

## THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

### Men, Women & Things: New Displays at The Portland Gallery



Men, Women & Things ©The Portland Collection

In September 2019 the new displays at The Portland Collection gallery on the Welbeck Estate opened to the public. The exhibition, *Men, Women and Things*, takes its title from the 6<sup>th</sup> Duke of Portland's memoirs and aptly describes the contents of the gallery which showcases nearly 600 objects from The Portland Collection.

The paintings, furniture, ceramics, plate, portrait miniatures, books and manuscripts on display all form part of a fine and decorative arts collection which has been assembled over 400 years by one extended family, descending from Bess of Hardwick. Prior to the opening of the gallery, many of the works have been at Welbeck Abbey or in storage and, as a result, have not been on display to the public for decades. These objects were bought and commissioned by the

family or gifted to them and were used to furnish their homes. They reflect centuries of changing taste, enthusiasms and ideas of the many generations who lived at Welbeck.

A large section of the gallery is devoted to items associated with Margaret Cavendish-Bentinck, 2<sup>nd</sup> Duchess of Portland. Margaret was one of many women in Welbeck's history who had interests and roles independent from their husbands and followed paths that were pioneering for women at the time. She was best known for developing one of the most celebrated natural history collections in the eighteenth century. Margaret also collected fine and decorative arts including a painting attributed to Rembrandt, the famous Portland Vase and various Stuart relics.

Perhaps most impressive is the 178-piece silver gilt dessert service commissioned by Margaret, Duchess of Portland and decorated with flora and fauna. The service took over ten years to complete.

Also on display are items commissioned by and connected to the 4<sup>th</sup> Duke of Portland, a progressive landlord who supported advances in engineering and technology. Portraits of family members by Joshua Reynolds, Francis Grant and Thomas

Lawrence are exhibited alongside exemplary pieces of Regency furniture.

Throughout the galleries are various examples of French porcelain, including some rare

and beautiful pieces from the eighteenth century.

The Portland Collection gallery is located in North Nottinghamshire and first opened in 2016. It is Welbeck's biggest building project in over 150 years and was built on the site of the disused nineteenth-century indoor gallops. The external walls of the original building remain intact and have been incorporated into the gallery, blending the old and new.

The Portland Collection Gallery is open daily from 11am-4pm and entry is free. More details can be found at



Technicians installing the John Singer Sargent portrait of Winifred, Duchess of Portland ©The Portland Collection

[www.harleygallery.co.uk](http://www.harleygallery.co.uk).

Dr Sophie Littlewood (SS '19)  
Curator, The Portland Collection

## Gowers at 70: Call for Papers

Historic Houses and University of Oxford - with generous support from the Historic Houses Foundation - will be running a one-day symposium on 24 June 2020, to mark the 70th anniversary of the publication of the Gowers Report on the future of Britain's buildings of 'outstanding historic or architectural interest' (1950). This conference will consider the report's legacy for the conservation and use of historic houses, both independently owned and owned by organisations including the National Trust and English Heritage, seventy years on.

Our call for papers invites researchers and heritage professionals to contribute 20-minute papers that address, but are not limited to, the following themes:

- The post-war landscape of built heritage preservation
- How government policy towards country house preservation has changed since 1950
- How country houses have fared in relation to other types of heritage asset, such as churches, monuments, and industrial buildings
- International comparisons to built heritage preservation policy in Britain

- The role of country houses in popular culture and the collective imagination after the War

The symposium will culminate in a roundtable discussion on the future of historic house conservation, reflecting on what a Gowers Report for the twenty-first century might consider to be the main issues facing historic houses today.

Paper proposals should include a 300-word abstract and a 100-word biography, and should be emailed to [gowersat70@historichouses.org](mailto:gowersat70@historichouses.org) by 17 February 2020. For any questions about this call for papers and/or the symposium, please contact Elena Porter (University of Oxford & Historic Houses DPhil researcher) or Emma Robinson (Director of Policy & Public Affairs at Historic Houses) via [gowersat70@historichouses.org](mailto:gowersat70@historichouses.org).

Dr Oliver Cox (SP '18)  
Heritage Engagement Fellow  
TORCH, University of Oxford

Emma Robinson (SP '18)  
Director of Policy and Campaigns  
Historic Houses

## • EXHIBITIONS

### *36 x Rembrandt at The Royal Castle in Warsaw*

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This year the whole world is celebrating the 350th anniversary of Rembrandt's death. For this reason The Royal Castle in Warsaw presented the exhibition *36 x Rembrandt*, which featured 36 original works by Rembrandt: 2 paintings, 3 drawings and 31 prints.

