

THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

Summer School Reminiscences

Like so many others, 'doing' the Attingham Summer School was, for me, a far more life-changing and special experience than I could ever have imagined, and indeed it changed my life for ever.

In the summer of 1978 I was a young(ish) architect working for Donald Insall & Associates, one of the leading conservation architectural practices in London. It was my first job after qualifying in 1970 and, while I still enjoyed working there, I had reluctantly decided that my career would benefit from some different experience. My feet were becoming itchy, and I was being tempted by an offer from an architect in Dublin who needed an assistant architect to take over the day-to-day duties of the conservation of a very important 18th century building in Dublin; I was mindful to accept. However, one day Donald Insall told me about the Attingham Summer School and that I had been offered a scholarship to do it. I had never heard of it, and wondered why this had been offered – "because you're interested and suitable" was the gist of his reply! I was then summoned by Helena Hayward one evening to her home in Notting Hill Gate for what I remember as being a distinctly terrifying interview about how honoured I was that this opportunity was being made possible by Fred Crowell, a wealthy American benefactor, and that I'd been chosen to share my architectural knowledge of English country houses with the American participants, some of whom had never been to Europe before, let alone England. Mrs Hayward also said that there were a small number of other scholarship holders, all selected for the same purpose, so we were not to sit together on the coach, laughing and joking amongst ourselves. I pushed aside whatever doubts I might have had, and accepted. So, masterminded and led by the wonderful trio of Helena Hayward, Helen Lowenthal and Rosemary Lomax Simpson, it all started at a Sheffield University Hall of Resi-

dence, from where we visited Chatsworth, Haddon and Hardwick Halls, and other major houses in Derbyshire and surrounds. These were wonderful, the Hall of Residence was not – I remember breakfast being orange juice OR cereal but definitely not both, and the evening meals being almost inedible. Then we went on to Attingham



Park itself, where I shared a top-floor corner room with an architect from the US, and finally Oxford, where my most lasting memory is of a stunning Final Party at Kirtlington Park, hosted by its owner Christopher Buxton. He had been extremely successful at purchasing unwanted and derelict country houses and converting them to multiple use, such as Charlton Park in Wiltshire, and he also loved giving parties. Sadly Fred Crowell died suddenly a few months later, so I was the only recipient of his much-appreciated generosity. But one of the most enduring aspects was

meeting and becoming friends with some of the American and English participants, in particular Pauline Metcalf, Charlotte V Brown, Giles Waterfield, David Beevers, Lisa White, and Annabel Westman – who have so enriched my life for over forty years. The knowledge that the course imparts is utterly important and invaluable, of course, but it's the life-long friendships it creates that make 'Attingham' the life-changing experience that it is.

So, in October 1978, off I went to Ireland with my newly acquired knowledge to start what I hoped would be a new conservation career, thinking that, if it didn't work out, I could also slink back to England without anyone really noticing I'd ever been away. But I enjoyed it all, particularly working on the Casino at Marino, that miniature masterpiece of the 1750s by the architect William Chambers for the Earl of Charlemont – and I am still involved with various aspects of it for the Irish Office of Works to this day. In 1974 I had become involved in the Irish Georgian Society, the only real conservation society in Ireland then; it had been founded in

1958 by the breath-taking Princess Maria Gabriella von Urach and her charismatic husband, the Hon. Desmond Guinness, who happened also to be a trustee of the Attingham Trust. He insisted I become more involved in the society and its work, and was always extremely generous and hospitable. I soon found myself involved in the workings of the society both in Ireland and with its London Chapter, started in 1970. By 1990 I found myself a member of its Ireland Board (until 2008) and Chairman of the London Chapter, from which I retired in 2014; I am now the London Patron. In 1982 I had felt confident enough to set up my own conservation practice in Dublin and at the same time was invited to join the staff of the Building Conservation Course at the Architectural Association in London's Bedford Square, training mainly architects in the mystic art of repairing historic buildings. This entailed travelling from Dublin to London and back for 2 days a week, 33 times a year, and from which, as Director of the Course, I finally resigned after 25 years in 2007.

As if both Attingham and moving to Dublin weren't enough, the third significant event for me in 1978 was a tour over a long-week-end of country houses in Oxfordshire for mem-

bers of the Irish Georgian Society's London Chapter and the 20-Ghost Club, a club for owners of pre-War Rolls-Royces, that Nicholas Thompson (who had done Attingham in 1980) and I organised. This immediately became an annual event and, 41 years later, still takes place every May. As a result, I've visited over 400 country houses in England, Wales, and Ireland (not Scotland yet), and what a privilege and education that has been! There really is no better way to approach an English country house than from immediately behind a RR 'Spirit of Ecstasy' mascot for that 'Gosford Park' or 'Downton Abbey' experience! Finally, some years ago, as a project to occupy my future retirement, I bought a 1929 Rolls-Royce, and soon realised that restoring and

repairing a historic vehicle is actually just the same as restoring and repairing a historic building, painting, or piece of furniture. Bring the same knowledge, respect, and gentleness (and love?) to such a project, and the philosophy and approach become the same, so the result will be equally successful. The greatest compliment is for someone else to say, when looking

at the result, "but what have you actually done to it?"

