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front cover | back cover

attributed to Enoch Wood and James Caldwell, 1792-1818 Burslem, England, *figure (Cleopatra),* circa 1800 [1800-1830] earthenware, polychrome enamel decoration 220 x 320 x 120 mm

The Johnston Collection (A0208-1989)

Thanks

The Johnston Collection gratefully acknowledges the support of The Copland Foundation.

We also gratefully acknowledge the support of The Friends of The Johnston Collection towards the production and distribution of *Fairball*.



Welcome to 2013. *REJOICE!* has ended and all the works returned to the contributors and individuals.

It's been wonderful to get back in touch with contributors from these tours, and their friends. We're now well on our way in working with makers from the Mornington Peninsula and environs for 2013 tour and also with

Geelong and the Bellarine Peninsula who return in 2014.

Barb Brownlow and Alexandra Brownlow's *William Johnston* and his Collection house-museum tour has opened. Pierre Roelof's dessert evenings as part of the Melbourne Food and Wine Festival 2013 will, by the time of printing, have been and gone. Melbourne-based artist Rosslynd Piggott the guest curator is developing and refining her concepts for *Murmur*, the next in the 'House of Ideas' series tours in *Fairhall*.

We are delighted to welcome back our regular speakers in our lecture series and some of our new speakers. They continue to present wonderful lectures and insights through their respective topics.

Thanks to the volunteer guides who have helped us out with some external activities such as the *East Melbourne Jolimont Festival* last November and promoting us and our items as part of Government House on Australia Day Open Day.

You will be aware that we have received a favorable outcome from our VCAT hearing for our redevelopment project that was held last October and which we were notified of since the publication of *Fairhall 7.*

In general, we have permission to proceed with the building project and have received an increase in our limited visitor numbers that we can host. An additional outcome is that we have been encouraged to apply for a dedicated minibus space at the front of the Collection. This will help immensely with the logistics of access to the Collection. It also means that we will now be launching into a determined fundraising programme. So watch this space for ideas and activities as we work to make this 'bigger idea' of the Collection come into being.

Sue Logie-Smith has taken the helm of The Friends and is already bringing her skills, new ideas and approaches and her enthusiasm. There has been an outstanding start to the Friends' calendar of events with the Catanach's talk and the visit to St Paul's being oversubscribed. And there are still so many superb events to be enjoyed.

Thank you to Anne Glynn and all those involved with *Fairhall*. Please support the newsletter by not only reading but also researching and writing for it. From all of us on the team we will look forward to working with you all in 2013.

Louis Le Vaillant, Director | Curator The Johnston Collection EDITOR'S REPORT | PRESIDENT'S REPORT



Welcome to another busy year at The Johnston Collection and to this edition of *Fairhall*.

In March we celebrate the opening of the re-arrangement of The Johnston Collection by noted interior decorators, Barb and Alexander Brownlow. This edition features an interview with them.

The exhibition running concurrently with the tour, *Women Making History*, is dedicated to the late Alwynne Jona OAM, a longstanding and very supportive friend of the Collection, who made a significant contribution as a member of Ambassadors, and as a donor to the Collection.

It centres on strong, influential women and addresses, amongst many women, William Johnston's grandmother and mother who had a huge influence on him. In this edition we feature some influential women of history.

Recipes seem to be enjoyed by The Friends, so I have added a modern version of one that possibly dates to the period of Queen Charlotte, wife of George III. She is also featured in the exhibition. I hope some of you will try and enjoy it.

On 28 January this year we celebrated the 200th anniversary of the publication of Jane Austen's *Pride and Prejudice*, which remains popular to this day. This edition includes an article written by John Wiltshire, Adjunct Professor at La Trobe University, who has written four books on Austen.

Did you ever wonder why we place the blade of a knife inward? Let us tell you why in the series *The Art of Dining* where the focus is on table manners.

In this edition we continue the series of *My Collection* but this time with a slightly different slant. Mr Roger Brookes, an Ambassador of the Collection, tells us about a family quotation.

If you would like to tell us of your collection do not hesitate to contact me: anneglynn@netspace.net.au.

We are all sorry to see Robert Thomson retire from his position as President of The Friends but equally we are thrilled to have Sue Logie-Smith back at the helm. We will see The Friends continue to gain strength and we appreciate all they contribute to the Collection.

Anne Glynn
Fairhall Newsletter Editor



It is a great honour to return to the role of President of The Friends of The Johnston Collection.

With the committee, we will build on the great success of Robert Thomson and his team. I am looking forward to bringing you a stimulating program for your enjoyment and education over the coming year and

sharing these special experiences with you.

Everyone who participated in our *Day in the Country* in late October greatly enjoyed viewing the magnificent mansion, *Rupertswood*, and hearing of the early Clarke history and the evolution of the property.

Lady Susannah Clarke welcomed members and their guests to her home, *Bolinda Vale*, superbly decorated with beautiful paintings including many by her mother, renowned botanical artist, Lady Joan Law-Smith. The delicious lunch in the *Bolinda Vale* garden was accompanied by the first class wines from the local Macedon Ranges Curly Flat vineyard. We thank Lady Clarke for her warm hospitality.

Peter and Suzy Rowland generously opened their stunning home to members and guests for our Friends' Christmas party. We were treated to the delicious food, wine and service we have come to enjoy at all Peter Rowland catered events. The evening was a perfect way to end an action-packed Friends' year - thank you Suzy and Peter.

The first event for 2013 took place at The Johnston Collection on 19 February. Amanda Catanach gave a talk on diamonds and pearls focusing on the Edwardian era and *La Belle Epoque*.

The Anglican Archbishop of Melbourne, The Most Reverend Dr Philip Freier and the Dean, The Reverend Dr Andreas Loewe, welcomed us to St Paul's Cathedral for a guided tour and morning tea on Wednesday 6 March. Designed by William Butterfield and built in the neo-Gothic transitional style, St Paul's remains very much in the heart of city life.

The Grainger Museum at the University of Melbourne will be our May destination, where we will enjoy an exclusive guided tour of this iconic collection. The museum includes correspondence with prominent composers of Grainger's day, manuscripts, musical instruments, decorative arts, clothing and textiles and paintings from major Australian artists of the time.