The main goal of the exhibition was to attract public attention to the fact that The Royal Castle in Warsaw holds in its collection two paintings by Rembrandt: *Girl in a Picture Frame* (1641) and *Scholar at his Writing Table* (1641).

The history of their provenance was told in the first room of the exhibition. In the past both paintings belonged to the collection of Stanislaus Augustus (1732–1798), the last king of Poland. Sold after his death, they were purchased by Count Kazimierz Rzewuski (1751–1820), a former courtier of the king. The descendants of Rzewuski took paintings to Vienna, and included them in a large collection of artworks in their possession. In 1903 count Karol Lanckoroński (1848–1933), who was the owner of the collection by then, made it accessible to the public. Works of art were presented in the Lanckoroński Palace built purposely to house the collection. During the Second World War the Nazis looted the palace. Fortunately, the children of count Karol Lanckoroński managed to retrieve their collection and decided to hide it in Switzerland. In 1994 Professor Karolina Lanckorońska (1898–2002), the last living member of the Lanckoroński family, donated her collection to the Polish state museums. She decided that works by Italian masters should be placed in the collection of the

Wawel Castle Museum in Cracow, whereas two paintings by Rembrandt along with some other Dutch paintings (by Adriaen van Ostade, Philips Wouwerman etc.) should go to the Royal Castle in Warsaw. As a result, in 2019 our museum celebrated not only the 350<sup>th</sup> anniversary of Rembrandt's death but also the 25<sup>th</sup> anniversary of this magnificent donation.

It is worth remembering that there are only three paintings by Rembrandt in Poland. That is why the Royal Castle in Warsaw is so proud to possess two of them. Rembrandt created these paintings at the time when he was extensively exploring ways of presenting illusionism. The Girl is depicted in the moment when she places her hands on the picture frame, which is also a part of the painting. Thus the Girl seems to protrude from the painting and cross the border between the world of art and world of us. There is also an interesting fact, that Rembrandt used poplar panels as a support for these paintings, while he is noted for using poplar panels only three times more. Apart from that, the research has revealed that there is an unfinished portrait of a woman in a millstone ruff under the effigy of the Girl.

The paintings were presented in one room along with their copies made in 18<sup>th</sup> and 19<sup>th</sup> centuries by painters and printmakers. It was the first time in history it was possible to see them reunited.

Another room was filled with drawings and prints by Rembrandt loaned from other Polish collections. They were divided into five groups: women, self-portraits, Rembrandt's acquaintances, scholars and old bearded men. The aim was to provide the context for the paintings and enhance understanding of Rembrandt's creative process.

The exhibition was opened on 4<sup>th</sup> October and closed on 3<sup>rd</sup> November. We have published a booklet containing two essays in Polish (summaries in English) and the catalogue of all the objects which were presented at the exhibition (in Polish and English). The curators of the exhibition were Alicja Jakubowska and Magdalena Królikiewicz.

[Alicja Jakubowska \(RCS '16\)](#)  
[Curator of Paintings, The Royal Castle in Warsaw](#)

Hallwyl House, a historic house museum located in central Stockholm, is closely associated with its visionary founder, Countess Wilhelmina von Hallwyl (1844-1930). The visitor to the museum enters an exclusive time-capsule from the turn of the twentieth century. The Countess, a passionate collector, deliberately transformed her home into a museum. Her collections illuminate the importance of a private collection for scholarly research in the early 1900s.

The Hallwyl Museum's collection of small Chinese bronzes was among the first collections of its kind to reach Europe. Wilhelmina von Hallwyl would begin to collect East Asian Ceramics in the 1870s. Her collection of Chinese bronzes is, to the greater part, that of another collector. The Swedish Engineer and collector Orvar Karlbeck (1879-1967) sold his collection to the Countess in 1922. Karlbeck would acquire these objects by purchase during his years in China. The Korean bronze mirrors in the collections were purchased by the Countess from Yamanaka & Company, a famous dealer in Oriental art during the first half of the 20<sup>th</sup> Century. The digital publication gives context to the Hallwyl Collection of small Chinese and Korean bronzes. The publication highlights the objects in the collection and introduces Countess Wilhelmina von Hallwyl as well as the Swedish

collector and engineer Orvar Karlbeck. On Google Arts & Culture you may visit the online exhibition on the bronzes and take a close look at the highlighted objects.

