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Herstonorck Castle

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H E R S T M O N C E U X

*Queen's University's  
International  
Study Centre at  
Herstmonceux Castle*

# Student Calendar

*Fall 1994 - Winter 1995*



Queen's University  
Kingston, Ontario, Canada

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## INTERNATIONAL STUDY CENTRE CODE OF CONDUCT

*The International Study Centre is an affiliate of Queen's University. As such, all students attending Herstmonceux are required to adhere to Queen's University's Code of Conduct.*

The Code of Conduct states: "All students are required to adhere to the University's Code of Conduct. They should also bear in mind that compliance with this code implies non-participation in disturbances such as street parties which have been formally prohibited by the Senate, adherence to the laws governing the possession and/or consumption of alcoholic beverages and generally, maintaining the reputation of the University. Initial responsibility for the enforcement of the Code rests with the Alma Mater Society, Inc. and the Graduate Student Society on behalf of the Senate of Queen's University.

Students who violate the Code are brought before the A.M.S. or G.S.S. Judicial Committees. Jurisdiction in cases involving non-academic discipline in an academic setting, and academic dishonesty, rests with the relevant Faculty or School. Any recommendations for expulsion or suspension must be forwarded to the Senate for approval.

In general terms, acceptable

conduct does not infringe on the rights of other members of the University community and conforms to the regulations of the University and its subordinate jurisdictions and to the law of the land. Hence it must be emphasized that the University's system of non-academic discipline should not be regarded as a substitute for the civil or criminal law but rather as a complementary system that may be derived naturally from our existence as a clearly distinguishable community of interests. The following conduct is unacceptable and constitutes an offence within the University community;

- a)** a violation of published rules and regulations of the University or of any authorized rule-making body within the University;
- b)** failure to comply with the directions of officials of the

University acting within the scope of their authority;

- c)** theft, vandalism, and wilful or negligent damage to the property of Queen's or the International Study Centre, or of a member of the community, of the A.M.S., G.S.S. or of any other University organization;

- d)** *i* assault of any nature

- ii* discrimination or harassment, based, among other grounds, on race, religion, gender, handicap, ethnicity, national origin or sexual orientation;

- e)** all forms of academic dishonesty such as plagiarism, cheating, furnishing false information to the University, forgery, misuse of University documents;

- f)** a violation of the rights of any member of the University community."

## QUEEN'S UNIVERSITY'S INTERNATIONAL STUDY CENTRE AT HERSTMONCEUX CASTLE

Each term, some 250 students will enter Herstmonceux Castle and begin an international program of study and a new association with Queen's University at Kingston, Ontario, Canada.

Queen's is well known as a university which combines an emphasis on teaching with leading edge research to create a distinguished undergraduate curriculum. The International Study Centre at Herstmonceux Castle is a continuation of this tradition with an emphasis on the international perspective.

Throughout the more than 150 year history of Queen's University, faculty and students have been encouraged to participate in a broad range of international activities including collaborative research, exchange programs, and other scholarly activities. Now, with an extension of Queen's University actually located in Great Britain, students from around the world will have a greater opportunity to combine an international experience with an undergraduate program of study leading toward their degree.

Globalization of the world's economy has created increasing interdependence in which neighbours are no longer from next door, but rather from other countries and other continents. An international educational experi-





ence will invariably broaden horizons, expand perspectives and provide cultural enrichment, enabling more positive interactions with neighbours from around the globe.

Queen's University recognizes

the importance of an international study experience and has created its campus at Herstmonceux Castle to facilitate more opportunities for students to gain this experience.



*Prepare for the challenges of tomorrow in a location enriched by the past.*

## THE PROGRAM



The International Study Centre offers students the opportunity to participate in academic programs in Europe while receiving Queen's credits toward their degree. The international study program at Herstmonceux Castle is a program designed to immerse students in a subject area, while taking advantage of the many resources of Queen's University at Kingston, and the location of the Castle in Europe. The program is designed for one term of study so that students may integrate the term with their regular degree programs.

### *Why an International Study Program?*

The aim of the program is to enrich students' knowledge of the global society by immersing them in subject areas that are international in scope. Workshops and field trips create an immediacy and excitement about learning.

The current program includes courses in the humanities, social sciences, arts, and business, while future plans will add courses in introductory and environmental science. The program is aimed at upper year or graduating students who may wish to focus part of their studies on economic, social, political, and cultural developments in Europe. The breadth of the curriculum will allow students, depending on their degree focus, to choose areas of specialization or diversification.

*Fall and Winter Sessions,  
1994-1995*

The fall and winter sessions at Herstmonceux are twelve weeks in duration with additional time for exams. The fall session runs from September 12 to December 9, 1994. The winter session begins January 9 and ends April 7, 1995.

*Spring and Summer  
Sessions, 1995*

Six-week and twelve-week programs are offered from May 8 to July 28, 1995. The length of a program is determined by subject matter and mode of delivery. Details of these programs will be published in the spring of 1994.

*Excursions*

The centre takes full advantage of the scenic and cultural riches of Europe with organized local field trips and excursions to surrounding sites and events, and to such places as London and Paris. Some local field trips are compulsory elements of courses and are part of the package costs, while others are optional and may involve additional expenses. These fascinating opportunities may include tours to the British Film Institute, the Commission in Brussels, the Court in Luxembourg, or the Parliament in Strasbourg for students of politics, economics, business, or film. Students studying literature will be able to use local collections pertaining to Virginia Woolf, Joseph Conrad, and other important British and European writers. A wealth of opportunity not readily available in North America exists for students.

## REQUIREMENTS FOR ADMISSION

### *Application Procedures*

Applications for admission to the International Study Centre at Herstmonceux Castle must be submitted through Queen's University at Kingston. Applications can be obtained by writing or calling:

**Admissions Office,**  
*Victoria School Building,  
Queen's University, Kingston,  
Ontario, Canada, K7L 3N6*

**1-613-545-2218**

For more information call

**1-613-545-2815**

### *Admission Requirements*



While every effort is made to keep changes to a minimum, Queen's University reserves the right to amend admission requirements from time to time for its International Study Centre.

In general, admission is based on academic standing (Queen's standing or equivalent within another institution). Applicants must have completed at least one year of university level work in their province or country of residence, and be in good standing at their home university. Official copies of transcripts must be submitted with each application (Queen's students do not require transcripts).

Students from other universities require a "letter of permission" from their home university. Students registered at Queen's University require the permission of their department.

Students from other universities who are accepted at Herstmonceux

Castle may apply to extend their "letter of permission" to complete a term at Queen's University in Kingston, either prior to or following their term at the International Study Centre.

### *The Language of Instruction*

The language of instruction at the International Study Centre will be English. Students whose native language is not English must submit proof of proficiency with their application and may be asked to provide a TOEFL score.

### *Deadline for Application*

Applicants to the International Study Centre will be considered in the order of their arrival. In cases where enrolment is limited or demand high, Queen's University will judge applicants on their academic standing. The deadline for applications for the fall 1994 and winter 1995 programs is March 21, 1994. Late applications will be considered, but the International Study Centre is unable to accept more than 250 students per term. For this reason early application is encouraged.

### *The Faculty*

The courses at the International Study Centre are taught by faculty from Queen's University and other universities in Canada and Europe, as well as individuals from the private sector.

## THE CAMPUS



*Enjoy the country setting and leisure activities.*

Herstmonceux Castle is one of England's most significant and beautiful historic buildings. Built originally during the 1440's, it is a moated brick castle surrounding an inner courtyard. Adjacent to the north gate is an extensive walled garden. The Castle is located on 275 acres of land in the southeast corner of England, only 100 kms. from London. It is close to excellent railway services and is only a short drive from many historic and cultural sites, theatres, recreation facilities, shops and British pubs. Gatwick Airport and the English Channel Tunnel are close enough for weekend trips to other European countries.

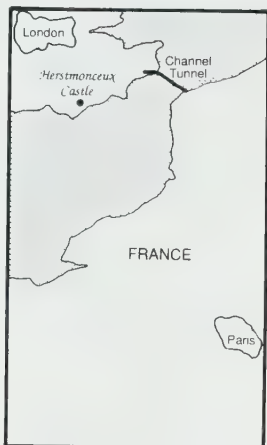
The Castle contains classrooms, common rooms, a dining hall, a library, study rooms, lounges, a pub, a tuck shop and a small cinema. The surrounding campus includes the residence, Alfred and Isabel Bader Hall, as well as a tea room, a tennis court, a cricket pitch and playing fields. Trails throughout the grounds are suitable for hiking, running and walking. Horseback riding is a pastime enjoyed by the local residents.

Alfred and Isabel Bader Hall, named after the donors who made the creation of Queen's University's International Study Centre possible, is a newly renovated residence complete with a games room, kitchenettes, lounges with color

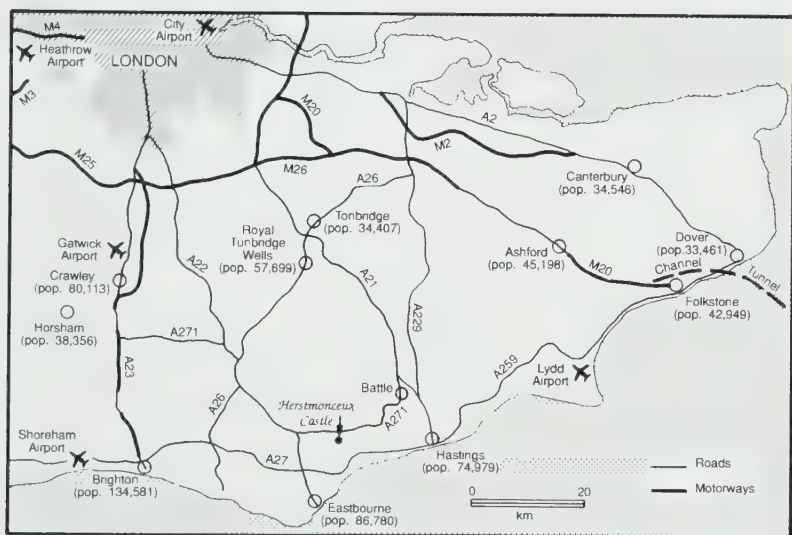
television, common rooms and an art room. All students live on campus, two to a room, and share washroom facilities. (A few single rooms, with private baths, are available on a first come, first served basis for an additional \$500 CDN). All rooms are fully furnished, and linen (except towels) is provided. Coin operated laundry facilities are located in the residence.

The kitchenettes on each floor of the residence are suitable for preparing snacks, sandwiches and coffee or tea. All meals and accommodation are included in the package cost.

Breakfast, lunch and dinner are available in the Castle dining hall.



*Location of Castle with respect to London and Paris.*



*Location of Castle in southeast England.*

## FEES

### *Application Fee and Deposit*

A non-refundable application fee of \$37.00 (CDN) payable to Queen's University must accompany each application.

Applications which are received without the fee payment will not be considered until the fee has been paid.

Students who receive an offer of acceptance must make a deposit of \$300.00 (CDN) within ten days of receiving their offer. There is no refund for cancellations.

The International Study Centre is a residential setting and all students will live on campus and register in a full program of study. The term fee of \$6,800.00 (CDN) includes tuition, meals, accommodation (double occupancy), student interest fees and occasional field trips.

Because Herstmonceux is an extension of Queen's University, students who would be subject to international student fees if registered at an Ontario university will expect to pay a fee consistent with international fees currently charged per term at Queen's University.

### *Payment of Fees*

The balance of fees (after \$300.00 deposit) are due on June 1, 1994 for the fall term and September 1, 1994 for the winter term.

Students who withdraw from the program before the end of the first month of classes will receive a refund of \$4,000.00 (CDN). Stu-



dents who terminate their stay after the end of the first month will receive no refund. Partial refunds may be considered for students who are required to leave the program for health reasons.

*Fees are payable to: The International Study Centre.*

### *Transcripts*

Queen's University will forward one copy of each non-Queen's student's transcript without charge to their home university at the completion of their term. Credits obtained at Herstmonceux by Queen's students will appear on their regular transcript.

### *Registration at Home University*

Queen's students who will be travelling to Herstmonceux during the fall term must complete registration for their winter term at Queen's prior to departing in the fall.

Students from other universities should check the registration procedures of their home university to ensure they are registered to continue their studies at home prior to departing for a term abroad at the International Study Centre.

## DOCUMENTS

### *International Student Cards*

Students should obtain an International Student Identity Card (ISIC) from the Alma Mater Society (AMS) office at Queen's University before they leave for the International Study Centre. The ISIC entitles students to discounts on such things as travel, museum, and gallery admission fees. A passport-size photograph is required in order to process cards. There is a cost of \$15.00 and a week or two is required for processing.

### *Immigration*

The following information pertains to students from North America who have Canadian or United States citizenship.

Students will require a valid passport to enter the United Kingdom. In addition students will require a letter from Queen's University which states that:

- a. *You are a bona fide student studying at Herstmonceux;*
- b. *You have pre-paid the tuition and residency fee; and*
- c. *The residency fee includes room and full board as well as occasional travel.*

When, on arrival, the Immigration Officer is satisfied that you are a genuine student who will be staying in Britain "without recourse to public funds", she/he will stamp your passport with "leave to enter". As programs are one term in length, this leave will usually be for up to six months. Students who wish to

spend additional time in Britain, or travelling in Europe, should see officials at the appropriate consulates to obtain details of required entrance and length of stay documents.

Students entering the United Kingdom for study purposes are not free to take employment during their spare time unless they first obtain permission from the British Department of Employment.

### *Health Coverage*

Students should check with Health Services of their university or the provincial/state health insurance plan in their province/state to ensure that their health coverage is adequate for travel in Europe. Information on coverage is available through provincial/state departments of health in Canada/USA. Students may also obtain coverage through private plans such as Green Shield or Blue Cross. All students accepted into the program at Herstmonceux must obtain suitable health insurance before travelling abroad.

### *Travel Arrangements*

The International Study Centre will provide information regarding flights from departure points in Canada and the United States to Gatwick airport for students who are accepted in the program. Ground transportation from Gatwick airport to the castle will be provided by the Centre. All students are encouraged to use the arranged transportation.

## FALL PROGRAM/ WINTER PROGRAM

European Area Studies courses are designed to give students a broad understanding of Europe, and serve to complement degree concentration subjects. Students working on a concentration program will register for one or two of these courses. Students taking a general program of studies will choose the majority of courses from this category.

Concentration courses, offered in a variety of disciplines, allow groups of students to make progress in their degree while attending Herstmonceux. Students should keep their degree concentration in mind when choosing which term they wish to attend.

Courses offered at the International Study Centre include courses weighted as 0.5 and 1.0. A course with a weight of 0.5 is a half year, or one semester course, which requires a minimum of 3 hours per week of class time. A course with a weight of 1.0 is a full year, or two semester course condensed into one term, which usually requires 6 hours per week to complete in only one term. In some cases, students may be required to give additional time to the course because of the travel time associated with field trips. Students are expected to take the equivalent of four to five half-courses (0.5) during their term at Herstmonceux.

**FALL PROGRAM***European Area Studies*

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain
- CLST 206/0.5 Roman Britain
- DRAM 101/1.0 20th Century Theatre in Performance
- ECON 225/0.5 The Economics of the European Community
- FREN 018/0.5 Communication et Culture I
- GPHY 259/0.5 The Geography of Europe
- GRMN 101/0.5 Communicative German
- POLS 239/0.5 Modern European Politics
- RELS 248/0.5 Celtic Christianity in Early Europe and the British Isles

*Concentration Programs***Art History**

- ARTH 313/1.0 Special Topics in Renaissance and Baroque Art & Architecture in Britain
- ARTH 320/1.0 Special Topics in Modern Art & Architecture in Britain C1750 To The Present
- ARTH 330/1.0 Non-Western Art in Britain

**English**

- ENGL 205/0.5 Selected Women Writers I
- ENGL 227/0.5 Shakespeare: Comedy and Romance
- ENGL 350/1.0 Romantic Literature
- ENGL 366/1.0 Literary Modernism

**History**

- HIST 250/1.0 The Middle Ages
- HIST 289/0.5 England Since 1851
- HIST 314/1.0 Society and Politics in the Later Middle Ages
- HIST 357/1.0 War and Peace in 20th Century Western Culture

**WINTER PROGRAM***European Area Studies*

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain
- DRAM 101/1.0 20th Century Theatre in Performance
- ECON 225/0.5 The Economics of the European Community
- FILM 305/0.5 European Narrative
- FREN 018/0.5 Communication et Culture I
- GPHY 259/0.5 The Geography of Europe
- GRMN 101/0.5 Communicative German
- POLS 239/0.5 Modern European Politics

*Concentration Programs***Commerce**

- COMM 353/0.5 Managing in a Multicultural Environment
- COMM 375/0.5 International Business

**Economics**

- ECON 231/0.5 The Emergence of the Modern Industrial Economy
- ECON 320/0.5 Macroeconomic Theory II
- ECON 325/0.5 International Trade Policy

**Geography**

- GPHY 359/0.5 Cities and Development in Modern Europe
- GPHY 363/0.5 Political Geography

**Politics**

- POLS 333/1.0 European Politics
- POLS 336/0.5 British Politics
- POLS 385/0.5 Strategies of Political Research

**Sociology**

- SOCY 221/1.0 Development of Social Theory
- SOCY 322/1.0 Modern Social Theories

## COURSE DESCRIPTIONS

### *European Area Studies*

*The International Study Centre of Queen's University reserves the right to add, change or omit courses from time to time.*

#### **ARTH 115/1.0** (*Offered fall & winter*)

A SURVEY OF WESTERN EUROPEAN ART AND ARCHITECTURE IN BRITAIN

A chronological examination of painting, sculpture and architecture in western culture from Greece and Rome through the Renaissance and modern times. The materials will mostly be studied at British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum and the Tate Gallery, as well as at architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle. This is an introductory course in art history, with no prerequisites. It is seen as the equivalent of the introductory courses ARTH 110 or 120 presently offered at Queen's University. It is meant for the student who has no background in the history of the visual arts, but who wishes to acquire a basic understanding in the field. It prepares the student for higher courses.

Students must participate in field trips.

*Prerequisite:* None.

*Note:* Students must participate in field trips.

*Exclusions:* ARTH 110, ARTH 120.

**CLST 206/0.5** (*Offered fall only*)

ROMAN BRITAIN

A course on Roman Britain, from the expeditions of Julius Caesar (55 and 54 B.C.) and the invasion of Claudius (43 A.D.) until Stilicho's withdrawals of troops (398-401 A.D.) and the end of Roman Rule (406-411 A.D.). The people of Roman Britain will be studied; the Romans in towns, villas and military camps, and the Celtic Majority.

*Prerequisite:* None.

**DRAM 101/1.0** (*Offered fall & winter*)

20TH CENTURY THEATRE IN PERFORMANCE

An examination of modern theatre in performance both live and on video tape. Particular emphasis will be placed on the nature and structure of the play and the role of the actor, director and designer in creating the production. Opportunities exist for the practical performance of scenes.

*Prerequisite:* None.

**ECON 225/0.5** (*Offered fall & winter*)

THE ECONOMICS OF THE EUROPEAN COMMUNITY

This course will focus on two major topics: (a) the process of economic integration towards a common market in Europe and (b) the coordination of macroeconomic policy within Europe, the operation of the European Monetary System and the movement towards European Monetary Union. For

both topics, use will be made of economic theory at the introductory level with extensions into theory of international trade and integration. Considerable emphasis will be given to the policy of the United Kingdom with respect to the EC, and the EC arrangements will be compared with the North American Free Trade Agreement.

*Prerequisites:* Economics 110 or permission of the department.

**FILM 305/0.5** (*Offered winter only*)

EUROPEAN NARRATIVE

The course examines how questions of style, meaning and criticism are addressed in a cross-cultural context. The focus is on fiction film and/or dramatic television productions from selected European countries.

*Prerequisites:* Two previous film courses or permission of the department.

**FREN 018/0.5** (*Offered fall & winter*)

COMMUNICATION ET CULTURE I

For intermediate students who wish to improve their oral proficiency. Before registering in the course, students should have their level of competence assessed by the department.

*Prerequisite:* Permission of the department.

**GPHY 259/0.5** (*Offered fall & winter*)

THE GEOGRAPHY OF EUROPE

An examination of the economic, political, cultural, and social factors at work in shaping the geography of modern Europe.

*Prerequisites:* One of GPHY 100, GPHY 110, GPHY 120, or permission of the department.

*Exclusions:* GPHY 253, GPHY 254.

**GRMN 101/0.5** (*Offered fall & winter*)

COMMUNICATIVE GERMAN

This is an introductory course in German intended for students with no previous knowledge of the language. While all four basic language skills (listening, speaking, reading, writing) will be trained, emphasis will be placed on developing proficiency in oral communication.

*Prerequisite:* None.

*Exclusions:* GRMN 061, 081, 082, 100

**POLS 239/0.5** (*Offered fall & winter*)

MODERN EUROPEAN POLITICS

An introduction to the politics of the major states of Western Europe, with particular emphasis on the historical background, the development of democratic institutions, and current political movements and policy issues.

*Prerequisites:* None.

**RELS 248/0.5** (*Offered fall only*)

CELTIC CHRISTIANITY IN EARLY EUROPE AND THE BRITISH ISLES

A study of Celtic religion and the development of a specifically Celtic form of Christianity. The theology of Pelagius Britto and the spread of Celtic Christianity throughout Europe will be examined.

*Prerequisites:* Second-year standing or one course in Religious Studies at the 1XX level.



**FALL 1994,  
CONCENTRATION  
COURSES**

*Art History*

**ARTH 313/1.0**

SPECIAL TOPICS IN RENAISSANCE  
AND BAROQUE ART AND  
ARCHITECTURE IN BRITAIN

A study of Renaissance art and architecture (C1300-C1750) through examples found in Britain and British collections such as the National Gallery, the Victoria and Albert Museum, commercial galleries and architectural monuments. This is an advanced course. Because it is mostly taught in front of monuments it is limited to twenty students.

*Prerequisites:* One of ARTH 110, ARTH 120, ARTH 213 or permission of the department.

*Note:* Students must participate in field trips

**ARTH 320/1.0**

SPECIAL TOPICS IN MODERN ART  
AND ARCHITECTURE IN BRITAIN  
C1750 TO THE PRESENT

The study of Modern art and architecture through examples to be found in Britain and British collections such as the Tate Gallery, the Victoria and Albert Museum, the Hayward Gallery, commercial galleries, and architectural monuments. This is an advanced course. Because it is mostly taught in front

of monuments it is limited to twenty students.

*Prerequisites:* One of ARTH 110, ARTH 120, ARTH 215 or permission of the department.

*Note:* Students must participate in field trips.

### **ARTH 330/1.0**

#### NON-WESTERN ART IN BRITAIN

A study of selected collections of non-Western art in Britain in both their historical and contemporary contexts. Emphasis will be placed on the collections of the British Museum in London and the Pitt Rivers Museum in Oxford. This course will provide a forum for the examination and discussion of the social, political, cultural, and aesthetic ideas that underpinned the collection by Western cultures of non-Western art and artifacts beginning in the "Age of Empire". Changes in Western perspectives of non-Western cultures will also be traced and careful consideration will be given to the way in which such objects are displayed in the contemporary, "post-colonial", context.

*Prerequisites:* One of ARTH 110, ARTH 120, ARTH 215, or permission of the department.

### *English*

### **ENGL 205/0.5**

#### SELECTED WOMEN WRITERS I

A study of women writers in English before the 20th century.

*Prerequisite:* Permission of the department.

*Exclusion:* ENGL 278

### **ENGL 227/0.5**

#### SHAKESPEARE: COMEDY AND ROMANCE

This course will present eight of Shakespeare's comedies and romances: *Love's Labour Lost*, *Twelfth Night*, *The Taming of the Shrew*, *All's Well That Ends Well*, *Troilus and Crissida*, *A Midsummer Night's Dream*, *The Winter's Tale*, *The Tempest*. The plays will be discussed in relation to the social, intellectual, and political climate of the Elizabethan and Jacobean periods, but always with reference to theatrical production. There will be field trips to performances in (as available) London, Stratford-Upon-Avon and elsewhere. Term work will comprise several short assignments and there will be a final examination, worth about half the course mark.

*Prerequisites:* At least one previous course in English Literature with 60% or better or permission of the department.

### **ENGL 350/1.0 ROMANTIC LITERATURE**

A survey of English Romantic Literature with emphasis on the poems and critical statements of Blake, Wordsworth, Coleridge, Byron, Percy, Shelley, and Keats, but also considering political prose by Edmund Burke and Thomas Paine, novels by Mary Shelley and Jane Austen and various writings by less familiar authors.

*Prerequisite:* 65% or better in at

least three previous English courses, with an average of 70% in these three courses.

### **ENGL 366/1.0**

#### LITERARY MODERNISM

An investigation into the theory and practice of literary modernism in Britain and North America. We will consider modernist literature in the light of its theoretical manifestos, and in the context of analogous developments in philosophy, politics and the visual arts. Tests will include poetry, fiction, and non-fictional prose by W.B. Yeats, T.S. Eliot, Ezra Pound, H.D., Wallace Stevens, May Sinclair, Virginia Woolf, Wyndham Lewis, A.J.M. Smith and Gertrude Stein. Some attention will be given to the modernist movement in other arts. Term work will include two essays and a final examination.

*Prerequisites:* 65% or better in at least three previous English courses, with an average of 70% or better in these three courses.

## *History*

### **HIST 250/1.0**

#### THE MIDDLE AGES

A survey of the main themes of British and continental European history from the end of the Roman empire to the 15th century. Lectures will follow a chronological and thematic order, focusing on various aspects of political, social, economic, cultural, literary, and intellectual history. Students will be introduced to the study of primary sources as well as to selected historical problems in medieval history. The course will provide opportunities to combine class lectures with visits to historic sites and to make use of local resources in Sussex and surrounding regions.

*Prerequisite:* None.

*Exclusion:* HIST 314

### **HIST 289/0.5**

#### ENGLAND SINCE 1851

A survey of English history since the mid nineteenth century.

*Prerequisite:* None.

### **HIST 314/1.0**

#### SOCIETY AND POLITICS IN THE LATER MIDDLE AGES

The course will focus on domestic society, feudal institutions, standards of living, and the religious and secular culture of the nobility, burghers and peasants from the twelfth to the fifteenth century, especially in England. Students will be introduced to the resources of East Sussex and given opportunities to acquire basic

research and paleographical skills. They will be asked to produce a research paper on a topic relevant to the society and culture of the region, using local records and archival material.

*Prerequisite:* At least one second-year history seminar.

### **HIST 357/1.0**

#### WAR AND PEACE IN 20TH CENTURY WESTERN CULTURE

An examination of the impact of warfare on 20th century western culture. Utilizing a variety of approaches, the seminar will focus on such questions as the role of the state, war and gender, religion and pacifism, nuclear weapons and Cold War culture, and the impact of war on literature and popular culture.

*Prerequisite:* At least one second-year history seminar.

## WINTER 1995 CONCENTRATION COURSES

### *Commerce*

#### **COMM 353/0.5**

##### MANAGING IN A MULTICULTURAL ENVIRONMENT

The purpose of this course is to develop both intellectual understanding and behavioural skills necessary to manage effectively in multicultural situations, in Canada and internationally. The course is concerned with implementation issues. Its objectives are to develop an awareness of the pervasive and hidden influence of culture on behaviour, particularly with respect to management and management practices; to develop familiarity with the types of situations and issues which managers often confront when working internationally; and to develop an appreciation of the impact on personal behaviour of living and working in another culture. Topics covered include: effect of culture on management practices, selecting personnel for international assignments, setting up joint ventures, negotiating, project management, managing localization, and ethical issues. *Prerequisite:* Permission of the School of Business.

#### **COMM 375/0.5**

##### INTERNATIONAL BUSINESS

This course studies selected nations in Europe, Asia, and Latin America, chosen to represent types of economic and social development encountered by Canadian

executives searching for business opportunities abroad. In addition, students work in groups to research one nation: its economic, social and political dynamics, its national goals, and its potential for a client Canadian corporation. Student groups visit the corporation and relevant officials for briefings. Their task is to assess opportunities and risks a Canadian corporation faces in their market and to develop appropriate recommendations. Oral and written reports are required both at Queen's and the corporation.

*Prerequisite:* Restricted to 3rd and 4th year Commerce students.

### *Economics*

#### **ECON 231/0.5**

##### THE EMERGENCE OF THE MODERN INDUSTRIAL ECONOMY

An examination of the origins of modern economic growth concentrating on the industrial revolution in Britain and prior developments leading up to it. Some attention is directed to early followers of changes initiated in Britain.

*Prerequisite:* ECON 110

*Exclusion:* ECON 230

#### **ECON 320/0.5**

##### MACROECONOMIC THEORY II

An advanced study of the determinants of aggregate demand and the structure of Keynesian and new classical models. Policy issues include crowding out, choice of monetary policy instruments, and monetary policy and the exchange rate.

*Prerequisites:* ECON 222 (minimum grade of 65%); MATH 126 or equivalent, ECON 255

*Exclusion:* ECON 220

### **ECON 325/0.5**

#### INTERNATIONAL TRADE POLICY

An introduction to the theory of comparative advantage followed by a study of trade policies in developed and developing countries including tariffs and quotas, licensing arrangements, anti-dumping and safeguard mechanisms, domestic content rules and other non-tariff barriers, and multilateral arrangements.

*Prerequisites:* ECON 210 or 212

## **Geography**

### **GHPY 359/0.5**

#### CITIES AND DEVELOPMENT IN MODERN EUROPE

A discussion of the contemporary relationships between city growth or decline and the dynamics of production systems in modern Europe. Case studies will be conducted of particular examples of city-centred regional growth and city-centred regional decline.

*Prerequisites:* One of GPHY 223, 225, 226 or permission of the department.

### **GPHY 363/0.5**

#### POLITICAL GEOGRAPHY

A study of interaction between space and politics in the contemporary world. The course examines the history of political geography thought, geopolitical analysis, elec-



toral geography, the political geography of colonialism, and the geography of the regions in crisis.

*Prerequisites:* Two of GPHY 223, 224, 225, 226 or permission of the department.

### *Political Studies*

#### **POLS 333/1.0**

##### EUROPEAN POLITICS

An introduction to European politics. The themes and specific geographic focus will vary from year to year; they may include current political institutions and forces, the historical evolution of European politics, and both Western and Eastern Europe.

*Prerequisite:* Permission of the department.

#### **POLS 336/0.5**

##### BRITISH POLITICS

Contemporary problems facing Britain as a result of its historical evolution: economic stagnation, centrifugal forces of nationalism and communal violence, and the decline of the two-party system.

*Prerequisite:* Permission of the department.

#### **POLS 385/0.5**

##### STRATEGIES OF POLITICAL RESEARCH II

Provides an introduction to the role of quantitative analysis, statistical software and computers in empirical political research. Covers technical questions about opera-

tionalisation of concepts, collection of data and data analysis, as well as broader questions about the political assumptions that form the basis for a statistical work and philosophical debate. POLS 385 is designed to help students to understand the logic and uses of statistical techniques. No mathematical background on the part of the student is assumed, beyond the ability to do some simple arithmetic.

*Prerequisites:* POLS 110, POLS 210, POLS 250

### *Sociology*

#### **SOCY 221/1.0**

##### DEVELOPMENT OF SOCIAL THEORY

A discussion of the theories of society, starting with the thought of the Enlightenment, ending with a presentation of Webster's sociology.

*Prerequisite:* None.

#### **SOCY 322/1.0**

##### MODERN SOCIAL THEORIES

A critical examination of major modern theories of society. Topics include ethnomethodology, exchange theory, structural-functionalism, conflict theory, symbolic interactionism, systems theory and critical theory of society.

*Prerequisite:* SOCY 221



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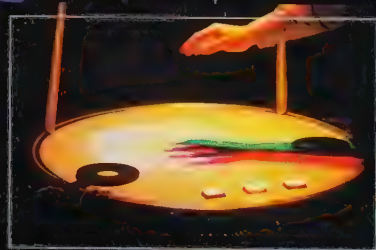


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countryside.



# HERSTMONCEUX SCIENCE CENTRE



Guide and Souvenir

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Front cover: The Yapp telescope in Dome B – see page 9.  
Inset: 'Coloured Shadows' exhibit – see page 11.

Herstmonceux Science Centre is run by Science Projects Ltd, a charitable company dedicated to the promotion of science through the medium of interactive exhibits.

For information about Science Projects Ltd, phone [0181 741 2305/6](tel:01817412305) or visit our website: <http://www.science-project.org>

For information about the Centre, contact HERSTMONCEUX SCIENCE CENTRE, Hailsham, East Sussex BN27 1RP, phone [01323 832731](tel:01323832731) or fax [01323 832741](tel:01323832741).

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All photos are by Charlie Hooker (Herstmonceux Science Centre) except: front cover (main) - Sara Gadd (SG); p1 - local astronomy society; page 3 (both) - Royal Greenwich Observatory (RGO); p5 (lower) RGO; p6 & 7 (upper) - SG; p7 (lower) The Graphic, 8 August 1885; (background) Robert Williams/Hubble Deep Field Team (STScI)/NASA; p9 - SG; p12 (top) - David Ring; p15 - National Maritime Museum; p16 (upper) - International Study Centre, Herstmonceux Castle; (lower) - RGO; pp16-24 - all RGO except p18 (lower) - H.Weaver, T.Smith (STScI)/J.Trauger, R.Evans (JPL)/NASA, p20 (left) - Hui Yang/NASA, p24 (upper) - J.Hutchings, B.Woodgate, M.B.Kaiser, S.Kraemer/STIS Team; inside back cover (upper right) David Ring, (lower right) - Chas Parker.

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Because of the need to update and maintain the Science Centre we cannot guarantee that everything mentioned in this Guide will be available on the day of your visit.

# HERSTMONCEUX

## SCIENCE CENTRE

WELCOME TO HERSTMONCEUX, once a world famous Observatory and now a leading Science Centre for South-East England.

There is much to see and do here. You can make your own discoveries with the many hands-on exhibits housed in the main building – and be sure to try the larger ones outside on the lawns too.

Then there is the site itself to explore, with its unusual landscaped setting and historic telescopes open for inspection. A suggested tour is described on pages 4 to 9 of this Guide.

The Centre runs a regular programme of special events, including astronomical viewing evenings in spring and autumn. For details of these, and of our special facilities for school visits, please contact any member of staff or phone us on 01323 832731.

I hope you will have a really enjoyable visit to the Science Centre and will come here again in the future. Tell your friends, too – we welcome everyone to join us in bringing this unique site back to life.



Stephen Pizzev  
*Director, Science Projects*



Comet Hale-Bopp over  
Herstmonceux in March 1997.

# Guide to the Site

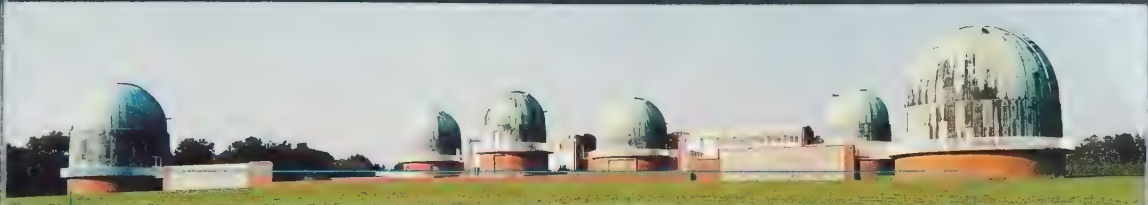
## Plan of the Centre



The following domes are normally open for viewing:

- Dome B:** (reached up stairs adjacent to the shop inside the main building): The Yapp 36-inch telescope
- Dome E:** The Thompson 26-inch telescope
- Dome F:** The Hargreaves 38-inch telescope





## Introduction – the Equatorial Group

The buildings that are now the home of Herstmonceux Science Centre once housed six large telescopes belonging to the world-famous Royal Greenwich Observatory. Astronomers worked here on every suitable night from the 1950s to the 1980s, observing, measuring and photographing the stars and other night-sky objects. In 1990 the Observatory moved on to Cambridge, but most of its telescopes remained at Herstmonceux. You can visit three of them today, in Domes B, E and F.

With its six green domes, the Science Centre building is the most distinctive – and distinguished – of the new buildings constructed for the Observatory at Herstmonceux. It was officially known as the 'Equatorial Group', after the way the telescopes are mounted. A telescope on an equatorial mount can swing round on a tilted axis that is exactly parallel to the Earth's own axis of rotation; this is

convenient for following the stars as the Earth's rotation makes them appear to move across the sky during the night. In 1995 the Equatorial Group came back to life as Herstmonceux Science Centre. With its many hands-on science exhibits it is now a place where everyone – not just astronomers – can make discoveries. There are over fifty exhibits inside the main building, and more outside in the grounds.



*The Yapp telescope in Dome B, as set up for use in 1974.*



## Tour of the telescopes

We recommend a walk round the site to visit the telescopes – before or after you spend time with the hands-on exhibits. A good route is to start with **Dome E**, and then cross to **Dome F** before returning to **Dome B**, whose telescope is reached up the stairs inside the Centre. Details are on the following pages.



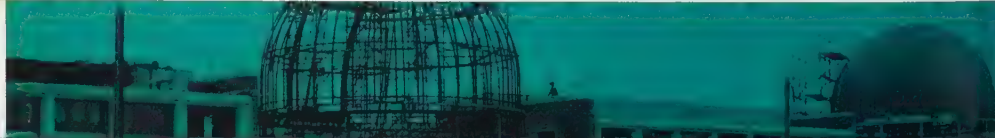
Beyond the Water Circuit exhibit and the DNA Climbing Frame, the silver dome of the Isaac Newton telescope can be seen in the distance. From 1967 to 1979 this housed the largest telescope in Western Europe, but it now stands empty. You can read more about the 98-inch Isaac Newton telescope on page 22.

Notice the many landscaping features around the site, such as walls, lawns, steps and the lily pond. Because of local concern, the Equatorial Group was carefully designed to look good and blend into the Sussex countryside. But features added to make the site more pleasing to the eye were far from ideal for astronomers, who have to move around in near-total darkness in order to preserve their 'night adaption' – the extra sensitivity your eyes develop after a spell in the dark. At least one person is known to have stepped straight into the lily pond at the end of a night's observing!

The six domes are set apart from each other, and at differing levels, so that they do not block each other's view of the sky. Domes **A**, **B** and **C** along the north side originally housed reflecting telescopes mounted at first floor level. The linking buildings contained workshops, darkrooms and equipment for recoating the telescope mirrors with aluminium. Domes **D**, **E** and **F** stand separately along the south side, and originally housed refracting telescopes.

*You can find out more about the different types of telescope on pages 8-9.*

**Details:** Architect for the Equatorial Group – Brian O'Rorke. Completed 1958. Faced with wood-burnt West Sussex brick. Balconies and window surrounds in Portland stone. Terrace paved with York stone, with Portland stone steps and edgings.





The domes of the Equatorial Group were clad in copper sheet and coated with a chemical that has helped them weather to today's distinctive green – another feature intended to make the buildings blend into the Sussex countryside. Today most observatories have domes painted white or silver to reflect away daytime heat. Light pollution from nearby Eastbourne is all too apparent in this time-exposure.

The Equatorial Group in construction in 1955. When you leave the Centre, look back at its 'flint-knapped' external walls. Flint-knapping is an ancient skill, also used to make stone tools and weapons, in which lumps of flint are shaped by striking them with precisely aimed blows.

## Dome E *The Thompson 26-inch refractor*

This is one of the largest refracting telescopes in the world. Between 1897 and 1988 it was used to take 60,000 photographs of the night sky.

The telescope works as a powerful camera. A glass lens is fixed inside the top of the large grey tube and the 'film' – actually a six-inch square glass plate coated with photographic emulsion – goes at the other end. The rest of the tube is empty.



**The Thompson telescope catches starlight with a giant lens that weighs 19 stone (118 kg).**

**Details:** Constructed by Sir Howard Grubb, Dublin, 1896. Cost: £5,000, roughly equal to £200,000 today, the gift of Sir Henry Thompson, a London surgeon. Objective lens (doublet): aperture 66 cm, focal length 6.82 m. Faintest stars photographed: ~19th magnitude. Main uses: stellar parallaxes and proper motions, photographic photometry of quasars, supernovae etc. Guiding telescope: objective by Merz (1859): aperture 33 cm, focal length 5.44 m.

Look for the smaller guiding telescope that rides piggyback on the main one. By looking through this guider the observer can ensure that the main telescope is trained on exactly the right spot in the sky.

Although its moving parts weigh nine tonnes, the telescope is finely balanced and can easily be turned to point to different areas of the sky. Looking overhead, you can see that the dome has shutters which open so that the telescope can see out. Electric motors mean that the roof of the dome can be made to rotate at the push of a button.

An unusual feature of this dome is its floor, which can be made to rise and fall like a lift. This means that the observer can easily gain access to the lower end of the telescope, whether it is pointing vertically or nearly horizontally.

Because its tube is so long, the Thompson telescope takes large-scale photographs (like using a zoom lens on a camera). This makes it useful for 'positional astronomy' – measuring the exact positions of stars in the sky. From this it is possible to work out how fast the stars are moving and how far away they are – see page 20 for details). This telescope can photograph stars that are 100,000 times fainter than the faintest ones we can see with the naked eye.



A century of astronomical progress separates the Thompson telescope (shown here with the dome floor raised) from the Hubble Space Telescope, whose first Deep Field image of extremely remote galaxies forms the background to this page.

The guiding telescope attached to the 26-inch also has a long history. Its 12.8-inch main lens was originally used in a telescope known as the 'Great Equatorial' at Greenwich, acquired in 1859 by the then Astronomer Royal, Sir George Airy. The engraving shows it in use in 1885.

## Dome F *The Hargreaves 38-inch reflector*

This is the largest and newest of the Herstmonceux telescopes, but has never been used for serious observing. It was built in 1960 for an observatory in the Belgian Congo in Africa, but civil war broke out there before it could be installed. It was eventually brought to Herstmonceux where tests showed that it was unsuitable for use for astronomical research here. As well as being used as a normal reflecting telescope, with its large mirror at the bottom facing up the tube, the Hargreaves could also be converted into a Schmidt telescope (*see below*).



## Refractors and reflectors

Refracting telescopes (like the Thompson 26-inch) collect starlight using a large lens at the top end of the tube. Reflecting telescopes (like the Yapp 36-inch) don't have this lens. Instead they collect light with a large curved mirror, facing upwards at the bottom of the tube. A Schmidt camera (like the Hargreaves 38-inch) has a mirror at the bottom and a special lens, called a 'corrector

plate' at the top. This allows it to cover a wider area of sky in one photograph than can be done with a normal reflector.

The wider the lens or mirror on a telescope, the more light it catches, and hence the fainter the objects it can detect in the sky. All big modern telescopes are reflectors, because it is not possible to make and mount very large lenses.

**Details:** Designed and built by Cox, Hargreaves and Thomson, 1960; installed at Herstmonceux 1972. Primary mirror: aperture 96 cm, focal length 1.93 m. Intended for use at prime, Cassegrain or coudé foci, or as a Schmidt camera.

## Dome B The Yapp 36-inch reflector

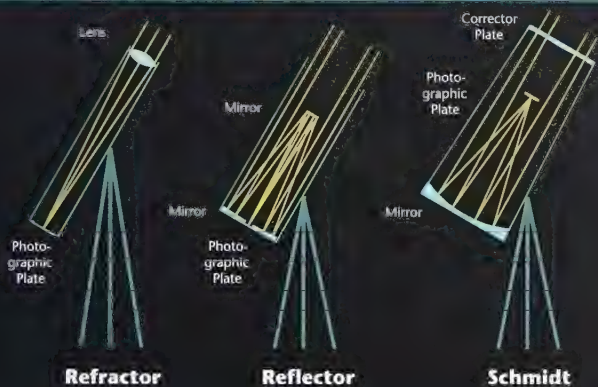
To reach this telescope go up the stairs near the Shop in the Main Building, and turn right.

This was the largest working telescope at Greenwich, and is now the second largest at Herstmonceux. Astronomers used it to find out about individual stars – how hot they are, what they are made of, and whether they are moving towards or away from the Earth.

As you can see, this telescope does not have a lens at the top. Instead there is a large concave mirror at the bottom, facing up the tube. Light from the stars falls onto this mirror and is focused back up the tube. A smaller mirror near the top of the tube

reflects this light back down the tube, through a hole in the main mirror.

A special instrument called a spectrograph was attached to the telescope to split starlight into colours, like a miniature rainbow.



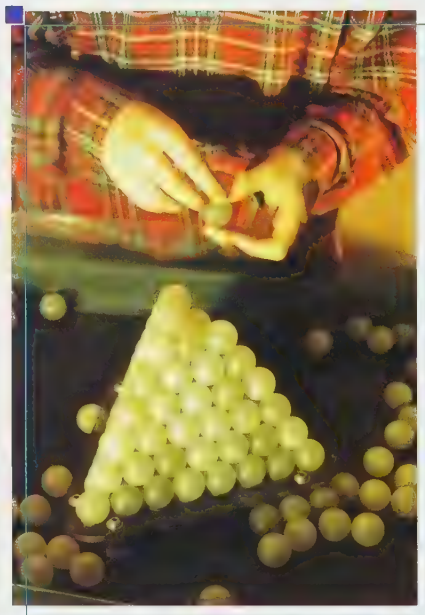
**Details:** Constructed by Grubb-Parsons, Newcastle-on-Tyne, 1932. Cost: £15,000 (including dome), the gift of Mr William Yapp, an industrialist. Primary mirror aperture 91 cm, focal length 4.60 m. Cassegrain focus:  $f/15$ . Used for stellar spectroscopy and photometry, and later as a testbed for equipment developed for use elsewhere – particularly the Isaac Newton telescope which is also  $f/15$ .

# The Science Exhibits

## Hands-on Exhibits

Hands-on exhibits fill the ground-floor corridors and domes of the Science Centre's main building – with more, larger exhibits outside in the grounds. There's no set route, so feel free to visit the exhibits in any order you like.

The challenge is to discover what you can make happen at each one. You can read about some of the exhibits in the following pages, and also in the Information Labels adjacent to the exhibits themselves.



■ *Air Stream.* It's no great surprise that the ball is held up by air blowing against its under side, but feel how reluctant the ball is to be pulled out sideways from the jet of air. Air rushing past it exerts forces – called Bernoulli forces – that lock the ball inside the jet. Aeroplane wings are carefully shaped to take advantage of the same forces, although in this case the air rushes past horizontally instead of vertically. You rely on Bernoulli forces to keep you airborne every time you travel by plane.

■ *Atom stacking.* When you stack the balls to make a neat shape you're imitating what nature does with atoms to make a crystal. There's only a small number of possible shapes that crystals can take – whether they are diamonds, snowflakes, or grains of sugar. In this model it is gravity that holds the balls down. In a real crystal the atoms hold each other in place with electric forces that behave like tiny springs linking each atom to its neighbours.

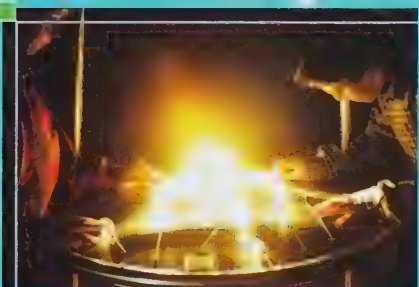




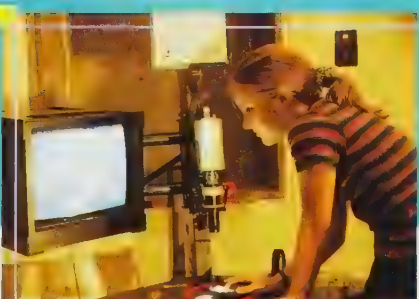
**Chaotic Pendulum.** This is an exhibit that never does the same thing twice. Although it looks simple, no-one can predict exactly what it will do next. This is because its behaviour depends critically on how you start it moving. Even the tiniest change in how hard you push it to start it moving can lead to a totally different pattern of movement later on. Many systems in nature show the same sort of chaotic behaviour. The best-known example is the weather; one scientist has even suggested that the weather patterns we have in Britain today could depend on whether or not a butterfly flapped its wings in Beijing last month!



**Coloured shadows.** All the colours of the rainbow can be made by mixing just three coloured lights – red, green and blue – in the correct proportions. (Different rules apply when you mix paints.) In the exhibit you can mix the primaries to make new colours, either by pressing the buttons or by making shadows. Computer screens and colour television use the same primary colours. Study a TV screen through a strong magnifying glass and you will see that the only colours that ever appear are tiny patches of red, green and blue. By varying the proportions of these three, a full-colour picture is built up.

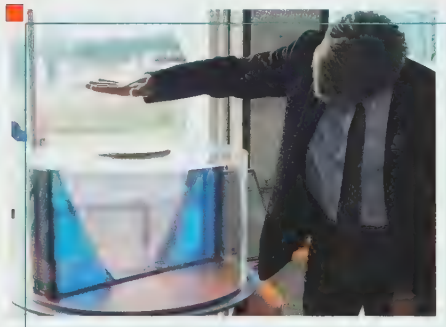


**Light house.** Here you can investigate the way rays of light often change direction when they pass through shaped pieces of glass. This bending is known as 'refraction', which is why telescopes that use large lenses are called 'refractors'. Refraction also happens in the atmosphere. Light from stars is deflected slightly as it makes its way down to Earth, making each star appear to be in slightly the wrong place. Herstromoncx's astronomers had to allow for this in their accurate measurements of the positions of stars.



**Microscope.** Telescopes and microscopes are opposites. One looks outwards and has brought discoveries about the universe; the other looks inwards and has helped scientists unravel the mysteries of living things. With the TV microscope you can zoom in on various specimens and see details that are normally invisible. Better still, you can find your own specimens to study – like soil or an insect from outside, dust from a pocket, or the skin of your finger.

## Hands-on Exhibits



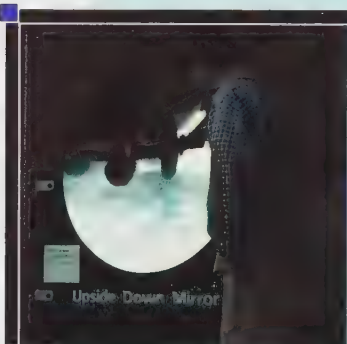
**Parabola tank.** 'A liquid always finds its own level' – but not if it's spinning! The surface of a steadily-spinning liquid forms a shape called a paraboloid. Astronomers have put this to good use when preparing the huge glass mirrors needed for their largest telescopes. A paraboloid is exactly the shape some of these mirrors need to have, so the mirror is kept slowly rotating as it gradually solidifies from molten glass. That way the paraboloid shape gets frozen in, cutting down the time needed to grind and polish the mirror to its final form.



**Sound dishes.** The sound dishes are also paraboloids. One of them collects the sound from your voice and converts it into a parallel beam which carries across the Centre to the other dish. This catches the beam of sound and focuses it into the ear of the person receiving the message. On a larger scale, radio astronomers use enormous dishes to collect faint radio signals from distant objects in the universe. On a smaller scale, dishes outside our homes do the same job for television signals from satellites.

**Spectroscopes.** Most lamps give out a range of colours mixed together. A spectroscope can split this light back into its original colours – like turning sunlight into a rainbow. In the exhibit, atoms of neon, argon or sodium are made to glow in special lamps. Seen through the spectroscope, light from these lamps doesn't split into a rainbow; instead it forms a 'barcode' pattern of coloured spectrum lines. Each chemical element has its own barcode, which can be used like a fingerprint to identify that element wherever in the universe it may be. Herstmonceux's astronomers used spectroscopes to study what stars are made of.





■ *Spin Stand.* Lean back as you spin round slowly on the turntable. Then notice what happens as you pull yourself in towards the centre: you begin to spin much faster. It's all to do with 'angular momentum'. Ballet-dancers and ice-skaters use the same technique when they want to spin fast. In astronomy the same thing sometimes happens to stars. Many stars spin round quite slowly – roughly once a month in the case of our Sun. But some stars, when they reach the end of their lives, collapse down to a much smaller size. When that happens their rate of spin goes up enormously. Astronomers have even detected a star that spins sixty times a second.

■ *Upside down mirror.* It's easy to see that this parabolic mirror produces an image – a 'picture' of whatever is in front of it – that is upside down and is formed a little way in front of the mirror. (If you go very close to the mirror it also works like a magnifying glass). Astronomers use this type of mirror, though not so deeply dished, at the bottom of many of their reflecting telescopes. Telescope mirrors have the shiny surface, coated with silver or aluminium, on the front, so that the starlight does not have to go through any glass. The mirror in the exhibit is different; it was originally used for sending out a searchlight beam and the shiny coating is on the back where it is better protected from wear and tear.

## What scientists do

Hands-on science exhibits are designed to let you make your own discoveries about how science works. We've devised the experiments, trying to make them interesting and fun to do, but they are useless without your participation. With many of the exhibits, when you use it you are asking a question of nature itself: 'Show me what happens when ...'. What happens at the exhibit is nature's answer to your question.

'Proper' science is a hands-on business too. Experiments and observations are at the root of it. Like Science Centre visitors, scientists

ask questions of nature – and they have to abide by the results. Scientists can build grand theories, but if the experimental evidence disagrees, then it's the theory that has to go. As Isaac Newton himself put it: 'There is no arguing against facts and experiments'.



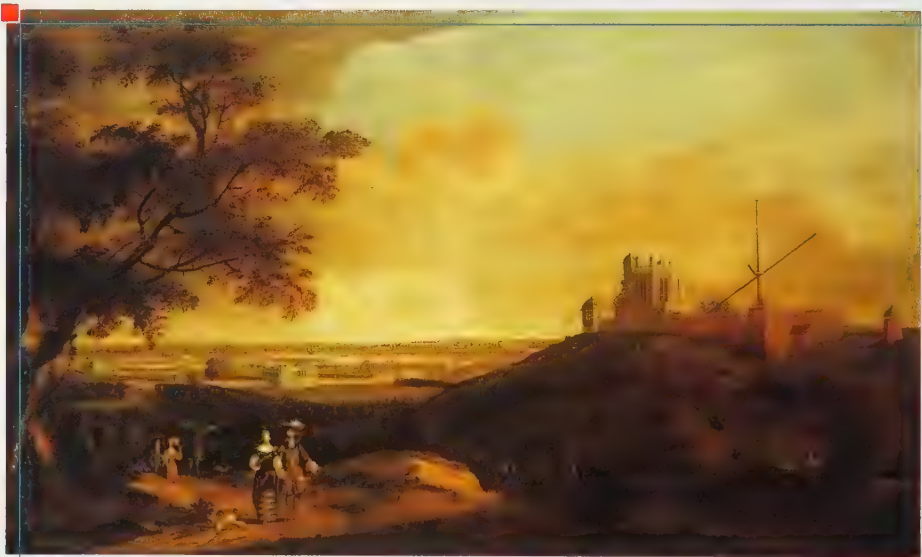
# Astronomers at Work

## The Observatory at Greenwich

King Charles II founded his Royal Observatory at Greenwich in 1675. Its purpose was a practical one: to reduce shipwrecks. At that time mariners had no accurate way of working out their position when out of sight of land. They could find their latitude (north-south position) by observing the sun or stars, but not their longitude (east-west position). As a result many sailors' lives were lost when their ships struck rocks unexpectedly.

