock, together with the type of costume the figures are wearing appear to be English also. The mechanism of the clock is English and dates to the 1780s. Since its creation the original pipe organ of the clock had



been removed and replaced with a 19th century Swiss musical box. These painted scenes and the automated feature of the waterfall created by rotating glass rods, similar to those on the Silver Swan at the Bowes Museum, were common in large musical clocks made for both for export and domestic use. However, the addition of the elephants, a pagoda-style canopy and the rotating jewelled stars, have more of an Eastern aesthetic, making it likely that this clock was made for trade with the Far East.

At present we are unsure whether the clock was made for the domestic or export market, but the latter seems more likely.

Historically attributed to James Cox, the variety of component parts and differing changes to this object make it challenging to definitively identify its maker. The many separate elements of this clock were probably made by differing hands and companies, and unfortunately, no signatures or makers marks were found when the clock was disassembled, meaning it is difficult to attribute this particular piece to one specific maker. Ongoing research will keep telling new stories of this fascinating object, and uncover potential hands and makers.

The clock is now on open display for the first

time, allowing visitors the opportunity to experience the full impact during live performances. The astonishing audio-visual show seen from 360 degrees combines the sparkling waterfall movement, rotating stars and jewelled flowers, with dancers and figures moving across the rural scene. We plan to rehang the gallery space in 2019, bringing together fine and decorative art objects from our collections, putting the clock in context with the 18th Century, international trade, and changing tastes and fashion. At York Museums Trust we have an ambition to allow visitors to engage with our objects, but also to use digital technology to offer ways of reanimating the clock in the space that help preserve the object for future generations to enjoy. We are thrilled to now have such an important item on open public display.

York Art Gallery would like to thank Matthew Read, Daniela Corda, Roger Smith and the Friends of York Art Gallery for their work and support with this project.

Fiona Green (SS '16), Chris Ferguson (SS '15)

Dressing the New World. The Trade and the Culture of Clothing in the New Spanish Colonies 1600-1800

In his dictionary of commerce, 1723, Savary des Bruslons writes that the West Indies cannot do without merchandise and products manufactured in Europe.

The Encyclopédie of Diderot and d'Alembert describes Mexico City, capital of New Spain and the largest city in the New World, as being extremely rich in commerce as it was supplied by approximately twenty large ships filled with merchandise from the Christendom that landed each year at Vera Cruz, to the East of Mexico City.



Dressing the New World project addresses the production of luxury and semi luxury goods in Europe, how these commodities were traded with New Spain and by whom, and the ways in which the trade market in Mexico reflected European fashions. A revealing report produced by the French intelligence services of the time explores the production of luxury and fashion commodities and their distribution on a global scale, from Europe to the Americas. In 1709, Jean de

Monségur's report on Mexico evaluates the local manufactures, and highlights the importance of the products coming at the same time from Asia in order to compete with the European textiles. As in the *Casta Paintings*, or in Elites' portraits by Miguel Cabrera, did local, European and non-European textiles and fashionable items mix together in order to express a visual identity through the clothing culture?

Dressing the New World project was awarded the EU grant Marie Curie (Horizon 2020) in 2015. Through a variety of short



Portrait of a lady, Miguel de Herrera, 1782, oil on canvas, 125 x 101 cm. Mexico, Franz

case studies the research blog 'Dressing the New World' brings together museum curators and conservators, historians and art historians, journalists, professors and students to investigate the trade of textiles, the clothing culture and the routes of Fashion in early modern Mexico. <https://dressworld.hypotheses.org>

Corinne Thépaut-Cabasset (RCS '09), Château de Versailles

CURRENT EXHIBITIONS

Reopening of the National Museum in Stockholm

The National Museum in Stockholm re-opened this October after a five-year refurbishment project. Many Attingham alumni were involved in this wonderful re-presentation of a world-class collection. Attingham Director of Royal Collection Studies, Rebecca Lyons, travelled to Stockholm to celebrate with Director of Collections and Research, Professor Magnus Olausson, who attends RCS last year, and his team of curators including Dr Martin Olin, Dr Cilla Robach and Dr Linda Hinnens (all Attingham alumni). The evening itself provided an opportunity to view the collections and meet with several other alumni from around the world.

