

# *fairball* <sup>23</sup>

ANOTHER LOOK



THE JOHNSTON  
COLLECTION



# fairhall

MAGAZINE OF THE FRIENDS,  
VOLUNTEERS OF THE JOHNSTON  
COLLECTION AND IS PRODUCED BY  
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## Thanks

WE GRATEFULLY ACKNOWLEDGE THE SUPPORT OF  
THE FRIENDS OF THE JOHNSTON COLLECTION TOWARDS  
THE PRODUCTION AND DISTRIBUTION OF *FAIRHALL*.

The Johnston Collection acknowledges the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we meet, exhibit and celebrate art and heritage.

## Welcome to autumn and an impressive series of events at The Johnston Collection.

Our new exhibition *ANOTHER LOOK* allows us to experience an impressive 'Durbar Room' inspired by the formal reception rooms of Government House, Calcutta. The concept to create a sumptuous 'Durbar Room' was proposed when the museum first opened in 1990 but was never realised at the time. The Green Drawing Room displays many of the significant items gathered by Melbourne antique dealer William Johnston on his frequent buying trips to India, especially items that once belonged to Government House, Calcutta.

Our lecture program now starts earlier in the calendar year. We are delighted to welcome Aaron Bertelsen who will talk about his recent publication, *The Great Dexter Cookbook*. While the recipes are from a great English garden, he will also explore how to create a seasonal garden that provides inspiration for the home cook.

We welcome back Susan Scollay and introduce Catherine Kovesi, in a series of three illustrated lectures, to consider the significance of luxury and splendour, with particular reference to royal courts in Europe and beyond in the not-to-be-missed *Luxury Threads* series.

Presented by well-known art, social and cultural historians, the *Art of India Study Series* explores the artistic, social and cultural worlds where objects, interiors and design meet. We are looking forward to welcoming new and informative lectures by Kate Brittlebank on looted objects from the court of Tipu Sultan and Helen Webberley on Indian Independence.

We continue our outreach programs with participation in the *Virgin Australia Melbourne Fashion Festival 2018 Arts Program* with three especially curated themed talks on fashion by our regular speakers Hilary Davidson, Laura Jovic, and Lise Rodgers.

We host *Biji Dining Meets Bijoux Museum* for *The Melbourne Food and Wine Festival 2018* where contemporary Indian food meets Indian grandeur. Harry Mangat of *Biji Dining* and Aidan Raftery of *Vinous* wines incorporate the concept of Samaj, (Hindi for community) and take inspiration from the collection to create a contemporary Indian banquet that celebrates the rich and unique culture of the sub-continent.

The Friends have an active program including *An exclusive evening with Caroline Jane Knight*, the fifth great-niece of legendary author Jane Austen. There are still many other events to participate in, so please do make the most of all The Friends programs and events.

As always, it remains to say that *fairhall* is an exceptional magazine produced by volunteers for volunteers and all our supporters. Thank you to all of you who are inspired to contribute. Without you we wouldn't have such a wonderful and informative magazine.

We encourage you to continue making The Johnston Collection a part of your creative community.



# ADFAS APPOINTMENTS

Since *Fairhall* opened its doors to the public in November 1990, The Johnston Collection has been assisted by a dedicated team of volunteers. Involvement has changed and evolved since that time, as the Collection also continues to change.

The first group of volunteer guides to take visitors through *Fairhall* was in November 1999. The promising idea of volunteer guides was formed some eight months before, in early March, when Margaret Flynn, Chair, ADFAS Melbourne along with Sue Logie-Smith, Chair, ADFAS Yarra, responded to then Director Anthony Knight's request for potential volunteer guides through their respective memberships.

Initially five people came forward, soon after that the number had grown to eight with the first training session having fourteen attendees. After a very rapid training period the first group of volunteer guides to take visitors through *Fairhall* was on 12 November 1999. The first volunteer guides on that day were Paddy Leach and Anne Glynn followed soon after by Karina James and Helen Raftis.

An intake of new volunteer guides has happened regularly since then. And so began a long and incredibly rewarding relationship between ADFAS and The Johnston Collection.

Now we enter another phase in our association, as three of our volunteers have, in return, been appointed as members to the committee of ADFAS Melbourne. We hope that ADFAS enjoys the constructive contributions they will make.

Congratulations to Jan Heale, Julie Thompson, and Maggie Milsom in their new roles. Long may ADFAS and The Johnston Collection continue to support each other.

Here's what they say about themselves in the ADFAS Melbourne *newsletter* 86.

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## JAN HEALE | HON SECRETARY



Visiting the NGV as a small child, I became entranced by Tiepolo's *The Banquet of Cleopatra*. It set in train a lifetime interest in art. In retirement, this love affair led to formal studies in art history and travel with many visits to local and international museums and galleries. The past seven years as a volunteer guide at The Johnston Collection have allowed me to indulge my personal interests whilst sharing the delights of the fine and decorative arts with all those who visit. I assisted with the recording of church artifacts at St John's in Camberwell. This will be my third year as Hon Secretary. Prior to all this, I had been a volunteer for the Melbourne Court Network.

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## JULIE THOMPSON | COMMITTEE MEMBER



Since my schooldays, I have been interested in art history and the decorative arts. After retiring from a career in teaching, I found time to pursue and develop other interests. Becoming a volunteer guide at The Johnston Collection has enabled me to not only extend my knowledge but also to learn from the visitors and guest curators. Over many and varied overseas holidays, enjoying visits to galleries, and museums has always been an integral aspect of my trips. ADFAS has given me the opportunity to enjoy a variety of different topics presented by a diverse range of lecturers.

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## MAGGIE MILSOM | COMMITTEE MEMBER



My love of fine and decorative arts matured while working in England and extensive travel in Europe. Back in New Zealand after work in international trade, and having a family, I then worked for 18 years part-time in the rare books and manuscripts department of the Auckland Public Library. Already after only four years, Melbourne feels like 'home'. I am a volunteer for The Johnston Collection; sing in a choir; on the committee for Open Gardens Victoria; and help out in a school archives department. I am very much looking forward to being involved with ADFAS and all that it has to offer.

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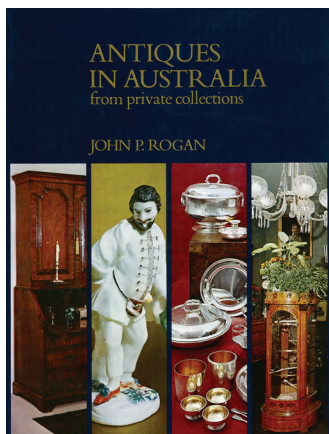




# “THE STATE OF ANTIQUE COLLECTING IN THIS COUNTRY”

John P. Rogan, William Johnston and the landmark book  
*Antiques in Australia from private collections*

*While [the author] would be the first to admit that this can only be a selection, a sort of sample of the present state of antique collecting in this country, the scope and quality of works in private possession comes as something of a revelation, and is profoundly encouraging. .... I believe that this beautiful book is a landmark ... and will greatly promote both the standards and popularity of collecting in Australia. Antique collecting is so essential for the creativity and imaginative scope of our future.<sup>1</sup>*



With these ringing words of commendation, Professor Joseph Burke, the first Herald Chair of Fine Arts at the University of Melbourne concluded his foreword to the lavishly illustrated book titled *Antiques in Australia from private collections* (figs. 1, 2), which was published by the Jacaranda Press in 1975.<sup>2</sup>

The book was written by John P Rogan, a recently

retired lawyer who was also an active member of the Victorian branch of the National Trust and a friend of the antiques dealer, William Johnston. The two men had first met at a sale held in Johnston's Drawing Room at 154 Hotham Street in December 1970. Soon after this, Rogan became Johnston's solicitor.<sup>3</sup> It was in this capacity that he later contributed to the discussions held between Johnston and the National Trust's Chairman, Rodney Davidson, regarding Johnston's wish to preserve his property and collection as a house museum.

Not surprisingly, Rogan was eventually appointed one of the first trustees of The W R Johnston Trust, and played a significant role in shaping the establishment of The Johnston Collection. As Nina Stanton, the third Director of the Collection later recalled: 'John Rogan was the one who decided what pieces would be kept – he aimed to keep all pieces, which reached a proper standard of rarity, quality, intrinsic interest and at the same time remained true to the intentions of Mr Johnston.'<sup>4</sup> Rogan was very well placed to make these decisions. A connoisseur of the decorative arts, he had been

for six years the chairman of the National Trust's Exhibition Committee, with responsibility for organising exhibitions of art and antiques, mostly sourced from private collections. His scholarship was also demonstrated by his publication of the National Trust's guide to Melbourne in 1970 and, in later life, his curating of a series of exhibitions on St Patrick's Cathedral.<sup>5</sup> On his retirement from the law in 1974, Rogan joined the old established firm of Kozminsky, and would actively engage 'in the antiques trade' for the next twelve years.

Rogan himself was grateful for William Johnston's guidance in navigating the local world of collectors, and in his memoir of 'Bill' Johnston, emphasised that he 'always remained helpful as a lender for the many decorative arts exhibitions with which I was associated, and was most encouraging over the preparation of a book which I wrote in the mid-1970s about private collections in Australia.'<sup>6</sup> This was of course *Antiques in Australia*, with William Johnston's name featuring in the acknowledgments, where it appeared alongside those of seven other leading antiques dealers who had assisted Rogan by introducing him to a number of the fifty or so private collections illustrated in the book.

These dealers made up a veritable 'who's who' of the Australian antiques trade, including Mr Kurt Albrecht of Kozminsky's in Melbourne, and from Sydney, Mr William (Bill) Bradshaw, Mr Peter Cook of the Grafton Galleries, Mr John Hawkins, Mr Christopher Davis, Mr Roderick Palmer and the interior designer, Mr Leslie Walford. Several of these individuals were household names at this time and remind us of the high profile and influence of the antiques market during the 1970s when approximately \$10 million worth of antiques (or about \$61.5 million in today's terms) were imported into the country every year.<sup>7</sup>

In response to this 'boom', prominent dealers often wrote regular columns in magazines and newspapers (such as Peter Cook in the *Women's Weekly* and Leslie Walford in the *Sydney Morning Herald*). Others published more scholarly texts, such as Kurt Albrecht's *19th century Australian Gold and Silver Smiths* (1969), said to be the first book ever written on the subject; and John Hawkins' books on decorative arts and furniture, including *Thomas Cole and Victorian Clockmaking* (1975).<sup>8</sup> Although Rogan's *Antiques in Australia* was a far more lavish and ambitious publication, it can still be understood



within this 1970s context, and the growing public demand for specialist information on antiques and collecting.<sup>9</sup>

William Johnston did not himself publish any books on antiques, but he did present himself as a private collector and connoisseur as much as a businessman (as did other leading dealers of this period<sup>10</sup>). Anthony Knight, the second Director of The Johnston Collection, has remarked that when Johnston's prospective clients visited his High Street premises - Kent Antiques in Armadale - they were confronted with a closed front door, and expected to ring the bell to be received. Knight adds 'occasionally tea would be offered, arriving in a wonderful 19<sup>th</sup> century Worcester cup ... Many of the pieces in the shop were not for sale. You were informed that they were part of Mr Johnston's personal collection.'<sup>11</sup> Others recall of Johnston at Kent Antiques that he was:

... particularly protective of his china. Most of it was not even on show, but kept in cupboards to be brought out for special clients who had the requisite knowledge to understand what they were seeing. Even then a sale was not a foregone conclusion. Sometimes Johnston would say, "Well, I will think about it". And then the customer would have to wait another week for the verdict, which even then could fall either way. Surprisingly, this tactic seemed to be good for business.<sup>12</sup>

Johnston's cool treatment of some of his customers was not unique. Terry Ingram has identified 'two distinct schools of antique marketing in Australia and beyond: there is the ring-the-bell-and-we-might-let-you-in-if-we-like-the-look-of-you school and the come-in-and-bring-the-family school,' with Johnston clearly belonging in the former.<sup>13</sup> Nevertheless, the large, diverse and important personal collection that he amassed during his lifetime was no mere marketing ploy, and would eventually lead to his decision to establish a house museum.