By the 1770s the problem of longitude had been solved. One answer was for a ship's captain to carry a reliable clock to keep 'Greenwich Time' throughout the voyage. Alternatively he could use the Moon as a clock by measuring its position in the sky, relative to nearby stars, and referring to a detailed set of tables prepared annually at Greenwich. Armed with either of these time-keepers, or preferably both, mariners could make their own astronomical observations on board ship, and use them to work out their position anywhere on Earth.

Solving the problem of longitude didn't mean the Observatory had nothing to do. The essential work of measuring time and compiling tables went on from year to year, and the Greenwich astronomers developed new interests too. In particular they began to do research, studying the stars and other objects in the sky, to find out what they are and how they work.



## Night duty at Herstmonceux

By the early twentieth century, London had expanded so much that Greenwich was enveloped. The city's smoky air and bright lights meant that astronomers could no longer study faint objects in the night sky.

The remedy was to move the whole Observatory to the clearer, darker skies of Sussex. The transfer began in 1947, and by 1958 the Royal Greenwich Observatory was fully up and running at Herstmonceux. The people who actually operated the telescopes at Herstmonceux were called 'Night Observers'. They were on duty every

night when the sky was clear and the Moon not too bright. On the Thompson 26-inch telescope, for example, the Night Observer's job was to line up the telescope on a succession of specified points in the sky, working from a prearranged list of 'shots', and to load in a photographic plate for each shot and expose it for a time that usually ranged from five minutes up to an hour or more. It was precision work which required much care and skill. Cold was a great enemy, since the domes had to be unheated to prevent currents of warm air blurring the photographs.



Herstmonceux Castle was the headquarters of the Observatory and official residence of the Astronomer Royal. The Castle gardens are now open to the public daily from Easter to October; tickets may be obtained from the kiosk near the Science Centre Car Park.

### JUPITER, 1953

205

Date	Apparent Right Ascension	Apparent Declination	Polar S. D.	Hor. Par.	True Distance from the Earth	Meridian Passage		
Aug. 10	5 21 28.50	+22 33 43.2	16 84	1.61	5.457 338	7 44.1		
17	5 22 10.36	+22 34 22.1	39.9	16.88	1.62	443 908 13 430	7 40.8	
18	5 22 51.73	41.37	22 34 59.8	37.7	16.93	1.62	430 378 13 530	7 37.6
19	5 23 32.62	40.89	22 35 36.4	36.6	16.97	1.62	416 749 13 629	7 34.3
20	5 24 13.01	39.88	22 36 11.8	35.4	17.01	1.63	403 025 13 724	7 31.1
21	5 24 52.89	+39.37	+22 36 46.1	34.3	17.05	1.63	5.389 208	7 27.8
22	5 25 32.26	+38.86	22 37 19.4	33.3	17.10	1.64	375 301 13 907	7 24.5
23	5 26 11.12	38.33	22 37 51.6	32.4	17.14	1.64	361 306 13 995	7 21.2
24	5 26 49.45	37.80	22 38 22.7	31.4	17.19	1.65	347 226 14 086	7 17.9
25	5 27 27.25	37.26	22 38 52.8	30.1	17.23	1.65	333 062 14 243	7 14.6

Part of the Nautical Almanac for 1953. When these figures were calculated at Herstmonceux the word 'computer' still meant a person who did calculations by hand. By the end of the 1950s the Nautical Almanac Office had its first electronic computer.

## On the move again

The Observatory's stay in Sussex was to be a brief one, little more than three decades. The main problem this time was that astronomy itself was changing. Research was now done with huge telescopes that took advantage of the crisp and cloudless air at carefully-chosen mountaintop sites around the world. Cheaper air travel meant astronomers could fly out to these sites when necessary. With much of its observational function gone, there was less justification for retaining the Observatory's rural site. It was thought that economies could be made by locating its remaining activities closer to other institutions.

■ With this 'Photographic Zenith Tube' astronomers could time the exact instant when a star crossed the meridian (the north-south line through Herstmonceux) to better than a hundredth of a second. The instrument was so sensitive that it could detect tiny movements at Herstmonceux synchronised with the rise and fall of the tide in the English Channel. They arise because the extra weight of water in the Channel at high tide causes the whole of coastal Sussex to tilt downwards very slightly, taking the Observatory and its telescopes with it.

■ As custodians of the nation's time, Herstmonceux staff for many years supplied the 'pips' for the BBC time signal. At first the Earth's rotation was used as the ultimate timekeeper, but later, atomic clocks took over, accurate to one second in 300,000 years. The Earth is a less steady timekeeper, and its rotation slows by more than a thousandth of a second every 100 years.

So in 1990 the Observatory moved its headquarters again, this time to Cambridge. Here its stay was to prove even shorter. In 1998 most of the historic institution's remaining functions were transferred elsewhere, leaving the remnants of King Charles' 323-year-old Royal Observatory with a very uncertain future.





■ The 4.2-metre William Herschel reflector in the Canary Islands, jointly established by astronomers from Herstmonceux and elsewhere in the 1980s. In this all-night exposure the Earth's rotation has turned starlight into trails.

■ Part of a plate exposed on the Thompson telescope in 1979. Every dot is a star, with brighter stars producing larger dots. Many hours were spent measuring the positions of individual stars on plates like this, to an accuracy of one-fiftieth the width of a human hair.

# Exploring the Universe

## The solar system

Herstmonceux's astronomers focused their telescopes on a wide variety of objects in the night sky. In the following pages we take a brief tour of the universe, with the help of Herstmonceux photographs and more recent images from the Hubble space telescope, starting close to home with the solar system.

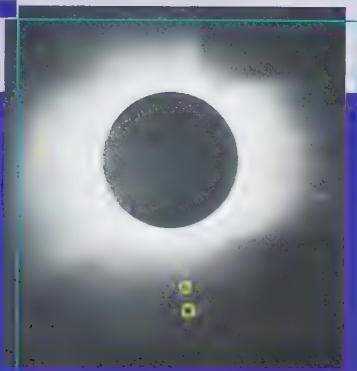
The solar system is the only part of the universe that has been directly explored, mainly by unmanned spacecraft despatched from Earth. The Sun is at the centre of the solar system, with the Earth and other planets orbiting around it. Most planets are

circled by their own Moons – at least eighteen of them in the case of Saturn. The solar system also includes miniature planets called asteroids, and comets which occasionally swoop in from distant parts and grow glowing tails as they approach the Sun.

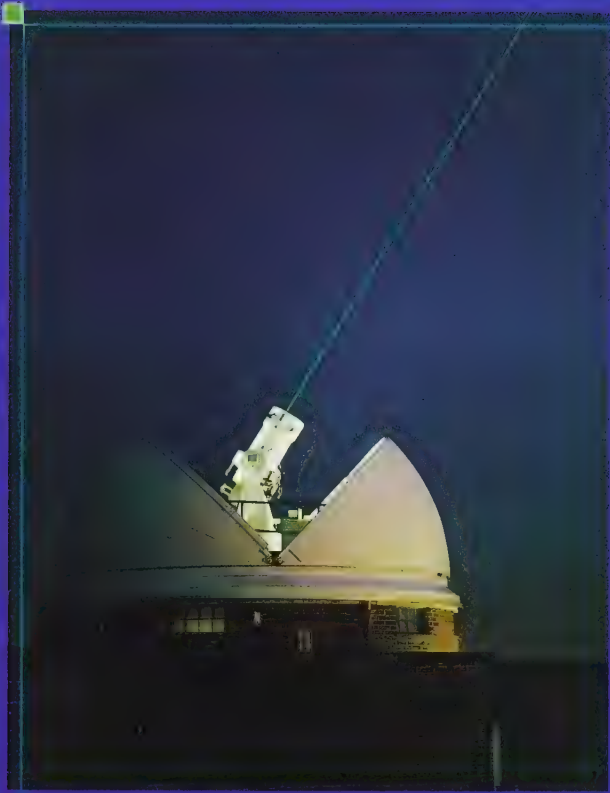


A new moon of Jupiter was discovered with the Thompson 30-inch reflector now in Dome A at Herstmonceux (inset). Tiny dots on photographs taken by P. Melotte at Greenwich in 1908 turned out to be an unknown satellite, orbiting backwards round the giant planet. Christened Pasiphae, the satellite is less than twenty miles across. This is one hundredth the size of another of Jupiter's satellites, Io, here seen crossing in front of the planet, and casting its shadow on it, in an image taken by the Hubble telescope in 1994.





History was made, and Einstein vindicated, with this photograph taken through the lens of the 13-inch refractor now in Dome D at Herstmonceux. The lens was taken to Brazil to photograph a total eclipse of the Sun on 19th May 1919. Stars near the Sun (clearly visible on the original plate and circled in this photograph) appeared slightly out of place. This was because the light coming from them had been deflected by the Sun's gravity. This direct confirmation of one of the predictions of Einstein's General Theory of Relativity caused a scientific sensation.



A laser beam reflected from Earth satellites passing overhead helps Herstmonceux's Satellite Laser Ranger to measure the Earth with great precision. Its results, with those of other similar stations, show that Europe and America are drifting apart, by about one centimetre a year. It also detects a twice-daily up and down movement of the ground at Herstmonceux, through a distance of about twenty centimetres. This 'land tide', caused by the gravitational pull of the Moon and Sun, is similar to the tides at sea and shows that the Earth's surface is not completely rigid. The Satellite Laser Ranger was the only part of the Observatory to remain in action at Herstmonceux after 1990. As a working scientific station it is not open to the public.

## Among the stars

Beyond the solar system lie the stars. On a dark night you may see a thousand of them in the sky – each one really a Sun. Telescopes pick out millions more stars too faint for our eyes to see.



## How far to the stars?

The 'parallax method', used at Herstmonceux to measure the distances to nearby stars, relies on the fact that our view of the universe changes slightly as the Earth moves round the Sun. Photographed from A, the star S1 will appear closer to S3 in the sky than to S2. Six months later, when the Earth has moved to B, a photograph of the same patch of sky will show S1 closer to S2

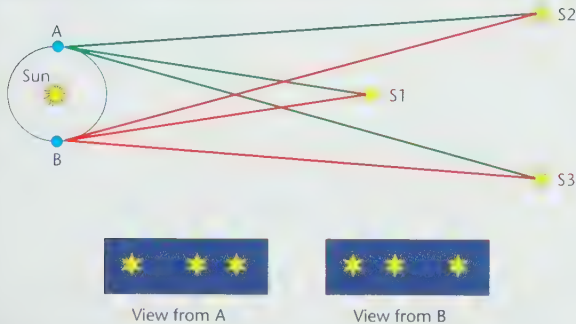
than to S3. In practice the apparent movement of a nearby star, compared to distant ones, is so small it can only be measured on a photographic plate using a microscope. Results show that typical nearby stars are about 50 million million miles away – a journey that would take several million years at the speed of Concorde.



Stars move through space in huge swarms called galaxies. Our own galaxy, the Milky Way, contains our Sun and 100 thousand million other stars. Most of the observing done from the Equatorial Group was concerned with the stars within our galaxy, either 'astrometry' to determine their precise positions and movement, or 'astrophysics' to find out what they are made of and how they work.

New stars are being born in this huge gas cloud or 'nebula', imaged by the Hubble telescope in 1995. The nebula is embedded in the nearby galaxy M33. Inset is a photograph of the whole galaxy taken with the Isaac Newton telescope at Herstmonceux. M33 is nearly three million light-years away and is made up of ten thousand million stars. The nebula shown in the colour image appears here as the largest white blob near the edge of the galaxy at the top left.

The Sun, like all stars, is a glowing ball of gas with a nuclear furnace at its centre. This photograph, taken from Herstmonceux on 9th May 1970 shows several sun-spots – cooler patches on the Sun's surface which sometimes send out flares that cause magnetic storms on Earth. The darker spot near the centre is the planet Mercury which happened to pass in front of the Sun that day.



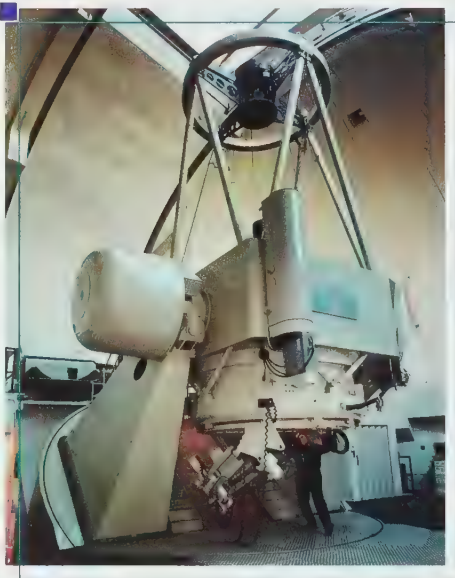
## The depths of the universe

Far beyond the limits of our own galaxy lie thousands of millions of other galaxies, stretching away to the farthest reaches of the universe. At Herstmonceux, galaxies, quasars and black holes were investigated with the 26-inch telescope, and with the largest telescope of all, the Isaac Newton.

The Isaac Newton telescope was the fifth largest reflector in the world when the Queen inaugurated it in 1967. Its tall dome, now empty, can be seen to the south of the Science Centre.

Because its main mirror was so large – eight feet across – the Isaac Newton telescope could collect light from extremely faint and

distant objects. Astronomers from around the country booked in to use it for their deep-sky research. But by 1979 it was clear that the telescope deserved a better location, so it was rebuilt and transferred to a mountain-top site in the Canary Islands.



The Isaac Newton telescope weighed 100 tonnes, but could be precisely lined up on any point in the sky.

Grinding and polishing the glass for the four-tonne mirror took more than a year.

**Details:** Constructed by Grubb-Parsons, Newcastle-on-Tyne, 1967. Cost: about £1,000,000 (with dome). Primary pyrex mirror: aperture 2.5 m, focal length 7.5 m, used at prime, Cassegrain and coudé foci. Used for spectrography, photometry and interferometry with photographic and electronic detection.

## Investigating quasars

Quasars look like stars but have 'red-shifts' as large as those of distant galaxies. (Astronomers use the red-shift – a shift in colour of an object's spectrum – to measure how far away galaxies are.) In the 1960s nobody knew what quasars were, so Herstmonceux's 26-inch telescope was

pressed into service to monitor the changing brightness of one of them. The surprising result showed that the quasar's brightness could vary by as much as twenty times over a period of a few months. This meant that although the quasar might be as bright as an entire galaxy, its size must be millions of times smaller than that of a galaxy.



A newly-discovered galaxy was first seen in 1994 in this electronic image from the Isaac Newton Telescope in the Canary Islands. The galaxy, named Dwingeloo-1, faintly fills the centre part of the image and was hard to detect because it is almost hidden by dust, gas and foreground stars in our own galaxy.

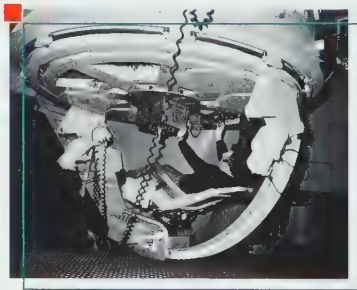
Seeing double. Quasar 0957+56, circled in this 60-minute exposure from the 26-inch telescope, is one of the most distant objects ever detected from Herstmonceux, a third of the way out to the edge of the observable universe. Astronomers think there is really only one quasar in the picture, but gravity from a nearer galaxy (not visible) works like a lens and splits the quasar's light in two.

## On the track of black holes

In 1971, Herstmonceux astronomers used the Isaac Newton telescope to help track down the first known black hole, a collapsed star that had become so dense that not even light could escape its gravity.

An orbiting satellite had just discovered x-rays coming from a patch of sky in the

constellation *Cygnus*. A few night's work at the Isaac Newton showed that this source coincided with a faintly-visible star, and that this star is orbiting around an ultra-heavy, but invisible, companion – detectable only by the pull of its gravity. Most astronomers now agree that this invisible companion must be a black hole, less than twenty miles in diameter but six times heavier than our Sun.



In the early 1980s, Herstmonceux astronomers played a leading role in the first team of scientists who ever 'weighed a black hole'. By observing the effects of the black hole on stars around it, they worked out that a galaxy known as NGC4151 contains at its centre a 'super-massive' black hole a thousand million times heavier than the Sun. Their conclusion was reinforced in 1997 when this image from the Hubble Space Telescope revealed a cosmic firework display at the centre of NGC4151. Astronomers believe the black hole obtains its prodigious energy supply by devouring huge quantities of dust and gas.

To operate the Isaac Newton telescope the observer sometimes rode at 'prime focus' inside the telescope, or in a cradle attached below it, as shown here.

## How to find us

Herstmonceux Science Centre is in East Sussex, two miles east of Herstmonceux village, on the Boreham Street to Pevensey Road. Look for the signs to 'Herstmonceux Castle and Science Centre' from the A271.

## Opening Times

The Centre is open to the public from Easter to October, and also over the local half-term periods, seven days a week from 10am to 6pm (or dusk if earlier).  
Phone 01323 832731 for details.

## School Visits

We are open for pre-booked school visits from February to November. Details of educational facilities are available in the Schools Information Leaflet.



## Special Events

We run special events from time to time throughout the season. Please phone for details.



British astronaut Helen Sharman meets a 'Face-painted Alien' at a Science Centre event.



Back cover: Dome D, which houses a 13-inch refracting telescope built in 1888 and used at Greenwich and Herstmonceux for photographic mapping of the sky and for the study of comets and asteroids.




HERSTMONCEUX SCIENCE CENTRE

Hailsham, East Sussex BN27 1RP

Phone 01323 832731 Fax 01323 832741



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*Benjamin Britten – Folk Songs  
Richard Strauss – Four Last Songs  
Beethoven Emperor Piano Concerto*

*Diana Gilchrist, soprano  
and Shelley Katz, piano*

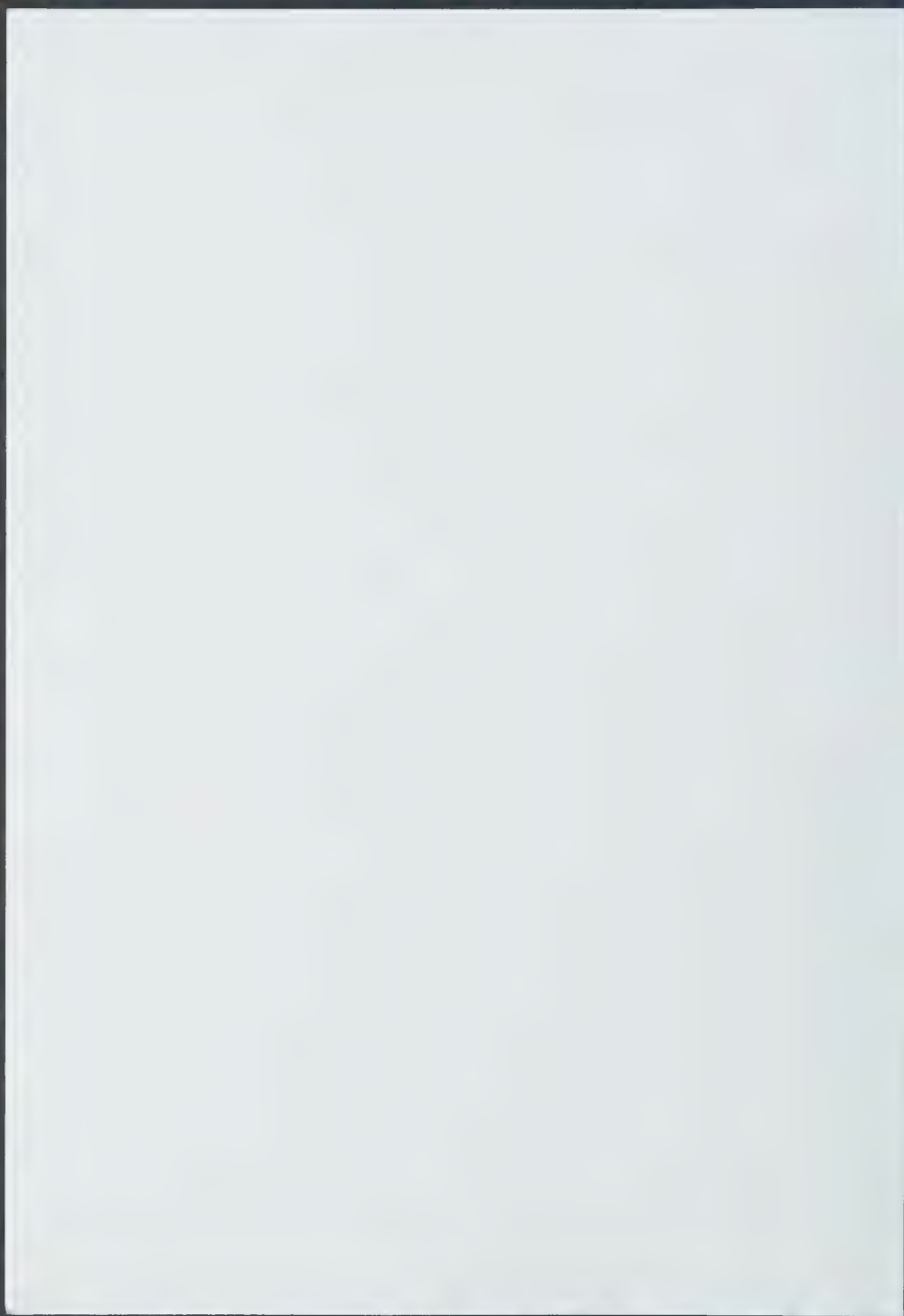
**Wednesday, 30 June 2010, 7.30 pm** *in the Ballroom*

Tickets include a glass of wine at the interval:

£12 Public ♦ £10 Friends of Herstmonceux Castle ♦ £10 ISC Staff ♦ £5 Students

Please send s.a.e. and cheque (payable to HCE Ltd) to:

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BADER INTERNATIONAL STUDY CENTRE ♦ HERSTMONCEUX CASTLE ♦ HERSTMONCEUX



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QUEEN'S UNIVERSITY

HERSTMONCEUX CASTLE BURSARY BALL



AT

HERSTMONCEUX CASTLE  
NR. HAILSHAM  
EAST SUSSEX  
ENGLAND

SATURDAY JULY 10, 1993

# SHORT HISTORY OF HERSTMONCEUX CASTLE



HERSTMONCEUX WAS A SIGNIFICANT PLACE LONG BEFORE THE CASTLE WAS BUILT. THERE IS EVIDENCE OF ROMAN REMAINS, AND IN THE 12TH CENTURY A SAXON HERST MARRIED A NORMAN MONCEUX TO GIVE THE PLACE ITS NAME. THE FAMILY SIDED WITH THE REBELS AT THE BATTLE OF LEWES, HOWEVER, BY THE BATTLE OF AGINCOURT THEY HAD JOINED KING HENRY V AND THE FAMILY NAME HAD CHANGED, BY MARRIAGE, TO FLENNES. IT WAS ROGER FLENNES WHO STARTED BUILDING THE CASTLE IN 1444; THIS WAS ONE OF THE FIRST MAJOR BRICK BUILDINGS IN ENGLAND AND WAS YEARS AHEAD OF ITS TIME IN OTHER RESPECTS, WITH CONCENTRATION MORE ON GRANDEUR AND COMFORT THAN ON DEFENCE.

THE FAMILY FORTUNES ARE INTERESTING AND VARIED. ONE THOMAS FLENNES, WHILE POACHING WITH FRIENDS, TOOK THE BLAME FOR THE DEATH OF A GAME KEEPER AND WAS SUBSEQUENTLY HANGED FOR MURDER IN 1541. BY 1708 THE LAST LORD DACRE, EARL OF SUSSEX, WAS FORCED TO SELL HERSTMONCEUX CASTLE TO PAY HIS GAMBLING DEBTS. BY THE END OF THE CENTURY THE OWNER, ROBERT HARE, DEMOLISHED MOST OF THE CASTLE AND USED THE BRICKS TO BUILD A HOUSE ON THE HILL.

IT REMAINED A RUIN UNTIL THIS CENTURY WHEN COL. LOUTHER, FOLLOWED BY SIR PAUL LATHAN, RESTORED THE CASTLE TO ITS ORIGINAL GRANDEUR. IN 1946 THE ADMIRALTY BOUGHT THE ESTATE FOR THE ROYAL OBSERVATORY, AND IT BECAME AN IMPORTANT SCIENTIFIC INSTITUTION FOR THE NEXT 40 YEARS.

THE CASTLE HAS BEEN EMPTY SINCE 1988, BUT AS A RESULT OF A GIFT FROM THE BADERS TO QUEEN'S UNIVERSITY, IT SHOULD SOON BE OPENING AS AN INTERNATIONAL STUDY CENTRE, BRINGING IT BACK TO LIFE WITH THE SIGNIFICANCE IT DESERVES.

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5.30 PM

CHAMPAGNE AND CANAPES IN THE GARDEN

6.45 PM

PIPED INTO DINNER AND SPEECHES

7.30 PM

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DINNER MUSIC BY CONCERTO MODERNO

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DESSERT FROM THE BUFFET

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A hands on Science Centre is open in the famous Equatorial Telescope Buildings with interest for all the family (separate entry fee). The former site of the Royal Greenwich Observatory, the estate is owned by Queen's University of Canada and is run as an International Study Centre. As the Castle is a working environment for students, the interior is not open to the public.

**OPEN:** Daily, from Easter – October 1st. 1995

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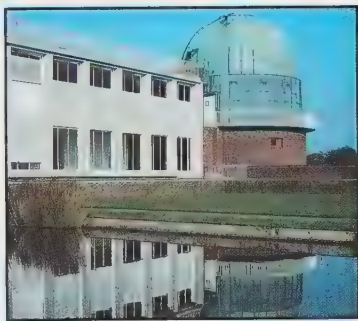
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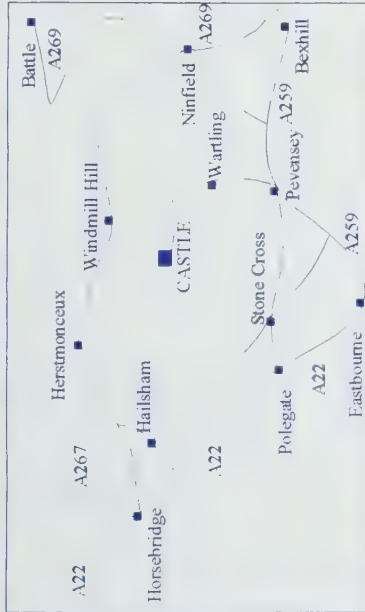
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Spectacular Fireworks

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Saturday, 17th June at 8.00pm  
In the Castle Grounds - Gates open from 4.00pm

### ROYAL PHILHARMONIC

#### Concert Orchestra

Conductor John Georgiadis

Soprano Janet Mooney

#### Programme

Rossini	Overture 'William Tell'; Allegro
Puccini	<i>Un bel di 'Madama Butterfly'</i> Soprano
Khachaturian	Gavarnch Ballet:
	Aysheh's Dance & Dance of the Young Kurds
Bizet	<i>Habanera</i> 'Carmen' Soprano
Glazunov	The Seasons: Autumn 'Adagio'
Gershwin	<i>Summertime</i> 'Porgy and Bess' Soprano
Bernstein	West Side Story: Symphonic Suite
Wagner	Lohengrin: Prelude to Act III
Puccini	<i>O mio babino caro</i> 'Gianni Schicchi' Soprano
Strauss	Emperor Waltz
Ame	Rule Britannia 'Soprano
Wood	Fantasia on British Sea Songs: Hornpipe
Holst	The Planets Suite: Mars and Jupiter
Elgar	Pomp & Circumstance March No.1
	'Land of Hope & Glory' Soprano

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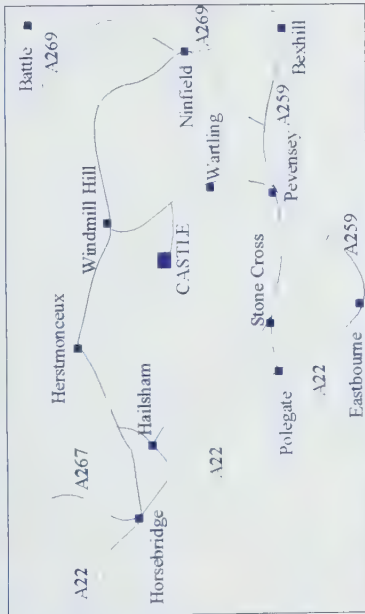
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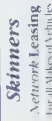


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# HERSTMONCEUX CASTLE

## Summer Music 1995

### The Jazz Legends

#### Friday, 16th June

*'The Jazz & Blues Entertainer in Cabaret'*

### GEORGE MELLY

with

John Chilton's Feetwarmers



*'New York's Hottest Night Club Recreated'*

### THE COTTON CLUB REVUE

Joe Chisolm

The Jiving Lindy Hoppers

Harry Strutters Hot Rhythm Orchestra



*'Unforgettable Big Band Hits of the Swing Era'*

### THE MAGIC OF GLEN MILLER

The Herb Miller Orchestra

## Spectacular Fireworks

and

## Audience Dancing Arena

# HERSTMONCEUX CASTLE

## Summer Music 1995

### Summer Proms Classics

#### Saturday, 17th June

## ROYAL PHILHARMONIC Concert Orchestra

Conductor John Georgiadis

Soprano Janet Mooney

### 'Last Night of the Proms' Favourites

including music from

West Side Story

'William Tell' Overture

'Habanera' Carmen

'Emperor' Waltz

'Summertime' Porgy and Bess

'Land of Hope and Glory'

and

'The Planets' Suite

## Spectacular Fireworks

# HERSTMONCEUX CASTLE

## The Jazz Legends

*Spectacular Fireworks  
Audience Dancing Arena*

**Friday, 16th June at 7.45pm**  
In the Castle Grounds - Gates open from 4.00pm

### CABARET

## George Melly

with

### John Chilton's Feetwarmers

George and his inseparable accompanists appear live in cabaret, performing a unique blend of unequalled blues, humour and showmanship

### THE COTTON CLUB REVUE

starring the New York song and dance legend

## Joe Chisolm

with Brian's premier jazz dance company

### The Jiving Lindy Hoppers

and Europe's hottest jazz orchestra

### Harry Strutters Hot Rhythm Orchestra

A star cast recreates the celebrated Harlem night club and its wild dance crazes that launched the career of Duke Ellington

### THE MAGIC OF GLEN MILLER

### The Herb Miller Orchestra

The Classic Big Band with Vocalists and Dancers

The unforgettable sounds of the Swing Era, featuring the greatest hits of the legendary Glen Miller

Music Director

John Miller

# HERSTMONCEUX CASTLE

## Summer Proms Classics

*Spectacular Fireworks*

**Saturday, 17th June at 8.00pm**  
In the Castle Grounds - Gates open from 4.00pm

### ROYAL PHILHARMONIC

## Concert Orchestra

Conductor John Georgiadis

Soprano Janet Mooney

### Programme

Rossini Overture 'William Tell': Allegro

Puccini *L'In bel di* 'Madama Butterfly': *Soprano*

Khachaturian Gayaneh Ballet:

Ayshah's Dance & Dance of the Young Kurds

Bizet *Habanera* 'Carmen': *Soprano*

Glazunov The Seasons: Autumn 'Adagio'

Gershwin *Summertime* 'Porgy and Bess': *Soprano*

Bernstein West Side Story: Symphonic Suite

Wagner Lohengrin: Prelude to Act III

Puccini *O mio bambino caro* 'Gianni Schicchi': *Soprano*

Strauss Emperor Waltz

Arne Rule Britannia *Soprano*

Wood Fantasia on British Sea Songs: Hornpipe

Holst The Planets Suite: Mars and Jupiter

Elgar Pomp & Circumstance March No.1

'Land of Hope & Glory': *Soprano*

# HERSTMONCEUX CASTLE

## BOOKING FORM

### 16TH JUNE THE JAZZ LEGENDS

	No. of tickets	Total
Reserved Arena seating £13		£
Unseated £9		£
Children (16 and under) Unseated £6		£

### 17TH JUNE SUMMER PROMS CLASSICS

Reserved Arena seating £18		£
Unseated £13.50		£
Children (16 and under) Unseated £8.50		£
Sub Total		£
Plus £1.25 handling charge (per transaction)		£1.25
Postal applications must be received by 1st June.		
<b>Total</b>		£

### Booking by Post

Please complete the booking form and send it to:

**TICKETMASTER** PO Box 43, London WC2H 7LD

I enclose a cheque crossed and made payable to **TICKETMASTER**

### Booking by Telephone

Call the **TicketMaster** 24 hour credit card hotline (no booking fee)

0171 344 4444

There will be a £1.25 handling charge per transaction for all tickets posted.

### Buy Your Tickets In Person

AT ANY **TICKETMASTER** TICKET CENTRE  
**HMV STORES AND** **TOWER**

Name: ..... Postcode: .....

Address: ..... Tel. No. (day): ..... Tel. No. (evening): .....

Tel. No. (day) ..... Tel. No. (evening) .....

CREDIT CARD BOOKING: AMEX VISA ACCESS

CREDIT CARD NO

Expiry date: ..... Signed: .....

Incidentally, bad weather can play a part in any open air event. Any decision to cancel a concert will be taken at the advertiser's starting time. No refund will be made if a concert starts but is later abandoned.



24 HOUR CREDIT CARD BOOKING: 0171 344 4444

Promoted by **BATTLE AND VILLAGES LIONS CLUB** in association with **CAMROV HERB CONCERT PROMOTIONS** and the **INTERNATIONAL STUDY CENTRE Queen's University (Canada)**  
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INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University  
243 Richardson Hall, Kingston  
Ontario, Canada K7L 3N6

(613)545-2815 or 1-800-733-0390

Fax: (613)545-6453

E-mail: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

or

INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University (Canada)  
Hailsham, East Sussex  
England, BN27 1RP

Tel: 44-01323-834444

Fax: 44-01323-834499





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## HANDS-ON SCIENCE

The Centre contains a fascinating collection of 'hands-on' scientific displays, all designed to be touched and experimented with.

Scientific concepts are illustrated in a fun and easy to understand fashion, with the emphasis firmly on doing and finding out, not just standing back and looking.

Each one can be enjoyed at a variety of levels and no scientific knowledge is needed.

The wide range of experiments include mirrors and magnets, lasers and illusions, and skeletons and sound.

In addition, an astronomical exhibition is housed in one of the telescope domes.

**See local press and Tourist Information Centres for details of special events throughout the year.**

## Herstmonceux Castle Gardens

Adjacent to the Science Centre lie the beautiful grounds of Herstmonceux Castle, home of the International Study Centre of Queen's University, Kingston, Ontario. *The Castle itself is not open to the public.* However, admission to the grounds and gardens is available for a separate charge and a combined ticket for both the Science Centre and the gardens can be purchased at a reduced rate.

For further information on attractions, accommodation or a monthly events list, please contact:

Bishop Tourist Information Centre  
Lower Dicker  
Hailsham

East Sussex BN27 4DT  
Tel/Fax: 01323 442667

Pevensey Tourist Information Centre  
Pevensey Castle  
Pevensey

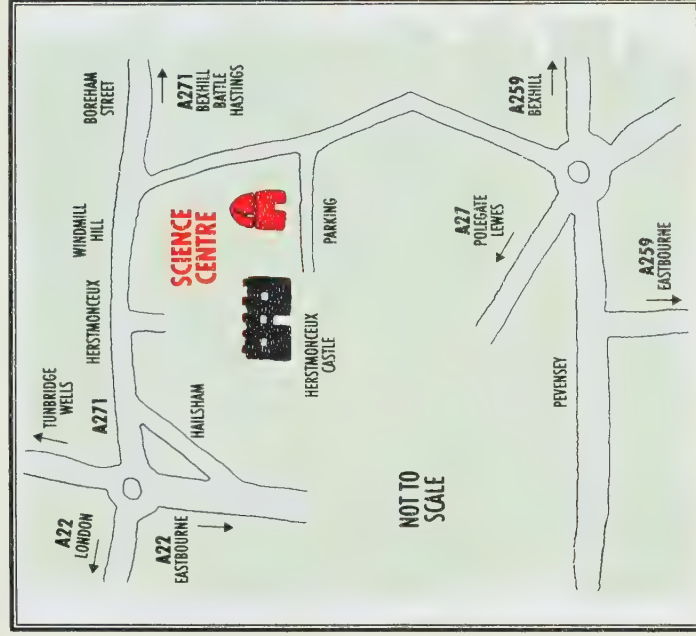
East Sussex BN24 5LE  
Tel/Fax: 01323 761444 (Easter to October)

## HOW TO FIND US

Herstmonceux Science Centre is situated in East Sussex, just outside Herstmonceux village, and is sign-posted "Herstmonceux Castle and Science Centre" from the A271.

It is open from Easter until the end of September, from 10.00 a.m. to 6.00 p.m. Last admission: 5.00 p.m.

There is ample free parking, disabled access, café, shop and lecture theatre.



**HERSTMONCEUX SCIENCE CENTRE  
HERSTMONCEUX CASTLE**

**HAILSHAM, EAST SUSSEX BN27 1RP**

**Tel & Fax: (01323) 832731**

# HERSTMONCEUX SCIENCE CENTRE

HANDS ON!



*... bringing science to life*

# HERSTMONCEUX SCIENCE CENTRE

*... bringing science to life*

**Herstmonceux Science Centre** occupies a unique position within the grounds of Herstmonceux Castle, the former home of the Royal Greenwich Observatory.

Housed within the old telescope buildings and domes, the Centre offers an opportunity to explore the fundamentals of science at an easy to understand level.

And each time you visit, there is something new to see. Themed weekends and master-classes held throughout the year focus on a different aspect of the role that science plays in life. Everything from sound and firefighting to computers, astronomy and sport.





## HANDS-ON SCIENCE

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Pevensey Castle

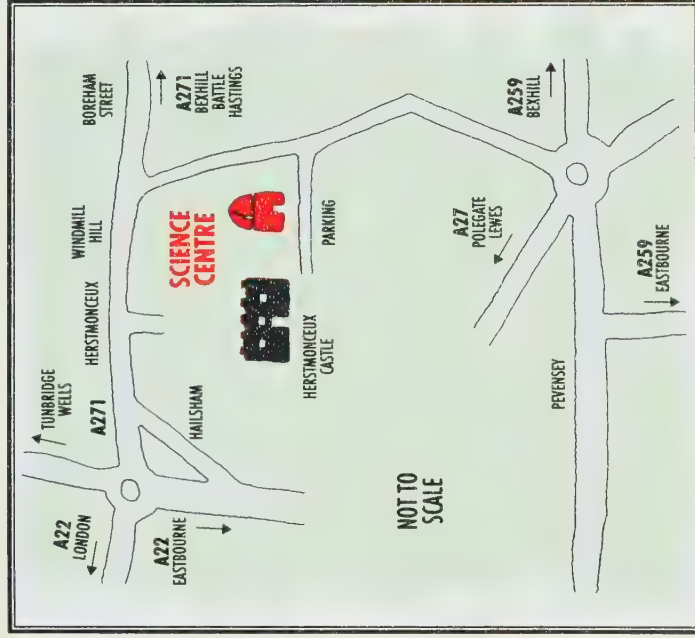
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HAILSHAM, EAST SUSSEX BN27 1RP  
Tel & Fax: (01323) 832731**

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**... bringing science to life**

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Built originally as a country home in the mid-15th-century, Herstmonceux Castle embodies the history of medieval England and the romance of renaissance Europe.

From historical country home, to scenic ruin, to Royal Observatory, to International Study Centre, Herstmonceux continues to provide colour, character, and opportunity.

Set among carefully maintained Elizabethan gardens and parklands, your enchantment begins with your first sight of the castle as it breaks into view. Today, you will experience the history and enjoy the beauty and serenity of country estate life.

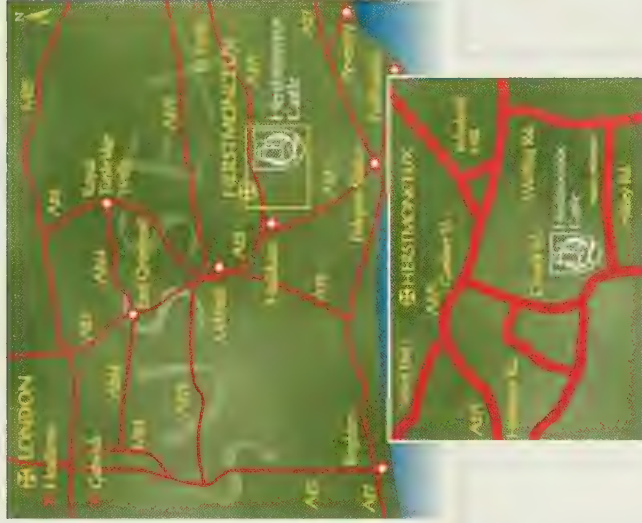
Enjoy a leisurely stroll through the Castle's extensive grounds and woodlands or rest in the sanctuary of the inner courtyard. Visit nearby villages and historic towns or drive through countryside dotted with heritage homes and thatched roof cottages – all a pleasant part of your Herstmonceux experience.



HERSTMONCEUX



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For more information please call or write

INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University  
243 Richardson Hall, Kingston  
Ontario, Canada K7L 3N6

(613)545-2815 or 1-800 733 0390

Fax: (613)545-6453

E mail: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

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England, BN27 1RP

Tel: ++01323-834444

Fax: ++01323 834499

## HERSTMONCEUX

The International Study Centre is a modern educational facility housed within the walls of a 15th century castle. The Centre provides state-of-the-art classrooms and meeting facilities, gracefully appointed common rooms and distinctive dining areas.

Accommodation for students and visitors is provided in the relaxing comfort of Bader Hall. Private guest rooms offer ensuite bathrooms, telephones, television and tea and coffee service. Students enjoy comfortable surroundings in double rooms and the convenience of kitchenettes on each floor.

### ACADEMIC PROGRAMS

The academic programs at the Centre are open to university students from around the world. Classrooms, a computer laboratory, library, and study rooms, make Herstmonceux an exceptional facility for up to 200 students.

Those who spend a term or a year at Herstmonceux develop an in-depth understanding of Europe while earning Queen's University credits towards their degree in the arts, business, humanities, environmental or social sciences.

### EXECUTIVE PROGRAMS, MEETINGS AND CONFERENCES

The combination of sophisticated atmosphere, personalized service, and proximity to London combine to make Herstmonceux ideal for your next executive program, meeting, business or academic conference.

The estate's relaxed atmosphere, away from day-to-day business pressure, provides your participants with an exceptional environment for learning and personal growth.

Whether you are interested in boardroom meetings, corporate educational sessions or academic conferences, the Herstmonceux experience will enhance your success.

Clockwise from top left:



A quiet boardroom meeting of 10 or a full plenary session of 200, will be enhanced by the retreat atmosphere of Herstmonceux Castle.

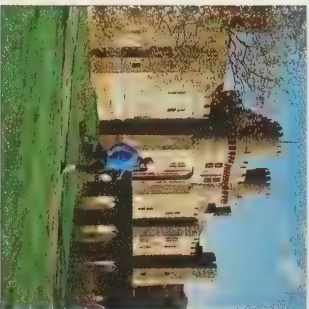
Herstmonceux Castle sits majestically in the beauty of the East Sussex countryside only a few miles from the Channel coast.

Guest rooms and student accommodations are tastefully furnished with comfort and serviceability in mind.

Herstmonceux offers a variety of both indoor and outdoor activities. Take the time for an early morning jog or relax in the sanctuary of the Castle's unique inner courtyard.



Plan on savouring the wide range of culinary delights offered daily by our talented chefs or personalize your dining experience with a menu of your own choosing.



H E R S T M O N C E U X

*Queen's University's  
International  
Study Centre at  
Herstmonceux Castle*

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# Calendar

*Spring & Summer 1995  
Autumn 1995  
Winter 1996*



*International Study Centre  
Herstmonceux Castle  
Queen's University, Canada*

The Calendar is designed to give students up-to-date information on course options at the International Study Centre at Herstmonceux Castle. For details on the location, facilities, and admission requirements, please see the accompanying Student Guide. If you require an up-to-date calendar or guide, write, fax or call:

**International Study Centre**  
Herstmonceux Castle  
Administration Offices  
Queen's University  
243 Richardson Hall  
Kingston, Ontario, Canada  
K7L 3N6

Tel: 1-800-733-0390 or  
1-613-545-2815 or  
Fax: 1-613-545-6453  
e-mail [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

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## THE PROGRAM

The International Study Centre offers students from around the world the opportunity to participate in academic programs in Europe while receiving credits toward their degree. The program is designed for one or two terms of study so that students may integrate the courses with their regular degree programs.

Students may choose courses from the arts, the humanities, the social sciences, business, and environmental science. The program is open to any student who has completed at least one year at the university level, including graduating students who may wish to add a European focus to their degree. The breadth of the curriculum will allow students, depending on their degree focus, to choose areas of specialization or diversification.

### *Autumn and Winter Terms*

The autumn and winter terms at Herstmonceux are twelve weeks in duration with additional time for exams. The autumn term runs from September to December each year and the winter term begins January and ends April. Details of the autumn and winter programs will be published each January for the following year.



## Spring and Summer Terms

Six week and twelve week programs are offered from May to June (six weeks) or May to July (twelve weeks). The selection of courses varies depending on the length of programs, but generally, includes a focus on international business and European studies, and covers such subject areas as commerce, geography, politics, law, languages, and literature. Details of the spring and summer programs will be published each autumn for the following year.

### Key Dates

Spring '95	
Begins	May 1st
Ends	June 16th
Summer '95	
Begins	June 19th
Ends	July 31st
Autumn '95	
Begins	September 11th
Ends	December 8th
Winter '96	
Begins	January 8th
Ends	April 6th

*Dates include an exam period at the end of each term*

### Fees

12 week term	\$6,800 (CDN)
	\$5,500 (U.S.)
	£3,400 (U.K.)
6 week term	\$4,000 (CDN)
	\$3,200 (U.S.)
	£2,000 (U.K.)

*U.S. and U.K. fees are approximate amounts based on exchange rates at the time of publishing. Students registering for autumn and winter programs should anticipate a tuition fee increase in keeping with normal increases as approved by the Board of Trustees.*

## Excursions

The International Study Centre takes advantage of the scenic and cultural riches of Europe with course related field trips and non-credit, self-funded excursions. The content of most courses includes field trips so students can directly experience what they are reading and learning about. For example, courses in art history, commerce, classics, drama, French, Shakespeare, history and geography all involve field trips. The art history courses take advantage of galleries, monuments, and buildings in London and Oxford, while students studying Roman Britain will visit Bath and Cirencester. Students enrolled in commerce courses will visit London's financial district, the OECD, and the European Union. Students of history will relive the battles of the first and second world wars with trips to "Flanders Fields" and Dieppe.

The cost of field trips associated with academic courses is already included in tuition fees. Other trips will be arranged for weekends and at other times for an additional cost. As well, many cultural and historic attractions are located within a few miles of the Castle.

Bicycles are available for rent at the Centre for transportation around the local region and transportation connections are available to the local railway stations.

## COURSE OVERVIEW

Courses offered at the International Study Centre are credit courses from Queen's University. The course numbers reflect the level at which a similar course would normally be offered at Queen's. 1xx refers to a first year or introductory level course, 2xx is more advanced and typically offered at a second year level, and so on. Students with a first or second year university standing, and students who wish a general program which gives them a broad understanding of Europe, will take most courses at the 1xx or 2xx levels. 3xx courses are generally aimed at students who have completed several courses in this subject area or who have advanced standing at a university. Students wishing to focus on a particular subject concentration will be interested in choosing courses at the 3xx level. In some cases, when a student applies for a course at the 2xx or 3xx level, acceptance into the course will depend upon having appropriate prerequisites.

Students should keep their degree concentration in mind when choosing which term they wish to attend and which courses they wish to take. Students who are unsure of their progress should check with an academic advisor at their university before registering. Anyone requiring more information may call the International Study Centre Offices at Queen's University toll free at 1-800-733-0390.

Courses offered at the International Study Centre include courses weighted as 0.5 or 1.0. A course weighted at 0.5 is a half year, or one semester course, which requires a minimum of 3 hours per week of class time. A course with a weight of 1.0 is a full year, or two semester, course condensed into one term. Courses with 1.0 weighting require 6 hours per week of class time to complete in one term. In some cases, students may be required to give additional time to the course due to the travel time associated with field trips. Students registering for any 12 week program are expected to take the equivalent of 2 to 2.5 full courses during one term at the International Study Centre. Students registering for a six week program are expected to take the equivalent of 1 to 1.5 full courses.

### *Certificates of Attendance*

Certificates of attendance will be issued for the combined 12 week spring/summer terms for either an International Business Focus or a European Studies Focus. The certificates are issued to students who complete the required pattern of courses as described on page 6. Students must successfully complete the requirements for each course they take to qualify for a certificate.

**SPRING PROGRAM 1995*****European Studies***

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 ENGL 260/1.0 Modern British Literature  
 GPHY 210/0.5 Geographic Perspectives on Global Change  
 HIST 357/1.0 War & Peace in 20th-Century Western Culture, Part I \*\*  
 LAW 346/0.5 Law and Institutions of the European Community

***Languages***

- FREN 283/0.5 Pratique des affaires  
 SPAN 111/0.5 Introductory Spanish

***Commerce***

- COMM 226/0.5 Comparative Financial Institutions  
 COMM 271/0.5 Business: A Transnational Perspective

**SUMMER PROGRAM 1995*****European Studies***

- ECON 225/0.5 The Economics of the European Community  
 HIST 357/1.0 War & Peace in 20th-Century Western Culture, Part II \*\*  
 LAW 347/0.5 European Union and the Single Internal Market  
 POLS 239/0.5 Modern European Politics

***Languages***

- GRMN 101/0.5 Communicative German  
 WRIT 175/0.5 Effective Writing II

***Commerce***

- COMM 353/0.5 Managing in a Multicultural Environment  
 COMM 375/0.5 International Business

**COURSE REQUIREMENTS FOR CERTIFICATES OF ATTENDANCE*****Spring/Summer***

Students who wish to fulfill the requirements of a Certificate of Attendance must complete the following course curriculum during the spring and summer terms.

***International Business Focus***

Students must complete *five* half-course equivalents (0.5 weighting) including:

- COMM 375 (All Students)  
 One of COMM 271, COMM 226 or COMM 353;  
 Two of LAW 346, LAW 347, POLS 239 or ECON 225;  
 One of FREN 283, GRMN 101 or SPAN 111.

***European Studies Focus***

Students must complete *five* half-course equivalents (0.5 weighting) including:

- \* Two of LAW 346, POLS 239, COMM 226 or ECON 225;  
 \* Two of LAW 347, COMM 271 or GPHY 210;  
 One of FREN 283, GRMN 101 or SPAN 111.

\* Students may substitute ARTH 115 or HIST 357\*\*, which have a weighting of 1.0, for a total of two 0.5 courses in groupings one and two. Students must choose at least one course from each grouping.

\*\* HIST 357 is a full course offered in two parts during the spring and summer terms. It is open to students registered for the 12-week program only. Students must complete both parts of the course.

## AUTUMN PROGRAM

### COURSE OFFERINGS

*Due to some course restrictions, you should indicate your first and alternate choices (by subject area if applicable). The International Study Centre reserves the right to limit the number of courses offered from this program each year. Course selections will be based on enrollments and/or faculty availability.*

#### Art History

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 ARTH 313/1.0 Special Topics in Renaissance and Baroque Art & Architecture in Britain  
 ARTH 320/1.0 Special Topics in Modern Art & Architecture in Britain, c1750 to the Present  
 ARTH 330/1.0 Non-Western Art in Britain

#### Drama

- DRAM 101/1.0 20th-Century Theatre in Performance  
 DRAM 210/1.0 Theatre History

#### English

- ENGL 211/1.0 Chaucer and the Middle Ages  
 ENGL 227/0.5 Shakespeare: Comedy and Romance  
 ENGL 241/1.0 Restoration and 18th-Century Literature  
 ENGL 311/1.0 Middle English Literature  
 ENGL 341/1.0 Restoration and 18th-Century Literature

#### Film

- FILM 230/0.5 Media and Society  
 FILM 305/0.5 European Narrative  
 FILM 335/0.5 Culture and Technology

#### History

- HIST 296/0.5 Social History of Everyday Life  
 HIST 314/1.0 Society and Politics in the Later Middle Ages  
 HIST 352/1.0 The British Isles in the 19th- and 20th-Centuries  
 HIST 357/1.0 War and Peace in 20th-Century Western Culture

#### Religious Studies

- RELS 131/1.0 Introduction to World Religions  
 RELS 241/1.0 Christianity: Past and Present  
 RELS 248/0.5 Celtic Christianity in Early Europe and the British Isles  
 RELS 282/0.5 Problems in Religion and Literature

#### Sociology

- SOCY 221/1.0 Development of Social Theory  
 SOCY 322/1.0 Modern Social Theories

#### General Studies

- CLST 206/0.5 Roman Britain  
 COMM 200/0.5 Introduction to Business  
 ECON 225/0.5 The Economics of the European Community  
 ENSC 300/1.0 The Social Context of Ecosystems  
 FREN 018/0.5 Communication et culture III  
 GEOL 105/0.5 Environmental Geology  
 GRMN 101/0.5 Communicative German  
 IDIS 299/1.0 Modern European Theatre, 1870-1960  
 PHIL 316/0.5 Philosophy of Art  
 POLS 239/0.5 Modern European Politics  
 SPAN 111/0.5 Introductory Spanish

**WINTER PROGRAM****COURSE OFFERINGS**

*Due to some course restrictions, you should indicate your first and alternate choices (by subject area if applicable). The International Study Centre reserves the right to limit the number of courses offered from this program each year. Course selections will be based on enrollments and/or faculty availability.*

**Commerce**

- COMM131/0.5 Introduction to Marketing  
 COMM 351/0.5 Leadership  
 COMM 357/0.5 Interpersonal Skills for Managers  
 COMM 375/0.5 International Business  
 COMM 493/0.5 The Political Foundations of Management

**Economics**

- ECON 225/0.5 The Economics of the European Community  
 ECON 231/0.5 The Emergence of the Modern Industrial Economy  
 ECON 320/0.5 Macroeconomic Theory II  
 ECON 325/0.5 International Trade Policy

**History**

- HIST 277/0.5 Bismark to Hitler: Political Mobilization of German Society, 1860-1945  
 HIST 283/1.0 Social History of War in Europe in the 20th-Century  
 HIST 294/0.5 Contemporary Middle East: Oil and Resolution  
 HIST 295/0.5 Holocaust of European Jewry

**Geography**

- GPHY 259/0.5 The Geography of Europe  
 GPHY 359/0.5 Cities and Development in Modern Europe  
 GPHY 363/0.5 Political Geography

**Philosophy**

- PHIL 303/0.5 Ethics and Business  
 PHIL 343/0.5 Social and Political Philosophy

**Politics**

- POLS 239/0.5 Modern European Politics  
 POLS 333/1.0 European Politics  
 POLS 336/0.5 British Politics  
 POLS 385/0.5 Strategies of Political Research

**Psychology**

- PSYC 235/1.0 Abnormal Psychology  
 PSYC 240/1.0 Social Psychology

**General Studies**

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 ENGL 204/0.5 The Short Story in English  
 ENGL 260/1.0 Modern British Literature  
 FREN 018/0.5 Communication et culture III  
 GRMN 101/0.5 Communicative German  
 SPAN 111/0.5 Introductory Spanish

**COURSE OFFERINGS**

*Queen's University's International Study Centre reserves the right to add, change or omit courses from time to time.*

***Art History*****A SURVEY OF WESTERN EUROPEAN ART AND ARCHITECTURE IN BRITAIN**

ARTH 115/1.0

A chronological examination of painting, sculpture and architecture in western culture from Greece and Rome through the Renaissance and modern times. The materials will mostly be studied in British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum and the Tate Gallery, as well as architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle. Students must participate in field trips.