Then in October 2006 the President of Italy appointed me a Cavaliere (an Honorary Knighthood) in the Order of The Order of Italian Solidarity for my work to the Georgian, and hence the classical and Italy-inspired buildings of Ireland. Soon after that, I received a letter from HM The Queen, giving her 'Unrestricted Permission' to me to wear this Order. As I now slip gently and painlessly into my retirement, I've had time to muse about my career and life generally, and am convinced that this huge honour is all due to the whole Attingham experience, its lectures and visits, and the knowledge it gave me. That, and what I learned working for Donald Insall, has been the basis of my professional career for well over forty years. I also realise that some of my closest personal friendships are also largely due to a continuing bond with some of the other participants. For all that and more – my whole life, in fact – I continue to be, as I always will, eternally grateful to that wonderful few weeks in July 1978, and that magic word – 'ATTINGHAM'.

John Redmill (SS '78)



“Parramatta is the Richmond, the Versailles, the Barrackpore of Sydney. The plaisance of the Governor is situated on a gentle eminence above the fresh-water stream, a few hundred yards westward of the town, looking over the trees of its lawn directly down the main street, which may be three quarters of a mile in length, abutting upon the Sydney steam-boat wharf. The dwelling-house looks like that of an English country squire or gentleman farmer, of some 1,500l. a year. It was much out of repair at the time of my first visit, but was thoroughly put in order for the present Governor. I have passed many happy hours under its shingled roof”. So wrote Colonel Godfrey Mundy about Government House, Parramatta in the 1840s. It is Australia’s oldest public building, the earliest surviving section dating from 1799. It achieved its present ‘farmhouse’ Palladian form in the 1810s when Governor Lachlan Macquarie added flanking wings. He also “did a Kedleston” by removing part of the town and damming the stream to improve the domain.

Mundy is referring to retreats for monarchs, or their Viceroys, which are conveniently close to the capital but remote enough to be rural. Parramatta is about fifteen miles up the estuary from Sydney just as Barrackpore is located a similar distance up the Hoogly River from Calcutta.

Twenty years ago I visited Barrackpore with Attingham alumnus Clive Lucas (SS ’83; SP ’11) and his wife Sarah. Disappointingly, nobody said “Barrackpore is the Parramatta of Calcutta”. Things may be different in France, if any reader

has heard someone say “Versailles est le Parramatta de Paris” do let me know.

Government House Barrackpore survives and at that time was part of a Police Hospital. We were required to be interviewed by a policeman in order to determine if we could be safely admitted to the house. The interview was prolonged as we had to wait while a boy was sent off to a nearby village to photocopy our passports. Attempting empathy I observed “you know Sir our two great democracies share the same date for their national days. Republic Day and Australia Day are both celebrated on the 26 January.” There was a pause but it seemed to go down well, then the policemen asked, “What do you celebrate on that day?” Sarah Lucas firmly answered “the raising of the British flag!” There was a very long pause and the policemen said, “that’s funny we celebrate the lowering of the British flag on that day”. There was another pause and he asked somewhat tentatively lest he cause offence “is it true your country was founded by prisoners?” We replied in vigorous unison “YES”. After that we were in: these Australians were so confused, not knowing when to break the shackles of empire and having no shame about their convict origins, they could not possibly pose a threat to anyone.

Barrackpore is wonderful. Government House, a bungalow on a grand scale, survives minus its portico, its park has an ornamental bridge straight out of ‘The Four Books of Architecture’ and a Greek Temple known as the Temple of Fame, which post-independence, was splendidly enhanced by having the equestrian statues of



Barrackpore House, c1819, James Prinsep, pencil and watercolour on paper

former Viceroy relocated from downtown Calcutta to its purlieu.

Last year with Lindie Ward, the former Senior Curator of Textiles at Sydney's Powerhouse Museum and Robin Walsh, formerly of Macquarie University, I curated an exhibition which used Old Government House, Parramatta to explore connections between Australia and India. Remarkably, the house and the legibility of its first contact with early colonial landscape have survived, despite being at the physical centre of Australia's largest city. Since the late 19th century it has been celebrated for its historical significance and for almost fifty years the building has been open to the public as an historic house museum run by the National Trust. However, its stories are often perceived as being Anglo-Celtic and of primary interest to Australians of British descent.

The exhibition, and its public programmes, aimed to show a different aspect of the house and introduce new audiences, in particular the large Indian community of Western Sydney. While a few of the residents of Government House, Parramatta had done Indian service, Scottish born Lachlan Macquarie (1761-1824) had the strongest connections having arrived in Bombay in August 1788 and left India, for the last time, on 19 March 1807. It was his work in India that led to the apogee of his career as Governor of New South Wales from 1810 to 1821. Just as importantly his Indian journals and letters have survived.

The synergy between Macquarie's earlier career, his role in shaping the Parramatta house as well as its Macquarie period room settings, provided the opportunity to use it to conjure up his Indian life as the springboard to explore early colonial associations between Australia and India and then show how modern day Australians of Indian heritage are enriching the culture of western Sydney.