The digital publication and online exhibition is the result of a collaboration between The Hallwyl Museum (The National Historical Museums) and The Museum of Far Eastern Antiquities (The National Museums of World Culture). The online exhibition and publication sheds new light on the character of the collection as well as how it was built.

There are spectacular bronze mirrors in the collection, but the significance of the Hallwyl Collection of small bronzes is to be found in how it was shaped as a study collection. The majority of the small bronzes in the Hallwyl Museum's collection come from the late Bronze Age and reflects the time of the breakdown of the feudal system in China. The large ceremonial vessels are noticeably absent from the collection. As the collection represents small, often personal, bronzes, it is natural that it reflects the story of the later Chinese Bronze Age.

[Annika Williams \(SS '19\)](#)  
[Curator, The Hallwyl Collection](#)  
[The National Historical Museums, Sweden](#)

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### *Guido Reni's 'The Death of Lucretia' at The Bowes Museum*

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'The Power and the Virtue: Guido Reni's The Death Of Lucretia' is dedicated to the Italian Baroque master Guido Reni, his female heroines and the representation of female beauty.

Guido Reni (1575 – 1642), a leading artist representative of the 17th-century classicism created paintings renowned for their sublime beauty and refinement. This exhibition presents unique works from prestigious public and private collections, including the National Gallery, London, and the Royal Collection Trust. For the first time visitors will experience the mastery and the aesthetic quality of this outstanding artist and his works.

Taking place in the main temporary exhibition gallery, this exhibition will feature The Death of Lucretia a painting which had been part of the Bowes' collection since 1840s, and it is attributed to Guido Reni. This work has been the focus of a multidisciplinary investigation in collaboration with Northumbria University, New-

castle, and the Hunterian Museum, Glasgow. Thus, the exhibition will shed fresh new light into 17th-century art making and present the Bowes' work 'in conversation' with outstanding paintings by the master from UK collections, brought together for the first time to the attention of the wider public.

Guido Reni's depictions of devotional and legendary heroines allows to explore the theme of female beauty in Reni's painting The lyrical depictions of prominent female characters is an element of Guido Reni's art for which he was renowned in his own lifetime and there is no other artist in Western art who painted as many "femmes fortes" of the literary and sacred tradition as Reni: from Cleopatra and Porzia, to Europa, Judith, Mary Magdalene, Deianira and Lucretia.

"Guido Reni," said Bernadette Petti, exhibition curator, "was not just considered the most talented of the pupils in the school of the



Carracci, but he was the painter who successfully managed to revise Raphael's manner by using a graceful and delicate brushwork that revealed a careful technical mastery both in fresco and painting, and the profound study of the pictorial tradition and imagery to achieve a formal perfection. The fame of the artist and his popularity went well beyond Italy and it is not surprising that Henrietta Maria of France (1609 – 1669), Queen Consort of King Charles I of England, demonstrated an avid admiration for him."

A catalogue with a collection of essays will accompany the exhibition exploring four main themes: Guido Reni "Il Divino"; Britain's Discovery of the Master; The Power and the Virtue; Lucretia Romana: a series and its reception.

In celebration of this great master, gallery talks, lectures, a film screening, dance workshops, concerts and a special display of costumes inspired by the exhibition created by the Northern School of Art, Middlesbrough, will accompany the exhibition, including debates and 'in conversation' events with associations of women and the art-based education and training company 'Changing Relations', based in County Durham. These events will offer a unique opportunity to engage with the themes explored in the exhibition and stimulate a wider response to Guido Reni's work from the wide public, specialists, university students and non-specialists alike.

**Bernadette Petti (RCS '18)**  
Assistant Curator of Fine Art,  
The Bowes Museum

## *Thomas Gainsborough at The Pushkin Museum of Fine Arts in Moscow*

In December 2019 the Pushkin Museum of Fine Arts in Moscow opens an exhibition of works by Thomas Gainsborough (1727-1788), an outstanding British painter, one of the key figures in the London art scene of the second half of the 18th century. This is not the first British Art exhibition for Pushkin Museum. Over the past 12 years it hosted a series of exhibitions totally dedicated to British art including the impressive displays of works by William Turner, William Blake, Pre-Raphaelites, the London School, as well as projects dedicated to Aubrey Beardsley and Benjamin Britten.