**SPECIAL TOPICS IN RENAISSANCE AND BAROQUE ART AND ARCHITECTURE IN BRITAIN, C.1300-C.1750**

ARTH 313/1.0

A study of Renaissance and Baroque art and architecture through examples found in Britain and British collections such as the National Gallery, the Victoria and Albert Museum, commercial galleries and architectural monuments. Students must participate in field trips.

**SPECIAL TOPICS IN MODERN ART  
AND ARCHITECTURE IN BRITAIN  
c1750 TO THE PRESENT,  
ARTH 320/1.0**

The study of Modern art and architecture through examples to be found in Britain and British collections such as the Tate Gallery, the Victoria and Albert Museum, the Hayward Gallery, commercial galleries, and architectural monuments. Students must participate in field trips.

**NON-WESTERN ART IN BRITAIN  
ARTH 330/1.0**

A study of selected collections of non-Western art in Britain in both their historical and contemporary contexts. Emphasis will be placed on the collections of the British Museum in London and the Pitt Rivers Museum in Oxford. Students must participate in field trips.

*Classics*

**ROMAN BRITAIN  
CLST 206/0.5**

A course on Roman Britain, from the expeditions of Julius Caesar (55 and 54 B.C.) and the invasion of Claudius (43 A.D.), until Stilicho's withdrawal of troops (398-401 A.D.) and the end of Roman Rule (406-411 A.D.). The people of Roman Britain will be studied: the Romans in towns, villas and military camps, and the Celtic majority.



## *Commerce*

### INTRODUCTION TO MARKETING COMM 131/0.5

This course is designed as an introduction to marketing. Its aim is to provide students with a knowledge of the concepts of marketing as well as an understanding of how these concepts are applied in the management of the firm. Specifically, the objectives are: to provide a working knowledge of the basic theories and concepts in marketing with direct attention given to the functions of product, price, promotion and channels of distribution; to develop decision making skills and abilities in analyzing international marketing situations; to gain experience in developing marketing strategies and plans; and to develop skills in the communication of marketing case analysis. To accomplish these objectives, the course is taught using a combination of lectures, discussions, case analyses, and exams.

### INTRODUCTION TO BUSINESS COMM 200/0.5

Managers in complex economic organizations are first of all individual human persons; living, thinking, feeling and acting in their various roles shaped by broad social forces in a rapidly changing world. As managers, they make decisions and take actions in a field of tough constraints and conflicting values involving sometimes subtle pay-offs, far-reaching

consequences, imperfect information, uncertainty and ambiguity. This course is designed to develop an introductory appreciation of the role of the manager and the business in society. It will discuss environmental trends and international issues — political, economic, technological, social and cultural — that affect business, complex organizations and management. The course will also serve to introduce the student to an understanding of the nature of the modern corporate enterprise, and to begin the process of acquiring skills in the analysis of administrative problems.

**COMPARATIVE FINANCIAL  
INSTITUTIONS**  
COMM 226/0.5

This course provides an introductory comparative analysis of financial institutions and financial markets in major countries. The course will examine examples of international finance as practiced in the Euromarkets and examples of domestic practice in such countries as Great Britain, the United States and Japan. (This course is not eligible for credit towards the Bachelor of Commerce Program at Queen's University).

**BUSINESS: A TRANSNATIONAL  
PERSPECTIVE**  
COMM 271/0.5

This course provides an introductory survey of the impact of alternate political, legal and social systems on business behavior.

The course will also examine the business implications of the emergence of international institutions and agencies such as the UN and OECD. (This course is not eligible for credit towards the Bachelor of Commerce Program at Queen's University).

#### LEADERSHIP

COMM 351/0.5

This seminar examines the practice and impact of leadership in organizations and communities. The practice of leadership — both transformational and transactional — will be examined in a variety of settings as described in both popular and academic writings on leadership. The impact of leadership will be assessed by research on whether and how individuals make a difference. Texts and readings, exercises and a project will be utilized.

#### MANAGING IN A MULTICULTURAL ENVIRONMENT

COMM 353/0.5

The purpose of this course is to develop both the intellectual understanding and the behavioral skills necessary to manage effectively in multicultural situations. The course is concerned with implementation issues. The objectives of the course are to develop an awareness of the pervasive and hidden influence of culture on behavior, particularly with respect to management and management practices; to develop familiarity with the types of

situations and issues which managers often confront when working internationally; and to develop an appreciation of the impact on personal behavior of living and working in another culture. Topics covered include the effect of culture on management practices, selecting personnel for international assignments, setting up joint ventures, negotiating, project management, managing localization, and ethical issues.

**INTERPERSONAL SKILLS FOR  
MANAGERS**  
COMM 357/0.5

This course is designed to focus on the practical application of organizational behavior knowledge to the effective and productive management of people at work. Thus it provides a practicum supplement to COMM 151 which stresses a conceptual understanding of organizational behavior. The content will be especially interesting to undergraduates who expect to be involved in supervisory and collegial work roles after graduation. The objectives are to develop interpersonal skills crucial to the manager's role, including self-awareness, stress and time management, creativity and problem-solving, communications and public speaking, conflict management, influencing others and the management of meetings.

**INTERNATIONAL BUSINESS**  
COMM 375/0.5

This course studies selected nations in Europe, Asia, and Latin America, chosen to represent types of economic and social development encountered by executives searching for business opportunities abroad. In addition, students work in groups to research one nation: its economic, social and political dynamics, its national goals, and its potential for a client corporation. Student groups visit the corporation and relevant officials for briefings. Their task is to assess opportunities and risks which a corporation faces in its market and to develop appropriate recommendations. Oral and written reports are required.

**POLITICAL FOUNDATIONS OF  
MANAGEMENT**  
COMM 493 (0.5)

This course examines management and organizational behaviour from the perspective of political studies. The introductory part of the course examines classical and contemporary theories of the state, their relationship to the firm and private property, and traces the development of management within its historical and political context in western society. The main theoretical perspective views society and organizations as a politically negotiated social reality. In developing this view, the course examines the relationship between knowledge and social structure

from a pragmatic and critical perspective. The third part of the course applies these ideas to the analysis of contemporary organizations, focusing in particular, upon contested authority in organizations, the policy-making process, and the relationship of organizations to political authorities and public opinion.

### *Drama*

#### 20TH-CENTURY THEATRE IN PERFORMANCE DRAM 101/1.0

An examination of modern theatre in performance both live and on video tape. Particular emphasis will be placed on the nature and structure of the play and the role of the actor, director and designer in creating the production. Opportunities exist for the practical performance of scenes.

#### THEATRE HISTORY DRAM 210/1.0

A survey of Western theatre history from its beginnings into the early 20th-century, with emphasis upon dramatic forms and conventions, production methods, and critical theory.

### *Economics*

#### THE ECONOMICS OF THE EUROPEAN COMMUNITY ECON 225/0.5

This course will focus on two major topics: (a) the process of economic integration towards a common market in Europe; and

(b) the coordination of macroeconomic policy within Europe, the operation of the European Monetary System and the movement towards European Union.

**THE EMERGENCE OF THE  
MODERN INDUSTRIAL ECONOMY**  
ECON 231/0.5

An examination of the origins of modern economic growth concentrating on the industrial revolution in Britain and the prior developments leading up to it. Some attention is directed to early followers of the changes initiated in Britain.

**MACROECONOMIC THEORY II**  
ECON 320/0.5

An advanced study of the determinants of aggregate demand and the structure of Keynesian and new classical models. Policy issues covered include crowding out, choice of monetary policy instruments, and monetary policy and the exchange rate.

**INTERNATIONAL TRADE POLICY**  
ECON 325/0.5

An introduction to the theory of comparative advantage followed by a study of trade policies in developed and developing countries including tariffs and quotas, licensing arrangements, anti-dumping and safe-guard mechanisms, domestic content rules and other non-tariff barriers, and multilateral arrangements.

*English*

THE SHORT STORY IN ENGLISH  
ENGL 204 (0.5)

A study of this relatively modern genre with emphasis on methods of close textual analysis. European, British, and North American text will be studied.

CHAUCER AND THE MIDDLE AGES  
ENGL 211/1.0

The course will concentrate on Chaucer's poetry and its literary background, but may also include some selections from his contemporaries and successors.

SHAKESPEARE: COMEDY  
AND ROMANCE  
ENGL 227/0.5

A study of eight of Shakespeare's comedies and romances in relation to the social, intellectual and political climate of the Elizabethan and Jacobean periods and with reference to theatrical production.

RESTORATION AND 18TH-  
CENTURY LITERATURE  
ENGL 241/1.0

A general study of English poetry, prose, and drama written between 1660 and 1790, with particular attention to such major writers as Dryden, Swift, Pope, Johnson, and Blake.



**MODERN BRITISH LITERATURE**  
ENGL 260 (1.0)

A study of plays, novels, and poems by such writers as Shaw, Lawrence, Joyce, Conrad, Yeats, Eliot, and Auden.

**MIDDLE ENGLISH LITERATURE**  
ENGL 311/1.0

Late 14th- and 15th-century literature, with special attention to Chaucer and the Gawain-poet, and some consideration of other writers.

**RESTORATION AND 18TH-CENTURY LITERATURE**  
ENGL 341/1.0

A study of poetry, drama, and prose of the major writers of the period.

*Environmental Science*

**THE SOCIAL CONTEXT OF ECOSYSTEMS**  
ENSC 300/1.0

A critical examination of interactions between humans and the natural and social environment. Both historical and comparative perspectives will be employed in looking at such themes as the origins of environmental values, the status of knowledge about the environment, and the process of environmental decision-making in different societies and at different levels of society. The aim is to provide students with tools to place environmental issues in their social, political, and economic contexts.

*Film* MEDIA AND SOCIETY

FILM 230/0.5

This course provides a framework in which to examine how film, television, or other media correspond to, or even create, certain social patterns and preoccupations characteristic of modern society.

EUROPEAN NARRATIVE

FILM 305/0.5

The course examines how questions of style, meaning, and criticism are addressed in a cross-cultural context. The focus is on fiction film and/or dramatic television productions from selected European countries.

CULTURE AND TECHNOLOGY

FILM 335/0.5

Within an historical framework, the course will examine the interrelationship between technology and culture both within the media and in the culture at large. Special attention will be given to the rise of film, television, and new information technologies.

*French* COMMUNICATION ET CULTURE III

FREN 018/0.5

For intermediate students who wish to improve their oral proficiency. Before registering in this course, students should have their level of competence assessed.

PRATIQUE DES AFFAIRES  
FREN 283/0.5

An introduction to business French. This course is designed to give the student a knowledge of French, both written and oral, necessary to conduct standard business practices in French.

*Geography*

GEOGRAPHIC PERSPECTIVES ON  
GLOBAL CHANGE  
GPHY 210/0.5

A consideration of the geographical impacts of the far-reaching global changes brought about by human activities and natural processes. The causal role of natural hazards and human endeavours in atmospheric, aquatic, and terrestrial pollution will be examined. The implications for environmental policy will be discussed.

THE GEOGRAPHY OF EUROPE  
GPHY 259/0.5

An examination of the economic, political, cultural, and social factors at work in shaping the geography of modern Europe.

CITIES AND DEVELOPMENT IN  
MODERN EUROPE  
GPHY 359/0.5

A discussion of the contemporary relationships between city growth or decline and the dynamics of production systems in modern Europe. Case studies will be conducted of particular examples of city-centered regional growth and city-centered regional decline.

## POLITICAL GEOGRAPHY

GPHY 363/0.5

A study of the interaction between space and politics in the contemporary world. The course examines the history of political geography thought, geopolitical analysis; electoral geography, the political geography of colonialism, and the geography of the regions in crisis.

## *Geology*

### ENVIRONMENTAL GEOLOGY

GEOL 105/0.5

A study of the earth's minerals and rocks, structure, history, plate tectonic motions, fossils and evolution, and the processes which shape its surface. Interactions between humans and their geologic environment are examined. Geologic hazards, water, energy, and mineral resource problems are covered. The course includes laboratories and a field trip.

## *German*

### COMMUNICATIVE GERMAN

GRMN 101/0.5

Intended for students with no previous knowledge of German. This course emphasizes proficiency in oral communication, though the development of reading and writing skills will also receive attention.

## *History*

### FROM BISMARCK TO HITLER: THE POLITICAL MOBILIZATION OF GERMAN SOCIETY 1860-1945

HIST 277 (0.5)

This course will emphasize the economic, cultural, and social determinants and consequences of

the political transformation of Germany in the period 1860 to 1945, and focus on how emerging social groups penetrated and became increasingly important players within the political system.

**THE SOCIAL HISTORY OF WAR**  
HIST 283 (1.0)

The history of warfare from ancient times to the present, concentrating on the social setting and social effects of war, e.g., the interrelationship between war and social organization, the effect of war on technology, the economic and demographic consequences of war. The development of tactics and strategy will be treated only cursorily.

**CONTEMPORARY MIDDLE EAST:  
OIL AND REVOLUTION**  
HIST 294 (0.5)

The political history of the Middle East in the 20th-century, concentrating on the attempts at political modernization, the rise of Arab nationalism, the formation of new states, and the development of oil politics, against the background of Great Power conflict.

**THE HOLOCAUST OF EUROPEAN  
JEWRY, 1933-1945**  
HIST 295 (0.5)

The background to, and processes of, the destruction of the Jews of Europe between 1933 and 1945. Themes to be covered include: modern anti-semitism, Jewish communities in the interwar era,

Nazi racial policies, the *Judenrat*, the organization of the death camps, the attitudes the Christian churches, the role of collaborators, the ideology of mass murder, and the questions of 'compliance', 'resistance', and 'silence'.

#### A SOCIAL HISTORY OF EVERYDAY LIFE

HIST 296/0.5

A comparative study of the changing character of everyday life in North America, Britain, and parts of continental Europe. Particular attention will be paid to the commonplace artifacts of daily life, their social implications, and the social history of the household.

#### SOCIETY AND POLITICS IN THE LATER MIDDLE AGES

HIST 314/1.0

The course will focus on domestic society, feudal institutions, and the religious and secular culture of the nobility, burghers and peasants from the 12th- to 15th-century, with a special focus on England. Class discussion and research/field trips will introduce students to nearby libraries, archives, and historic sites.

#### THE BRITISH ISLES IN THE 19TH- AND 20TH-CENTURIES

HIST 352/1.0

The economic, social, and political changes which characterized the United Kingdom's transformation in the 19th- and 20th-centuries.

WAR AND PEACE IN 20TH-  
CENTURY WESTERN CULTURE  
HIST 357/1.0

An examination of the impact of warfare on 20th-century western culture. Utilizing a variety of approaches, the seminar will focus on such questions as the role of the state, war and gender, religion and pacifism, nuclear weapons and Cold War culture, and the impact of war on literature and popular culture.

*Interdisciplinary Studies*

MODERN EUROPEAN THEATRE  
(1870-1960)  
IDIS 299/1.0

A comparative study in English of major trends in the European theatre. Plays of English, French, German, Italian, Russian, Scandinavian, and Spanish dramatists will be read. Discussion of relevant theatre history and forms of production will be included.

*Law*

LAW AND INSTITUTIONS OF THE  
EUROPEAN COMMUNITY  
LAW 346/0.5

The evolution of the European Union and the growth of its institutions. The nature and development of its laws and their relationship with domestic laws of the member states. The course will also compare the European Union with federal states and, in particular, the Canadian federation.

EUROPEAN UNION AND THE  
SINGLE INTERNAL MARKET  
LAW 347/0.5

An examination of selected aspects of the economic and social policies of the Union, in particular, the elimination of barriers to the free movement of goods, persons, services and capital, common policies on agriculture and competition, and the establishment of monetary union.

*Philosophy*

ETHICS AND BUSINESS  
PHIL 303/0.5

An examination of the moral principles involved in the evaluation of business institutions, practices, and decisions. Liberty, efficiency and the free market ideal; the market and justice in distribution; profit-maximization and the responsibilities of managers; the ethics of advertising; the role of the merit principle in hiring.

PHILOSOPHY OF ART  
PHIL 316/0.5

A study of what is involved in enjoying, understanding and interpreting works of art, and of the place of the arts in human culture. Writings of artists and critics, as well as those of philosophers, will be used.

SOCIAL AND POLITICAL  
PHILOSOPHY  
PHIL 343/0.5

An examination of some of the principles and theories to which appeal is commonly made when



social institutions and practices (and the policies associated with their establishment and maintenance) are subjected to critical scrutiny.

*Political Studies*

MODERN EUROPEAN POLITICS  
POLS 239/0.5

An introduction to the politics of the major states of Western Europe, with particular emphasis on the historical background, the development of democratic institutions, and current political movements and policy issues.

EUROPEAN POLITICS  
POLS 333/1.0

An introduction to European politics. The themes and specific geographic focuses of the course will vary from year to year; they may include current political institutions and forces, the historical evolution of the European politics, and both Western and Eastern Europe.

BRITISH POLITICS  
POLS 336/0.5

Contemporary problems facing Britain as a result of its historical evolution: economic stagnation, centrifugal forces of nationalism and communal violence, and the decline of the two-party system.

STRATEGIES OF POLITICAL  
RESEARCH II  
POLS 385/0.5

An introduction to the role of quantitative analysis, statistical

software, and computers in empirical political research. Covers technical questions about operationalization of concepts, the collection of data, and data analysis, as well as broader questions about the political assumptions that form the basis of much statistical work and philosophical debate. Explores the logic and uses of statistical techniques. No mathematical background is assumed, beyond the ability to do some simple arithmetic.

## *Psychology*

### **ABNORMAL PSYCHOLOGY** PSYC 235/1.0

The experimental approach to the understanding, description, and modification of abnormal behaviour is emphasized in the analysis of disorders of cognition (e.g., learning, memory, and thinking), disturbances of affect (e.g., anxiety and depression), and problem behaviours (e.g., addictions, sexual disorders, and psychopathy).

### **DEVELOPMENTAL PSYCHOLOGY** PSYC 240/1.0

The study of the individual in the social context: Self and identity, social cognition, interpersonal behaviour (affiliation, attraction, sex, aggression, altruism); social attitudes, prejudice and discrimination; social influence and group processes (conformity, leadership, and intergroup relations); applied social psychology. A major focus is the study of ethnic relations in Canada.

*Religious Studies*

INTRODUCTION TO WORLD  
RELIGIONS

RELS 131/1.0

An introduction to religion in India, China and Japan; and to the movements of Judaism, Christianity, Islam, and Humanism.

CHRISTIANITY: PAST AND  
PRESENT

RELS 241/1.0

A study of the development of Christian belief, institutions, and culture as they found normative expression in the New Testament and in the Church. Ancient, medieval and modern types of Christianity will be examined.

CELTIC CHRISTIANITY IN EARLY  
EUROPE AND THE BRITISH ISLES

RELS 248/0.5

A study of Celtic religion and the development of a specifically Celtic form of Christianity. The theology of Pelagius Britto and the spread of Celtic Christianity throughout Europe will be examined.

PROBLEMS IN RELIGION AND  
LITERATURE

RELS 282/0.5

An exploration of the religious dimensions and meanings of literary art in the 20th-century, with special attention to the genre of prose fiction.

## *Sociology*

### DEVELOPMENT OF SOCIAL THEORY SOCY 221/1.0

A discussion of theories of society, starting with the thought of the Enlightenment, ending with a presentation of Weber's sociology.

### MODERN SOCIAL THEORIES SOCY 322/1.0

A critical examination of major modern theories of society. Topics include ethnomethodology, exchange theory, structural-functionalism, conflict theory, symbolic interactionism, systems theory, and critical theory of society.

## *Spanish*

### INTRODUCTORY SPANISH SPAN 111/0.5

This is an introductory course intended for students who have little or no knowledge of Spanish.

## *Writing*

### EFFECTIVE WRITING II WRIT 175/0.5

An intensive study of the essay-writing process, from techniques of pre-writing and outlining, through revising for grammatical correctness and argumentative clarity, with special emphasis on the development of critical reading skills.

## PREREQUISITE INFORMATION

Students from universities other than Queen's attending the International Study Centre will have their prerequisites for individual courses assessed during the "letter of permission" process by their own university.

Students from Queen's University wishing to attend the International Study Centre should be aware that the following prerequisites apply to courses offered at Herstmonceux. If students do not have the prerequisites listed, they should check with the undergraduate advisor in the department through which the course is offered, or with the professor (if at Queen's) teaching the course, to determine if they have adequate prerequisites for the course.

Course Number	Prerequisite
ARTH 115	<i>None; Exclusions: ARTH 110, 120.</i>
ARTH 313	<i>One of ARTH 110 or 120, 213 or permission of the department.</i>
ARTH 320	<i>One of ARTH 110, 115 or 120, 215 or permission of the department.</i>
ARTH 330	<i>ARTH 110, 115 or 120, 230 or permission of the department.</i>
CLST 206	<i>Second year standing or above.</i>
COMM 131	<i>COMM 200 or permission of the School of Business.</i>
COMM 200	<i>Permission of the School of Business; Exclusion: COMM 101.</i>
COMM 226	<i>Permission of the School of Business.</i>
COMM 271	<i>Permission of the School of Business.</i>
COMM 351	<i>COMM 151 or permission of the School of Business.</i>
COMM 353	<i>Permission of the School of Business.</i>

- COMM 357 *COMM 200 or permission of the School of Business.*
- COMM 375 *Permission of the School of Business.*
- COMM 493 *Permission of the School of Business.*
- DRAM 101 *None.*
- DRAM 210 *Permission of the department.*
- ECON 225 *ECON 110 or equivalent or permission of the department.*
- ECON 231 *ECON 110 or equivalent or permission of the department.*
- ECON 320 *ECON 222 (65% or more), MATH 126 or equivalent, ECON 255, or permission of the department.*
- ECON 325 *ECON 212 or permission of the department.*
- ENGL 204 *Permission of the department; Exclusion: ENGL 264.*
- ENGL 211 *At least one previous ENGL literature course with 60% or better or permission of the department.*
- ENGL 227 *At least one previous ENGL literature course with 60% or better or permission of the department.*
- ENGL 241 *At least one previous ENGL literature course with 60% or better or permission of the department.*
- ENGL 260 *60% in at least one 1st-year ENGL literature or permission of the department.*
- ENGL 311 *65% or better in at least three previous English courses, with an average of 70% or better in these three courses.*
- ENGL 341 *65% or better in at least three previous English courses, with an average of 70% or better in these three courses.*
- ENSC 300 *Third-year standing in the Environmental Science Program and GPHY 210.*
- FILM 230 *Permission of the department.*
- FILM 305 *Two previous film courses or permission of the department.*
- FILM 335 *One previous film course or permission of the department.*
- FREN 018 *Permission of the department.*
- FREN 283 *FREN 100 or 110 or equivalent, or permission of the department.*
- GPHY 210 *One of GPHY 100 or 110, BIOL 111 or 200, CHEM 112 or 116, or GEOL 111 or permission of the department.*
- GPHY 259 *One of GPHY 100, 110, 120 or permission of the department; Exclusions: GPHY 251, 253 and 254.*
- GPHY 359 *One of GPHY 223, 225, 226 or permission of the department.*
- GPHY 363 *Two of GPHY 223, 224, 225, 226 or permission of the department.*
- GEOL 105 *Permission of the department; Exclusion: GEOL 111.*
- GRMN 101 *None; Exclusions: GRMN 061, 082 and 100.*
- HIST 277 *HIST 120, 121, 122 or 125, second-year standing or permission of the department.*
- HIST 283 *HIST 120, 121, 122 or 125, second-year standing or permission of the department; Exclusion: HIST 267.*
- HIST 294 *HIST 120, 121, 122 or 125, second-year standing or permission of the department; Exclusion: HIST 267.*
- HIST 295 *HIST 120, 121, 122 or 125, second-year standing or permission of the department.*
- HIST 296 *HIST 120, 121, 122 or 125, second-year standing or permission of the department.*
- HIST 314 *At least one second-year history seminar course with B standing.*
- HIST 352 *At least one second-year history seminar course with B standing.*
- HIST 357 *At least one second-year history seminar course with B standing; Exclusion: HIST 283.*
- IDIS 299 *Second-year standing or above.*
- LAW346 *None*
- LAW 347 *None.*
- PHIL 303 *Third- or fourth-year standing in any faculty.*
- PHIL 316 *Two courses in philosophy, one of which must be at the 200 level, or three courses in one of English or other literature, art, music, drama or film. Other qualified students may be admitted with the instructor's consent.*

- PHIL 343 *Two courses in philosophy including one 200 level course or three courses in history or social science.*
- POLS 239 *A 100 level course in politics or permission of the department; Exclusion: POLS 240.*
- POLS 333 *Three courses in politics (with a grade of 65% or better in one), two of which must be numbered over 200 or permission of the department.*
- POLS 336 *Three courses in politics (with a grade of 65% or better in one), two of which must be numbered over 200 or permission of the department.*
- POLS 385 *Three courses in politics (with a grade of 65% or better in one), two of which must be numbered over 200, POLS 384 recommended or permission of the department; Exclusions: POLS 380, ECON 250, PSYC 200 and 201, SOCY 211, STAT 163 and 263.*
- PSYC 235 *PSYC 100 or permission of the department.*
- PSYC 240 *PSYC 100 or permission of the department.*
- RELS 131 *Permission of the department.*
- RELS 241 *Second-year standing or one course in Religious Studies at the 100 level or permission of the department.*
- RELS 248 *Second-year standing or one course in Religious Studies at the 100 level or permission of the department.*
- RELS 282 *Second-year standing or one course in Religious Studies at the 100 level or permission of the department; Exclusion: RELS 281.*
- SPAN 111 *None; Exclusion: OAC Levels 1-4 or permission of the department.*
- SOCY 221 *SOCY 122 or permission of the department.*
- SOCY 322 *SOCY 122 and 221 or permission of the department.*
- WRIT 175 *Permission of the department.*



International Study Centre  
Hermonceux Castle  
(Queen's University, Canada)



H E R S T M O N C E U X

*Queen's University's  
International  
Study Centre at  
Herstmonceux Castle*

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# Calendar

*Autumn 1994*

*Winter 1995*

*Spring & Summer 1995*



INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University (Canada)

The Calendar is designed to give students up-to-date information on course and focus options at the International Study Centre at Herstmonceux Castle. For details on the location, facilities, and admission requirements, please see the accompanying Student Guide. If you require an up-to-date calendar or guide, write, fax or call:

**International Study Centre**  
Herstmonceux Castle  
Administration Offices  
Queen's University  
243 Richardson Hall  
Kingston, Ontario, Canada  
K7L 3N6

Tel: 1-800-733-0390 or  
1-613-545-2815  
Fax: 1-613-545-6453

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## THE PROGRAM

The International Study Centre offers students from around the world the opportunity to participate in academic programs in Europe while receiving credits toward their degree. The program is designed for one or two terms of study so that students may integrate the courses with their regular degree programs.

Students may choose courses from the humanities, social sciences, arts, and business. Future plans include courses in introductory and environmental science.

The program is open to any student who has completed at least one year at the university level, including graduating students who may wish to add a European focus to their degree. The breadth of the curriculum will allow students, depending on their degree focus, to choose areas of specialization or diversification.

### *Autumn and Winter Terms*

The autumn and winter terms at Herstmonceux are twelve weeks in duration with additional time for exams. The autumn term runs from September to December each year and the winter term begins January and ends April. Details of the autumn and winter programs will be published each January for the following year.

## *Spring and Summer Terms*

Six week and twelve week programs are offered from May to June (six weeks) or July (twelve weeks). The selection of courses varies depending on the length of programs, but generally, courses include a focus on international business and European studies and cover such subject areas as geography, politics, law, languages, and literature. Details of these programs will be published each autumn for the following year.

### *Key Dates*

#### **Autumn**

Begins September 12th  
Ends December 9th

#### **Winter**

Begins January 9th  
Ends April 7th

#### **Spring**

Begins May 1st  
Ends June 16th

#### **Summer**

Begins June 19th  
Ends July 31st

Dates include an exam period at the end of each term.

### *Fees*

12 week term	\$6,800 (CDN)
	\$5,500 (U.S.)
	£3,400 (U.K.)
6 week term	\$4,000 (CDN)
	\$3,200 (U.S.)
	£2,000 (U.K.)

U.S. and U.K. fees are approximate amounts based on exchange rates at the time of publishing. Fees are subject to change without notice.

## *Excursions*

The International Study Centre takes full advantage of the scenic and cultural riches of Europe with course associated local field trips and non-credit, self-funded excursions. The content of most courses includes field trips so that students can directly experience what they are reading and learning about. For example, courses in art history, commerce, classics, drama, French, Shakespeare, history, and geography all involve field trips. The art history courses take advantage of galleries, monuments, and buildings in London and Oxford, while students studying Roman Britain will visit, among other places, Bath and Cirencester. Students of history will relive the battles of the first and second world wars with trips to "Flanders Fields" and Dieppe.

The cost of compulsory field trips associated with academic courses is already included in tuition fees. Other trips and self-guided excursions will be arranged for weekends and at other times for an additional cost. As well, many cultural and historic attractions are located within a few miles of the Castle.

Bicycles are available at the Centre for independent transportation around the local region and mini-bus transportation connections are provided to the local railway stations.

## COURSE OVERVIEW

Courses offered at the International Study Centre are credit courses from Queen's University. The course numbers reflect the level at which a similar course would normally be offered at Queen's. 1xx refers to a first year or introductory level course; 2xx is more advanced and typically offered at a second year level, and so on. Students with a first or second year university standing, and students who wish a general program which gives them a broad understanding of Europe, will take most courses at the 1xx or 2xx levels. 3xx courses are aimed at students who have completed several courses in this subject area or who have advanced standing at a university. Students wishing to focus on a particular subject concentration will be interested in choosing courses at the 3xx level. In some cases, when a student applies for a course at the 2xx or 3xx level, his/her acceptance into the course will depend upon having appropriate prerequisites.

Students should keep their degree concentration in mind when choosing which term they wish to attend and which courses they wish to take. Students who are unsure of their progress should check with an academic advisor at their university before registering. If advisors or students require more information, please call the International Study Centre at 1-800-733-0390.

Courses offered at the International Study Centre include courses weighted as 0.5 or 1.0. A course weighted as 0.5 is a half year, or one semester course, which requires a minimum of 3 hours per week of class time. A course with a weight of 1.0 is a full year, or two semester course condensed into one term. Courses with 1.0 weighting require 6 hours per week of class time to complete in only one term. In some cases, students may be required to give additional time to the course due to the travel time associated with field trips. Students registering for any 12 week program are expected to take the equivalent of four to five half-courses (0.5) during their term at the International Study Centre. Students registering for a six week program are expected to take the equivalent of 2 to 3 half-courses (0.5) during their stay.

### *Certificates of Attendance*

Certificates of attendance will be issued for the combined 12 week Spring/Summer terms for either an International Business Focus or a European Studies Focus. The certificates are issued to students who complete the required pattern of courses as described on page 7. Students must successfully complete the requirements for each course they take to qualify for a certificate.

**AUTUMN PROGRAM 1994***European Studies*

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 CLST 206/0.5 Roman Britain  
 DRAM 101/1.0 20th Century Theatre in Performance  
 ECON 225/0.5 The Economics of the European Community  
 GPHY 259/0.5 The Geography of Europe  
 POIS 239/0.5 Modern European Politics  
 RELS 248/0.5 Celtic Christianity in Early Europe and the British Isles

*Languages*

- FREN 018/0.5 Communication et Culture I  
 GRMN 101/0.5 Communicative German

*Concentration Programs***Art History**

- ARTH 313/1.0 Special Topics in Renaissance and Baroque Art & Architecture in Britain  
 ARTH 320/1.0 Special Topics in Modern Art & Architecture in Britain 11750 to the Present

**English**

- ENGL 205/0.5 Selected Women Writers I  
 ENGL 227/0.5 Shakespeare: Comedy and Romance  
 ENGL 350/1.0 Romantic Literature  
 ENGL 366/1.0 Literary Modernism  
**History**  
 HIST 250/1.0 The Middle Ages  
 HIST 289/0.5 England Since 1851  
 HIST 314/1.0 Society and Politics in the Later Middle Ages  
 HIST 357/1.0 War and Peace in 20th Century Western Culture

**WINTER PROGRAM 1995***European Studies*

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 DRAM 101/1.0 20th Century Theatre in Performance  
 ECON 225/0.5 The Economics of the European Community  
 FILM 305/0.5 European Narrative  
 GPHY 259/0.5 The Geography of Europe  
 POIS 239/0.5 Modern European Politics

*Languages*

- FREN 018/0.5 Communication et Culture I  
 GRMN 101/0.5 Communicative German

*Concentration Programs***Commerce**

- COMM 326/0.5 The Economics of Financial Systems  
 COMM 352/0.5 Organizational Analysis  
 COMM 375/0.5 International Business  
**Economics**  
 ECON 231/0.5 The Emergence of the Modern Industrial Economy  
 ECON 320/0.5 Macroeconomic Theory II  
 ECON 325/0.5 International Trade Policy

**Geography**

- GPHY 359/0.5 Cities and Development in Modern Europe  
 GPHY 363/0.5 Political Geography  
**Politics**  
 POIS 333/1.0 European Politics  
 POIS 336/0.5 British Politics  
 POIS 385/0.5 Strategies of Political Research

**Sociology**

- SOCY 221/1.0 Development of Social Theory  
 SOCY 322/1.0 Modern Social Theories



## SPRING PROGRAM 1995

### *European Studies*

- ARTH 115/1.0 A Survey of Western European Art & Architecture in Britain  
 LAW 346/0.5 Law and Institutions of the European Community  
 GPHY 210/0.5 Geographic Perspectives on Global Change  
 ENGL 260/1.0 Modern British Literature

### *Languages*

- FREN 283/0.5 Pratique des affaires  
 SPAN 111/0.5 Introductory Spanish

### *Commerce*

- COMM 226/0.5 Comparative Financial Institutions  
 COMM 271/0.5 Business: A Transnational Perspective

## SUMMER PROGRAM 1995

### *European Studies*

- POLS 239/0.5 Modern European Politics  
 ECON 225/0.5 The Economics of the European Community  
 LAW 347/0.5 European Union and the Single Internal Market  
 HIST 357/1.0 War & Peace in 20th Century Western Culture

### *Languages*

- WRIT 175/0.5 Effective Writing I  
 GRMN 101/0.5 Communicative German

### *Commerce*

- COMM 353/0.5 Managing in a Multicultural Environment  
 COMM 375/0.5 International Business

## COURSE REQUIREMENTS FOR CERTIFICATES OF ATTENDANCE

### *Spring/Summer 1995*

Students who wish to fulfill the requirements of a Certificate of Attendance must complete the following course curriculum during the spring and summer terms.

### *International Business Focus*

Students must complete *five* half-course equivalents (0.5 weighting) including:

- COMM 375 (All Students)  
 One of COMM 271, COMM 226 or COMM 353  
 Two of LAW 346, LAW 347, POLS 239 or ECON 225  
 One of FREN 283, GRMN 101 or SPAN 111.

### *European Studies Focus*

Students must complete *five* half-course equivalents (0.5 weighting) including:

- \*Two of LAW 346, POLS 239, COMM 226 or ECON 225  
 \*Two of LAW 347, COMM 227 271 or GPHY 210  
 One of FREN 283, GRMN 101 or SPAN 111.

\*Students may substitute ARTH 115 or HIST 357, which have a weighting of 1.0, for a total of two 0.5 courses in groupings one and two. Students must choose at least one course from each grouping.

## COURSE DESCRIPTIONS

*The International Study Centre of Queen's University reserves the right to add, change or omit courses from time to time.*

*Not every course is offered each term. When selecting courses, please ensure the course is available for the term in which you are registering.*

### *European Studies*

#### **A SURVEY OF WESTERN EUROPEAN ART AND ARCHITECTURE IN BRITAIN**

ARTH 115/1.0

*(Offered autumn, winter & spring)*

A chronological examination of painting, sculpture and architecture in western culture from Greece and Rome through the Renaissance and modern times. The materials will mostly be studied at British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum and the Tate Gallery, as well as at architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle. This is an introductory course in art history, with no prerequisites. It is meant for the student who has no background in the history of the visual arts, but who wishes to acquire a basic understanding in the field. It prepares the student for higher courses. Students must participate in field trips.

### **ROMAN BRITAIN**

CLST 206/0.5 (*Offered autumn only*)

A course on Roman Britain, from the expeditions of Julius Caesar (55 and 54 B.C.) and the invasion of Claudius (43 A.D.) until Stilicho's withdrawals of troops (398-401 A.D.) and the end of Roman Rule (406-411 A.D.). The people of Roman Britain will be studied; the Romans in towns, villas and military camps, and the Celtic Majority.

### **20TH CENTURY THEATRE IN PERFORMANCE**

DRAM 101/1.0

(*Offered autumn & winter*)

An examination of modern theatre in performance both live and on video tape. Particular emphasis will be placed on the nature and structure of the play and the role of the actor, director and designer in creating the production. Opportunities exist for the practical performance of scenes.

### **THE ECONOMICS OF THE EUROPEAN COMMUNITY**

ECON 225/0.5

(*Offered autumn, winter & summer*)

This course will focus on two major topics: (a) the process of economic integration towards a common market in Europe and (b) the coordination of macro-economic policy within Europe, the operation of the European Monetary System and the movement towards European Monetary Union. For both topics, use will be made of economic theory at the

introductory level with extensions into theory of international trade and integration. Considerable emphasis will be given to the policy of the United Kingdom with respect to the EC, and the EC arrangements will be compared with the North American Free Trade Agreement.

**MODERN BRITISH LITERATURE**

ENGL 260/1.0 (*Offered spring only*)

A study of plays, novels, or poems by Shaw, Lawrence, Joyce, Conrad, Yeats, Eliot, Auden, and other modern British writers.

**EUROPEAN NARRATIVE**

FILM 305/0.5 (*Offered winter only*)

The course examines how questions of style, meaning and criticism are addressed in a cross-cultural context. The focus is on fiction film and/or dramatic television productions from selected European countries.

**GEOGRAPHIC PERSPECTIVES ON  
GLOBAL CHANGE**

GPHY 210/0.5 (*Offered spring only*)

A consideration of the geographical impacts of the far-reaching global changes brought about by human activities and natural processes. The casual role of natural hazards and human endeavours in atmosphere aquatic and terrestrial pollution will be examined. The implications for environmental policy will be discussed.

### **THE GEOGRAPHY OF EUROPE**

GPHY 259/0.5

*(Offered autumn & winter)*

An examination of the economic, political, cultural, and social factors at work in shaping the geography of modern Europe.

### **WAR & PEACE IN 20TH CENTURY WESTERN CULTURE**

HIST 357/1.0

*(Offered winter & summer)*

An examination of the impact of warfare on 20th century western culture. Utilizing a variety of approaches, the seminar will focus on such questions as the role of the state, war and gender, religion and pacifism, nuclear weapons and Cold War culture, and the impact of war on literature and popular culture.

### **LAW AND INSTITUTIONS OF THE EUROPEAN UNION**

LAW 346/0.5 *(Offered spring only)*

The evolution of the European Union and the growth of its institutions. The nature and development of its laws and their relationship with domestic laws of the member states. The course will also compare the European Union with federal states and, in particular, the Canadian federation.

### **EUROPEAN UNION AND THE SINGLE INTERNAL MARKET**

LAW 347/0.5 *(Offered summer only)*

An examination of selected aspects of the economic and social policies of the Union, in particular,

the elimination of barriers to the free movement of goods, persons, services and capital, common policies on agriculture and competition, and the establishment of monetary union.

### **MODERN EUROPEAN POLITICS**

POLS 239/0.5

*(Offered autumn, winter & summer)*

An introduction to the politics of the major states of Western Europe, with particular emphasis on the historical background, the development of democratic institutions, and current political movements and policy issues.

### **CELTIC CHRISTIANITY IN EARLY EUROPE AND THE BRITISH ISLES**

RELS 248/0.5 *(Offered autumn only)*

A study of Celtic religion and the development of a specifically Celtic form of Christianity. The theology of Pelagius Britto and the spread of Celtic Christianity throughout Europe will be examined.

## *Languages*

### COMMUNICATION ET CULTURE I

FREN 018/0.5

*(Offered autumn & winter)*

For intermediate students who wish to improve their oral proficiency. Before registering in the course, students should have their level of competence assessed.

### COMMUNICATIVE GERMAN

GRMN 101/0.5

*(Offered autumn, winter & summer)*

This is an introductory course in German intended for students with no previous knowledge of the language. While all four basic language skills (listening, speaking, reading, writing) will be trained, emphasis will be placed on developing proficiency in oral communications.

### PRATIQUE DES AFFAIRES

FREN 283/0.5 *(Offered spring only)*

The purpose of the course is to introduce students to business in France. Topics to be covered may include economics, business correspondence and documents, transportation, insurance, accounting and labor relations.

The objective of the course is to familiarize students with standard business vocabulary and practices and to revise grammatical structures necessary to express themselves clearly on specific topics. Exposés and débats will constitute an integral part of the course.

### **INTRODUCTORY SPANISH**

SPAN 111/0.5 (*Offered spring only*)

This is an introductory course in Spanish intended for students who have little or no knowledge of the language.

### **EFFECTIVE WRITING I**

WRIT 175/0.5 (*Offered summer only*)

An intensive study of the essay-writing process, from techniques of prewriting and outlining through revising for grammatical correctness and argumentative clarity, with special emphasis on the development of critical reading skills.

## CONCENTRATION COURSES

*Autumn 1994*

### *Art History*

#### SPECIAL TOPICS IN RENAISSANCE AND BAROQUE ART AND ARCHITECTURE IN BRITAIN

ARTH 313/1.0

A study of Renaissance art and architecture (C1300-C1750) through examples found in Britain and British collections such as the National Gallery, the Victoria and Albert Museum, commercial galleries and architectural monuments. This is an advanced course. Because it is mostly taught in front of monuments it is limited to twenty students. Students must participate in field trips.

#### SPECIAL TOPICS IN MODERN ART AND ARCHITECTURE IN BRITAIN C1750 TO THE PRESENT

ARTH 320/1.0

The study of Modern art and architecture through examples to be found in Britain and British collections such as the Tate Gallery, the Victoria and Albert Museum, the Hayward Gallery, commercial galleries, and architectural monuments. This is an advanced course. Because it is mostly taught in front of monuments it is limited to twenty students. Students must participate in field trips.

### *English*

#### SELECTED WOMEN WRITERS I

ENGL 205/0.5

A study of women writers in English before the 20th century.



**SHAKESPEARE: COMEDY  
AND ROMANCE**

ENGL 227/0.5

This course will present eight of Shakespeare's comedies and romances: *Love's Labour Lost*, *Twelfth Night*, *The Taming of the Shrew*, *All's Well That Ends Well*, *Troilus and Crissida*, *A Midsummer Night's Dream*, *The Winter's Tale*, and *The Tempest*. The plays will be discussed in relation to the social, intellectual, and political climate of the Elizabethan and Jacobean periods, but always with reference to theatrical production. There will be field trips to performances in (as available) London, Stratford-Upon-Avon and elsewhere. Term work will comprise several short assignments and there will be a final examination, worth about half the course mark.

**ROMANTIC LITERATURE**

ENGL 350/1.0

A survey of English Romantic Literature with emphasis on the poems and critical statements of Blake, Wordsworth, Coleridge, Byron, Percy, Shelley, and Keats, but also considering political prose by Edmund Burke and Thomas Paine, novels by Mary Shelley and Jane Austen and various writings by less familiar authors.

## LITERARY MODERNISM

ENGL 366/1.0

An investigation into the theory and practice of literary modernism in Britain and North America. We will consider modernist literature in the light of its theoretical manifestos, and in the context of analogous developments in philosophy, politics and the visual arts. Tests will include poetry, fiction, and non-fictional prose by W.B. Yeats, T.S. Eliot, Ezra Pound, H.D., Wallace Stevens, May Sinclair, Virginia Woolf, Wyndham Lewis, A.J.M. Smith and Gertrude Stein. Some attention will be given to the modernist movement in other arts. Term work will include two essays and a final examination.

## *History*

### THE MIDDLE AGES

HIST 250/1.0

A survey of the main themes of British and continental European history from the end of the Roman empire to the 15th century. Lectures will follow a chronological and thematic order, focusing on various aspects of political, social, economic, cultural, literary, and intellectual history. Students will be introduced to the study of primary sources as well as to selected historical problems in medieval history. The course will provide opportunities to combine class lectures with visits to historic sites and to make use of local resources in Sussex and surrounding regions.

### **ENGLAND SINCE 1851**

HIST 289/0.5

A survey of English history since the mid-nineteenth century.

### **SOCIETY AND POLITICS IN THE LATER MIDDLE AGES**

HIST 314/1.0

The course will focus on domestic society, feudal institutions, standards of living, and the religious and secular culture of the nobility, burghers and peasants from the twelfth to the fifteenth century, especially in England. Students will be introduced to the resources of East Sussex and given opportunities to acquire basic research and paleographical skills. They will be asked to produce a research paper on a topic relevant to the society and culture of the region, using local records and archival material.

### **WAR AND PEACE IN 20TH CENTURY WESTERN CULTURE**

HIST 357/1.0

An examination of the impact of warfare on 20th century western culture. Utilizing a variety of approaches, the seminar will focus on such questions as the role of the state, war and gender, religion and pacifism, nuclear weapons and Cold War culture, and the impact of war on literature and popular culture.

**CONCENTRATION  
COURSES**  
*Winter 1995*

*Commerce*

**THE ECONOMICS OF FINANCIAL  
SYSTEMS**

COMM 326/0.5

This course examines modern financial systems from a strategic and organizational perspective. The level and volatility of interest rates are central concerns of a financial system, and the management of interest rate risks is a key factor in the form of financial system governance adopted by an economy. The determinants of interest rates are first reviewed and then risk management strategies are developed to deal with these risks. The role and structure of the institutions comprising a financial system are then analysed, with principal reference to the Canada-U.S. - U.K. model. This model is then compared and contrasted to other models, such as those of Japan and Germany and of the emerging industrial economies of Eastern Europe.

**ORGANIZATIONAL ANALYSIS**

COMM 352/0.5

This course focuses upon the management and sociology of organizations. Topics covered include organizational structure, development, and effectiveness, organizational politics, organizations and their environment, and the critical analysis of organizations.

## INTERNATIONAL BUSINESS

COMM 375/0.5

This course studies selected nations in Europe, Asia, and Latin America, chosen to represent types of economic and social development encountered by executives searching for business opportunities abroad. In addition, students work in groups to research one nation: its economic, social and political dynamics, its national goals, and its potential for a client corporation. Student groups visit the corporation and relevant officials for briefings. Their task is to assess opportunities and risks a corporation faces in its market and to develop appropriate recommendations. Oral and written reports are required.

## *Economics*

### THE EMERGENCE OF THE MODERN INDUSTRIAL ECONOMY ECON 231/0.5

An examination of the origins of modern economic growth concentrating on the industrial revolution in Britain and prior developments leading up to it. Some attention is directed to early followers of changes initiated in Britain.

### MACROECONOMIC THEORY II ECON 320/0.5

An advanced study of the determinants of aggregate demand and the structure of Keynesian and new classical models. Policy issues include crowding out, choice of monetary policy instruments, and monetary policy and the exchange rate.

INTERNATIONAL TRADE POLICY  
ECON 325/0.5

An introduction to the theory of comparative advantage followed by a study of trade policies in developed and developing countries including tariffs and quotas, licensing arrangements, anti-dumping and safeguard mechanisms, domestic content rules and other non-tariff barriers, and multilateral arrangements.

*Geography*

CITIES AND DEVELOPMENT IN  
MODERN EUROPE  
GPHY 359/0.5

A discussion of the contemporary relationships between city growth or decline and the dynamics of production systems in modern Europe. Case studies will be conducted of particular examples of city-centred regional growth and city-centred regional decline.

POLITICAL GEOGRAPHY  
GPHY 363/0.5

A study of interaction between space and politics in the contemporary world. The course examines the history of political geography thought, geopolitical analysis, electoral geography, the political geography of colonialism, and the geography of the regions in crisis.

*Politics*

EUROPEAN POLITICS  
POLS 333/1.0

An introduction to European politics. The themes and specific geographic focus of the course will vary from year to year; they may include current political

institutions and forces, the historical evolution of European politics, and both Western and Eastern Europe.

#### **BRITISH POLITICS**

POLS 336/0.5

Contemporary problems facing Britain as a result of its historical evolution: economic stagnation, centrifugal forces of nationalism and communal violence, and the decline of the two-party system.

#### **STRATEGIES OF POLITICAL RESEARCH II**

POLS 385/0.5

Provides an introduction to the role of quantitative analysis, statistical software and computers in empirical political research. Covers technical questions about operationalisation of concepts, collection of data and data analysis, as well as broader questions about the political assumptions that form the basis for a statistical work and philosophical debate. POLS 385 is designed to help students to understand the logic and uses of statistical techniques. No mathematical background on the part of the student is assumed, beyond the ability to do some simple arithmetic.

### *Sociology*

#### **DEVELOPMENT OF SOCIAL THEORY** SOCY 221/1.0

A discussion of the theories of society, starting with the thought of the Enlightenment, ending with a presentation of Weber's sociology.

#### **MODERN SOCIAL THEORIES** SOCY 322/1.0

A critical examination of major modern theories of society. Topics include ethnomethodology, exchange theory, structural-functionalism, conflict theory, symbolic interactionism, systems theory and critical theory of society.

*Spring 1995**Commerce***BUSINESS: A TRANSNATIONAL  
PERSPECTIVE**

COMM 271/0.5

This course provides an introductory survey of the impact of alternate political, legal and social systems on business behaviour. The course will also examine the business implications of the emergence of international institutions and agencies such as the UN and OECD. (This course is not eligible for credit towards the Bachelor of Commerce degree at Queen's University).

**COMPARATIVE FINANCIAL  
INSTITUTIONS**

COMM 226/0.5

This course provides an introductory comparative analysis of financial institutions and financial markets in major countries. The course will examine examples of international finance as practiced in the Euromarkets and of domestic practice in such countries as Great Britain, the United States, and Japan. (This course is not eligible for credit towards the Bachelor of Commerce degree at Queen's University).



*Summer 1995**Commerce***MANAGING IN A  
MULTICULTURAL ENVIRONMENT**  
COMM 353/0.5

This course is designed to develop intellectual understanding and behavioural skills necessary to manage in multicultural situations. It seeks to develop an awareness of the pervasive and hidden influence of culture on behaviour and management practices; to develop familiarity with situations and issues managers often confront when working internationally; and to develop an appreciation of the impact on personal behaviour of living and working in another culture.

**INTERNATIONAL BUSINESS**  
COMM 375/0.5

This course studies selected nations in Europe, Asia, and Latin America, chosen to represent political, economic and social development environments encountered by executives seeking international business opportunities. Students work in groups to research one nation: its economic, social and political dynamics, its national goals, and its potential for a client corporation. Groups visit the corporation and relevant officials for briefings. They will assess opportunities and risks which a corporation may face in its market and develop recommendations. Oral and written reports are required.

## PREREQUISITE INFORMATION

Students from universities other than Queen's attending the International Study Centre will have their prerequisites for individual courses assessed during the "letter of permission" process by their own university.

Students from Queen's University wishing to attend the International Study Centre should be aware that the following prerequisites apply to courses offered at Herstmonceux. If students do not have the prerequisites listed, they should check with the undergraduate advisor in the department through which the course is offered, or with the professor (if at Queen's) teaching the course, to determine if they have adequate prerequisites for the course.