Historic houses bring rich context to their narratives. By contrast, showcase museums struggle to match this contextual abundance. The dilemma is that the ideas behind the lives of the occupants of houses are often invisible to visitors who see the principal story as being about taste and style. In Australia some historic houses in the quest to increase visitor numbers are periodically replacing their period rooms with temporary exhibitions with no connection to the history of the place. The aim here was to leave the ground floor rooms intact and through carefully considered interventions explore the Indian connections.

The methodology involved using a neutral space, the cross hall, to illustrate episodes from Macquarie's Indian life using excerpts from his journals as well as pictures to explore themes such as 'Macquarie's Bombay, Entertainments, Excursions, War, Love and Death'. Thorough

research enabled apt connections to be made with particular rooms. Thus the dining room told the story of the Battle of Seringapatam fought between Britain and the ruler of Mysore, Tipu Sultan. A replica of Johan Zoffany's portrait of



Tipu Sultan was hung facing the portrait of George the Third (an 1804 mezzotint after Beechey, which always hangs in the room). On Tipu's right was a portrait of his ally Napoleon Bonaparte whilst George III was flanked by his ally Nizam Ali Khan, Asaf Jah II of Hyderabad, Sir Richard Wellesley the Governor General, and General George Harris who led the British forces.

On 4th May 1819 Macquarie's Australian journal records "This being the anniversary of the fall of Seringapatam – this Day 20 Years! I inspected the 48th Regt. And gave a Dinner as above in Honor of the Day." Thus, the dining room table was set to represent a vignette of the 1819 dinner focusing on those present who had been with Macquarie at Seringapatam. Their biographies were superimposed onto replicas of Macquaries Coalport Imari pattern dinner service. On the wall a projection showed Tipu's automaton of a tiger eating an Englishman, now in the V&A, his elephant armour now in the Royal Armouries, one of his tiger headed cannons now at Powis Castle and images of the battle and Tipu's death.

The drawing room compared the use of silks, muslins and chintzes in European and Indian fashions. It included a muslin evening dress which belonged to Anna Josepha King, wife of Philip Gidleigh King who was Governor of NSW 1800 to 1806 as well as a French toile recording the death of Tipu.

In Macquarie's office, 'The Governor Intervenes', examined the case of a settler William Browne who between 1816 and 1818 brought ap-

proximately 40 Indian servants to NSW. They alleged serious mistreatment including beatings, verbal abuse, inadequate food and clothing, loss of caste and non-payment of wages. Macquarie ordered an investigation which resulted in the servants being returned to India at Browne's expense.

The Butler's pantry had an audio-visual installation called 'Finding George Jarvis' which explored the life of Macquarie's valet whom he purchased in the slave market in Cochin in 1795 as a gift for his first wife, Jane Jarvis. The north colonnade featured botanical exchanges between India and Australia, while the Parramatta breakfast room was compared to the interior of the summer room of Sir Charles Doyley's house in Patna in 1824. There were similarities: each has a harp, a grand piano, neoclassical furniture, French doors and a fine aspect to the garden. There are differences also, in Patna a tiger skin graces the floor whilst in Parramatta there is a dingo pelt. The Patna room is on a larger scale with higher ceilings. In between the chandeliers hangs a ceiling fan or punkah; a large cloth frame which was moved back and forwards by pulling a cord. The only documented use of this device in Australia is at Horsley near Smithfield.

'Two Way Traffic' examined some notable exchanges between India and Australia. Although Parramatta's first peoples, the Darug, had no difficulty subsisting, when the supply ship the HMS Guardian struck an iceberg in 1789 the colonists faced starvation. In 1791 Governor Phillip ordered the *Atlantic* to sail to Calcutta to collect rice, wheat and lentils. The lack of export industries was a problem for the early colony. Ships arrived laden with soldiers, convicts, equipment and stores but there was little of value to be loaded for the return journey: from a trading perspective it was one-way traffic. Initially, sheep were imported for meat but discerning farmers realised that the future of the sheep industry lay in wool grown for export. The Rev. Samuel Marsden recorded that "exporting wool will be the beginning of the commerce of this new world." Sheep provide a fascinating and unexpected example of two-way traffic between India and Australia. In 1793 John Macarthur purchased thirty ewes from India and Samuel Marsden also imported 'Bengal' sheep for his experiments in selective breeding. 217 years later an Indian scientist Chanda Nimbkar proved that the fertility of Garole sheep in India could be increased by the introduction of genes from Australian sheep, which were descendants of the 'Bengal' sheep used for selective breeding by Macarthur and Marsden. Cows were also imported from Bengal and from the 1830s Australian horses, known as Walers, were sent to India for use by the British Indian Army. In 1910 Old Government House

became part of The King's School, Parramatta. The following year the headmaster Rev Stacey Waddy and a party of fourteen boys went from Parramatta to the Delhi Durbar, where King George V rode an Australian horse, a Waler, in preference to a more stately elephant.

On the first floor a more traditional museum method replaced the period room syntax to explore religion, vice-regal residences in India and Parramatta and a comparison of English, Australian Colonial and Anglo-Indian furniture. 'Works of Faith' used Macquarie's attendance at the (still extant) 1718 St Thomas' Anglican Church Bombay which was a latecomer in that city's rich religious scene compared to Hindu, Muslim and Zoroastrian places of worship, to draw parallels between Macquarie's church building in western Sydney in the 1810s with the mosques and temples which Indian Australian have erected in more recent times - all being 'Works of Faith'.