We will brighten up June with a visit to the fascinating home of one of our volunteer guides for *A Winter Christmas* evening. Her extensive collection of vintage clothing will be on view for our pleasure.

Plans are underway for events in the latter part of the year including our *Day in the Country*, the Annual General Meeting and other interesting events, places and people to meet.

Sue Logie-Smith, President
The Friends of The Johnston Collection



FAREWELL FROM ROBERT THOMSON

After over six years on the Committee of The Friends including the last four years as President, I have decided to retire from office. It has been a great time for me and I have enjoyed every moment of it.

First, I have had the privilege of working with two outstanding directors, Nina Stanton and Louis Le Vaillant, and then of course the amazing committee members. The results have been truly pleasing with the holding of very enjoyable events bringing many people together and, at the same time, raising money for the expansion of our Collection.

I will miss my involvement but will still be a member of The Friends and happy to help if required – I will certainly be around.

Your new President is the very able Sue Logie-Smith who has served in this role before.

In the meantime, many thanks for all the support. It has been an incredible time for me and I value all the friendships I have made. I am delighted with what has been achieved through everyone's involvement.

It is hard for me to single out particular Committee members but I do want to put on record the outstanding contributions of Jane Morris, Wendy Babiolakis and Sharon Groher during my time on the Committee.

Robert Thomson, SIDA | President The Friends of The Johnston Collection (2008-2012)

FRIENDS' UPCOMING EVENTS

NEW MEMBERS EVENING | March 2013



The night is an opportunity for the Friends Committee to welcome all of our new members and for you to meet some of the Committee and staff of The Johnston Collection.

PERCY GRAINGER MUSEUM | May 2013



An exclusive tour of internationally renowned Australian-American composer and pianist Percy Grainger's (1882-1961) recently refurbished Museum or 'Pasthoard-house' on the campus of the

University of Melbourne, the city of his birth.



VISIT TO A PRIVATE HOME - A WINTER CHRISTMAS | June 2013

This event is a wonderful opportunity to visit the delightful home of one of The Johnston

Collection's Volunteer Guides.

To avoid disappointment, we remind Friends to book early or register expressions of interest to attend, as numbers are often limited.

Welcome TO FRIENDS NEW MEMBERS

John & Gail Arkins Peter & Kay Bailey

Deborah Bartlett Pitt Marguerite & Richard Bell

...latta Diala... C..aan Dittan

Paulette Bisley Susan Bitter

Kay Bodna (Mr) Alwyn Bradley Barb & Alex Brownlow Jackie Catanach

Carmel Dennis Christine Dennis

Helen Elliott Edith Gould
Carole & Barry Hedley Judith Henke
Janine Hurley Susan Iles

Susan Jackson Grant Mackenzie Marilyn Mallon Andrea Maynard

Greg & Leonie Moran Nola Peters
Jennifer Shaw Antonia Syme

ADFAS MELBOURNE

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

27 FEBRUARY 2013 | Treasures from the Royal Collection

Mr Oliver Everett - NADFAS lecturer

10 APRIL 2013 | Grahame Walsh and the Kimberley Bradshaw Figures

Mrs Maria Myers AO - Independent Lecturer

1 MAY 2013 | The Fascinating World of Playing Cards

Mr Yasha Beresiner LLBi - NADFAS lecturer

22 MAY 2013 | The Sacred Art of Tibet

Ms Zara Fleming BFA - NADFAS lecturer

19 JUNE 2013 | The Tentmakers of Old Cairo

Ms Jennifer Bowker - Independent Lecturer

17 JULY 2013 | Trompe l'Oeil: The Art of Illusion

Tom Errington - Independent Lecturer



ADFAS yarra | 4 April 2013 Sylvia Sagona | Surviving, Conspiring and Coniving: the story of an aristocratic, political seductress, Therese Tallien

ADFAS YARRA

Morning lectures start at 10.00 am. Afternoon lectures start at 2.00 pm. They are an hour in duration and are followed by light refreshments. Lectures are held at the Theatrette, Glen Eira Centre, corner Glen Eira and Hawthorn Roads, Caulfield South VIC 3162.

21 FEBRUARY 2013 | Children in Art: Changing perceptions of Childhood

Ms Anne Clements - NADFAS lecturer

4 APRIL 2013 | Surviving, Conspiring and Conniving: the story of an aristocratic, political seductress, Therese Tallien

Ms Sylvia Sagona - Independent Lecturer

2 MAY 2013 | Rescuing Zeugma from the floodwaters of the Euphrates

Ms Louise Schofield - NADFAS lecturer

6 JUNE 2013 | Life as Art?: understanding the "period room" in Australia

Dr Alison Inglis - Independent Lecturer

3 JULY 2013 | Ancient Greece
Ms Hilary Guise - Independent Lecturer

4 JULY 2013 | Botticelli – as you have never seen him before

Ms Hilary Guise - NADFAS lecturer

8 AUGUST 2013 | The Artful Pot

Ms Louise Irvine - NADFAS lecturer

INTEREST AFTERNOONS

Are held at The Caulfield Cup Room, The Glen Eira Centre, Cr Glen Eira Road and Hawthorn Roads, Caulfield South on Wednesdays from 2.00pm to 4.30pm and include afternoon tea.

All Volunteer Guides of The Johnston Collection are either Full Members or Associate Members of the Australian Decorative and Fine Arts Society (ADFAS). If you are an associate member only, then each lecture will incur a small fee. Please contact Sue Flanagan (03) 9817 1646 if you wish to attend.







































FRIENDS' RECENT EVENTS

- 1. Suzy Rowland, Georgia Hutchison
- 2. Suzy Rowland, Robert Thomson, Peter Rowlan, Louis Le Vaillant
- 3. Deirdre Basham, Sharon Groher, Sue Chapman, Dorothy Morgan
- **4.** Wendy Babiolakis, Mano Babiolakis
- Gary Jenkins, Pamela Hartmann, John Wakefield
- 6. Diana Dolan, Barbara Beard
- 7. Matthew Stipanov, Rosemary Stipanov
- Diana Dolan, Bill Davis, Judith Davis
- Robert Craig, James Baxter, Richard Knight
- 10. Peter Walsh, Patricia Walsh
- Nola Peters, Alex Brownlow, Barb Brownlow, Stewart Peters, Cecilia Newman, Chris Newman
- 12. Anne Neri, Denise Neri, Maureen McKeon, Peter McKeon
- 13. Mary Bourne, Elizabeth Douglas, Rani Ryan
- **14.** Hugh Ratten, Jenny Ross, Robert Thomson, Jane Morris
- Michael Richmond, Sharyn Richmond
- 16. Peter Rowland, Anne Neri
- 17. John Atkins, Gail Atkins, Diana Morgan, Bruce Trethowan
- 18. Nola Trethowan, Julie Nicholson
- 19. Mano Babiolakis, Maureen McKeon, Peter Glynn, Georgia Hutchison, Anne Glynn



BARB BROWNLOW & ALEXANDRA BROWNLOW REARRANGE MR JOHNSTON'S COLLECTION

After a chat with Alexandra Brownlow and listening in to the plans for the re-arrangement of William Johnston's collection, I am eagerly anticipating 12 March when all will be revealed.