Course Number	Prerequisite
ARTH 115	<i>None; Exclusions: ARTH 110, 120.</i>
ARTH 313	<i>One of ARTH 110, 120, 215 or permission of the department.</i>
ARTH 320	<i>One of ARTH 110, 120, 215 or permission of the department.</i>
CLST 206	<i>None.</i>
COMM 226	<i>None.</i>
COMM 271	<i>None.</i>
COMM 326	<i>COMM 121 or permission of the School of Business.</i>
COMM 352	<i>COMM 151 or permission of the School of Business.</i>
COMM 353	<i>Permission of the School of Business.</i>
COMM 375	<i>None.</i>
DRAM 101	<i>None.</i>

- ENGL 205 *Permission of the department. Exclusions: ENGL 278.*
- ENGL 227 *At least one previous English literature course with 60% or better or permission of the department*
- ENGL 350 *65% or better in at least three previous English courses, with an average of 70% or better in these three courses.*
- ENGL 366 *65% or better in at least three previous English courses, with an average of 70% or better in these three courses*
- ECON 225 *ECON 110 or permission of the department*
- ECON 231 *ECON 110 or permission of the department. Exclusion: ECON 230*
- ECON 320 *ECON 222 (minimum grade of 65%), MATH 126 or equivalent or ECON 255 or permission of the department. Exclusion: ECON 220*
- ECON 325 *ECON 210 or 212 or permission of the department.*
- FILM 305 *Two previous film courses or permission of the department.*
- FREN 018 *Permission of the department*
- FREN 283 *Permission of the department.*
- GPHY 210 *One of: GPHY 100 or 110, BIOL 111 or 200; CHEM 112 or 116 or GEOL 111 or permission of the Geography department*
- GPHY 259 *One of GPHY 100, 110, 120 or permission of the department*
- GPHY 359 *One of GPHY 223, 225, 226 or permission of the department*
- GPHY 363 *Two of GPHY 223, 224, 225, 226 or permission of the department*
- GRMN 101 *None. Exclusions: GRMN 061, 081, 082, 100*
- HIST 250 *None. Exclusion: HIST 314*
- HIST 289 *None*
- HIST 314 *At least one 2nd-year history seminar.*
- HIST 357 *At least one 2nd-year history seminar.*
- LAW 346 *None.*
- LAW 347 *None.*
- POLS 239 *None.*
- POLS 333 *Permission of the department*
- POLS 336 *Permission of the department*
- POLS 385 *Permission of the department*
- RELS 248 *2nd-year standing or one course in Religious Studies at the 1XX level*
- SPAN 111 *None. Exclusion: OAC. Levels 1-4 or permission of the department.*
- SOCY 221 *SOCY 122 or permission of the department*
- SOCY 322 *SOCY 221 or permission of the department*
- WRIT 175 *Permission of the department*



INTERNATIONAL STUDY CENTRE  
Herstonensis Castle  
Queen's University (Canada)

# A History of Herstmonceux Castle



BY DAVID CAVERI  
*(Herstmonceux)*

and

ROGER MARTIN  
*(Queen's University)*



# A History of Herstmonceux Castle



BY DAVID CALVERT  
*(Herstmonceux)*

and

ROGER MARTIN  
*(Queen's University)*

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INTERNATIONAL STUDY CENTRE,  
Queen's University (Canada)

Herstmonceux Castle  
Hailsham East Sussex, BN27 1RP  
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# 1



## Before Herstmonceux Castle

### A CHANGING LANDSCAPE

The outside walls of Herstmonceux Castle have changed very little since they were first built in the fifteenth century; yet man lived in this area for thousands of years before there was even a thought of building a castle here. As might be expected, both the land itself and the people living upon it have changed greatly over the centuries.

Herstmonceux Castle sits at the mouth of a small valley facing south over the Pevensey Levels to the sea, presently about seven kilometres away. Before Roman times, however, the Levels themselves were marshlands. During the Roman period and as late as the Norman invasion, these marshes were in flood, and an inlet of the sea came up almost to the present site of the castle. During the thirteenth century a series of great storms, recorded by many contemporary chroniclers, accelerated the gradual silting up of the area. This, combined with increased artificial draining of the marshes, began to form the landscape as we know it today.

### EARLY INHABITANTS

The inland regions of this part of the country were once covered by a group of dense woodlands known as the Andredsweald. Although there were a few settlements in the forests, the bulk of the people living in the region probably would have inhabited coastal areas. Between the coast and the borders of the great forests that once covered most of the Weald of Kent and Sussex, traces have been found of the activities of prehistoric man from as far back as the Palaeolithic period, over 20,000 years ago. In the immediate vicinity of the castle, two very fine flint arrowheads were unearthed less than a kilometre away, near the Wartling road. One is a Neolithic leaf-shaped arrowhead, about 5,000 years old. The other is barbed and tanged, an artefact marked by the improving technologies of the Bronze Age. Some finely worked flint scrapers, also from the Bronze Age, were found at nearby Windmill Hill. The largest implement uncovered to date is an unfinished Neolithic hand pick which is roughly thirty centimetres long and weighs over a kilogram.

### **HURRIED BURIALS?**

Archaeological finds from the Roman period are relatively few in the area surrounding the castle, although the proximity of the Roman fort at Pevensey and of other Roman remains in East Sussex suggests that there must have been Roman settlements nearby. In 1953, on the hill to the east of the castle and close to the telescope domes, a group of workmen digging a drainage ditch made an unusual discovery. They unearthed a number of cinerary urns containing what appeared to be human ashes. Traces of a communal burning pit, almost ten metres long, were also found nearby. On closer examination, the cremation of at least six bodies whose ashes were in the urns seemed both hurried and incomplete. Investigators found that the remains were neither fully burned nor arranged with customary Roman care, one body to each urn. Moreover, the graves themselves contained only a very small number of personal belongings, and all of these pieces of evidence, taken together, suggest that these urns might contain the remains of a number of soldiers from a Roman patrol.

During the Claudian invasion of 43 A.D., General Vespasian (who would later become Emperor) was given the task of clearing out pockets of resistance along the south coast of England. The hasty burials at Herstmonceux may well have resulted from a surprise engagement between his front-line troops and local tribesmen. Victims of an ambush perhaps, the busy Roman soldiers would have been obliged to bury their dead comrades quickly and move on. It is easy to imagine such a drama taking place on the timeless hills around Herstmonceux. Yet the one true fact of this discovery of human remains is that the real story of these funeral urns will probably never come to light.

### **THE SAXON "HERSTE" WITHOUT THE NORMAN "MONCEUX"**

Of the Saxon period, we know very little. The Anglo-Saxon Chronicle tells us that in 491 A.D. the Saxon chief Aella and his son Cissa led a ferocious attack on the Roman fort of Anderida (now Pevensey Castle). The invaders massacred the inhabitants and then began to colonise the area.

Although few physical traces of the Saxons now exist, we owe much of our language to them and their presence is recorded in place names. "Herste" itself suggests "a clearing in the wood" and indicates that much of the surrounding area was well forested. The word occurs in local place names such as Chilhurst (Bodle Street), Comphurst (Windmill Hill) and, in neighbouring Hellingly, Horselunges and Horsebridge. In these last two place names the Saxon "herste" has become "horse."

Tracing the early development of the village is severely hampered by the lack of evidence, either written or archaeological. The way in which the two adjacent parishes of Herstmonceux and Wartling seem to have been so closely connected over the centuries, suggests that at one time they may have been combined. There is even a possibility that the church at Herste may have been a minster church, a regional centre of spiritual devotion and learning. If this is the case, then the ancient village site would have been close to the present church building. As most of the buildings would have been fashioned from wood,

much of the evidence for this suggestion has long since turned to dust. As with the Roman cinerary urns, the greater part of the Saxon history of the castle site remains shrouded from our present-day view.

### THE NORMANS ARRIVE

The year 1066 is probably the best-known date in English history. In that year the vast army of William the Conqueror landed, and their beachhead is said to have been established near Pevensey. William's invasion force consisted of hundreds of ships and thousands of men and, with the coastline as it was then, the fleet was probably scattered all around the edges of the bay which has become the Pevensey Levels. It is known that William's army attacked many of the settlements in the area mainly to obtain provisions. The village of Herste, just a few miles inland, would probably have been sacked by foraging Norman invaders. Evidence for this is found in the Domesday Book, William's survey of his newly conquered land. The survey, completed in 1086, records that the manor of Herste was worth £6 just before the conquest but only £1 immediately afterwards. By 1086 the value had increased again to £10. The ill-effects of an attack might explain this unusual fluctuation in the value of the estate.

The Domesday Book gives us the first written evidence of a settlement here: "Wibert holds of the Count, Herste." In other words, Wibert was granted the tenancy of the manor by the Count of Eu, who was one of William's closest supporters. Edmer the priest held it at the time of Edward the Confessor. The population in 1086 would most likely have been under two hundred people. To paraphrase the Domesday Book entry, the village itself included a church, seven acres of meadow, and wood for two hogs. The description 'wood for two hogs' does not mean that the village had only two pigs—it suggests instead that the extent of the wooded property merited a particular tax rate involving two hogs.

### "HERSTE" AND "MONCEUX"

The family at the manor house had achieved considerable status by the end of the twelfth century. The sixteenth century historian Camden tells us that the manor "became the seat of a noble family called from it de Herste." A lady, named Idonea de Herste, is the first member of this family mentioned in written records. Surviving documents of local monasteries show that she took an interest in religious affairs. When a new abbey was established at Bayham, near Lamberhurst, she was involved in moving monks there from the small ailing priory of Ottham, near Hailsham.

Idonea married a Norman nobleman named Ingelram de Monceux, a union that subsequently led to the fusion of the names Herste and Monceux. Ingelram's father had the rather formidable sounding name of Drogo de Monceux. Idonea and Ingelram had a son who was first known as Waleran de Herste but who later changed his name to Walcran de Monceux. Around this time, the manor began to be called the Herste of the Monceux—

hence Herstmonceux. This would have distinguished it from the many other Herstes (Hursts, Hirsts or Hyrst) in the area. Certainly the family prospered. The earliest portions of the church building, the oldest in the parish, are dated in concert with the rise in wealth and stature of Idonea and her descendants.

### ROYAL VISITS

When the rebellious barons led by Simon de Montfort fought against Henry III at the Battle of Lewes in 1264, a de Monceux sided with the rebels. He too was named Waleran and was a great-grandson of Waleran I. On his way to Lewes, King Henry took his army through the park at Herstmonceux, hunting for food and despoiling the estate; during the melee a nobleman named Roger de Tournay was killed by an arrow in his throat.

The next royal visit was less eventful. The mood of political unrest in the country had waned considerably, and, in 1302, Edward I broke his journey at Herstmonceux, on the way from Michelham Priory to Battle Abbey.

### THE LAST OF THE DE MONCEUXS

In 1330 the last male de Monceux to hold the manor died and was probably buried in the early fourteenth century tomb in the south aisle of Herstmonceux Church. His sister Maud, who inherited the estate, had married Sir John Fiennes<sup>1</sup>, reputed to be descended from Charlemagne. His family originated near Boulogne, but it also had connections with this part of Sussex as Sir John's grandmother was Sybil Filliol of Old Court in Wartling.

For almost two hundred years the Fiennes family prospered at Herstmonceux, increasing in wealth and influence. William Fiennes became Sheriff of Surrey and Sussex in 1396; his grave, in the chancel of Herstmonceux Church, is marked by a splendid memorial brass of an armoured knight dated 1402.

William had two sons. The younger, James, served with King Henry V in France and it is possible that he fought at the Battle of Agincourt. James became Sheriff of Surrey and Sussex in 1438 and 1439. A few years later he succeeded to the Barony of Saye and Sele. In 1449, James attained the office of Lord High Treasurer of England, one of the most powerful posts in the land. His triumphant career was then cut short only one year later when, in their attack on London, Jack Cade's rebels caught and killed Lord Saye and Sele. His body was rumoured to have been quartered and the parts nailed up for display at the gates of the City. The title of Saye and Sele still survives and is held at present by a descendent of James Fiennes.

While James may have had a remarkable career, it was the exploits of James' elder brother, Roger Fiennes, which proved to be of greater importance to the history of Herstmonceux Castle.

<sup>1</sup> There have been many spellings of this name: Fenys, Fienes, Fienles, and so on. To avoid confusion, this pamphlet will use the spelling of one of the modern descendants

# 2



## The Building of the Castle

### A STYLE FOR SUCCESS

Roger Fiennes, baptised at Herstmonceux Church on the fourteenth of September in 1384, was a man also destined for high office. Like James, Roger won royal favour by fighting for King Henry in France, although there is no record of his presence at Agincourt. As with other lords in England at that time, he entered into a contract to supply the King's campaigns. This contract, or "War Charter" still exists and it states that Roger was able to provide eight men-at-arms and twenty-four archers from Herstmonceux for a period of up to one year. The document shown states that £1086 was paid to cover his expenses and the wages of his men for the year of the campaign.

Some time after the battle of Agincourt, Sir Roger returned to the French wars, this time with thirty men-at-arms and ninety archers. Unfortunately, he went with Lord Bedford, whose campaign was a failure. Nevertheless, Sir Roger's contribution was appreciated by both Henry V and his son Henry VI and he was appointed Treasurer of the Household of Henry VI. One of his most important assignments in that post was to make the arrangements for the coronation of Margaret of Anjou, Henry's queen. After the coronation, Henry rewarded Roger with a present of two gold pendants, one decorated with an enamelled fleur-de-lys, and the other set with rubies, sapphires and pearls.

Sir Roger owned Hever Castle in Kent as well as Herstmonceux but neither was a fitting house for a man in his position. In 1441 he applied to the king for a licence to "with walls and lime, enclose, krenellate, entower and embattle his manor of HURST MONCEUX in the County of Sussex." The licence was granted and the work began.

### A CASTLE OF BRICK

Despite the wording of the licence, the castle was essentially a new construction. It was probably built on the site of the old manor house. The new castle was built of brick, an unusual material for the time in Britain. It is possible that Roger saw brick chateaux in France during his military service and wanted to build something similar for himself.

Herstmonceux Castle is the oldest brick building of any note still standing in England. The bricks used are longer and thinner than modern types and were probably

manufactured on the site. They are laid in English bond, that is, in alternate courses of headers and stretchers. The master craftsmen who worked on Sir Roger's new residence may have come from the Low Countries where brickwork was more common, but the majority of the workforce would have been local.

With its moat, towers, battlements and machicolations Herstmonceux looks every inch a mediaeval castle but looks can be deceiving. In strategic terms, however, it is in a poor situation because there is rising ground on three sides (north, east and west). The castle simply does not command any important position. The gun ports, just below the arrow cross slits on either side of the drawbridge, are not very practical. They are not big enough to allow a hand gun of the period to be traversed or aimed. Before he could usefully fire on an invader, a defender of the new castle would have had to wait until an enemy placed himself conveniently in front of the gun port. The walls themselves would not have withstood bombardment by cannon balls for very long. Sir Roger's purpose, then, was apparently to build a stylish country house, not a military fortress.

#### INSIDE THE CASTLE

The interior plan of the present building is much changed from the original. In the original Fiennes design there were four courtyards of unequal size within the castle walls. The main south entrance to the castle led directly into the Green Court. Then, as now, that entrance was covered by a magnificent central arch. Above this arch, carved in stone, are the arms of Sir Roger Fiennes supported by a wolfhound.

The north side of the Green Court was formed by the Great Hall. Surrounded by cloisters, this court was probably used as a private walk by the Lord and his family. Behind the Great Hall was the Pantry Court. In the north-west corner was the Chicken Court and in the south-west corner, the Pump Court, which contained the castle's supply of water.

A close look at the original ground plan reveals a number of curious features in the castle's design. For a building which was newly built, it is surprising that the internal courtyards were not arranged symmetrically. The main approach to the Green Court was partly obstructed by a column of the cloister and the arrangement of the Great Hall and the adjacent beer cellar seems odd. It has been suggested that the new castle may have been built around the old manor house, which might have occupied the site of the Great Hall and its associated rooms. Sir Roger's plan may have been to re-organise the internal arrangements once the outer walls were complete. It may be that in the arrangement of the Great Hall on the original plan we can see the "shadow" of the earlier manor house. Construction of the castle probably did not begin immediately after the licence to re-build was granted in 1441, and Sir Roger died in 1449. After his father's death, Roger's son Richard may have decided that further work was too expensive to continue.

From the first the castle was provided with all the facilities necessary for the provision and maintenance of a luxurious country mansion. There was a bake house and a brew house. A vast kitchen had three huge fireplaces and an oven well over three metres in diameter.

The top storey of each of the two south corner towers was constructed as a

dovecote and the southeast one remains unaltered. There are no stables recorded in early plans but a survey of the castle made in 1570 mentions an "old stable, forge and slaughter house, without the mote." No visible traces of these buildings remain.

### THE DUNGEON

Under the southeast tower, there is a dungeon or "oubliette" (from the French "oublier," to forget). Anyone sentenced to imprisonment could be dropped in through the trapdoor in the ceiling of the dungeon and forgotten. An eighteenth century historian named Grose describes the oubliette in his *Antiquities* as "an octagonal room in the midst of which is a stone post with a long chain and in a corner of the room a door into a privy." For its time, a dungeon with a privy was civilised indeed.

### OUTSIDE THE CASTLE

Fish were readily available to the castle kitchens from a series of ponds which then, as now, fed the moat from the north. The present day moat runs along the east, south, and part of the west walls. The ditch under the bridge on the castle's north side may never have been flooded as its lowest point is above the water level of the rest of the moat. Also to the north of the castle there is now a large walled garden. The survey of 1570 mentions a walled arbour and orchard to the north of the castle "wherein standeth a fair pile of brick of four storeys high...which hath been used as a banqueting house." The fair pile of brick has since disappeared, but the walled garden remains, and may even indicate the presence of what had once been an Elizabethan bowling green.

When Sir Roger brought fashionable visitors from court to his new castle he must have been well pleased. The building is nearly sixty metres square. Tradition has it that its construction cost him £3,800, which was a considerable sum in the fifteenth century. The towers on the south side are an imposing twenty-seven metres above the level of the moat. In outward appearance, the castle represents a cross between the styles of a mediaeval stronghold and an Elizabethan country mansion. The result has been an enduring monument to the idea that a residence fit for Sir Roger's status at court could be imposing, as well as comfortable.

Although the Great Hall was built within the castle, the chapel, with its six windows, each five metres high, looks confidently out over the moat. Other original windows were also larger than those of other more fortified buildings constructed during the same period elsewhere in England. The architectural design of Herstmonceux was clearly more influenced by matters of style rather than by military concerns. The result was an estate with breath-taking visual appeal.

A few other buildings in the vicinity incorporate the same type of brick as the castle in their construction. They include Church Farm House and the Dacre Chapel in Herstmonceux Church. A little over a kilometre to the north, bricks similar to those used in Herstmonceux Castle can be found in the walls of Comphurst, a house partly of Tudor construction which once served as the north entrance to the Herstmonceux estate. An old green lane which leads from there to the castle can still be found nearby.

# 3



## Family Troubles

### THE FIRST LORDS DACRE

Roger's son Richard married Joan Dacre. The marriage gained for the Fiennes family large estates and properties in the north of England. On the death of Joan's grandfather, Richard laid claim to the title of Lord Dacre, and was summoned to Parliament under that title. Joan's uncle, Humphrey Dacre, however, also claimed both the title and many of the Dacre properties as his own. The dispute between Richard and Humphrey dragged on for a number of years, and eventually an arbitrament was made by King Edward IV in 1473. After this time, Sir Richard and his successors were commonly referred to as the Lords Dacre of the South.

In 1525 Thomas, the second Lord Dacre of the South, was thrown into the Fleet prison for collusion with thieves and for "his remysnes and negligence in punyshement of them and also his famylyer and conversaunte being with them knowinge them to have com'ytted felonye and dyvers other his mysdoings." Whatever else happened to Thomas we do not know. He died in 1533 and is buried in the magnificent Dacre tomb in Herstmonceux church.

### TYBURN TREE

Thomas's son and namesake predeceased him, so it fell to his grandson, also a Thomas, to become the third Lord Dacre at the tender age of seventeen. On an April night in 1541, when he was 25 years old, Thomas apparently decided to go poaching with some friends on land belonging to Sir Nicholas Pelham of Laughton. At Pikehaie, in the parish of Hellingly, the party was confronted by three of Pelham's servants and, in a struggle that ensued, one of the gamekeepers, John Busbridge, was fatally wounded and died two days later.

Thomas and his associates were arrested and arraigned on a charge of murder. Thomas himself was imprisoned in the Tower of London. He was tried and convicted. The trial probably would have been held in the Star Chamber, although no records of it appear to have survived. Three of Thomas's accomplices were also convicted and hanged at a place called St Thomas Waterings. Lord Dacre himself was publicly hanged at Tyburn.



The circumstances of the trial have provoked much speculation. Lord Dacre's immediate descendants subsequently claimed that his only crime was that of poaching and that he may not even have been present at the fight which led to the death of Busbridge. Thomas's guilty plea may have been entered in anticipation of some form of leniency from the crown, perhaps more for his associates than for himself. None was forthcoming. The advice which induced him to enter such a plea may simply have been unwise, or it may, as his friends claimed, have been false counsel, obtained from fair-weather friends who secretly sought Thomas's execution so that they might profit from the forfeiture of his estates. If there was any such design, however, it was ultimately thwarted by the legal will of Sir Thomas's grandfather, according to which the Dacre properties remained strictly entailed to the family.

Whatever the truth of the trial of Thomas Lord Dacre might be, there is no denying that the manner of his execution was unusual. Condemned noblemen were normally extended the privilege of a quick death by the axe. Sir Thomas was subjected to the pain and ignominy of death by public hanging, as though he were a common criminal. Among the family papers there is an interesting note in the handwriting of Sampson Lennard:

*This unfortunate Ld Dacre did never committ wyflul murder for it was generally known he was not at ye place; but in his imprisonment he was cunningglye dealt wt all to confess ye inditement for so he was persuaded he should save his followers. And so by ye Tyranny of ye tyme he was cast away through too privy counsellors yt gaped after his lyving, wch yett they had not by reason of an intayle."*

Following the execution of Sir Thomas, the Fiennes family honours and titles were forfeit to the king. Thomas's family, the Lady Dacre and their three young children must have found life difficult, and they may have been reduced at this point to living in a small part of the castle. The family's extraordinary fall from respectability took place within eight years of the death of Thomas's grandfather. To make matters worse, they were obliged by the same will that allowed the estate to remain in their hands to erect a monument in Herstmonceux Church to mark the burial place of Sir Thomas Fiennes, Second Lord Dacre of the South and of Thomas, his son. As a result, the Dacre Tomb was built at Herstmonceux Church.

#### A MISSING GARTER

While the tomb was being repaired and restored in 1971, by Mr G Elliott, B.E.M., it soon became obvious that it was made of pieces from more than one monument. The tomb chest, the frieze of shields and the spandrels on the north and south sides are carved mainly from Purbeck marble; whereas the niches, the cornice on the south side and the effigies are made of Caen stone, a type of limestone from Normandy. During repair of the left leg of the northern effigy, an extra strap was discovered on the inside of the left knee, where it normally can not be seen. Investigation revealed that it was all that remained of a garter, the badge of the Knights of the Garter. None of the Fiennes had ever been a Knight of the Garter. The mason who had been working for the Fiennes family must have chiselled off most of the garter but he had been unable to reach the last little piece. The coats of

arms too had been altered and the original blazons now are suspected to represent Thomas Hoo, K.G., Lord of Hoo and Hastings, died 1455, and his half-brother Sir Thomas Hoo Esq., who died in 1486.

A possible history of the monument might unfold as follows: The original Purbeck tomb may well have been built for Sir Roger Fiennes about 1450. Around 1483, the Dacre chapel was built, probably to commemorate Roger's son, Richard. When the time came for the Dacre tomb to be built, the dissolution of Battle Abbey was ordered by Henry VIII. The Hoo half-brothers had been benefactors of the Abbey and it is possible that the Fiennes family may have taken the opportunity to use parts of a dismantled Hoo monument from the Abbey to augment the Dacre tomb in Herstmonceux Church. It would have been cheaper than building a totally new monument.

Further troubles came upon Sir Thomas's widow. Her surviving eldest son, the fourth Thomas in succession, died in 1553 at the age of 15. Her second son, Gregory, however, was restored in blood and honours by Queen Elizabeth in 1558. Gregory showed little interest in Herstmonceux and he lived and died in Chelsea. He and his wife are buried under a large and ornate monument in Chelsea Old Church.

Gregory's sister, Margaret, became Baroness Dacre in her own right some time after his death, and it is she who began to restore the castle. Already married to Sampson<sup>2</sup> Lennard when she inherited the estate, Margaret Lady Dacre brought yet another family name to the storied halls of Herstmonceux.

<sup>2</sup> Margaret's husband often signed documents "Samson" but almost every other reference to him includes the "p". To be consistent, the latter spelling has been adopted here.

# 4



## Life at Herstmonceux Castle

### THE LENNARD FAMILY

Margaret eventually became Baroness Dacre, but not before she had spent considerable time and money in proving her ancestry to the appropriate authorities. Unlike her brother, she and her husband Sampson Lennard lived at Herstmonceux and set about restoring the castle to its former levels of comfort and style. It was now 1594 and the castle was 150 years old. The couple added a number of embellishments to Herstmonceux, including several carved armorial chimney pieces and a grand staircase to the Great Hall. The most notable addition at this time was a large and beautiful bay window. Inserted in the middle of the east side of the building, it graces the room which came to be known as The Lady's Bower. Margaret died in 1612 and her husband's death followed shortly after in 1615. Despite their obvious attachment to Herstmonceux they were buried in the Lennard chapel in Chevening Church, Kent, the ancestral home of the Lennards. Neither Henry, their son, nor Richard, their grandson, was long-lived, so in 1630 the family title and estates fell into the possession of their great-grandson, Sir Francis Lennard, Lord Dacre.

This Lord Dacre lived during the turmoil of the English civil wars. He trod a precarious but successful path through the troubled times between 1630 and 1660. Sir Francis was a parliamentarian by persuasion, and he objected to the usurpation of political power by the army. Although he stopped attending Parliament, he was present when the ordinance for the trial of King Charles I was sent up from the lower house. He was even referred to as a "favourer of the Grand Delinquent" by Cromwell's followers. One of a handful of peers who voted against the proposed trial, Sir Francis apparently came close to being impeached for his unpopular principles. Terrible fates would await other men with similar convictions, but Sir Francis was somehow able to avoid catastrophe.

### THE CASTLE ACCOUNTS

During his time at Herstmonceux, Sir Francis Lennard employed a man named Field as steward to his estate. Field kept an elaborate account book to keep track of the finances of this large country house. Fortunately, Field's account book has been preserved and from it we can see in fascinating detail how the castle was run.

The household at that time normally would have consisted of the Lord Dacre, his wife and their two young daughters, and as many as thirty-six servants. Food therefore accounted for a large part of the castle's expenditure. Although much of the daily board would have been provided from the estate's own farms, the value of the items so provided was still meticulously recorded by Field. The inhabitants of the castle seem to have eaten anything that moved and the quantities of food recorded in the account book suggest that people had enormous appetites. In an average week, the household of forty people would consume about one hundred kilograms of beef and as many as three carcasses of mutton. Apart from beef, mutton, poultry and pork, birds such as bitterns, black birds, curlews, herons, larks, oystercatchers and wheatears were eaten. The taste in fish was equally catholic, including not just cod, bass, bream, conger, mackerel, crab, salmon and salmon-trout, but also butts, damsells, maids, urses and wivers!

The common drink was beer and incredible quantities of it appear to have been drunk. The most common type of beer was a weak or "small" beer. Weekly consumption was usually about six "hogsheads," and often reached as many as nine. As a hogshead cask contains about two hundred and forty litres (over fifty-two gallons) even the lower number of hogsheads suggests that every man, woman and child on the premises consumed around thirty-six litres (eight gallons) of beer a week! If they tired of beer, the Lord Dacre and his family also had a supply of fine wines such as clarets and sacks (sherries) available to them. Field's records also contain entries concerning "hott waters," which are probably references to imported Dutch gin.

Life in the seventeenth century may seem somewhat spartan to us today, but the Lennard family did enjoy a few home comforts. They slept on feather beds which they would warm with warming pans. A cooper was paid for "putting 4 hoops to the bathing tub," suggesting that family members did get to enjoy a warm bath every now and then. One entry in the account book reads "Paid for 4 li [pounds] of sope and 4 ounces of powder blew to wash my Lords clothes— 3s/0d,"<sup>3</sup> so we know that the Lord Dacre was not at a loss for clean attire.

Careful study of the accounts reveal this Lord Dacre as a progressive man eager to try out new ideas. He was growing clover and turnips almost as soon as they were introduced into England. We also find "paid for white mercuric to scare crows— 1s/6d." Presumably this is mercuric fulminate which is exploded by percussion. Although the compound was not chemically isolated and identified until 1800, it was being used here to cause explosions, nearly 200 years before its use in percussion caps for firearms.

Lord Dacre purchased goods like wines, spirits and "sea-cole" (as opposed to charcoal, which was produced locally) and sold produce and other goods from his estates, including iron. To assist him with these transactions, he kept a fleet of small sea-going vessels in a private dock at Pevensey. Although he owned boats such as a "pink" and a "shallop" for trading purposes, the account book informs us that he also owned a yacht called the Primrose. Francis Lennard was sailing a private yacht by 1643, seventeen years before yacht-

<sup>3</sup> In the old pre-decimal monetary system, twelve denari (or pennies) equalled a shilling, and there were twenty shillings to the pound.

ing is generally thought to have been introduced to this country at the time of the Restoration of Charles II in 1660. The account book gives us some idea of what it cost the first-known private yachtsman in England to run his vessel:

—“Pd. Mr. Wright (ship’s carpenter) for mending and trimming the yought—  
£4/15s/3d.”

—“Pd. for an anker for my lords yought [sic] weighing 113lbs— 17s/8d.”

—“Pd. to John Waters, pilot, for conducting my Lords yought from Gravesend to Herstmonceux— £2/10s/0d.”

Some of the other entries made by Field offer a unique view of the day-to-day life of the Lennard household:

—“Pd. in reward to Goodman Page his man that presented a Feasant cock and a couple of Peahens from his Mrs.— 2s/6d.”

—“Pd. for letting blood sick folkes— 10s/0d.”

—“Pd. a maiden for gathering herbs for my two young mistresses— /2d.”

At Christmas one year we learn of the Lord Dacre’s charity:

—“Pd. my lords reward to 44 poore people, 44 stone of beef<sup>4</sup>, 44 loaves of bread and in money £1/2s.”

One final entry brings readers of the accounts full circle:

—“Pd. for two paper books in folio for accounts -11s/0d.”

Like all good managers, Field appears to have been meticulous right down to the cost of his very own ledger paper.

The life of Francis Lennard was not all eating, drinking and luxury yachts. His marriage may not have been an altogether happy one. A letter of the period suggests that he undertook a journey abroad in 1655 because of “some discontent between him and his lady.” Sir Francis lived to see the restoration of the monarchy, and he was warmly received by his peers upon his return to the king’s court. After a sudden illness he died in 1662 and his estates passed on to his son, Thomas.

## THE PERILS OF COURT

Sir Thomas Lennard, Lord Dacre, was the last descendant of a long line of members of the Monceux, Fiennes and Lennard families to inherit Herstmonceux. His tenure there began with the spending of a great deal of money on the alteration and modernisation of the castle. He replaced many of the small fifteenth century windows on the north and east sides of the building with large sash windows. He put new wooden panelling in the principal apartments and bought and installed a number of wood carvings reputedly by the famous craftsman Grinling Gibbons, including two beautiful life-size wooden pheasants.

Like his father before him, Thomas regularly attended court. He married Lady Ann Palmer Fitzroy, Duchess of Cleveland, an illegitimate daughter of Charles II. The wedding took place at Hampton Court in August 1674. The bride was thirteen and a half years old and Lord Dacre was barely twenty. King Charles was present at the ceremony along with the Duke of York, Prince Rupert and many other noblemen. To provide wedding clothes

<sup>4</sup> This stone was equivalent to eight pounds (3.6 kg)

and other luxuries for Lady Anne and her sister Charlotte, fine commodities including cloth and gold and silver lace were purchased to the value of nearly £3,000. The king apparently paid over £1,500 of this amount out of funds normally earmarked for the secret service.

Thomas's marriage gained for him the specially created title of Earl of Sussex and earned him the promise of a dowry of £20,000. Unfortunately, the dowry was never paid, although Thomas did receive special annuities and gifts from time to time. In time, Thomas's love of court life and gambling drained the resources of his estates. According to one of his grandsons, Thomas "fell...into the expensive way of living...and by great losses at Play, he was...much entangled and distressed." Thomas and his wife grew increasingly estranged from one another. Thomas's gambling lifestyle might have been at fault here, but political allegiances may have influenced their relationship as well; Thomas, a staunch Protestant, supported the cause of the Prince of Orange (later George I) whereas, not surprisingly, the Lady Dacre championed her uncle King James II. Whatever the ultimate causes of their incompatibility, the couple finally separated. Lady Dacre left Herstmonceux and took up residence in France.

#### THE SALE OF HERSTMONCEUX

By 1693 Thomas was in such trouble that he had to petition Parliament for permission to sell the family home at Herstmonceux in order to pay off his debts. In 1708 Thomas sold Herstmonceux estate to a solicitor, Mr George Naylor of Lincoln's Inn, for £38,215. This was the first recorded sale of the manor. The combined value of the various properties sold by Lord Dacre was over £54,000, a veritable fortune in those days. Financially secure, and with his debts finally paid, the Lord Dacre was able to retire to his estate at Chevening. Sir Thomas's grandson records that whereas the first part of his grandfather's life was marked by excess, "the latter part of it was dedicated to retirement." At Chevening, the record continues, Sir Thomas was "very much beloved on account of that good temper & affability for which he was remarkable," and he died there in 1715.

# 5



## An Ivy Covered Ruin

### THE GREY LADY

George Naylor remains a shadowy figure in the history of the estate. He married a daughter of the first Lord Pelham, but she died in 1710, two years after the purchase of Herstmonceux. Naylor took over the apartments of the Lord Dacre in the north-west corner of the castle, and his only child, Grace, lived in the eastern apartments, including The Lady's Bower. Grace is reputed still to walk the corridors of the castle. "The Grey Lady," the legend goes, was starved to death in one of the towers of the castle by a wicked governess. In fact, Grace actually died as an adult in 1727, and there is no trace of scandal surrounding the cause of her death. She is buried in Herstmonceux Church, and there is a moving tribute to her on a tablet on one of the church walls. George Naylor held the estate for 22 years, dying in 1730. The estate then passed to Francis Naylor, George's nephew, who lived in Suffolk and seldom visited Herstmonceux. During the 1730's and 40's the castle became the residence of Dr. Francis Hare and his wife Bethia. It is possible that Bethia Hare's behaviour may have prompted the ghostly tales of The Grey Lady. In her later life she may have been mentally unwell, and some stories even suggest that she took to wandering the estate in a long white shift accompanied by a white doe!

### A BISHOP'S BOARD

Francis Hare later became Bishop of Chichester. After Bethia's death the Bishop remarried, and he and his second wife Margaret were the last family to inhabit the original castle. They regularly entertained guests at splendid dinner parties. On August 3rd, 1730, for example, "Sir Thomas Webster, Lady and daughter, and Sir Nicholas Pelham and the Colonel" were among the Bishop's invited guests. The menu consisted of "soup, carp, haunch of venison and pie, beans, breast of veal, ragoued calves head, chicken forced, Turkey, Ducks, Partridges, fry, pease, Lampry, custard pudding." These vast meals, not unusual for their time, would have taken many hours to prepare, and perhaps just as many to consume!

### A DISCRIMINATING TRAVELLER

The Bishop died in 1740 and thereafter the building was virtually uninhabited. Not surprisingly, it began to fall into disrepair. Twelve years later, when Horace Walpole visited Herstmonceux in 1752, the damage was already much evident. In a letter dated August 5th of that year, he seems hard-pressed to find anything positive to say about the castle:

*"The chapel is small and mean; the Virgin and seven long lean saints ill done, remain in the windows; there have been four more but seem to have been removed for light; and we actually found St Catherine and another gentlewoman with a church in her hand, exiled into the buttery."*

Walpole was equally unimpressed by the general state of decoration inside the castle:

*"It does not seem to have been ever quite finished, or at least that age was not arrived at the luxury of whitewash for almost all the walls except in the principal chambers are in their native brickhood."*

For the widely travelled Walpole, Herstmonceux simply had "no magnificence of apartments." The castle he visited was "scarcely furnished with a few necessary beds and chairs," although he did write that the carved wooden pheasants by Gibbons were "delightful." Fine woodwork aside, Walpole's general disdain for the castle suggests the sad truth of a once proud family dwelling fallen into the early stages of decay.

### BEYOND REPAIR

In 1775, Francis Naylor died and the castle became the property of his half-brother, Robert Hare. He commissioned a survey of the building by the architect Samuel Wyatt. Wyatt pronounced the castle so dilapidated as to be beyond economical repair. Hare and his second wife Henrietta then decided to demolish the interior of the castle.

In the summer of 1776 a grand sale of the castle contents took place. It lasted three days and prospective buyers camped out in the front of the building. It was then that most of the ancient decorations of the castle (including its wooden pheasants) were dispersed, their whereabouts now unknown. Demolition commenced in that autumn and was completed in the following summer. By that time most of the internal buildings had been swept away, leaving little more than the great south gatehouse and the outer walls. The forgotten castle, however, became an unofficial source of local building materials for over twenty years.

### THE HEADLESS DRUMMER

In the next century the castle became covered with ivy and developed the appearance of a great ruin, with considerable romantic appeal to the Victorian imagination. Early in the century smugglers found the site an ideal place in which to hide their forbidden wares. On one occasion excise men found a cartload of contraband tea hidden in the ruins. It was during this period that another ghost manifested itself at Herstmonceux. Rumour had it that a shadowy drummer could be seen and heard beating a ghostly tattoo while marching along the castle's southern battlements. Varying in size from two to three metres tall, this



apparition could appear with, or without, his head. Smugglers themselves may have encouraged such stories to frighten away inquisitive strangers, but the legend of the headless drummer may have its origin in times preceding any smuggling at the ruins in Sussex: In a plan dating from the early eighteenth century, the room over the south gateway was already called 'the Drummer's Room.'

## A POPULAR RUIN

The castle had quite a succession of owners in the nineteenth century. In a sale catalogue of 1807 the estate is described as "A Capital and Valuable Freehold Estate...Consisting of an Elegant Residence...and The Ruins of an Ancient, Noble and Spacious Castle...containing in the whole One Thousand and Seventy-Two Acres." The castle was finally sold to Thomas Reed Kemp in 1807 for £56,000.

Gradually, the ruins became a popular site for both sightseers and special events. One such occasion was the coronation of Queen Victoria in 1838. The local newspaper records that "the High Sheriff had a party at the castle and the multitude congregated around the walls were supplied with excellent beer." The celebration must have been unusually festive, for the newspaper continues that "upon the health of the Queen being drunk, there was a discharge of cannon, which together with the cheering of the assembled produced a scene of animation which never before had been witnessed in the neighbourhood."

The castle was left to continue its decay until the Curteis family, of nearby Windmill Hill, purchased it from John Gillon, M.P., in 1846. This transaction was the first to separate the castle and its surrounding park from the rest of the original estate. In later Victorian times there was a thriving tearoom business inside the courtyard. Outside the castle walls, a walled garden which had survived from Tudor times was well kept and open to the paying public. A past resident of the village recorded that in 1890 "it was an ivy-covered ruin inhabited by owls and jackdaws." Admission to the estate was 6d and no picnic parties were allowed outside the castle walls.

By the beginning of the twentieth century, the Curteis family was experiencing financial difficulties. They sold off a number of family properties, a process which culminated in the sale of Windmill Hill Place itself. In 1911, the Herstmonceux Castle estate was sold yet again, this time to a man who had enjoyed a distinguished military career. The new owner was Lieutenant-Colonel Claude Lowther M.P., a man descended from a family of wealthy northern industrialists. Lowther had served with distinction in the South African wars, and it rapidly became clear that he wished to establish his place of residence at Herstmonceux.



In talsalre huns'

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.ii. uirg. lbi. xii. uilli cu. iii. cor. cu. ix. cap. 7 vii. ac pa.  
Tot an l. b. e. ualeb. x. lib. Modo qd. Wilt ten. x. lib. 7 amilcaf.  
iii. lib.

FACING PAGE

Top Left: Flint arrow-head of the Bronze age c. 1000 B.C. found one half mile north of the castle.

Top right: Neolithic hand pick made of flint. Found one half mile west of the castle near the ancient shoreline. About 5,000 years old.

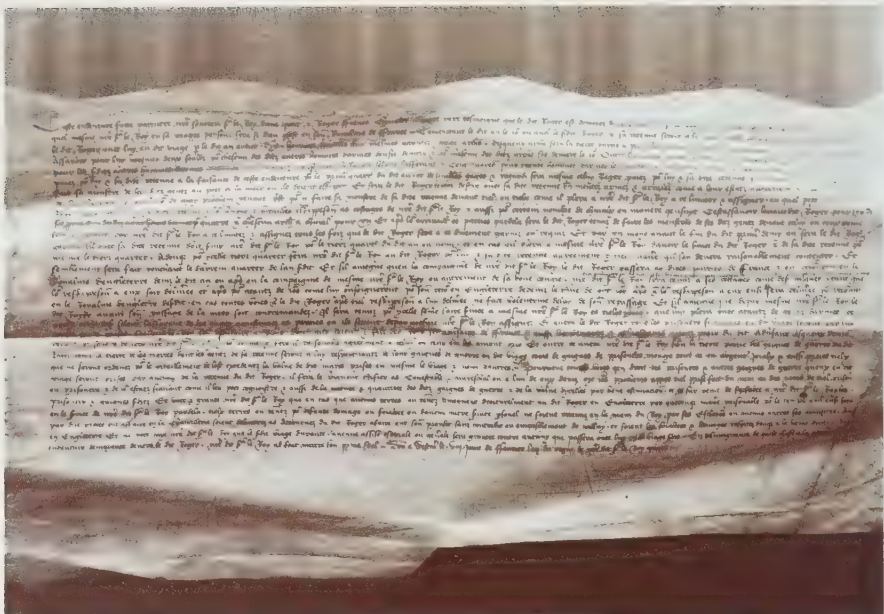
Bottom: First Century A.D. burials photographed at their discovery in October 1953. A broken cinerary urn can be seen left of centre.

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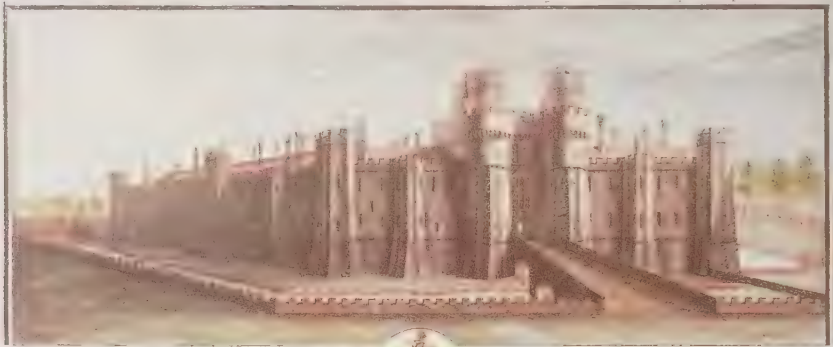
Top: "Domesday Book" entries for Herste (top) and Wartling (below).

Bottom: Wax seal impression of Idonea De Herst.





THE SOUTH-EAST VIEW OF HURSTMOORELY CASTLE, IN THE COUNTY OF SUSSEX.



*Surveyed by an Officer*





FACING PAGE

*Top:* "War Charter" agreement between Henry V and Roger Fiennes, dated 1417. It provides for Roger's payment during the French campaign.

*Bottom:* Herstmonceux Castle in 1737 from an etching by Samuel and Nathaniel Buck.

THIS PAGE:

*Top:* The castle as it stands today.

*Bottom left:* Brickwork of the west tower of the south gatehouse showing English bond coursing, arrow slits and gun ports.

*Bottom right:* Coat of arms of Sir Roger Fiennes above the South entrance to the castle.





*Top:* Ground plan of Herstmonceux Castle about 1700. It clearly shows the use of each of the rooms. The dungeon is marked in the bottom right corner.

*Bottom:* The great hall of Herstmonceux Castle about 1775 from a water colour by Jas Lambert Sr. in the Victoria and Albert Museum.

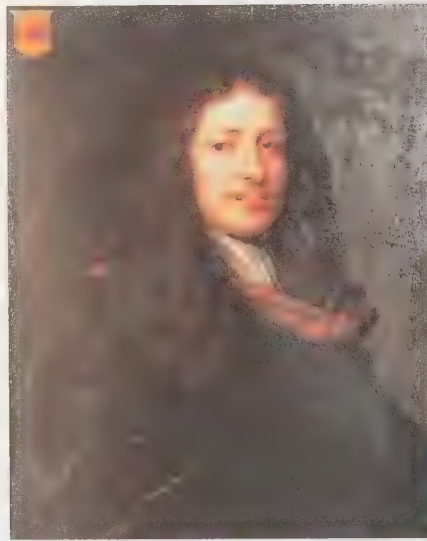




*Top left:* The chapel of Herstmonceux Castle before demolition.

*Top right:* The Dacre Tomb in Herstmonceux Church c.1450-c.1540

*Bottom:* Effigies on the Dacre Tomb. Left, Sir Thomas Hoo and right, his half-brother Thomas, Lord of Hoo and Hastings, K.G.



*Top left:* Thomas Fiennes, Lord Dacre. Hanged for murder in 1542. From a portrait after Holbein.

*Top right:* Margaret Fiennes, daughter of Thomas, Lord Dacre. She became Baroness Dacre in her own right and married Sampson Lennard.

*Bottom:* Francis Lennard, Lord Dacre, 1619-1662. From a portrait attributed to Sir Peter Lely.

**NEXT PAGE:**

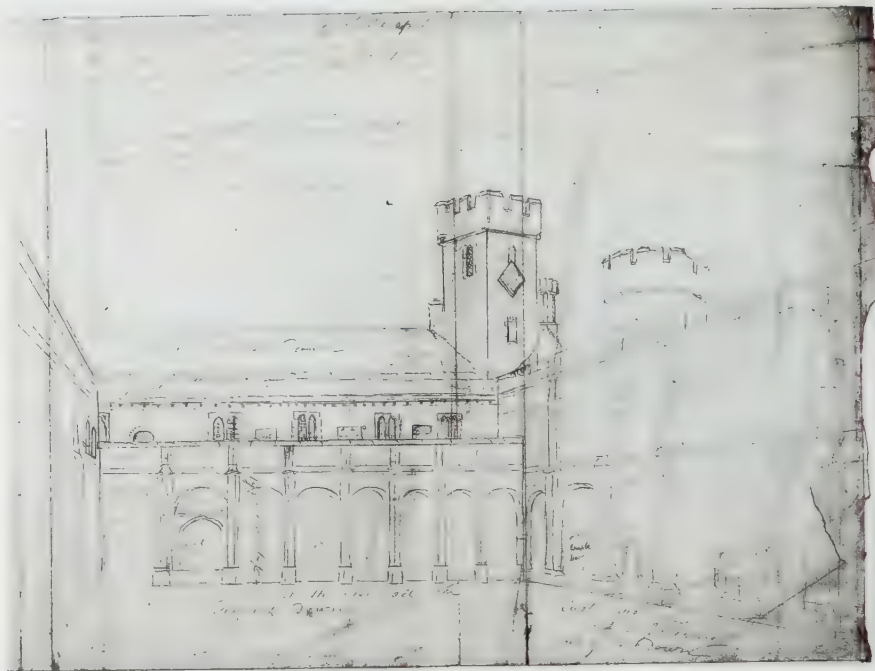
*Top:* Detail of account book entries for the week beginning 17th August 1644. Note references to "My Lords Yaught", lines 3 and 8.

*Below left:* Seventeenth century model of a royal yacht similar to that sailed by Lord Dacre.

*Below right:* Thomas Lennard, Lord Dacre and Earl of Sussex, 1654-1715. He sold Herstmonceux Castle in 1708 to pay off his gambling debts.







*Top:* The Green Court during demolition, November 5th, 1776. One of a series of drawings done during demolition by two local artists; an uncle and nephew both called James Lambert. Comments on the drawing include "roof of the hall down" ... "green gallery, all of it down".

*Bottom:* The ivy covered south gate house of Herstmonceux Castle about 1900. The room above is called "The Drummers Room".



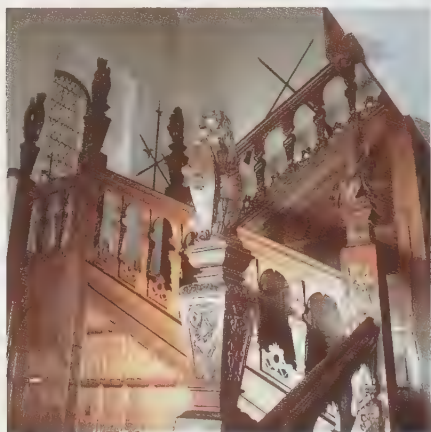
*Top:* East gate to castle grounds about 1900. Note the sign stating "good stabling", the forerunner of today's car parking.



*Middle:* Walled gardens to the north of the castle at the beginning of the century.



*Bottom:* Winchester's Tea Room business inside the ruins about 1900.





FACING PAGE

*Top:* Workmen in front of the castle during Colonel Lowther's restoration June 1912.

*Bottom left:* Elizabethan staircase from Theobalds in Hertfordshire installed by Colonel Lowther in 1912.

*Bottom right:* Staircase from Wheatley Hall, Doncaster. Bought by Sir Paul Latham.



THIS PAGE:

*Top:* Central courtyard as finally rebuilt by Sir Paul Latham.

*Middle:* "Pitched roofs" added to the design by Sir Paul Latham during 1930's. Note the 15th c walled garden in the background.

*Bottom:* Detail of the bannister on the grand staircase in the Staircase Hall.





**THIS PAGE**

*Top:* The equatorial group built to house the telescopes of the Royal Observatory.

*Bottom:* Dr. Alfred and Mrs. Isabel Bader

**FACING PAGE:**

*Top left:* Coat of Arms assigned to Queen's University by the College of Arms.

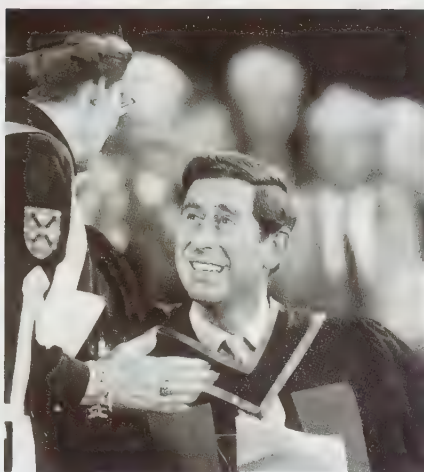
*Bottom Left:* A science student tries her hand at the "Water Workshop" developed by Science Projects, an example of the hands-on displays which will be housed in the new Science Centre in the Equatorial Group of Telescope.

*Top right:* Conferring of the Honorary Degree to His Royal Highness The Prince of Wales on the occasion of the 150th anniversary of the Granting of the Royal Charter.

*Right middle:* Queen's Charter, issued in the fifth year of Queen Victoria's reign notes the new school is intended for the education of youth.

*Right bottom:* The official residence of the Principal of Queen's University at Kingston.







## Restoring the Castle

### PLANS AND INTERRUPTIONS

When Lowther first came to Herstmonceux, very little of the interior buildings had survived. He soon put in hand plans to restore the castle as a dwelling. Much of the restoration work is said to have followed his own design, but Lowther also employed a little-known architect named Cecil Perkins. The building work was carried out by local craftsmen and by June 1912 most of the south front had been repaired and re-roofed. Before the work could go much further, however, the First World War intervened. Lowther then devoted himself to the war effort and was responsible for raising and equipping five battalions of the Royal Sussex Regiment, known as Lowther's Lambs. When the mascot of the 11th battalion, a ram called Corporal Peter died, it was buried with military honours in the grounds to the north of the castle.

### THE WORK CONTINUES

After the war ended, the restoration of the castle continued, though perhaps at a slower pace than before. In addition to completing the south front, Colonel Lowther restored the west side up to the outer wall of the new Great Hall. On the east side, the work was completed as far as the outer wall of the chapel. Most importantly, Lowther established the basic design principle upon which the project of restoration would be based. The style of the new construction would be similar to that of the original castle but the internal configurations of the buildings would be different, with only a large single courtyard enclosed within the castle walls.

As the interior of the castle was gradually restored, Lowther decorated new rooms and apartments with antiques and installed a number of pieces of fine woodwork and panelling purchased from other historic houses in England. The most important acquisition of this period is doubtless the grand staircase in what is now called the Staircase Hall. This majestic piece of furniture was purchased from a house in Hertfordshire called "Theobalds," owned by Sir William Cecil. It is reputed originally to have been constructed for a visit of Queen Elizabeth I. Sir William's preparations for the Queen apparently were not in vain: after her brief stay in 1571 she made him a peer with the title of Baron Burghley.



The Elizabethan woodwork in the Drummer's Room is probably a renovation of Lowther's but, as it fits so well, it could even be a part of the original castle. As with so many old furnishings in England, its provenance is unknown.

Lowther also constructed a substantial guest house on the estate, known as Little Manor. Situated on the western edge of the park, Little Manor had at least one notable guest during World War II. A local resident who was a telegraph messenger at that time remembers delivering telegrams to a certain Mr Winston Churchill, who visited the area during what he called his "Wilderness Years."

Colonel Lowther died in 1929 and his remains were interred in the south wall of the then incomplete chapel. In November of that year the castle and 544 acres of land were bought for £65,000 by Reginald Lawson. Unfortunately, Lawson died within three years of purchasing of the estate, so he had very little chance to contribute to the process of restoration.

#### A CASTLE RESTORED

The next owner, Sir Paul Latham, Baronet, M.P., had perhaps the greatest influence on the construction of the castle since its original plan was conceived by Sir Roger Fiennes. Latham continued with Lowther's restoration plan but with one notable difference in design: Whereas Lowther had intended a "mediaeval castle" effect with flat roofs and with battlements silhouetted against the sky, Sir Paul returned to the original design of having high pitched roofs rising above the crenellations.

Sir Paul employed the distinguished architect Walter Godfrey to supervise the restoration. The work continued for the next three to four years. Latham completed the rebuilding of the new chapel and banqueting hall and reconstructed the north side of the castle to include libraries on the ground floor and a long room (or ballroom) on the first floor. The restoration was an expensive business and although Sir Paul was a very rich man whose fortune arose from the silk trade, there were occasions when it looked as though he would be unable to complete his grand scheme.

Complete it he did, however, and when the work had finished Sir Paul had rebuilt an extraordinary country house. From the outside, it looked almost as it had when first built. The moat, dry for centuries, was widened and flooded, and a small lake formed at the eastern side of the castle. A broader moat required a slightly longer bridge to the south gate. The interior buildings, set around the rectangle of the large courtyard, are wider than their fifteenth century ancestors. In order that their rooflines would appear to be in proportion with the surrounding walls, Godfrey designed double-ridged roofs that would cover the width of the buildings without looking excessively tall.