The inclusion of religion provided the strongest platform for the involvement of Indian communities. There were Hindu, Muslim, Zoroastrian and Christian public programmes. The latter focussing on the hymns of Bishop Reginald Heber whose diocese of Calcutta included New South Wales. Mr Abbas Raza Alvi, President of the Indian Crescent Society of Australia was moved to write "we need to demonstrate the religious and multicultural harmony all over the world including Australia. That show case (of sacred books: the Avesta, the Quran, the Bible and the Bhagavad Gita) is a true example of this. Congratulations."

This exhibition began with Lachlan Macquarie's Indian years which prepared him for the highlight of his career, being appointed Governor of NSW. It finished by examining the lives of some Desi Australians. The word 'desi' derives from Sanskrit and means 'one from our country'. The Australian Indian diaspora is colloquially known as Desi Australians. The four Desi Australians featured were Gambhir Watts from Mumbai Maharashtra, Mahla Meta from Wellington Tamil Nadu, Ali Parrapil from Viramkode Kerala and Pheroza Daruwalla from Jamshedpur Jharkand. Like Macquarie they too journeyed from India to NSW and like him have made positive contributions to Australian life. Surely, in the not too distant future an Australian of Indian descent will emulate Lachlan Macquarie and be appointed Governor of NSW.

Ian Stephenson (SS '95; RCS '99; SP '12, '14, '17; LHC '16)
University Curator, University of New England,
Armidale

Rare historic pieces reunited after 75 years

A pair of rare George II Rosewood Candlestands have been reunited by Fairfax House in York. Dating to c1745-1760, they are exquisitely carved from solid Indian rosewood, and feature tripod legs with beautifully detailed Lion-paw feet, showcasing the finest of English craftsmanship. Designed to hold a candlestick or candelabra aloft and provide precious candlelight to a room, this pair of stands have been apart for at least the past 70 years, likely longer.

How they became separated is unknown. The 'first' candlestand, which has been on display at Fairfax House for the past 35 years, was bequeathed by the great 20th century collector, Noel G. Terry, along with the rest of his remarkable collection of 18th century furniture. Noel Terry bought the stand from a London Antique Dealer in 1944, its pair had always been considered permanently lost.

The match to the 'Terry candlestand' was discovered just before Christmas 2018 at the Woolley and Wallis auction house in Salisbury. Following research and expert analysis, it was confirmed that the newly discovered candle stand was clearly from the same workshop and that each carved detail matched the other perfectly.

Saving the candle stand was an opportunity unlikely to be ever repeated and one which Fairfax House was determined to pursue. The acquisition was supported by the Noel G. Terry Charitable Trust, Art Fund and the Arts Council England/V&A Purchase Grant Fund. Following conservation treatment, the candlestands will go on permanent public display together for the first

time, coinciding with the launch of a larger fundraising project: Seeing Fairfax House in a new light. The fundraising campaign aims to re-



veal a world without electric light and life in a Georgian townhouse after dark. This exciting project will ultimately reinstate 'candle' fittings (both period and replica) throughout Fairfax House and illuminate the effects of candlepower and the way lighting had to be approached in the eighteenth century.

Hannah Phillip (SS '09)
Director, Fairfax House, York

A Baroque Jewel in Flanders' most Romantic Park

The baroque pavilion, also referred to as the 'gloriette' or the 'summer salon', was built around 1620-1625 when Count René de Renesse de Warfusée (1580?-1637) owned the Castle of Gaasbeek near Brussels. He presided over the Council of Finance in the Low Countries under Philip IV, the King of Spain. The pavilion was part of an ambitious construction campaign, which also included a baroque chapel elsewhere in the park, a number of follies (now sadly lost) whose interiors had been decorated with shell mosaics, and a walled French formal garden.

The "oval gloriette, decorated inside with beautiful, edified works in mosaic style," as described by a contemporary, is made up of brick-

work and sandstone, under an exceptional stucco ceiling. The pavilion is surrounded by a double



staircase with recesses, which towards the rear



leads to a set of steps opening out onto the ponds and the park. This ensemble of steps is fully walled, constituting a marvellous example of baroque garden architecture.

Given the quality and the unique nature of the pavilion, the restoration is a complex and multidisciplinary affair. The stucco ceiling and the mosaics, which are currently in a sorry state, will not be wholly reconstructed but 'gently' restored and preserved. Previous interventions carried out during the first half of the twentieth century are to be undone or corrected, to make for a more homogenous and legible ensemble. At the moment restorers are removing old layers of paint with tiny scalpels. This is a painstaking job, gradually revealing spectacular stucco



scenery, consisting of fruit garlands, mermaids, river gods, grotesques and Medusa-heads.

They surround a number of tableaux, executed in colourful mosaic. For decades historians misread these as an homage to Vertumnus and Pomona, Roman gods of gardens and fruitful abundance. According to recent research, it is more likely that the Italian artists, who were in charge of the stucco, created a series of episodes inspired by the myth of Phaethon, who was struck down with a thunderbolt by Zeus, whilst he was driving the sun chariot and lost control over its horses.