The exhibitions of this kind are of high importance not only as a symbol of cultural collaboration between countries. Russian museums, except for State Hermitage in St. Petersburg, have very small collections of British art. This situation is better with applied art, but as for painting, Russian collectors preferred French, Dutch and Italian masters. That is why Pushkin Museum's exhibitions of British art are the only chance to see the art of Great Britain in Russia. These exhibitions have tremendous success at the public in Moscow, and are highly visited.

Gainsborough's style developed over the time when British art was going through a genuine Renaissance that affected the theatre, music, literature, and, of course, fine arts.

Over the years, Thomas Gainsborough has been closely associated with distinguished figures in British culture. His customers included actors and musicians, prominent politicians, and members of the royal family. A talented amateur musician, he was well acquainted with famous composers and leading performers. This was



*Extensive Wooded Upland Landscape, c.1786,  
Gainsborough's House Collection*

one of the reasons to coincide with the Gainsborough exhibition the December Museum Nights Music Festival, which this year is a part of the Year of Music of Great Britain in Russia. This year its program is dedicated to the time of Gainsborough and his contemporary composers. It will feature many British and Russian soloists and ensembles that will perform music in the environment of portraits of Karl Friedrich Abel, Ms. Ann Ford, Samuel Linley, Louisa Skrine, Lady Clarges and other contemporaries of the artist related to music.

Despite the fact that Gainsborough almost never travelled abroad, his style was inspired with the artist's acquaintance with the art of European Old Masters. The exhibition in Moscow includes paintings by Nicolas Lancret, Jacob van Ruisdael, Anthony Van Dyck and Peter Paul Rubens from the collections of the Pushkin State Museum of Fine Arts and the State Hermitage Museum, which influenced on Gainsborough's style at different stages. The work of British contemporaries and followers of Gainsborough, included in the exhibition, will demonstrate the place of Gainsborough in the context of the British culture.

The exhibition of Thomas Gainsborough will be an important event in the long-standing friendship and collaboration of the Pushkin Museum with British museums. The list of exhibition in Moscow includes about 100 works from the collection of 11 museums and collections from the UK as well as Pushkin Museum, the State Hermitage, and the Russian private collections. In addition to the largest London collections, long-standing partners of Pushkin Museum, the new participants will be the Gainsborough House Museum, Holburne Museum in Bath, Dulwich Picture Gallery, Ashmolean Museum, National Galleries of Scotland and one painting provided by National Trust.

The most significant block of Thomas Gainsborough's early works was contributed by the Sudbury House Museum - the main partner of the Pushkin Museum in this exhibition. In exchange, the Moscow Museum intends to arrange in the Gainsborough House a large exhibition of 19th-century French landscape. One of the purposes of the project was to show the late Gainsborough works of large format, that form the appearance of the permanent rooms of all the museums. Thanks to the generosity of our partners, several late masterpieces of the master will be displayed.

These are *Portrait Mrs Elizabeth Moody with her sons Samuel and Thomas* from



*Mrs Elizabeth Moody with her sons Samuel and Thomas*. c.1779-85 Dulwich Picture Gallery

Dulwich Picture Gallery, *The market cart* from National Gallery, *The Byam Family* from The Holburne Museum, *Pomeranian Bitch and Puppy* from Tate Gallery and large scale landscape paintings from the National Galleries of Scotland and the Royal Academy of Arts. Another very special highlight of exhibition are two paintings on glass provided by the Victoria and Albert Museum.

I would like to express my deep gratitude to our Russian and British colleagues for the invaluable help and support that in this controversial time allows us to have friendly and professional connections between museums.

Anna Poznanskaya (SS '07; LHC '14)  
Curator of English Painting,  
The Pushkin State Museum of Fine Arts

### **Portraying Pregnancy: From Holbein to Social Media at The Foundling Museum**

The Foundling Museum is proud to present the first major exhibition to explore representations of the pregnant female body through portraits from the past 500 years, 'Portraying Pregnancy: From Holbein to Social Media' which opens on 24 January 2020.