Alexandra's mother, Barb, had an earlier career in fashion design almost thirty years ago. After raising two children on the family farm in East Gippsland, she returned to Melbourne to pursue an interest in Interior Design. Barb already had a collection of Georgian furniture.

It was not immediately apparent to Alexandra, although she was always creative and having long been surrounded by decorative objects and beautiful fabrics, that she would follow her mother into a career in Interior Design. After completing a degree in Interior Design at RMIT University, Alexandra spent seven enjoyable and productive years at design firm de de ce, where she met many leading designers. She joined Barb in Brownlow Interior Design four years ago.

Brownlow Interior Design's focus is on comfortable, classic interior design and decoration mainly for the residential market, always with 'an exceptional point of difference'.

The work of Barb and Alexandra first came to the attention of The Johnston Collection after their brilliant exhibition at the Australian Antique Dealers' Association Melbourne Show held at the Royal Exhibition Building, on 12 May 2012. Here, just inside the entrance, they created a stunning display of a warm and inviting living room, complete with marble fireplace and an adjoining dining

room, both with emerald green hessian walls, morphed from a vast space in the Royal Exhibition Building with temporary, fragile, black walls!

Barb and Alexandra were thrilled to be asked and to accept the invitation to re-arrange Mr. Johnston's Collection. Their approach will be to treat Mr. Johnston as a client.

During Alexandra's discussion of the re-arrangement it became apparent that:

- the house will be treated as a gentleman's residence
- careful thought and planning has gone into the style and purpose of each room which will be functional and have an element of surprise
- furniture will be the hero and the rooms uncluttered
- mirrors and lamps will be feature points
- the kitchen is a favourite, as are the Staffordshire hounds

Come Tuesday 12 March 2013, I am sure the rearrangement will have a style and warmth of which Barb and Alexandra will be proud, and which all the staff at The Johnston Collection will be delighted to share with our visitors.

Deirdre Basham

RECIPE 9



APPLE CHARLOTTE

It is not known when apple charlotte was first made but it is thought it was named in honour of Queen Charlotte, wife of King George III, who loved apples and supported the English apple industry by becoming its patron. Certainly moulded desserts were popular at the time of her reign.

INGREDIENTS

6 apples, peeled, cored and coarsely chopped 55g (¼ cup) caster sugar 325g butter chopped grated rind and juice of 1 lemon 2 cinnamon quills

20 slices (approx. 1 loaf) day old white bread, crusts removed

170gm (½ cup) apricot jam pouring cream to serve

METHOD

Combine apple, sugar, 75g butter, lemon rind and juice and cinnamon in a saucepan and cook over medium heat, stirring occasionally for 20 minutes or until liquid has evaporated. Cool.

Melt remaining butter in a small saucepan over a low heat.

Grease six 1 cup capacity dariole moulds with butter and dust with sugar. Using a 6 cm round cutter, cut rounds from 6 slices of bread to fit base of moulds, then cut a 3 cm wide strip from the remains of these slices. Cut remaining slices into three (3 cm x 9 cm) pieces. Brush bread rounds liberally with butter and line each mould with 8 pieces of overlapping bread, allowing bread to overhang and press gently against sides of moulds.



Divide apple mixture between moulds, then fold over bread to enclose filling. Place Charlottes on an oven tray and bake for 20 minutes or until bread is golden and crisp. Remove from oven, place another tray on top and weigh down with food cans for 5 minutes.

To serve, turn Charlottes out onto a lightly greased oven tray, scatter with extra sugar and bake for another 5 minutes or until golden. Warm apricot jam in a saucepan over medium heat for 1 minute, breaking up fruit with a spoon and adding water if it becomes too thick. Serve Charlottes drizzled with apricot jam and cream passed separately.

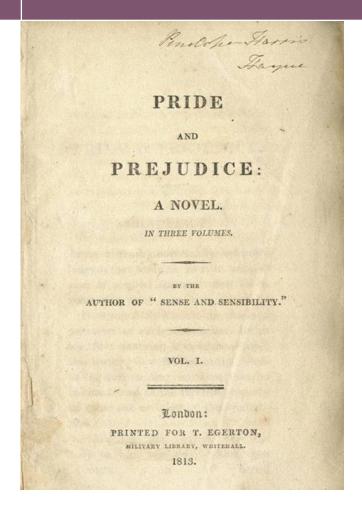
Serves 6. Oven 190 °C

Enjoy!

This contemporary recipe was first published in the *Gourmet Traveller* magazine, August 2012.

Sue Flanagan

INSIGHT 10



PRIDE AND PREJUDICE AFTER 200 YEARS

Pride and Prejudice was published anonymously on 28 January 1813.

People loved it from the start and a second edition was published nine months later. One of its enthusiastic first readers was Sarah Harriet Burney, herself a novelist, whose comments to her friend in a letter later that year will be echoed by all Jane Austen readers two centuries later:

Yes, I have read the book you speak of, 'Pride and Prejudice', and I could quite rave about it! How well you define one of its characteristics when you say of it that it breathes a spirit of 'careless originality.' It is charming:
-Nothing was ever better conducted than the fable; nothing can be more piquant than its dialogues; more distinct than its characters.

The novel came out in three volumes, and Burney says 'I have only just finished, and could begin them all over again with pleasure.'