René de Renesse was lynched by the people of Liège in 1637 after inviting the city's Lord Mayor into his house and having him killed by Spanish soldiers. His dramatic death throws a shadow over the playfulness and the exuberant luxury of the baroque elements he added to the Gaasbeek estate.

The baroque pavilion, its surrounding stairs and adjacent hermitage will be reopened in September 2019.

Luc Vanackere (SP '15)
Director, Kasteel van Gaasbeek

Major Portrait of the Prince of Wales acquired by the Grosvenor Museum

Chester's Grosvenor Museum is thrilled to have acquired Tom Wood's 1989 portrait of HRH The Prince of Wales and Earl of Chester. This outstanding painting was purchased thanks to the remarkable generosity of Art Fund, Philip Mould, the Arts Council England/V&A Purchase Grant Fund, the Tyrer Charitable Trust, the Gerrard and Audrey Couch Charitable Trust, and the Grosvenor Museum Society.

Chester has enjoyed a special relationship with the Crown for more than seven centuries, the title Earl of Chester having been granted to the heir apparent to the English throne since 1301. Thus Prince Charles was created Earl of Chester and Prince of Wales in 1958, and was in-

vested by The Queen with the insignia of his principality and the earldom of Chester at Caernarfon Castle in 1969.

The portrait shows the prince seated in his garden at Highgrove, with the urn-capped silhouette of the house behind. Looking directly at the viewer, with slightly parted lips and an attentive and empathetic expression, he appears ready to converse with the spectator. The shallow picture space brings the viewer close to the picture surface, making the spectator's relationship with the prince unexpectedly intimate.

Large areas of foliage surround the prince's head, casting dappled light and giving the painting a sense of movement. On either side of

him are two brooding shadowy presences looking away, Janus-like, into the past and future. A relief of a lion's head, heraldic symbol of British royalty, decorates the plinth, which bears objects reflecting the prince's horticultural interests.

The artist Tom Wood was born in 1955 in Dar es Salaam, Tanzania. In 1959 he moved to Yorkshire, where he studied fine art and has spent most of his career. He has exhibited widely at home and abroad, and his work is in numerous public and corporate collections. He has undertaken many portrait commissions, including work for the National Portrait Gallery, the National Trust and several universities.

Tom Wood's portrait of The Prince of Wales is one of the most successful royal portraits of the 20th century, as iconic as Pietro Annigoni's celebrated 1955 portrait of Queen Elizabeth II. It is the finest portrait ever painted of Prince Charles, and was hugely admired during its years on loan to the National Portrait Gallery. A superb work of art in its own right, it also cap-



tures – with insight and empathy – the sensitive, thoughtful and complex man who is destined to become our king.

Prince Charles has long been closely associated with Chester-based organisations and regularly visits the city. There can be few English cities with such a strong association with The Prince of Wales. How appropriate that this great portrait has found a permanent home in Chester's Grosvenor Museum.

This portrait of the prince is now the most striking, interesting and important painting in the museum's collection, and will have a transformative impact on the visitor experience. This magnificent painting will be appreciated by the museum's visitors for its remarkable artistic quality, for its acute psychological insight, and for the great interest and importance of the sitter.

Peter Boughton (SS '90; SP '98)
Keeper of Art, Grosvenor Museum

Palermo: Italian Capital of Culture 2018

In 2018, Palermo, Sicily, was the Italian Capital of Culture. From 18 June 2018, as the only Australian among Finnish, Croatian, Dutch, Italian, Swedish, Latvian and German, I attended a two week international workshop on the themes of cultural heritage, migration and sustainable development focussed on site visits with lectures and presentations. As with Attingham, site visits to mainly UNESCO World Heritage Sites, but also to changing community spaces, houses open as museums, enabled greater access to people as scholars than as visitors. This time with a focus on recognising and developing cultural heritage, especially from diverse migration, as the basis for sustainable and enriching community development.

Palermo is built on migration. Founded by the Carthaginians, later the city was the centre of Arabian, then Norman culture. Ceiling frescoes in the Sala Matarella, Royal Palace, show the

cycle of migration with the Norman King greeted by local Muslim groups. The message of this hall is of bringing diverse cultures together in this cross roads of the Mediterranean (of Europe, Africa and the Middle East) for a positive and enriching outcome. Palermo was the end of the Grand Tour, later focus for the reunification of Italy under Garibaldi and, more recently, Mafia dominated. In 2006 a change in political leadership meant a change in government policy. Palermo placed itself at the vanguard of migration identity by embracing all migrants, acknowledging their tangible and intangible cultural heritage with the aim of adding this to the city's own heritage. This continues with the current Mayor welcoming all migrants as Palermitans. This view may not be universally held by Palermo's inhabitants and is one of the challenges for reconciling the identification and protection of cultural values and local development in a globalised world.

Fifteen scholars explored the culturally rich, multi-layered cosmopolitan city in the context of UNESCO World Heritage and using cultural sustainability and diversity as the new lens for development. We visited repurposed historic buildings such as the Royal Palace, now the seat of municipal government, where conversation is about the valorisation of diverse cultural heritage, not Mafia ‘monoculture’, and the importance of cultural change as key to positive city change.