The interior of the castle was decorated and furnished with the finest materials. Like Colonel Lowther, Sir Paul also purchased items of special architectural and historical interest to install at Herstmonceux. There is, for example, a fine Jacobean overmantel from Maddingly Hall Cambridge built into the ballroom. A second carved staircase, together with landings and door frames, was purchased from Wheatley Hall, Doncaster. It dates from

about 1680 and is thought to have originated in the workshop of Grinling Gibbons. Carvings on either side of one of the doorways purchased by Latham incorporate the open pea-pods which are thought to be one of the great carver's "signatures," but it is most likely that the bulk of the work on the stair and landings was performed by his skilled assistants. Fine wooden panelling was also installed in Sir Paul's drawing room, and a large intervening gallery constructed into the descent of the Theobalds staircase.

Sir Paul was very dedicated to the renovation project, and was frequently seen observing the on-going work. One morning, however, he was nowhere to be found. A search ensued, and, after a while he was discovered at the bottom of a deep pit which had been dug as part of the sewage system for the castle. He was in some distress and was shouting that he had broken his leg. This was cause for some concern as during his youth Sir Paul had lost one leg in an accident. The doctor was immediately summoned, and Sir Paul carefully rescued from the pit. It was only upon his safe return to the surface that he managed (or chose) to convey to his rescuers that he had broken his wooden leg.

#### **TROUBLE AND WAR**

It is a sad irony that fate should have afforded both Roger Fiennes and Paul Latham, the two men most involved in the construction of the castle, so little time to enjoy it. Sir Roger died within eight years of the commencement of construction on the castle, whereas Sir Paul saw World War II break out within four years of his completing his restorations. When the war began, Latham, who was a Member of Parliament for Whitby and Scarborough as early as 1931, joined the forces and immediately moved out of his new home in order to allow an insurance society, The Hearts of Oak Friendly Society, to be evacuated to Herstmonceux from London. Among its other duties, this society assisted the Ministry of Pensions with their work, and needed to be out of the reach of the London air raids.

The Hearts of Oak remained in the castle for most of the war. During that time many thousands of records were processed and stored within Herstmonceux's brick walls. The cloistered walk on the north side of the courtyard was pressed into service as office space and the ballroom was also partitioned off, leading to some damage to the interior decoration. For all of its distance from London, however, the Hearts of Oak and Herstmonceux did not escape all of the trials of war. A radar station had been built a short distance south of the castle and it was often a target for enemy air attacks. The estate was machine gunned and bombed from the air from time to time, and late in the war a V-1 flying bomb landed two hundred metres to the west.

With the return of peace, Latham decided to sell the castle. In 1946 the estate was purchased by the Admiralty for £76,000 to be the new home of the Royal Observatory, Greenwich.

# 7



## The Royal Greenwich Observatory

### FROM GREENWICH TO HERSTMONCEUX

When the Royal Observatory was first founded in 1675, Greenwich was a small village, far from London. With the passing centuries, London and its surrounding villages grew and merged to form Greater London. By the beginning of the twentieth century, pollution was rapidly increasing and the skies were becoming more and more unsuitable for astronomical observation. Conditions eventually became so bad that moving the Observatory became an unavoidable solution. The outbreak of the Second World War delayed the move; but soon after it ended the Admiralty chose Herstmonceux as the new site. In its new location the Observatory was renamed the Royal Greenwich Observatory, in order to preserve the legacy of its origins at Greenwich. In 1948 the long business of providing new accommodation for the Observatory staff and instruments commenced, and these plans altered the landscape at Herstmonceux to form the one that we are familiar with today. In all, the arduous process of moving the Observatory took nearly ten years to complete. In the meantime some of the staff had to live in huts at the end of the bridge on the south side of the castle, built by the Hearts of Oak Benefit Society during the war. These huts were demolished in 1957 following completion of the West Building.

The Observatory flourished at Herstmonceux and the Equatorial Group of telescopes on the hill to the west of the castle produced much valuable scientific work. In the early 1960s construction was begun on a telescope which was to be among the largest of its day. Using a mirror blank which had been built as a test casting for the great five metre telescope at Mount Palomar, the Isaac Newton Telescope was completed in 1966. It was officially inaugurated by Her Majesty the Queen in 1967. It was much in demand by astronomers but as time went by telescope technology advanced and fainter astronomical phenomena were being observed. Finally, a familiar problem began to re-emerge. The neighbouring towns of Eastbourne, Bexhill and Hastings were rapidly expanding. Light and air pollution were once again fast affecting the quality of the Observatory's view of the skies. In the 1970s research began to find a suitable site in the northern hemisphere for a new observatory. The western-most isle of the Canary Islands, La Palma, was chosen and a new observatory was built on a mountain top there, far from the glare of city lights. The Isaac

Newton Telescope was dismantled in 1978, refurbished with a new mirror two and a half metres in diameter, and rebuilt on La Palma.

The development of the observatory on La Palma signalled a change of emphasis in the work of the Royal Greenwich Observatory. The Observatory undertook less pure research and began to work more in cooperation with astronomers from British and other universities. The Admiralty ceased to have responsibility for the Observatory in the mid-1960s, and its control fell under the auspices of the Science and Engineering Research Council, which decided that Herstmonceux was no longer a suitable site for an observatory devoted to research. It was decided that it should move to Cambridge where full advantage could be taken of that city's links to the university community. Herstmonceux Castle found itself again put up for sale. In May 1989 the estate was purchased by a developer for an undisclosed sum, and the Observatory moved a year later after a stay of nearly forty years.

The new owners, James Developments, considered a number of proposals for the development of the Herstmonceux estate, one of these even being a luxury resort and golf course. On the whole, these proposals were not well received by the local community. Many individuals were concerned that such extensive plans would wreak havoc on the scenic estate and further reduce the public's limited access to one of the area's most important historic sites. The Herstmonceux Castle Action Group was formed to express the community's concern about uncontrolled development of the castle property. Caught between local opposition, a recession, and declining property values, it was not long before the estate fell into receivership. It remained unsold until early 1993, when it was announced that it had been purchased by Canada's Queen's University at Kingston, Ontario.



## Alfred and Isabel Bader

### A £6 MILLION QUESTION

On a midsummer day in 1992, a former Hove schoolboy and his wife were on a train somewhere between London and their modest house in Sussex.

Looking up from the property columns of the Times, the bespectacled husband turned to his wife (also bespectacled) and repeated a question he had already asked on two previous occasions, once in England, and once in Moravia. "Isabel," he inquired, "would you like a castle?"

Interested to see which castle was being offered this time, Isabel glanced quickly at the advertisement that Alfred held out to her. "Oh, it's Herstmonceux!" she replied. "It's a lovely castle, but no thank you. Too many rooms to clean."

Then Alfred asked, "Have you ever seen it?"

"Of course. It's only 8 or 9 miles from home. It was the home of the Royal Greenwich Observatory for many years."

Alfred, however, was not going to be put off so easily. "Let's take a look anyway—just for a lark."

"We'll need an agent, Alfred," Isabel advised. "We just can't knock on the door and ask to go looking around."

\* \* \*

### "ENEMY ALIEN"

An Austrian Jew of Czech descent, Alfred Bader fled from Europe to Hove, Sussex, at age 14 to escape the Nazis. In 1938 Britain made 10,000 entry visas available to Jewish children who had no relatives outside Austria or Germany. On his arrival in England, Bader's board and lodging were paid for by a Mrs. Wolff who lived in Hove and who, he later recalled, often spoke of her son in Montreal and his wife and six daughters. He attended East Hove School for Boys and moved on to Brighton Technical College until the increasing hostilities of World War II led the British government to intern refugees from the continent and deport them to Canada and Australia as "enemy aliens" and prisoners of war in 1940.

Bader ended up in an internment camp near the Canada-U.S. border in southern Quebec. At first the Canadian guards believed the internees had actually parachuted into England as spies. When they found out that the prisoners were not spies but Jewish refugees, relations improved, but only marginally. In those troubled times, anti-Semitism was not wholly confined to Europe.

A school was set up in the camp by some of the academic internees and an arrangement was made with McGill University which enabled students to take that university's matriculation examinations. Bader took the exams and did well. One of the hard parts of being interned, however, was that you were cut off entirely from the outside world. Radios and newspapers were not allowed in the camp and mail, whether it was coming or going, was heavily censored. Newspapers would occasionally blow into the camp compound. The internees would carefully collect the pages and circulate them throughout the camp. In one of these papers in August 1940, Bader unexpectedly came upon the obituary of a certain Mrs. Martin Wolff in Montreal. It noted that she was survived by her husband and six daughters. Bader could hardly believe his eyes: Martin Wolff was the son of his benefactress in Hove.

Bader tried to reach Wolff by post, but his letter was intercepted by camp censors. No letter could leave the camp unless it was in reply to a letter received. On the verge of giving up hope, Bader was finally able to tell a social worker sent to the camp from the Jewish community in Montreal that he knew a Canadian citizen. When he told her the name, she looked at him incredulously. "Martin Wolff?" she said. "Why, he lives right close to me! I know him well."

On the second of November 1941 Bader became, with Martin Wolff's help, one of the first internees to be released from the detainment camp. The very next day he applied to McGill University in Montreal. McGill rejected his application. Bader's second application, to the University of Toronto, was also unsuccessful. Finally, Bader applied to Queen's University, a smaller university with a strong academic reputation located in Kingston, Ontario, a small town mid-way between the cities of Toronto and Montreal. As it happened, one of Martin Wolff's daughters had gone to Queen's. She wrote to the registrar on Bader's behalf while her father also wrote to a friend who was a professor in the university's civil engineering faculty. Queen's accepted Bader's application and told him to report to the university as soon as possible. It was to be the beginning of a long and mutually rewarding relationship.

#### **FOUNDED BY ROYAL CHARTER**

Queen's University owes its origin to the Synod of the Presbyterian Church in Canada, which, in the early nineteenth century, began to act on its desire for a ministry trained within the colonies. From the outset, however, Queen's began not as a theological college but as a university. The original Act of Incorporation set out as its object "the education of youth in principles of the Christian religion and...their instruction in the various branches of Science and Literature which are taught in universities in the United Kingdom."

On 16 October 1841, Queen Victoria issued a Royal Charter establishing Queen's College at Kingston. Fifteen students began their classes in a small frame house in March 1842. Although initially founded by the church, Queen's dedicated itself from the outset to the service of the nation. Finally, in 1912, as a result of an amicable arrangement between the Presbyterian Church and the Trustees of the university, an act was passed by the Dominion Parliament removing the last vestiges of denominational control.

### THE QUEEN'S OF TODAY

For more than 150 years, Queen's University's unswerving dedication to undergraduate teaching, excellence in research, and school spirit has been the cornerstone of its reputation as a distinguished academic institution. The university grants undergraduate, graduate and professional degrees and diplomas in seven faculties and ten schools. Each fall, over 2,000 men and women enter the university as first year undergraduates. Total undergraduate enrolment remains fairly constant at about 11,000 students, who come from every province and territory of Canada and from more than 70 countries around the world.

### ALFRED BADER'S QUEEN'S

The Queen's to which Alfred Bader reported on 15 November 1941 had one quarter the number of students as has the Queen's of today. Although he arrived at Queen's mid-way through his first academic term, Bader chose to pursue a degree in engineering chemistry. With hard work he managed to excel in his studies, but Bader's life outside the classroom was not easy. He was forbidden by the conditions of his release from the internment camp to discuss any aspect of his past and he had to report to the local office of the Royal Canadian Mounted Police every week. These restrictions (combined with his German accent) at first made it difficult for him to form friendships with his classmates. Fortunately, a sympathetic professor encouraged the young man to improve his social circumstances by joining the debating club. In time, Bader won a scholarship for public speaking and went on to become a national debating champion.

### THE ALDRICH COMPANY

While an undergraduate, Bader worked during the summers for the Murphy Paint Company in Montreal. When he started working for them full-time after his graduation, they realized that they had a gifted chemist in their midst. They offered Bader \$1,600 to do graduate studies in chemistry. He returned to Queen's for a Master of Science degree, and went on to get his Ph.D at Harvard. Chemistry, however, was not the only interest Bader pursued during this time. He also completed the requirements for a Bachelor of Arts in history extramurally through Queen's in 1946.

During Dr. Bader's stay at Harvard, the Murphy Paint Company was bought by the Pittsburgh Plate Glass Company (P.P.G.) which did all its paint research in Milwaukee and so he moved there. Dr. Bader was very interested in supplying research chemicals, in which P.P.G. had no interest, and so in 1951 he and an attorney friend started their own

company with a capital of \$500. In the first year they offered one product, in the second, twelve. In 1954 P.P.G. moved its research laboratories from Milwaukee to Springdale, near Pittsburg, and Dr. Bader decided to stay in Milwaukee and work full-time for Aldrich. Throughout the 1950s, Aldrich enjoyed considerable success despite having to compete against much larger firms like Eastman Kodak. In 1975, Aldrich merged with a company specializing in biochemistry to form Sigma-Aldrich, which by 1990 became the 80th largest chemical company in the United States, with annual sales of \$440 million. In 1992, Dr. Bader was to remain Sigma-Aldrich's chairman emeritus, a position without compensation that would allow him to continue to do what he loved best: to help chemists and to help Sigma-Aldrich to grow as a world leader in providing research chemicals. But in November 1991, following the Baders's gift of 10,000 shares of Sigma-Aldrich stock to Queen's University (a number of shares amounting to less than one-third of 1% of his 3,600,000 shares), the Board of Directors of Sigma-Aldrich unexpectedly and inexplicably terminated Dr. Bader's association with the company he had spent a lifetime building.

#### AN EYE FOR ART

The silver lining to Bader's sudden dismissal from Sigma-Aldrich is that it has allowed him to increase his activities in the art world. It was as a very young boy in Vienna that Bader bought his first work of art, a drawing, with some money his uncle had given him to buy a camera. Bader's delight in that one purchase gave rise to a life-long passion. Once the tumultuous years of being a refugee were behind him, Bader began what was to become a considerable art collection while he was still a student at Harvard. Fascinated by the history and paintings of the Dutch school of the seventeenth century, Bader has spent more than forty years studying, acquiring, and identifying paintings attributed to Rembrandt and his many pupils and imitators. His scholarly contribution to our knowledge of this period of Dutch art history is internationally recognized, and in 1992 he reached a high point in his career by acquiring a Rembrandt at a Sotheby's auction and promptly arranging its resale to Amsterdam's prestigious Rijksmuseum for 10 million dollars.

#### REMEMBERING A FRIEND

Alfred Bader's generosity to Queen's began in 1948 when Martin Wolff died suddenly of a heart attack and left the young man, now a graduate student at Harvard, a bequest of a thousand dollars. Although he had \$100 a month from a teaching fellowship, Bader was by no means well off. Still, instead of keeping the money for himself, he donated it to Queen's, setting up the Martin Wolff prize in civil engineering. The prize is still awarded annually.

#### A TRADITION OF GIVING

Alfred and Isabel Bader's continuing commitment to Queen's University has resulted in the creation of a number of academic chairs, scholarships and prizes, principally involving the disciplines of chemistry and fine art. Until recently, perhaps their most significant



contribution to the university has been their donation of over 120 old masters paintings to the permanent collection of Queen's own gallery, the Agnes Etherington Art Centre. This extraordinary gift, which regularly grows by a painting or two every now and then, represents a concentration of such works second to none among Canadian universities. The collection is invaluable for the university's artistic community, for the City of Kingston and for the many visitors to both the gallery and its travelling exhibitions.

### THREE P'S THROUGH Q

Every time the Baders make a contribution to Queen's University, curious observers in the media ask to hear anew the story of Alfred Bader's affection for his alma mater. Over the years his response has never changed. "My heart is at Queen's. Queen's took me in as a student and for the first time in my life I was treated as an equal human being," says Bader. "And to be treated like that—when you are a kid you don't forget it. When I was in Vienna there was an enormous amount of hatred. There were signs like 'Entrance to Jews and dogs prohibited.' And I came to Queen's and they didn't care if I was a Jew. They didn't care if I was an 'enemy alien'."

When Bader received an honorary law degree from the university in 1986, he concluded his address to convocation by describing what Queen's means to him: "A great many Queen's people have helped me, and I have tried to repay those many acts of kindness by helping others...At the end of my days, I pray that I will have succeeded as Queen's succeeded with me—in helping others in their professions, in their perspectives and in the realization of their potential. The Three P's through Q: profession, perspective, and potential through Queen's."

# 9



## Queen's International Study Centre

### A MODEST PROPOSAL

In August 1992, Dr. Bader telephoned David Smith, then Principal and Vice Chancellor of Queen's University, to ask if a castle might fit into the university's plans for the future, perhaps as an international study centre. From the Principal's perspective, this was an enormously difficult and completely unanticipated question. The provision of public funds for universities in Canada has been declining in real terms for quite some time. Like many other public institutions faced with declining budgets and rising costs, Canadian universities have had to develop aggressive fundraising campaigns to confront increasingly difficult financial circumstances. Dismayed by an initial vision of the potentially high costs associated with buying an historic property over 6,000 kilometres from Queen's, Principal Smith could only reply that he did not believe that the university would be able to undertake such a project. Bader listened sympathetically, but he ended the conversation by asking the Principal to think about the proposal "very seriously."

Dr. Bader's renown in purchasing important works of art at tremendously low prices was one of the factors that encouraged Principal Smith to pursue Dr. Bader's curious proposal. By chance, Kingston's local member of parliament was already in England on official business and agreed on very short notice to take a look at the castle for the university. In the weeks that followed, other special appointees provided the Principal with reports on aspects of Herstmonceux. Finally, in the fall of 1992, Smith himself was able to arrange a one-day visit to the estate.

### FIVE SHORT MONTHS

The visit gave the Principal an opportunity to view the project from Alfred Bader's point of view. Visiting the office complex built by the Royal Greenwich Observatory, he saw first-hand that it could be converted into a student residence relatively easily. It became clear as well that the R.G.O. had taken quite good care of the estate and its buildings. As Bader had suggested, the time had come for Queen's to develop the idea of an international study centre at Herstmonceux very seriously.

In December 1992 the Board of Trustees of Queen's University endorsed the

acceptance of a gift from Dr. and Mrs. Bader for the purpose of purchasing Herstmonceux. The Board was much in favour of the university increasing its international exposure and of providing more opportunities for international experience to members of the Queen's community and to scholars and students from around the world. The Bader gift would allow for the purchase of the estate and its exquisite buildings, as well as provide a significant contribution towards the cost of renovating the estate.

Within five months of that first phone call to Principal Smith, Alfred Bader's vision of having an International Study Centre at Herstmonceux Castle had begun to become a reality. Detailed negotiations between Queen's and merchant bankers Guinness Mahon and Company Ltd. took an additional number of months to complete. The castle is a Scheduled Ancient Monument, so the process of securing appropriate planning permissions for the property's renovation as an educational facility was complex and required approval from many levels of government, including Cabinet.

Queen's interest in the site as an educational facility was very warmly received by the local community. Reassured both by Queen's commitment to the historical character and scale of the estate, and by its plans to make the property more accessible to the public than it has been since before the war, British authorities eventually granted the necessary planning permissions. The final contract of sale was signed and exchanged in August 1993.

#### **MORE RENOVATIONS**

The castle has been newly renovated to become a first-class educational and conference facility. Its three floors now contain classrooms, common rooms, a dining hall, a library, study rooms, computer labs, lounges, a few offices, and a small cinema. The office complex has been converted to a student residence, Alfred and Isabel Bader Hall, replete with games room, kitchenettes, lounges, and common rooms. Other buildings will be restored to provide additional space and facilities for faculty, staff and for conference participants.

#### **STAR-GAZING**

When they first heard news of the impending sale of Herstmonceux to Queen's University, Professor Richard Gregory F.R.S., founder of the Exploratory at Bristol, and his colleague Stephen Pizzey of Science Projects, approached the university with a bold initiative. Founded by Pizzey in 1987, Science Projects is a charitable organization which promotes the public understanding of science. It will operate the buildings comprising the Equatorial Group of Telescopes as an interactive science exhibition devoted to astronomy and popular science. Queen's, having neither the plans nor the money needed to develop the Equatorial Group, is very pleased to lease the buildings in a manner that facilitates the development of this significant educational resource for the public at large and for the local community.

### THE MISSION OF HERSTMONCEUX

The formal mission of the International Study Centre at Herstmonceux Castle is "to enhance Queen's role in international education and research." Throughout its history, faculty and students at Queen's have been encouraged to participate in a broad range of international activities including collaborative research, exchange programmes, and other scholarly endeavours. Thus, the mission of Herstmonceux represents an extension of a well-established tradition at Queen's. In a world confronted by forces of globalization and by rapid advances in technology it is increasingly important for students to get some international experience. Although technology makes us perhaps more able to communicate across national boundaries than ever before, the widespread violence and upheaval which continues to occur within and between countries reminds us all too clearly that different nations and communities will always need to learn to understand one another. The International Study Centre at Herstmonceux Castle will allow Queen's to provide a variety of people—students, scholars, professionals, executives and citizens—with an opportunity to improve their sense of how different nations and peoples might learn to work together to achieve common goals.

### A BRIGHT FUTURE

After that first visit, Principal David Smith quickly became a strong advocate of Queen's involvement at Herstmonceux. "This project could be, I think, the best example of an international study centre anywhere. I think it has that potential. It has the physical facilities for it, it has the planning and commitment necessary to develop a top-ranked facility with programmes of exceptional quality. It could be a world leader in many respects."

It seems somehow appropriate, and very much in keeping with Dr. Bader's own personal experiences as a young refugee from Europe, that his and Isabel's generous contribution to the purchase and renovation of the Herstmonceux estate will allow Queen's to play a role in fostering an improved understanding of international affairs in literally thousands of future visitors to the castle. As with their many previous contributions to the university, this very special gift, says Principal Smith, "is one of enormous vision and tremendous usefulness."

Over fifty years ago, Queen's University put its faith in a young man robbed of the opportunities he required to develop to his potential. Today, Alfred and Isabel Bader have made the circle of that story complete by acting with a similar faith in the Queen's community. Whether in 1994 or in 1941, the pursuit of excellence has always been an honoured Queen's tradition: If Alfred Bader's life offers us a glimpse of what can happen when faith and opportunity meet, then the International Study Centre at Herstmonceux can look forward to a long and distinguished career.

Cha Gheill!<sup>5</sup>

5 Correctly pronounced "kay yi-al" and usually translated as "no-surrender," this Gaelic war cry forms the rousing conclusion to Queen's traditional cheer

## ACKNOWLEDGEMENTS

(i)

The photograph of the Domesday entry for Herst was supplied by the public Record Office which is the custodian of the original document; the reference number being E31, Vol. II, f18. The photograph of the seal of Idonea De Herst is reproduced by permission of the British Library and the photograph of the seventeenth century model yacht is by kind permission of the National Maritime Museum, London. Photographs on pages 32 and 33 were contributed by Science Projects Inc. and Sparks Studios. The cover photograph and detail photo on page 31 were contributed by Laurene Clark.

Other illustrations are by David Calvert who would like to thank the following for permission to photograph objects or documents in their care:— The Essex Record Office: "War Charter" of Roger Fiennes, ERO, D/DL f15 and the Account Book of Herstmonceux Castle, ERO D/DL E22; The Victoria and Albert Museum: the Lambert drawings of Herstmonceux Castle; the owners of the collection of the late Sir Richard Barrett Lennard: Fiennes and Lennard family portraits; Miss R.C. Howard: flint arrowhead; Dr. L.K. Robson: Bucks print of Herstmonceux Castle and Rev. W.A. Hawkins: Herstmonceux Church. I also extend my thanks to all those people, on and around Herstmonceux, who have allowed me to reproduce their old photographs of the castle and the village.

In a guide of this type there are bound to be omissions, it is not meant to be a fully comprehensive history. Nevertheless, I have made every effort to ensure that all statements are verified and some errors of previous authors are corrected. I would be happy to hear from anyone who would like to know more about the history of Herstmonceux and, indeed, from anyone who may have some fresh information for me.

David A. Calvert A.B.I.I.P.

(ii)

The historical material on the castle in this pamphlet has been provided by David Calvert. This work clearly would have been impossible to undertake without his generous, knowledgeable and unstinting help. I hope that the quality of his research and his love for the castle have not been obscured by my having meddled with his prose. Mr. Calvert's prior work on the castle, *THE HISTORY OF HERSTMONCEUX CASTLE*, was first published by the Royal Greenwich Observatory under the auspices of the Science and Engineering Research Council (UK). Any subsequent publication on the history of the castle owes S.E.R.C. a debt of gratitude, and this work is no exception.

The striking design of this pamphlet is due to Ms. Laurene Clark's unerring eye and her limitless energy for getting things right the first time. Principal David Smith and his assistant Mrs. Joyce Zakos provided much information about the early days of the process of acquiring the castle. Thanks are due as well to Dick Bowman, Ken Cuthbertson, Peter Dorn, John Lynch, Tom Morrow, Dr. Maurice Yeates, and a host of others at Queen's too numerous to mention, but without whose gracious assistance this work would be much less accomplished than it is.

I owe a special debt of gratitude to Dr. David Barnard, Associate to the Vice Principal (Resources), and to his assistant Heather Ball. Their unwavering commitment to the success of the Herstmonceux project has been nothing short of inspiring.

The photographs of Jack Chiang, accompanied by a number of fine articles by Paul Schliesmann (both of the Kingston Whig Standard), provoked my interest in Herstmonceux Castle in the first place.

Final thanks go to Don, Diane and Citizen Harcourt (Thanks Joan!) at McGill-Queen's University Press, and, of course, to Chester and Squidge. Needless to say, without Alfred and Isabel Bader's remarkable gift to Queen's, I would not have had the chance to undertake this very special project. Like many others who shall come after me, my "thank you" to them for providing me with a unique opportunity may appear inordinately small. It is heart-felt nonetheless.

Roger Martin

## OWNERS OF THE MANOR OF HERSTMONCEUX

- 1066 - Edmer, a priest.  
1086 - Wibert, tenant-in-chief.  
c.1200 - Idonea de Herst who married Ingelram de Monceux.  
1211 - Their son Waleran de Herst (or Monceux). Died c. 1216.  
1216 - His son William de Monceux  
? - His son Waleran, alive in 1279.  
1279 - His son John. Died in 1302.  
1302 - His son John. Died in 1316.  
1316 - His son John. Died in 1330.  
1330 - His sister Maud who had married Sir John Fiennes c. 1327. He died in 1351.  
1351 - William Fiennes, their eldest son. Died 1359.  
1359 - His son, Sir William. Died 1402. (See the memorial brass in Herstmonceux Church.)  
1402 - His son, Sir Roger Fiennes, builder of Herstmonceux Castle. Died 1449.  
1449 - His son, Sir Richard, who married Joan Dacre in 1446 and became First Lord Dacre of the South. He died in 1483, predeceased by his son.  
1483 - His grandson, Sir Thomas, second Lord Dacre. Sir Thomas died 1533, after his son (yet another Thomas), who died in 1528.  
1533 - Sir Thomas, Third Lord Dacre, grandson of the Second Lord Dacre. Hanged at Tyburn 1541.  
1541 - His eldest son, Thomas, 1538-1553, eldest son of the Third Lord Dacre.  
1553 - Gregory, brother of Thomas, restored to title of Lord Dacre by Elizabeth I in 1558. Died 1594.  
1594 - Margaret Fiennes, Baroness Dacre, 1541-1612. Sister of Gregory. Married Sampson Lennard.  
1612 - Their son, Sir Henry Lennard, Lord Dacre. 1570-1616.  
1616 - His son, Richard, Lord Dacre, 1596-1630.  
1630 - His son, Francis, Lord Dacre, 1619-1662.  
1662 - His son, Thomas Lennard, Lord Dacre, Earl of Sussex, 1654-1715.  
1708 - Herstmonceux Estate bought by George Naylor for £38,215. He died 1730.  
1730 - His nephew, Francis Naylor. Died 1775.  
1775 - His half-brother, Robert Hare, demolished the castle 1776. The estate was inherited by his son Francis Hare Naylor. He sold Herstmonceux in 1807.  
1807 - Bought by Thomas Reed Kemp  
1819 - Bought for John Gillon, M.P.  
1846 - Bought by Herbert Barrett Curteis, M.P. and remained in the same family through his son Herbert Mascall Curteis and grandson, Herbert Curteis.  
1911 - Bought by Lieutenant-Colonel Claude Lowther. Restoration begins.  
1929 - Lowther dies. Herstmonceux is bought by Reginald Lawson.  
1932 - Estate purchased by Sir Paul Latham who completes the restoration.  
1946 - Bought by the Admiralty for The Royal Observatory.  
1965 - Transferred to the Science (later Science and Engineering) Research Council.  
1989 - Bought by James Developments. Ends up in the hands of a receiver, the Guinness Mahon Bank.  
1993 - Purchased by Queen's University, Ontario (Canada), with a generous gift from Dr. Alfred and Mrs. Isabel Bader.





**INTERNATIONAL STUDY CENTRE**

HERSTMONCEUX CASTLE  
Hailsham East Sussex, BN27 1RP  
United Kingdom

ADMINISTRATION OFFICES  
Queen's University  
243 Richardson Hall  
Kingston, Ontario  
Canada K7L 3N6

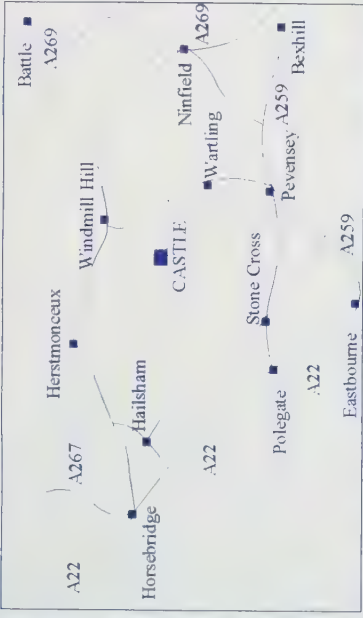
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# HERSTMONCEUX CASTLE

One of Britain's most beautiful undiscovered castles

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Calls charged per minute 39p cheap rate and 49p at other times.



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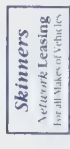
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# HERSTMONCEUX CASTLE

## Summer Music

1995

## The Jazz Legends

Friday, 16th June

*'The Jazz & Blues Entertainer in Cabaret'*

### GEORGE MELLY

with

John Chilton's Feetwarmers



*'New York's Hottest Night Club Recreated'*

### THE COTTON CLUB REVUE

Joe Chisolm

The Jiving Lindy Hoppers

Harry Strutters Hot Rhythm Orchestra



*'Unforgettable Big Band Hits of the Swing Era'*

### THE MAGIC OF GLEN MILLER

The Herb Miller Orchestra

Spectacular Fireworks

and

Audience Dancing Arena

# HERSTMONCEUX CASTLE

## Summer Music

1995

## Summer Proms Classics

Saturday, 17th June

### ROYAL PHILHARMONIC

Concert Orchestra

Conductor John Georgiadis

Soprano Janet Mooney

*'Last Night of the Proms'*

Favourites

including music from

West Side Story

'William Tell' Overture

'Habanera' Carmen

'Emperor' Waltz

'Summertime' Porgy and Bess

'Land of Hope and Glory'

and

'The Planets'

Suite

Spectacular Fireworks

# HERSTMONCEUX CASTLE

## The Jazz Legends

*Spectacular Fireworks  
Audience Dancing Arena*

**Friday, 16th June at 7.45pm**

*In the Castle Grounds - Gates open from 4.00pm*

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Music Director

**John Miller**

# HERSTMONCEUX CASTLE

## Summer Proms Classics

*Spectacular Fireworks*

**Saturday, 17th June at 8.00pm**

*In the Castle Grounds - Gates open from 4.00pm*

### ROYAL PHILHARMONIC

**Concert Orchestra**

Conductor John Georgiadis

Soprano Janet Mooney

### Programme

Rossini	Overture 'William Tell': Allegro
Puccini	<i>Un bel di</i> 'Madama Butterfly': Soprano
Khachaturian	Gayaneh Ballet:
	Avshch's Dance & Dance of the Young Kurds
Bizet	<i>Habanera</i> 'Carmen': Soprano
Glazunov	The Seasons: Autumn 'Adagio'
Gershwin	<i>Summertime</i> 'Porgy and Bess': Soprano
Bernstein	West Side Story: Symphonic Suite
Wagner	Lohengrin: Prelude to Act III
Puccini	<i>O mio babbino caro</i> 'Gianni Schicchi': Soprano
Strauss	Emperor Waltz
Arne	Rule Britannia, <i>Soprano</i>
Wood	Fantasia on British Sea Songs: Hornpipe
Holst	The Planets Suite: Mars and Jupiter
Elgar	Pomp & Circumstance March No.1
	'Land of Hope & Glory': <i>Soprano</i>

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# HERSTMONCEUX CASTLE

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### 16TH JUNE THE JAZZ LEGENDS

	No. of tickets	Total
Reserved Arena seating £13		£
Unseated £9		£
Children (16 and under) Unseated £6		£

### 17TH JUNE SUMMER PROMS CLASSICS

Reserved Arena seating £18		£
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Children (16 and under) Unseated £8.50		£
Sub Total		£
Plus £1.25 handling charge (per transaction)		£1.25
Postal applications must be received by 1st June		
<b>Total</b>		<b>£</b>

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Please complete the booking form and send it to:

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Tel. No. (day) ..... Tel. No. (evening) .....

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CREDIT CARD NO .....

Expiry date ..... Signed .....

Incidentally bad weather can take a part in an open air event. Any decision to cancel a concert will be taken at the discretion of the organisers. No refunds will be made if a concert is cancelled due to bad weather.



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# Gardens Grounds

HERSTMONCEUX CASTLE

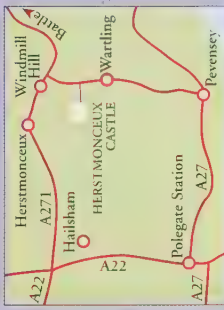
# Gardens Grounds

## OPEN

11th April – 1st November  
 10.00am – 6.00pm  
 (last admission 5.00pm)  
**From October**  
 Closes at 5.00pm  
 (last admission 4.00pm)



### SATELLITE NAVIGATION USERS



DO NOT use our postcode as this will lead you to the closed entrance of the Herstmonceux Castle estate.

### CASTLE TOURS

The Castle is not open to the public, however guided tours are conducted at an extra charge and subject to availability, but due to the operation of a busy working university we strongly advise you to phone for confirmation of times before you visit.

CONFERENCE / FUNCTION / WEDDING VENUE  
 Please call the conference office on 01323 834479 for further details.

THE OBSERVATORY SCIENCE CENTRE  
 Interest for all the family (separate entry fee).  
 For enquiries please phone 01323 832731.

HERSTMONCEUX CASTLE  
 International Study Centre  
 Hailsham, East Sussex BN27 1RN  
 Tel: 01323 833816

[www.herstmonceux-castle.com](http://www.herstmonceux-castle.com)



INFORMATION CORRECT UNTIL TIME OF GOING TO PRESS

DESIGNED BY FRANK RAWLINGS ON 01273 480082

## events



Saturday 30th May to Sunday 21st June  
 ZIMBABWEAN PRESENTS  
 A touring exhibition of  
**Zimbabwean Sculpture**  
 in the Elizabethan Gardens  
 Tel: 01323 834479

Friday 5th June

THE AUREWORKS PRESENTS

### Tess of the D'Urbervilles

by Thomas Hardy  
 Tel: 01323 834479



Monday 13th & Tuesday 14th July

SHAKESPEARE'S GLOBE, GLOBE TOURING PRESENTS

### A Midsummer Night's Dream

Tel: 01323 834479

August 29th, 30th & 31st August

### Medieval Festival Weekend

Tel: 0208 4160398 or [www.mgel.com](http://www.mgel.com)



Sunday 25th October

WHAT'S ON MAGAZINE PRESENTS

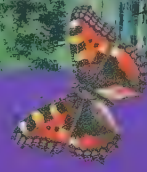
### The Herstmonceux Castle Wedding Fair

Stand enquiries tel: 01424 870363



### Horse and Carriage Rides on the Estate

For confirmation of dates and times  
 Tel: 01323 833816 or  
[www.herstmonceux-castle.com](http://www.herstmonceux-castle.com)



ermonceux is renowned for its

magnificent moated castle, set in beautiful parkland and superb Elizabethan gardens.

Built originally as a country home in the mid-15th century, Heirsmonceux Castle embodies the history of medieval England and the romance of renaissance Europe.

Set among carefully maintained Elizabethan gardens and parklands, your experience begins with your first sight of the Castle as it breaks into view.

*rhododendrons, azaleas and bluebells*

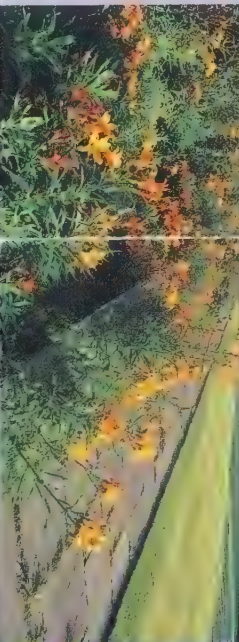
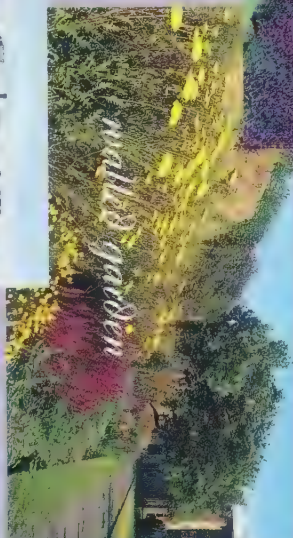
*in many*



*roses and herbaceous borders throughout the summer*

*walled garden*

*autumn colours*



**DAILY RATES 2009**

	GARDENS & GROUNDS ONLY	CASTLE TOURS
Adults	£6.00	£2.50
Children (under 15)	£3.00	£1.00
Children (under 5)	Free	Free
Concessions	£4.95	£2.50
Family ticket (2 adults + 3 children or 1 adult + 4 children)	£14.00	N/A

Season tickets available on 01323 834481.

*These prices are not valid for the Medieval Festival or special events.*

Joint tickets available for the Gardens & Grounds and The Science Centre. A whole days visit is recommended. Group rates and private tours available (minimum 15+). For bookings call 01323 834457.

Limited wheelchair access. Dogs permitted on a lead.

**KEY**

- 1 Visitor Centre, Shop, Tea Room, Toilets
- 2 Chestnut Avenue
- 3 Walled Gardens
- 4 Elizabethan Garden
- 5 Orchard
- 6 Rose Garden
- 7 Tercentenary Sundial
- 8 Shakespeare Garden
- 9 Butterfly and Sculpture Garden
- 10 Herb Garden
- 11 Shady Garden
- 12 Peacock Garden and Aviary
- 13 Pyramid
- 14 Wood Henge
- 15 Wild Meadow
- 16 Folly garden
- 17 Winter Falls
- 18 Cricket Pavilion
- 19 Picnic Area
- 20 Car Park
- 21 Toilets
- 22 Childrens Play Area
- 23 Ticker Kiosk

# THE FRIENDS OF HERSTMONCEUX CASTLE

Friends To The Castle And To The  
Community



## What We Do

The aim of The Friends of Herstmonceux Castle is to draw together people in local and nearby areas who are interested in the Castle. To this end we promote events that link student education and welfare to community activities.

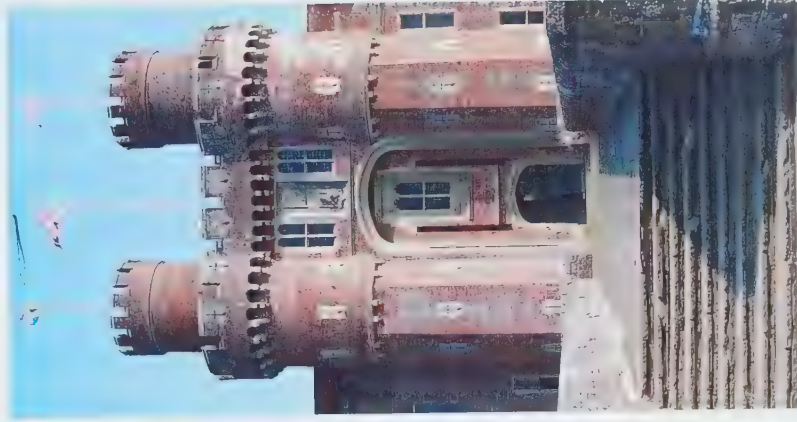
Some of our Friends invite students and visiting lecturers to their homes through our well supported Hospitality Scheme. Others participate in activities that range from singing in the Castle choir to trekking on the Downs with students who are tackling the Duke of Edinburgh Awards. However, there is no onus on members to be actively involved - it is just that many like to be so.

Friends are regularly invited to special events such as picnics, concerts and Open Gardens. They are also entitled to apply for season tickets at a reduced price. A regular Newsletter keeps members

informed of Castle activities throughout the year.

This link with the local community is one that the ISC appreciates very much. For many of the students, it is their first time away from home - and home is a very long way away indeed. Friends' generosity also allows international students to get a taste - literally - of British hospitality and to form lasting friendships with the families they meet. As David Bevan, Executive Director of the ISC, says: "The Friends of Herstmonceux Castle have helped in so many ways. Hospitality, participation and a myriad other kindnesses have been gratefully received by students, faculty and staff"

If you would like to be a Friend, we would be delighted to welcome you. Please take a moment to fill in the application form on the back of this brochure.





### *How We Began*

*The inaugural meeting of The Friends of Herstmonceux Castle was in October 1994. Members were for the most part people who had remained steadfast in their love of the Castle and who were determined that this important part of our national heritage should not be lost.*

*The Friends was an offshoot of a pressure group, formed to protect this historic monument from developers. Happily, it was saved by Drs Alfred and Isabel Bader (pictured above) who bought the Castle and bequeathed it to Queens University in Canada - Alfred Bader's alma mater. Their dream was to turn it into an International Study Centre, which would attract students from around the globe.*

*In September, 1994, the very first group of students arrived at the International Study Centre (ISC). There were sixty-four in all, mainly but not exclusively from*



*Canada. Today student numbers are close to 200 with students from as far afield as China, Japan, both north and south America, Europe and of course Canada.*

*The Friends of Herstmonceux Castle has evolved over the years into a small but active body that has shifted its focus from "saving" the Castle to becoming a friendly link between the student community and the local one. We are an interesting group of people, passionate in our love of the Castle and determined that Alfred and Isabel Bader's dream of a truly integrated International Study Centre should be warmly supported and welcomed. In our view, it is of benefit to everyone - not just to the lucky students who have the unique opportunity to study in such illustrious surroundings, but to all those who live locally and recognise that Herstmonceux Castle is the jewel in our crown.*

### *Would You Like To Be Our Friends?*

If you would like to become a Friend of Herstmonceux Castle, please complete this application form and post it with your cheque (made payable to The Friends of Herstmonceux Castle) to:

Mrs Sarah Maitland-Jones (Hon Sec), Milland Farm, Church Rd, Herstmonceux, E. Sussex.

Subscriptions cost just £5.00 p.a. per person, although many Friends are happy to make donations in excess of this to help towards our running costs.

NAME(S):.....

ADDRESS:.....

.....

TEL NO:.....

E-MAIL:.....

I enclose a cheque for: .....

Once we receive your application, you will receive information about how you too can become involved (if you so wish). You will also receive our regular Newsletter keeping you up-to-date with Castle events and activities.



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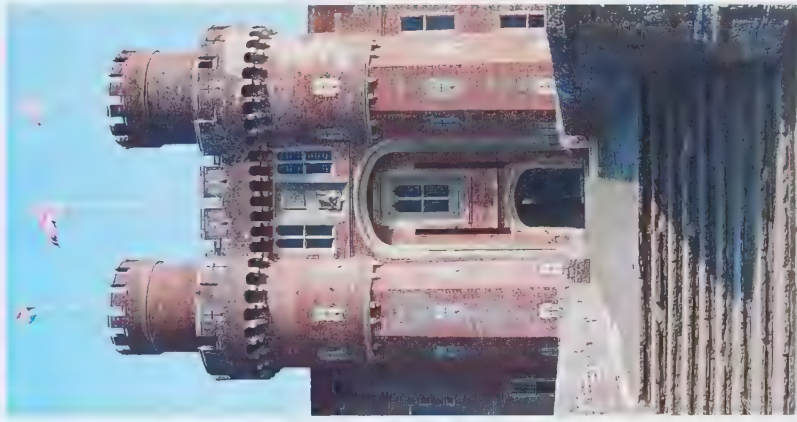
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.....  
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# Europe Study Experience Explore

1997/98  
Academic  
Calendar

Enrich Your Education  
Expand Your Possibilities



QUEEN'S UNIVERSITY INTERNATIONAL STUDY CENTRE  
**HERSTMONCEUX CASTLE**  
EAST SUSSEX, ENGLAND

THE CASTLE BECKONS™

Around the world, students are preparing themselves for tomorrow by using their learning years to discover



and understand different cultures and countries.

Now you can earn credits toward your degree through an exceptional and intensive education

experience at a state-of-the-art facility in a 15th century English castle.

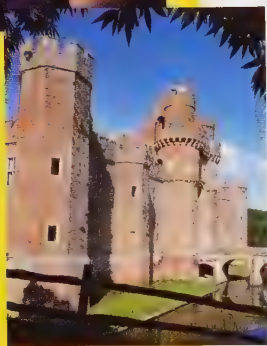
how  
will you  
succeed  
in the  
next  
century?

The Queen's University International Study Centre is located within Herstmonceux Castle in East Sussex, England, and is driving distance from London, Paris, Brussels, and Amsterdam.



The International Study Centre accepts students from around the world who have completed at least one year of

university. Students at the Castle develop an in-depth understanding of Europe while studying in Arts & Humanities, Social Sciences, Business, Economics, Engineering, Law, Politics, and Education. The curriculum consists of fully accredited Canadian university courses.



# *International Study!*

*What do students want?*

*What does the International Study  
Centre (ISC) give?*

*What makes the ISC the best?*

*Look inside*

*You can't afford not to go!*

## *What do students want?*

Surveys show that students do see international experience as an 'edge' in the employment market.

Over 80% of students want international programmes –

- in English
- in Europe
- in Britain
- in their 3rd or 4th year
- for one or two semesters
- providing credits compatible with their programme(s)

The ISC provides what students want!

*"I cannot tell you how I have grown in three months." "I can tell you this has changed my life – forever."*

*The Castle Beckons*

## *What makes the ISC different? (better, best?)*

The ISC programmes provide high added value through:

- field studies in Britain and continental Europe included in the fee
- courses directly related to the location – Europe
- opportunities for direct experiential learning
- international faculty and international students

*“I cannot understand why these things are not taught in Canada, but then I can – you have to be here to learn them.”*

*The Castle Beckons*

## *What does the ISC give?*

The ISC gives students exceptional value through:

- Europe-relevant courses
- excellent academic and residential facilities
- courses compatible with core programmes in English, History, Geography, Politics, Economics, Business and Law
- electives to broaden experience and knowledge

The ISC gives Queen's courses to Queen's standards and degree credits.

*"This place is a bargain."*

*You can't afford not to go*

QUEEN'S UNIVERSITY  
International Study Centre  
at Herstmonceux Castle

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CALENDAR  
Spring/Summer 1997  
Fall 1997  
Winter 1998

International Study Centre  
Herstmonceux Castle  
(Queen's University, Canada)  
Published September, 1996

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To meet increasing demands for international understanding and international experience, Queen's University has established an International Study Centre at Herstmonceux Castle, East Sussex, England. Academically integrated with Queen's University, Kingston, Canada, and operated by the ISC Charitable Trust, the goals of the International Study Centre are to provide:

- undergraduate programs for students whose interests are oriented toward the United Kingdom, Europe and the European Union
- a venue and focal point for executive and professional education and international conferences and meetings
- an enhanced educational, social and cultural environment for the local community utilizing the unique heritage of Herstmonceux Castle.

The basic programmes at the ISC offer students from around the world an opportunity to pursue studies in a European setting while receiving credits toward their degrees. The courses offered are Queen's University courses for which Queen's University grades and credits are awarded and for which a Queen's University transcript is provided.

The course pattern is designed for one or two semesters of study, normally at the third-year level, and provides both core courses and electives for many arts, humanities, social sciences and business programmes. The courses selected are intended to permit students to integrate a term at the ISC with their regular degree programmes.

The International Study Centre offers students an opportunity to participate in a unique, intensive, international education experience.

## 2 The Campus

---

Herstmonceux Castle, one of England's most significant and beautiful brick buildings, was originally constructed during the 1440s. The Castle is located on more than 500 acres of land in the southeast corner of England, only 80 minutes from London. It is close to excellent railway services and is only a short drive from many sites of historical and cultural interest and importance. Gatwick Airport and the English Channel Tunnel are close enough for weekend trips to other European countries. Paris is as little as five hours away.

The Castle contains classrooms, common rooms, a dining hall, a library, study rooms, lounges, a pub, and a small cinema. The surrounding campus includes the residential accommodation, Alfred and Isabel Bader Hall, as well as the Castle Shop, Tea Room, tennis court, a cricket pitch and playing fields. Trails throughout the grounds are suitable for hiking, running and walking, and the grounds are also used for open-air concerts, community events and an annual Mediaeval Festival.

Alfred and Isabel Bader Hall, named after the donors who made the establishment of Queen's University's International Study Centre possible, is a newly renovated residence complete with a games room, lounges with colour television and VCR, common rooms, an art room, and an adjacent gymnasium. All students live on campus, two to a room, and share washroom facilities.

Depending on enrollments, some single rooms are available on a first-come, first-served basis. All rooms are fully furnished, and linen is provided. Coin-operated laundry facilities are located in the residence. The kitchenettes on each floor of the residence are suitable for preparing snacks, sandwiches and coffee or tea. Breakfast, lunch and dinner are available in the Castle dining hall. All meals and accommodation are included in the package cost.

## Semesters and Courses

The academic programmes at the International Study Centre are scheduled to coordinate with the usual Canadian Fall (September to December), and Winter (January to April) semesters, and a Spring/Summer Session (May to June) is also offered.

**THE FALL SEMESTER** courses concentrate on the arts and humanities with language and some social sciences electives, and would be of particular interest to students with concentrations in Art, Art History, Film, Drama, English, French, History, Sociology, and Women's Studies.

**THE WINTER SEMESTER** courses concentrate on social sciences and business with some arts and humanities electives, and would be of particular interest to students with concentrations in Political Science, Economics, History and Business.

**THE FALL AND WINTER SEMESTERS** are each **12 weeks** in duration with additional time allowed for exams. Students should anticipate an additional week for an exam period.

**THE 8-WEEK SPRING AND SUMMER SESSION** offers a series of special-interest credit courses, including a range of complementary courses for students enrolled in Engineering and Science programmes, Strategic Policy Planning, International Business, Law, Art History, History, European Studies, and English.

Specialized 2- or 3-week programmes in International Business will be offered for students completing their MBA. Graduate courses in Education and International Relations are under development

---

## Field Study Travel

Field Studies are integrated into most courses to take advantage of the location of the International Study Centre and the natural, historical and cultural riches of Britain and Europe, and to permit students to supplement their reading and class discussions with direct experiences. For example, Art History courses take advantage of galleries, monuments and buildings in and around London, Roman Britain students visit Bath and Cirencester, and Commerce students may visit The Bank of England. Major excursions to Brussels or Paris permit inter-disciplinary visits to museums, embassies, international organizations and agencies important to understanding the politics, economics, history and culture of Europe. The cost of most field

studies is included in the tuition; however, some optional trips, or major excursions involving overnight accommodation, while subsidized, may require a modest additional charge.

---

### **Faculty**

Courses are taught by an international faculty, all of whom, if not regular Queen's faculty, are appointed as Queen's adjunct faculty while teaching at the ISC.

---

## Tuition, Field Studies, Facilities, Room and Meals\*

---

<b>Spring and Summer</b> (8 weeks) May to June 1997	\$6500	<b>Includes:</b> ■ Tuition (including course-related field studies) \$2300 ■ Room, meals, facilities (double occupancy) \$4200
<b>Fall</b> (12 weeks) September to December 1997	\$9000	■ Tuition (including course-related field studies) \$2700 ■ Room, meals, facilities (double occupancy) \$6300
<b>Winter</b> (12 weeks) January to April 1998	\$9000	■ Tuition (including related field studies) \$2700 ■ Room, meals, facilities (double occupancy) \$6300

\* Subject to approval of Board of Trustees

### Notes

**DATES** include an exam period at the end of each term.

**FEES** Students registering for fall and winter programmes should anticipate tuition fee increase in keeping with normal increases as approved by the Board of Trustees.

**BOOKS** Required textbooks are placed in the library in multiple copies; however, some books may be required to be purchased by each student.

**FIELD STUDIES** Optional field studies or overnight field studies, while subsidized, may require modest additional fees.

*Facilities Fees included in room and meals fees include access to all facilities e.g. library, computing, e-mail, sports hall.*

**Application forms** may be obtained by visiting, calling, or faxing:

International Study Centre Tel 613-545-2815 or 1-800-733-0390  
 Herstmonceux Castle Fax 613-545-6453  
 Administration Office E-Mail: castle@post.queensu.ca  
 Queen's University Web Site:  
 Mackintosh-Corry Hall <http://castle.isc.queensu.ca/isc/welcome.html>  
 Room B206  
 Kingston, Ontario K7L 3N6

*Application fee (non-refundable) of \$40, payable to the ISC, must accompany each application. Early application is recommended.*

*Fees are payable to: The International Study Centre.*

**Payment Schedule – 1996/97**

<i>Spring/Summer Session</i>	<i>Fall Term</i>	<i>Winter Term</i>	<i>Payment</i>
1 February	1 June	15 June	10% of balance
1 March	1 July	1 July	15% of balance
15 March	15 July	5 August	25% of balance
5 April	5 August	30 September	50% of balance

**Refunds**

Students who withdraw from the programme before the end of the first month of classes will receive a refund of 60 percent. Students who terminate their stay after the end of the first month will receive no refund. Partial refunds may be considered for students who are required to leave the programme for health reasons.