Why does *Pride and Prejudice* continue to enthrall and charm its readers? One reason must be the character of the heroine, whom Jane Austen herself confessed she thought 'as delightful a creature as ever appeared in print'. There

had been feisty and attractive heroines in novels before, but Elizabeth Bennet's combined wit, grace and vitality, and, as the story develops, her increasing self-knowledge and wisdom, make her irresistibly attractive.

Another reason for the novel's hold on readers is that Mr Darcy's true nature is kept hidden from them for many chapters. We see that he is passionately attracted to Elizabeth, but he seems to ruin his chances by his arrogance in the proposal scene. When Elizabeth reads his explanatory letter, she is forced to see that he has his reasons but it doesn't really change her opinion or imagine that their relationship has any future, that they might be reconciled.

And yet they are. There's a second chance, and *Pride and Prejudice*, which is often called a great romantic novel, leads up to and includes the extraordinary event of Darcy's second proposal. Of course, a romantic novel in one sense it obviously is, and there is a Cinderella element to this tale of a not very well-off girl capturing the love of a rich and powerful gentleman, and being carried far away from her inconvenient parents to his wonderful estate. But the reader is allowed to enjoy this fantasy at the same time as a quite different kind of story is melded into it: this is an account of how these two intelligent and attractive people came to understand themselves, how they changed and grew into mature adults who both love and respect each other. So while Pride and Prejudice is a romance, it is also a novel about the possibility of a true marriage.

For Elizabeth and Darcy's tale is interwoven with three or four other marriage narratives. The dialogues between her parents are amusing, but they also display incompatibility between husband and wife that can never be repaired. Charlotte Lucas's angling for Mr Collins and her determination to get herself married at all costs is a sombre commentary on the situation that might one day face Elizabeth. For Charlotte, any husband is better than none. Lydia and Wickham's patched up marriage is doomed for other reasons, but at least there is some genuine passion on one side. The courtship and love of Jane and Bingley offers another side-light on the central romance. They go through trials, but their misunderstanding and reconciliation has involved none of the self-blame and self-criticism that strengthens and deepens the characters of Elizabeth and

Pride and Prejudice is a wonderful novel, full of youthful high spirits, but an intensely intelligent and wise one as well.

John Wiltshire

John Wiltshire is Adjunct Professor at La Trobe University and a regular lecturer at the Collection. He is the author of four books about Jane Austen, and has edited *Mansfield Park* for the authoritative Cambridge edition. His most recent publications are *The Cinematic Jane Austen* (2009) and *The Making of Dr Johnson* (2009). *Hidden Jane Austen* is forthcoming.

above | frontispiece from *Pride and Prejudice,* published by Thomas Edgerton, London, 1813

INSIGHT 11

MINIATURE PORTRAITS

Originating from the illuminated manuscripts of medieval times, the original portrait miniature was painted in watercolour on vellum, a smooth animal skin. The word 'miniature', although now used to indicate small scale, is derived from the Latin word miniare, meaning to paint in red lead, which was the first colour to be used in the manuscripts. The term 'portrait miniature' is therefore a reference to the technique and not the size.





The minute brush strokes or stipple used, requiring half a million or more brushstrokes for a head and shoulders portrait, tend to restrict the size of the painting. Such a portrait would typically take 30 hours to complete.

The first miniature was painted around 1533 and came about by accident when the artist cut out his painting of a monarch from a manuscript and framed it, so making it a stand-alone portrait. Following this, miniatures of the royal families were painted throughout Europe, representing the sort of personal images that would now be encapsulated in family photographs. Until photography was invented, the drawn or painted image was the only means of seeing a person's likeness. These early miniatures were painted by only a handful of artists. Some of them were amateurs. In the 17th century, painting was considered a gentlemanly pursuit, particularly miniature painting as it involved only 'clean' watercolours, and one sat at a desk or table to work in a genteel way! Gradually, the circle of those painting in this way widened from the royal families, aristocracy and members of the Court to include wealthy merchants and their families.

During the early part of the 18th century, ivory was used instead of vellum because of the translucent look it gave the paintings, and by the middle of the 18th century, having one's miniature painted was as usual as having one's photograph taken today. Thousands of artists, almost all of them men, were working in every city and town, with amateur artists - often women - painting miniatures in their village. Full scale oil portraits were still painted in large numbers, but these were commissioned for a different purpose - as a show of wealth, power and pedigree. The miniature was always a personal object, to be seen only by a close circle of family and friends, or to be given to those around one as a sign of affection, gratitude or reward, such as a member of a royal family giving a

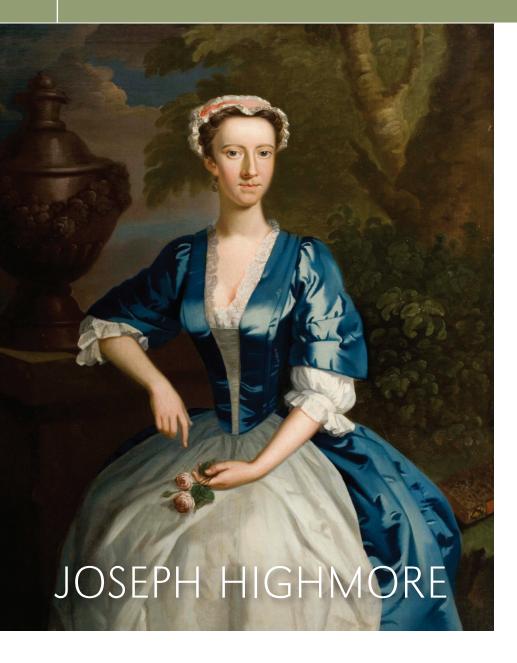
close aide or adviser a miniature portrait of him or herself. 'Miniature Painter' was generally a well-paid trade in this 'heyday', with artists training and exhibiting in order to become well-known and increase commissions.

Photography continued to make inroads into the 'personal image' business, and by the end of the 19th century, 'photographer' had replaced 'miniature painter' as the main trade, again mostly carried out by men, with women working in the backroom as colourists and finishers. Women largely replaced men as the miniature painters of this era. Probably all would have been simpler if colour photography had been introduced quickly. As it was, colour photography did not become mainstream until more than 130 years after it was introduced and during this time the public's desire for a portable coloured likeness was satisfied by the 'photominiature', a photograph developed onto ivory or a substitute, overpainted in colour and framed to look like a traditionally painted miniature. This common practice eroded confidence in the skills of miniature painters. Being cheaper to produce, it was often chosen in preference to the more expensive traditional miniature portrait. Even today it is sometimes difficult to tell the difference between a photominiature and the 'real thing', making collectors wary. To add to this complexity, a large number of fake miniatures were produced between 1890 - 1910 for the tourist trade, and there are collectors - and museums - who have quantities of these, not realising that their 'treasures' are almost worthless.

There are still miniature painters working today, using the age old methods, but nowadays they are almost all part-time or amateur, as their skills are considered a quaint anachronism.

Carmela and Roger Arturi Phillips

Authors of A Thing Apart: Portrait Miniatures from The WR Johnston Collection, The W R Johnston Trust, Melbourne, 2006



Joseph Highmore, England (1692-1780) untitled (portrait of a young lady with roses), circa 1740 oil on canvas, 1240 x 1000 mm The Johnston Collection (A0974-1989)

Seated within an Arcadian setting, the portrait of a young lady with roses gazes calmly out at the viewer. She wears a Robe à l'Anglaise with bodice and overskirt of lustrous blue silk. The beautifully detailed and costly Point d'Angleterre lace seen at the neckline suggests that she belongs to a family of wealth, while the smallness of her waist is emphasised by her billowing skirt.

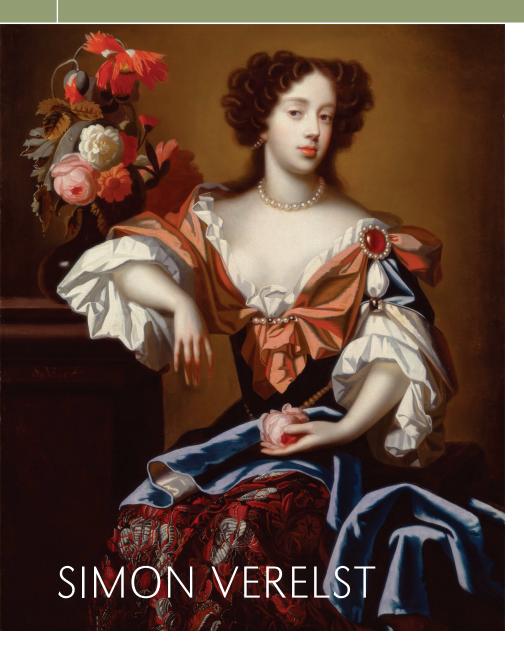
In the 18th century, stays were worn by girls from an early age to improve posture, although it was said that 'the first day of wearing them was very nearly purgatory.'

The Lady's right elbow rests on a pedestal supporting a carved, rose-swagged urn, while her left hand holds two

pink roses with buds and rests in her lap. Her index finger on her right hand points towards the roses, which clearly indicates that they are central to the meaning of this work; a meaning that would have been understood by the intended viewer, in the society in which it was made.

For centuries roses have been associated with the notion of love and beauty; first in the Middle Ages as a symbol of the Virgin Mary, and later during the Renaissance as a symbol of Venus, Goddess of Love. In the 17th and 18th centuries, a portrait with flowers was a popular subject with artists and sitter alike, conveying notions of love, beauty, youth and the transience of life itself. However, according to Celia Fisher, author of *Flowers in the Renaissance*, flowers held in the lap adjacent to the womb signified fertility, pregnancy or future children.

Jan Heale



Simon Verelst, 1644-1710, Dutch, active in Britain (by 1669) Mary of Modena, circa 1680 oil on canvas, 1257 x 1027 mm Yale Center for British Art, New Haven (Paul Mellon Fund, B1979.19)

The Highmore portrait replicates the pose seen in two paintings of *Mary of Modena* (wife of the Duke of York, later James II) by the Dutch artist Simon Verelst (1644-1710). In this second version, the flower filled vase contains roses and poppies, the latter perhaps a reference to the opium used to relieve the pain of childbirth. Verelst's painting is said to have been a favourite of Mary's who had a number of copies made, one which is known to have been in the collection of Queen Anne.

Art historian Richard Brilliant notes that while men generally occupied positions in public life that provided the portrait painter with subject matter, women were simply women, leaving it to the artist's imagination 'to make of them what he would.' The Johnston Collection portrait of a Lady with Roses can be likened to similar 18th century

portraits made to celebrate a betrothal or marriage. Why this particular painting features a lidded urn is open to conjecture. Although covered urns are commonly thought of in a funerary context, according to the writings of Sir Thomas Browne (a learned 17th century physician, author and philosopher), urns could also be understood as a metaphor for the womb - 'The Urnes of our Nativity.' In an era when there was a high incidence of infant mortality, despite maternal risk, it was anticipated that a woman would give birth to several children. Indeed, between 1762 and 1783 Queen Charlotte, the longsuffering wife of George III, gave birth to fifteen children, two of whom died in infancy. Amongst the aristocracy and landed gentry, the birth of a healthy male heir was cause for celebration. Male primogeniture related to the inheritance of titles and property and generally served to ensure that fortune, rank and privilege were retained in perpetuity.

Jan Heale



left | Mary Beale (1632/3-1699), England untitled (portrait of Elizabeth Pelham), 1683 oil on canvas, 1200 x 1000 mm

The Johnston Collection (A0954-1989)

right | Hester Bateman, London, England ([1709]-1794) salver, hallmarked 1787-1788 Sterling silver, h 40 x dia 235 mm The Johnston Collection (A0816-1989)

far right | Minton & Co. (maker), (est. 1793 -) Staffordshire, England

after the original by Johann Heinrich von Dannacker (German, 1758-1841) figure (Ariadne reclining on a Panther), 19th century

Parian ware, 360 x 320 x 130 mm

The Johnston Collection (A0710-1989)

The Johnston Collection is fortunate to possess the oil portrait of Elizabeth Pelham by renowned 17th century artist, Mary Beale. Beale's painting is a favourite among our guest curators, most recently selected by Romance was Born for the Yellow Room in The Bride, The Ship & The Wardrobe tour.

Mary Beale (1632/3-1699) was the most prominent and prolific female portrait painter in 17th century England and has been described as the first professional female English artist. As well, she is probably the best documented artist to work at that time due mainly to the detailed notebooks kept by her husband, Charles.

Mary Craddock was born at the Barrow rectory, Suffolk. The elder of two children of the Reverend John Craddock and his wife Dorothy, Mary was ten when her mother died. Her father, a notable amateur painter, was probably Mary's first teacher.

In 1652 Mary married Charles Beale, together taking up residence in Covent Garden. By 1660 Mary had given birth to three sons, Bartholomew who died and was buried in 1654, a second son, also Bartholomew and the third, Charles, and had gained a reputation as an artist. By 1664 Charles's job was no longer secure and with the plague threatening, the family moved to Hampshire. Whilst there, Mary wrote Discourse on Friendship in which she espoused equality between men and women, a radical idea at the time. It also emphasised the central place religion had in her life and demonstrated that she regarded friendship as 'spiritual' and the joy and happiness it engendered as preparation for eternal life.

On returning to London in 1670, Mary put her philosophy into practice, establishing herself as a professional artist in Pall Mall. Her studio was a family affair. Charles was responsible not only for providing pigments and materials and priming her canvases, but also his experimentations were geared to providing quality materials for minimal cost. Her sons, Bartholomew and Charles, were her studio assistants. The diaries of the Beales' close friend Samuel Woodforde reveals Mary as a 'sympathetic and hospitable' friend and the household as a 'puritanical' one, regularly setting aside ten per cent of their income for the poor. Both sons went on to become artists. Charles was a miniaturist and Bartholomew eventually studied medicine.

Beale's career was assisted by Sir Peter Lely, court painter (Charles I / Charles II), who allowed her to study his painting techniques and make replicas of his portraits resulting in a lucrative career. 1677 was Mary's most prosperous year, with her career declining after the death of Sir Peter Lely in 1680, when she became so unfashionable her signature was sometimes painted out.

Deidre Basham



HESTER BATEMAN

For admirers and collectors of silverware, especially of the Georgian variety, the name Bateman guarantees particular interest.

Hester Bateman ([1709]-1794) began running a small silver workshop in 1760 following the death of her husband, and over the next 30 years she successfully managed a progressive and prolific business.

She was one of the first London producers to take full advantage of the new mechanised production techniques, including the purchase of a steam engine and associated equipment that allowed her to supply materials to other workshops. Foreseeing the possibilities of mechanisation, Bateman's workshop, as well as supplying other manufacturers with prepared silver sheet, was also able to produce items similar to her competitors for much lower prices. The large amount of extant silver with the Hester Bateman mark available today is evidence of her prolific output.

In addition to the daily running of her business, Bateman also managed to arrange insurance and finance, comply with the legal requirements of plying her trade and adopt technologies which ensured her business was one of the first to aim for large-scale production. A combination of competence, determination and business acumen sees Hester Bateman's name continues to be recognised in the field of decorative arts today.

Anna Paule



ARIADNE

Ariadne was a Cretan goddess, a personification of the return of Spring when, it was believed, Ariadne's marriage to Dionysus (Bacchus) took place.

According to Homer, Ariadne was actually killed by Artemis, so that Dionysus married her after her death and she then joined him in the seasonal festivities.

However, in most Greek stories Ariadne was the fair-haired daughter of Minos, King of Crete, who fell in love with the Athenian prince, Theseus. When he set out to slay the Minotaur, she helped him in his undertaking against her father by giving him a clue/ball of thread, by which he could find his way out of the Minotaur's labyrinth. When he escaped from Crete he took her with him, but abandoned her on the island of Naxos, where she was found by Dionysus. Struck by her beauty, he consoled and married her.

Over time, the myth of the god Dionysus has changed in nature, from the god of wine and the spreader of the vine, to the god of the intoxicating effects and pleasures of wine and its associated festivals. The Dionysian myth became associated with the death of vegetation/the vine in winter, and its renewal in spring. It was believed that Dionysus' life paralleled this cycle: he died or was slain and joined the deities in the underworld in winter, to be reborn like Ariadne in spring.

Dionysus travelled, trying to persuade men to adopt the vine and participate in his festivals. When the three daughters of King Minyas denied his divinity, he changed himself into a lion, a bull and a panther and so sometimes his body is shown half-covered by the skin of a panther, the *nebris*.

For the same reason, Ariadne in the decorative arts, is often shown accompanied by a panther.

Anita Simon

DIANA

This Derby figure of the Goddess Diana in flowing robes was made at the height of the Rococo period. It reminded people of their classical education and grand tours so sets were made for the Dessert table.

Diana is the Goddess of Hunting and the Moon, thus she is featured here with a moon in her headdress and her dog at her feet. She draws an arrow from a quiver on her back and is holding a bow in her left hand. The bow is missing and would have been made of metal because a porcelain bow would have been too vulnerable.

Stories have been told about Diana since the Neolithic period.

In Roman mythology, Diana was the goddess of hunting and the moon. Her parents were the gods Jupiter and Latona. When she was nine days old she helped deliver her twin brother, Apollo. At the age of three, she climbed onto her father's knee and asked for many gifts, the most important being perpetual virginity. Diana was independent, nature-loving, ruthless and swore never to marry.

Diana was worshipped as goddess of fertility and childbirth. She was protector and comforter mortal women, as she brought them the techniques of painless childbirth.

As mistress of the moon, she filled the night with brilliance, rode on clouds, mutable, cool and untouched.

As mistress of the woods, her name was drawn from the 'holm-oak grove.' The oak tree was sacred to her and Diana was often worshipped in oak forests. She lived outdoors, bathed in mountain streams with her nymph attendants, all untamed and free-of-heart like the animals they hunted.

As goddess of hunting and of wild and domestic animals, Diana held her own in the wilds of the earth. Diana was revered, so fierce and scornful of men that they were frequently sacrificed to her. Any man who breached her holy precinct risked heavy punishment - one interloper was turned into a stag and torn to pieces by his own hounds.

In Greek mythology her counterpart was Artemis.

Gail Arkins





STAFFORDSHIRE STORY

William Dimond originally dramatised Byron's 1813 poem *The Bride of Abydos* for the stage and it was first performed at Drury Lane Theatre in 1818. *The figure group (Selim and Zulieka)*, probably modelled after a print, represents an especially popular subject, those of actors and actresses.

SELIM AND ZULIEKA

The *Bride of Abydos* is a poem written by Lord Byron in 1813. It is one of his earlier works and is considered to be one of his heroic poems. The poem alludes to the love story of Zuleika and Selim.

The story of Zuleika appears first in Persian and Arabic literature and later in Turkish literature, which focuses on the love story of Zuleika and Joseph (Yusuf in Persian and Arabic). Zuleika is married and Joseph is a servant in the household, who resists Zuleika's attempts to seduce him.

Byron's *The Bride of Abydos* tells the tale of Selim and Zuleika. Giaffir (Zuleika's father) has arranged her marriage, however she has fallen in love with Selim. Although she believes he is her half- brother, as he has been brought up by Giaffir as his son, he is actually the son of Giaffir's brother, who was killed by Giaffir. Selim tells her the truth about her father. Selim is killed by Giaffir and his men and Zuleika dies of sorrow for her lover.

Zuleika was a strong woman as she defied her father and chose her lover, rather than accept the arranged marriage proposed by her father.

Sandy Gumley



Thomas Rowlandson (1756 – 1827)

The Breedwell Family, 1807

pen and ink and watercolour on paper

Private Collection

TABLE MANNERS

It is not known when the concept of table manners was initiated, but in ancient Greece, Aristotle wrote a treatise on diners' behavior at Spartan Community Feasts.

Hesiod, a Greek poet, around 700 BCE wrote "At the abundant dinner of the gods, do not sever with bright steel the withered from the quick upon that which has five branches" which translated to fingernails were not to be cut at the table.

Margaret Visser in her book *The Rituals of Dinner* writes, 'Table manners are a system of civilised taboos which came into operation in a situation fraught with potential danger. They are designed to reduce tension and to protect people from each other.' In medieval dining, table implements could become weapons if violence erupted. Knives on the table therefore had to be placed with blades facing in towards the plate, not facing one's neighbour and must never be held upright, waved about or pointed at people. They had to be kept sheathed until the time of carving, thus reducing any potential tension. It wasn't until 1669 that the French King Louis XIV ordered that table knives have rounded ends, as fork usage was common and knives were no longer necessary for piercing food.*

courtesy and consideration of others when dining, such as

There was an Old Person of Buda Whose conduct grew ruder and ruder Till at last, with a hammer, They silenced his clamour. By smashing that Person of Buda

Manners ensured that everyone knew how to behave at any event and according to a 16th century jingle 'Meat feeds, cloth cleeds, but manners make the man' so what you eat and what you wear are less important than how you do both.

In Hugh Rhodes's *Boke of Nurture* 1577, we read – 'Belch near no man's face with a corrupt fumosity; Turn from such occasion, it is a stinking ventosity.'

By the 16th century, some diners became increasingly disgusted with the lack of general table manners and courtesy. Erasmus (1469-1536), a Dutch humanist, social critic and theologian, wrote the first complete book on etiquette and manners in 1530, called *On the Civility of the Behaviour for Boys*. It was a very popular book, translated into many other languages and its influence continued for many centuries. Amongst his rules he stated that 'it is equally impolite to lick greasy fingers or to wipe them on one's tunic. You should wipe them with the napkin or on the tablecloth.' To speak with your mouth full is impolite and dangerous. The knife should never be used for picking one's teeth. When eating from a communal dish, chewed bones should not be placed back into the dish.

Personal hygiene and cleanliness was seen as essential at table. It was regarded as rude to spit on the table. Polite people spat discreetly on the floor beside them and could rub conspicuous traces away with their feet. Equally, one should refrain from expectorating in the dish used for hand washing.

Good manners had to be learnt if one wanted to be accepted in higher levels of society. 'If you 'arrive' at the table of the great, and there disgrace yourself, you will never be invited again.' Books on etiquette became necessary to keep abreast of the latest fashion in table manners.

The treatise of Erasmus in 1530 ends with very important advice that today we can identify with: 'The essence of good manners consists in freely pardoning the shortcomings of others although nowhere falling short yourself.'

Anne Glynn

Editors Note: the 'History of the Fork' is in Fairhall Issue 1, December 2010

MY COLLECTION 19

BETTER THE DEVIL YOU KNOW ...?

'Therfor behoveth him a ful long spoon That shal eat with a feend thus herde I seye'

Geoffrey Chaucer, The Squires Tale, circa 1386

My father used to have a saying, 'going to sup with the devil with a long handled spoon.' He used the quote from time to time and I did no more than take passing notice. I had a job in the city, not a lot of spare time and unsurprisingly my own interests. Furthermore, there was no internet to enable a quick reference; I am now indebted. Also I am afraid I did not take particular notice of the context in which my father used the 'quote.'

After my father Sir Wilfred Brookes died in 1997, I started to wonder about the quote and so recently looked it up on the internet. I found a number of Bibliography where great writers had used similar types of expression as well as Chaucer in the *Canterbury Tales* (see above).

In Shakespeare's *Comedy of Errors*, Drossus of Syracuse says

'Marry, he must have a long spoon that must eat with the devil.'

The words used by these writers do not contain 'long handled' but merely refer to a 'long spoon'. The reader is thus not informed as to whether the handle is long or the bowl of the spoon is long or both. In my father's case it is the handle that is mentioned as being long and nothing is said about the bowl that must be assumed to be normal in length.

In some other cases I seem to remember my father saying simply 'sup with the devil with a long handled spoon.' Let us assume that here he was referring to a meal he had attended where he did not approve of the ethics of the host: on the other hand, if he had added the words 'going to' then perhaps he had received an unwelcome invitation. He is not speaking of the devil as some mythical creature but of an unsavoury individual. The difficulty here is that it is over fifteen years since my father died, so I can't remember too much about this usage.

What caused me to further examine the quotation was that when I had an accident to my leg and was recovering in August 2012, I noticed on my dressing table, a small antique brass spoon that had been in the house all my life. The arrangement of most items on the top is still the same as on my mother's death in 1968. Until the present, I had not examined the devil spoon in detail and certainly not with the quotation in mind. The handle was rather short and was in the form of a small devil while the unusual



bowl was long and triangular in shape. I suddenly saw the spoon in an entirely different light. However the spoon's design would not have kept the user away from the devil.

The question arises as to where the spoon originally came from? It seems to me probably from my mother's side, as my father kept nothing belonging to his parents. Her father may have referred to this spoon in the context of 'sup with the devil': it is very much the sort of thing my grandfather would have said. In this case my father may have incorrectly remembered comments about the spoon by his father-in-law, A H Heal.