While in Sweden, Rebecca also visited the Swedish Royal Collections in Stockholm, at Gripsholm and Tullgarn, meeting with curators Lars Lundström, Alexander Holm, and in particular Mikael Ahlund, who attended the first RCS programme in 1996. Thank you to all our Swedish alumni for this memorable weekend. Mikael generously arranged special access to Tullgarn palace and gave a wonderful guided visit.

Rebecca Lyons (Director, RCS)



Baroque Luxury

In twelve new galleries, the Bayerisches Nationalmuseum in Munich presents around 1600 precious objects demonstrating the splendour and joie de vivre of the courtly world during the Baroque era. Among the highlights are ivory sculptures and masterpieces of ivory turning, created in the leading workshops of the time for courtly art cabinets and passionate collectors. The exhibits show an impressive range of European festive culture which includes porcelain figures and dishes, finest glassware, silver centrepieces and utensils for the toilette ceremony.

The high calibre furniture collection excels with pieces from father and son Roentgen, the most famous cabinetmakers of the 18th century. One hall is dedicated to the fascinating world of hunting, which was an integral part of Renaissance and Baroque noble life. The costume gallery with its exclusive clothing and fashionable accessories presents the “latest fashions” of the Baroque and Rococo periods. A unique showpiece is the monkey in its elegant justaucorps.

Raphael Beuing (SS '10, RCS '13, SP '16)



Commedia dell'arte
Models by Franz Anton Bustelli, 1759
Neudeck-Nymphenburg Porcelain Manufactory,
c. 1760/70
© Bayerisches Nationalmuseum München.
Foto: Bastian Krack



Detail of a flintlock rifle
Johann Christoph Stockmar, Suhl, 1745
© Bayerisches Nationalmuseum München.
Foto: Bastian Krack

DISCOVERIES

Nicholas Hawksmoor as garden designer. An article, a lecture and a visit

Among documents formerly at Wilton House are four sketches for streams and rockwork attributed to Nicholas Hawksmoor which have recently been identified as projects for the garden in Wray Wood, Castle Howard. This is an exciting discovery, since although Hawksmoor's designs for the temples in Wray Wood and for the Mausoleum (and of course for Castle Howard itself) have been known for many years, he is not known to have made any other garden drawings of this kind, and no other early images of features in this naturalistic woodland garden have so far come to light.

Much detail was lost very early and was not recorded on estate maps, so little physical evidence survives. However, it was much admired by early visitors, who commented on its innovative features such as cascades, caves, winding streams and many classical statues among the mature trees. These descriptions can now be linked to the newly identified sketches and to the work bills to gain a better idea of its early appearance, and Hawksmoor's role in the design can be better appreciated. The origins of the design can be traced mainly to French sources – particularly Versailles and Marly –



possibly through contacts with George London and Stephen Switzer, and the features were inspired by ancient Roman writers such as Ovid.

I have written about these sketches and the history of Wray Wood at Castle Howard in *Architectural History* 2018 and will discuss them in a lecture entitled 'Nicholas Hawksmoor's designs for the Gardens of Castle Howard' organised by The Gardens Trust on 6 March 2019 at 6.30 at The Gallery, Cowcross Street, London EC1M 6EL. Details on The Gardens Trust website under 'Events':

<https://thegardenstrust.org>

There will also be a visit to Castle Howard on 11 July 2019, also organised by The Gardens Trust, to walk in Wray Wood, view the surviving elements and visit the Temple of the Four Winds and the Mausoleum. The day will begin with a welcome by Chris Ridgway, Curator at Castle Howard, and a private view of items in the Castle Howard archives which relate to the design of Wray Wood and the buildings there and nearby.