Façade of the Teatro Massimo

Revitalised cultural centres such as the Teatro Massimo, (Opera House), recently reopened after long Mafia related closure, and positioned as the centre of Palermo in the growth and development of the urban and social fabric of the city through an inclusive cultural life, open every day and for everyone with outreach programmes into some of the more socially deprived areas; and historic churches, palazzi and other residential spaces, energised by installations for the European biennial of contemporary art and culture, ‘Manifesta’. The theme of Manifesta 12 - Palermo 2018 was “The Planetary Garden. Cultivating Co-Existence in Palermo”, representing the two themes that identify contemporary Europe: the impact of migration and climate change on a contemporary city. Recognition was of the necessity of using the rich layers of the past to enable a sustainable present and future. “The multi-layered and deeply condensed history of Palermo – being occupied by almost every European civilisation and having long-term connections with Northern Africa and the Eastern Mediterranean over the last 2000 years – has left its traces throughout this multi-cultural society at the heart of the Mediterranean area.”¹

In Palermo, much of the conservation and interpretation work is made possible through public-private partnerships. The opening of the Palazzo Alliata di Villafranca in central Palermo, for example, by the archiepiscopal seminary of

Palermo is assisted by the Palazzo Alliata Association, including the President of the Sicilia Antiquarians Association, who advised that Sicilians see their heritage as a novelty whereas cultural enterprises enable jobs and profits. Access is to the interiors, which include a van Dyck, a leather walled Smoking Room and polychromed wooden ceilings in the Hall of Musicians, and to the stables for visitors, where the Nativity is recreated at a traditional Christmas.



Palazzo Alliata di Villafranca

Independently I visited the Museo Palazzo Mirto House Museum also in central Palermo, an opulently furnished multi-generational residence where the interiors used recreated room settings and provenanced material for interpretation. Freestanding panels and *in situ* demonstrations engaged visitors in the ongoing conservation of its material culture.

The workshop enabled access to cultural heritage in the broadest sense, including the history and significance of the Mediterranean diet, visits to the Botanic Gardens and the diversity of the natural environment, and to the extensive site of the Selinunte Archaeological Park, where protection and promotion of the site are ongoing challenges. Lectures and presentations by Directors and senior cultural heritage managers as well as opportunities to taste the representative meals of generations of migrants, was included. These two weeks were privileged access to the thinkers and doers in a cosmopolitan city itself at a crossroads, where an investment in the recognition and promotion of cultural heritage and an understanding of migration in the making of a multi-cultural city are designed to make Palermo a sustainable and enriching capital; and offered much for discussion with fellow scholars.

Suzanne Bravery (SS '06; SP '13; LHC '10)

¹ <https://www.thethinkingtraveller.com/thinksicily/guide-to-sicily/general-information/manifesta-12-palermo-2018.aspx> retrieved 22.4.2019

Jewish Country Houses

The Arts and Humanities Research Council has awarded funding of almost £1 million for an innovative four-year research project exploring Jewish Country Houses. The project, which starts in October 2019, has been developed by an interdisciplinary team of scholars from the University of Oxford, University of Durham, Strawberry Hill House, Waddesdon Manor, and a range of European partners including the Centre des Monuments Nationaux in France. The project will benefit from significant support from the National Trust in the UK.

The project has five core aims: 1) to establish 'Jewish' country houses as a focus for research, a site of European memory and a significant aspect of European Jewish heritage and material culture; 2) develop a conception of the country house grounded not in national characteristics (e.g. Englishness) but in pan-European relationships; 3) to establish what, if anything, was distinctive – and by extension Jewish – about these properties, the tastes of their owners, and the networks of dealers, decorators and designers who embellished them; 4) to transform practice in the UK and international heritage sector by

developing an intellectual framework and practical resources to enable heritage professionals to better engage the 'Jewishness' of their properties, and their often-contested history; 5) to enhance public awareness and understanding of the 'Jewish' dimensions of individual country houses, while remaining sensitive to the fact that many Jewish country house owners chose to downplay – or even reject – being Jewish.

The project team is comprised of Professor Abigail Green (University of Oxford), Dr Tom Stammers (University of Durham), Dr Jaclyn Granick (University of Cardiff), Dr Silvia Davoli (Strawberry Hill House) (SS '15) and Dr Juliet Carey (Waddesdon Manor) (SS '99). The project is supported by an Advisory Board including, Nino Strachey (National Trust) (RCS '00), representatives from the Centre des Monuments Nationaux and Jewish Museum Berlin, Dr Oliver Cox (University of Oxford) and Professor David Rechter (University of Oxford).

Dr Oliver Cox (SP '18)
Heritage Engagement Fellow
TORCH

• EXHIBITIONS

The Dog: A Celebration at Chatsworth

Inspired by the Duchess of Devonshire's love of dogs and her family's deep affinity for dogs through history, "The Dog: A Celebration at Chatsworth" explores the depiction of myriad canines, from royal favourites and distinguished pedigrees to determined mongrels and intelligent working dogs. Paintings and objects from the Devonshire Collection and significant works from the archive and the family's private collection are on public display for the first time. The 6th 'Bachelor' Duke, famed for both his affection for his dogs and his patronage of the arts, left a vivid account of his "portraits of my favourite dogs" and we have recreated his picture hang of 1844. Alongside this, are many other prized objects, including an exquisitely detailed snuffbox with a portrait of Tawney, his spaniel, and a silver and leather collar made for Hector, his mastiff. There are also architectural drawings for the commodious dog kennels he had built for the working dogs on the estate in 1822, two 18th century recipes for treatment after being bitten by "a

mad dog" and a poem written by Georgiana, Duchess of Devonshire, entitled 'The Dog'.