The interesting thing is that one's parents can misquote the sayings of their own parents, who may themselves be incorrect; also they may quote without knowing the source. Perhaps like me, they erred in not cross-examining their parents fully when they heard a probable quotation..

All in all, the quotation used by my father seems to be the most appropriate. It is the long handle that would keep him away from the devil, a live person he had to meet for commercial reasons. The question is where to dine and whether it be business attire or smart casual?

In Shakespeare's *The Tempest,* Stefano says:

'Mercy! Mercy! This is a devil I will leave him I have no long spoon.'

Roger C Brookes, Ambassador

BEQUEST 20



NINA STANTON'S BEQUEST

Nina Stanton was the Director of The Johnston Collection from 2000 to 2008 and came to the role with a wealth of experience. As well as tertiary qualifications and her work in museums and museum consultancy, Nina brought to the Collection a passion for its objects and their decorative and social histories.

She had a vision to reveal these facets to visitors as part of their tour of *Fairhall*.

Her intelligence, enthusiasm and passion for objects drove her to realise that vision which remains at the core of every Johnston Collection tour today.

Nina developed the concept of re-arranging Fairhall three times a year, sometimes working with private collectors to bring objects into the arrangement to expand the theme. The Christmas tour and its Collection-inspired decorations are another aspect of her innovative approach. She initiated *The Gallery* too, as a venue for lectures and exhibitions to explore historical topics or decorative periods related to the Collection.

Due to ill-health, Nina Stanton retired as the Director of The Johnston Collection in August 2008 however her association with it did not end there.

She was a member of The Johnston Collection Ambassadors until her death on 2 May 2009 and left a bequest to acquire 18th century porcelain in her name. Nina had a particular attachment to a small Bow porcelain *Figure of a Cook* (A0351-1998) and, with that in mind, the first piece to enter The Johnston Collection through the Nina Stanton bequest was a Bow *finger bowl and stand*, circa 1760.

These soft-paste porcelain objects, formerly in the Guy-Jones Collection, are decorated with an on-glaze printed, dark brown outline of Oriental figures, seated and standing in an interior scene, painted on-glaze with enamels of green, yellow, powder blue, puce, deep lavender and black. The rims are lined in dark brown.

There are three other examples of finger bowls recorded in the literature on Bow, (1) (2) (3). Only one (1) has a stand and none of the examples bear this print, although it does feature on other objects. (4). Chinoiserie is an imagined view of the Orient and Bow produced a number of different outline-printed designs in this style.

Finger bowls and stands were used by diners to cleanse their fingers at the end of the meal, before the table was cleared for dessert. Finger-

bowl water could be made by boiling sage, chamomile, marjoram or bay leaves individually or a combination of rosemary with the skin of an orange, pouring off the liquid and allowing it to cool until tepid. The Bow *finger bowl and stand* illustrates a custom of 18th century dining with a fashionable object for the dinner table, along with a technical innovation of manufacture being on-glaze outline printing.

Nina Stanton's bequest will enhance The Johnston Collection with 18th century porcelain, perpetuating her vision by acquiring objects for the inspiration and appreciation of its visitors.

Robyn Ives

FOOTNOTES

- 1 Elizabeth Adams and David Redstone, Bow Porcelain, Faber and Faber, 1981, pl. 81
- 2 Anton Gabszewicz and Geoffrey Freeman, Bow Porcelain, The Collection formed by Geoffrey Freeman, Lund Humphries Publishers, 1982. pl. 69
- 3 The Watney Collection: Part III, Phillips Auctioneers, London, 2000, lot 819
- 4 Elizabeth Adams, op. cit., colour plate J

Bow porcelain factory (est. circa 1743–1776), Bow, London, England finger bowl and stand, circa 1760 porcelain (soft-paste) on-glaze print, on-glaze enamel bowl: h 26 x dia 148 mm saucer: h 68 x dia 92 mm purchased with funds provided by the Nina Stanton 18th century porcelain, bequest, The Johnston Collection

Bow porcelain factory (est. circa 1743-1776), Bow, London, England figure (female cook), 1752-54 after Edmé Bouchardon (1698 – 1762) 'Cris de Paris' series 1737 porcelain, polychrome enamel decoration 170 x 80 x 90 mm, The Johnston Collection (A0351-1989)

LIBRARY WHAT'S ON WHERE 21

RECOMMENDED BOOKS



A vindication of the rights of woman Mary Wollstonecraft (1759-1797)

Walter Scott, London (not dated) and others

Written in 1792 as a declaration of female independence, this passionate and forthright attack on the prevailing view of docile, decorative femininity, lays out the principles of emancipation.

(image courtesy of the The University of Melbourne Baillieu Library Special Collections)



Brilliant Women: 18th century Bluestockings

Elizabeth Eger and Lucy Peitz, National Portrait Gallery Publications, London, 2008

A delightfully illustrated portrait of the women of the Bluestocking Circle, focusing on female artists and writers of the period and offering an insight into their history, significance and impact on their environment.

Wendy Babliolakis



VISITING COPENHAGEN?

THE DAVID COLLECTION, COPENHAGEN

This is a house museum founded by C L (Christian Ludvig) David (1878-1960), a lawyer of inherited wealth and acumen. Since his death in 1960, it has been expanded and the buildings, one of which was his own home, recently renovated.

They house a collection of 18th century European art displayed 'in period interiors' containing furniture, silver and porcelain, with other sections showing early Modern Danish art and what appears from the description in the Brochure, an extensive collection of Islamic decorative arts from a wide geographical area and lengthy time span: 7th - mid 20th century.



The David Collection, Kronprinsessegade 30, 1306 Copenhagen It is open every day except Monday but the hours vary.

www.davidmus.dk

Maggie Cash

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FROM THE COLLECTION | JOSEPH HIGHMORE

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FROM THE COLLECTION | MARY BEALE

Mary Beale (1632/3-1699): portrait of a seventeenth-century painter, her family and her studio,
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ART OF DINING PART 6 | TABLE MANNERS

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If you have an interest in and would like to help us enable more people to access and enjoy this very special place, why not apply to volunteer?

If you would like further information please contact us on +61 3 9416 2515 or info@johnstoncollection.org for an application form.