These will include bills, accounts, lists of statues, maps, and drawings for the temples and mausoleum. There will also be copies of the recently-identified Hawksmoor drawings (which are not kept at Castle Howard) and I will speak about them. Before lunch, there will be a walk to look at two of the important surviving statues from Wray Wood which are no longer in situ – the Apollo and his original plinth, and the Venus from the now demolished Temple of Venus. Lunch will be in the Courtyard Café, followed by a walk through Wray Wood, a view of the site of the Apollo and two surviving statue plinths, a visit to the Temple of the Four Winds (designs made by Hawksmoor, but built to those of Vanbrugh), and a view of the Mausoleum, both of which will be open. Details for this are also on The Gardens Trust website.

Sally Jeffery (SS '03)



Restoring the power of image: The conservation treatment of *George III in Coronation Robes*.

We live in an age where the curated image of Instagram reigns supreme, and the public gaze is entranced by celebrity culture. Is it possible that historic precedents for the virally replicated images of today, electronically posted, tagged and liked, might be found in the studios of artists in the mid 18th century? The iconic image of *George III in Coronation Robes* (1762) by Allan Ramsay (Fig. 1) was one of the most copied royal portraits of its era. As principal painter in ordinary to the King, Ramsay and his studio of assistants, spent their days and their talents slavishly copying the original.

Copies were given to friends, ambassadors and colonial governors. While George III stayed at home in England, copies of the painting traversed the globe, installing a pictorial emblem of Imperial power into the most far-flung colonial outposts of empire.

Ramsay knew the importance of a simple visual statement to communicate prestige, status and power, with billowing drapery, and focused dramatic lighting. A silken gentleman, George III is bewigged and powdered, his gaze is remote, but confident. His embroidered jacket of cloth of gold glimmers beneath clouds of ermine and velvet. A silk clad ankle gently turns on the plush carpet to step forward into his gilded future. In the painting (and the better copies) Ramsay displays full command and virtuosity in handling paint replicating the glistening textures of golden fabrics, silks and ermine of the coronation robes. George is



1. Portrait of *George III in Coronation Robes*, (c.1762) studio of Allan Ramsay, oil on canvas, Bendigo Art Gallery. After conservation treatment October 2018

portrayed wearing the elaborate accoutrements of The Order of the Garter, with a heavy gilt collar of knots and medallions. A garter in celestial blue velvet encircles his left calf.

At least two of the coronation portraits arrived in Australia. One is in the collection of the Art Gallery of South Australia, the other known copy is the painting held at Bendigo Art Gallery. However, despite illustrious beginnings, recent fortunes of the painting have not been so favourable. In some respects, attitudes to the painting tracks the shifting political and post-colonial temperature to

historic portraiture, and to the monarchy. Perhaps seen by some as anachronistic and irrelevant, the painting had become a costly burden for its previous owners. The painting was unloved, passed around and has suffered many indignities in recent years, until taken into the collection of the Bendigo Art Gallery. (Fig 2.)

The early provenance of the painting is uncertain beyond probable ownership by an Earl of Sandwich (Fig. 3) noted in the handwritten inscription found in the current treatment found on underside of a stretcher member. Since arriving in Australia following its sale from the Estate of the Earl of Sandwich in the 1960's it was donated to the Gallery in 1985 to mark the 150th anniversary of the State of Victoria. A stipulation of the gift was that the painting hang in the Bendigo Law Courts, where it remained for many years. Upon its return to the Gallery in

the early 2000s, the condition of the painting was deemed too fragile for display and thus it went into storage for many years. Until now the portrait has never been displayed in the Gallery.

In early 2018 the painting arrived in at The Grimwade Centre for Cultural Material Conservation at The University of Melbourne laboratory for conservation treatment. The major concern was structural. The old 19th century restorations, completed after water damage, were failing. The lining was delaminating, with adhesive no longer securing the flaking paint layer. (Fig. 4). Old retouchings no longer matched the original colour. The varnish layer was discoloured and crazed, obscuring compositional details and true coloration in the picture. Fortunately, the sovereign's face had escaped the deluge and was almost pristine, with the all the details, such as individual eyelashes, and rosy glazing of skin fully intact. These fine details, lasting 250 years, were essentially 'buried' beneath the artistic detritus of multiple layers of discoloured coatings.