The exhibition features important loans from public and private collections, including the Royal Collection, Kunsthistorisches Museum, the Kennel Club, the British Museum and the Duke of Buccleuch and Queensberry; with works by Jan Breughel the Elder, George Stubbs, Thomas Gainsborough, Edwin Landseer, Gourlay Steell, Maud Earl, Peter Carl Fabergé, Elisabeth Frink, Anthony Gormley and David Hockney complementing and contrasting with works from the Devonshire Collection.

From faithful friends to mischievous curs to treasured companions: this exhibition celebrates the endearing characters of dogs and our enduring relationship with them.

The exhibition ends on 6th October.

Tessa Wild (SS '00; SP '12; LHC '14)
Co-Director, Attingham Summer School

Dressed for Success: Matthäus Schwarz, a fashion diary of the 16th century

In 1520 Matthäus Schwarz, a young Merchant from Augsburg, began to keep an unusual diary. For the following 40 years he had himself painted more than 130 times in the precious, sometimes extravagant clothes he commissioned for various occasions. This *klaidungsbuechlin* (book of clothes) is a unique source for the development of fashion in the 16th century as well as for Schwarz's own career. The sumptuous parchment manuscript is now the centre of a major special exhibition at the Herzog Anton Ulrich-Museum in Brunswick.

Through the chronology of the *klaidungsbuechlin* the exhibition guides the visitor through an eventful era of early world trade and Reformation, illustrated with important art works from the museum's own collections as well as several generous loans from museums across Europe. Matthäus was the son of Ulrich Schwarz the younger, a prosperous wine merchant in Augsburg, who commissioned Hans Holbein the elder around 1508 with a large votive painting, showing his extended family. Here one finds the earliest portrait of Matthäus Schwarz, who later on also had himself depicted on several medals, paintings and even a gaming piece. After commercial training in Milan and Venice, he was hired in 1516 by the trading company of the Fugger family, the richest and most politically influential businessmen of the period. Soon becoming Chief Accountant to Jakob Fugger, Schwarz experienced many of the crucial political events of his lifetime first hand. Imperial Diets, as magnificently illustrated by Albrecht Dürer and Jörg Breu, often took place in Augsburg making the city a stage for Emperors, kings and princes. In 1518 Martin Luther had to justify himself before Charles V at Jakob Fugger's city palace. The following years of

war and turmoil also left their traces in Schwarz's fashion diary.

The multifaceted historical section of the exhibition is flanked by a selection of textiles, a sumptuous 16th century riding coat and an array of accessories. The last space is dedicated to the reception of Matthäus Schwarz's *klaidungsbuechlin*, from the 18th to the 21st century, culminating in a photo series by the British photographer Maisie Broadhead.

The exhibition ends on 4th August

Martina Minning (RCS '11)
Curator, Herzog Anton Ulrich-Museum



Miniature 28 and 29 of the *klaidungsbuechlin* of Matthäus Schwarz. Left: Matthäus Schwarz and Jakob Fugger in the accounting office. ©Herzog Anton Ulrich-Museum Braunschweig

Attingham Courses 2020

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All applications will be open in Autumn this year

• DISCOVERIES

Unexpectedly surviving theatre sets of the 18th Century rediscovered at Hauteville Castle near Vevey (Switzerland)

The château of Hauteville (Saint-Légier – La Chiésaz), uniquely located above Vevey with an extraordinary view of the Lac Léman, is one of the most attractive castles in Western Switzerland and of particular significance as an 18th century building because of its plan and size as well as its remarkable trompe-l'oeil façades and a series of 18th century rooms including a *salon à l'italienne*. After having been almost inaccessible to art and architectural historians for decades, it all of a sudden caught public attention when the family Grand d'Hauteville (related to the Cannac from Lyons who had the castle built in the 1760s, and in their turn owners of the place for seven generations), could no longer afford the costs of its care and decided in 2015 to try and sell it. Apart from a large series of portraits, a few objects bequeathed mainly to the Swiss National Museum and family archives on deposit in the Archives Cantonales Vaudoises, the remaining content of this famous house was entirely dispersed during the auction organised by Pignet Hôtel des Ventes (Geneva) in early September 2015. Happily the Swiss National Museum as well as other public institutions and archives of the canton of Vaud were able to acquire significant objects during the auction.

Prior to 2015 knowledge of the history of the house, its owners and contents derived almost exclusively from 'Le château d'Hauteville et la baronnie de St-Légier et La Chiésaz', a little known illustrated book published in 1932 by a member of the family, Frédéric-Sears II Grand d'Hauteville, who wrote it with the help of abundant archival evidence. The house has been newly researched since the auction by several authors who contributed to a special issue of the 'Zeitschrift für Schweizerische Archäologie und Kunstgeschichte / Journal of Swiss Archeology and Art History' in late 2017 (see publications), devoted to the house, its history and contents. Monique Fontannaz has established that the present castle was built from 1763 onwards, by enlarging a previous house, for Pierre-Philippe Cannac, a protestant from Lyons, born in Vevey in 1705 but who spent most of his time in Lyons. Thanks to her systematic study of the available archival material, she has now made clear that the architect François II Franque, a member of a family of architects from Avignon, designed the house and that Claude-Pierre Cochet, a painter from Lyons, was responsible for the trompe-l'oeil decoration of the façades.