Until the twentieth century, many women spent most of their adult years pregnant. Despite this, pregnancies are seldom made apparent in surviving portraits. This exhibition brings together images of women – mainly British – who were depicted at a time when they were expect-

ing (whether visibly so or not). Through paintings, prints, photographs, objects and clothing from the fifteenth century to the present day, Portraying Pregnancy explores the different ways in which pregnancy was, or was not, represented; how shifting social attitudes have impacted on depictions of pregnant women; how the possibility of death in childbirth brought additional tension to such representations; and how more recent images, which often reflect increased female agency and empowerment, still remain highly charged.



This exhibition is the first of its kind and provides an exceptional opportunity to situate contemporary issues of women's equality and autonomy in a 500-year context.

The earliest portrait featured in the exhibition - and a major highlight - is Hans Holbein II's beautiful drawing of Sir Thomas More's daughter, Cicely Heron, made in 1526-7, lent by Her Majesty The Queen from the Royal Collection. Sketched from life, it is a rare, clear-eyed, observation of a pregnant woman. In many pre-twentieth-century works in the exhibition, however, the sitter's pregnancy has been edited

out. The mezzotint made after Sir Joshua Reynolds's full-length portrait of Theresa Parker, for example, shows no visible sign of her pregnancy, in line with conventions of the time, despite rich documentary evidence that by her second sitting in February 1772, Theresa was heavily pregnant.

Today, women with access to birth control can expect to plan if, or when, they become pregnant. Prior to the 1960s, many women would have experienced, between marriage and menopause, a number of pregnancies - and their daily lives might alter little for most of the gestation period. This is exemplified in a portrait of the celebrated eighteenth-century actress, Sarah Siddons, shown in the role of Lady Macbeth, which she famously played up until the final weeks of pregnancy.

Fear of dying in childbirth was very real, and often justified. Until the early twentieth century, most births took place at home, often attended by family members, and consequently many women witnessed death in childbirth. Elizabethan and Jacobean portraits of visibly pregnant women, such as Marcus Gheeraerts II's portrait of a heavily-pregnant Unknown Woman, dated 1620, appeared in the same era as the 'mother's legacy' text - in which a woman wrote a 'letter' for the benefit of her unborn child, in case she should not survive her confinement. An example is the manuscript that the well-educated Elizabeth Joscelyn wrote in 1622 for the child that she was carrying. Maternal mortality is also pow-

erfully represented by George Dawe's 1817 portrait of the pregnant Princess Charlotte, the heir to the British throne, wearing a fashionable loose 'sarafan' dress, as well as by the actual surviving garment, lent by Her Majesty The Queen from the Royal Collection, which will be displayed alongside it. Charlotte died in childbirth, in November that year.

While Christianity played a central role in everyday life, conceiving a baby (or not), was seen as a gift from God. Historically, the New Testament story of The Visitation - the meeting of the pregnant Virgin Mary and her cousin, Elizabeth - was a particularly inspiring and comforting one for pregnant women. Images of it had been widespread in England prior to the sixteenth-century Ref-

ormation, and reappeared in the late nineteenth and early twentieth centuries. The Pre-Raphaelite artists' doctrine of absolute realism saw them model their depictions of it on pregnant women among their own social circle.

Augustus John's c.1901 full-length portrait of his wife, Ida, must have seemed astonishingly transgressive to viewers at the time, as it clearly depicts her as pregnant. It was not until the later twentieth century that pregnancy stopped being 'airbrushed out' of portraits. In 1984, the British painter, Ghislaine Howard, produced a powerful self-portrait of herself as heavily pregnant. However, the watershed moment occurred internationally in August 1991, when Annie Leibovitz's photographic portrait of the actress, Demi Moore, naked and seven months pregnant, appeared on the cover of *Vanity Fair* magazine. This image was considered so shocking that some retailers refused to stock the issue. Nevertheless, it marked a culture shift and initiated the trend for more visible celebrations of pregnant bodies - especially nude ones. In 2017, Leibovitz returned to the theme, photographing the pregnant tennis champion, Serena Williams, naked, for *Vanity Fair*'s August cover.

The final photograph in the exhibition, by Awol Erizku, was commissioned by the singer, Beyoncé Knowles, who posted it on Instagram on 1 February 2017. Erizku's iconographically complex portrait of Beyoncé, pregnant with twins, veiled and kneeling in front of a screen of flowers, became the most liked Instagram post of that



*Portrait of a Woman in Red*, Marcus Gheeraerts II, 1620  
Tate Gallery

year. Beyoncé's image powerfully demonstrates how some women have succeeded in taking ownership not just of representations of their pregnant bodies, but also the distribution of their portraits.