Discoloured varnish and soil flattens perspective in a picture, and disrupts tonal relationships between colours. Details are obscured, and subtleties in surface textures which are essential to the artists' vision are impaired. The loss of visual nuance, along with multiple damages, no doubt contributes to the collective diminution of attention given to what previously was an outstanding example of portraiture.

Cleaning of the painting was transformative, and revealed the power of the original painted surface. The true coloration of attributes such as the royal livery, the gold embroidered robes, the bright blue of the garter and the creamy



2. *George III in Coronation Robes*. Before conservation treatment. February 2018.



3. Detail of inscription on underside of stretcher. 'To the Right Hon. / the Lord Sandwich (sic.) at Hinnaenbrach (sic.) near Hungtin⁸ ton'

whites and cool blues and violet shadows in the ermine robes were revealed. Also revealed was a loss chroma due to the artist's use of fugitive colorants. Where the paint layer had been protected from light under rebate, the brilliance of the original coloration was observed. (Fig. 5) The bright hot pinks in the drapery have been drained of chroma to a dull dusty pink. The 'furbelows' and belt, once blue, are now pale, and slightly yellowed out. The velvet cloak and cushion, formerly bright purple, are now grey. Such dramatic hue change alters the colour relationships across the picture, but also diminishes the iconography and meaning of colour in the paint surface.

Colour is visually compelling and powerful but can also be ephemeral and changing. Technical analysis can now reveal new information about the colour palette used in the Ramsay Studio, and provide a rationale about the colour shifts which have occurred. XRF examination of the paint surface revealed the 'limited palette' of pigments used at that time. And by deduction a superb understanding of colour mixing and glazing to achieve the full gamut of colour presented in the painting. Elemental mercury found in the red passages and pinks indicate use of vermillion. Iron detected in the blue passages (now faded) suggests

possible use of pigment Prussian blue. The ubiquitous presence of iron elsewhere across the painting, including the yellow passages, is indicative of use of natural earth pigments.

Treatment of the painting involved removal of soil and the discoloured varnish layer, stabilisation of the flaking paint layers, and removal of the old lining canvas. The painting was relined onto a new conservation grade and reinstalled onto the original stretcher. The



4. Detail of paint layer before treatment showing active flaking in



5. Detail of paint layer showing differential colour fade in paint that has been protected by frame rebate.

painting was varnished and losses in the paint layer were filled and retouched with conservation grade materials. (Fig. 6 and Fig. 7).

The emergence of the painting of George III from the gloom of the storage 'graveyard' and from beneath the varnish, provided momentum for re-examination of the historic significance of the painting within the Australian museum collections. The painting predates settlement of

the colony of Victoria where it now resides, by 60 odd years, so the residence of George III in the town of Bendigo is a little anomalous. However, it must be remembered that in 1768 George III, as sovereign, commissioned Lieutenant James Cook for the voyage to the Tahiti to observe the transit of Venus and thence to sail west to chart the then

unknown southern land '*terra Australis incognita*'. And it was under George III in 1788, that the first British colony was founded at Sydney Cove. Thus, the possession of the painting of George III is not an exotic anomaly. The painting is central to Australian history and to the early European settlement of this country. The portrait of George III (and the numerous copies) still projects power – as sovereign of Empire, a gentleman, friend and man of fashion. The restored

painting re-engages this power and influence. I was honoured to be entrusted by Bendigo Art Gallery to take part in the conservation of this painting.

Caroline Fry
(RCS, '06)



6. Detail of paint layer during infilling and after varnish removal and removal of old retouchings showing extent of old damages in paint layer.