**Key Dates**

<i>Term</i>	<i>Begins</i>	<i>Ends</i>
Spring/Summer 1997	5 May 1997	27 June 1997
Fall Term 1997	8 September 1997	5 December 1997
Winter Term 1998	5 January 1998	3 April 1998

# Admission

---

7

## Acceptance

Applications to the International Study Centre will be considered in the order of their arrival (first-come, first-served). In courses where enrollment is limited or demand high, the International Study Centre may judge applicants on their academic standing in the relevant subject area. Some courses may not be offered every year. Therefore, although students may be accepted into the International Study Centre, they may not be accepted into each first-choice course they select. Applicants should indicate an alternative to each course selected on the application form. Students will be notified of the courses into which they have been accepted.

---

## Deadlines for Application

Deadlines for applications are Spring/Summer Session (February 28th), Fall Term (May 1st), Winter Term (September 1st). Application deadlines will be extended if space is still available after the deadline date has passed; however, the International Study Centre is unable to accept more than 200 students per term. Early application is recommended.

---

## Transcripts

Queen's University will forward one official copy of each non-Queen's student's transcript without charge to his/her home university at the completion of his/her term. Credits obtained at Herstmonceux by Queen's students will appear on their regular transcripts.

---

## Registration at Home University

Students from other universities should check the registration procedures of their home universities to ensure that they are registered to continue their studies at home prior to departing for a term/year at the International Study Centre. Some universities may require payment of a continuing registration fee.

---

## Queen's Preregistration

Queen's students who will be travelling to Herstmonceux during the fall term must complete pre-registration for the winter term at Queen's prior to departing in the fall. Queen's students registered at the International Study Centre in the winter term must take part in first round preregistration at Queen's.

---

## Eligibility

The undergraduate programmes at the Queen's International Study Centre are open to any student who is in good standing and has

completed at least one year of university study or equivalent. Graduating students wishing to add a European focus to their degrees are welcome, as are special students wishing to attend courses for credit or interest.

Official transcripts from all post-secondary institutions previously attended must be submitted with each application. Students will be required to submit, with their application, a "letter of permission" from their home university. Special students or students who have already completed a degree do not require a "letter of permission".

Students who are accepted at the International Study Centre for a term may apply to extend their "letter of permission" to complete a term at Queen's University at Kingston, either prior to or following a term at Herstmonceux Castle provided they meet Queen's requirements. While every effort is made to keep changes to a minimum, Queen's University reserves the right to amend admission requirements from time to time for its International Study Centre.

Students currently registered in degree programmes at Queen's University in Kingston may apply to attend the International Study Centre at anytime during their course of studies or upon graduation. Students from Queen's do not require transcripts or letters of permission, but will require the permission of their department.

---

### **Language of Instruction**

The language of instruction at the International Study Centre will be English, except in certain language courses. Students whose native language is not English must submit proof of proficiency with their application and may be asked to provide a TOEFEL score before being granted admission.



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## Course Numbering, Credits and Weighting

Courses offered at the International Study Centre are credit courses from Queen's University. The course numbers reflect the level at which a similar course would normally be offered at Queen's: 1xx refers to a first-year or introductory level course; 2xx is more advanced and typically offered at a second-year level, and so on. Students with a first- or second-year university standing and students who wish a general programme which gives them a broad understanding of Europe will take most courses at the 1xx or 2xx levels. 3xx courses are aimed at students who have completed several courses in the subject area or who have advanced standing at a university. Students wishing to focus on a particular subject concentration will be interested in choosing courses at the 3xx level. In some cases, when a student applies for a course at the 2xx or 3xx level, his/her acceptance into the course will depend upon having appropriate prerequisites. Graduate courses are at the 8xx or 9xx levels.

Students should keep their degree concentration in mind when choosing which term they wish to attend and which courses they wish to take. Students who are unsure of their progress should check with the academic advisor at their university before registering. If advisors or students require more information, please call the International Study Centre at 1-800-733-0390.

Credit courses offered at the International Study Centre are weighted as 0.5 or 1.0 credit. A course weighted as 0.5 credit is a one-semester course which normally requires 3 hours per week of class time. A course with a weight of 1.0 is normally a two-semester course condensed into one term. Courses with 1.0 credit weighting require 6 hours per week of class time to complete in only one term. Students may be required to give additional time to a course due to the travel time associated with field trips. Students registering for any 12-week programme are expected to take the equivalent of four to five half-courses (0.5) during their term at the International Study Centre. Students registering for an eight-week programme are expected to take the equivalent of two to three half-courses (0.5) during their stay. Short or specialized programmes will vary in credit value.

---

## Course Availability and Prerequisites

Not all courses listed may be conducted each year. Courses will be selected from these listings on the basis of student demand. Also, inevitable timetable conflicts may occur, further affecting course choices. *All students must therefore include an alternate choice for each course selected.*

**Prerequisites** apply to Queen's students only. Home university authorities should screen applicants regarding appropriate background preparation for courses selected. Each course instructor reserves the right to refuse registration if a student's background is deemed deficient.

---

### **Advice For Queen's Students in Art History, Economics, English, Geography, History, Political Studies and Applied Science**

#### **Art History**

Students in Art History are encouraged to take courses at ISC as early as their second year and no later than their third, given the importance of studying works of art first hand. Courses at Herstmonceux take advantage of architecture, painting, sculpture and the decorative arts on both sides of the English Channel within easy travelling distance from the Castle. Although no more than several courses are offered during the fall or spring/summer terms, special consideration will be given to honours students returning to Art History at Queen's after the enriching experience at ISC.

#### **Economics**

Economics Majors and Medials should plan to attend the ISC during the Winter Term of third year when the maximum number of Economics and Commerce courses are offered. Economics students are well advised to complete the required third-year core courses – namely ECON 310\*, ECON 320\*, and ECON 351\* – *before* they take a term at Herstmonceux, since these courses typically are not offered at the ISC. (If students have not completed these required core courses by the end of their third year, their formal admission to the fourth year of the honours programme will be delayed until January of their fourth year, with possible adverse implications for their intended date of graduation.)

Regardless of when in their degree programmes Economics Majors and Medials decide to attend the ISC, they should plan to have completed by the end of their third year 1) a total of at least 14 credits, 2) all 300-level ECON courses required for their degree programme, and 3) at least 7.0 ECON credits in the case of ECON Majors, and at least 4.5 ECON credits in the case of ECON Medials.

#### **English**

For students in English programmes, study abroad is normally undertaken during third year after the completion of four full English credits by Majors and three full English credits by Medials in Kingston. Students planning to attend the International Study

Centre are expected to meet all Admission to Honours Requirements by the end of the third year and need to plan their programmes accordingly (see Admissions to Honours Requirements in the Faculty of Arts and Science Calendar). In addition, students must ensure that their course choices contribute to the overall distribution requirements necessary for the completion of their degrees (see English Language and Literature chapter of the Faculty of Arts and Science Calendar).

Course offerings at the ISC are usually limited to three courses in the fall, one in the winter and two in the spring term. Frequently (but not necessarily in all terms or years), the ISC offerings include a Shakespeare and a Moderns course and so students may wish to take these in the third year.

### **Geography**

For students in Geography programmes, study abroad is normally undertaken during third year. Students participating in international study programmes are expected to meet all Admission to Honours requirements by the end of third year and need to plan their programmes accordingly (see Admission to Honours requirements in the Faculty of Arts and Science Calendar). Course offerings at the ISC are limited, and it is often difficult to directly equate courses completed on exchange programmes to Queen's courses. Therefore, Geography students planning to participate in international study programmes must complete the following courses in Kingston during their first two years: BAH programmes – GPHY 100, 245, and at least two of 223\*, 224\*, 225\* or 226\*; BScH programmes – GPHY 100, 208\*, 209\*, 210\* and 245; both 100-level science co-requisites.

### **History**

Students in good academic standing who are pursuing a Major or Medial concentration in History would normally be eligible to take courses at the ISC in the fall term of their third or fourth year. Each fall the ISC will offer two of History 314, 352, and 357, and at least one half-credit lecture course. Majors in History should take both 300-level seminars; Medials in History should take at least one of these seminars. Each seminar at Herstmonceux is scheduled to meet for six hours per week. On returning to Kingston for the winter term, History students would normally take two or three half-credit lecture courses to complete their programmes for that academic year.

### **Political Studies**

Political Studies students may take one term in the third year of their programme at the International Study Centre at Herstmonceux, Eng-

land. The Department has been able to offer POLS 333 – European Politics (a full-credit course), and intends to offer one other full-credit third-year course. In order to qualify for this term abroad, a student must achieve a 65% average in POLS 250. Students spending a term at Herstmonceux will, if admitted to Honours, take either POLS 384 or POLS 385 in their fourth year.

**Applied Science (Engineering)**

Applied Science students are encouraged to attend the ISC to take their required Complementary Studies. The Complementary Studies component of the curricula of the Faculty of Applied Science requires all students in the Faculty to receive instruction in courses selected from the humanities, social sciences, engineering, economics, communication and management. The linkage requirement (History of Technology) and Engineering Economics requirement (Project Management) can both be met during the Spring and Summer Term. The Humanities and Social Sciences requirements can be met in any ISC term.

## Spring/Summer 1997 (5 May – 27 June 1997)

The 1997 Spring/Summer Session at the International Study Centre offers a selection of specialized credit programmes of interest to students of all ages and various backgrounds. Within each programme, a student may take up to 3 half-credits including a language (French, German, Spanish, English Writing). Each programme area (e.g. History, Fine Arts, etc.) will have registration limited to a maximum of 25 students, with a minimum of 20 students required for the programme to be conducted.

NOTE: The Spring-Summer Session is conducted during May and June to permit students to obtain *two full months* of work experience in either Europe or North America. Because of this, individual courses within a programme cannot be combined with individual courses in another programme.

For a detailed description of these programmes or other information, call 1-800-733-0390.

### Art History

ARTH 115/1.0 A Survey of Western Art and Architecture in Britain

### English

ENGL 227/0.5 Shakespeare: Comedy and Romance

ENGL 261/0.5 Modern British Fiction

ENGL 265/0.5 Selected Women Writers II

### Technology and Management

MECH 335/0.5 International History of Technology I:  
Technology in the Early Civilizations

MECH 336/0.5 International History of Technology II:  
The Industrialization of the Western World

COMM 244/0.5 Principles of International Project Management

(Complementary Studies for Engineering, Science and Commerce Students (meets Engineering Accreditation Board requirements). Portions of this programme will also be of interest to students taking Art History, History, Classics and International Business).

### European Studies

POLS 239/0.5 Modern European Politics

ECON 225/0.5 The Economics of the European Union

**International Business and Law**

- COMM 354/0.5 Comparative European Business Cultures  
MBUS 953/0.5  
COMM 200/0.5 Introduction to Business  
COMM 403/0.5 Ethics and Business  
LAW 610/0.5 International Business Law  
LAW 611/0.5 International Commercial Transactions – Law and Business Practice

(Summer programme requires students to take 3 of the 5 courses. A special brochure is available with details of this programme.)

**History**

- HIST 251/0.5 Feudal Society of Mediaeval England  
HIST 274/0.5 The Superpowers  
HIST 283/0.5 The Social History of Modern War

**Strategic Policy Planning**

- POLS 466/0.5 International Security in a Post Cold-War World  
POLS 481/0.5 The Policy Process  
POLS 492/0.5 Topics in Political Studies: Methods in Strategic Analysis and Operations Research

(This Summer programme is aimed at senior students/graduates interested in national policy planning.)

**Languages**

- FREN 283/0.5 Le français des affaires  
GRMN 111/0.5 Business German I  
SPAN 111/0.5 Beginning Spanish I

(Students are encouraged to take one language elective to complete a maximum of three 0.5 credit courses during the Spring/Summer session).

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**Fall Term 1997 (8 September – 5 December 1997)**

This term provides special opportunities for students with concentration(s) (major/medial) in Art History, Film, English, and History.

Students are reminded that the conduct of a course is dependent upon a sufficient student demand. Always choose an alternative for each course selected in a given subject area.

**Art History**

- ARTH 115/1.0 A Survey of Western European Art and Architecture in Britain  
ARTH 313/1.0 Special Topics in Renaissance and Baroque Art and Architecture in Britain c. 1300 – c. 1750

**Classics**

CLST 206/0.5 Roman Britain

**Drama**

DRAM 101/1.0 20th-Century British Drama in Performance

**Economics**

\* ECON 025/0.5 An Introduction to the Economics of Europe

**English**

ENGL 205/0.5 Selected Women Writers I

ENGL 226/1.0 Shakespeare

ENGL 250/1.0 The Romantics

ENGL 350/1.0 Romantic Literature

**Environmental Studies**

ENSC 300/1.0 Social Relations and Ecosystems

**Film**

FILM 230/0.5 Media and Society

FILM 305/0.5 European Narrative

**French (subject to demand)**

FREN 283/0.5 Le français des affaires

**Geography**

GPHY 259/0.5 The Geography of Europe

**German (subject to demand)**

GRMN 111/0.5 Business German I

**History**

HIST 251/0.5 Feudal Society in Mediaeval England

HIST 281/0.5 Gender in History – A European Perspective

HIST 352/1.0 The British Isles in the 19th and 20th Centuries

HIST 357/1.0 War and Peace in 20th-Century Western Culture

HIST 515/1.0 Independent Study Project

**Political Studies**

POLS 239/0.5 Modern European Politics

**Religion**

RELS 248/0.5 Celtic Christianity in Early Europe and the British Isles

\* Pending anticipated approval by the curriculum committee.

**Spanish (subject to demand)**

SPAN 111/0.5 Beginning Spanish I

**Women's Studies**

WMNS 220/0.5 Topics in Women's Studies

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**Winter 1998 (5 January – 3 April 1998)**

This term provides special opportunities for students with concentrations in Commerce/Business, Economics, History, Geography, Law or Politics.

Students are reminded that the conduct of a course is dependent upon a sufficient student demand. Always choose at least one alternative for each course selected in a given subject area.

**Commerce**

COMM 226/326 Comparative Financial Institutions and Systems

MBUS 926/0.5

COMM 354/0.5 Comparative European Business Cultures

MBUS 953/0.5

COMM 375/0.5 International Business

MBUS 972/0.5

COMM 403/0.5 Ethics and Business (also designated PHIL 303)

**Economics**

ECON 225/0.5 The Economics of the European Union

ECON 231/0.5 The Emergence of the Modern Industrial Economy

ECON 320/0.5 Macroeconomic Theory II

**Geography**

GPHY 259/0.5 The Geography of Europe

GPHY 359/0.5 Cities and Development in Modern Europe

GPHY 363/0.5 Political Geography

**Law**

LAW 610/0.5 International Business Law

LAW 611/0.5 International Commercial Transactions – Law and Business Practice

**Politics**

POLS 239/0.5 Modern European Politics

POLS 333/1.0 European Politics

POLS 336/0.5 British Politics



**Psychology**

PSYC 240/1.0 Social Psychology

**MULTIDISCIPLINARY ELECTIVES**

**Fine Arts**

ARTH 115/1.0 A Survey of Western European Art and Architecture in Britain

ARTH 320/1.0 Special Topics in Modern Art and Architecture in Britain c. 1750 to the Present

FILM 230/0.5 Media and Society

**Languages (subject to demand)**

FREN 283/0.5 Le français des affaires

GRMN 111/0.5 Business German I

SPAN 111/0.5 Beginning Spanish I

**Humanities**

ENGL 265/0.5 Selected Women Writers II

HIST 283/0.5 A Social History of Modern War

HIST 295/0.5 The Holocaust of European Jewry, 1933-1945

PHIL 303/0.5 Ethics and Business (also designated COMM 403)

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**International Business and Law Programme**

(A Certificate of Attendance will be issued to those students who complete a total of *five* courses from those listed below from which at least one is from the Law group).

COMM 226/326, MBUS 926/0.5

COMM 354, MBUS 953/0.5

COMM 375, MBUS 972/0.5

COMM 403/0.5 (also designated as PHIL 303)

LAW 610/0.5

LAW 611/0.5

## Course Descriptions

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### Art History

#### **A Survey of Western European Art and Architecture in Britain** ARTH 115/1.0

A chronological examination of painting, sculpture and architecture in western culture from Greece and Rome through the Renaissance and modern times. The materials will mostly be studied in British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum and the Tate Gallery, as well as architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle. Students will participate in frequent field trips.

#### **Special Topics in Renaissance and Baroque Art and Architecture in Britain** ARTH 313/1.0

A study of Renaissance and Baroque art and architecture through examples found in Britain and collections such as the National Gallery, the Victoria and Albert Museum, commercial galleries, and architectural monuments. Students will participate in frequent field trips.

#### **Special Topics in Modern Art and Architecture in Britain c1750 to the Present** ARTH 320/1.0

The study of Modern art and architecture through examples to be found in Britain and British collections such as the National Gallery and the Courtauld Institute, the Tate Gallery and modern commercial galleries like the Saatchi Gallery. Architecture studied and visited will range from NeoClassicism to the Hi-Tech of Richard Roger's Lloyds Building. Current art exhibitions will also be included and students will participate in frequent field trips.

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### Classical Studies

#### **Roman Britain** CLST 206/0.5

A course on Roman Britain, from the expeditions of Julius Caesar (55 and 54 B.C.) and the invasion of Claudius (43 A.D.), until Stilicho's withdrawals of troops (398-401 A.D.) and the end of Roman rule (406-411 A.D.). The people of Roman Britain will be studied: the Romans in towns, villas and military camps, and the Celtic majority.

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### Commerce

#### **Introduction to Business** COMM 200/0.5

Managers in complex economic organizations are first of all individual human persons; living, thinking, feeling and acting in their vari-

ous roles shaped by broad social forces in a rapidly changing world. As managers, they make decisions and take actions in a field of tough constraints and conflicting values involving sometimes subtle pay-offs, far-reaching consequences, imperfect information, uncertainty and ambiguity. This course is designed to develop an introductory appreciation of the role of the manager and business in society. It will discuss environmental trends and international issues – political, economic, technological, social and cultural – that affect business, complex organizations and management. The course will also serve to introduce the student to an understanding of the nature of the modern corporate enterprise, and to begin the process of acquiring skills in the analysis of administrative problems.

#### **Comparative Financial Institutions and Systems**

COMM 226/326/0.5 (MBUS 926/0.5)

A comparative analysis of financial institutions and financial markets in major countries and the principal economic forces that shape them. The course will study examples of international finance as practised in the Euromarkets and examples of domestic practice in such countries as Great Britain, the United States and Japan. The impact of economic and regulatory policy on financial markets and institutions is emphasized throughout. [This course is eligible for credit towards the Bachelor of Commerce Programme at Queen's University if taken as COMM 326 for which extra assignments will be required.]

#### **Principles of International Project Management**

COMM 244/0.5

In this course students will address project management-related problems through classroom lectures, case studies and readings from specially compiled Custom Courseware. Factors underlying the success and failure of projects will be highlighted via European international case histories. Emphasis will be placed on team building, team work and management tools. Whenever possible, lectures will be augmented by management games, guest speakers and field studies.

#### **Comparative European Business Cultures**

COMM 354/0.5 (MBUS 953/0.5)

This course examines business from a comparative perspective largely within a European context (broadly defined). In particular, students will compare the major "national" business traditions in Europe especially with regard to the different patterns of interaction among government, finance (bank and market), management and labour.

Students will consider the alternative models of free and centralized markets, with specific emphasis on the unique historical characteristics of the German Social market the "Etatist" tradition of the planification of the French national economy, Benelux "pillarization", the Italian (and

other Mediterranean, Mitteleuropean, and Scandinavian) variants of corporatism. All of these will be contrasted with UK/American (and other English-speaking) variations within the free-market tradition.

Problems of European integration, the institutions of the European Union (Commission, Council Parliament, Ecosoc, E.M.U., the Social Chapter, Agriculture, Enlargement, etc.) and Europe-wide political processes (Christian Democracy, Social Democracy, European Peoples Party, industrial (U.N.I.C.E.), and trade union (ETUC) participation) are interpreted as the working out of differences between the "national" traditions, which themselves rest upon the distinct traditions and fundamental values of Latin, Northern, Eastern, and English-speaking Europe.

#### **International Business**

**COMM 375/0.5 (MBUS 972/0.5)**

This challenging course approaches a wide variety of issues in international business, taught by an active professional in the field and built around two major activities. First, beginning with a global sampling of markets and economic systems, students study selected nations in Europe, Asia and Latin America, chosen to represent types of economic and social development encountered by executives searching for business opportunities abroad.

Secondly, students will be provided a research assignment by a European branch of a multinational corporation and throughout the term will work in small groups to research one nation in terms of its economic, social and political dynamics, its national goals and its business potential for that client corporation. Students will visit the corporation and interview relevant officials for briefings. Their task is to assess opportunities and risks which the corporation faces in its market in that nation and to develop appropriate and implementable recommendations.

Written and oral reports of professional standard are required, including a formal presentation to representatives of the subject corporation. The unique location of Herstmonceux allows a major field trip to the Continent and branches of European Union government. Students may also avail themselves of resources in London to further their course work.

#### **Ethics and Business**

**COMM 403/PHIL 303/0.5**

This probing seminar course examines the moral principles involved in the evaluation of business institutions and in business practices and

decisions. Particular references are made to the historical foundations and evolution of modern morality, from pre-industrial revolution to eco-business. The course examines such topics as freedoms, efficiency and the free-market ideal, the market and justice in distribution, profit-maximization and the responsibilities of managers, the ethics of advertising, the merit principle in hiring, environmental management, legal issues and divergent global standards, multinational management ethics, consumer power, workplace fairness, and the development of ethical responsibility within organizations.

Throughout the term British experts and other guest lecturers with extensive international business experience will periodically lead seminar discussions on the ethics of marketing, the information age and technology issues, accountability and the responsibilities of corporate stakeholders, and the challenges of globalization. Students will search for current, noteworthy ethical issues facing contemporary businesses and will present their opinions for class consideration.

## **Drama**

### **20th Century British Drama in Performance**

**DRAM 101/1.0**

An examination of elements of theatrical production through use of text, live and videotaped performances. Opportunities are given for practical projects.

## **Economics**

### **An Introduction to the Economics of Europe\***

**ECON 025/0.5**

This course covers the same topics as ECON 225/0.5 (The Economics of the European Union) at a level appropriate for students with no prior training in economics. {Exclusions: ECON 110, 111, 112}. Offered only at the ISC, Herstmonceux.

### **The Economics of the European Union**

**ECON 225/0.5**

This course will focus on two major topics: a) the process of economic integration towards a common market in Europe, and b) the coordination of macroeconomic policy within Europe, including the operation of the European Monetary System and the movement towards European Union.

\* Pending anticipated approval by the curriculum committee.

**The Emergence of the Modern Industrial Economy**

ECON 231/0.5

An examination of the origins of modern economic growth concentrating on the industrial revolution in Britain and the developments leading up to it. Some attention is directed to early followers of the changes initiated in Britain.

**Macroeconomic Theory II**

ECON 320/0.5

An advanced study of the determinants of aggregate demand and the structure of Keynesian and new classical models. Policy issues covered include crowding out, choice of monetary policy instruments, and monetary policy and the exchange rate.

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**English**

**Selected Women Writers I**

ENGL 205/0.5

A study of 19th-century women writers in English.

**Shakespeare**

ENGL 226/1.0

A study of Shakespeare's plays in relation to the social, intellectual, and political climate of the Elizabethan and Jacobean periods and with reference to theatrical production.

**Shakespeare: Comedy and Romance**

ENGL 227/0.5

A study of eight of Shakespeare's comedies and romances in relation to the social, intellectual and political climate of the Elizabethan and Jacobean periods and with reference to theatrical production.

**The Romantics/Romantic Literature**

ENGL-250/350/1.0

Studies in the major works of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. [ENGL 350 credit requires additional readings and assignments.]

**Modern British Fiction**

ENGL-261/0.5

A study of modern fiction, including works by such writers as James, Conrad, Ford, Joyce, Woolf.

**Selected Women Writers II**

ENGL 265/0.5

A study of English, American and Canadian women writers of the 20th century.

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**Environmental Studies****Social Relations and Ecosystems**

ENSC 300/1.0

A critical examination of the relations between humans and the natural and social environment using historical and comparative perspectives. Themes include origins of environmental values, status of knowledge about the environment, and process of environmental decision-making. Environmental issues are placed in their social, political, and economic contexts, with examples drawn from the British and European environments.

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**Film****Media and Society**

FILM 230/0.5

This course provides a framework in which to examine how film, television, or other media correspond to, or even create, certain social patterns and preoccupations characteristic of modern society. Emphasis will be placed on the cultural differences and similarities across North America, Europe and Asia.

**European Narrative**

FILM 305/0.5

The course examines how questions of style, meaning and criticism are addressed in a cross-cultural context. The focus is on fiction film and/or dramatic television productions from selected European countries.

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**French****Le français des affaires**

FREN 283/0.5

An introduction to business French, including discussions of related cultural and economic issues.

## **Geography**

### **The Geography of Europe**

**GPHY 259/0.5**

An examination of the ecological, cultural, and historical factors that contribute to the shaping of modern Europe.

### **Cities and Development in Modern Europe**

**GPHY 359/0.5**

A discussion of the contemporary relationships between city growth or decline and the dynamics of production systems in modern Europe. Case studies will be conducted of particular examples of city-centred regional growth and city-centred regional decline.

### **Political Geography**

**GPHY 363/0.5**

A study of the interaction between space and politics in the modern world, including the history of political geography, colonialism, geopolitics, and electoral geography.

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## **German**

### **Business German 1**

**GRMN 111/0.5**

An introduction to the contemporary terminology and usage of business German, in the context of related cultural, economic, and legal issues.

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## **History**

### **Feudal Society in Mediaeval England**

**HIST 251/0.5**

An interdisciplinary approach to feudal society from the Norman conquest to the end of the 100 Years' War. This serves as an introduction to the nature of feudalism and its political, legal, economic, agricultural, social, and cultural implications. Students will explore different sources that shed light on the life of the feudal aristocracy and their tenants, the architectural legacy of castle and court, the notion of kingship and the development of legal institutions. [There will be several visits to abbeys, castles and manor houses.]

### **The Superpowers**

**HIST 274/0.5**

An examination of relations among the great powers since the 1930s. Special attention will be paid to the European and other internation-



al consequences of World War II, the Soviet-American rivalry and the impact of nuclear weapons on modern world politics.

**Gender in History – A European Perspective**

HIST 281/0.5

Highlights the experience of women in European history. Topics include changing ideas about male and female identities, family forms, and sexual politics.

**A Social History of Modern War**

HIST 283/0.5

The history of modern warfare and the social effects of war. The European experience of the 19th and 20th centuries will be emphasized and will include addressing memories and other societal responses. Field studies include visits to museums, memorials and battlefields.

**Holocaust of European Jewry, 1933-1945**

HIST 295/0.5

The background to, and processes of, the destruction of the Jews of Europe between 1933 and 1945. Themes to be covered include modern anti-semitism, Jewish communities in the interwar era, Nazi racial policies, the Judenrat, the organization of the death camps, the attitudes of the Christian churches, the role of collaborators, the ideology of mass murder, and the questions of 'compliance', 'resistance', and 'silence'.

**Queen's Students Note**

PREREQUISITE for the following history courses: At least one second-year history seminar course

**The British Isles in the 19th and 20th Centuries**

HIST 352/1.0

The economic, social and political changes which characterized the United Kingdom's transformation in the 19th and 20th centuries.

**War and Peace in 20th-Century Western Culture**

HIST 357/1.0

An examination of the impact of warfare on 20th-century western culture. Utilizing a variety of approaches, the seminar will focus on such questions as the role of the state, war and gender, religion and pacifism, nuclear weapons and Cold War culture, and the impact of war on literature and popular culture. Field studies to British and Continental museums and battlefields are taken.

**Independent Study Project****HIST 515/1.0**

Available to fourth-year students taking a major or a medial concentration in History who have maintained an average of 75 per cent or better in history courses taken to date. The project will be carried out as a field study supervised by a faculty member at the International Study Centre (subject to the availability of qualified faculty in the area of the student's interest) in conjunction with a historic site, museum, or archive in the Herstmonceux area. Students will be able to develop a research project utilizing the resources of the area on a subject to be developed jointly by the student, the faculty supervisor, and the curator/research officer of the site. Students must consult the History department of Queen's in Kingston well in advance of the beginning of the term to obtain approval of the supervising instructor and of the Undergraduate Committee.

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**Law****International Business Law****LAW 610/0.5**

Canadian businesses and Canadian lawyers are increasingly becoming involved in private international business transactions. Rules which regulate international trade and foreign investment have facilitated such transactions. This seminar course focuses on issues arising in the two main areas of private international business law: foreign direct investment and international trade.

The course will explore the motivations for doing business in foreign markets. Based on those motivations, students will study the business and legal considerations, characteristics and implications of all forms of doing business in other jurisdictions. The students will assess the options for exporting with or without agents, foreign distributorship arrangements, licensing and foreign direct investment in the form of either wholly owned subsidiaries or joint ventures. The legal structure of each option and profit-repatriation problems will also be discussed. National trade policies and international trading organizations are examined to the extent they affect the decisions and actions of companies involved in private international business transactions. Special considerations of Foreign Trade Zones, Tax Havens, Offshore Corporations, Special Economic Zones and developing markets will also be considered in this context. Selected legal and management issues of multinational corporations will be explored.

Group work will require students to consider all of the associated business risks and to minimize each with effective legal protection,

thereby selecting the most appropriate business form and activity in various situations.

**International Commercial Transactions – Law & Business Practice**

**LAW 611/0.5**

A very practical seminar course which examines the development of an international commercial transaction from the first steps of negotiating a contract of sale and its specific terms through trade financing arrangements (letters of credit, collections, consignments, open accounts) and foreign exchange management to shipping, customs clearance and insurance arrangements. There is a practical emphasis on understanding trade terms, procedures, intermediaries, agents, institutions, contractual arrangements and risks.

The focus is on how to get the job done, from the initial cross-cultural negotiation through cross-jurisdictional dispute resolution. This course identifies and teaches the skills required for success in handling international commercial transactions: legal skills, business acumen, personal and human relations skills.

Drawing on the diverse and shared perspectives of students in both law and commerce, the course provides the law student with an understanding of the nature of a business client's concerns beyond strictly legal matters, while the commerce student will develop some awareness of the legal considerations involved in conducting business, particularly in other cultures and jurisdictions.

**Mechanical Engineering**

**International History of Technology I – Technology in the Early Civilizations**

**MECH 335/0.5**

The course traces the major developments in technology from the prehistoric period through the ancient and classical civilizations to the end of the Mediaeval period in Western Europe. The relationship between technology and society is stressed as each civilization is studied as a case history of an emerging nation. Examples of project management are emphasized. Classical and Mediaeval structures and artifacts are examined at historic sites and museums. [See also COMM 244.]

**International History of Technology II –**

**The Industrialization of the Western World**

**MECH 336/0.5**

The course traces the beginnings of industrialization in Western Europe, examines the growth of industry in Britain and its spread to continental Europe and North America. The impact of technology on

society is thoroughly examined in each period. Examples of project management are emphasized. European museums and industrial archeological sites are visited. [See also COMM 244.]

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## **Philosophy**

### **Ethics and Business**

**PHIL 303/COMM 403/0.5**

This probing seminar course examines the moral principles involved in the evaluation of business institutions and in business practices and decisions. Particular references are made to the historical foundations and evolution of modern morality, from pre-industrial revolution to eco-business. The course examines such topics as freedoms, efficiency and the free-market ideal, the market and justice in distribution, profit-maximization and the responsibilities of managers, the ethics of advertising, the merit principle in hiring, environmental management, legal issues and divergent global standards, multinational management ethics, consumer power, workplace fairness, and the development of ethical responsibility within organizations.

Throughout the term British experts and other guest lecturers with extensive international business experience will periodically lead seminar discussions on the ethics of marketing, the information age and technology issues, accountability and the responsibilities of corporate stakeholders, and the challenges of globalization. Students will search for current, noteworthy ethical issues facing contemporary businesses and will present their opinions for class consideration.

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## **Political Studies**

### **Modern European Politics**

**POLS 239/0.5**

An introduction to the politics of the major states of Western Europe, with particular emphasis on the historical background, the development of democratic institutions, and current political movements and policy issues.

### **European Politics**

**POLS 333/1.0**

An introduction to European politics. The themes and geographic focuses of the course will vary from year to year; they may include current political institutions and forces, the historical evolution of the European politics, and both Western and Eastern Europe.

**British Politics****POLS 336/0.5**

Contemporary problems facing Britain as a result of its historical evolution: economic stagnation, centrifugal forces of nationalism and communal violence, and the decline of the two-party system.

**International Security in a Post-Cold-War World****POLS 466/0.5**

An examination of not only the military dimension of security but also the arguments for broadening the conception and practice of security to include issues such as environmental degradation, human rights abuse, migration and refugees, North-South polarization, humanitarian intervention, domestic violence, and "ethnic" conflict. Post-Cold War Europe will be examined in the context of broadening and deepening relationships through institutions such as The European Union (EU), Organization for Security and Cooperation in Europe (OSCE), North Atlantic Treaty Organization (NATO) and the Organization for Economic Cooperation and Development (OECD).

**The Policy Process****POLS 481/0.5**

Government policy planning evolves from the outcome of the formal strategic analyses and their coherent collation, grouping and synthesis into major policy areas. This course is designed to provide students with a more complete understanding of the principal elements of policy analysis, strategic planning and evaluation in the field of international affairs, including foreign policy, defence and security policy, industrial policy and trade and investment policy. It will focus on various approaches to public policy-making, including alternative models of the decision process. Policy analysis cases and exercises will be used in the study of policies and decision processes in Canada and a number of other countries. Students will undertake a research project in their own field of interest, using methods and approaches presented during the course, and will also make presentations on policy process, policy evaluation and policy planning.

**Topics in Political Studies:****Methods in Strategic Analysis and Operational Research****POLS 492/0.5**

This course provides students with an understanding of, and practice in, the application of the most important methods of strategic analysis

associated with policy planning, especially in the international security context. The methods will include an introduction to the concepts of operational research, leading to the principles of strategic analysis and their application to prediction, planning and choice. Specific techniques will comprise forecasting approaches, methods for threat assessment, influence diagrams and dynamic models, basic game theory and decision theory, cross-impact analysis, soft systems modelling, conceptual planning frameworks and mission-oriented analysis. Some of the illustrations used will NOT be from an international security context in order to broaden students' thinking into other areas. A programme of readings will support lectures, and the students will be required to undertake a significant exercise in the application of the methodologies to a reasonably realistic problem. Analytical practice will be provided through case studies and group problem-solving.

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## **Psychology**

### **Social Psychology**

**PSYC 240/1.0**

A study of the individual in the social context: Self and identity, social cognition, interpersonal behaviour (affiliation, attraction, sex, aggression, altruism); social attitudes, prejudice and discrimination; social influence and group processes (conformity, leadership, and intergroup relations); applied social psychology. A major focus is the study of ethnic relations in Europe.

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## **Religious Studies**

### **Celtic Christianity in Early Europe and the British Isles**

**RELS 248/0.5**

A study of Celtic religion and the development of Celtic Christianity (and its spread through Europe). The theology of Pelagius Britto will be examined.

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## **Spanish**

### **Beginning Spanish I**

**SPAN 111/0.5**

This introductory course offers a basic level of Spanish understanding, speaking, reading and writing for students who have no knowledge of Spanish.

**NOTE:** Advanced studies may be arranged for students who have already completed a course at the introductory level.

## Women's Studies

### Topics in Women's Studies in Europe

WMNS 220/0.5

Selected topics in women's studies in Europe which may include the politics of the body, women's work, feminist academic disciplines, cross-cultural women's movements.

## Documentation

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### Letter of Permission

Each university has its own procedures for approval to study abroad. In general, however, approval will involve some liaison with the student's department, faculty and the registrar's office. Students currently enrolled in a university who are seeking a "letter of permission" to attend the International Study Centre should allow a minimum of two months for the approval process. The following are some hints which will assist students through that process.

- Students should review the Course Calendar and select several courses they would like to take while studying at the International Study Centre. When selecting courses, students should keep in mind their degree programme and what requirements they will need to graduate. If unsure, students can seek the help of academic advisors within their department or faculty to review the course descriptions and make suggestions.
- Once having chosen their courses, students should initiate application within their university. The Faculty, Registrar or Study Abroad Office will be able to provide information about this process.
- Typically, students will be asked to complete a form or make a formal written request for a "letter of permission". They will have to indicate what courses they are interested in taking and provide the course description outlined in the Course Calendar, including alternative choices.
- When their university is satisfied that the programme is acceptable, students will be granted the "letter of permission" for those courses which their university will recognize for credit. The "letter of permission" may be submitted directly to Queen's University by the department or faculty, or the student may be responsible for submitting the letter.
- While waiting for the "letter of permission", students may wish to avoid further delay by requesting an official transcript from the registrar's office at their university. Again, this transcript may be sent directly to Queen's or may be left with the student to submit.
- Once students have their "letter of permission" and transcript (or have been notified that they have been sent to Queen's), they should forward the application and appropriate documents to the International Study Centre's Administration Offices. There is an administrative fee of \$40(Canadian) for processing applications. This should be enclosed with the application.



### **Immigration Requirements for the UK**

Students from North America who have Canadian or United States citizenship will require a valid passport to enter the United Kingdom. Prior to departure, students will receive a letter from the International Study Centre which states that she or he:

- a is a bona fide student studying at Herstonceux;
- b has pre-paid the tuition and residency fee; and that
- c the residency fee includes room and full board as well as occasional travel.

You will be sent this letter once fees are paid in full. This letter should be carried with your passport. When, on arrival, the Immigration Officer is satisfied that you are a genuine student who will be staying in Britain "without recourse to public funds", she/he will stamp your passport with "leave to enter". As programmes are one or two terms in length, this leave will usually be for up to six months.

Students from outside North America should check with the British Embassy or Consulate in their home country to obtain the necessary documentation for entry into Britain. The International Study Centre will help you with whatever information you require and will also provide a letter of introduction to UK Immigration authorities. Please call 1-800-733-0390.

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### **Work Permits**

Students entering the United Kingdom for study purposes are not free to take employment during their spare time unless they first obtain permission from the British Department of Employment. Students are advised to contact the nearest British Consulate or Embassy concerning student work/working-holiday programmes.

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### **Health Coverage**

Health coverage for students will vary, depending on university, province or state and country. Most universities offer insurance plans and extended medical coverage for students travelling outside the country. Students should be aware that coverage, in some cases, may be on a reimbursement basis and that it might take up to five months to receive payment for claims that are submitted. As well, there may be deficiencies in the basic coverage in areas such as payment guarantees for hospitals and surgical expenses; air and/or land ambulance; and paramedical services and repatriation of injured person. Students should be conscious of these deficiencies when seeking coverage. Students will be required to show proof of coverage before leaving for the International Study Centre. More details on insurance coverage will be distributed once students have registered.

## Travel Arrangements

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The International Study Centre has negotiated a contract with Canadian Airlines International Groups providing discounted air travel for passengers travelling from Canadian cities to London and Herstmonceux Castle. The fares vary from term to term, but are generally better than students are able to obtain directly from the airline or from a travel agent. Certain minimal conditions apply to these fares, but the contract was negotiated with this specific programme in mind.

All arrangements will be handled by our Herstmonceux travel representative. Students can contact her through the Kingston office at (613) 545-2815 or 1-800-733-0390 or by fax at (613) 545-6453. Any ISC student, faculty or staff travelling to and from London is welcome to take advantage of these excellent fares. Departures are available from across Canada.

Our travel representative can also handle inquiries concerning travel and medical insurance, documentation, luggage limitations, airport transportation and transfers, as well as any inquiries concerning travel a student might wish to do while abroad. EURAIL passes are also available through the ISC office.

**Please make your travel arrangements as soon as possible and no less than 6 weeks before departure. Space is limited.**

# Scholarships, Bursaries and Financial Assistance

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## Scholarships to Study at the ISC Herstmonceux

Several scholarships and bursaries are available for students from all universities and countries to attend the International Study Centre. The awards are based on financial need and/or academic merit. Applications can be obtained from the ISC Office or the Student Awards Office at Queen's University and should be submitted to the Student Awards Office prior to your term at the Castle.

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## Government Assistance

While studying in England, students who are Canadian citizens or permanent residents are eligible to apply for need-based Canada Student Loan Assistance. Residents of Ontario can apply through the Ontario Student Assistance Programme (OSAP) to access both Canadian and Ontario Student Loans.

Students who reside outside of Ontario must apply to their own province for assistance. Eligibility will be determined by examining costs, financial resources and, in some institutions, family income.

Canada Student Loan documents and Ontario Student Loan documents cannot be negotiated before the first day of classes. As a result, students going out of the country must have a third party negotiate their OSAP. The Third Party Authorization form must be completed before students leave the country. However, students will be assessed as though they were studying at a Canadian university or college campus. Students may find that this option does not meet the financial strain of studying abroad. More information and application forms are available at the Queen's Student Awards Office or from the Ministry of Education and Training, Student Support Branch.

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## Queen's General Loans

Queen's University has established loan funds to assist undergraduate and graduate students. Queen's students are eligible to apply for a general loan to help finance studies at the Castle. This loan fund offers a competitive interest rate that is set September 30 each year and is compounded monthly.

Students may apply any time, but we advise you to make arrangements before leaving for Herstmonceux. The general maximum is \$2,500. The loans are due the September following the date that they were negotiated unless a student confirms registration in a full-time programme at Queen's. If you are not a Queen's student, then you should inquire about the funds available through your own university's Student Financial Assistance Office.

### **Queen's General Bursary**

Queen's also has non-repayable bursaries available to students demonstrating financial need. Bursaries are intended to assist primarily in emergency situations. They are also a financial resource when your own financial contributions, parental assistance, government aid, and Queen's loans still leave you with insufficient funds. The application deadline is 1 December. However, those students studying abroad in the first term will have the opportunity to apply upon their return to Queen's.

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### **Bank Student Loans**

Banks have established loans intended to assist students ineligible for sufficient government assistance. The conditions of the loan vary, but generally students are not required to have any past credit, do not have to start repaying the principal until after graduation, and must make monthly interest payments while in school.

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### **Financial Counselling**

At Herstmonceux, students will have the chance to take weekend excursions, visit historic and cultural sites, and enjoy the theatres and shops. To get the full benefit of this unique experience, they will need to pay close attention to finances. We encourage students to make an appointment with one of the financial counsellors at Student Awards for advice on budgeting and funding options before leaving for Herstmonceux.

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The International Study Centre operates under the Queen's University Code of Conduct printed below.

All students are required to adhere to the University's Code of Conduct. They should also bear in mind that compliance with this code implies non-participation in disturbances such as street parties which have been formally prohibited by the Senate, adherence to laws governing the possession and/or consumption of alcoholic beverages, and generally maintaining the reputation of the University.

In general terms, acceptable conduct does not infringe on the rights of other members of the University community and conforms to the regulations of the University and its subordinate jurisdictions and to the law of the land. Hence it must be emphasized that the University's system of non-academic discipline should not be regarded as a substitute for the civil or criminal law, but rather as a complementary system that may be derived naturally from our existence as a clearly distinguishable community of interests. The following conduct is unacceptable and constitutes an offence within the University community:

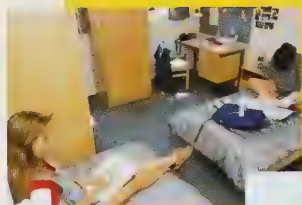
- a a violation of published rules and regulations of the University or of any authorized rule-making body within the University;
- b failure to comply with the directions of officials of the University acting within the scope of their authority;
- c theft, vandalism, and wilful or negligent damage to the property of Queen's or of a member of the University community, of the A.M.S., G.S.S. or of any other University organization;
- d
  - i assault of any nature;
  - ii discrimination or harassment, based, among other grounds, on race, religion, gender, handicap, ethnicity, national origin or sexual orientation;
- e all forms of academic dishonesty such as plagiarism, cheating, furnishing false information to the University, forgery, misuse of University documents;
- f a violation of the rights of any member of the University community.

#### Note

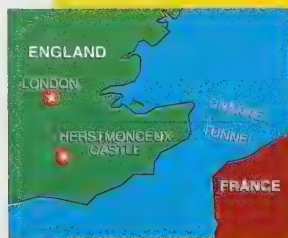
Any reprisal, expressed or implied threat of reprisal, for making and pursuing a complaint under any procedure authorized by the University is deemed to be an offence against the University Code of Conduct.

**International Study Centre Code of Conduct**

Procedures, and general rules that apply specifically to students at the ISC, Herstmonceux Castle, are outlined in the International Study Centre Student Handbook.



## the campus



**H**erstmonceux Castle is one of England's most significant and beautiful brick buildings. Built during the 1440s, it is a moated castle surrounding an inner courtyard.

The Castle contains classrooms, common rooms, a dining hall, a library, study rooms, lounges, a pub, and a small cinema. The sur-

rounding campus includes Alfred and Isabel Bader Hall, as well as a gift and sundries shop, a tea room, a tennis court, a cricket pitch, and playing fields. Trails throughout the grounds are suitable for hiking, running, and walking.

Alfred and Isabel Bader Hall is a newly renovated residence complete with a games room, launderette, kitchenettes, TV lounges, common rooms, and an art room.

The Herstmonceux campus is just 110 km south of London and 50 km from the Channel Tunnel to the European continent.

## for more information

### In Canada

International Study Centre  
Mackintosh Corry Hall, B-206  
Queen's University  
Kingston, Ontario  
Canada K7L 3N6

Voice: 1.800.733.0390 (N. Am. only)

Voice: 613.545.2815

Fax: 613.545.6453

### In the United Kingdom

International Study Centre  
Administration Office  
Herstmonceux Castle  
Hailsham, East Sussex  
United Kingdom BN27 1RP

Voice: 44 1323 834444 (Outside U.K.)

Voice: 0 1323 834444 (U.K. only)

Fax: 0 1323 834499 (U.K. only)

E-mail/Internet: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

Web site: <http://castle.isc.queensu.ca/isc/welcome.html>

Fall Term (September to December)

Winter Term (January to April)

Spring-Summer Session (May to June)



QUEEN'S UNIVERSITY INTERNATIONAL STUDY CENTRE

**HERSTMONCEUX CASTLE**

EAST SUSSEX, ENGLAND





Built originally as a country home in the mid-15th-century, Herstmonceux Castle embodies the history of medieval England and the romance of renaissance Europe.

From historical country home, to scenic ruin, to Royal Observatory, to International Study Centre, Herstmonceux continues to provide colour, character, and opportunity.

Set among carefully maintained Elizabethan gardens and parklands, your enchantment begins with your first sight of the castle as it breaks into view. Today, you will experience the history and enjoy the beauty and serenity of country estate life.

Enjoy a leisurely stroll through the Castle's extensive grounds and woodlands or rest in the sanctuary of the inner courtyard. Visit nearby villages and historic towns or drive through countryside dotted with heritage homes and thatched roof cottages – all a pleasant part of your Herstmonceux experience.



HERSTMONCEUX



*Experience  
the  
distinction...*

For more information please call or write:

INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University  
243 Richardson Hall, Kingston  
Ontario, Canada K7L 3N6

(613) 545-2815 or 1-800-733 0390

Fax: (613) 545-6453

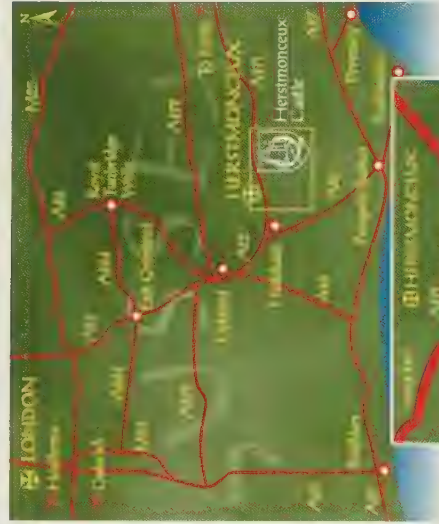
E-mail: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

or

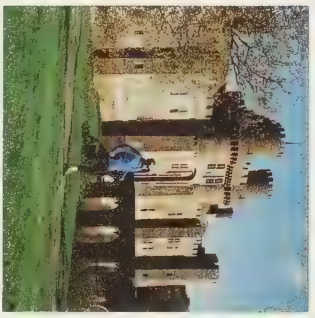
INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University (Canada)  
Hailsham, East Sussex  
England, BN27 1RP

Tel: 44 01323-834444

Fax: 44-01323 834499



*Experience the splendour and charm of Herstonceux Castle. Beautifully appointed facilities, superb views, Herstonceux and its surroundings are an ideal location for your next business meeting, business or academic conference. The estate's relaxed atmosphere, away from day-to-day business pressure, provides your participants with an exceptional environment for learning and personal growth. Whether you are interested in boardroom meetings, corporate educational sessions or academic conferences, the Herstonceux experience will enhance your success.*



**HERSTMONCEUX**

The International Study Centre is a modern educational facility housed within the walls of a 15th century castle. The Centre provides state-of-the-art classrooms and meeting facilities, gracefully appointed common rooms and distinctive dining areas.

Accommodation for students and visitors is provided in the relaxing comfort of Bader Hall. Private guest rooms offer ensuite bathrooms, telephones, television and tea and coffee service. Students enjoy comfortable surroundings in double rooms and the convenience of kitchenettes on each floor.

**ACADEMIC PROGRAMS**

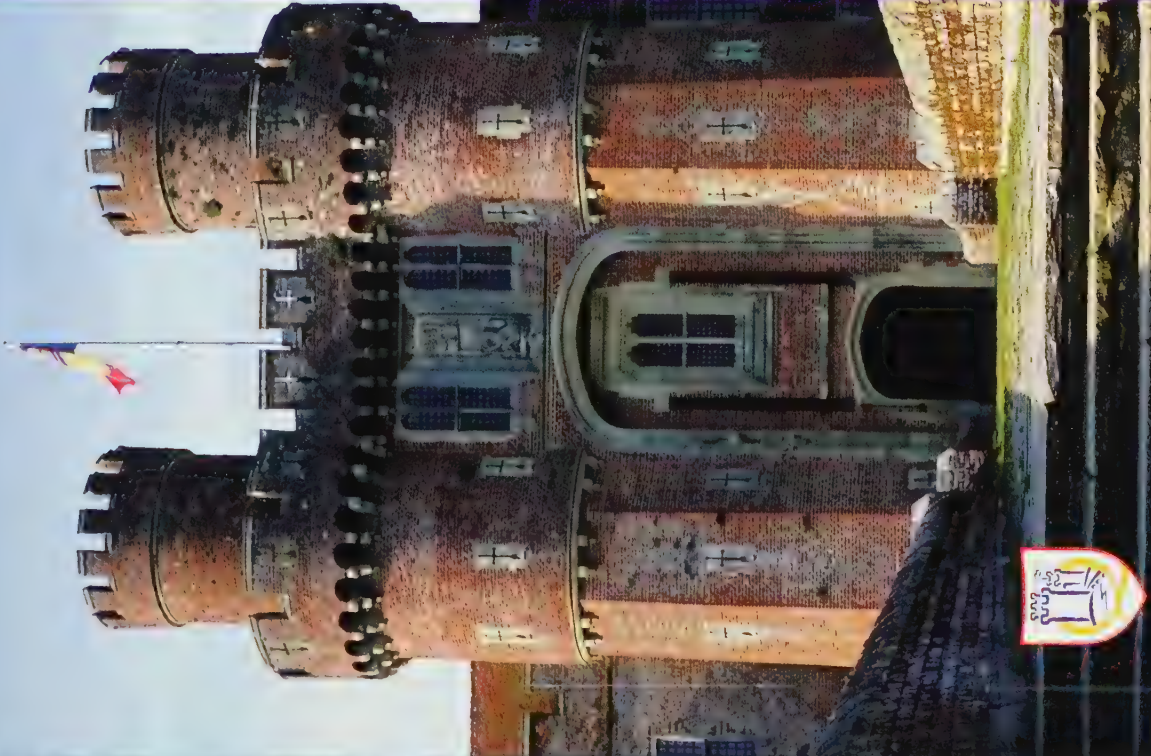
The academic programs at the Centre are open to university students from around the world. Classrooms, a computer laboratory, library, and study rooms, make Herstonceux an exceptional facility for up to 200 students.

Those who spend a term or a year at Herstonceux develop an in-depth understanding of Europe while earning Queen's University credits towards their degree in the arts, business, humanities, environmental or social sciences.

**EXECUTIVE PROGRAMS, MEETINGS AND CONFERENCES**

The combination of sophisticated atmosphere, personalized service, and proximity to London combine to make Herstonceux ideal for your next executive program, meeting, business or academic conference. The estate's relaxed atmosphere, away from day-to-day business pressure, provides your participants with an exceptional environment for learning and personal growth.

Whether you are interested in boardroom meetings, corporate educational sessions or academic conferences, the Herstonceux experience will enhance your success.