This exhibition is the first of its kind and provides an exceptional opportunity to situate contemporary issues of women's equality and

autonomy in a 500-year context; it forms part of the Foundling Museum's ongoing programme of exhibiting art that reflects its mission to celebrate the power of individuals and the arts to change lives.

Professor Karen Hearn (RCS '97; SP '96)  
Exhibition Curator and previously curator of 16th and 17th Century British Art at Tate Britain

## • PUBLICATIONS

### Imago Urbis: The Spanish Cities seen by the Travellers (XVI-XIX)

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An important research project on the image of the Spanish cities from the early modern period to the development of photography has recently culminated with an exceptional exhibition, *Imago Urbis. The Spanish Cities seen by the Travelers (XVI-XIX)* (25 April-23 June 2019), organised by the Museum of Fine Arts of Asturias, Oviedo and curated by the scholars Luis Sazatornil, from the University of Cantabria, and Vidal de la Madrid, from the University of Oviedo. Visitors have had the opportunity of contemplating closely an important number of illustrated travel books, prints, drawings, paintings and photographs, not easy to see altogether. Among many others, the exhibition included works by E.H. Locker, J. F. Lewis, George Vivian, David Roberts, Girault de Prangey, Gustave Doré, Pérez Villaamil, Urrabieta Vierge, Jean Laurent or Charles Clifford.



*The Cathedral of Oviedo*, General Pérez Villaamil, 1837, Watercolour, Museo de Bellas Artes de Asturias

A selection of these works had been exhibited later at the Palacete del Embarcadero, in Santander (4-27 October 2019).

The catalogue of the exhibition, *Imago Urbis. Las ciudades españolas vistas por los viajeros-siglos XVI-XIX*, edited by the Museum of Fine Arts of Asturias and Ediciones Trea, is both a relevant compilation of works dealing with the representation of the Spanish cities and a conscientious research monograph coordinated by Luis Sazatornil and Vidal de la Madrid. This an important contribution to the art historiography, as the essays and the catalogue revise thoroughly the historical sources and existent bibliography, giving, in many

cases, a new perspective on this topic.

Isabel M. Rodriguez Marco (SS '06)  
Curator, Museo Nacional de Artes Decorativas, Madrid

### Review Fringe, Frog and Tassel by Annabel Westman

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As the opening lines of Annabel Westman's book attest 'Sumptuous fringes, tassels, cords, gimp and woven lace (braid) were once in constant demand to create glamorous and sculptural effects in a rich interior. Such items were seen as providing colour, texture, richness and style to an elaborate ensemble, as well as lending an essential balance, proportion and the occasional touch of eccentricity'. With great verve and in glorious detail, Annabel charts the fascinating history of the design and application of furnishing trimmings from the early 1300s to the 1970s and brilliantly

evokes a world in which the variety and complexity of the costly trimmings acted 'as a strategic status symbol' emphasising the taste and wealth of owners and showcasing the skill of the 'lace-man'. Known collectively as lacemen from the 1660s onwards, trimming makers possessed a broad range of distinct skills and produced individual products for ceremonial costume, liveries and dress as well as for furnishings. Amongst others, we learn of the Orrice-Weaver, the Wire Drawer, the Gold and Silver Lace Man and the predominantly female Fringe, Frog and Tassel-



Makers whose deft handiwork was well-recompensed so long as they were 'not initiated into the Mystery of Gin-Drinking' as a lively 18<sup>th</sup> century account of the trade warns.

This book is an encyclopaedic study of the laceman's myriad work enriching State beds, upholstered furniture, wall hangings, curtains and cushions in domestic interiors from royal palaces to country houses and as fashions filtered down through society, well-appointed middle class drawing rooms of the 19<sup>th</sup> and 20<sup>th</sup> centuries. Superb surviving examples, including the King's bed at Knole c.1673, with hangings of silk enriched with gold thread and trimmed with buttons and loops and tufted fringe of gold and silver thread and coral silk; the Privy Chamber throne canopy at Hampton Court Palace, 1699, with a 'deep valance' fringe and broad and narrow gold thread woven laces; the Melville state bed, c.1698, with hangings of crimson velvet trimmed with eight tufted fringes of different lengths; William Kent's state bed and suite of chairs in the Green Velvet Bedchamber at Houghton Hall, 1732, with gold thread trimmings; and the bed and window curtains with gold-coloured woven lace, 'double Scroll gimp head' fringe and tassels, c.1820 at Castle Coole, Co. Fermanagh, are vividly described with detailed explanations of each individual element, a precise lexicon and an invaluable glossary of terms. The richness of the subject matter is reflected in the stunning photographs commissioned for the book and an engrossing array of