The best works acquired by Johnston are of very high quality and it is therefore understandable that certain examples of his collection with impressive provenances were included

in Rogan's *Antiques in Australia*; namely, the mahogany *Breakfront Bookcase* in the style of Thomas Chippendale, circa 1760 (fig. 3); the French mahogany *bureau plat*, circa 1810 (fig. 4); and the engraved glass *goblet* by Jacob Sang, circa 1770 (fig. 5).<sup>14</sup> Rogan explains in his introduction that 'in choosing antiques for inclusion in this book, I have aimed to illustrate some of the pieces that I have had the privilege of seeing in private homes during recent years. ... I have shown those pieces that I personally believe to be interesting, deserving of admiration, and outstanding examples of beauty'.<sup>15</sup>

Importantly, however, it was not only the depth and quality of Australia's private collections that Rogan celebrated in his book. Another central theme was his belief that the fine and decorative arts were best seen and appreciated within a domestic setting rather than a museum environment. As Rogan argued:

... the accessibility of works of art in public museums today has not reduced the importance of the role of the private collector. True appreciation of art can be attained only through direct handling and personal experience. Facilities for this are not available in the traditional gallery, which ... fails to reproduce the scale and intimacy of a domestic setting. It is only through regular contact with items of merit that the ability to distinguish quality from trivia is developed. The retention of works of art in the hands of private collectors ... indirectly enriches the life of the whole community.<sup>16</sup>

This attitude was also reiterated by Professor Joseph Burke in his foreword, who declared: '[It] would be deplorable ... if every work illustrated in this volume were to end up in a gallery or museum, by purchase or by gift. This would defeat the very purpose of living graciously with the beauty and associations transmitted to us by the past.'<sup>17</sup> Certainly this argument is emphasised visually in the ensuing pages, as many of the illustrations show the fine and decorative objects *in situ*, displayed in the homes of their collectors (fig. 6).



Fig. 3



Fig. 4



What is also noteworthy is that many of these illustrations of the homes of Australian private collectors of the 1970s are reminiscent of William Johnston's own rooms at *Fairhall* – an eclectic mix of furnishings, paintings and *objets d'art*. They demonstrate the popularity of the so-called 'Country Life magazine style' of decoration at this time, which also fuelled the contemporary demand for antiques. Johnston did use *Fairhall* occasionally as an informal showroom, but his house was also intended to act as 'a lesson on how to live ... a model of elegant living ... the rooms taught the meaning of "quality" to people with new money, and showed the value of patination, the importance of scale and variety as well as how to integrate different cultures and fashions.'<sup>18</sup>

John Rogan's landmark book, *Antiques in Australia from private collections*, undoubtedly fulfilled its aim of revealing the impressive 'present state of antique collecting in this country'. But it also sheds light on the contemporary context, fifty years ago, when William Johnston formed his ideas about the fate of his collection and the type of house museum he wished to establish. One of the key claims of the book is that antique furniture, decorative arts, and other fine objects are best appreciated when displayed in a domestic setting, and this view would equally underpin the foundation of The Johnston Collection. The future exhibition house was not to be 'a Gallery' or a 'research centre' but a 'place of historical and educational interest'. It would still 'reflect the taste, style, ambitions and personality' of W R Johnston, and uphold his 'direction that the house retain a domestic ambience'.<sup>19</sup> Furthermore, it could be argued that The Johnston Collection, like Rogan's landmark book, continues to promote an appreciation of art and antiques, as well as the creativity and imaginative potential of collections in Australia.

ALISON INGLIS

SCHOOL OF CULTURE AND COMMUNICATION  
UNIVERSITY OF MELBOURNE

- 1 Joseph Burke, 'Foreword' in John P Rogan, *Antiques in Australia from Private Collections*, Jacaranda Press, Brisbane, 1975, p. viii.
- 2 The many black-and-white and colour illustrations, photographed by John H. Gumley, were a major feature of the book. Rogan wanted the book to be 'a visual pleasure for the reader'. Rogan, 'Introduction', *Antiques in Australia*, p.x.
- 3 John Rogan was admitted as a barrister and solicitor of the Supreme Court of Victoria in 1964. When he first met Johnston, he was involved with the Junior Group of the National Trust of Australia, and went on to become chairman of the Exhibition Committee, which involved organizing exhibitions of art and antiques. For three years, in the late 1970s, Rogan rented an apartment from Johnston in Gipps Street. The two men shared the same religion and Rogan would later in life become a Roman Catholic priest. See Rogan, *Antiques in Australia*; John Rogan, 'William R Johnston: Collector, Decorator, Enthusiast' in Anthony Knight, *The Johnston Collection*, The W. R. Johnston Trust, East Melbourne, 1997, pp. 63–67.
- 4 Nina Stanton, '2003 Introductory Tour Notes: Mr Johnston and his Collection', unpublished typescript, 2002, pp.23–24 (Johnston Collection archive).
- 5 John P Rogan, Melbourne, National Trust Guide, Jacaranda Press in conjunction with the National Trust of Australia (Victoria), Milton, [1970]. Rogan's interest in architectural heritage, decorative objects and exhibitions continued after he entered the priesthood, and he was the curator of four important exhibitions on St Patrick's Cathedral and church collections. See Max Vodola, 'Reintroducing Archbishop James Alipius Goidl', 17 March 2017: <http://blogs.unimelb.edu.au/goidl-arc/2017/03/17/reintroducing-archbishop-james-alipius-goidl/>
- 6 Rogan, 'William R Johnston', p.63;
- 7 Terry Ingram, *A Question of Polish*, the Antiques market in Australia, William Collins Publishers, Sydney, 1979, p.160.
- 8 For further information on Peter Cook, Leslie Walford, Kurt Albrecht and John Hawkins, see: Ingram, *A Question of Polish*, pp. 110, 153, 168; 'Peter Cook (antiques)': [https://en.wikipedia.org/wiki/Peter\\_Cook\\_\(antiques\)](https://en.wikipedia.org/wiki/Peter_Cook_(antiques)); B. Hayes and A. Hersey, 'Leslie Walford', in *Australian Style*, Paul Hamlyn, Sydney, 1970, pp.148–152; G. Maslen, 'Icons for sale', *Sydney Morning Herald*, 18 November 2003; J. B. Hawkins Antiques website: <http://www.jbhawkinsantiques.com/aboutus.html>
- 9 For the 1970s 'boom' in antiques collecting in Australia, see Ingram, *A Question of Polish*, pp.19–25, 94–102, 169–172. Other publications that reflect the increased public interest are T. and J. Hooper, *A guide to buying antiques in Australia*, Macmillan, Melbourne, 1976; Peter Cook, *The Antique Buyer's Handbook for Australia*, A. H. & A. W. Reed Pty Ltd, Sydney, 1979.
- 10 Another dealer especially renowned for his erudition – and eccentricity – was William Bradshaw of Bradshaw Antiques, Woolhara. See the Paul Keating's eulogy for 'Bill' Bradshaw: <http://www.keating.org.au/shop/item/funeral-of-bill-bradshaw---25-november-2009>
- 11 Knight, *The Johnston Collection*, p.16.
- 12 Sylvia Black (with original research by Nina Stanton), 'Trading Places – Kent Antiques', in 'Tour Notes. William Johnston: A Decorative Life', unpublished typescript, 2011, p. 4 (Johnston Collection archive).
- 13 Ingram, *A Question of Polish*, p.167.
- 14 Rogan, *Antiques in Australia*, pp.112, 128, 192–93.
- 15 Rogan, *Antiques in Australia*, p.x.
- 16 Rogan, *Antiques in Australia*, p.ix.
- 17 Burke, 'Foreword', p. vii.
- 18 Roy Williams and Martin Lloyd, *The Australian Room; antiques and collectibles from 1788*, Lothian, 1999, pp.128–129. Another example is interior decorator Leslie Walford's penthouse in Double Bay, which he re-decorated in the late 1970s. An imaginative mix of antiques with contemporary art and furnishings, Walford's private home was a lesson in 'good taste' as well as an expression of his passion for collecting. See: <https://sydneylivingmuseums.com.au/documenting-nsw-homes/leslie-walford%E2%80%99s-penthouse>
- 19 Knight, *The Johnston Collection*, p.9; Louis Le Vaillant, 'Building on a Legacy', *The Johnston Collection Newsletter*, Issue 15, December 2010, pp. 7–8.



Fig. 5



Fig. 6

left-right |

Breakfront Bookcase, in John P Rogan, *Antiques in Australia from Private Collections*, Jacaranda Press, Brisbane, 1975, p.128.

Bureau, John P Rogan, in *Antiques in Australia from Private Collections*, Jacaranda Press, Brisbane, 1975, p.112.

Goblet, John P Rogan, in *Antiques in Australia from Private Collections*, Jacaranda Press, Brisbane, 1975, p.192-93.

China Cabinet-on-Chest in interior, in John P Rogan, *Antiques in Australia from Private Collections*, Jacaranda Press, Brisbane, 1975 np.















# SPLENDID ISOLATION:

## A DURBAR ROOM IN EAST MELBOURNE

After William Johnston's death in Pune in India in 1986, he left behind a complicated legacy and a private estate to be promptly converted into a public museum. Johnston departed without articulating the lasting significance of his collection, and its irregular and peculiar contents.

From photographs taken soon after Johnston died, *Fairhall's* large Drawing Room, as it was called, was a cacophonous mix of effects part commercial stock, part personal things that, even so, were at top-of-mind always available-for-sale.

General public knowledge of the antisocial Johnston's private collection and content had been limited or virtually unknown. The uniqueness of the contents of Johnston's collection was not fully understood by or yet defined by either the Trustees, consultants, staff, or his friends. Between 1986 and 1990, a considered transition and accumulations of visions allowed more imaginings and assessment of what Johnston's collection could do.

When the role of *Fairhall* as a museum was speculated, conservation architect Peter Lovell, estate executor and inaugural Trustee John Rogan, and design consultant David McCabe, presented a series of proposals for the interior treatments of the rooms to the Trustees. On what the stylistic themes might be, John Rogan started with: "We are anxious to ensure that Bill's style and connoisseurship will be reflected."

Significant research, interpretation and a rigorously considered and articulated treatment of *Fairhall* as an exhibition house, its furnishings and interpretation was undertaken. Judith Thomson, inaugural Director between March 1989 and August 1991, also carried out research on the Indian pieces in the Collection.

Three proposals were drawn for the newly renamed Green Drawing Room: one to create a stunning formal reception space as a 'Library, Drawing & Dining Room' under the curatorial conceit of "The age of Mahogany"; another as a 'Durbar Room', and one as a late period 'Regency Room' that informally mixed pieces from England, India and China.

The proposal to recreate a 'Library, Drawing & Dining Room', was chosen to be realised when *Fairhall* finally opened to the public in 1990 (restaged as *Being Modern* in 2017). This interpretation was, understandably, chosen to be the general stylistically and chronologically driven exhibition of key offerings from Johnston's domestically-scaled collection in a sizeable reception space.

It was dedicated to the "golden age of English furniture" and in a sense to the Georgian era as a whole to intentionally repurpose and highlight Johnston's collection, present him as a gentleman collector and reveal a far greater and refined perspective than Johnston's own illogical gatherings, scatterings and accumulations in his rental, domestic interiors and shop.

The second sketch for the 'Durbar Room' was determined by the strength of the unsold Kent Antiques stock of furniture from Government House, Calcutta. The restrained formal reception room look may have initially been seen as somewhat indulgent, perceived too austere and received as intimidating as a first 'way-in' to present the Collection to the public.

The 'Durbar Room' design certainly does not reflect Johnston's domestic style and it was important that guiding the thinking was always that "The objective in the presentation of the house will be to maintain the atmosphere created by Mr Johnston and to build on this atmosphere." So, this proposal remained on paper.

Johnston did not use the *Calcutta Suite* in any of his properties but it is known that some of the other British-Indian objects were used by him. The four-poster canopy bed (A0036-1989), for instance, was used in the bedroom at *Chandpara*, his country property near Tylden. However, the 'Durbar Room' concept does incorporate a manner in which Johnston used large-scale mirrors and plants in the Front Hall at *Chandpara* to create a formal and imposing entrance. (see illustration p 10).

As with all three ideas-on-paper, Lovell created a design to layout the Green Drawing Room with objects that were available at the time of selecting the Foundation Collection. The two large-scale mirrors at *Chandpara* did not make it into the final cut and so the resulting layout is different from what Lovell sketched in 1990.

It is not uncommon to revise and redesign proposals as they are being completed. So, for *Another Look*, the concept designs had to be revised to make use of items finally retained as part of the Foundation Collection. Perhaps by calling on Johnston's history of altering interiors to show-off what items he had, there are enough objects to install a room that still reflects the architect's original intent.



Clearly after the final selection of Foundation Collection objects was made, and surplus objects dispersed, came a change in interpretation so the appearance is different, as is *Fairhall* itself, which is not 'original' Johnston. Considering this, the current look must be viewed as a necessary interpretation of Lovell's original designs.

The proposal for a 'Durbar Room', and now *Another Look*, is almost entirely comprised of purchases made by William Johnston, as an antique dealer, in India. After exhausting his sources in England Johnston turned his sights and travels to India, especially Pune and Calcutta, which became his favourite places to replenish his shop stock.

Partition of India in 1947 brought an end to the era of British rule, and consequently the abolition of the zamindari system, upon which so much of the landowners' estates income depended. The zamindar class could no longer afford to maintain their palaces and began selling off their furniture and valuables.

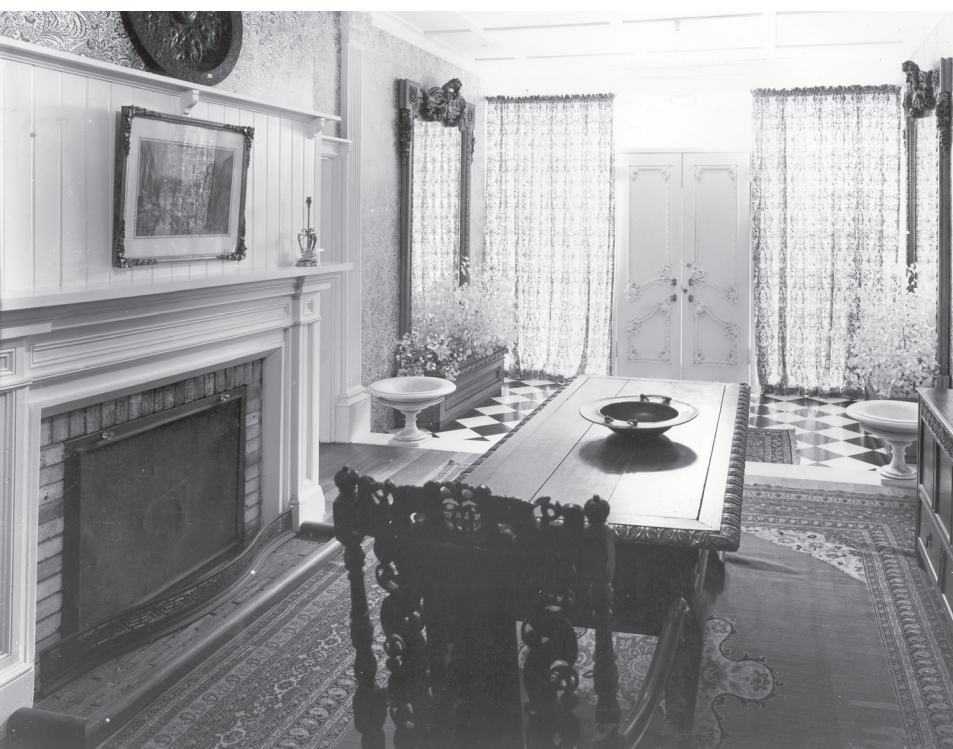
It was reported in *The Age* of 9 March 1982 that, "[in 1965] Mr Johnston first went to India to value some antiques for the Maharaja of Tagore and to recommend whether they should be sold in India or London ... That Tagore visit led Bill Johnston to buy some Indian antiques himself – including two chandeliers – one from the palace of the Maharaja of Tagore and the other from a palace owned by the Maharaja of Cossimbazar. By 1982 he said he still visited India regularly (he says he knows half of the society people in Calcutta) but he no longer goes there to buy. By this time the Indian Government had put a blanket ban on any object older than 60 years leaving the country."

Returning to Melbourne, Johnston sold "600 lots of antiques from India" through the rooms of Sydney-based auctioneers Geoff K Gray in La Trobe Street in 1965.

Another important contact in India for Johnston was Maharajkumar Somendra Chandra Nandy (Dr S C Nandy, 1928-) of Cossimbazar Palace (Sripur Palace) in Calcutta. Johnston first met Dr Nandy around 1971 when he went to buy furniture from him and his wife. Dr Nandy may have been the conduit for the purchase of the many items Johnston acquired from the sale of vice-regal furniture from Government House, Calcutta (now known as the Raj Bhavan, Kolkata).

Furnishings were always scant at Government House, Calcutta. An extensive set of furniture, that we now affectionately refer to as the *Calcutta Suite* (A0835-1989, A0860-1989), was ordered around 1900 by Lord Curzon (1859-1925) from an Indian manufacturer. Lord Curzon was Viceroy and Governor-General of India from 1899 to 1905, and went about restoring and modernising the building, electrified the lights, installed gas, improved the furnishings and filled in gaps in the collection of portraits. The furniture was made to match some existing English-made furniture that was commissioned around 1800 by Richard Wellesley, 1<sup>st</sup> Marquess Wellesley (1760-1842) who, as Governor-General of India between 1798 and 1805, set the tone of Government House, Calcutta as a symbol of the growth of British power.

The *throne chairs* (A0861-1989), privileged in front of the fireplace were, by repute, purchased by Richard Bourke, 6<sup>th</sup> Earl of Mayo (1822-1872), Viceroy of India from 1869 to 1872, to accommodate a Royal visit by HRH Prince Alfred, Duke of Edinburgh in 1870.





The electrified chandelier (A1072-1989), focussing the garden end of the room, exemplifies the sequence of chandeliers in the main reception rooms, like the Yellow Room, of Government House, Calcutta (see illustration below). The chandelier is attributed to F & C Osler (Follett and Clarkson Osler) that was founded by Thomas Osler in Birmingham in 1807. The glassworks soon specialised in glass furniture and chandeliers and became the leading makers of chandeliers and lighting during the 19th century. They established showrooms in London and then Calcutta to supply a burgeoning market.

The 'Durbar Room' takes its name from "traditional Indian princely courts, being the title given to the public audience held by an Indian or British colonial ruler, or the hall where such audiences are held." The Hindi-Urdu word *darbar* came to be applied to great ceremonial gatherings, the first of which was held in 1877 to celebrate the proclamation of Queen Victoria as the first Empress of India in 1876. It was a gesture to link the monarchy with the empire and bind India more closely to Britain - and a Queen who never visited India in her lifetime. *Durbars*, however, continued with increased ceremony and grandeur. In 1903, the Coronation *Durbar* was held in Delhi to celebrate the accession of Edward VII to the British throne and to the title of Emperor of India. This ceremony was presided over by Lord Curzon - who commissioned the suite of furniture that provides the basis of the installation.

By privileging the *Calcutta Suite* in this look, the 'Durbar Room' also provokes thinking around a history of collecting and also to some extent about how to display material and convey a message about how to create a semi-regal space representing

an overall impression of "vice-regal-ness" and the possibility of representing all the powers of the Empire, symbols of Home, representing a system of constitutional democratic order.

While the inaugural trustees were concerned about creating a domestic museum setting, the 'Durbar Room' concept offered another curatorial objective of displaying the Collection's most impressive offerings from the Indian subcontinent.

The 'Durbar Room' features an antique dealer's unsold prizes sourced from a rapidly disappearing British Raj in India. It hovers between the idea of an English (and Indian) reception space informed by an official vice-regal palace re-imagined within a moderately sized domestic Victorian home re-imagined as an English Georgian Regency house in mid-20<sup>th</sup> century Australia that was converted to a boarding house that became a retail space now repurposed as public exhibition house and trophy case containing objects and curiosities collected from a distant subcontinent and remnants of a retail shop by an idiosyncratic mid-20<sup>th</sup> century anglophile antique dealer, that is now tourist destination, and asks how an early 21<sup>st</sup> century viewer can consider legacies of collecting and layers of meaning.

Visitors can view the 'Durbar Room' as a single art object, or installation, considering the whole display, instead of its discreet items. As a formal staging it performs as a microcosm of an ambitious scheme of empire and the 'order' of presentation and reception. The 'Durbar Room' offers an imposing idea of an India past, and as an exhibition of unique and singular art objects of considerable provenance.



left-right |

photographer unknown  
'The Front Hall', Chandpara, Tylden, circa 1986

photographer unknown  
Lady Curzon of Kedleston, Vicereine of India at Government House, Calcutta, circa 1898-1905  
Mary Victoria Curzon, Baroness Curzon of Kedleston CI (1870-1906) was a British-American peeress who was Vicereine of India, as the wife of Lord Curzon of Kedleston, Viceroy of India

detail from | photographer unknown  
distributed by Underwood & Underwood  
(American, est.1881-1940s)  
Lady Minto, Government House. Calcutta, India, circa 1905-1910  
stereogram | Keystone photo print | 7.18 in. x 4.18 in.  
Keystone-Mast Collection, UCR / California Museum of Photography, University of California at Riverside, 1996.0009.X9421

Cecil Beaton CBE (English, 1904-1980)  
Lady (Maie) Casey (1891-1983), Vicereine of Bengal, in the Dining Hall Corridor at Government House in Calcutta, circa 1944  
possibly from a series of images commissioned for an article 'Home Life Amid Pomp and Splendour' from *Illustrated* (magazine) featuring Richard Casey, Governor of Bengal, with his wife Maie Casey at Government House in Calcutta, 1944, published 9 September 1944



The Johnston Collection welcomed guests to the opening of FEAST on the evening of Wednesday 14 October 2017.

The annual 'house of ideas' series exhibition-house tour was opened by Ramona Barry, a Melbourne-based writer, curator and maker specialising in craft and design.