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 EAST SUSSEX, ENGLAND

THE CASTLE BECKONS™

The International Study Centre accepts students from around the world who have completed at least one year of university. Students at the Castle develop an in-depth understanding of Europe while studying in Arts & Humanities, Social Sciences, Business, Economics, Engineering, Law, Politics, and Education. The curriculum consists of fully accredited Canadian university courses.

for more information

Please contact the Queen's University International Study Centre at:  
**In Canada**      **in the United Kingdom**  
 Voice: 1-800-733-0390 (N. Am. only)      Voice: 44 1323 834444 (Outside U.K.)  
 Voice: 613-545-2835      Voice: 0 1323 834444 (U.K. only)  
 Fax: 613-545-6433      Fax: 0 1323 834499 (U.K. only)

E-mail/Internet: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)  
 Web site: <http://castle.isc.queensu.ca/isc/welcome.html>

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International Study Centre Academic Year  
 Fall Term (September to December)  
 Winter Term (January to April)  
 Spring-Summer Session (May to June)

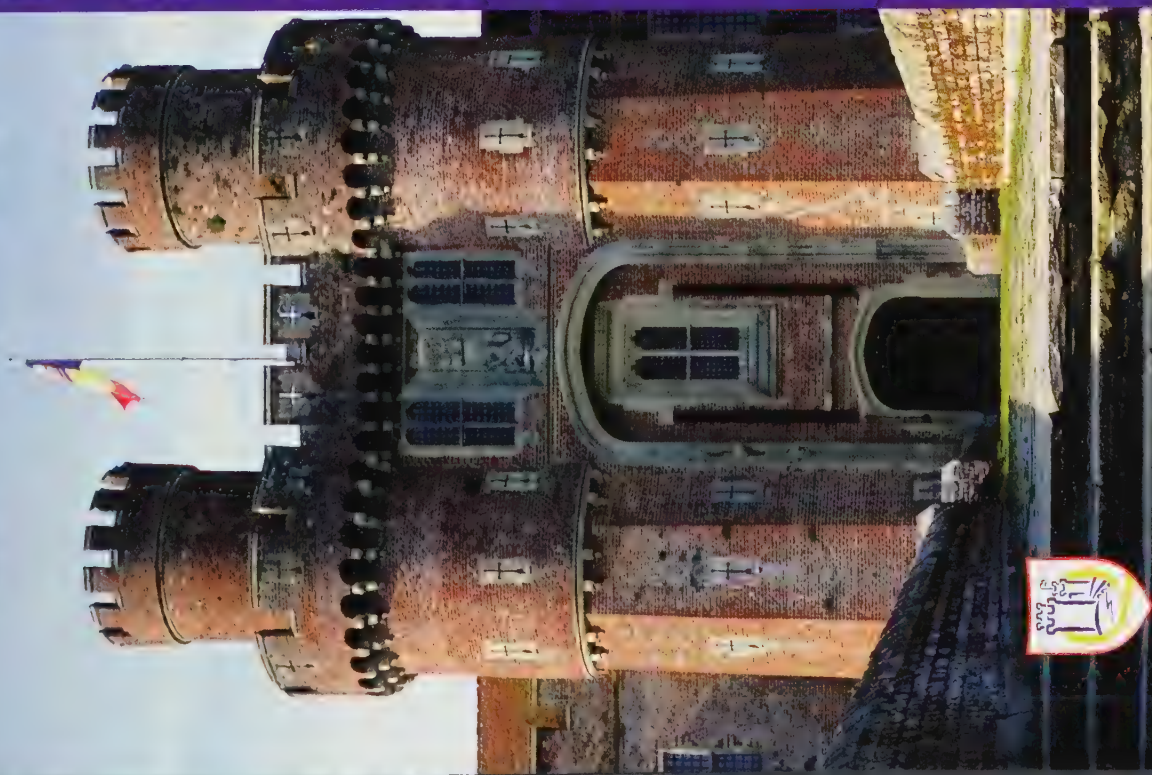
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● Fall Term begins    ■ Winter Term begins    ■ Spring-Summer Session begins

QUEEN'S UNIVERSITY INTERNATIONAL STUDY CENTRE  
**HERSTMONCEUX CASTLE**  
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for more information

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**In Canada**  
 Voice: 1-800-733-0390 (N. Am. only)  
 Voice: 613-545-2855  
 Fax: 613-545-6453

**In the United Kingdom**  
 Voice: 44 1323 834444 (Outside U.K.)  
 Voice: 0 1323 834444 (U.K. only)  
 Fax: 0 1323 834499 (U.K. only)

E-mail/Internet: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)  
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International Study Centre Academic Year  
 Fall Term (September to December)  
 Winter Term (January to April)  
 Spring-Summer Session (May to June)

1995

SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER	
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QUEEN'S UNIVERSITY INTERNATIONAL STUDY CENTRE  
**HERSTMONCEUX CASTLE**  
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THE CASTLE BECKONS™



## HERSTMONCEUX SCIENCE CENTRE

### Background

Following the sale of the Observatory and Herstmonceux Castle some five years ago - the entire estate has now been bought by Queen's University, Kingston, Ontario, Canada, for a Study Centre in the Castle. This was made possible by a very generous donation by Dr. Alfred Bader. The West Building (which was offices, laboratories, and the origin of the "Pips") is now rebuilt for accommodation, as Bader Hall (with remarkably luxurious rooms). Some rooms available should you wish to stay overnight: please ring Reception, tel.01323 834444.

The Equatorial Group - the domes and research building of the old RGO - is now a Science Centre, open to the public. This has been arranged through the Vice-Chancellor of Queen's University, with the support of Alfred Bader. We hope to make some of the telescopes available for professional and/or serious amateur astronomy, as well as build up a major hands-on science centre as a resource for schools and for the general public of all ages.

There is much to do to refurbish the domes and get the instruments into full working order, as well as developing the hands-on exhibition. This is directed by Stephen Pizzey, with the facilities and funds of Science Projects. Science Projects is based in London (20 St. James Street, Hammersmith, London W6 9RW. Tel. 0181 741 2305). Chas Parker is Operations Manager of Herstmonceux Science Centre (Tel. 01323 832731)

There will be quite a lot of activity at this time as Thursday, 17th August is in Fabricators' Week, in which visiting people from other Science Centres in Europe will be designing and making hands-on experiments and demonstrations.

This informal party is a chance to see the new Science Centre in its first stage, to meet a number of people who have been closely associated with the RGO and others interested in the project. If the weather is fine, it will be possible to view the stars with these magnificent instruments. It is greatly to be hoped that comments and advice will be offered - to make this new venture a Cosmological Success.

\*\*\*\*\*

Initial funding for the Science Centre has been provided by: Wealdon District Council; East Sussex County Council, Rural Development Commission; Sussex TEC Limited; Holmes Hines Memorial Fund.





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Sussex Business Times

November 1994



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**SPECIAL  
FEATURE**

SOME of the best companies in Sussex and three high-flying businesswomen have gone through to the finals of the 1994 business 'Oscars'.

The winners of this year's Sussex Business Awards will be chosen from this shortlist and announced to an audience of hundreds of business people at a gala dinner on November 17.

The finalists were chosen by a panel of judges headed by Admiral Sir Lindsay Bryson, Lord Lieutenant of East Sussex.

'These organisations and individuals represent the cream of the Sussex business community,' he said. 'Every one of the finalists has demonstrated enviably high standards which made a great impression on the judges.'

Each of the winners will receive an engraved silver trophy, and the Business Management Student of the Year will also receive a £500 cheque.

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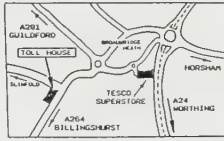
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**THE full list of finalists, in alphabetical order for each award, is:**

**British Gas Small Business Award**  
**Port Agric**, Crowborough - agricultural engineers

**Welcome Home**, Haywards Heath - care and cleaning of domestic properties

**Network SouthCentral Retailer of the Year**

**Crowns Hair Group**, Worthing - hair care

**Poplar Garages Ltd**, Billingshurst - car dealership and maintenance, petrol station and vehicle hire

**American Express Customer Service Quality Award**

**Community Leisure** (Lewes District Council Leisure DSO), Seaford - operates leisure centres and a swimming pool

**Private Patients Plan** (Personal Insurance Division), Eastbourne - personal insurance and healthcare finance

**Seaboard Energy Efficiency Award**  
**Butlins Ltd**, Bognor Regis - leisure services

**Goldwell (Hair Cosmetics) Ltd**, Eastbourne - manufacturers of hair-dressing products

**Leisure Together Ltd**, Bexhill-on-Sea - operates Bexhill Leisure Pool

**Sussex TEC Investors in People Award**

**Amplicon Liveline Ltd**, Brighton - manufacturer and distributor of electronic equipment

**Crowns Hair Group**, Worthing - hair care

**SmithKline Beecham Pharmaceuticals**, Worthing - pharmaceuticals manufacturer

**Van den Bergh Foods Ltd**, Burgess Hill - food manufacturer

**East and West Sussex County Councils Green Business Award**

**The Beacon Press**, Uckfield - printing company

**Bereavement Services**, Brighton - burial and crematoria services

**Gatwick Airport Ltd**, Gatwick

**Sussex Chamber of Commerce and Industry/BAA London Gatwick Export Award**

**Eyretel Ltd**, Horsham - manufacturer

of voice and data logging equipment

**Hanover Displays Ltd**, Lewes - manufacturer of electronic destination signs

**International Factors Ltd**, Brighton - financial services

**Orion Components (Chichester) Ltd** - manufacturer, distributor and retailer of electronic components

**Letheby & Christopher Community Award**

**Davies & Tate**, Uckfield - manufacturer and installer of double glazing

**Stamco Timber Merchants**, St Leonards-on-Sea - manufacturer, distributor and retailer of timber products

**Evening Argus Business Management Student of the Year**

**Russell Hayton**, a management consultant at Port Agric, Crowborough - studying for an MBA through Canterbury Business School

**Patrick Reeve**, a chargehand at Hosiden Besson, Hove - studying supervisory management at Brighton College of Technology

**DHL International (UK) Limited Sussex Businesswoman of the Year**

**Sue Brand**, director, The Pembroke Group, Hove - hotels for the elderly and training for care homes industry

**Lesley Hanmore**, owner, Nannies Now, Hayward Heath - placement of nannies and au pairs

**Janet Tatum**, managing director, Toll House Toyota, Horsham - franchise sale and maintenance of motor vehicles

**KPMG Peat Marwick Sussex Company of the Year**

**Biblios Publishers' Distribution Services Ltd**, Partridge Green - book distributor

**Good for Thought Ltd**, Horsted Keynes - food manufacturer

**Topps of England Ltd**, Burgess Hill - manufacturer and supplier of personal organisers

**Unijet Group plc**, Haywards Heath - tour/airline and care hire operator

**Barclays Sussex First Award**

**Food for Thought Ltd**, Horsted Keynes - food manufacturer

**Time 24 Ltd**, Cowfold - manufacturer of cable assemblies



The judges, l to r, back: Eric Lomas, BAA; Peter Chester, Sussex Chamber of Commerce; Jim Hedges, Barclays; Sean Hall-Smith, Letheby & Christopher; Eileen Turnbull, Sussex TEC; Tim Masters, KPMG; Gary Cooper, Network South Central; Mike Gibbs, WSCC; Stephen Hamblyn, Seaboard; Paul Clarke, IoD. Seated: Peter Hall, American Express; Beverley Adcock, DHL; Sir Lindsay Bryson; Christine Perfect, ESCC; John Holland, Southern Publishing.



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## COVER STORY

15th century Herstonceux Castle is situated in splendid Elizabethan gardens and the grounds are open from Easter to October 1st. The castle has recently been renovated for the 20th century and is now an educational study centre, so is not open to the public.

Photo: John Feltwell

## NEXT MONTH

- PROFESSIONAL SERVICES  
- BUDGET REVIEW
- TRAINING & EDUCATION
- COMMERCIAL PROPERTY  
REVIEW & RELOCATION

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## NEWS DIGEST

### Cadia BizEx '95

Following the success in April this year of the Cadia BizEx, plans have been unveiled for next year's exhibition.

Brian Stow, Cadia's chief executive said: 'At the conclusion of the first Cadiabiz Exhibition, we carried out a survey among the exhibitors to determine their reactions. It was unanimous- they said that it must be an annual event'.

There are some changes from the first exhibition. It will be a two day event held on the 17th and 18th May 1995, instead of three days. The venue will again be the Copthorne Effingham Park Hotel.

Instead of the 32 seminars held in nine hotels throughout the week, two major conferences /debates on controversial subjects with top speakers will be held in the hotel.

Cadia members have naturally been given the first opportunity to book stands. All of the large stands are booked. Only three 4 x 2 metre stands remain, two 2 x 2 metre stands and a few 3 x 2 metres. Tel: 0293 510254 for bookings.

Cadia BizEx 95 will be heavily promoted through newspapers in Surrey, Sussex and Kent as well as on Radio Mercury.



THE three winners of our July, August and September prize draws sat down to lunch on October 17, looked after with the usual excellent hos-

pitality of Reina Alston and her staff at the Old Tollgate Restaurant, Bramber.

The winners were Valerie Jackson, of Valerie Jackson Public Relations, Dorking; David Fenton, of Fenton Marketing, and Chris Hodgson, senior planner at West Sussex County Council, Chichester. Val brought along as her guest Keith Harding, of Goodness Gracious Photography, Ockley, and David's guest was John Harryott, of Quality Solutions, Haywards Heath. Chris's guest was unable to attend at the last moment.

Pictured at the Old Tollgate, l to r: John Harryott, Valerie Jackson, Keith Harding, Chris Hodgson and David Fenton.

## ACTUALLY. .

THE VIEW FROM  
CHURCH ROAD

ON to the editorial desk arrives a press release written by a computer. Or at least we presume it was, as it's advertising 'a unique software program embracing over 100 PR scenarios'.

It claims that all the end user needs to do is fill in the blanks in the instant press releases, print them out and distribute them to the media to gain thousands of pounds worth of free publicity.

Eat your heart out the Institute of Public Relations, curl up and hide your faces all those in PR departments who thought they were contributing years of hard-earned professional know-how to their employers and clients.

Oh, it's all right, you can all breathe again. The software company headlines their blurb 'Move over Max Clifford'. Any program that offers to put a Max Clifford on your payroll obviously needs rewriting.

THANKS to R Fellingham, of insurance brokers Walker Brown, at Portslade, for responding to Suzie Jones's problem. It seems some companies - Commercial Union being one - do cover loss of keys and replacement of locks, but RF says there is no cover on the market for loss of car keys.

The situation is complicated by some cars being opened by electronic signal devices and not keys. Insurers cannot agree that the keys are an integral part of the car!

ALAN Williamson, he of Marketing Manoeuvres, was looking to make a business connection in the Ukraine and was understandably nervous of totally unfamiliar territory.

A week later to his surprise and delight he was introduced to Nina, a native of the Ukraine, living just a few minutes away from his home in Crawley. 'It pays to think global, but work local', says Alan.

## A warm welcome awaits you at the Davies & Tate Window Village.



The Window Village is proof of our dedication to provide not only the finest products and customer services available but also the widest range of windows, doors and conservatories in a traditional brick built setting. Our World of Glass Exhibition shows the fascinating history and development of glass, including exhibits from many major glass producers throughout the country.

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## NEWS DIGEST

### APPOINTMENTS

STONEFIELD Systems has appointed **Nicky Rampersad** as quality assurance manager.

**ALAN Dodds** has been appointed town centre manager for East Grinstead. Alan, 36, was previously a retail manager in Brighton and also served as a marketing specialist with British Telecom.

ROFFEY Park Management Institute has appointed **Nicola Saunders** as assistant director and **William John** as director of sales and marketing.

**DAVID Brunning** has joined Robson Rhodes Financial Services as manager of the firm's Crawley office.

**Gordon Phillips**, 42, has been appointed manager of Midland Bank's branch at 86, High Street, Tunbridge Wells. He was previously at the Bexhill branch.

**LES Lawrence**, 48, has been appointed international business development manager at International Automotive Design, Worthing.

FACTORING company Alex Lawrie has appointed **Martyn**

**Freshwater** as regional manager for Sussex. He was previously based with the company in London.

**LAURA Francis** has joined the L & S Printing Group in a sales and marketing role at the Worthing office.

THREE trainee solicitors, **Samantha Rigg**, **Juliette Palmer** and **Simon Baillie-Hamilton**, have joined Thomas Eggar Verrall Bowles at the firm's West Sussex offices.

**ANDREW Handley**, 45, currently divisional sales director with British Gypsum Ltd, has been appointed managing director of Artex Ltd, part of the same group.

NOBO Visual Aids has appointed **Mark Hacker**, 28, as product manager, responsible for the development and marketing of the company's complete range of products. He has been with Nobo for six years, in the purchasing department.

SERVOMEX has appointed **Martin Johnston** as financial director and company secretary. He was previously finance director with Flight Refuelling Ltd.

FORMER KPMG partner **Richard Porter**, 52, has been appointed executive director of the charity Sight Savers. He succeeds Alan Johns, who has retired.

THE new operations manager at Eastbourne Showers is **Peter Wilby**, who joins the company from a similar post at Fisons Instruments

**JULIE Muggeridge** has joined Worthing chartered accountants Staples Dalby as a trainee. She is continuing her studies on a day release course at Northbrook College.

**PHILIP Lewin**, 26, has returned to the East Sussex National Golf Club as senior resident professional after two years in Portugal.

CHARTERED surveyors Keith Cardale Groves has appointed **Tim Langley**, 35, as a main board director. **Nicholas Mudge**



Laura Francis



Martyn Freshwater



Simon, Juliette and Samantha at TEVB



Andrew Handley



Mark Hacker



Martin Johnston



Richard Porter

becomes finance director and company secretary in succession to Malcolm Weinberg, who has been promoted within General Accident Property Services.

TRAVERS Morgan Health & Safety, at East Grinstead, has appointed **Nick Martens** as an associate. He was with St Helens Borough Council.

**LISA Weaver** has been appointed as sales support administrator at Caffyns Motor Contracts, Ashford.

FORMER Leicester East MP **Peter Bruinvels**, who is managing director of Bruinvels PR at Dorking, has joined the board of Radio Mercury.

## CHRISTMAS CELEBRATION '94

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Rocco Forte and Judith Chalmers at the Hickstead Travelodge



Graeme Bateman (left) receives the trophy from Michael Ann.

## Hotel of the year

GRAEME Bateman, general manager of the five Crown De Luxe Ashdown Park Hotel, Wych Cross, was on hand to receive a lead crystal champagne bucket trophy when the first South East England Tourism Awards were presented last month. Presenting the award for Hotel of the Year is Michael Ann (right) chairman of the SEETB.

The Old Parsonage, Frant in East Sussex goes forward as the south east's best Bed and Breakfast of the Year. The accommodation has just been upgraded to two Crown De Luxe and the judges were most impressed because of the high standards of comfort and style. Guests are welcomed in their own language, including Japanese and Russian!

The Cuckoo Trail, an attractive, safe and traffic-free route for walkers and cyclists, promoted by Wealden District Council has also been short-listed for the national awards under the category of Tourism and the Environment Award, sponsored by Center Parcs.

## Travelodge 100th

THE one hundredth Forte Travelodge was officially opened in Hickstead, West Sussex on October 24 by the Hon. Rocco Forte, chairman Forte Plc, and TV personality, Judith Chalmers.

Forte Travelodge has a substantial 1994/95 expansion programme with the network increasing by 30% in capacity and expanding to 115 Forte Travelodges in the UK and two in Ireland.

Commenting on the opening, Rocco Forte said: 'This is a tremendous achievement for Travelodge and clearly demonstrates our leading position as the fastest growing, and most successful, roadside accommodation brand.'

'Since the first Travelodge was opened in 1985 our aim has always been to provide value combined with a quality standard of service to guests which is second to none.'

See picture on page 4.

## Philips' £55m Russian contract

FOUR years work has paid off with the signing of a £55 million contract to supply cancer treatment equipment and know-how to Russia.

Philips Medical Systems Radiotherapy, Crawley, will deliver and install a range of linear accelerators, simulators and other cancer-treating equipment from the beginning of 1995.

The deal also includes transferring designs, manufacturing technology and components to

enable the St Petersburg-based organisation, NPK-Luts, to make its own radiotherapy equipment



Philips' HQ in Crawley

for Russian cancer hospitals.

Recruitment of 30 additional staff to handle the extra business has already begun.

President of the Board of Trade, Michael Heseltine, commended Philips Medical Systems success and welcomed the benefits the contract would bring to the Russian people. 'It is greatly to the company's credit that it won this important contract. I hope it will be one of many British successes in this new and challenging market,' he announced on the day the financing was agreed.

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For information about the Volunteer Reserve Forces in your area, please contact: South East Territorial Auxiliary and Volunteer Reserve Association, Sandling Place, Sandling Lane, Maidstone ME14 2NJ. Tel: 0622-691888.

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AT the luncheon held at the Imperial Hotel on October 7, the guest speaker was the Rev. Stephen Terry, who tackled an interesting but possibly controversial subject with skill. His talk encapsulated the views of modern priests' on the relationships between business and the community.

He highlighted the need for the church to be in the marketplace engaging with the community and gave an example of his first parish, where once it became clear that he was not

going to bash them over the head with his bible, the barriers came down and a relationship was established.

Stephen Terry stressed that he believed both business and church served the same community and that each in its task has something to offer the other. In the Thatcherite world of the 1980s the virtues of thrift, efficiency and value-for-money achieved a prominence that had not been enjoyed for some time and to some extent this was a good thing. However, there was also a down side to all this.

For some the virtue of thrift became an excuse for penny pinching, and, by a similar distortion, efficiency and value for money became an excuse for companies and the government to demand more and more from the workforce, whilst giving them fewer resources to pro-



The Rev Stephen Terry, with hotel manager John Goodchild (left) and Alan Havard.

duce that 'more'.

Stephen likened this to the Church and explained that the rot had set in rather earlier and although they recognised this, the Church's 'relaunch' was a failure. It could no longer take for granted its place at the centre of the community and it had forfeited the right to the respect in which it had formerly been held. He went on to say that the new path of development for the church is the same path that business went through some way back. By re-examining its aims and targets the Church too could become leaner, fitter and thus more able to compete in the marketplace.

He ended by saying that he firmly believed that there was not a great gulf between Business and Church and that both can do business with each other, at the same time providing care in the community that is worthy of the name.

The speaker for the First Friday Luncheon on Friday December 2 will be Nigel Bett of the Sussex County Cricket Club, whose topic will be 'Corporate cricket hospitality - what role does it play?'

For bookings contact Liz McCarthy at the Imperial Hotel on 0273 777320.

## Wine time

ST Martin Vintners Ltd, the independent Sussex wine specialists, located at Brighton Station wine cellars in Trafalgar Street, has opened a 'wine boutique', specialising in supplying single bottles of popular and unusual wines, liqueurs etc. It is designed for the connoisseur to browse and choose from a selection of some 600 wines from all over the world.

A large range of quality gifts and presentation packs is on display in the wine boutique, which is open Monday to Saturday 10am-6pm. Payment can be by credit card, cheque or cash. Lectures and tastings can be arranged for your organisation.

The Wine Boutique is on 01273 777788.



St Martin Sneath, director of St Martin Vintners, displays one of his special bottles - a Sauterne costing a mere £180!

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**In brief . . .**

SOUTHERN FM, with the support of Legal & General, has launched their largest-ever Christmas Cheer Appeal. 'We aim to fulfil as many charities' 'Wish Lists' as possible' says station manager Bob Hoad. Contact project manager Joanne Sale, on 0273 430111, if you want to help.

SEEBOARD's Business Presenter of the Year Awards will be held at the Gatwick Hilton on December 1, with TV and radio stars Fred Dineage and Julian Clegg among the judges and Selina Scott presenting the awards.

DAVIES & Tate are holding another 60s Night dinner dance at Eastbourne's Chatsworth Hotel, on November 25, in aid of 'Charlie's Challenge', a fund for research into children's brain tumours. Tickets at £23 each, of which £10 goes to the Challenge. Telephone 0825 769133 for bookings.

OVER 1,000 prospective students and their families attended an Open Evening at Lewes Tertiary College on October 14. This year the college has introduced an Advanced level in Art & Design, Business, IT, Science, Media Communications & Production, Health & Social Care and Leisure & Tourism.

DSB Special Batteries Ltd, of Crawley, is to supply the Norwegian Ministry of Defence with over 23,000 specially designed battery packs for military radios, in an order worth £60,000.

East Sussex CC and Sussex Newspapers have chosen the shortlist of seven to go forward to the finals of the Disability Business Awards, which will be presented by baroness Julia Cumberlege at Buxted Park, on November 25. They are: Public sector: Eastbourne Hospital NHS Trust, Hastings BC, Firwood House Resource Centre. Commercial: Mitchell & Cooper, Uckfield; Grints Bakery, Brighton; Tesco, Eastbourne; D A Friend, Brighton.

SUSSEX Chamber of Commerce is one of seven regional winners in the TSB Chamber of Commerce

Awards '94 competition. Chief executive Ann Crichton received the award from TSB senior commercial manager Guy Herrington at the Brighton Thistle Hotel on October 6.

EUROBELL, the Crawley-based cable and telecommunications company has halved its residential telephone charges for the Christmas period. Says marketing director Peter Curtis: 'Eurobell is now just one year old in Crawley and to celebrate we are delighted to offer our own present to our loyal customers.'

IN an autumn promotion Red Star delivery service is offering special low prices for packages sent from Brighton, Horsham, Three Bridges, East Croydon or Redhill, to London or between intermediate stations. The promotion ends on December 31.

ANDREW Fenlon, 36, European financial director with jewellery company Napier, has been elected to represent the South Eastern Society of Chartered Accountants on the board of the Institute of Chartered Accountants in England and Wales.

TONY Allen, a partner at solicitors Donne Mileham & Haddock in Lewes, has been elected to the Council of the Royal Town Planning Institute.

THE Sussex Symphony Orchestra has now been in existence for just 18 months, but has already taken the local classical music scene by storm.

The orchestra has been described as a 'Sussex success story', and 'set to dominate the classical music scene in the area'.

The orchestra is based at Hove Town Hall, where it performs most of its concerts, and is now actively seeking sponsorship.

There are several ways in which a company or individual can become involved - direct financial input through sponsorship of concerts or block bookings of seats, which can be reserved, are two possible avenues.

There are many packages available and the orchestra would be pleased to answer any enquiry. Please contact 0273 208680 if you would like to get involved.

**New PR service**

A company that aims to fulfil the need for cost effective public relations has been launched in Sussex. With their help, Approach Communications claims that small and medium sized businesses can utilise the services of a professional public relations consultancy without breaking the bank!

Eileen Cook, director of Approach Communications, believes that it is the only PR company in Sussex to offer a fixed price service, which includes a briefing visit, production of a professional press release and mailing of up to 30 copies to editors of relevant key media. Black and white photographs can be added to the package as an optional extra.

'Our aim is to obtain quality editorial coverage that will be read by potential and existing



business customers and so stimulate awareness and sales leads. Fully inclusive fixed price costs start at just £165.00,' she explains.

Eileen Cook is on 01273 835251.

**Cadia's new business directory**

THE second edition of Cadia's Business Directory is now available, with members listed alphabetically and under some 400 trade categories.

Chief executive, Brian Stow said: 'In one book we have a complete representation of the greatest asset of the association - the members. It will prove essential reading and reference for anyone wanting to make valuable contacts in the business community.' Cadia now represents 900 members employing 75000 staff and is the Industries Association for Sussex and Surrey.

The directory is available free to all Cadia members or can be bought from Cadia c/o Crawley College, College Road, Crawley at £30 plus £1.20 postage + packing - cheque with order. Tel: 0293 510254.

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# The Learning Centre at Historic Herstmonceux

by Maurice Yeates, executive director of the International Study Centre

TO survive as important elements of society, universities must respond to today's ever-changing social, cultural, and economic environments. Given the rapid pace of changes taking place in the world today - the globalization of the world's economy, the integration of capital markets, the conflation of the more developed parts of the world into economic and/or political blocks, and the restructuring of production and its consequent impact on employment opportunities - it is not surprising that universities around the world are placing a greater emphasis on international education.

As a consequence of an extremely generous gift from Dr and Mrs Alfred Bader, of Bexhill (East Sussex) and Milwaukee (Wisconsin, USA), Queen's University (Kingston, Ontario) has developed a unique facility at Herstmonceux Castle to further opportunities in international

education. The Bader gift has enabled the university to purchase the estate and establish an International Study Centre to promote facilities for undergraduate teaching, continuing education, conferences, functions and research.

The estate was purchased on October 20, 1993, and from that time to September 1994 there has been considerable renovation and reconstruction of the principal buildings being used by the ISC.

## Modernised

The castle is now modernised, with completely renovated heating, electrical, water and sewage systems, as well as new cabling for television and computer networks. The kitchens have also been completely rebuilt.

The castle is now the location of classrooms, a glorious conference suite consisting of a

medieval reception room, large conference room and ante-room with state-of-the-art AVE facilities, computer laboratory, a library and reading room, a film and video room, and a beautifully refurbished medieval dining hall. Organisers of conferences and functions can also use the ballroom.

An interlinked series of three-story office blocks has been transformed into Bader Hall. These buildings were originally built by the Admiralty for the Royal Greenwich Observatory, and were designed in the expectation they could withstand a nuclear attack.

This strong building has been gutted to the walls, re-roofed and re-built internally to provide executive and student accommodation. The 'executive wing' has 50 rooms with bathrooms en-suite, and there are 100 student rooms accommodating two students per room.

The famous Elizabethan gardens will be open to the public again from Easter weekend until October 1, 1995, and the Equatorial Group of telescope buildings is continuing to be redeveloped as a science centre providing 'hands-on' science experiments for school children.

## Full complement

The International Study Centre is now in its start-up phase, with the first group of 50 undergraduate students in residence since September, 1994. This start-up phase will continue for twelve months, by which time a full complement of 200 students will be in residence. During this start-up phase reservations for conferences and functions at the Castle may also be made.

More information from the Herstmonceux International Study Centre on 01323 834465.



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## Measuring quality improvement at Gatwick Airport

AT The Sussex Quality Network October meeting, held at South Terminal Gatwick Airport, members were treated to a presentation by Bronwen Jones, continuous improvement co-ordinator, on how Gatwick identify areas for improvement and how improvement is measured.

Bronwen said that quality improvement without measurement had been likened to hunting ducks at midnight without a moon - lots of shooting with only random results and with a high probability of damage. She went on to explain why measurement was necessary, how the message was communicated to staff and contractors, which areas were of particular importance and, most importantly, how passenger feedback was obtained.

She stressed that quality improvement was vital 'because you can't manage what you can't measure'. Providing a 'score-board' for individuals and gaining visibility whilst justifying the need for extra resources were equally important. Overriding all of these factors was, of course, the need to meet customer requirements.

Keeping staff and contractors

up to date with issues was a key activity and this was done through the Gatwick Grapevine, a news sheet, noticeboards, team briefings, newsletters, restroom visits and the increasing use of videos for training purposes.

Service standard measures were applied in particular to trolley availability, queue monitoring at security and check in, cleanliness, and passenger sensitive equipment availability such as escalators. Passenger feed back was essential and this was done by group-wide initiatives, feedback cards and posting boxes located around the airport and interviewing passengers.

It was possible from passenger feedback to identify specific problems, highlight changing customer demands, and monitor the success of changes made.

As a prime example of how measuring improvement and monitoring customer feedback help plan for the future, Sussex Quality Network members were shown how improvements had been incorporated into the new spacious, and more customer friendly, departure lounge at the South Terminal.



STAMCO Timber Merchants at St Leonards-on-Sea, has been awarded the 1994 Meridian Business Award, presented in association with the Kent and Sussex TECs.

The three judges, Ann Crichton, chief executive of Sussex Chamber of Commerce; Peter Mills, managing director of Poole Pottery and panel chairman James Brathwaite, chief executive of EPIC Interactive Media, judged the six finalists on internal communications, training and development, motivation, job creation/preservation, productivity/profitability and community involvement.

Stamco - the Sussex Turnery and Moulding Company - was set up in 1957 as a supplier of other merchants' timber mouldings. A steady growth in business and turnover led to the introduction of manufacturing which improved delivery times - an important part of the Stamco policy today.

Pictured is Stamco chairman Leon Sheppardson holding the award, with Meridian presenter Debbie Thrower, (2nd from right) and members of the Stamco workforce.

### INTERESTED IN QUALITY IMPROVEMENT?



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Why not join the *Sussex Quality Network*, a forum for:

- \* Education and shared experiences
- \* Quality Improvement initiatives and informal discussion
- \* The transfer of skills and techniques
- \* Monthly meetings with high class and interesting speakers.

Members are from large and small organisations from all sectors of the economy.

For further information and a free invitation to our next meeting, contact Mike Moysen or Tim Lane at Crawley College on 0293 612686 ext 209

Sussex Quality Network  
Next meeting - 21st November

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### Sovereign Training Services Ltd.

What effect will the government's White Paper "Security, Equality, Choice" have on your business?

For those who operate a "final salary" pension scheme, the effect will be dramatic, although there will also be major implications for other employers. Sovereign Training Services Ltd are holding a seminar:

#### OCCUPATIONAL PENSION SCHEMES

- to help non-specialists acquire a grounding in pensions administration, and to update them of their responsibilities following recent decisions in the European Courts and proposals contained within the Pensions White Paper.

Tuesday 31 January 1995 - 9.30am - 4.00pm

Venue: The Training Suite, 3rd Floor, 1-3 South Street, Chichester

Cost: £125.00 + VAT (inc. lunch)

For further details please contact Julie Haddleton,

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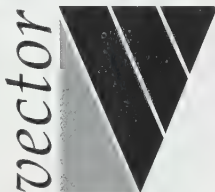
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## MODERN OFFICE

# All businesses must plug into the Internet

says Andrew Fitchett

YOU may have already heard of it. The Information Super Highway, Cyberspace or just the plain old Internet. It's the global computer network that is taking the world by storm, and Brighton now has it's very own local connection.

A new Brighton-based company, funded and run by local people aims to give Sussex businesses the edge in the communications and information race. A £200 yearly subscription to the Internet will give you access to eMail that costs a fraction of traditional faxing, (you can even attach lengthy documents and whiz them around the world for around 2p an A4 sheet), mountains of

financial and business data via the World Wide Web, endless census and market research tools through Telnet, a network that really does tell you what you want to know. From antiques to share prices, the Internet will deliver it all, direct to your Computer at the click of a mouse and the touch of a button.

The global trading boundaries really are starting to crumble. If you're not already 'wired' to the world, Pavilion Internet are prepared to bet that you very soon will be.

Andrew Fitchett is a director of Pavilion Internet plc. He can be contacted on 01273 607072.

**O**N November 21 British Telecom is introducing another new service. Caller Display will enable the customer to view the incoming caller's telephone number before answering the call. The system can also hold the time and date of the last 50 calls, along with their numbers, so you can see immediately who called you and when.

In order to use Caller Display you need to subscribe (£3.99 inc VAT) to the system, and you need to purchase either a new telephone incorporating the facility, or a simple LCD Display unit which plugs into your telephone socket.

Eurowave Ventures, of Hove, says: 'For an individual wanting to eliminate the threat and stress associated with 'nuisance calls', or a business that cannot afford hoax calls, the benefits of this new system will be immeasurable.'

For further information on the system or to purchase the equipment, call Eurowave on 01273 203080.

## The ultimate answering service?

THE irritation of making that urgent business call only to find yourself speaking to an inanimate answerphone or listening to an engaged tone or, worse still, a phone that is never answered may soon disappear with the arrival of The Message Pad. This new business answering service combines advanced computer and communications technologies with the personal touch of a well-briefed operator who can answer questions and forward messages in seconds to people on the move.

Callers will be unaware that they have been redirected to The Message Pad, as calls will be answered in the name and exact manner specified by the client.

The Message Pad service, which is available from its offices in Worthing, is being targeted at all businesses which depend on (intelligent) telephone contact between customers, key staff and suppliers.

'Small businesses, professionals and emergency services will find that the service can trans-

form the presentation of their business as well as increasing efficiency,' says Frank Fahey, director of The Message Pad. 'Big business can equally complement their own daytime telephonists with The Message pad to provide an effective round the clock service', he adds.

Operationally, The Message Pad functions as an independent telephone switchboard, serving its subscribers with a wide range of telephone answering service, customised precisely to the needs of their particular businesses. The system uses the digital telephone network, linked directly to operator-controlled PC workstations programmed with comprehensive, individually personalised instructions for handling calls to Message Pad subscribers.

Businesses can divert their telephones to The Message Pad service at any time or to an automatic schedule. The instant a call is answered - on average within three rings - the operator's computer screen displays detailed

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## New survey reveals South East businesses invest heavily for future growth

THE recession, and the apparent reluctance of banks to lend money to fund cash flow requirements of south east businesses, may have now affected those companies' ability to invest for future growth - according to a major new independent survey.

The nationwide survey, published by ICM and commissioned by UCB Invoice Discounting, reveals that whilst only 36% of businesses felt their bank's attitude to lending money for cash flow purposes had been quite or very good in recent years, it still did not prevent them from investing in new staff, new plant and machinery, and new office technology.

### Staff

Based on a representative sample of finance directors, managing directors and company secretaries, accountants at 500 small to medium sized UK companies (turnover in excess of £2 million), 55% of those surveyed said they had made investments in new staff, 51%

had invested in plant & machinery, 49% in office equipment, 22% in new offices, 14% in mergers and acquisitions, and only 14% had made none of these investments.

Breaking the statistics down specifically to the south east region, many of the figures broadly reflect the national picture: 54% office technology, 14% new offices, 14% company mergers, and 16% either 'don't know' or made no investments at all.

The investments made in plant and machinery, and the recruitment of staff, however, differ quite considerably. Only 37% of those surveyed said they had made investments in plant and machinery - well below the average of 51% and nearly 30% lower than their northern counterparts. On the other hand, investments in new staff, at 38%, was the largest figure from all regions, and comfortably above the national average.

'What these figures show overall,' says Paul Knight, regional sales manager for UCB

Invoice Discounting, 'is that south east businessmen clearly take a long term view, and have not been put off by short term indicators. From the figures it would seem that south east businesses are well behind their northern colleagues in investing in plant and machinery.

### Good news

'However, with the south east being predominantly service based, this is perhaps not surprising: The key area for investment we would have expected by south east businesses would have been in staff, and the figures seem to bear this out. This must be good news for the continuing growth and prosperity of the south east region.' Overdrafts out on top

The survey also reveals significant details about companies' attitudes and level of understanding of the methods of financing available; bank loans, for example are less favoured in the south east than any other region (69% compared with the

national figure of 79%). When asked about consideration levels of various options available to them, 84% of south east businessmen would consider an overdraft facility, 38% would consider venture capital, 32% would consider invoice discounting, and 26% factoring (this compares nationally: 89%, 41%, 32% and 26% respectively). Invoice discounting - gaining ground

In relation to invoice discounting, there were some encouraging findings, nearly all financial decision makers having heard of it (95% nationally) and 32% who would actively consider it. In the south east specifically, again 32% would actively consider invoice discounting and although regionally, awareness and consideration levels appear to vary only marginally, there are apparent variations by sector.

Invoice discounting is most favoured within the manufacturing sector (38% nationally) compared to 31% of the service sector and 26% distribution.

For further information please contact: Paul Knight at UCB Invoice Discounting on 081 401 4769.

## MODERN OFFICE - continued

instructions for handling the call. These can range from taking order details, reservations, sales enquiries, or accepting detailed messages for a subscriber's staff - and this is where the service breaks significant new ground.

The screen in front of the operator can display numerous names and different instructions for forwarding messages. These can be totally personalised and changed daily to reflect current circumstances. Messages to one person might be required by fax to another by E-Mail or, for the ultimate service transmitted in seconds to the subscriber's Message Pager.

Subscribers carrying the Mercury Advisor Message Pager,

which is supplied by The Message Pad as part of its service, effectively have their own pocket-sized message display screen and a high capacity memory to store their incoming messages securely and conveniently. The Message Pager will receive messages up to 80 words long and, with very low power consumption, can be left switched on permanently at minimal cost. When a message is received the user has a choice of audible or silent vibrate alerts, enabling messages to be received discreetly wherever they are.

There are various cost options for subscribing to the Message Pad dependent on the complexity of the service required. The cost can be as little as £5.00 per week for the economy Level 20 service, and there is no minimum commitment period making it easy to try the service.

There are additional supplements for service outside the standard 7am-7pm five days per week period. However, the cost of 24 hours a day, seven days a week cover remains minimal when compared to the saving in overheads and the potential business rewards for being in constant touch, yet in total control.

The Message Pad can be contacted on 0800 614416.



Frank Fahey with his staff at the Worthing office.

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HOW TO BE IN WHEN YOU'RE OUT

## Timely tips on chasing slow payers

John Lewis, local new business manager of Barclays Commercial Services, offers 10 vital tips

EVERY company has slow paying customers. For most business people, the fact that payment is often received after 90 days, rather than the standard 30 days, is accepted as a fact of life. Barclays Commercial Services - one of Britain's leading factoring and invoice discounting companies - advises small businesses that continually accepting excuses for slow payment could be costing them thousands of pounds every year; money which they could be using to fund growth.

To mark the company's thirtieth anniversary, BCS, a subsidiary of Barclays Bank, has prepared a list covering ten of the most common excuses given by companies who have not paid their invoice on time, together with some timely advice on how businesses can counter these excuses, without offending their customers.

**1 They are all in a meeting.** The meeting is probably the most common excuse for both delaying payment and avoiding awkward questions. These meetings can range from an all-

day conference in Bournemouth to a vital business trip to Kuala Lumpur!

**2 There is no one here to sign the cheque.** A variation on the meeting theme, this excuse can indicate a disorganised accounts department. In this situation you could ask whether the customer has a schedule for paying its debtors or simply raises a cheque if a debtor calls. This will often sting them into action.

**3 There is a problem with your invoice.** This is a very effective delaying tactic and is normally accompanied by the comment that there is nobody available to explain the query. The question you should ask, if there is a query, is why it had not been raised before.

**4 We have lost your invoice.** This response to a payment request is generally acknowledged to be an excuse rather than a genuine reason. One response to this excuse is to ask why you had not been informed of the loss earlier. This excuse, if genuine, also suggests that

there is little co-ordination between the purchasing and accounts departments. Additionally, you should fax a copy of the invoice and offer to call back in five minutes to discuss it.

**5 The accounts department is not in today.** This reason is normally only given by smaller companies without full-time accounts departments. It is, though, often a genuine excuse for not being able to answer an accounts query. One course of action is to leave a message. Better still, send a fax. Most importantly, take a note of the days when the accounts people are next in and phone then. Talking to those who administer the accounts is the most effective method of getting paid.

**6 We have lost the cheque book.** An excuse that smacks of desperation. When this is used, you should be wary about the company's overall financial stability. Granted, it could be a genuine reason, but it never hurts to be on your guard. If the company is a regular customer, it would be worth going back through their payments record and seeing how long they normally take to pay.

**7 The cheque is in the post.** The classic late payment excuse. The most effective

course of action here is to ask for the cheque number and the date it was written. Every company will keep these details on the counter foil. If, for whatever reason, the cheque is not in the post, this request should encourage the customer to prepare one and even to post it!

**8 We can't pay you until we get paid.** This is usually a genuine reason. However, if you accept it, your company's own cash flow could suffer. It is not your responsibility that your customer has not been paid and it is important that you stand firm on your payment terms.

**9 We have just installed a new computer system.** Technology is blamed for most things and companies have not been slow in using IT as an excuse for not paying an invoice. It is worth enquiring where the problem lies. If you are familiar with their computer system, suggest how they might be able to overcome the difficulty. It might also be worth offering to send a copy invoice. A computer system is only 'new' for a month or so. Therefore, keep a record of when a customer used this excuse and do not accept it on a second occasion.

**10 We pay our customers on sixty days, not thirty.**

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### "It's about Dinosaurs? You must be joking!"

No company can hope to be successful in today's competitive business climate if it misses out on opportunity. And talking about Dinosaurs, the old-fashioned overdraft facility prevents many companies from seizing the moment when it occurs.

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## FINANCE - CREDIT MANAGEMENT

There has been a trend in the last few years, especially among larger firms, to change payment terms from 30 to 60 days. If your terms and conditions for taking an order or contract state 30 days, then by purchasing from you the customer has accepted this payment schedule. If you do not provide terms and conditions when accepting an order you should remedy this as quickly as possible.

'Chasing payment can present a dilemma to many companies,' says John Lewis. 'You need to collect payment as quickly as possible to ensure healthy cash flow. But equally you do not want to offend the customer. The most important things to remember are always be polite, never lose your temper and keep a record of who you contacted and when you spoke to them.'

### How factoring enabled a Lewes garage to find the winning formula

DESPITE many business failures in Sussex over the last two years, a number of local companies have quietly taken stock, and are looking positively to the coming year for improved economic recovery. One such company is Market Lane Garage in Lewes, who expect to increase their 1993 turnover of £800,000 by 25%.

The company is principally involved in crash repairs for major insurance companies, which accounts for 85% of turnover. The remaining 15%



Terry French, (right), director of Market Lane Garage examines a crashed vehicle.

Alex Lawrie provides up to 80% of the face value of Market Lane's invoices immediately they are raised. The remaining 20%, less charges, becoming available when their customers make payment.

Market Lane feel they now have the winning formula. With flexible funding and sales ledger administration, together with the time saving chasing slow paying accounts, they are able to concentrate more on targeting new business and working on their 'customer care' programme.

Terry continues: 'Most of our customers initially come to us upon their insurance companies' recommendation. Often they are upset and shaken, and sometimes distressed, and invariably find the claim forms difficult to fill in. We sit them down with a cup of tea, help them fill in the report, offer advice and ensure they have a lift home.'

'When the vehicle repair is complete, and the car comes out of the body shop, it automatically has a valet. A car is normally a person's prized possession. We try and make it look better than our customers could ever have imagined!'

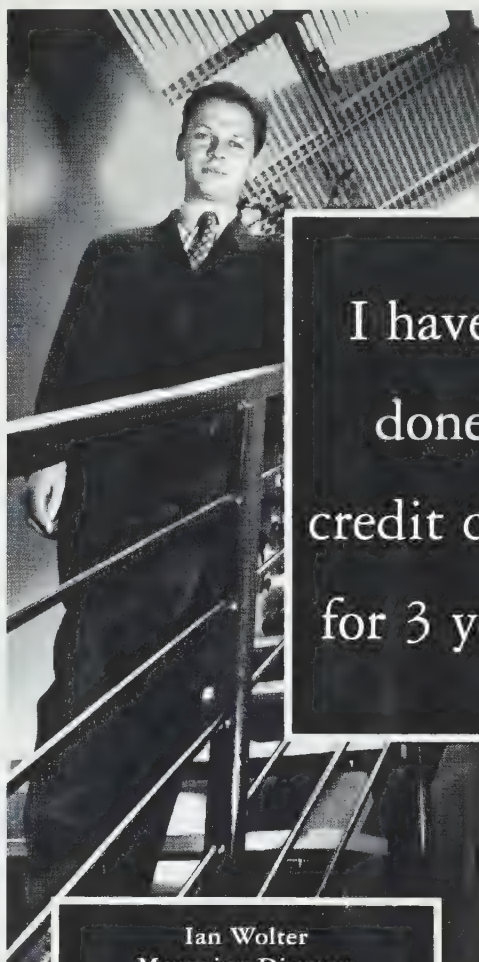
He concludes: 'Our 'customer care' programme is obviously paying off. During 1994 there has been a marked increase in servicing, tyres and exhausts. This business has been generated by local customers, who originally used us for their accident and insurance work. Factoring has certainly helped our business to develop and grow.'

of the business activities are car servicing contracts with large, local organisations such as Parker Pen, Boeringer Manheim and Wayne Baxter Godfrey, as well as general repairs, MOTs, tyres and exhausts.

Established in 1978, Market Lane Garage is run by two directors, Trevor Baker and Terry French. Trevor is the driving force behind the company, and Terry, who joined two years ago, has helped Trevor to take measures to consolidate and stabilise the company.

Like many other small businesses, the company's bank were unable to increase lending, and as a result, in 1990, the directors turned to Alex Lawrie's finance and credit management service.

Alex Lawrie provide working capital, by buying Market Lane's credit sales invoices. They also take on the responsibility of collecting payments from customers and maintaining the ledger. Terry comments: 'Factoring has proved to be our saving grace.'



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## A practical pensions solution?

by William Reid, special projects manager, Federated Pension Services (Guarantee) Ltd

HARDLY a week goes by without some reference to pensions in the press. Quite rightly it is largely concerned with the rights of scheme members and their financial welfare.

In case you have not noticed, most pension schemes are alive and well with prudent and sensible trustees, whose advisers do a first class professional job! In fact, there are schemes available which can do much to improve the financial prospects of the working population.

If an employee can work for any employer in any industry in any part of the UK and can

remain a member of a single pension scheme, there would be no need for him or her to transfer to a personal pension on changing employment. If that scheme is able to offer various levels of 'target' benefits at a fixed cost, should that not be attractive to employers everywhere?

Both employers and members know how much they have to pay (depending on the 'target' benefit levels chosen) and the members know that they can continue their membership on changing employment, provided the new employer participates in the Plan.

Federated Pension Services

offers just such a Plan. It is called FlexiPlan, because it is a truly flexible pension plan. It costs the employer nothing by way of set up charges. The only charges are for administration and investment and they are included in the fixed administration costs. It was designed for smaller employers who found the costs of setting up an independent scheme too daunting. Indeed, such employers find that there are economies of scale, which mean that they pay less by way of charges and by way of death-in-service benefit premiums than they would on their own.

Would you like to know more? If so please ring me or one of our consultants on 0737 357272 (fax: 0737 363106). For your information: Federated Pension Services is a member of IMRO.

## And when I retire. .

Ian Batchelor, a director of Petherelle Ltd, advises employees to look ahead

IF you can think of one thing you would rather be doing than working, you can probably think of several. Strange then that so few people end up with pensions big enough to allow them to do those things

If a pension scheme provides a pension which is expressed as a percentage of your final salary it is all too easy to think that the final pension it will provide will be generous.

The recent furore about pension transfers has encouraged many people, not just those directly affected, to take a closer look at just what sort of income they can expect when they retire.

So, what sort of income will you get from your pension arrangements? When did you last review them and how can you top them up?

If you are in a company-sponsored scheme your employer will provide information about the scheme you are in, but what about your old pensions? There are so many ways that you can plug the pension gap; Additional Voluntary Contributions to increase your pension or Personal Equity Plans to build up a tax free cash sum, to name but two.

If you have an Independent Financial Adviser (IFA) they can explain the options you have, help you pull together the loose ends and estimate the real worth of what you might finally receive - or what you might want to receive. And because their advice is not restricted to any one company you can be sure the advice you receive will suit your circumstances.

If you do not have an IFA and would like to talk to one, call IFA Promotion on 0483 461461 for a list of those in your area.

## Smaller employers must review pension schemes

says Ian Williams, of Marshall Williams & Co Ltd, Independent Pension Consultants

ON September 28, 1994 the European Court ruled on Coloroll, Avdel Systems and four other 'sex equality' cases. There are many who hoped this might be the end of the uncertainty, but whilst these further rulings have gone some way towards clarifying the position, many questions still remain unanswered or await national legislation.

The bombshell to UK employers was the decision to allow part timers to claim backdated membership to the later of (a) the date they should first have been eligible to join their employer's scheme or (b) April 8, 1976, the date of the ECJ judgment in the Defrenne case.

Due to the legal complexities some commentators feel that claims may be restricted to May 13 1986, the date of another EC judgment concerning the Bilka & Kaufhaus case.

Coloroll has established the equalisation rules as follows:

**Prior to May 16 1990** - No need to equalise benefits but employer may do so.

**May 17 1990 to date of equalisation** - Benefits to be 'levelled up'. (i.e. benefits for this period of service must be provided on the basis of the more favoured sex).

**From date of equalisation** - Benefits can be

'levelled down', if desired, provided both sexes are treated equally

Further questions raised by the decision affect transfer payments between the various dates and concern over money purchase schemes which were omitted from the decision. It is therefore unclear whether a money purchase occupational scheme will need to simply equalise contributions or whether pension benefits must also be equalised, and if so, how? And to what extent will group personal pension plans be affected?

The effect of Coloroll and the Government White Paper will serve to further increase the pressure on smaller employers with final salary schemes to persuade them to review their existing pension arrangements.

It is highly likely that many smaller final salary schemes will be discontinued due to the increasing imposition of as yet unknown financial liabilities. Professional advice from an independent adviser is essential!

For advice from someone who will understand the issues, phone the Society of Pension Consultants who will supply a list of members in your area: 0171 353 1688.

### SSAS

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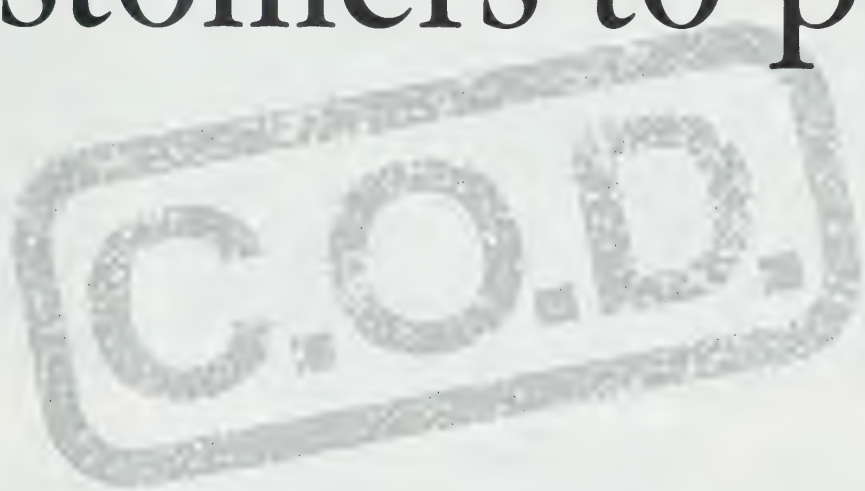
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SBT 11/94

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**Free service**

A FREE accountancy service is being offered for one year to 'start-up' businesses in Sussex, by Eastbourne-based chartered accountants, Plummer Parsons.

The service will cover the initial consultation, preparation of the first year's accounts, income tax return and dealing with the Inland Revenue.

Partner John Bishop says: 'We are all aware that starting in business can be a risky and expensive venture and any cost savings can be crucial in the first year. This is our commitment to helping new businesses locally in an uncertain economic market, not only with our innovative offer but also to give them sound business advice when they need it most'.

A limited number of local 'start-up' firms only can be accepted under this scheme and Plummer Parsons urges businesses to apply quickly. It reserves the right to decline applications.

For further details contact John Bishop or Nick Brown on Eastbourne 641200 or Ian Killick on Hailsham 846622.

**What we want in the Budget . .**

RESULTS of a pre-Budget survey conducted by Price Waterhouse South East amongst businesses in Kent, Surrey and Sussex have given a clear indication of what people would like to hear in the Chancellor's speech on November 29, 1994.

Reducing unemployment and developing the region's infrastructure are key issues that it is widely felt should be addressed by the Budget, and government spending was highlighted as an area for concern.

Three types of government spending - local government, defence and education - provoked the most significant replies, with approximately 60% of respondents opting for reducing local and defence spending and the same number supporting an increase in the money spent on education.

Bearing this last point in mind, it is not surprising that Price Waterhouse found a great majority of south east companies to be in favour of increased government spending on training.

Nationally a contentious issue, VAT also has a high profile within Kent, Surrey and Sussex.

Although it is generally felt that the rate should remain unchanged, over half of the survey participants would support an increase in the scope of VAT, with books, newspapers and magazines being frequently suggested as targets.

There was far less support for charging VAT on passenger transport, childrens' clothing, and an overwhelming negative response to the Chancellor making food subject to VAT.