Two photographs showing details of 18th century stage sets were illustrated in the 1932 book and said to have been executed in 1777 by a Lyonnaise painter named Audibert. As a researcher of French stage sets of that period I had finally found the opportunity to further enquire about these long-forgotten examples. Initially forgotten by the owners, the sets then unexpectedly reappeared some three weeks before the auction... Happily enough, the Swiss National Museum managed to acquire them on that latter occasion together with stage sets of the 1920s and some costumes. All of these are a remarkable testament to the theatre culture in this country house from the late 18th to the early 20th century, a rich but still incomplete chapter of the family history, addressed in the articles of Béatrice Lovis and myself in the recent publication. For example lists and accounts of comedies performed during the Cannac and the early Grand d'Hauteville years are still missing.

In 1777, it was Baron Jacques-Philippe Cannac (1731-1808) who had the surviving stage sets executed in Lyons where he got in touch with Joseph Audibert (1724-?). Today Audibert is a little known painter and associate of Jean-Antoine Morand, who had been in charge of the execution of the machinery and decoration as well as stage sets of the theatre built in that French city between 1754 and 1756, after plans by the architect Jacques-Germain Soufflot. Thereafter Audibert collaborated with Morand for the execution of additional stage sets designed for that theatre and got a reputation in the city as a painter of large-scale wall hangings in trompe-l'oeil for a series of private residences.

The extant flats of Hauteville come to a total of twenty, painted in tempera on both sides. These can be combined as side-wings and as a backcloth substitute in order to form four different sets, namely a salon, a rustic interior representing a kitchen with numerous utensils, an elegant park of a château and a forest. They were used on a removable stage, most likely first erected on occasion in the grand salon before performances began to take place in about 1810 in a room of the right wing serving also as an orangery. When unused the sets were stored in the attic of the house.

These stage sets prove to be of unique significance not only for the history of theatre practice in country and town houses in Switzerland - the oldest of its kind - but also in Europe

more widely as stage sets designed for an 18th-century *théâtre de société* (private theatre), equipped with a removable stage. What each of the four sets represents is in keeping with European theatre conventions of the period as shown, for example, by extant sets in the court theatres of Sweden and of the Czech Republic.

By pointing to these, for the time being apparently unique examples, I would like to appeal to any of you who might one day come

across similar sets or flats in the still unexplored attics of a country house. Little researched family archives might also provide us with further details about how a moveable stage might have been erected in the 18th century and about the organisation of theatre performances from a material point of view.

Marc-Henri Jordan (SS '96; SP '15)



Salon



Kitchen



Garden



Forest

Publication:

Schweizerisches Nationalmuseum/Verlag Schwegler Druck und Medien, Zurich (ed); Zeitschrift für Schweizerische Archäologie und Kunstgeschichte/Revue suisse d'art et d'archéologie, Volume 74, 3-4, 2018, pp169-304 (special issue on Hauteville Castle). ISSN 0044-3476. With chapter contribution by Marc-Henri Jordan

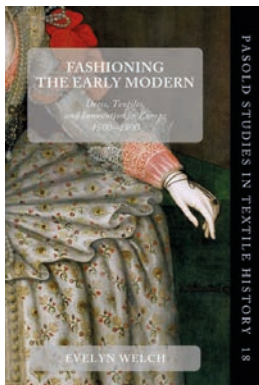
• PUBLICATIONS

Following the success of [Mr Barry's War](#), Caroline Shenton (RCS '14) is now working on her third book, about the evacuation of national museum and gallery collections from London in the Second World War. It is due to be published by John Murray in 2021 and Caroline is appealing to other Attingham Trust alumni for help. "I've already done a lot of research in archives in London, Wales and elsewhere," she says, "and some of the evacuation stories are well known, such as those of the National Gallery and British Museum. But I'm planning to cover a dozen more institutions in the book, and am particularly interested in how the collections were received in their rural homes. I would love to hear from any alumni who have stories about how the owners of various country houses responded to the uninvited heritage guests which were billeted on them, which I haven't already picked up." If you have information which could help Caroline, please email her on cshenton@hotmail.co.uk.



Thomas Gainsborough: The Portraits, Fancy Pictures and Copies after Old Masters

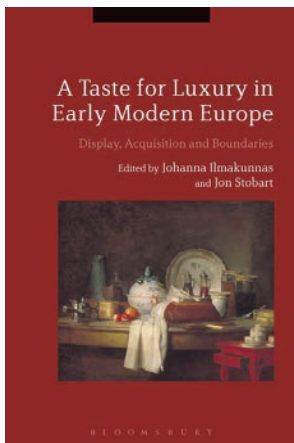
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Other publications noted:

The David Roche Foundation Guidebook

Robert Reason (SS '08; SP '17)
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Aus\$29.96
Wakefield Press

The Country Houses of Devon

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