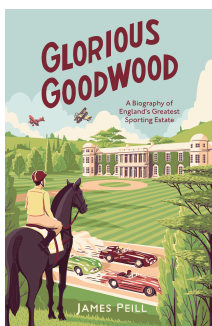
contemporary paintings, engravings and illuminated manuscripts which serve to illustrate key

points and reveal early examples and intricate details.

Throughout the book, the reader's attention is drawn to the striking colours, textures and strong contrasts originally employed and the subdued appearance of the many now faded schemes or those that have been lost as a consequence of time and changing tastes. Annabel argues that while 'examples still survive of detailed workmanship and design that even the best description cannot convey with accuracy. They are ... being rapidly retired and put into store, ravaged by light degradation. Out of sight they will soon be forgotten. The aim

of this book, therefore, is to record the rich treasury of surviving examples, before they completely disappear from public view, and create a deeper understanding of the immense variety, extensive use and the sums spent on what was once such a visual feast in the royal and domestic interior.' *Fringe, Frog & Tassel* more than fulfils this ambitious aim. It is a perfectly judged combination of Annabel's pre-eminent scholarship and inimitable enthusiasm for her subject.

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



### Glorious Goodwood: A Biography of England's Greatest Sporting Estate

James Peill (RCS '11)  
Hardcover | 336 pages  
9781472128232  
£25  
Little Brown



### Ernest Gimson: Arts & Crafts Designer and Architect

Annette Carruthers (SS '90), Mary Greensted and Barley Roscoe  
Hardback | 368 pages  
320 colour and black and white images  
9780300246261  
£50  
Yale University Press

## • OBITUARIES

### Peter Boughton

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Peter Boughton (SS '90) spent his curatorial career at the Grosvenor Art Gallery, Chester and his early death in September 2019 has deprived the city of one of its most dynamic advocates for the arts. Peter was always a frail figure but his energy and commitment were unequalled. Those of us who received his annual reports by email could only marvel at his enthusiasm. Even the last of these, sent out with great positivity in August this year, and ending with an announcement of his rapidly failing health, included multiple and varied acquisitions for the museum, the curatorship of a temporary exhibition and service on a variety of advisory committees. He also recorded his travels, this year to Italy, with a commentary on his itinerary worthy of an Attingham report.

His travels in this country were equally challenging – thirteen exhibitions before August, from Dior and John Ruskin to contemporary installations in multi-media in cities throughout Britain. His dapper figure, always in a suit, saw everything and appreciated everything, from ballet and opera to Mary Poppins Returns. It was not surprising, although entirely fitting, that in August he was awarded an honorary degree of Doctors of Letters (DLitt) by the University of Chester in honour of his contribution to the visual arts in Chester over nearly thirty-six years.

[Sarah Medlam](#)  
[Trustee of The Attingham Trust](#)

### Gil Darby

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Gil Darby's (RCS '01) expert knowledge of ceramics and country houses, her passion for teaching, and her brilliant (and sometimes irreverent) sense of humour formed a winning combination. Like so many of us Attingham alumni who were fortunate to have had her as a colleague or friend, or to have learned from her, we shall miss her way of bringing the country house, its collections and its denizens to life with subtlety and intelligence.

From her early career with the V&A, first in the Ceramics department and then as a founder member of the Far Eastern department, before moving to Christie's Education as tutor and course director, Gil never lost her enthusiasm

for her subject or the ability to communicate it generously to others.

Her warmth, her passion for her subject, her courage, not to mention her incredible style will be sadly missed by all who knew her. She regarded her time teaching on the Summer School and attending Royal Collection Studies in 2001 as highlights in her career and enormous gratitude goes to her husband, Martin Williams, for enabling an Attingham scholarship in her name to support future country house scholars.

[Rebecca Lyons](#)  
[Director, Royal Collection Studies](#)