With regard to other forms of taxation the south east would like to see specific tax incentives introduced particularly to encourage investment in training and the manufacturing industry. Half of the respondents would welcome an increase in excise duties, 65% think that mortgage interest relief should be reduced, and the most popular tax reform would be to eliminate National Insurance contributions by merging them into income tax.

According to extensive research carried out by the British Chambers of Commerce through their Small Firms Surveys, eight out of 10 small companies favour the introduction of new financial measures.

☆ low, fixed rate borrowing facilities, with emphasis on longer term borrowing

☆ incentive assistance for new businesses, possibly in the form of corporation tax relief

☆ a comprehensive, up-to-date and independent information service covering all forms of finance

☆ reduced bureaucracy, particularly for the Small Firms Guarantee Scheme, which should be extended to include more firms

'Small businesses are the job and wealth creators of this country, and their voice should be heard and listened to by Government,' said Martyn Freshwater, local regional manager for Alex Lawrie. 'The economic recovery remains fragile and needs to be carefully nurtured by the adoption of some of the views expressed by the small business community.'

'The Chancellor must give a positive message to small firms in his next Budget, particularly following the recent rise in interest rates which has introduced a note of caution within the sector,' he added.

**Small firms a special case?**

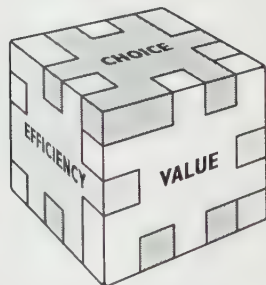
SMALL business champion Alex Lawrie is urging the Chancellor of the Exchequer to give special consideration to the needs of Britain's smallest firms, as he finalises plans for the autumn Budget.

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## Pennies from heaven

WHAT is the hope for the business looking to move forward in these so called post-recession days? Well, just maybe, some Angels can rain 'pennies from heaven'!

Business Angels are wealthy private investors who have time, money and expertise to invest in small to medium-sized businesses. The lack of matching mechanisms has been the main impediment preventing businesses using this source of funding. Help is now at hand in the form of Capital Match which has been launched by Sussex and Hampshire TECs.

Capital Match is a data base of investors looking for opportunity and companies seeking finance. The aim is to help companies with potential clarify their funding requirements and then 'match' their needs with individuals who have both capital and skills to invest. In just three weeks Business Angels has registered funds available in excess of £1.3m, which is an excellent base from which to launch this initiative.

This scheme is administered on behalf of the TECs by The Cadmus Organisation, a Sussex-based management consultancy with extensive experience in matching potential with capital.

'The initial response to the scheme has been excellent' says Howard Matthews, the managing director of Cadmus. 'With this amount of funding available it is essential that both Sussex and Hampshire based businesses tap into this source'.

For further information contact Howard Matthews or Susan Nunn at Cadmus on 0273 833881.

The most recent BCC survey on Employment (September 1994) shows more than 80% of small firms predicting new jobs over the next five years. However, one of the critical factors in achieving this was the maintenance of low interest rates and control of inflation.

In addition to a package of financial measures, small firms also want Mr Clarke and his colleagues to ease the burden of regulation and red tape. In particular they are calling for the integration of PAYE and NIC systems, and the simplification of Statutory Sick Pay.



Don Burstow with Nicholas Soames, corporate business partner Caroline Armitage (left) and 'quality partner' Wendy Ryle.

## First in quality for Burstows

SUSSEX solicitors Burstows have been awarded the BSI Quality Assurance: BS 5750: Part 1 - the first solicitors practising in Sussex to win this accolade. The presentation was made to Burstows in Crawley by the Hon Nicholas Soames, MP for Crawley and Minister for the Armed Forces.

Partner Wendy Ryle, who is based at Burstows' Brighton office, is responsible for the quality aspects of the practice as well as heading up the firm's family law department.

She says: 'Our interpretation of quality of service is concerned with a great deal more than just the pragmatic aspects of practising efficiently. Friendliness and approachability are high on the list, together with helpful and positive advice on all the recourses that may be open to a client.'

In commending Burstows on its success in the pursuit of quality, Mr Soames said: 'I would like to offer the warmest congratulations to the firm on this achievement - and to say that I hope it will stand them in very good stead. I wish them every success in the future.'

'It is to Burstows' credit that they have always done a great deal of work in the community. I am particularly impressed by their recent re-training award - a bursary they have set up to help people who don't have the facilities, to re-train and re-qualify for new jobs. This shows a great deal of social responsibility, which is important for successful firms in their own community.'

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## Corporate Health Insurance

*Sun Alliance's 'Group Health' scheme combines simplicity with value*

PRIVATE Health Insurance provides access to a world of choice in private healthcare. For the employer, it's an essential weapon in the fight to maintain and improve efficiency and productivity.

Increasing demands on NHS resources have created a clear distinction between urgent and non-urgent conditions. In terms of NHS priorities, non-urgent conditions can, for example, include tonsillitis, cataracts, hip replacements and hernias. For your employees these are painful, distressing complaints, often affecting their performance, their work attendance - indeed their whole lives. As an employer, the well-being of your workforce is vital to successful business and anything that affects them, ultimately affects you.

Private Health Insurance provides choice and flexibility, even to the extent that treatment can fit in around business commitments. And, prompt treatment means a quicker recovery and a quicker return to work so that your employees can con-

centrate their full attention on the needs of their jobs.

Sun Alliance's experience in the healthcare market and its understanding of the needs of and pressures placed upon small businesses has led the company to develop Group Health.

Group Health, a product exclusively available to brokers and independent intermediaries, with its straightforward approach and fewer benefit restrictions than many comparable plans, combines simplicity with value for money.

Premiums are competitive and, as the number of employees in your company scheme increases, the premium per employee may reduce still further. Unlike many insurers, the Sun Alliance company schemes start with groups of less than five employees. So, even if you are self-employed and working alone, you are still eligible for preferential premiums.

If you elect to pay part of the cost of private treatment, the premiums could be reduced further. Your broker will be happy to

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- Immediate access to the best medical attention.
- Flexibility - with the guidance of your employees own doctor, the best specialist will be chosen to deal with a specific medical condition.
- Choice of hospital - Group Health offers access to a wide range of hospitals. Employees can choose to receive treatment close to home, family or business.
- Privacy - usually your employees will be accommodated in a private room with private bathroom, television and telephone - providing the opportunity to keep in touch with business easily.
- Direct settlement of bills - reduces the worry of paying for treatment before being reimbursed.
- Overseas treatment - Group Health extends cover to emergency overseas treatment either whilst on holiday or business abroad.
- NHS Cash Benefit - should an employee be treated under the NHS, perhaps because of an emergency, a cash benefit for each night spent in hospital will be paid.
- Personal expenses - such as newspapers, telephone calls and visitors' meals charged by the hospital are reimbursed.
- Family accommodation - the plan covers the cost of additional accommodation for a parent to accompany a child who is receiving treatment.
- Maternity Cash Benefit - a cash benefit will be paid irrespective of whether birth takes place in a private or NHS hospital.

calculate the best quotation for your company scheme.

To make life even easier, your employees are able to use any hospital recommended by the specialist.

Group Health is available to anyone who is under the age of 75 at their date of enrolment and, because of the extensive plan cover, provides your employees - and you, with financial peace of mind.

High productivity is the goal of every company. Providing your employees with Group

Health ensures peace of mind for you, your employees and their families.

Each of your employees will be issued with their own personal policy documentation which fully explains the insurance cover, exclusions and limitations and how they can make a claim.

Every employee insured will be given a Healthcard which provides useful helpline telephone numbers.

For further details contact your insurance broker or Sun Alliance.

## The Ashdown Hospital

THE Ashdown Hospital in Haywards Heath, an independent provider of healthcare, has earned a reputation for excellent clinical care since it opened 20 months ago.

It is home to some of the most advanced technology and professional expertise in the area and has an expert team of professional carers with a doctor resident at all times. In addition to the wide range of services available, the hospital has a fertility clinic, ultrasound, mammography and a sports injury clinic. Visiting consultants provide an extensive range of medical and surgical procedures.

The hospital is designed to give every personal comfort as well as quality patient care. The combination of the ambience of a luxury hotel, gourmet kitchen and a quiet, peaceful atmosphere, contributes to the patients' recovery. 'Allaying patients' anxieties and providing information are some of the essential ingredients in our nursing philosophy', claims the hospital.

The Hospital is open to everyone, whether they are covered by their own personal health insurance plan or a company scheme provided by their employer. Patients with no insurance cover can arrange their own personal payment scheme to suit their budget, and fixed price surgery is available.

For further information contact 0444 456999.

## The copier is fine, thanks!

Computing 'fitness' in the workplace

IT is strangely inappropriate that many companies spend a great deal more time and money caring for their cars, photocopiers and other items of capital equipment than on their human resources. Particularly as it is not disputed by those at the cutting edge of industrial medicine and psychology that physical fitness and controlling stress contribute to productivity.

This phenomenon is partly explained by the high cost of health checks. Leaders in the provision of private health care, almost without exception, charge in excess of £200 for a full health assessment for men and rather more for women.

### Low cost

All this has changed dramatically with the introduction of the latest hi-tec computer fitness and stress assessment software, enabling low cost health checks, either on an individual or corporate basis.

Launching a new assessment programme for individuals and businesses, Ed Cruickshank-Robb described it as bringing preventative medicine within everyone's reach. A Chartered Physiotherapist, with postgraduate diplomas in immunohaematology and public health and hygiene, he has spent most of his life in the health care industry and medical publishing. He is a former Director of Schering Health Care, Burgess Hill, and served for a number of years on Brighton Health Authority.

Attending annual congresses of the European Society of Cardiology first interested him in identifying appropriate software to make comprehensive fitness testing readily available at low cost. But it took over two years of research to come up with a package which met all his requirements. Now, both fitness and stress assessments are being offered by the Physiotherapy Partnership, established in Hove with his wife, also a Chartered Physiotherapist, since 1976.

Each fitness assessment involves sub-maximal measurements of cardio-respirato-



Ed Cruickshank-Robb

ry fitness, physical characteristics, blood pressure, body mass and fat composition, cholesterol levels, flexibility, muscular strength and endurance, all of which are set against medical history and lifestyle factors (smoking, alcohol consumption, exercise etc) to produce a comprehensive personal fitness report. All information in the report is based on current medical thinking and it compares results with people of similar age and sex to give a visual scale ranging from 'low' and excellent across all parameters, together with helpful advice on how to achieve and maintain a high level of health and fitness.

### Confidential

Stress profiling offers individuals and companies a remarkable insight of the extent to which stress in the work environment may be adversely affecting performance. Offered as a completely confidential service, as far as individuals are concerned, companies who pursue a stress profiling programme of a department or management group, receive a data analysis highlighting those factors in their organisation which most contribute to stress.

Interestingly, both fitness assessments and stress profiling can be undertaken either at The Physiotherapy Partnership consulting rooms at 18 Princes Square, Hove or at the client's offices. Special contract rates are available for corporate clients on request.

Ed Cruickshank-Robb can be contacted on 0273 323020.

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## Occupational health advice - what are the benefits?

by Dr Keith Stanley, an independent occupational physician

OVER three hundred years ago, the health risks associated with work were recognised by an astute Italian physician. Bernardino Ramazzini wrote: 'When a doctor visits a working-class home he should be content to sit on a three-legged stool, if there isn't a gilded chair, and he should take time for his examination; and to the questions asked by Hippocrates, he should add one more - What is your occupation?'

Wherever people are employed there are physical and mental conditions that are a risk to health. A greater understanding of work-related illness means that the list of diseases known to Ramazzini has expanded to include conditions affecting any one, or more, of the body's systems. Occupational asthma, repetitive strain injuries, neurological disorders, stress and cancer are commonplace and a major cause for concern.

Health and safety in the workplace is a management responsibility and enforceable by statutory legislation. Even so, sickness absence accounts for over 100 million working days per annum, there are around 10 million accidents and over 8,000 premature deaths, every year, that may be attributed to work related illness.

All employers, however small their business, can reduce the cost of ill health in their workforce by several relatively simple pro-

cedures. Pre-employment health assessment reduces the risk of employing an unhealthy job applicant. Regular health screening identifies changes in health and illness at an early stage, when treatment is often more successful. Control of absence attributed to sickness reduces lost work time and may identify work related health trends.

### Pre-employment health surveillance

Pre-employment health surveillance assesses the medical suitability of a job applicant for the proposed work. It can be by questionnaire or examination and involves personal medical information. For this reason, health surveillance is usually completed by medical or nursing staff to ensure confidentiality.

Factors influencing the level of surveillance are usually seniority (key personnel), salary, age, the nature of the job and corporate financial constraints.

Whatever means is adopted, the aim is to provide a physical and psychiatric health profile of an applicant and assess medical suitability for the proposed work with particular emphasis on:

- The physical and mental health of the applicant and any restrictions that this may have on working capacity.
- Whether the work is likely to adversely affect the health of the

applicant due to a pre-existing illness or disability.

□ The physical and mental capability of the applicant to carry out the work for which they are to be employed.

□ The establishment of a health profile for retrospective comparison in the event of occupational or other forms of ill-health developing after a period of employment.

□ Occasionally, medical suitability and risk assessment for the company pension scheme.

Rejection, on medical grounds, may be necessary when an applicant is obviously unsuitable for the proposed work on any of the preceding parameters.

### Health Screening

The United Kingdom has one of the highest rates of coronary artery disease in the world and 25% of men will be affected before retirement age. Cancer accounts for around 25% of all deaths and breast and cervical cancer are major causes of premature death in women.

The benefit of health screening is unquestionable and an important contribution to the development of a healthy workforce. Sickness absence is expensive and disruptive to productivity. Diseases of the heart, arteries, lung and disorders of bones, muscles and joints

account for around 65% of long term absence. An estimated 50% of sickness absence in managers is stress related.

Health screening programmes should be measured against the criteria laid down by the World Health Organisation and aim to identify major diseases for which facilities and recognised treatment are available.

The benefit of health screening is enhanced when medical staff have a working knowledge of the business, its job activities and the health problems that may be associated with them.

Many health screening programmes are available at the work-

place where immediate advice can be given, with minimal loss of time and disruption to work.

### Control of sickness absence

Absence attributed to sickness is expensive and usually causes disruption to normal work practices.

Short term absence may be defined as that which is less than a working week and therefore does not require a doctor's certificate. Minor seasonal illness is a major cause.

Frequent short term absence occurs when an employee is away from work for one or two days and the absence is repetitive. The employee usually claims to have suffered from minor illness. Such absence is often unrelated to health and the pattern of absences, once established, is increasingly difficult to break.

Interest should be shown in all periods of short term absence, whatever the duration or reason, but the significance is difficult to assess by medical consultation or examination. Symptoms rarely indicate any significant illness.

Medical consultation provides information about the individual's state of health or welfare-related circumstances, ensuring that disciplinary action is not taken against someone who has some underlying medical condition or compassionate reason causing the absence.

Accurate and adequate records of the periods of absence and comments that have been made to the individual are essential as the basis of absence control. Medical advice, at an early stage, is important in establishing underlying medical or social problems that may be contributory factors.

Prolonged sickness absence is usually due to genuine reasons although the duration can be affected by a number of factors, including the employee's reaction to illness, their enthusiasm for work, the attitude of family doctors, hospital consultants and relatives.

Appointments for consultants, investigations and physiotherapy frequently require a long wait. An employee can often make a useful work contribution, even if this means temporary redeployment.

In many cases of prolonged illness, the employee is able to return to work without restrictions. Occasionally a period of rehabilitation will be necessary with restrictions in attendance and job activity. Redeployment to alternative work is sometimes an option. However, there are times when an employee can no longer offer useful service and termination on the grounds of ill health is the only option.

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## EXECUTIVE HEALTHCARE

An X-ray  
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unit.

### X-ray technology update



A STATE-OF-THE-ART fluoro-radiology room will be opened by the Mayor of Eastbourne, Cllr, Ron Parsons, on November 22 at the Esperance Private Hospital in Hartington Place. This is the result of a partnership between Siemens plc and Compass Healthcare.

The new screening room will benefit both hospital and patients through a reduction in examination times, and hence in radiation exposure as well as improved image quality.

The fluoroscopy system produced exceptional diagnostic images, and is very user friendly, making life easier for patients and radiographic staff. The reduction of examination time ensures that patients undergoing examinations are dealt with as quickly as possible, which can help to reduce anxieties they may have regarding diagnostic procedures.

Compass Healthcare, who manage the Esperance Private Hospital, have fifteen hospitals within their group and are at the forefront of the introduction of new technology.

The Eastbourne Esperance Hospital is on 0323 410717.

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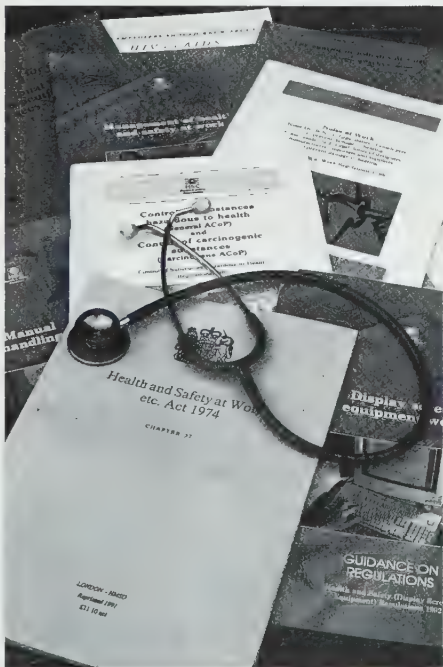
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## Silence of the palms

**Martin Ellis, general manager of Rentokil Tropical Plants, describes some of the research being carried out into the use of plants in office planning**

GREEN foliage plants in offices, shops and other busy buildings can cut noise levels and thereby reduce disturbance, according to research by Rentokil Tropical Plants and the South Bank University.

As part of a Ph.D. project, building services engineer Peter Costa has been studying the acoustic ben-

efits of indoor plants for two years assisted by Rentokil Plant Scientist Claire Simpson, using species used for interior plantscapes and displays.

Kentia palms, Weeping figs, the Madagascar dragon tree and the Peace lily all significantly reduced unwanted high frequency noise. The Peace lily (perhaps hereafter the Peace and Quiet lily) and the Weeping fig also reduced low frequencies, probably because of their shape and leaf density.

★ The Kentia palm (*Howea forsteriana*) originally grew only on Lord Howe Island in the Pacific and was brought to Europe in 1772 by the German naturalist Forster who sailed with Captain Cook's second Pacific voyage. It became the popular plant of the Palm Courts of large hotels, transatlantic liners and Max Jaffa. Its tolerance of low light, draughts and a dry atmosphere make it a useful and decorative sound barrier component.

★ The Peace lily (*Spathiphyllum wallisii*) is one of thirty six species of tropical evergreen Arums, originally from central America. The Mauna Loa hybrid is now a popular indoor plant.

★ The Weeping fig (*Ficus benjamina*) or Small-leaved rubber plant is related to the rubber tree and to the edible fig and grows wild in South East Asia and India. It starts life from a seed lodged in a branch of another tree high in the forest canopy, and sends out aerial roots which reach the ground at the foot of its host tree which it then proceeds very slowly to strangle.

★ The Madagascar dragon tree, (*Dracaena marginata*) is often mistaken for a palm but is more closely related to the lilies. The evergreen, woody stem, when cut, oozes a red gum, supposedly the dragon's blood which gives the tree its name and is used as a varnish.

The sound absorption property of plants is used in outdoor landscaping such as beside motorways and Peter Costa says: 'I want to get the message across to architects, designers and building planners. The benefits of plants should be considered at an early stage of building design, to maximise their contribution, not just as an aesthetic afterthought.'

'At the moment many building designers are not fully considering the benefits of plants when building acoustics are calculated. Real benefits could be seen in places such as reception areas and entrance halls surrounded by hard surfaces.'

The plant noise reduction study is being carried out alongside other research on the use of plants as a means of cooling the air temperature inside buildings, thereby reducing the need for mechanical air-conditioning. Peter is also examining the benefits of roof and indoor gardens in terms of their cooling and water conservation properties.

Peter was awarded the coveted prize of 'Building Services Engineer of the Year 1994' by H & V News for his highly-original and environmentally-worthy work. His research for Brotchie, Costa and Grant complements Rentokil's own in-house investigations into the optimum conditions for maintaining a wide range of species in various sites, and on the physical and psychological benefits of plantscapes to improve the working environment.

Anyone seeking a helping hand to reduce intrusive noise may now be offered a palm transplant!

## Exit the man with the oily rag

FOLLOWING the recent opening of its Crawley Office, Heating & Ventilation (Southern) Ltd is now offering a preventative maintenance service to building managers throughout the south east.

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H & V believes the recession has meant reduced investment in new heating and electrical systems, making regular safety checks of ageing equipment essential.

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**A technician checking control panel operation as part of preventative maintenance procedure.**

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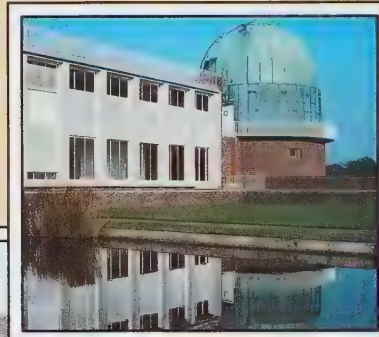
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Although the address will be different, the telephone number will remain unchanged and both Michael Squire and Andrew Sheppard can still be contacted on 0273 823232.



L to r: Andrew Sheppard, Michael Squire, Paula Barnes and Sue Langley, at Clifford Dann.

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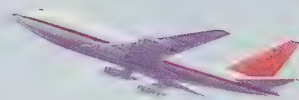
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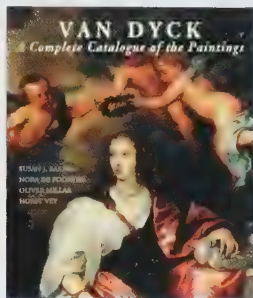
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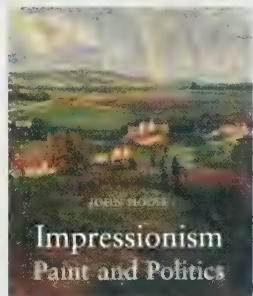
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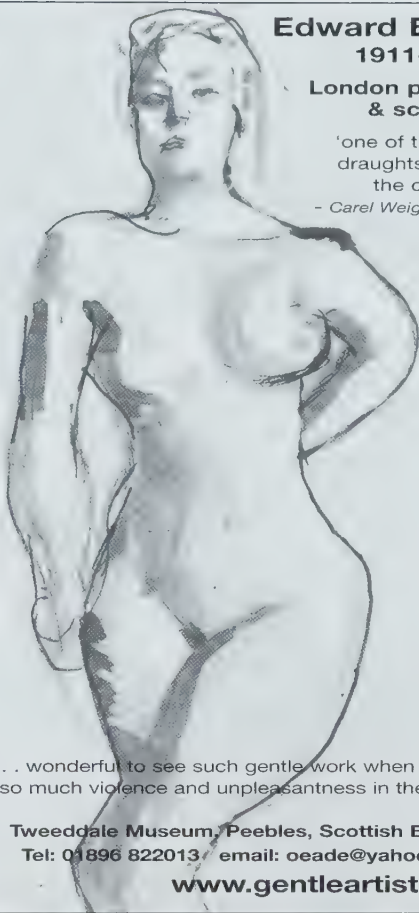
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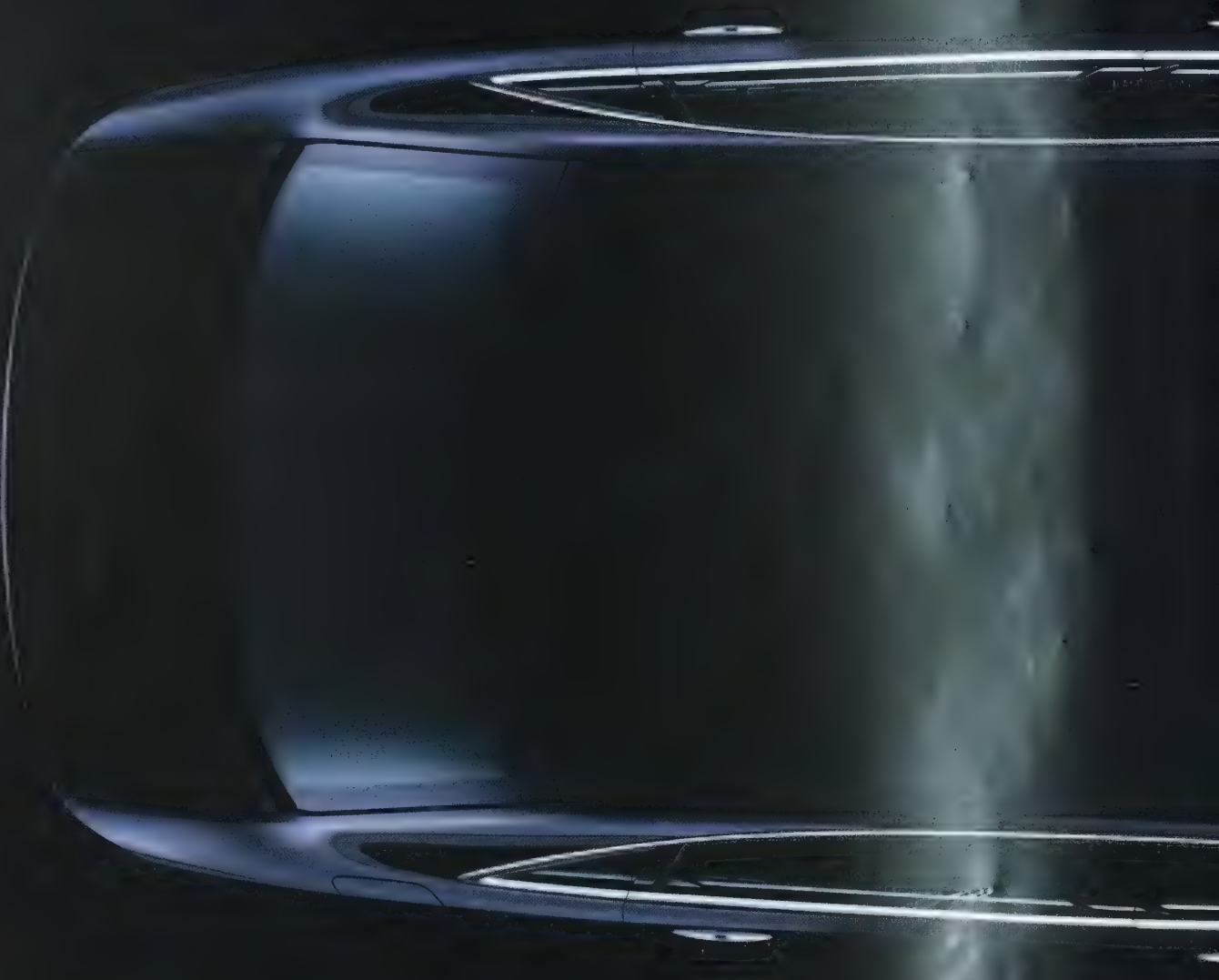
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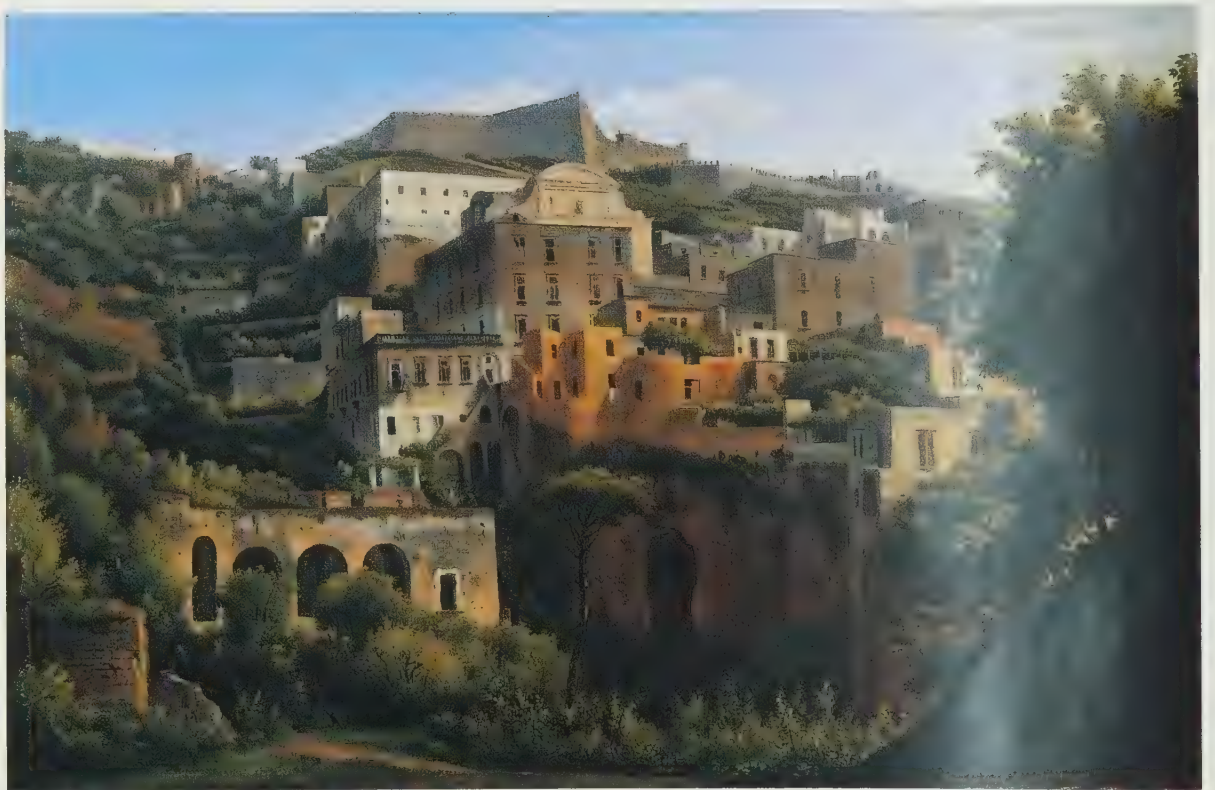


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## Editorial

*The new Museo Picasso in Málaga*

PICASSO PROFESSED NOTHING but contempt for his hometown of Málaga, where he had been born in 1881, and for the provincial, bourgeois mores of his old Andalusian family. But the vehemence of his disdain can only reflect the profound connection that he felt to this ancient port on the Mediterranean. Although he came of age in modern, progressive Barcelona, and preferred to consider himself a Catalan, Picasso could never quite repudiate his Andalusian origins. Hence, it was with a requisite sense of *noblesse oblige* that he received a delegation of city fathers in 1954, and despatched his son Paulo and his new daughter-in-law, Christine, to investigate the possibility of sending 'dos camiones' of his works to the city of his birth. Thereafter, however, worthies from the city paying homage to the artist in France on his birthday in 1961, and again in 1971, were coolly snubbed. His resentment also accounts for the reason why Barcelona, rather than Málaga, was the recipient of the donation of the collection of Jaime Sabartès, Picasso's loyal friend and secretary.

Fortunately, nothing came of that initial gesture in 1954, for the outcome would almost certainly not have approached the remarkable new museum, the fourth to be devoted to Picasso's work, which opened in Málaga last October. The three earlier museums – the Musée Picasso in Paris, the Museo Picasso in Barcelona, and the Musée Picasso in Antibes – are all housed in distinguished old buildings, reflecting, to some extent, Picasso's own taste for unusual and spacious homes. Although bohemian in the arrangement of his various studios, Picasso lived in grand spaces as soon as he could afford them – from the handsome apartment in the rue de la Boétie in Paris to the lofty Beaux-Arts rooms of the villa La Californie outside Cannes. Málaga's Palacio de Buenavista, close to the city's cathedral, lives up to the standards set by its sister institutions. This imposing early sixteenth-century palace, with some surviving Mudejar and Renaissance decoration, has been re-fashioned by Richard Gluckman, of Gluckman Mayner Architects, working with the museum's founding director, Carmen Giménez. Where there were substantial historic remains, such as the patio, entrance hall, and several interior rooms, period decor has been restored. The majority of the galleries, however, display the clean, white, minimalist aesthetic for which Gluckman is famous. In those spaces, unconstrained by preservation mandates, such as the main circulation spine, the bookshop, library and offices, Gluckman has achieved an outstandingly graceful union of space, light and materials. Throughout, the galleries are commodious, well lit and comfortable.

The contents of the new museum reflect the special conditions of its inception and ten-year period of fruition. They provide a considerable contrast to those of the other Picasso museums. Antibes, which opened in 1949, was the result of Picasso's gift of the work he made there in the Château Grimaldi in 1946; Barcelona, which opened in 1963, came about through Picasso's donation of the very early works that had been retained by his family in Spain, augmented with gifts of more recent work (prompting a transatlantic visitor's overheard summary: 'Pretty good beginning. Then he went bananas'); and Paris, which opened in 1985, is founded on the vast holding taken by the French state, in lieu of taxes, from Picasso's enormous residuary estate. The museum in Málaga was born from the desire of Christine Picasso, the second wife of the artist's son, Paulo, to create a museum devoted to the artist in his native city. In 1992, she returned to the place she had first visited with her husband in 1954. Impressed by the exhibition *Picasso Clasicó*, organised by Carmen Giménez and Gary Tinterow (displayed in rooms in the Palacio Episcopal, also renovated by Gluckman), Christine Picasso and Giménez, then working for the Junta de Andalucía, engaged the local government in the project.

Ultimately, the Regional Government of Andalusia committed some sixty million euros to establish the museum. Over time, Christine Picasso pledged the gift of 155 works from the holdings that she and her son, Bernard, had inherited from Picasso's estate. They augmented that gift with a ten-year loan of forty-nine additional works and a one-year loan of another forty works from Bernard Picasso. The museum thus owns some nineteen paintings, forty-six drawings, nine sculptures and miscellaneous prints and ceramics; another twenty-three paintings, two sculptures and seven drawings are included among the loans. The most impressive paintings are on loan: the still shocking 1901 portrait of the dead Casagemas; a terse 1917 portrait of Picasso's first wife, Olga Kokhlova, wearing a mantilla; a classicising *Mother and child* (1921); a brutal 1947 *Still life with cockerel and knife*; but there are fine works included in the donation, among them an extraordinary, little-known 1936 portrait of a wildly gesticulating Dora Maar which, oddly enough, has been illustrated, in the past, both vertically and horizontally.

To present a complete overview of Picasso's achievement, Giménez requested loans from the other Picasso museums, and all three responded generously to the inaugural exhibition.<sup>1</sup> Thus Picasso's astonishing diversity and productivity was amply displayed. With future exhibitions planned, both independently and in collaboration with the Paris and Barcelona museums, Málaga can boast a new museum functioning to the highest international standards. It reminds us too that it was in this ancient port of the Phoenicians that the boy Picasso first experienced the Mediterranean world that was to devour his imagination for the rest of his life.

<sup>1</sup> Catalogue: *El Picasso de los Picassos*. Edited by Carmen Giménez, with texts by María Teresa Ocaña and María González de Castejón. 245 pp. incl. 87 col. pls. (Museo Picasso, Málaga, and Tf Editores, Madrid, 2003), €50 (HB). ISBN 84-933342-9-4; €30 (PB). ISBN 84-933342-8-6. A two-volume fully illustrated catalogue of the works on loan is also available with texts by Carmen Giménez, Jean Clair, Francisco Calvo Serraller and Robert M. Parker.

# A medieval masterpiece: Herstmonceux Castle, Sussex

by JOHN A.A. GOODALL, *English Heritage, London*

ON 5TH FEBRUARY 1441 Sir Roger Fiennes, Treasurer of the Household of Henry VI, received licence from the king to 'enclose, crenellate and furnish with towers and battlements his manor of Herst Monceux in the County of Sussex'.<sup>1</sup> The building he erected is among the most magnificent late medieval castles to survive anywhere in Europe (Fig.2), but although Herstmonceux is an acknowledged architectural masterpiece, it has never received the individual attention it deserves and for a good reason.<sup>2</sup> In 1777, after a period of thirty years of neglect, the heart of this great residence was ripped out on the advice of Samuel Wyatt, brother to the celebrated 'Destroyer' James Wyatt.<sup>3</sup> He deemed the fabric too costly to repair, and the then owner, the Revd Edmund Hare, built another house nearby, reputedly from the salvaged materials.<sup>4</sup> Only the shell of its walls and towers was left standing and for the next 150 years the castle languished as a folly and tourist attraction. In physical terms this was the nadir of Herstmonceux's fortunes but, as a legible work of medieval architecture, worse was to come.

In 1913 Col. Claude Lowther began to convert the ruins into a country house, a task completed by the subsequent owner, Sir Paul Latham, under the direction of the architect Walter Godfrey.<sup>5</sup> Some aspects of this recreation were sympathetic. The dramatic outer circuit of walls, for example, was repaired and preserved, and the moat, long since drained, was re-flooded and enlarged along the main front to create the magnificent view that greets the present-day visitor. But the interior of the castle was completely transformed. In place of a complex medieval plan, an attractive but not particularly distinguished house in a loosely Late Gothic style was created around a single courtyard. To accommodate this design, almost all that remained of the original plan was swept away, an operation again justified on grounds of cost.

Even in its damaged state, however, Herstmonceux remains an immensely important survival, a testimony to the sophistication and ambition of domestic architecture at the Lancastrian court. Very few great secular buildings of this date survive, and its evidence is crucial not only to our appreciation of the architectural riches of England in this period – which are virtually unparalleled – but also to correct a serious distortion in their received presentation. Despite its extraordinary vigour and invention, English late medieval architecture has never enjoyed much interest. In large part this is the inheritance of a scholarly tradition that has represented the

THE SOUTH-WEST VIEW OF HERSTMONCEUX-CASTLE, IN THE COUNTY OF SUSSEX



Francis Hare Taylor  
del. & sculp. 1774

1. The South-West View of Herstmonceux-Castle, in the County of Sussex, by S. and N. Buck. Engraving, approx. 17 by 35 cm (from S. and N. Buck: *A Collection of engravings of Castles, Abbeys and Towns in England and Wales*, London 1774)

fifteenth century as a cultural autumn in the grand narrative of English history, contrasting it with the spring of the Tudor Reformation and Renaissance. But the many continuities between the medieval and Tudor worlds are now receiving attention, and our understanding of their relationship is changing.<sup>6</sup> What Herstmonceux and its few fragmentary peers illustrate is that the Tudor and Elizabethan building booms were, to a quite startling degree, fundamentally extensions of a medieval English domestic tradition of architecture.

Our knowledge of the original design of Herstmonceux is largely derived from the work of an eighteenth-century local topographical artist, James Lambert.<sup>7</sup> For the sum of 110 guineas he was commissioned by Lord Dacre, a Fellow of the Society of Antiquaries with a familial interest in the doomed building, to make a series of views of it.<sup>8</sup> Between August and December 1776 Lambert made several visits to the castle and the working sketches he produced are now divided between the Sussex Archaeological Society in his home town of Lewes and the Victoria and Albert Museum, London.<sup>9</sup> From the annotations they bear it seems that Lambert began his drawings after the demolition gangs had started their work and in some important points his depictions are artistic reconstructions. None has ever been reproduced before, although copies of a handful have been published. To the invaluable evidence of these sketches can be added a few other early illustrations and some descriptions of the castle buildings, including an account by Horace Walpole.

By way of introduction to the castle it is necessary to describe something of the career of its builder.<sup>10</sup> Sir Roger

I am grateful to Emma O'Connor and the staff of the Sussex Archaeological Society at Barbican House, Lewes, and to Tim Ayers, Sandy Montgomery and Nicholas J. Moore, whose papers I have inherited, in the preparation of this article. The photographs in Figs. 2, 3, 4, 6 and 7 were taken by the author.

<sup>1</sup> *Calendar of Charter Rolls*, London 1927, VI, pp. 13–14.

<sup>2</sup> The standard account is E. Venables: 'The Castle of Herstmonceux and its Lords', *Sussex Archaeological Collections* 4 (1851), pp. 125–202. None of the subsequent studies mentioned below has added materially to Venables's conclusions and some have confused them.

<sup>3</sup> For the careers of these two men, see H. Colvin: *A Biographical Dictionary of British Architects, 1600–1840*, New Haven and London 1995, pp. 1107–21 and 1124–28.

<sup>4</sup> However, the building does not obviously employ re-used medieval timber or brick; for 1780s drawings of the newly completed Herstmonceux Lodge by Grimm, see London, British Library, Add.MSS, MS 5670, fols. 73–75.

<sup>5</sup> The work is discussed in detail in H.A. Tipping: *English Homes. Periods I and II*, (vol. II, 1066–1558), London 1937, pp. 281–82 and 300–06.

<sup>6</sup> A point addressed in R. Marks and P. Williamson, eds.: *exh. cat. Gothic: Art for England, 1400–1547*, London (Victoria and Albert Museum) 2003–04.



2. Herstmonceux Castle, Sussex, viewed from the south-east.

Fiennes was born at Herstmonceux in 1384 and spent much of his early manhood campaigning in France during the Hundred Years War. From about 1430, as a mature and enriched soldier, he began to take a serious interest in his English affairs, buying land and otherwise bolstering his local position in Sussex. At the same time, he started to shape a career for himself at court in the uncertain political world of Henry VI's minority. He had powerful friends, many of them fellow veterans of the French campaigns, and his efforts were crowned by two important appointments: on 9th April 1439 he became Treasurer of the King's Household and in June 1441 Chief Steward of the Duchy of Lancaster in the South.

Despite the crisis in royal finances at the time, these offices must have yielded a massive income and he occupied both of them for several years, resigning as Treasurer in 1446 and as Steward in 1447. Indeed, it is noteworthy that many financial officers in the Lancastrian and Yorkist courts were great builders, a trend that anticipates the same phenomenon in the Elizabethan and Jacobean periods.<sup>11</sup> Following his resignations from office, Roger seems to have retired from affairs,

but he remained in high favour. Moreover, during the same period his younger brother James, who was closely associated with the hated faction of the king's favourite, William de la Pole, Duke of Suffolk, became a powerful figure. Roger died in November 1449 at the respectable age of sixty-five, less than a year before the murder of the Duke of Suffolk in May 1450 and the tumultuous events of Jack Cade's Rebellion. His estates were among the principal fermenting grounds of this uprising and it is possible that during his life he was quite as widely detested as his brother James, who was murdered by the rebels.

Herstmonceux Castle was probably begun immediately after the royal licence of 1441 was issued, when Roger was at the height of his court career. To encastellate a family manor house was architecturally to upgrade it and the undertaking should be seen as a pointed advertisement of his developing power and wealth in royal service. As was typical of such ambitious projects into the seventeenth century – and it should be emphasised that the construction of castles continued in England after the close of the Middle Ages<sup>12</sup> – it was

<sup>1</sup> F.H. Farrant: 'James Lambert Senior and Junior, Landscape Painters of Lewes', *Sussex Archaeological Collections* 135 (1997), pp.249–63.

<sup>2</sup> C.T. Phillips: 'Plans of Herstmonceux Castle', *Sussex Archaeological Collections* 37 (1890), p.199.

<sup>3</sup> Respectively, Lewes, Sussex Archaeological Society Collection (hereafter cited as SASC), LEWSA.VR 3531–3551, and London, Victoria and Albert Museum (hereafter cited as V. & A.), maps E 402–415–1911.

The following is largely derived from the most recent authoritative biography in

J.S. Roskell, L. Clark and C. Rawcliffe, eds.: *The History of Parliament: The House of Commons, 1386–1421*, Stroud 1993, III, pp.70–73.

<sup>11</sup> For example, Ralph, Lord Cromwell, at Tattershall Castle, Lincolnshire, and South Wingfield Manor, Derbyshire; Ralph, Lord Sudeley, at Sudeley Castle, Gloucestershire; William, Lord Hastings, at Kirby Muxloe Castle and Ashby de la Zouch Castle, Leicestershire; and John Norreys at Ockwells Manor, Berkshire.

<sup>12</sup> For the continuities in castle building, see Marks and Williamson, *op. cit.* (note 6), pp.187–89.



3. View of the great gatehouse, Herstmonceux Castle, Sussex.



4. Detail of the upper part of the great gatehouse, Herstmonceux Castle, Sussex.



5. View of the north postern gate, Herstmonceux Castle, Sussex. (Photograph: Nicholas J. Moore).

also bound up with substantial alterations to the surrounding landscape. On the wider scale, the royal licence also gave permission for the enclosure of a further six hundred acres of land to enlarge the neighbouring park, thereby creating an appropriately substantial area in which to enjoy the jealously guarded aristocratic pleasure of hunting. But quite as important were works undertaken in the immediate vicinity of the new building.

The location of the new castle in a dell with nearby springs (it is not known whether this was the site of the earlier manor house) made possible the creation of a water-filled moat. This was a much narrower feature than exists today and extended all round the building. Early depictions of the castle also show that the outer bank along the main façade was retained by a parapet of crenellations, almost certainly a medieval decorative feature (Fig.1).<sup>13</sup> The original dimensions of the front stretch of the moat are indicated today by the entrance bridge. This reincorporates within its central section the full length of its medieval predecessor, a structure comprising three narrow arches. Connecting the bridgehead to the threshold of the gatehouse was a drawbridge.

The moat is the only surviving feature of a wider and elaborate waterscape around the castle. Extending north of the building beyond the present garden (which may well stand on the site of a medieval predecessor) were a series of pools, and

<sup>13</sup> The crenellations were of brick and stone, like the castle. Their details are recorded in V. & A., maps E 405–1911. A fragment of a similar fourteenth-century moat parapet has been excavated at nearby Bodiam, Sussex; see D. Martin: 'Bodiam Castle Medieval Bridges', *Hastings Area Archaeological Papers* 1 (1973), p.7.

<sup>14</sup> L.F. Salzman, ed.: *The Victoria History of the County of Sussex*, London 1937, IX, p.132. The setting of the castle is described in an eighteenth-century copy of a 1570 survey (London, British Library, Add.MSS, MS 5679, fol.267), the text of

which is accurately transcribed in Venables, *op. cit.* (note 2), pp.198–201. Another local castle waterscape is discussed by C. Coulson: 'Some Analysis of the Castle of Bodiam, East Sussex', *The Ideals and Practice of Medieval Knighthood* 4 (1992), pp.51–62.

<sup>15</sup> To my knowledge the earliest example of this ubiquitous late medieval form – a banner held by a heraldic supporter – in English sculpture occurs on the tomb of Lord Bouchier (d.1431) in Westminster Abbey.

the land to the south of the castle may also have been flooded.<sup>14</sup> Enclosed by sheets of water and with spacious parkland nearby, the grounds of Herstmonceux Castle were as self-consciously tailored as those of any eighteenth-century country house.

The surviving fifteenth-century shell of the castle is laid out on a square plan, the perimeter of which is set at regular intervals with towers and turrets. Centrally placed within the main façade and dominating the whole building is the massive form of the great gatehouse (Fig.3). This magnificent structure comprises a pair of towers crowned with two tiers of battlements, the lower projected on a fortified gallery, or machicolis. The central gate is enclosed by a high overarch and framed by the fixings for a drawbridge. Within the towers to either side are tiers of cross-shaped arrow loops cut in stone and, at bridge level, circular openings for cannons. Set over the gate is a stone tablet with a mastiff supporter bearing the motto and banner of Sir Roger Fiennes, a relatively novel heraldic conceit at this date (Fig.4).<sup>15</sup> On the opposite (north) face of the building is a much smaller postern, or side gate. This was designed in the same form as the other castle towers but its front has been built forward with a machicolated parapet. The toothed brickwork in the tower suggests that work to the postern was never completed (Fig.5). Around the entrance door are the fixings for another drawbridge, a detail which may indicate that a second bridge approached the castle from this side.

The idea of a castle with many towers dominated by a gatehouse had an English ancestry stretching back to the eleventh century, for example at Ludlow. Moreover, regularised versions of this plan had been constructed locally in Sussex in the late fourteenth century. Perhaps the most celebrated example is at Bodiam, a building with some intriguing similarities to Herstmonceux.<sup>16</sup> But in this design the idea was recast to dramatic new effect. As a whole, the main façade at Herstmonceux possesses a distinctive and symmetrical rhythm of elements: tower, turret, gatehouse, turret, tower (Fig.6). Over the next century this particular composition was to be adopted by some of the grandest new residences in the kingdom. These include buildings which are often regarded as belonging to other architectural generations, such as the unfinished castle at Thornbury, Gloucestershire, from 1511, and Burghley House, Lincolnshire, begun in the 1550s (Fig.7).

Inspiration for Herstmonceux came from an almost exactly contemporary royal building in what was once viewed as a distinct ecclesiastic tradition of architecture. Henry VI first declared his intention to found a college dedicated to the Virgin at Eton in 1440, and work began on its buildings the following spring. Among these was a domestic quadrangle for the community (Fig.8). This was to prove vastly influential and still substantially survives, albeit in an incomplete and adapted form. In imitation of the royal palace in the upper ward of the neighbouring castle at Windsor, the Eton quad-



6. Herstmonceux Castle, Sussex, viewed from the south-west.



7. Burghley House, Lincolnshire, viewed from the north-west.

rangle was regularly planned and its exterior faces punctuated by large and small towers. In such details Herstmonceux clearly resembles this design, but there exists another general point of comparison between these buildings which is quite as important: both employ brick.

Although brick had never passed entirely out of use in England during the High Middle Ages it was not a favoured material in fine architecture. But from about 1400 a series of royal building projects brought it into high architectural fashion, notably the palaces of Sheen, Surrey, and the Manor on the More, Hertfordshire.<sup>17</sup> The technical expertise employed in making and laying bricks appears initially to have been imported from mainland Europe, and the few early buildings that survive in the material often look distinctly continental in style. But at Eton the mason responsible – probably Robert Westerley – created for the first time a brick building in an essentially English architectural idiom. He did this by treating brick as a walling material in buildings otherwise lavishly detailed in stone, an idea almost certainly developed from the buildings at Sheen. This fusion of the traditions of brick and stone was the basis for an exchange of ideas between continental and English architectural design.<sup>18</sup>

<sup>16</sup> Sir Roger presumably knew this castle, begun in 1385, so some direct connection between the two buildings is an attractive possibility.

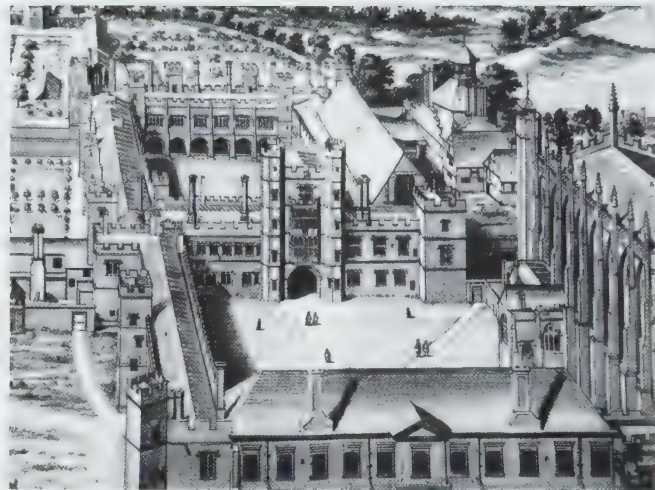
<sup>17</sup> N.J. Moore: 'Brick', in J. Blair and N. Ramsay, eds.: *English Medieval Industries*, London 1991, pp.232–33.

<sup>18</sup> J. Goodall: 'Henry VI's Court and the Construction of Eton College', in L. Keen and E. Scarff, eds.: *Windsor: Medieval Archaeology, Art and Architecture of the Thames Valley*, Leeds 2002, pp.247–63.

Roger must have been intimately familiar with the work at Eton from its inception, not least as a paymaster to the project. Moreover, his brother was active in the site operations themselves, a fact indicated by a direction to James Fiennes scribbled on the cover of the first building account of the college in 1441–42.<sup>19</sup> But Roger also had demonstrable connections with the site through his own workforce. Huge numbers of men were pressed for labour at Eton, and it was probably in conjunction with this that a list of brickmen and their patrons was drawn up in the account book of 1442–43. This mentions 'John Roweland and two of his men with Fiennes'.<sup>20</sup> This man must be one and the same as a certain John Rowelond from 'Mekheleyn in Flanders' – Malines, Belgium – mentioned in the Close Rolls of 1436 together with two compatriots, John Stase and James Bavord, as living in Herstmonceux.<sup>21</sup>

The likelihood is that John Rowland was brought by Roger to Herstmonceux for his expertise as a brickmaker, hence his subsequent impressment at Eton. It is also likely that when work began on the castle, Rowland, or one of his Flemish compatriots, was responsible for the production of its bricks, a pattern documented in other contemporary brick buildings. But it should be emphasised that Rowland was a technician, not a designer. The Eton accounts make clear a strict division between the production and laying of bricks – operations largely undertaken by a foreign workforce – and the design process. Failure to understand this point has led to the mistaken attribution of several major buildings of this period to brickmakers.<sup>22</sup> In fact, the name of the designer of Herstmonceux is probably irrevocably lost to us. Nevertheless, if we assume that the castle was designed around 1441 and was influenced by Eton, then the master mason must have had close connections with the royal works. Indeed, given that senior masons oversaw numerous concurrent projects, there is a good chance that Robert Westerley himself drew up the plans.

Besides adopting the regularised external plan of Eton, Herstmonceux also copied certain specific features of its decoration. Both as symbols of wealth and as architectural enrichments, elaborate chimneys were a feature of grand domestic architecture in England throughout the Middle Ages. Nevertheless, the original chimneys at Eton appear to have been very remarkable (Fig. 8). These were of red brick – which made them prominent – and some were ornamented with spiral patterns. This decoration from the 1440s, paralleled in the chimneys at Rye House, Essex, was probably cut or rubbed onto the brick. It is likely to have derived from Sheen, which possibly possessed the first rubbed brick chimneys in English architecture.<sup>23</sup> From their example there developed into the seventeenth century a tradition of spectacularly complex chimneys in this material, of which Herstmonceux is one of the first examples. It should be noted that the modern



8. Eton College, Buckinghamshire. Detail from D. Loggan: *Cantabrigia Illustrata*, Cambridge 1688.

chimneys of the castle are much heavier than the originals and are clustered to quite different effect.

The patterns of dark, vitrified brick built into the walls of the gatehouse façade are another enrichment probably drawn directly from Eton. The decorative possibilities of such diaper designs were widely exploited at Eton, and the only English precedents for the tall, thin Herstmonceux patterns are to be found there.<sup>24</sup> