

Association of Art Historians  
5th Annual Conference

Friday 30 March to Monday 2 April 1979  
Institute of Education  
London University  
20 Bedford Way  
London WC1




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Friday 30 March

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| 11.00 Registration  |                                   | 2.00 5th paper in each academic session |
| 2.00 Opening Session                                      | <i>all lectures in Logan Hall</i> | 2.45 6th paper in each academic session |
| Chairman: Professor John White                            |                                   | 3.30 7th paper in each academic session |
| The Image of the Human Soul                               |                                   | 4.15 Tea                                |
| Professor H W Janson                                      |                                   | 5.00 Close of Conference                |
| 3.00 Tea in the Jeffrey Hall                              |                                   |   |
| 3.30 Whither Art History                                  |                                   |   |
| Professor Peter Murray                                    |                                   |   |
| 4.15 Some Debts acknowledged - the artist and art history |                                   |   |
| Adrian Heath  |                                   |   |
| 6.30 Reception at the Banqueting Hall, Whitehall          |                                   |   |
| <i>Please bring your ticket with you</i>                  |                                   |   |
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Saturday 31 March

- 9.30 1st paper in each academic session
- 10.15 2nd paper in each academic session
- 11.00 Coffee
- 11.30 3rd paper in each academic session
- 12.25 4th paper in each academic session
- 1.00 Lunch at the Warncliffe Suite, Hotel Russell  
*Please bring your ticket with you*
- 2.15 Polytechnic and Art School Group Meeting *Logan Hall*  
Chairman: Mary Stewart
- 3.00 Tea
- 3.30 Museums and Art Galleries and Higher Education *Logan Hall*  
Chairman: Michael Diamond
- 6.30 Reception at the Victoria & Albert Museum,  
Raphael Cartoon Court
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Sunday 1 April Visits

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Monday 2 April

- 9.30 Museums Group Meeting *Logan Hall*  
Chairman: Colin Thompson
- 9.30 Extra Mural Departments' Meeting *Room 634*  
Chairman: Maria Shirley
- 9.30 Art History in Secondary Schools *Room 731*  
Chairman: Flavia Petrie
- 11.00 Coffee
- 11.30 Annual General Meeting *Logan Hall*
- 1.00 Lunch

TIMETABLE/ACADEMIC SESSIONS

	BYZANTINUM AND THE WEST	QUATTROCENTO PATRONAGE AND COLLECTING	ART AND PATRONAGE AT THE EARLY STUART COURT	CENTRAL EUROPE IN THE EIGHTEENTH CENTURY	ART ARCHITECTURE AND DESIGN DURING THE FRENCH REVOLUTION	ART
<b>Saturday 31 March</b>	<b>Session 1 Room 774</b> Convenor: Dr Ann Powell	<b>Session 2 Room 731</b> Convenors: Dr Charles Avery and Dr Francis Ames-Lewis	<b>Session 3 Room 642</b> Convenor: Sir Oliver Millar	<b>Session 4 Room 685</b> Convenor: Dr Peter Cannon-Brookes	<b>Session 5 Room 677</b> Convenor: Helen Weston	Se Co Me
<b>Paper 1</b> 9.30am	Was Albania in between? Dr Robin Cormack	The Art patronage of the earliest Medici Dr Charles Avery	Funeral Monuments of some Caroline Courtiers Dr John Newman	Polish Palace Fortresses Brian Knox	The Jacobin Fete Norman Bryson	Eu Im th Jar
<b>Paper 2</b> 10.15am	Artist or Patron? Dr Paul Hetherington	Public and Private patronage in early 15th century Florentine architecture Caroline Elam	The role of Queen Henrietta Maria Sir Oliver Millar	Statzdahlum, Pommersfelden and the German Baroque staircase Richard Morrice	The Revolution in popular Imagery 1788-95 Tom Gretton	Th a s be Ch Mc Mi
<i>Coffee Jeffrey Hall</i> 11.00am						
<b>Paper 3</b> 11.30am	Inscribed Imperial Byzantine silks in western shrines and treasuries before 1200 Anna Muthesius	Tapestry and the Quattrocento Court Dr Francis Ames-Lewis	The Reverend William Petty and the English artistic agents 1620-40 David Howarth	Kuks - Count Sporck & Mathias Bernhard Braun Dr Slavka Sverakova	David makes a speech Dr Anita Brookner	Th Ce un Eli
<b>Paper 4</b> 12.15am	The role of Westminster Cathedral in the Byzantine revival Dorothy Reynolds	Clement VII's Antique River God in the Belvedere Dr Ruth Rubinstein	The Monogrammist D G: Dwarf Gibson and his Patrons John Murdoch	The Sacri Monti of Northern Italy as a source for the Asam brothers Dr Peter Cannon-Brookes	The Iconography of Liberte Richard Ridley	Th Ar Jo
<b>Sunday 1 April</b> Visits						
<b>Monday 2 April</b>						
<b>Paper 5</b> 2.00 pm	The Iconography of St John the Baptist and St John the Evangelist flanking the Mystic Lamb of God John Osbourne	Northern Painters and Italian Patrons during the 15th century Mark Evans	Salomon de Caus and the Mannerist Garden Dr Roy Strong	Michael Willmann and the decoration of the Parish Church of Krzeszow Caroline Cannon-Brookes	Ledoux's Chaux, the first Garden City Dr Helen Rosenau	Fa Fr Se Da
<b>Paper 6</b> 2.45 pm	Byzantine Art and the West: the First Phase John Beckwith	Riccio and his Humanist Patrons Anthony Radcliffe	Song Writers of the Early Stuart Court David Pinto	Augsburg and the evolution of Rococo stucco Alistair Laing	Madame Roland Imprisoned Neil McGreggor	Sci ant Phi
<b>Paper 7</b> 3.30 pm	Neo-Platonic Concepts in Early Christian Architecture Dr Ann Powell	Some influences of the minor arts of antiquity upon Giulio Romano in Mantua Toby Yuen	Charles I and Honthorst's Apollo and Dianna Dr Christopher White	Open Forum, including Baroque Architecture in Silesia	The Reaction of Artists in Rome to the French Revolution Dr William Vaughan	Fa Wa Gu
<i>Tea Jeffrey Hall</i> 4.15 pm						
<b>Close of Conference</b> 5.0 pm						

ARCHITECTURE AND DESIGN  
DURING THE SECOND EMPIRE

ART ARCHITECTURE AND DESIGN  
IN BRITAIN 1880-1914

ASPECTS OF NINETEENTH CENTURY  
LONDON

ART AND DESIGN 1914-1919

ART ARCHITECTURE AND DESIGN  
IN THE 1920's

OPEN SESSION

Session 6 Room 639	Session 7 Room 683	Session 8 Room 746	Session 9 Room 736	Session 10 Room 634	Session 11 Room 645
Convenor: Mary Stewart	Convenor: Tom Faulkner	Convenor: Tony Dyson	Convenor: Joseph Darracott	Convenor: Dr Christopher Green	
Eugene Fromentin and the Image of the Arab during the Second Empire Susan Thompson	An Artist's life in London and Paris Hilary Taylor	The Victorian Family; art, life - the city Pamela Nunn	British Art and Official Patronage in World War I Susan Malvern	Le Corbusier as a Purist Painter Eleanor Gregh	Paulo Veneziano and Giotto Robin Simon
The Young Man and Death - a study of the relationship between Theodore Gautier and Gustave Moreau Michael Howard	William Orpen's early life in London Dr John Turpin	Fifty years of plate printing in London - 1833 to 1883 Tony Dyson	The Royal Academy and the Great War Theo Cowdell	Le Corbusier; Baizeau, the Villa at Carthage Tim Benton	Chartres stripped bare of her builders, even Eric Fernie
Prize of excellence - Ceramic Manufacture during the Second Empire Beth Aslin	A Big Tower and a bit of Baroque Dr Colin Cunningham	Burckhardt in London - a Centenary Note Dr Henry Ley	John Singer Sargent - the genesis of 'Gassed' and other war work by the artist Richard Ormond	The Airport: a Modern Building Type John Myerscough	Rembrandt's 'Three Trees' and the art of improvisation Dr Colin Campbell
Empress Eugenie - Center of Taste Killer	The 'Entente Cordiale' and the destruction of English Architecture Gavin Stamp	The Primrose Hill Mob 1880-1900 Dr Anthony Hobson	Posters and other propaganda in the First World War Barry Curtis	Workshop or Slum? Changing Attitudes in British Design in the 1920s Jonathan Woodham	W G Hatton and Leo Stein, the genesis of Picasso's Cubism John Field
Eastern Art and Architectural Criticism in the Second Empire David Bromfield	The Celtic Revival and the Applied Arts Jeanne Sheehy		Film and the development and uses of film in the War Anne Flemming	Matisse in the 1920s: a Return to Impressionism? Nicholas Watkins	Neo-Realism in England 1914-18: a theory of Art for the New Age Dr David Thistlewood
Portrait for the Louvre Tuileries 1852-1870 Step Ward-Jackson	The insidious disease: British responses to Art Nouveau Tom Faulkner		An account of the work of John Nash as a war artist with special refer- ence to 'Over the Top' Dr David Brown	Kandinsky: Theorist at the Bauhaus Peter Vergo	The Competition for Florence Station, 1933 Pauline Madge
Van-Latour and the Ernst Schubert	Pont Street Dutch Hilary Grainger		Battleship Design Denis Kelly	Rodchenko and the end of Abstract Art Dr John Milner	The London art trades in the early 19th century Coulston Sanger

Convenor: Dr Ann Powell



**1**  
**Was Albania in between?**  
 Dr Robin Cormack

The speaker will discuss the mosaic at Durres and the iconography of the Virgin as Queen.

**2**  
**Artist or Patron?**  
 Dr Paul Hetherington

It is usually assumed that because an artist can be shown to have used a particular source or set of sources for his model, he did himself admire them, and that this was the reason for his adoption of them. It is suggested here that there is evidence that admiration of Byzantine art may have been greater among some Italian patrons in the late mediaeval period than it was amongst the artists whom they employed; the distinction is drawn between the patron who may have proposed emulation of Byzantine originals, and the artist whose chief preoccupation was style, rather than model.

**3**  
**Inscribed Imperial Byzantine silks in western shrines and treasuries before 1200.**  
 Anna Muthésius

Well over a thousand silk fragments from western shrines and treasuries are still extant and several hundred more are known through documentation prior to the thirteenth century. Amongst the known Byzantine silks only one is dated, a lion silk from Siegburg. This silk was woven in the reign of Romanos and Christophoros (921-31). Four more lion silks with woven Greek inscriptions are known which can be dated between 867 - 1025. There is also an elephant silk at Aachen Munster treasury whose technical structure and iconography indicate a late tenth - eleventh century date. The silks use 'Imperial purple' dyes and it is unlikely that they reached the West by way of trade, but were probably diplomatic gifts from Byzantium.

**4**  
**The role of Westminster Cathedral in the Byzantine Revival**  
 Dorothy D Reynolds

A new highpoint in the status of Byzantine architecture and decoration in Britain was reached in 1894, with two events: the publication of Lethaby and Swainson's book on Hagia Sophia, and the commencement of Westminster Cathedral, the major building of the Byzantine Revival, designed by John Francis Bentley. This paper will examine the influence of Byzantine architecture on Bentley's design, and explain the significance of the cathedral in the history of the Revival.

**5**  
**The Iconography of St John the Baptist and St John the Evangelist flanking the Mystic Lamb of God**  
 John Osborne

The Agnus Dei is a frequently recurring theme in the art of the Middle Ages. The paper will attempt to trace the origins of this imagery, document the profusion of examples which suddenly appear in central Italian wall paintings and mosaic decoration in the eighth and the ninth century, and suggest a possible relationship with the Roman reaction to canon 82 of the Quinisext Council (AD 692) which forbade the representation of Christ through the symbol of the Lamb.

**6**  
**Byzantine Art and the West: the First Phase**  
 John Beckwith

The presence of Byzantine artists at the Court of Charlemagne was probably the result of the negotiations which went on between the Byzantine administration and the West from the late 8th century until the death of Charlemagne in 814. The evidence is supplied by a small group of manuscripts of which the most celebrated is the Coronation Gospels at Vienna. The group includes a Gospel Book at Aachen, another at Abbeville, and the Xanten Leaf in Brussels.

**7**  
**Neo-platonic concepts in Early Christian Architecture**  
 Dr Ann Powell

Renaissance architects used early Christian sources for many of their church designs. This paper explores the possibility that in the reign of Justinian a new concept of Classical architecture was developed under the influence of the writings of the pseudo-Dionysios.

Convenors: Dr Charles Avery, Dr Francis Ames-Lewis



1  
**Art patronage of the earliest Medici**  
Dr Charles Avery

Medici concern with art patronage is generally held to have begun Cosimo the Elder possibly owing to eulogies written in the mid-century. However, a close reading of Vasari and re-consideration of the precise circumstances of certain major commission suggests that significant family involvement with visual art began a generation earlier, with Giovanni di Bicci. Though most of the material has been lost, some idea of its appearance may be gained by examining comparable surviving items. Some less well-known commissions of Cosimo also deserve fresh consideration.

2  
**Public and private patronage in early Fifteenth Century Florence**  
Caroline Elam

The early Fifteenth Century is generally thought to be a period of important changes in the structure of patronage in Florence, marking the change from public, government-inspired projects, to private schemes increasingly dominated by the direct or indirect intervention of the Medici family. My paper will discuss the general character of public and private patronage, attempting to modify the picture of the anonymous, collective nature of public interventions. The building histories of Brunelleschi's two churches of S. Lorenzo and Sto. Spirito provide convenient examples of the overlapping in practice of the public and the private. I will examine in some detail the patronage of chapels in S. Lorenzo, to see how far the Medici takeover of financial responsibility for the main part of the church results in changes of chapel-holding, and of local participation in the rebuilding of the church.

3  
**Tapestry and the Quattrocento Court**  
Dr Francis Ames-Lewis

Speculations on the reasons for Renaissance Court patrons' new enthusiasm for tapestries, which were imported from the North, or made (usually by Flemings) in Italy, in increasing numbers during the quattrocento.

4  
**Clement VII's Antique River God in the Belvedere**  
Dr Ruth Rubinstein

With the background of papal recognition and re-evaluation of the antique colossal river gods of Rome, the 'Tigris', as it is now called, in the Vatican, is studied in this talk, and hitherto unrelated texts and drawings are considered. It was restored and installed in a niche in the Belvedere which was designed by Michelangelo for Clement VII, according to Vasari. Where the statue was found, when it came to the Vatican, and who restored it remain open questions.

5  
**Northern Painters and Italian Patrons during the Fifteenth Century**  
Mark L Evans

An important degree of 'cultural interchange' between Italy and the North continued through the Quattrocento. This paper will examine the ways in which Italian patrons seem to have regarded northern (particularly Flemish) painting during this period.

The Italian merchant classes - in Italy - do not appear to have been particularly interested in Northern art. It is known that the Medici possessed four important Netherlandish pictures during the latter part of the century (Works by Rogier, Christus and Christus/Van Eyck) and that these works were highly valued. However, the Medici enjoyed exalted status in Florence at this time and can hardly be taken as representative of the Italian merchant class.

Princes seem to have been far more interested in northern painting. Eugenius IV patronised Fouquet, Alfonso of Aragon enthusiastically collected works by Van Eyck, Federigo da Montefeltro owned at least one picture by Jan and also employed Joos Van Wassenhove as a court artist, Duches Bianca Maria Sforza sent a court artist to Brussels to study under Rogier, and the Sforza of Pesaro owned a 'Rogerian' alterpiece. It also seems that Este of Ferrara patronised Rogier. This impression is fortified by contemporary writers. Those who are most enthusiastic about Northern painting - Filarete, Fazio and Giovanni Santi - all worked in a 'courtly' milieu. Northern painting does seem to have been something of a 'courtly' taste in Quattrocento Italy. A number of princes went out of their way to obtain works by northern masters, often preferring them to Italians. Why was this? I believe that it is probably a question of fashion. The great princes of the fifteenth century were northerners. In comparison, the Italian princes were relative newcomers, who were still precariously established. Their 'natural' social equals (as they probably saw it) were the great royal houses of northern Europe. To this end, they often cultivated political alliances with the North - marrying non-Italians, etc. They also copied the fashions of the Burgundian court. I consider that an interest in Flemish painting could be part of this general outlook.

6  
**Riccio and his Humanist Patrons**  
Anthony Radcliffe

The work of Andrea Riccio, the early 16th century Paduan bronze sculptor, is distinguished from that of his North Italian contemporaries by a unique and particularly complex imagery, the meaning of much of which can still only be guessed at today. This resulted from an unusual phenomenon in patronage. Riccio appears to have worked within and for a close circle of humanists connected with the University of Padua, and to have been himself a member of this circle in his own right. Our picture of Riccio's work has been confused by a great number of unwarranted attributions, which it has been possible only in recent years to strip away. The paper attempts to redefine the boundaries of Riccio's work and to demonstrate the congruity of its imagery, and to show how Riccio's work embodies the ideas current in humanist circles in the Veneto in his day.

7  
**Some influences of the minor arts of antiquity upon Giulio Romano in Mantua**  
Toby Yuen

A study of Giulio Romano's fresco of the *Wedding Feast of Cupid and Psyche* in the Sala di Psiche in the Palazzo del Te in Mantua reveals that at least half of the twenty-odd figures depicted must have been inspired by a wide variety of large sculptures and reliefs of engraved gems, Arretine vases and Campana plaques. Identification of borrowings made from those 'minor arts' further suggests that Giulio's interest was not confined merely to motifs of pose but embraced features of modelling, pictorial effects and principles of grouping that distinguish such glyptic and fictile reliefs, and that he absorbed the lessons implicit in their technique and format to reinforce the increasingly rhetorical vocabulary and sinuous forms of his late paintings.

Convenor: Sir Oliver Millar



1

Funeral Monuments of Some Caroline Courtiers  
Dr John Newman

2

The Role of Queen Henrietta Maria  
Sir Oliver Millar

A reminder of Queen Henrietta Maria's background in a cultural context. A glance at the payments made on her behalf to artists and craftsmen; and of the significance of Wimbledon House as a reflection of her tastes and interests.

3

The Reverend William Petty and the English artistic agents, 1620-40  
David Howarth

This paper will initially concern itself with the role of William Petty as the most important of the artistic agents of the period, and then consider to what extent the great Whitehall collections should be named after the agents rather than the patrons. Can the size of this group of agents be defined? how many masters were they serving? and how sensitive were they as connoisseurs?

4

The Monogrammist D G: Dwarf Gibson and his Patrons  
John Murdoch

This short paper sets out the evidence that the artist who signed miniatures in the middle of the 17th Century with the monogram D G was Richard Gibson, the dwarf, often called Dick or Dwarf Gibson. The evidence, which is stylistic and documentary, culminates in an almost perfect demonstration of the utility for art historians of the concept of patronage.

5

Salomon de Caus and the Mannerist Garden  
Dr Roy Strong

During the first decade of James I's reign England, after half a century of visual isolation, was to begin to respond again to all that had happened in the arts in renaissance Italy. Central to that response was the introduction of the mannerist garden, along the lines of the Villa d'Este and Pratolino, in which the earth was tamed by architecture and engineering, in the form of staircases, terraces, grottos, statuary, fountains and automata, to create a highly symbolic landscape. This revolution reached England in the lost figure of Salomon de Caus, a French hydraulic engineer who laid out the symbolic gardens of Anne of Denmark and Henry, Prince of Wales, between 1608 and 1613. Trained as the Vitruvian architect engineer within the tradition of Leonardo da Vinci and Brunelleschi and with a knowledge of Italian gardens and those laid out for Henry IV at Fontainebleau and Saint Germain-en-Laye, de Caus emerges as a dynamic force within the arts of early Jacobean England. His designs, long unrecognised, were published in his influential book *Les Raisons des Forces Mouvantes* and in them we can identify the work he did in England. These include the vast Parnassus grotto in emulation of Pratolino for Somerset House, the river god fountain inspired by the *Fontaine du Tibre* at Fontainebleau for Greenwich and the strange fantasies he conceived for Prince Henry's Richmond including a monumental giant three times the size of Giambologna's Mount Appennine at Pratolino. After this de Caus left England to work for James I's daughter, Elizabeth and the Elector Palatine creating the legendary *Hortus Palatinus*. In de Caus lies the key to a whole new approach to the visual arts in early seventeenth century England in which the revival of Alexandrian pneumatics, renaissance hermeticism and latent science are seen to be vital forces sustaining an aesthetic revolution.

6

Song Writers of the Early Stuart Court  
David Pinto

7

Charles I and Honthorst's Apollo and Dianna  
Dr Christopher White

Convenor: Dr Peter Cannon-Brookes



## 1

**Polish Palace Fortresses**

Brian Knox

Introduction: Scamozzi's design of a 'palazzo in fortezza' for Zbaraz.

- I: The political and economic background. The big move of population south-eastwards into the Ukraine; the weakness of central authority; the boom in Polish grain exports to north west Europe and the Mediterranean; the resulting affluence of a small class of great Polish-Lithuanian border magnates. The lack of effective siege artillery in the mobile warfare of the steppe.
- II: The development of the 'palazzo in fortezza' outside Poland. Julich and its citadel; the German separation of citadel (Spandau, Peitz) and palace (Augustusburg, Aschaffenburg etc.). Sweden (Vadstena, Borgholm), and Denmark (Kronborg); Bohemia, Hungary and Transylvania; the bastion-shaped corner tower; star plans; the last Transylvanian examples probably imitations of Poland.
- III: Poland. Early experiments with the bastion. Was Olyka fortified in 1558? The ideal city of Zamosc, comparison with Julich. The earth ramparts of Zbaszyn. The main series of palace fortresses: Wisnicz, Krsztopor, Lancut, Zbraz, Zloczow, Podhorce. Other fortresses: Slonim, Zolkiew, Brody, Stanislawow, the great monastery of Czestochowa and its flanking earthen forts.
- IV: Challenge and revival: the Swedish incursions of the 1650s with artillery which could outrange all these defences except Czestochowa and its flanking earthen forts. Tylman's plan for Przeclaw, Rzeszow, Rydzyna, Biala Podlaska, Wisniowic.
- V: Epilogue: Fischer von Erlach's imaginings. Glory and experiment. Unanswered questions.

## 2

**Salzdahlum, Pommersfelden and the German Baroque Staircase**

Richard Morrice

The paper discusses some of the common features of staircase design in Germany between 1690 and 1715 and their influence on later staircase arrangements, not only as architecture but also as part of the planning of the building as a whole. The main theme is the adaptation of the staircase for use inside. There was a movement away from large exterior staircases (cf the type of Schloss Nymphenburg, the Palais in the Grosse Garten in Dresden, and Schloss Troja) and, during the eighteenth century the exterior stair remains an organic part of exterior architecture only in garden-villas. The interior stair is the dominant type for larger palaces, and the importance of the stair-type found in Schloss Salzdahlum and Schloss Pommersfelden, essentially an exterior arrangement, is discussed in the general development of German Baroque.

## 3

**Kuks**

Slavka Sverakova

On the return of Count Spork from Rome he built a mansion on the banks of the river Labe in 1710. As time went by he added the House of Philosophers and the Library, the Administration Building, a farm yard and fourteen guest houses, and a stone stairway leading down to the river he built a monastery with the Holy Trinity Church and his family crypt. This paradoxical complex, including a spa and a hospital, was not only an expression of representational and aesthetic principles but also an interesting example of co-operation between patron and artists. The whole complex is very sensitively sited and scaled. Indeed, in more than one way, nature is part of the composition. The sculptor, Matyas Bernard Braun, was perhaps the Count's most faithful co-operator, although he also worked for Count Spork's bitter enemies, the Jesuits. The programme of the sculptural work for Kuks was developed along three lines: 1. Mythology, 2. Satire, Caricature and 3. Moralisation. Braun and the members of his workshop produced 73 statues, four reliefs cut into the living rock, and numerous reliefs cut into the trunks of growing trees. The paper assesses the findings of the three leading researchers into the subject (Poche, Blazicek and Neumann) in the light of German and Czech concepts of the Baroque.

## 4

**The Sacri Monti of Northern Italy as a Source for the Asam Brothers**

Peter Cannon-Brookes

The importance of Bernini's illusionistic structures for the Asam brothers has long been recognised and Cosmas Damian's activity in Rome is documented. The early activity of Egid Quirin is less well understood and, in the absence of documentary evidence to the contrary, the presumption has always been that the brothers travelled to and from Rome by the most direct route taking little serious interest in the art of the areas through which they passed. Illusionistic decorations including painted stucco elements have a long pedigree in Central Europe, and certain examples antedate the schemes of Bernini, but the influence of the Sacri Monte on the Central European Baroque has been consistently underestimated. Today, apart from Varallo, these sanctuaries are little known and less understood, but in the seventeenth and eighteenth centuries they were amongst the most important artistic enterprises undertaken in Lombardy and Piedmont. Admittedly the main route from Bavaria to Rome lay through the Brenner Pass to Verona and thence to the South, but the subsequent use made of stucco and modelled sculpture by the Asam brothers suggests that they had a first-hand knowledge of the illusionism of the Sacri Monti as well as of more orthodox Roman Baroque models.

## 5

**Michael Willmann and the Decoration of the Parish Church of Krzeszow**

Caroline Cannon-Brookes

After spending his earliest years in East Prussia, Willmann (1630-1706) completed his training in Amsterdam where he may have come into direct contact with Rembrandt. Subsequently he entered the service of the Great Elector of Brandenburg in Berlin, but for the last decades of his life he settled in the abbey of Lubiasz in Silesia where he remained an honoured guest and executed a series of major paintings for churches all over Silesia and Bohemia. The entire interior of the Parish Church of Krzeszow was frescoed by Willmann from 1692, and although relatively inaccessible in the Western Sudetens, the cycle of decorations is one of the masterpieces of the Silesian Baroque and anticipates Maulbertsch's decoration of the Parish Church of Sumeg.

Convenor: Dr Peter Cannon-Brookes



6

**Augsburg and the Evolution of Rococo Stucco**  
Alistair Laing

The Rococo is commonly regarded as a French import into South Germany, and one that was mediated through the decoration of palaces - cardinally the Munich Residenz. The kind of monumental decoration in stucco evolved in South German Rococo churches owed as much if not more, however, to indigenous traditions and developments. The key agents of change were a group of stuccadors from the community of traditional practitioners of stucco-work fostered by the abbey of Wessobrunn who migrated to Augsburg in the 1720s. By moving to Augsburg they put themselves in touch with the major centre for the production of applied and engraved ornament, and also with the leading school of fresco-painting in South Germany. They were thus in a position to assimilate and contribute to the latest developments in ornament, but also to concert with the fresco-painters new modes of employing this ornament on the vaults of churches. The asymmetrical rocaille cartouche ornament that they evolved was certainly partially indebted to French ornamental engravings, and also to the decoration carried out under Cuvillies in the Munich Residenz and the Amalienburg (abetted by their teaming up with a stuccador who had worked under J B Zimmermann on these commissions), but it was also an entirely original adaptation of these to a monumental scale, strongly influenced by earlier Baroque cartouche decoration employed by Italian stuccadors.

7

**Open Forum, including Baroque Architecture in Silesia**

Convenor: Helen Weston



1  
**The Jacobin Fete**  
Norman Bryson

There had been political fetes since 1789 and they were to continue beyond Thermidor. Under the Jacobins the pageant became essentially an artistic expression of political experience. We are used to thinking of the Revolutionary pageants as the culmination of 'the idea of art as propaganda' and as the triumph of militant Neoclassicism, yet it is possible that their significance is quite otherwise, that they are the belated expiration of a propagandist programme which had begun to falter in the 1780s, that their Neoclassicism is illusory and that in their failure to make a Neoclassical style a central style of France, they paved the way for a school haunted by the loss of artistic orthodoxy.

2  
**The Revolution in Popular Imagery 1788-1795**  
Tom Gretton

This paper will examine some of the ways in which the events of the Revolution are shown in images made in Paris and in the northern provinces of France. It will look in particular at the relationship between these works and those produced before the Revolution in the same *milieux*, trying to isolate the conditions of successful and unsuccessful adaptation.

3  
**David Makes a Speech**  
Dr Anita Brookner

4  
**The Iconography of Liberté**  
Richard Ridley

A consideration of some aspects of the iconography of *Liberté*, taking the substitution of a figure of *Liberté* in place of St Nicolas in a painting by the Bayeux artist Pierre Francois Delauney as a starting point. The following lines of speculation/enquiry will be explored:

- A The Bayeux connections
- B The importance of style in conveying political meaning
- C The incidents of the Phrgian bonnet as liberterian emblem

5  
**Ledoux's Chaux, the first Garden-City?**  
Dr Helen Rosenau

'So, Ledoux has been attacked for changing the style of earlier designs and the so-far established chronology has been challenged. However, the problem remains whether in Chaux the concept of a new town, based on saltworks, belongs to its early phase, and how the project ties up with Versoix and Carouge, as competitors for Geneva. The late 18th century was a planner's world, whether dealing with town extensions or new towns. It is against this background that Ledoux's contribution will be assessed'.

6  
**Madame Roland Imprisoned**  
Neil McGreggor

During her imprisonment in 1793 Mme Roland compiled her memoirs, a cultural autobiography, in which she reviews those writers and ideas which had particularly marked her. This paper considers the significance of the memoirs, as typical of late Enlightenment ideals and of the Romantic retreat into self.

7  
**The Reaction of Artists in Rome to the French Revolution**  
Dr William Vaughan

An examination of the reactions to the French Revolution and French artists amongst the Roman artistic community c. 1790-98.

After the outbreak of the Revolution the position of French artists in Rome became increasingly precarious. Finally, in 1793, after the murder of a French *chargé d'affaires* most of them fled. During their absence, the artistic initiative passed to painters of other nations - in particular the Germans. In this context Asmus Jakob Carstens's brand of heroic classicism took on a particular significance. For his friend C L Fernow it seemed that this, rather than the work of David and his school, was the real regenerative art of the period. This talk will consider both this claim and its implications for other artists keen to find an alternative to French classicism.

Convenor: Mary Stewart



1  
**Eugene Fromentin and the Image of the Arab**  
James Thompson

The aim of the paper is to discuss the French attitude toward the North Africans, how they romanticised them even as they were subduing them, and how this attitude is epitomized in the paintings of Fromentin, one of the most popular of all the 'orientalists'.

2  
**The Young Man and Death - A study of the relationship between Theodore Chasseriau and Gustave Moreau**  
Michael Howard

Gustave Moreau met Théodore Chassériau in 1848, when the latter was in the process of completing his cycle of paintings at the Cour des Comptes. Moreau was twenty-two and still a student in Picot's atelier at the Ecole des Beaux Arts, whereas Chassériau, seven years his elder, was one of the major figures of the Parisian art scene. From the age of twelve Ingres had seen him as his successor, 'the future Napoleon of painting'. Chassériau had spent five years in Ingres's atelier, but had never been an 'Ingriste' in the strict sense of the word, having given evidence of the eclectic nature of his talent from his earliest works on. He had gone to Rome in 1840-41 and returned to Paris determined to succeed as a practitioner of 'la peinture grandiose'. It was perhaps his work at the Cour des Comptes that established him as the foremost painter of what could be called second phase Romanticism, in which the Byronic man of action is replaced by the dreamer, revelling in a subdued mood of nostalgic reverie, closely allied to the poetry of Gautier and Lamartine.

In 1853 Chassériau and Moreau were neighbours and their physical proximity was echoed in their works, Moreau being to a certain extent the protege of the elder artist. By comparing the work of the two painters I hope to show the degree to which Moreau was influenced by Chasseriau, and in doing so, to go some way in defending the importance of Chasseriau to his contemporaries. Chasseriau offered to young ambitious painters a manner of building upon the innovations of Ingres and Delacroix in such a way as to achieve a form of 'realism' that had nothing to do with the suspect work of Courbet and Millet.

3  
**The prize of excellence - Ceramic Manufacture under the Second Empire**  
Elizabeth Aslin

A brief survey of design and related technical innovations in French pottery and porcelain in the mid-nineteenth century. This will be discussed in the context of the various International Exhibitions and the resulting competition between English and French industries. The illustrations will be from a collection of ceramics originally shown in these exhibitions.

4  
**The Empress Eugenie - Arbiter of Taste**  
Jo Miller

The aim of this paper is to investigate the influence of Eugenie as an arbiter of fashionable dress during the Second Empire and to question some of the myths which have been built up around her.

5  
**Far Eastern Art and French Criticism in the Second Empire**  
David Bromfield

The paper will concern itself with an analysis of the critical writings on Far Eastern Art which appeared from the mid 1850s up to slightly after the Second Empire. This would include writings by Duret, Chamfleury, Duranty, Chesneau and other briefer references, and, of course, Zola, together with less well-known authors whose work appeared in travel magazines and books (the most notable of these being Bousquet). Examples of Far Eastern Art from the art exhibitions of the time will be used.

The argument is that Far Eastern art came to have a central position in the formation of realist theories of art largely because it had no locus within Western tradition. It will be shown that Far Eastern art affected forms of art practiced by the avant garde in the 1860s and 70s in a decisive manner. There are many examples and pieces of comparison that can be offered to justify this, for instance the collection of Japanese prints formed by Monet. The idea that some of these prints were acquired in the 1860s and were influential on the large figure paintings as well as on his early development towards impressionism will be discussed. However, the discussion of individual influences will be a minor part of the work.

6  
**Sculpture for the Louvre and Tuileries 1852-1870**  
Philip Ward-Jackson

The New Louvre of Visconti and Lefuel, interpreting renaissance revival in the widest sense, in its skylines and corner pavilions approaches neo-baroque. It set a precedent in the Western world for plastic richness and grand silhouettes. The sculptural programme, involving men of the romantic generation such as Préault, Barye and Duret, and members of the rising one, such as Carpeaux and Carrier Belleuse, is complex. It comprises allegorical, mythological and historical subjects. In style too the statuary is varied. The taste will break down the different types of contribution of the sculptors and will analyse the several series which constitute the ensemble. The architectural extension of the Louvre was deliberately cogent with the extant buildings of the Cour Carée. Throughout the nineteenth century sculpture was added to the Louvre, first to the old buildings, then to the new ones. This too is to some degree a gloss on the French sculptural tradition. It is hoped to show in the talk just what qualities were thought at various times worthy to be enshrined in this very central monument. In what is sadly one of the more routine series, the 'great men' at first floor level, the choice of figures is representative of official cultural perspectives, which were followed. And there are several very memorable works, especially those by Carpeaux and Barye, which deserve, and will be given special attention.

7  
**Fantin-Latour and Wagner**  
Gudrun Schubert



Convenor: Tom Faulkner

The theme of this section is to explore the significance of certain trends and influences, particularly foreign influences, in the context of the visual arts in Britain during the period.

1  
**An Artist's Life in London and Paris**  
Hilary Taylor

W R Sickert stated in 1908 that James McNeill Whistler 'sent the more intelligent of the generation that succeeds him to the springs whence he drew his own art - to French soil'.

For Whistler, certainly, French art was always of importance. His approach particularly to Impressionism and Symbolism was enthusiastic, influential and very personal. This paper sets out to discuss some aspects of a Whistler-inspired response to French art which is manifest in the work of English artists studying both in London and in Paris in the late 1880s and 1890s.

2  
**William Orpen's early years in London**  
John Turpin

William Orpen (1878-1931), with his friend and rival Augustus John, was one of the Slade's most brilliant pupils in the last years of the 19th century. He was particularly distinguished by his drawing ability and during the Edwardian period became established as a leading portrait painter, but his reputation in this has obscured the wide diversity of his subjects; he returned regularly to Ireland, his homeland, to teach and influence the new generation of Irish painters. Orpen relates well to the New English Arts Club painters and to the stylistic influence of French Impressionism and Realism. The flamboyance of some of his portraits is typified by the *Belle Epoque*, but Orpen's optimistic and straightforward view of life and art was shattered by his experience at the front, during the Great War

3  
**A Big Tower and a Bit of Baroque**  
Colin Cunningham

This paper looks at the sources, influences and motives at work in the rise of Edwardian Baroque in England. Accepting the premise that the Beaux-Arts influence virtually swamped Edwardian Baroque the author concentrates on the particularly English qualities of *Wrenaissance* and other related Baroque revivals, showing how many diverse roots there are and how this very English style came to flower also in Scotland, Ireland and Wales, from the Glasgow municipal buildings to the Belfast and Cardiff city halls. The paper confines itself to civic architecture (as far as possible) on the grounds that the style was particularly suited to the pomp and ceremony these buildings required, indicating how the eclectic buildings of the 1890s contributed to the particular translation of English Baroque that developed from Chelsea Town Hall to Deptford or Rotherhithe. Emphasis is placed on the importance of the facade in these buildings and their contribution to townscape. In this connection the tower is particularly important and in Edwardian Baroque towers we see the architects least fettered by precedent and at their most imaginative.

4  
**The 'Entente Cordiale' and the destruction of English Architecture**  
Gavin Stamp

Dangerous misconceptions still exist about Arts and Crafts architecture and indeed all English architecture at the turn of the century. The Arts and Crafts Movement in architecture can be held to represent some kind of English tradition, favouring no particular style as such but manifesting qualities (deriving in part from the Gothic Revival) such as an emphasis on expertise in the use of materials and techniques, an interest in contrasts of texture, and a calculated irregularity or even awkwardness of design. This paper examines the notion that this form of architecture was overwhelmed by and suppressed by an antipathetic Revived Classicism, monolithic both in style and in its incompatibility with the Arts and Crafts tradition, which became dominant in Britain after 1900 substantially as a result of a strong French influence on architectural theory, practice and education.

5  
**The Celtic Revival and the Applied Arts**  
Jeanne Sheehy

The Irish literary renaissance of the late 19th century was matched by a corresponding revival of national traditions in the visual arts at this time. This found architectural expression in the work of William Alphonsus Scott (1871-1921), whose O'Growney Memorial Tomb at Maynooth (1905) reveals a sensitive and thoughtful use of local building methods and materials. A link is provided by the poet W B Yeats, whose father had been a friend of William Morris. Yeats restored Thoor Ballylee, a mediaeval tower house in County Galway, in the spirit of the Irish tradition by the use of local materials in the hands of local craftsmen. This paper examines, as a specific instance of the Celtic Revival in the applied arts, the *Dun Emer* craft workshop in Dublin set up in 1902 by Yeats's sisters, Elizabeth Corbet Yeats, who had learned type setting from Emery Walker, and Susan Mary (Lily) Yeats, who had been an assistant embroiderer to May Morris. *Dun Emer*, founded 'to find work for Irish hands in the making of beautiful things', was run entirely by women and specialised in the production of fine printing and embroidery.

6  
**'The insidious disease': British responses to Art Nouveau**  
Tom Faulkner

It is generally accepted that the major sources of inspiration for the evolution of Art Nouveau in Europe can be attributed to elements in the work of a number of 19th century British artists and designers, but that Britain, having given birth to the style, firmly rejected its characteristic and developed form. This paper seeks to consider some questions-raised by this interpretation of events, by examining the impact of Art Nouveau in Britain in the light of contemporary critical reaction to the style.

7  
**Pont Street Dutch to the Italian Garden**  
Hilary Grainger

Two houses in Harrington Gardens, Kensington, provide the finest example of a style of the 1880s, described by Sir Osbert Lancaster as *Pont Street Dutch*. Built for Sir W S Gilbert and Sir Ernest Cassel, they were, together with houses in Collingham Gardens, the work of Sir Ernest George and his then partner Harold A Peto. Despite the possibly whimsical nature of the Gilbert house, it was a serious attempt at varying the late 17th century vernacular mode by introducing Dutch and Flemish detail; it produced a neo-picturesque urban style as an alternative to South Kensington terraces. George, a skilled draughtsman and water-colourist, travelled regularly and extensively abroad, and many of his designs bear witness to this. Peto was an accomplished architect and collector whose interior designs ranged from those for Carlton House Terrace to those for the Cunard liner *Mauretania*; primarily a landscape gardener, he designed some of the finest examples of the Italian Garden, in England, at the turn of the century. This paper aims to demonstrate the scope of their work, and to discuss the way in which foreign influences in their architecture, interiors and garden design were reconciled with an acknowledged allegiance to traditional English style and planning.

Convenor: Tony Dyson



**1**  
**The Victorian Family: art and life - the city**  
 Pamela Nunn

The family was a fundamental element of Victorian society, on which all their relationships were based - the reason that the issues of prostitution, adultery and homosexuality, for instance, exercised the Victorian conscience so much was that they threatened the family. Since the painting of the Victorian age sought in so great a measure to reflect the Victorian way of life faithfully and reassuringly, it is no surprise to find the family documented extensively in the painting of the age. This paper will explore the image of the family presented by some Victorian artists and compare that picture with the reality of their own lives: do art and life conflict with each other? how completely is the artist's own family experience accounted for in his/her work? To what extent therefore is the family in Victorian art correspondent with the family of Victorian life? This paper will concentrate on life in the city - the urban family - and is seen as a companion to a projected paper on the country life of the Victorian family. The artists and the paintings considered will vary from the familiar to the obscure, in the belief that the portrait of an age is to be found just as truly delineated - if not, indeed, more faithfully recounted - in the art that presents the norm of a period as in the work which forms the exception to the rule.

**2**  
**Fifty Years of Plate Printing in London: 1833/1883**  
 Tony Dyson

The appearance of the firm of Dixon & Ross, copper and steel-plate printers, in 1833 coincided with - or was perhaps prompted by - the first phase in the development of probably the most remarkable episode in the history of English art: a period of unprecedented (though sometimes vacillating) expansion and popularisation, and one in which the works of living English artists were presented with a persuasiveness and efficiency hardly outstripped by present-day advertising techniques. Plate printers played an important part in the success of this process of dissemination. Whilst the number of copper- and steel-plate printing firms in London altered little in the middle fifty years of the nineteenth century, the scale and scope of their enterprises broadened significantly. An increase in the sheer volume of business necessitated corresponding enlargements of staff; brought with it multiplied contacts with artists, engravers, printsellers and publishers, entailing not only numerical proliferation but also considerable geographical deployment; and compelled the printer along with his artist, engraver and publisher collaborators to consider an attempt to meet the needs of a vastly larger public than had ever before been catered for.

**3**  
**Burckhardt in London - a Centenary Note**  
 Dr Henry Ley

A hundred years ago (1879) Jacob Burckhardt revisited London. A sentence in his correspondence expresses the lasting impact which the museums of London made upon him. 'In which strange Book of Destiny is it written that in London only one can comprehend some of the most momentous developments of Italian painting and sculpture?'

The books by which he had wanted to be known, had by this time been published, but after a few days in the museums of London he felt that 'the living laws of Form' should be re-written and the meaning of style re-defined.

When walking through the streets of the City, there were two points which he observed with continuous distaste: the encroachment of industry and technology upon the image of ancient London. His taste for architectural decorum was also offended by the clash of function and ornamentation in the buildings which went up in Neo-Norman, Neo-Gothic and other revival modes. All the same, London remained for him the centre of the world for museums and collections.

**4**  
**The Primrose Hill Mob: 1880-1900**  
 Dr Anthony Hobson

The little group of dwellings known as Primrose Hill Studios was built in 1880 by Alfred Healy around a quadrangle off Fitzroy Road. Each contained living accommodation as well as a capacious studio, and over the next twenty years they housed a varying yet integrated company of artists headed by J W Waterhouse, RA, and including Maurice Greiffenhagen, William Logsdail, A T Nowell, Douglas Adams and William Mouat Loudan. They painted romantic subjects, portraits, landscapes and genre. Matthias Wolff was an animal painter: Frederick Villiers and Charles Fripp were war artists. Some of them became Royal Academicians, some did not, but their artistic interaction was self-evident and their friendships long-lasting. Both as individuals and as a community of artists, their work, their travels and their links with the exterior world of patrons and art dealers combine to form a microcosm of the Victorian scene both inside and outside the Royal Academy.

Convenor: Joseph Darracott



**1**  
**British Art and Official Patronage in World War I**  
 Sue Malvern

During the First World War, eighty-seven artists were commissioned by Government agencies to produce works of art specifically relating to the war effort. Altogether about three thousand works of art were produced and, augmented by purchases and donations made at the time, they formed the basis of a collection in what is now the Imperial War Museum. The collection covers the whole spectrum of British art of the day; amongst those represented could be found the established, the progressive, the most fashionable and the most notorious, including Tonks, Nevinson, Orpen and Wyndham Lewis as well as Sargent and Steer, Muirhead Bone and Francis Dodd.

Although all these works were commissioned to depict various aspects of the conduct of the War, the terms of employment rarely stipulated a particular style or sought to confine the artist's personal mode of expression. It was generally stressed that the artists should be able to work unhindered to an end which would satisfy their own professional standards.

A proposal to employ war artists was first put forward in 1916 and came about as part of the work of a propaganda bureau set up secretly by the government at Wellington House. The employment of war artists for propaganda purposes was begun by Wellington House, and continued after the establishment of the more public Department of Information which became a Ministry in 1918. Artists were also commissioned by the Imperial War Museum.

In order to understand the nature of these commissions, with their dual objectives of aesthetic merit and effective propaganda, it is necessary to discuss the origins and evolution of the employment of war artists within the overall strategy of official propaganda throughout this period.

**2**  
**'Academic' results of the Great War**  
 Theo Cowdell

The Royal Academy supported the war effort by extensive activities. The majority of Academicians and Associates whose work was represented in wartime exhibitions, and in the Imperial War Museum Winter Exhibition of 1919-20, had been elected during the 1896-1918 presidency of Sir E. J. Poynter. The presence of Admiralty 'Camoufleur' artists in the accommodation of the Schools, ladies working for the order of St John of Jerusalem in the East Galleries, a German bomb in Gallery IX and the various exhibitions in aid of charities were, however, only the most obvious results of the war. The 1916 closure of the Schools to male students for the duration contributed to the changes within the Schools which were recognised explicitly during the Keepership (1920-26) of Charles Sims. The increasing emphasis on large decorative works as seen in the 1916 Arts and Crafts Exhibition was consolidated by memorial work in consequence of the war, and was given active encouragement in the Royal Academy Schools. Some of the more interesting criticism of the Royal Academy (and also 'Modern' art) during the post-war period may itself be seen as a response to the way in which that institution evolved after the war under Sir Ason Webb and Sir Frank Dicksee. Lastly it may be argued that the Belgian section of the 1915 War Relief Exhibition helped to stimulate the series of historical exhibitions of the painting of other nations which began in earnest with the Spanish Art Winter Exhibition of 1920-21.

**3**  
**John Singer Sargent - the genesis of 'Gassed' and other war work by the artist.**  
 Richard Ormond

**4**  
**Posters and Visual Propaganda in the Great War**  
 Barry Curtis

The First World War's total mobilisation relied on and created a new scope and consistency for the practice of propaganda. From the disassociated and unsupervised patriotic effusions of the early months to the highly organised activities of the Ministry of Information in the final year - a great deal of thought and effort was given to making a pervasive view of the 'Great War for Civilisation'. This paper surveys the visual elements in propaganda and attempts to explain the uniqueness of the British examples. It looks at the imagery of poster designs and attempts to present them as a 'campaign' which manipulated a pre-existing repertoire of ideologically loaded images and suggests ways in which changing attitudes and areas of concern on the Home Front exercised the attention of official propagandists. Finally, official War Artists are viewed in this context and gives instances in which their role and contributions could be seen as serving wider propagandist aims.

**5**  
**Film, and the development and uses of film in the War.**  
 Anne Flemming

**6**  
**An account of the work of John Nash as a war artist, with special reference to 'Over the Top'**  
 Dr David Brown

**7**  
**Battleship Design**  
 Dennis Kelly

In 1903, the Controller William May initiated an enquiry into the effectiveness of armament combinations. On the basis of these theoretical studies, he concluded that only the large 12 inch guns would be useful at the long range anticipated. A similar assessment was reached by William Simms of the American navy, and both were shortly confirmed by the Russian/Japanese fleet actions at Port Arthur and Tshima. In fact the United States slightly preceded the British by ordering the Michigan in early 1905, but British plans were already in hand. When John Fisher became first Sea Lord in 1904, he would find that opinion in the Admiralty would correspond to his own advanced but imprecise analysis. He pushed the Dreadnought to completion by September 1906, and this set the standard for the battleship of the war. Larger displacement and secondary armament would be apt to mar this direct and effective solution, but these were developed under Fisher by the time he retired in 1910. The fleet 'that could have lost the war in an afternoon' was too complex and vulnerable to take offensive initiative.

Sunday 1 April 1979  
Organiser: Leela Meinertas




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**Tour 1 Greenwich**

- 9.30 Leave Senate House
- 10.30 Arrive Rangers House, Chesterfield Walk, Blackheath, SE 10  
Meet Jacob Simon, Assistant Curator
- 11.30 Leave Rangers House
- 12.00 Arrive Royal Naval College, Greenwich  
Proceed to 'Painted Hall'. Meet Mr Westby Percival-Prescott,  
Head of Department of Pictures, National Maritime Museum
- 12.20 Proceed to 'Chapel'
- 12.45 Lunch. 'The Yacht Tavern', Crane Street, Bar snacks available,  
2 mins. walk from Naval College (or bring own packed lunch  
and hope that the weather is fine)
- 2.00 Queens House. Meet Mr E H H Archibald, Deputy Head of  
Picture Department, Royal Maritime Museum
- 3.00 Leave Queens House
- 3.30 Arrive Dulwich College Picture Gallery  
Meet Professor Peter Murray
- 5.00 Leave Dulwich for Senate House

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**Tour 2 Adam House and Interiors**

- 9.30 Depart Senate House accompanied by John Hardy and Anne  
Manningham-Buller, Furniture and Woodwork Department,  
Victoria and Albert Museum
- 10.00 Arrive Kenwood House, Hampstead Lane, NW 3  
Meet Miss Ann French
- 11.30 Depart Kenwood House
- 12.00 Arrive Home House, Portman Square
- 12.30 Depart Portman Square
- 1.10 Arrive Syon House, Syon Park, Brentford, Middlesex  
Lunch in the Cafeteria first and then see the exterior of the  
house and possibly the interiors
- 2.15 Depart Syon Park
- 2.30 Arrive Osterley Park
- 3.45 Depart Osterley Park
- 4.15 Arrive Victoria and Albert Museum
- 5.15 Depart for Senate House

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**Tour 3 Knole and Penshurst**

- 9.30 Leave Senate House
- 10.30 Arrive Knole. Meet John Newman
- 12.30 Lunch. Recommended pub. 'The Bucks Head' Godden Green  
(or bring a packed lunch if preferred) across the park from  
Knole House.

1.30 Depart for Penshurst Place

2.00 Arrive Penshurst Place, Tonbridge, Kent. Use North entrance  
Meet Guide

3.30 Leave Penshurst. (There are tea houses in Penshurst itself)

Visit St Bodolphs church, Lullingstone Castle, Eynsford,  
Kent. en route back to London. The Castle itself will be  
open till 6.00pm

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**Tour 4 Forbes Collection and Watts Gallery, Guildford**

- 9.30 Depart Senate House accompanied by Dorothy Reynolds
- 10.15 Arrive Old Battersea House, Vicarage Crescent, Battersea SW11  
Forbes Collection of Paintings
- 11.30 Depart Old Battersea House
- 12.30 Visit Church of the Wisdom of God  
Lower Kingswood, Surrey
- 1.00 Lunch. To be decided. Probably nearby pub (or bring a  
packed lunch if preferred)
- 2.00 Depart for Watts Gallery
- 3.00 Arrive Watts Gallery, Compton, Nr Guildford
- 4.30 Tea. Possibly in Guildford
- 5.15 Return to Senate House

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**Tour 5 Arts & Crafts Architecture**

- 9.30 Leave Senate House accompanied by Alan Johnson  
Edgware Road to Canons Corner/London Road/ Stanmore  
Broadway/L. into Uxbridge Road/R. into Brooks Hill  
Old Redding, Grims Dyke on right
- 10.30 Arrive Grims Dyke Hotel, Old Redding Harrow Weald  
Coffee
- 11.30 Depart Grims Dyke Hotel  
Common Road/L. at lights for Bushey Heath/L. into Merry  
Hill Road, park in housing estate opposite
- 11.40 Arrive 'Myholme' 170 Merry Hill Rd. Bushey Heath, Herts  
Meet Mrs Home
- 12.10 Depart 'Myholme' Bushey  
Return to Bushey Heath/L. at Bushey High Street/R. at  
Grange Road. Park in dip after Catholic church on left
- 12.15 Arrive 'Tilehurst' 10 Grange Road, Bushey, Watford  
Meet Mrs Prince
- 12.45 Depart 'Tilehurst' Bushey  
Follow Watford, then Rickmansworth A412 to Croxley Green  
A404 to Chorleywood
- 1.30 Arrive 'The White Horse' Chorleywood for lunch. (Bread,  
cheese etc can be obtained from 'The White Horse' or bring  
own packed lunch)

- 2.15 Depart 'The White Horse'  
A404 Amersham then L. into Common Road for Shire Lane
- 2.30 Arrive 'Sunnybank' Shire Lane, Chorleywood  
Meet Dr W Norman-Taylor
- 3.00 Depart 'Sunnybank'. Walk down two houses to 'The Orchard'  
Meet Mr Warner
- 3.30 Depart 'The Orchard'  
Return Common Road to A404 'Amersham' Take A355  
Beaconsfield (avoiding Amersham centre) R. for Penn 'Holly  
Mount' on R. after K G sign
- 4.00 Arrive 'Holly Mount' Knotty Green to see exterior only
- 4.30 Depart 'Holly Mount'  
Return to A40/M40 via Beaconsfield Town Centre
- 5.00 Arrive Senate House

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**Tour 6 Kew Pumping Station and Abbey Mills Pumping Station**

- 9.30 Depart Senate House
- 10.30 Arrive Kew Pumping Station  
Route to take in other places of interest and stops will take  
place. This will be directed by Brenda Innes, Secretary,  
Greater London Industrial Archive Society.
- 12.30 Lunch. To be arranged. Bring own packed lunch if preferred
- 1.30 Depart for Abbey Mills Pumping Station, East Stratford  
Stops at places of interest en route
- 4.30 Depart for Senate House

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**Tour 7 London Hotels**

- 9.30 Leave Senate House
- 10.00 Arrive Ritz Hotel. Piccadilly. Side entrance, NOT the  
restaurant. You will be met by a manager. Please go to  
reception. Restaurant, Pompadour room etc. Ground floor  
generally. Suites and bedrooms according to availability
- 10.45 Coffee will be available at the hotel until 11.30
- 11.15 Depart Ritz Hotel
- 11.40 Arrive Grosvenor Hotel, Buckingham Palace Road  
You will be met by a manager  
Entrance hall, restaurant, tea room, (there is a conference  
room originally a tea room which was added on in the 1890s  
on first landing). Rooms according to availability
- 12.15 Depart Grosvenor Hotel
- 12.45 Arrive Inverness Court Hotel, Inverness Terrace, Bayswater  
Lunch available in dining-room. (1890s)  
Theatre - Now used as hotel bar - will also be open. (Mewes  
& Davis)  
Stairway - 1890s  
Music Room and Billiard Room  
Lily Langtry Suite if available

- 2.00 Depart Inverness Court

Travel via Cambridge Terrace, Regents Park. Stop for approx  
5-8 mins

- 2.40 Arrive Charing Cross Hotel, Charing Cross  
Meet Manager. Betjamen Restaurant, Banqueting room,  
Lounge, Banqueting corridors, Nelson Room, Regency room,  
Thames room
- 3.30 Tea available at hotel if desired. Depart by 3.40
- 4.00 Arrive Cafe Royal, 68 Regent Street  
Staircase, Empire Napoleon (4th floor)  
3rd floor. Club room  
2nd floor. Louis Suite and Pompadour  
1st floor. Lonsdale and Queensbury  
Ground. Grill Room and bar entrance
- 4.45 Depart Cafe Royal for Senate House

Lunch: There are several places to get lunch in the  
Bayswater area and Queensway if the hotel (Inverness Court)  
is insufficient, otherwise bring own packed lunch.

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**Tour 8 Henry Moore**

- 11.00 Depart Senate House
- 1.00 Arrive at Much Hadham  
Lunch available at The Hoops, Perry Green, Nr Much Hadham  
Otherwise bring own packed lunch
- 3.00 Proceed to Hoglands, Much Hadham
- 4.30 Depart Hoglands for London

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**Tour 9 20th Century Eileen Gray, Furniture Study Collection  
V & A and Hampstead Garden Suburb**

- 9.30 Depart Senate House  
Travel via Lawn Road, Hampstead. See Lawn Road Flats by  
Wells Coates
  - 10.45 Arrive Hampstead Garden Suburb Institute, Central Square,  
H G S. Meet Mrs Orr
  - 12.45 Lunch in Hampstead. Possibly a pub or bring own packed  
lunch
  - 2.00 Depart Hampstead. Travel via North Hill, Highgate, stopping  
at Highpoint by Tecton and Lubetkin
  - 2.45 Arrive Victoria & Albert Museum  
Entry to Eileen Gray Exhibition
  - 3.20 Tea
  - 3.40 20th Century Study Collection of Furniture
  - 4.20 Depart for Senate House
-