7. Retouching damages September 2018.

APPEAL

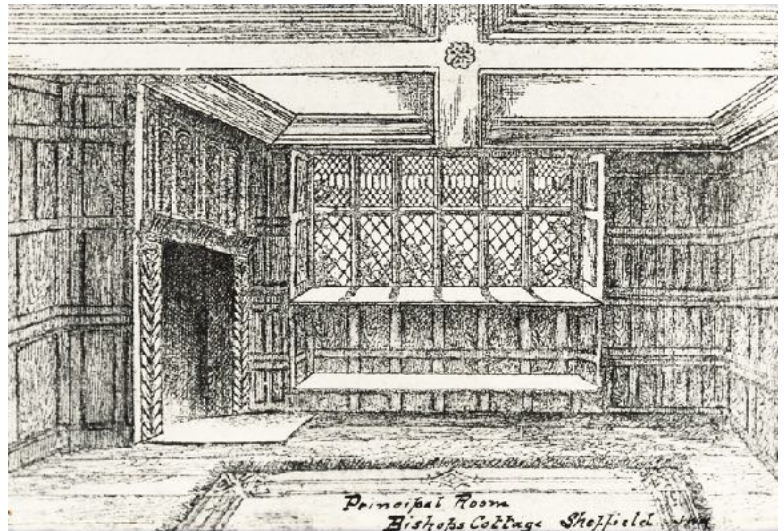
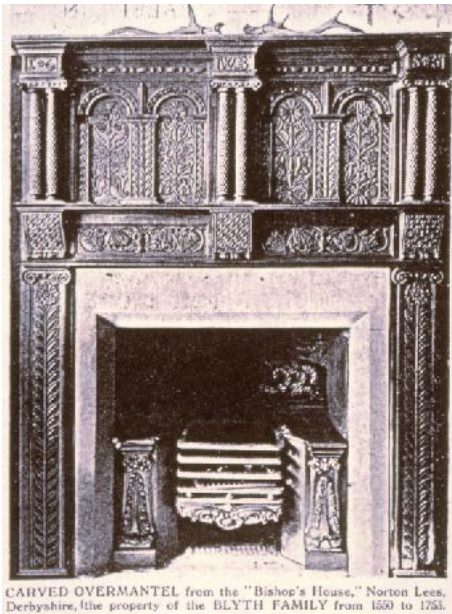
Bishops' House Overmantel

I am currently researching a Sheffield area joinery workshop of the early 17th century and would appreciate help in tracing the current whereabouts of a carved oak fireplace surround and overmantel. It bears the initials WB [for William Blythe] and date 1655. William Blythe was a prosperous manufacturer of scythes, living at Bishops' House, Norton Lees, near Sheffield. His daughter, Constance, was married in 1655 – a significant family occasion, and worthy of commemoration. The fireplace surround was removed from Bishops' House, Sheffield, c.1880. It entered the collection of a Dr Morton of Sheffield, after whose decease it was advertised for sale in *The Connoisseur* in 1922, at an auction to be held on 23 March by Eadon & Lockwood, auctioneers. Sadly, their saleroom records were destroyed in the Sheffield Blitz in December 1940.

The overmantel has distinctive 'bobbly' columns, as can be seen on 2 other overmantels from the Sheffield region: Norton House, dated 1623 and now in The Cutlers Hall, Sheffield, and Greenhill Hall, c.1610 and now in the care of Sheffield Museums. Jacobean pulpits in Rotherham and Dronfield churches are carved with the same characteristic regional ornament, as is an oak chest, now in Eltham Palace.

Any information gratefully received:
d.bostwick201@btinternet.com

David Bostwick (SS '86; SP '15)



A PLACE TO STAY

Kasteel d'Ursel have converted the Atelier of Antonine, the sixth Duchess into a holiday home. Bookings are now open and welcomed from cyclists, walkers, tourists, those hiring the castle for a function or indeed anyone interested in staying close to Flemish cities of culture.

More information can be found here: www.kasteeldursel.be

Koen de Vlieger (SS '07; SP '10)

OBITUARIES

Cathal Moore (1962-2018)

Cathal Moore initially gained a law degree from University College Dublin, before completing a B.A. in History of Art and Architecture and Ancient History and Classical Archaeology in 1989 at Trinity College Dublin, where he was awarded several prizes.

In his final year at Trinity, Cathal worked with the Office of Public Works for Ireland as property administrator of the Casino at Marino and the medieval St. Mary's Abbey, Dublin, before moving to London to take an MA at the Courtauld Institute in

1989-90. His MA thesis on the patronage of Richard Boyle, 1st Earl of Cork (d. 1643) contains material still unpublished elsewhere.

In autumn 1990, Cathal joined the National Trust (NT) Southern Office as Assistant Historic Buildings Representative at a time of great activity: in the aftermath of the fire at Uppark, as the curatorship of Ham House returned from the V&A, and as the North Gallery at Petworth was undergoing a transformation. With Historic Buildings Representative Christopher Rowell, Cathal worked on these and many other houses and landscapes in Surrey, Sussex, the Isle of Wight and Hampshire. In addition, Cathal brought his aesthetic sensitivity and curatorial eye to the entire redecoration and refurnishing of Mottisfont Abbey, the care of Hinton Ampner's delicate interiors, and the complete re-appraisal of John Chute's legacy at The Vyne. He co-wrote NT guidebooks for Nymans, Mottisfont Abbey, Standen, Ham House and The Vyne and, with Christine Sitwell, published on the painter Spiridone Roma (*Apollo Magazine*, vol. 147: 434 (1998), pp.25-9). Cathal is remembered at the NT fondly, and his thoughtful approach is not

forgotten - particularly when their files remain so richly endowed with his distinctive script.



In 1998 Cathal joined Historic Royal Palaces (HRP) to lead the new Historic Buildings Curators team, working under Edward Impey. His was a group of young and talented architectural historians and archaeologists, brimming with enthusiasm and new research questions about the palaces in their care. Cathal's quiet authority and breadth of knowledge helped HRP to mature into the leading heritage

organization it is today. He particularly championed the overlooked Cinderella of the palaces, Kew, which in time was beautifully restored and re-opened to critical acclaim. His charm, ebullient humour and impeccable aesthetic sense are sadly missed by his former colleagues there.

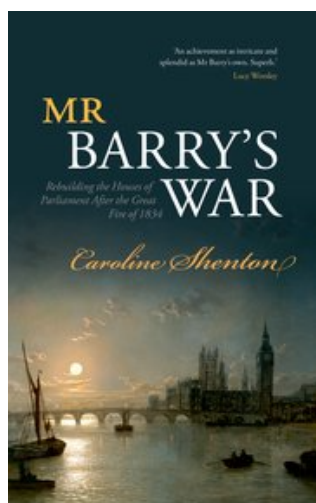
After returning to Dublin, Cathal undertook consultancy work for the Office of Public Works and other institutions, and – always a people person - became increasingly active in charity work.

Cathal was the NT Scholar at the Attingham Summer School in 1997 and the HRP Scholar on Royal Collection Studies in 1998. He served as Chairman of the Summer School's selection committee from 1999 to 2005, a post he handled with kindly graciousness and aplomb. At the time of his death he was planning an Irish Attingham alumni event in Dublin for this winter.

With thanks to Sophie Chessum, John Coleman, Dr Anne Marie D'Arcy, Sebastian Edwards and Annabel Westman.

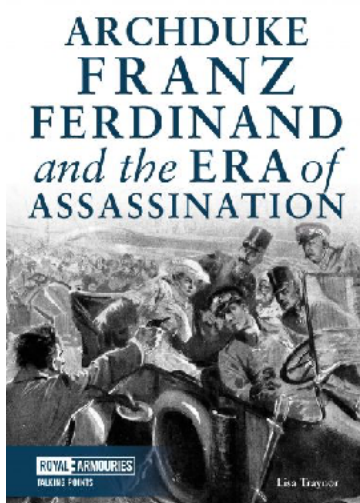
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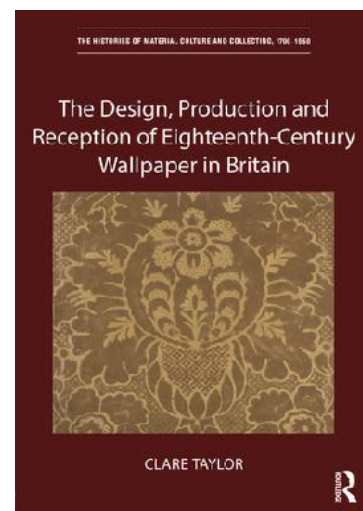
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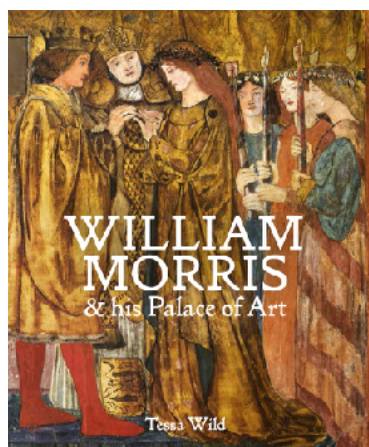
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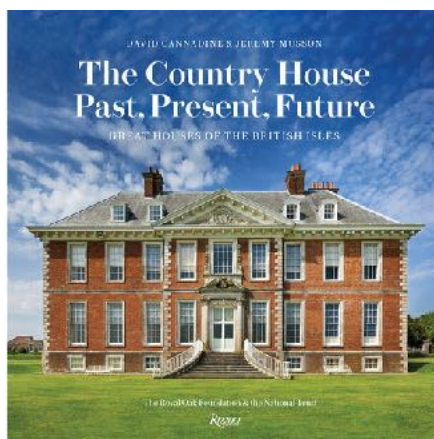
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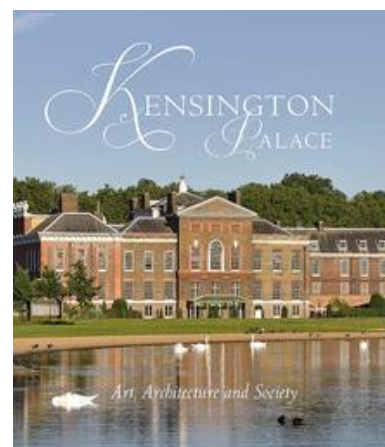
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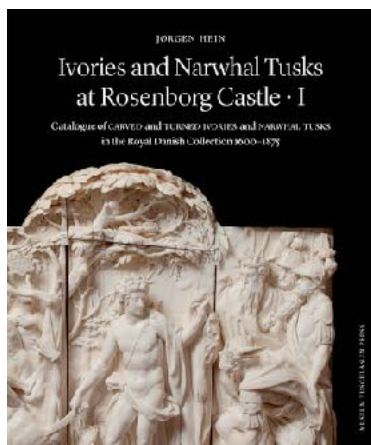
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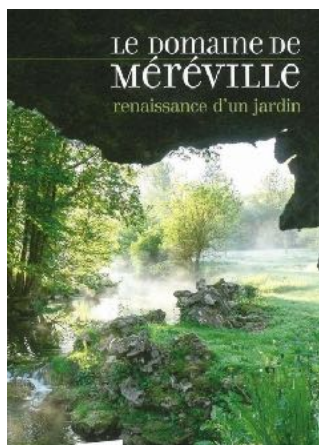
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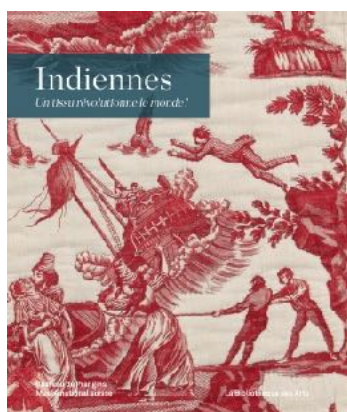
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Editors: David Adshead & Rebecca Parker.
Correspondence, or to unsubscribe, please contact:
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