Bridie O'Leary, Richard Nylon and Ruth Davies



Susan McDougall, Robyn Rich, Glynis Nott, Deb Glaubert, Marian Morgan, Liz Roycroft and Annette Fitton



Ramona Barry



Susan McDougall



Jill Le Couteur, Jenny Aiken and Anne



Eugene Barilo von Reisburg



Jan Longley and Rhonda Albrecht



Ethel Gibb and Sue Patterson



Alan Bleax and Ramona Barry



The kitchen





Bernard Crosbie, Jen and Mark Williams



Sai-Wai Foo and Deb Marshall



Marian Morgan, Laurie Morgan, Eckhard Kuhn



Glynis Nott, Annette Fitton and Heather Smith



Jill Le Couteur and Cheryl Weinsten



The bedroom



Gail and Michael Spong



Bridie O'Leary and Richard Nylon



Yvonne Walton and Jo-Anne Britt



Penny Wolswinkel, Pauline Lancaster



The white room





after the Meissen porcelain manufactory  
models by Johann Gottlieb Ehder (German, Leipzig 1716-Meissen 1750)  
and Johann Friedrich Eberlein (German, Dresden, 1695-Meissen 1749)  
Derby porcelain factory (est. circa 1748-1848), Derby  
figures, (*Four Quarters of the Globe*), England, circa 1780  
porcelain, polychrome enamel decoration  
The Johnston Collection (A1369-2015). Purchased with funds provided by  
The Nina Stanton 18th Century Porcelain Bequest.



# THE FOUR CONTINENTS PERSONIFIED

The four small figures of the continents, recently acquired through the Nina Stanton Bequest, raise some interesting questions. Why are they personified as women, and when did this representation begin?

Like so many queries on the significance of subjects in art, the answer is to be found in Hall's Dictionary<sup>1</sup>, which places the tradition firmly within the religious upheavals following the Reformation, and the spread of Christendom across the known world by missionaries, notably the Jesuits.

The major patron of painting and sculpture was always the Christian Church to whom artists looked for commissions, and hence the main subject matter of images was stories and legends within the Catholic canon. The attributes of Christ, his mother, and an increasing number of saints were part of well known artistic traditions. For later ideas generated by travels across the four continents, and the visual representation of them, a pattern book was required. This was drawn up by Cesare Ripa (Italian, circa 1560-circa 1622) who worked in the household of Cardinal Anton Maria Salviati, reputedly as a cook and butler, and whose real name was Giovanni Compagni. Although not a scholar, his one published work, allegedly written in his spare time as majordomo, is the *Iconologia*, first published in 1593. The first edition was not illustrated, and was arranged alphabetically by subject for easy reference. A second edition appeared in 1602, and another in 1603, illustrated with woodcuts<sup>2</sup>. From this date, all editions were illustrated, whether published in Italy, France and eventually in Germany in 1658-60<sup>3</sup>.

In 1603, *The Four Parts of the World* - the continents - were listed under the heading *Mondo* [The World]. World was described as a man showing the strength of the world through his forceful stance, then depicted as Pan. Asia, a woman, was crowned with a garland of flowers, and clothed in a garment ornamented with gold, pearls and other jewels. Ripa described the Camel as the most appropriate animal to represent Asia, and cassia, pepper and cloves to be carried.

Africa was represented by *una donna mora* [Moorish] almost nude, wearing a coral necklace and holding a scorpion in her right hand. She is dark because of the closeness of the sun's rays in Africa, and has a helmet in the form of an elephant's head. A ferocious lion, vipers and other venomous snakes are part of her attributes. Her left arm supports a cornucopia filled with grain stalks, representing the fertility of the country. By 1758-60, the German edition of the *Iconologia* had replaced the female figure with a male, with feathers on his head and around his waist and calves. Animals included an ostrich and a parrot.

America is another nude woman with a dark complexion – a yellowish hue [*di color mista*] – has sparse hair and is tattooed in various colours. Ripa had no classical sources for his description, so drew on accounts of travels in Middle and South America, well-known in Catholic Europe. She grasps an arrow in her right hand, and a bow in her left. At her feet is a rather tame looking alligator. There are references to human parts including an arm and either a head or some hair on poles. In the German edition, the personification has become male, a native chieftain heavily tattooed, with a headdress of feathers. His animal attribute is either an iguana or an armadillo.

The figure of Europe draws on classical personifications of the goddess of Rome or on Minerva, the goddess of wisdom. She is clad in a garment described as *Regale*. She is seated on intertwined *cornucupie*, rather like an Italian X-stool, and these are filled with fruit, grain, and black and white grapes. She wears a royal crown, indicating in accordance with Ripa's text, that Europe is always the superior continent and queen of the whole world. A small round temple is supported by her right hand, rather reminiscent of the Temple of *Vesta* in Rome. This is to signify the 'most holy and Catholic Christian faith', for at her feet are depicted coronet and the papal triple crown which Ripa's text described as the 'perfect and most truthful religion, and superior to all the others'. A heap of boxes contain moneybags, a reference to commerce and banking, for which certain Italian families were famous [and infamous].

The *Iconologia* is now considered a primary source for Baroque iconology, but after the end of the Baroque era, it gradually faded from view. Representations of the four continents carried on from extant examples in the fine and decorative arts, and evolved according to current taste and the demands of patronage. This continued in England in the enormous Albert Memorial in Kensington Gardens, erected by a mourning Queen Victoria in memory of her husband.

Australia, the fifth continent, was known to exist by 1770, and it is amusing to speculate how such representation might have evolved. A kangaroo is almost certain, but not the platypus, since the first skin brought to England was deemed to be a fake. Instead, we have ended up with a coat of arms in which the kangaroo and the emu replace the British lion and unicorn. Some sort of progress, one assumes.

CHRISTINE BELL







# SAMUEL ALCOCK PORCELAIN

## THE POTTERY ON THE HILL



For collectors of ceramics who enjoy the thrill (or maybe even the frustration) of the chase, there can be no better challenge than to find and identify an item of porcelain made at the Samuel Alcock works, originally known as “The Hill Top Pottery” in Cobridge, Staffordshire. This is because Alcock’s wares were rarely marked and have often been confused with those of other potteries.

According to the renowned 19<sup>th</sup> century ceramics historian Llewellyn Jewitt, the already-established Hill Top Pottery was taken over by Samuel Alcock in 1828, beginning a period of rapid growth, including the enlargement of Hill Top and the acquisition of other potteries in the area. Production for the home and export markets gradually expanded and during the next three decades the workforce grew to around 700 in the 1850s. Even in the 1830s, the firm employed between 40 and 50 painters.

Samuel was the youngest of nine children from a farming family. After schooling he worked in the potteries and became a fine decorator before acquiring Hill Top. His business success made him an important figure in the local community and in 1836 he was appointed Burslem’s Improvement Commissioner. In 1842 as Chief Constable of Burslem he helped to put down the Chartist-inspired uprising which was focused on the Staffordshire potteries, including his own factories where the workers were paid low wages. When Samuel died in 1848, management of the company was passed to his wife Elizabeth and two of their sons who continued until the business began to decline and was finally declared bankrupt in 1859.

In its three decades of operation, Samuel Alcock & Co produced a vast number of high quality porcelain and earthenware items including bone china table wares, tea services, vases painted with landscapes or floral-encrusted toilet articles, plus miniature statuary in finely-modelled biscuit. Some of the firm’s specialities were busts by the sculptor *Giovanni Meli* and *Parian* cups, vases, figures and jugs which were featured in the Great Exhibition of 1851. By that time the American market had become an important source of income for the business.

While some of these specialities carried the Alcock mark, “SA & Co” or something similar, there is little to identify the more domestic wares as originating at Alcock’s. Some items

bear the diamond-shaped registration mark introduced in 1843 and pattern numbers are also useful recognition aids; however much of the firm’s production escapes the notice of avid collectors. Conversely, many items claimed as having been made by Alcock are actually the work of Rockingham or other potteries, in particular the many rococo-inspired tea-wares made during the highly competitive 1840s and 50s.

The Johnston Collection is home to several fine pieces by Samuel Alcock, including a *pair of vases*, circa 1835-40, with moulded foliate bases, tops and handles and deep maroon panels highlighted with gilding. There is also a green-bordered, footed serving dish with a moulded and pierced rim and with an enamel-painted spray of flowers at its centre. Both items are in the revived rococo style.

The Collection also contains an exquisite 21-piece dessert service manufactured by Sir James Duke and Nephews who took over the Hill Top pottery, including the existing moulds, after Samuel Alcock & Co failed in 1859. Each of the eight comports and thirteen plates is decorated with a polychrome and gilded border and with a different hand-painted specimen flower at the centre.

For those seeking a definitive history of Samuel Alcock’s pottery – and that of other members of the Alcock family – the best general introduction is in Geoffrey Godden’s *British Porcelain: An Illustrated Guide* (Barrie & Jenkins, 1974) or Jewitt’s *Ceramic Art of Great Britain 1800-1900* (Revised by Godden and published by Barrie & Jenkins, 1972). A representative sample of Alcock teapots can also be found in Michael Berthoud and Richard Maskell’s *A Directory of British Teapots* (Micawber Publications, 2006).

KEN BARNES



# THE FIRST BARON MONTAGU

Edward, first Lord Montagu (c. 1562 – 1644) – doyen of a leading Northamptonshire family and classic example of the phenomenal rise of the English gentry in the years 1540 to 1640.

In 1949 William Johnston attended an auction of the house and contents of *Kimbolton Castle* in Huntingdonshire. He came away with two of this collection's treasures, the Mary Beale portrait of a woman (A0954-1989) who was possibly wife of one of the Montagu family, and a portrait of Edward, first Baron Montagu, attributed to Robert Peake the Elder (English, circa 1551-1619).

Peake is notable as one of the few native-born artists of the period who attained the high standards of the expatriate artists who dominated the English scene at the time. He was prominent by the 1580s and was appointed picture-maker to Prince Henry, heir to the throne, in 1604. He was appointed a sergeant-painter to King James I in 1607. He was amongst those who developed a style of full-length costume portrait of which Waterhouse says (*Painting in Britain*, p 41) "There is nothing like them in contemporary European painting."

Our painting is oil on board and is in good condition having suffered very little restoration. It shows Edward Montagu in serious mien wearing the insignia of the Order of the Bath to which he was admitted as a knight at the coronation of King James I (with a number of others). This is not to be confused with the current order which was recreated by King George II in 1725.

The inscriptions are difficult. There is a date. Perhaps it is 1601 or 1607. His age is given in the top right hand corner as 39. If he was born in 1562/3 as we believe, this would give a date of 1601/2 which might fit with his inheriting Boughton House, the family seat, in 1602. However the Bath insignia would then have been added later. The wording indicating the first Lord Montagu was obviously a much later addition because he only became a peer in 1621.

The arms are tricky. Montagu's grandfather had claimed arms with an heraldic pun on the Italian "monte acuto" (pointed mountain) and had played with a descent from the failed line of the Earls of Salisbury in the fourteenth century. When our Edward Montagu succeeded his father in 1602 he added what is called the Monthermer eagle to the arms and claimed

descent from John Neville, first Marquess of Montagu who died in 1471. In 1605 he was challenged by Anthony Browne, the 2<sup>nd</sup> Viscount Montagu, in the Court of the College of Heralds, and lost. But our portrait still shows the arms. The current Somerset Herald cannot tell me where the eagles come from.

The Montagu family is a classic example of the way so many families emerged from regional obscurity to national prominence in only three or four generations at this period. The Montagus came from minor gentry and in four generations became Dukes of Montagu. The first knight was an able lawyer who helped Henry VIII with the details of the dissolution of the monasteries, became a Chief Justice and the owner of significant parcels of land in Northamptonshire, especially Boughton House.

The heir, another Edward, and another lawyer, was a leader in the county and was knighted between 1568 and 1570. His son and heir is the subject of our portrait.

So what do we know about him? Thanks to the help of Andrew Thrush, who has been writing him up for the History of the House of Lords, we know a good deal more about him than in past years. We know he graduated BA from Christ Church, Oxford in 1579, studied at the Middle Temple of the Inns of Court in London from 1581 until 1585 and first married in the latter year. He married three times and fathered four sons and a daughter.

From 1587 he carried on the family tradition and exercised an enormous number of duties in the county. For years he served on the bench as a JP, was High Sheriff for a time, Captain of Militia, and Chief Forester of the huge Rockingham Forest. He was elected to the House of Commons six times from 1584 to 1621 and was a member of the House of Lords from 1621 until his death in 1644. He was one of the key founders of Guy Fawkes Night celebrations sponsoring a bill through parliament to give thanks to God for the escape of King James I and parliament from death by explosion in 1605.

CONTINUED ON PAGE 37 →

right | attributed to Robert Peake, (English, circa 1551-1626), *portrait of Edward Lord Montagu, 1<sup>st</sup> Lord Montagu of Boughton*, 1601  
oil on wood panel | 1140 x 820 mm, Inscribed recto in oil lower left "Edward Lord Montagu / 1<sup>st</sup> Lord Montagu / of Boughton" and inscribed on oil  
on upper left in oil "1601" and upper right in oil "AE39" Inscribed verso stamped in red on wooden slats "KIMBOLTON HOUSE / 122 / HEIRLOOM"  
The Johnston Collection (A0951-1989, Foundation Collection)

By descent in the collection of the Dukes of Manchester, at Kimbolton Castle, Cambridgeshire, to Alexander Montagu, 10<sup>th</sup> Duke of Manchester (1902-1977);  
by whom sold, Kimbolton Castle sale on the premises, 18 July 1949, thence to William Johnston



1607

Æ 39



Edward Lord Montagu  
1<sup>st</sup> Lord Montagu  
of Boughton.







# THE GREATEST SHOWS ON EARTH

Recently I met a retired English vet who told me about an unusual experience. The circus was in town and appealed to her clinic for help. Every time the lioness came on heat, she tried to eat her keeper. It was an operation my vet friend had never done before but drawing on her knowledge of feline anatomy, she spayed the over-excited cat. The circus went on its way – keeper relieved, lioness calmer.

The history of the circus, particularly animal shows, is a long one. The Roman satirical poet Juvenal, deploring the declining heroism of the populace said, “Two things only the people anxiously desire — bread and circuses.” The government kept the Roman populace happy by distributing free food and staging huge spectacles in places like the *Circus Maximus*, the chariot racing stadium and venue for mass entertainment, including wild beast shows, which could accommodate over 150,000 spectators.

In Britain, George Wombwell’s ‘royal and unrivalled national zoological establishment’ was the first and extremely popular travelling menagerie and The Times said, ‘No one probably did more to forward practically the study of natural history among the masses.’ Many people had never seen these creatures before.

Later in the 19th century and into the 20th, Bostock & Wombwell’s Royal National Menagerie was probably the best known in the country giving many people their first glimpse of wild animals. They had lions, tigers, elephants, camels and giraffes amongst their 29 different animals and by 1880, had eighteen ‘huge and spacious carriages’ and over six hundred beasts to take on the annual tour.

Big cats were particularly popular. The first American lion tamer was Isaac Van Amburgh, who, by the 1830s, was famous for his theatrical displays as well as the cruelty of his training regime. Lions, tigers and leopards were beaten into submission so that he could stage Biblical scenes involving lambs or even children.

Barnum and Bailey had been the exhibitors of ‘Jumbo’, a male African elephant bought in 1882, from the London Zoo for £2000 where he was famous for giving rides to visitors, especially children. Barnum exhibited the elephant in New York, earning enough in 3 weeks to recoup the money he spent on the purchase. Jumbo died whilst out exercising: he tripped and fell on train tracks, impaling himself on his tusk and dying instantly. Shortly after his death, an unexpected locomotive ran over him and the popular story was that Jumbo had been struck and killed by a train.

In Australia, the Lennon Bros and Stardust circuses are the only circuses that still feature exotic animals and over 40 councils in Australia have banned exotic animal circuses from performing on council land. However, the animal-free circus remains a very



popular form of entertainment as Canada’s ‘Cirque de Soleil’ and Australia’s national youth circus, the ‘Flying Fruit Fly’ attest.

Nevertheless, we still love to look at wild animals and it was only recently that the Age reported that Bong Su, ‘Melbourne Zoo’s adored elephant, had died following ongoing arthritis and degenerative joint disease, after 40 years delighting the public.’

Times may appear to have changed; the ‘Greatest Shows on Earth’ are not what they were but we still love ‘Bread and Circuses’ in whatever form they come.

MARGUERITE BELL

above | Sir Edwin Landseer (English, 1803-73)  
Isaac van Amburgh and his Animals, inscribed 1839  
oil on canvas | 1137 x 1748 mm  
Royal Collection Trust/© Her Majesty Queen Elizabeth II 2017 RCIN 406346

left | Staffordshire Pottery, Staffordshire  
Isaac A. Van Amburgh (1811-1865), England, circa 1840  
earthenware  
from the collection of Attingham Park, Shropshire  
now Balston Collection of Staffordshire figures,  
Wedgwood Museum, Stoke-on-Trent  
©National Trust / Catriona Hughes



# ROYAL DAUGHTERS: IMMORTALISED IN PAINT

Upon his arrival in Paris from Germany in December 1834, the then twenty-nine-year-old Winterhalter focused on establishing a career as an elite portrait specialist.

He initially relied on the patronage of his German connections and submitted to the Salon (an annual contemporary art exhibition) portraits of the Berthier de Wagram, Planat de La Faye, and Tascher de La Pagerie families, who were prominent both at German and French courts. By the middle of the 1830s, Louis-Philippe, King of the French, was in the market for a new court painter. Together with his family, the King was a regular visitor to the Salon, where, undoubtedly, he discerned the quality of likeness that Winterhalter had attained in the portraits of his courtiers. The art historian Richard Ormond termed the King's decision to entrust portrait commissions to the then relatively unknown Winterhalter as 'the royal nose for talent.'

Portraits of the King's married daughters were among the earliest commissions received by Winterhalter. This painting represents Louis-Philippe's second daughter, Princesse Marie d'Orléans, who, by the time the portrait was commissioned, was living in Germany with her husband, Prince Alexander of Württemberg. Winterhalter constructs the royal image with elegance and dignity. The princess is painted seated, life-size, and at full-length. She wears a voluminous lilac gown of watered silk with puffed sleeves and lace collar; the costly cashmere shawl is thrown carelessly over the arm of the throne-like chair. The garments, plush and gilded furniture, richly-patterned carpets, drawn curtains and a landscape vista would have been read by the nineteenth-century audience as indelible markers of the sitter's upper-class status.

However, the artist avoids overburdening the composition with royal grandeur. The portrait reflects that in France, following the Revolution and especially during the July Monarchy, royalty and aristocracy eschewed conspicuous display of wealth. Instead, the emphasis in their portraits shifts to their universal and aspirational qualities. This portrait, for example, shows the princess as an exemplary wife and mother. Instead of an evening gown, which would have called for a plunging décolleté and sumptuous jewels, she exudes spousal modesty

by wearing a demure day-time garment with covered shoulders and long sleeves. Instead of a coronet, an elegant lace-and-silk headdress indicates her status as a married woman. The embellishments are minimal, consisting of a brooch and a wedding ring.

Marie's son, Prince Philip of Württemberg, is the focal point of the composition. The caring and protective way in which she steadies him on her lap may indicate that the French and Württemberg royal families advocate the teachings of the Enlightenment philosophers who called for a closer involvement of upper-class parents in education and upbringing of their children. Secular portraits of mothers and sons echo the iconography of the Virgin and the Child. Religious connotations were especially apt in royal representations as a reflection of their traditional role as upholders of the official church of their realm. This connotation is especially important in the context of this royal portrait as it would have reminded the viewers of the princess's exemplary piety: even though she had married a Protestant, she kept her faith and obtained the right to raise her child as Roman Catholic.

The portrait illustrates the fulfilment of traditional expectations placed upon members of royal families to secure politically and dynastically motivated marital unions. The viewing public would have been only too aware of the challenges that Louis-Philippe, King of the French, faced in finding suitable spouses for his children. Because the King did not inherit the throne in a traditional way but accepted the crown from the provisional government of the 1830 Revolution, a number of royal dynasties refused to form marital alliances with the 'new' French royal family. The marriage between Princesse Marie d'Orléans and Prince Alexander of Württemberg was considered, therefore, a dynastic coup as the prince came from an ancient dynasty and was closely related to the respected German ruling houses and the reigning families of Britain, Belgium, Portugal, and Russia.

CONTINUED PAGE 37 →











# THE 18<sup>TH</sup> CENTURY HOME LIBRARY

The installation of a library in wealthy 18<sup>th</sup> century homes arose to a large degree from The Grand Tour, young men returned not only with statues and paintings but many books.

These were not only for their continued education but also to share what they had seen with family and friends. Intellectual interests led to the creation of a dedicated room for hundreds, if not thousands, of leather bound books and manuscripts. Architecturally designed libraries with mahogany bookcases were a feature of several of Robert Adam's country houses, notably Luton Hoo in Bedfordshire - which was 144 feet long and contained 30,000 books - and Kedleston Hall in Derbyshire.

The main principles of library design stated that a viewer anywhere in the library ought to have a direct line of sight to every book so that the grandeur of the collection could be displayed at one view, delighting the senses. In the library at Castle Howard in Yorkshire books were bound in light tan, dark brown and black leather with gold tooled titles, many adorned with gold leaf patterns of flowers and leaves.

History, biography, philosophy, poetry, plays and dramas, atlases and travel accounts, as well as dictionaries would feature on the shelves alongside classics and first editions; reflecting taste, discernment and learning. Sir John Soane's library contained books with prints and sketches of ruins from classical and ancient Greece and Rome, philosophies, histories and many religious tracts. Books were organised by theme and size whilst library catalogues were typically arranged in a systematic and orderly fashion.

Books were ordered from London booksellers such as James Fletcher, Thomas Payne, Paul Vaillant and Thomas Cadell all of whom were important in the supply of high-quality, foreign and rare books. These books were expensive and thus formed a typical area of elite male spending. When Edward, fifth Lord Leigh inherited Stoneleigh Abbey in Warwickshire not only did he commission plans for a large and impressive library but spent £1,600 in just five years on a collection which not only included rare books from France and Holland but useful volumes on gardening, parliamentary debates and algebra.

18<sup>th</sup> century book collecting was not confined to the upper classes, middle class gentlemen also assembled libraries, sometimes as a fashion item to be admired not read, but more often with a genuine love of scholarship. Booming publication saw volumes of travel, biography and science as well as novels being purchased from John Murray and James Lackington. Jane Austen's father, George, had over 500 books in his study at the Steventon rectory, continually collecting not just classics but new editions which he read aloud to his family. Meanwhile Jane had to be content with shelves above a painted press in her dressing room for her collection of novels.



In *Pride and Prejudice* Mr Bennet's possession of a library - a dedicated space as well as a private collection - is a clear indicator of status reflecting social development. Library furniture was being designed and made by Chippendale, Hepplewhite and Sheraton, not only bookcases and library tables but secretaire bookcases in mahogany and satinwood for smaller rooms. Sheraton even designed a set of library steps which folded down to form a table. Pieces from Gillows furnished many a middle class room as the library|study changed in use from place of private study to a room for relaxing and entertaining friends. An advert in Ackermann's Repository reads - "a sofa is an indispensable article of furniture, it not only ornaments but becomes a comfort when tired or fatigued with study, writing and reading".

## DENISE FARMERY

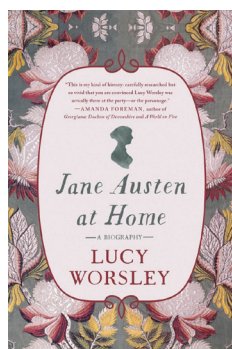
left | 'The Library Dining Room' at Sir John Soane's Museum, London  
photograph by Gareth Gardner

above | Robert and James Adam office drawings  
Adam office hand, possibly William Hamilton  
Kenwood, Hampstead, London: designs for the house  
and park for William Murray, 1st Earl of Mansfield, 1764-83  
[10] Design for the library, 1767, executed with minor alterations  
pen, pencil and coloured washes including pink and cerulean blue on laid paper | 600 x 431 mm  
©Sir John Soane's Museum. SM Adam volume 14/113



# BOOK REVIEWS

## JANE AUSTEN AT HOME: A BIOGRAPHY



This biography looks at the Georgian world in which Jane Austen lived, not just globally but in a dense and detailed look at domestic life and social expectations. A linking thread is Jane's desire for a home with her own private space in which to write. We follow the heartbreaking departure from her childhood home at Steventon Rectory through time spent in cheap rented residences in Bath and seaside resorts, as well as

time spent with family members and friends. Even her final home, Chawton Cottage was lacking in space and situated on a major coaching road. This wearying, itinerant life fuelled her novels; in "Sense and Sensibility" and "Persuasion" the loss of home is felt keenly.

Running parallel with this theme Jane Austen's letters and novels expose the conditions for women, especially spinsters, caught between wealth and poverty. Marriage would have given them security and respect, as well as children, instead of dependence on others, often as unpaid help. Jane Austen desired to make her living as a writer but lack of success in her lifetime made her reliant financially on her brothers, particularly Edward. The author suggests that this desire may also have been the reason that Jane Austen did not marry, time spent with her numerous nephews and nieces made her realise that combining writing with marriage and motherhood was not a reality.

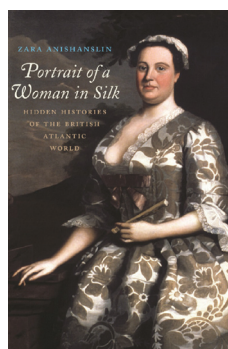
The letters also reveal the items that were important to Jane Austen, the writing box which accompanied her everywhere, small pieces of jewellery and her caps which she wore every day. The letters are often satirical and full of humour revealing a woman not afraid to speak her mind on occasion – how much of Jane Austen can be seen in Lizzie Bennet?

There are many Jane Austen biographies but this is well worth reading for its warmth and humour, its insights into Jane's daily life and the importance of a happy home both to her and to her heroines.

DENISE FARMERY

WORSLEY, Lucy, *Jane Austen at Home: A Biography*,  
Hodder & Stoughton Ltd, England, 2017

## PORTRAIT OF A WOMAN IN SILK



*Portrait of a Woman in Silk* brings together the accomplishments and end products of four people in the early 18<sup>th</sup> century, a clergyman's daughter and a silk weaver in London and a merchant's wife and an artist in Philadelphia. At the core of the narrative is silk, in particular a silk dress; but it is also a reflection on the culture and politics of the time and the role women played in consumerism and trade throughout

the British Atlantic World.

The damask silk for the dress was designed by Anna Maria Garthwaite, a prolific, self-trained and successful patternmaker and designer who created an Asian inspired pattern of stylised botanicals reflecting the 18<sup>th</sup> century fascination with garden landscapes and botanical specimens.

Simon Julins, of French Huguenot descent, was a master weaver specialising in patterned silk damask and was a high ranking guild member in Spitalfields. He had commissioned many designs from Anna Maria before beginning the work of turning this particular paper pattern into a fabric, a process of many weeks.

Three years after the silk was ordered by colonial merchant Charles Willing, it arrived in Philadelphia and was made into a dress for Anne Shippen Willing – wife, mother of seven and an important figure in Philadelphia society. Two years later Anne had her portrait painted wearing the dress which reflected her family's wealth, her position in society and as a consumer of imported goods.

Anne Shippen Willing's portrait passed down through generations of her family as did her dress, the pattern of which was painted in such detail that it can be matched with Anna Maria's original design, now housed in the V&A.

DENISE FARMERY

ANISHANSLIN, Zara, *Portrait of a Woman in Silk*,  
Yale, 2016





## QUEEN'S TARTS

Sometimes known as Queen Mary's, Royal or Edinburgh Tart

This tart is similar to certain other Scottish tarts like Border Tart or the Ecclefechan Tart, but with more of a citrus filling. This tart has two links to Edinburgh. The most obvious is that it shares its name with Scotland's royal capital. The second is via the story that this tart was first baked in honour of Mary, Queen of Scots, upon her arrival in Scotland. Given that she was arriving from warm France to freezing Scotland in the 1500s, she was probably in need of some warm and cheering food. The luxury of the ingredients and with its rich citrus flavour, would probably have tasted very decadent to the Middle Ages palate and have provided a delightful change to bowls of porridge.

### QUEEN'S TART CAKE

**1 sheet puff pastry**      **2 tbsp jam** (preferably raspberry)  
**75 g sugar**                **75 g butter**  
**75 g chopped peel**      **1 tbsp sultanas**  
**2 beaten eggs**

Preheat oven to 180°C. Roll out pastry on a floured surface and then line an 18 cm greased flan dish and prick the base with a fork. Spread jam over the pastry. Melt sugar and butter in a saucepan over a gentle heat. Add mixed peel and sultanas. Remove from the heat and add beaten eggs. Pour this mixture into the pastry case. Bake for 20-25 minutes until filling is set, leave to cool and then serve with cream or ice cream.

[londoneats.wordpress.com/2012/05/24/diamond-jubilee-edinburgh-tart/](http://londoneats.wordpress.com/2012/05/24/diamond-jubilee-edinburgh-tart/)

## SUPPORTERS & CHAMPIONS NIGHT

The *Volunteers Annual Night Out* was held on Thursday 23 November 2017

Certificates of appreciation were received by:

### VOLUNTEER GUIDES | 10 YEARS



Lisa Arrowsmith



Christine Newcombe



Christine Bell

### VOLUNTEER | 5 YEARS



Suzanne Katz



Rosemary Ramage & Peter Watts



Marguerite Bell



Denise Farmery



Julie Thompson



Tony Preston

This event was made possible with the kind support of the Marjorie M. Kingston Trust.

Certificate recipients absent on the night:

Holly Barbaro, Irianna Kannelopolou, Louise Kinder



## FRIENDS EVENTS

We look forward to your involvement in the upcoming events conducted by The Friends of The Johnston Collection.

These events have three aims: to develop a convivial social program that brings together individuals with similar interests in the arts; to provide access to events, specialists, locations and homes that normally may not be available to the public; and to assist with support of the Collection.

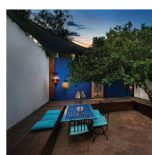
### WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:



**NEW | FRIENDS EXCLUSIVE PREVIEW NIGHT  
ANOTHER LOOK: WILLIAM JOHNSTON - HIS  
RESIDENCE & COLLECTION EXHIBITION HOUSE  
SERIES | FEBRUARY 2018**



**JANE & ME | AN EXCLUSIVE EVENING WITH  
CAROLINE JANE KNIGHT | MARCH 2018**  
Caroline Knight is the fifth great-niece of legendary author Jane Austen. She will share unique insights into the life, works and family of this literary icon. She has established the Jane Austen Literacy Foundation to harness the passion for Jane Austen and support the practice of female literacy across the world.



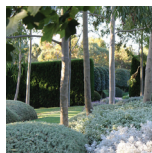
**AN EVENING WITH ADRIAN DICKENS |  
MARCH 2018**  
An opportunity for The Friends to spend time with jeweller Adrian Dickens in his Toorak home, where he will share more about Circa AD Jewels, the recent trends in jewellery and his interest in creating educational presentations on famous personalities and their jewels.



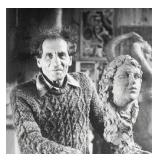
**ARCHITECTURAL TOUR & TALK | ST IGNATIUS  
CHURCH, RICHMOND | MARCH 2018**  
Enjoy a guided tour of St Ignatius Church, one of the largest churches in Melbourne outside of the central business district and located in a prominent position at the highest point in Richmond on Church Street.



**NEW | DISCOVER WILLIAM JOHNSTON'S EAST  
MELBOURNE | APRIL 2018**  
Join The Friends for a leisurely walk and talk, and view "William Johnston's East Melbourne" discovering some secrets, and histories of celebrities and other prominent properties and personalities, along the way.



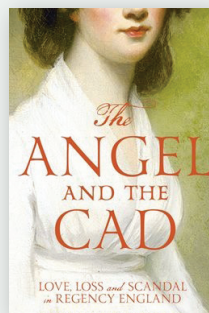
**AUTUMN COUNTRY GARDEN TOUR | APRIL 2018**  
A special day to visit and exclusively tour the Garden Vineyard, a tranquil garden in Moorooduc with a walled courtyard and a variety of gardens. This self-drive tour includes a special visit to Musk Cottage, Rick Eckersley's garden project in Flinders.



**A PRIVATE TOUR | DULDIG STUDIO MUSEUM +  
SCULPTURE GARDEN | MAY 2018**  
Join The Friends on an exclusive tour of the Duldig Studio museum + sculpture garden, the former home and artists' studio of sculptor Karl Duldig (1902-1986) and his wife - artist and inventor Slawa (née Horowitz) Duldig (circa 1902-1975).

To avoid disappointment, we remind Friends to book early or register expressions of interest to attend as numbers are often limited. For further information contact The Friends of The Johnston Collection.

## THE FRIENDS FIRST FRIDAY BOOK CLUB



This month we will discuss *THE ANGEL AND THE CAD: Love, Loss and Scandal in Regency England*. "Geraldine Roberts recounts the tragic tale of the 'Wiltshire heiress', who at 15 became England's richest woman, and the wastrel who destroyed her".

## BECOME A MEMBER

Why not become a Friend of The Johnston Collection and play a fundamental role in supporting, maintaining and developing The Johnston Collection for years to come.

IF YOU ARE INTERESTED IN JOINING PLEASE CONTACT:

### THE FRIENDS OF THE JOHNSTON COLLECTION

PO Box 79 | East Melbourne VIC 8002  
(03) 9416 2515  
friends@johnstoncollection.org  
www.johnstoncollection.org

Telephone and online booking administration fees DO NOT APPLY to current members of The Friends.

## WELCOME TO THE FRIENDS NEW MEMBERS

Paul Coccozza  
Elizabeth Comeadow  
Robert Craig  
Elizabeth Davidson  
Peter Frost  
Patricia Faulkner AO  
Michael Kirwan

Beverley Knowles  
Marlene Low  
Janine Major  
Adrian Moore  
Rosalind Smallwood  
Karen Webster



Friends Exclusive Preview Night  
 ANOTHER LOOK | WILLIAM JOHNSTON:  
 His Residence & Collection exhibition-  
 house series on 12 February 2018



Tony Peters, Gary Plover and Maurie Dean



Diane Renou and Peter McKeon



Sue Logie Smith and Sue Flanagan



Margaret Toomey, Aileen McNamara and Vida Gargalas



Anne Neri



Maurie Dean and Gary Plover



Brian O'Flynn and Doug Leggett



Geoff Richards and Rosalind Smallwood



Janet Park and Jean Verwey



# OPENING DOORS:

## SUPPORT THE JOHNSTON COLLECTION FUNDRAISING APPEAL

The Johnston Collection is a vibrant and eclectic part of Melbourne's artistic and cultural landscape.

Since the bequest in 1986 The Johnston Collection has provided transformative exhibition and learning experiences connecting the people of Victoria and Australia.

The Johnston Collection, including *Fairhall* exhibition-house, has grown in stature to become a valued addition to Melbourne's cultural landscape. With over 100,000 people having already visited and participated in our programmes, we want to see it continue to actively evolve and be enjoyed well into the future.

As an award-winning and critically acclaimed museum, The Johnston Collection is promoting an even stronger future that will honour its notable past while seeking new audiences, sharing stories, and inspiring communities, as well as improving access to the collection.

In 2015, The Johnston Collection celebrated 25 years of being open to the public and providing enriching experiences to everyone who walks through our doors and visits us online.

We look forward to achieving this with the support of our friends, enthusiasts, and project partners.

The Johnston Collection is OPENING DOORS to the future.



### WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

The Trustees have therefore launched this first-ever appeal with a target of \$1 million to be raised over the next two years.

### THIS WORK WILL ENABLE US TO:

- revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden
- generate three themed tours for *Fairhall* so that we continue to present an innovative, educational and culturally rich and diverse program
- commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities
- encourage participation in The Johnston Collection's activities to the public at large

We invite you to join us in supporting this important task ahead to ensure that William Johnston's gift is protected for future generations.



## BE PART OF THE JOHNSTON COLLECTION FUTURE

The Fundraising Appeal to open doors enables you to help give The Johnston Collection a long and invigorated future.

Your support can be recognised among the following categories of donors:

## ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

Details of these benefits are available at  
donate@johnstoncollection.org  
www.johnstoncollection.org/donate  
+61 (03) 9416 2515

The Minton and Coalport brands are copyright ©2015 WWRD Group and used with permission.

## THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

- Give a one-off donation
- Give a regular monthly or annual donation
- Leave a bequest

Donations over \$2 are fully tax deductible.

ABN 8719 494 0961 | ACN 075 028 287

Your support will ensure that The Johnston Collection continues to be a creative innovator and leader.

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit  
[www.johnstoncollection.org](http://www.johnstoncollection.org)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

### I / We would like to support The Johnston Collection's Opening Doors Fundraising Appeal:

- ☐ I / We would like to make a single donation: \_\_\_\_\_
- ☐ \$ \_\_\_\_\_ annually over \_\_\_\_\_ years (i.e. 1,2,3,4, or 5 years)
- ☐ I / We would like to make a regular monthly donation of \$ \_\_\_\_\_

☐ I / We would like to pay by Credit card: ☐ Visa ☐ MasterCard

Name on card: \_\_\_\_\_

Card number: \_\_\_\_\_

Expiry date: \_\_\_\_\_

Signature: \_\_\_\_\_

- ☐ I / We would like to make a donation by cheque  
**Please make cheques payable to The W R Johnston Trust**
- ☐ I / We would like to make a bank transfer donation  
**Westpac 360 Collins St, Melbourne**  
**BSB: 033157 Account: 403589**  
**Please use your full name as a reference**
- ☐ I / We would like to know more about leaving a bequest

Please send this completed form to:

The Johnston Collection | PO Box 79 | East Melbourne VIC 8002

Visit [www.johnstoncollection.org](http://www.johnstoncollection.org) for details on regular, one-off and annual giving options and bequests.

Donations over \$2 are fully tax deductible.  
ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.





## IN KIND SUPPORT

The Johnston Collection acknowledges with great appreciation the in kind support it has received from the following champions:

**mossgreen**  
AUCTIONS

adams print

Akira

allpressinc.com

BRUCE  
ARNOLD

**ANAM**  
AUSTRALIAN NATIONAL  
ACADEMY OF MUSIC

 The  
Australian  
Ballet

CHRISTINE  
BELL

 B&P  
sweet studios

 CELLARHAND

greater  
group

RICHARD  
NYLON  
BRIDAL

 S.C. PANNELL  
WINEMAKER

**Persillade**  
East Melbourne

1590 | Domaines  
Morgon | Dominique Piron

ROSSLYND  
PIGGOTT

 pullman  
HOTELS AND RESORTS

ROBYN  
RICH

KATE  
ROHDE

sutton  
gallery

SAINT  
CRISPIN

left | detail from The Green Drawing Room as a 'Durbar Room'  
as part of *ANOTHER LOOK* | WILLIAM JOHNSTON:  
*His Residence & Collection* exhibition-house series  
held Monday 12 February 2018 – Tuesday 22 May 2018



# THANKS

The Johnston Collection applauds the following individuals and foundations for their generous financial support of our OPENING DOORS campaign launched in May 2015:

## Minton®

50000 +

Marjorie M. Kingston Trust +

Mr CH (Roger) Brookes +

## Chippendale

10000 +

Anne and Graham Hodges +

Sirius Foundation Ltd +

## Chelsea

5000 +

Lisa & Neil Arrowsmith +  
Christine Bell +

Maggie Cash +  
Andrew Dixon +

Lady Potter AC  
The Sir Wilfred Brookes Charitable Trust +

## Sheraton

1000 +

anonymous (1)  
ADFAS Melbourne +  
Holly & Joseph Barbaro +  
Dagnija & John D Balmford +  
Graeme Black

Louise Box +  
Carol des Cognets +  
Bernadette Dennis +  
Diana English +  
Anne & Peter Glynn +

Sandy & Stephen Gumley +  
Jenny & John Hamilton  
Jan & Walter Heale +  
Robyn & Bill Ives +  
Karina & Sholto James +

Irene Kearsey +  
Dorothy Morgan +  
Kate & Stephen Shelmerdine  
Rosemary Stipanov +

Robert Thomson FIDA &  
Hugh Ratten +  
Cathy & Philip Trinca +  
Peter Walsh +  
Peter Watts AM +

## Coalport®

500 +

anonymous (1)  
James Baxter +  
Jahn Buhrman  
Bronwen Cavallo +  
Jennifer Carty +

John S Chambers +  
Sally Cooper +  
Sharon & Joe Groher +  
Ruth & Frank Hargraves  
Irene Irvine +

Donna Jones +  
Vivien Knowles +  
Zara Kimpton OAM +  
Sue Logie-Smith +  
Heather Mallinson +

Patricia Nilsson +  
Rosemary (Posey) O'Collins +  
Anna & Terry Paule  
P Anthony Preston

Bruce Trethowan  
Virginia Walsh

## Other

anonymous (1)  
Bill Anderson  
Pamela Bailie Palmer +  
Barbara Beard +  
Marguerite Bell  
John Brookes  
Sheila Butler +  
Patricia Case  
Bill Davis  
Adrian Dickens +  
Diana Dolan +  
Denise & John Farmery +  
Sai-Wai Foo

Keira Gee +  
Maxine Glennan  
Pamela Hartmann +  
Julia Hare  
Allan Hamilton +  
Darren Head +  
Sally Holdsworth +  
Donna Hoyle and Martin Keay  
Helen Hunwick +  
Margaret Isom  
Victoria Jennings +  
Gillian Lambert +

Caroline Lannan  
Robyn Lateef +  
Lynette McAlister +  
Carol and James McCormick  
Andrea & John Maynard +  
Leonie Moran +  
John Nairn +  
Julie Nicholson  
Sue O'Flynn +  
Wilma Oxley +  
Susan Perry +  
Lisbeth Phillips +  
Barbara Porter

Anne Preston Flint +  
Jesse Raaen +  
Diana Renou  
Geoffrey Richards  
Elspeth Riggall +  
Anne Riseborough +  
Jennifer Ross +  
Teresa Savage  
Louise Saxton  
Susan Scollay +  
William Shephard  
Pamela Spradbery +  
Richard Stuart-Smith +

Anne Sylvester  
Christine Sweeney  
Marjorie Todd +  
Margaret Toomey +  
Jane Walters +  
Judy Watts +  
Bernice Weller  
Susan Williams +  
Leanne Willson  
Kerry Viksne +  
Margaret Ygoa +



# THE FRIENDS DONATIONS

The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives through annual giving through The Friends.

Continued support from individuals is essential to develop our creative excellence and the ongoing programmes of the Collection.

## GENERAL DONATIONS

anonymous (13)  
 The Marjorie M. Kingston Charitable Trust # ^ ~  
 Teresa and William Allen ^ + ~  
 Elizabeth Anderson-Ovenden ^  
 Carmela & Roger Arturi Phillips \*  
 Stella Axarlis ^ +  
 Wendy Babioulakis ~  
 Eugene Barilo von Reisberg ^ + ~  
 Susan Barker ~  
 Christine Bell ~  
 Peter Bennett ^ \* # +  
 Paulette Bisley ^ + ~  
 Clive H (Roger) Brookes \* ^  
 Mary & David Bourne \* # ^ + ~  
 Patricia Buchanan ~  
 Louise Box \* # ^  
 Heather Campbell ^ + ~  
 Jenny Carty ~  
 Margaret Cash \* #  
 Bronwen Cavallo \* # ^ + ~  
 Loreen & John Chambers \* ^  
 Andrew Churchyard \* # ^ +  
 Bernadette Dennis \* # ^  
 Adrian Dickens ^  
 Carol des Cognets \* + ~  
 Diana Dougall +  
 Gabrielle Eager ~  
 Anne Ferguson ~  
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 Helen Hunwick \* # ^ + ~  
 Georgia Hutchison ~  
 Irene Irvine # \* ^ +  
 Margaret Joseph ^  
 Irene Kearsey \*  
 Zara Kimpton OAM \* # ^ + ~  
 Richard Knight & James Baxter ^ ~  
 Graham & Vivienne Knowles \* # ^ ~  
 Mary & Doug Leggett +  
 Margaret Leonard ^  
 Rosemary Lloyd ~  
 Sue & Rob Logie-Smith # \* ^  
 Patricia McCallum ^  
 Carole & James McCormick + ~  
 Patricia McKenzie ^  
 Heather Mallinson ^  
 Lyn Maloney ~  
 Rosemary Maxwell + ~  
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 Jane Morris + ~  
 Julie Nicholson &  
 Bernard Crosbie \* # ^ + ~  
 Posie O'Collins \* # ^  
 Judith O'Neill ~  
 Susan Perry +  
 Margaret Picken + ~  
 Lady Potter AC \* # ^ +  
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 Kay Rankin ~  
 Diane Reidie +  
 Diana Renou ~  
 Margery Renwick ~  
 Geoff Richards \* # ^ +  
 Judy Roach +  
 Prue Roberts \* # ^ ~  
 Jennifer Ross # \* ^  
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 Susan Scollay ~  
 Merrill Shulkes + ~  
 Helen Silvasich ~  
 Maree Silver ~  
 Anita Simons #  
 Lorraine Simmons +  
 Maxine Sindler # \* ^ + ~  
 Emily Sinfield \* # ^  
 Judy Sloggett +  
 Marilyn & Charles Smith # \* ^  
 Pamela Spradbery ~  
 Rosie & Matthew Stipanov # \* ^ ~  
 Christine Sweeney ~  
 Sue Sweetland +  
 Robert Thomson & Hugh Ratten \* # ^ +  
 Jean Verwey ~  
 Julie Walsh # ^ + ~  
 Gabrielle Walters ^  
 Jane Walters # \* ^ +  
 Bernice Weller +  
 Michelle Williams ^ + ~  
 Elizabeth Wright ~  
 \* made donation to the Collection in 2012-2013  
 # made donation to the Collection in 2013-2014  
 ^ made donations to the Collection in 2014-2015  
 + made donations to the Collection in 2015-2016  
 ~ made donations to the Collection in 2016-2017

Correct as of 28 February 2017

## REFERENCE LIBRARY ACQUISITION FUND

Clive H (Roger) Brookes

Christine Sweeney

## OPENING DOORS CAMPAIGN

Bill Anderson

Pamela Bailie Palmer

Julia Hare

Irene Irvine

Donna Hoyle & Martin Keay

Heather Mallinson

Sue O'Flynn

Geoffrey Richards

Ann Sylvester

Christine Sweeney

## CONSERVATION PROJECT

(CHANDELIER CONSERVATION PROJECT)

Bill Anderson

Robbie & Ron Brooks

Isobel Cassidy

Bernadette Dennis

Melissa Hebbard

Irene Kearsey

Heather Mallinson

Sue O'Flynn

Maree Silver

Christine Sweeney

Robert Thomson FIDA & Hugh Ratten

# BEQUESTS

The Johnston Collection acknowledges with great appreciation ongoing bequests from the following benefactors.

*NINA STANTON*  
 (to acquire 18<sup>th</sup> century porcelain)

*ALWYNNE JONA OAM*

*MERELL BROWNE MDIA*

Bequests are invaluable in the achievement of the Collection's objectives as when you leave a bequest to The Johnston Collection, you will be preserving the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The W R Johnston Trust to ensure that his dream of leaving a small house museum for the public's enjoyment could be sustained.

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with European fine and decorative arts from the Georgian and Regency periods.

By making a simple decision to include The Johnston Collection in your Will, you will support the important task of ensuring that William Johnston's gift is protected for future generations.

The W R Johnston Trust (ABN 87 194 940 961) is an endorsed deductible gift recipient in accordance with the *Income Tax Assessment Act 1997*. All donations made of \$2.00 or more are tax deductible. To make a donation, or make a bequest call (03) 9416 2515.



## ROYAL DAUGHTERS: IMMORTALISED IN PAINT

← CONTINUED FROM PAGE 24



A bronze statue of Joan of Arc (seen in the upper right hand side of the composition) is among the most curious objects in the portrait. Also known as the Maid of Orleans, she was the patron saint of the princess's family, the Orléans dynasty. By the nineteenth century it would have been most unusual to include a patron saint in a secular portrait. However, the research has

uncovered that the author of the sculpture is none other than the sitter herself. Studying fine arts was an important part of the upper-class curriculum, and works by the members of the French royal family bear witness to their above average talents. Given the conventions of the era, it would have been inconceivable for members of upper-class families to pursue art professionally. Although the princess enjoyed the benefit of being tutored by some of the most respected artists of the era, her sculptures were produced for the exclusive audience of her family and friends.

Portraits were frequently commissioned to represent the loved ones *in absentia*. By the time this portrait was completed, it also became a *memento mori*. The princess died following a chest infection at the age of 25. Winterhalter's portrait became a fitting tribute to the woman, the mother, and the artist. Copies of the portrait were placed in royal residences and presented to grieving relatives abroad. The statue of Joan of Arc came to represent not only the dynasty but also the spirit of the talented young woman whose life was cut short. Casts and copies of the statue, in marble, plaster, silver, and bronze, are to be found today in public and private collections throughout the world. A version of the portrait and a cast of the statue are lovingly preserved to this day by the present-day members of the Württemberg royal family, who descend directly from the princess and the infant child on her knees.

### DR EUGENE BARILO VON REISBERG

In conjunction with the eponymous lecture series presented at The Johnston Collection throughout 2018, Dr Eugene Barilo von Reisberg shares an in-depth consideration of some of his favourite royal images.

## THE FIRST BARON MONTAGU

← CONTINUED FROM PAGE 18



Montagu was a notable parliamentarian in both houses, assiduous in attendance and very proud of his record. There would have been few, if any, members whose attendance record was better. He spoke rarely but with effect. As a result of his dedication he was appointed to a staggering array of committees. In the parliament of 1628 he was on 35 of the 52 committees

created in the House of Lords, many of them relating to religious matters or procedure. Even King Charles I described him as a "good parliament-man". He was always a stickler for proper procedure.

In the reigns of both King James I and King Charles I the monarch constantly sought to raise funds without the approval of parliament (which would have attached conditions about spending or religion or court behaviour). The selling of peerages raised a lot of money for King James: on one day in 1605 he created or promoted eight peers!

There is a mystery surrounding the creation of the first Baron Montagu of Boughton in 1621. Did he buy it? The going rate was £10,000. Andrew Thrush's theory is that when Edward's younger brother became Lord Treasurer and hence Viscount Mandeville (and later the first Earl of Manchester, the owner of Kimbolton Castle), it was intolerable for the head of the family to be on a lower social level than his junior. So he asked the King for a peerage – and presumably paid up. Although King James thought he "smelt a little of puritanism" he agreed and Montagu duly became a baron. It is interesting to speculate that

he may have resisted the temptation to double the payment and become an earl! He would no doubt have regarded such expense as scandalous ...

Edward Montagu was a deeply-committed Christian, a moderate puritan, who cared deeply about proper maintenance of the clergy and churches, proper observance of the Sabbath, the preaching of the Gospel, simplicity in religion and with a fear of Rome and the continuing influence of the Catholic Church in English life. He persuaded the House of Lords to petition King Charles for a day of fasting and prayer to reverse the failure of England to achieve success in the war against Spain. The King agreed and he then tried to get the House to petition the King to take a harder line on Catholic non-attendance at Church of England services. The House and the King agreed but little was done.

He was always a King's man. As a result in 1642 (at the age of 80) he was arrested and placed in the Tower. Compassion prevailed and he was placed in house arrest in the Savoy where he died in 1644.

The Oxford Dictionary of National Biography says of him: "A strict upholder of the Church and its ceremonies, and of the Book of Common Prayer, Montagu led so severe and regular a life that he was frequently reckoned among the puritans. He was a hospitable neighbour, a good landlord, and a firm administrator of justice. He was no courtier, though regular in his attendance in parliament, was rarely at Whitehall."

William Johnston must have chuckled to himself as he brought these trophies back to Melbourne to give character – and perhaps a touch of pedigree – to his own *Fairhall*.

IAN GEORGE



# ADFAS LECTURES

The Association of Australian Decorative and Fine Arts Societies (ADFAS) has been associated with The Johnston Collection since 1999, when our first volunteer guides were drawn from the membership of ADFAS Melbourne and ADFAS Yarra.

The Johnston Collection Volunteer Guides are encouraged to attend ADFAS Melbourne and ADFAS Yarra lectures as guests, for a fee. **Booking is essential.**

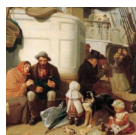
## ADFAS MELBOURNE

For ADFAS Melbourne contact | Rosa Carter (03) 9817 4647

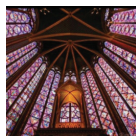
The Melbourne branch holds its lectures in the Theatrette, The University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn, Wednesdays at 8.00 pm SHARP



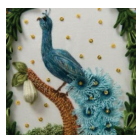
**LEE MILLER & PICASSO**  
Wednesday 28 February 2018  
Anthony Penrose



**NEW HORIZONS**  
Wednesday 21 March 2018  
Paul Atterbury



**JEWEL OF THE CROWN:**  
Sainte Chapelle in Paris  
Wednesday 16 May 2018  
Nicole Mezey



**STUMPWORK EMBROIDERY OF THE STUART ERA: Politics, Religion & Morals**  
Wednesday 13 June 2018  
Alison Cole



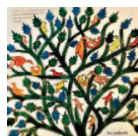
**POMPEII: Digging Deeper with the Muddy Archaeologist**  
Wednesday 11 July 2018  
Gillian Hovell

## ADFAS YARRA

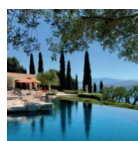
For ADFAS Yarra contact | Helen Hunwick (03) 9836 3290

ADFAS YARRA lectures are held at the Theatrette, Glen Eira Town Hall, Cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162

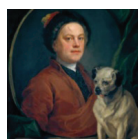
Morning Lectures: 10.00am | Afternoon Lectures: 1.30pm



**MEETINGS WITH REMARKABLE MANUSCRIPTS**  
Thursday 22 February 2018  
Dr Christopher De Hamel



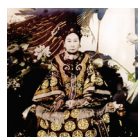
**CONTEMPORARY LANDSCAPE DESIGN**  
Thursday 22 March 2018  
Trisha Dixon (Australian Lecturer)



**WILLIAM HOGARTH 'A TERRIER SNAPPING AT THE HEELS OF THE GREAT'**  
Thursday 3 May 2018  
Rosalind Whyte



**SEIZING ETERNITY: The Artist's Legacy from studio to museum**  
Thursday 7 June 2018  
Dr Christopher Marshall (Australian Lecturer)



**RULING FROM BEHIND THE YELLOW SCREEN: The Dowager Empress Cixi (1835-1908)**  
Thursday 5 July 2018  
David Rosier



## THE CUP THAT STARTED A COLLECTION

William Johnston was given a small Minton potteries cup (circa 1815) by his grandmother when he was about 8 years old. He kept it all his life, later recalling that this cup started his passion for collecting.

Minton, Stoke-on-Trent, est. 1793 –,  
Thomas Minton period, circa 1809 –17, *cup*, circa 1815,  
The Johnston Collection (A0660-1989)



The Johnston Collection was bequeathed by William Johnston (1911-1986) to the people of Victoria and is administered as an independent not-for-profit museum by The W R Johnston Trust.

### THE WR JOHNSTON TRUST TRUSTEES

#### Mr Peter Watts AM (Chair)

Inaugural Director, Historic Houses Trust of NSW 1981-2008

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Former CEO of Craft 2013-2016

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#### Mr Peter Walsh (Trustee Representative)

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#### Mr William (Bill) Davis

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#### Cathy Trinca | President

#### Robbie Brooks

#### Bernard Crosbie

#### Bernadette Dennis

#### Heather Mallinson

#### Julie Nicholson

#### Barbara Summerbell

#### CONTACT:

The Friends of The Johnston Collection  
PO Box 79 | East Melbourne VIC 8002

E: friends@johnstoncollection.org

P: (03) 9416 2515

W: johnstoncollection.org

### OPENING DOORS FUNDRAISING COMMITTEE

#### Lisa Arrowsmith (Chair)

#### Elizabeth Anderson

#### Holly Barbaro

#### Bernadette Dennis

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#### Fil Natarelli

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#### Felicity Cook

Marketing & Administration

#### Irene Villis Visitor Services

#### Leanne Willson Visitor Services

#### Luke Mann Accountant

### CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002

(03) 9416 2515

info@johnstoncollection.org

johnstoncollection.org

### VOLUNTEERS

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Lynn McKirdy | Administration  
Dorothy Morgan | Curatorial & Collection  
Maggie Milsom | Curatorial & Collection  
Anne Neri | Curatorial & Collection  
Faye Rance | Retail  
Sarah Varlen | Retail

### DONATIONS

The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997.

All gifts made of \$2 and more, other than those made via a testamentary gift, are fully tax deductible.

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## THE JOHNSTON COLLECTION

— INCORPORATING —

*Fairhall* exhibition-house

Lectures & Workshops

Shop | Reference Library

Ambassadors & Friends

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front and back cover |  
detail from The Green Drawing Room as a 'Durbar Room'  
as part of *ANOTHER LOOK* | WILLIAM JOHNSTON:  
*His Residence & Collection* exhibition-house series  
held Monday 12 February 2018 – Tuesday 22 May 2018

#### FAIRHALL COPY EDITORS

Wendy Babiolakis  
Sue Chapman  
Dorothy Morgan

#### DESIGN

The Letter Q | theletterq.co.nz







THE JOHNSTON  
COLLECTION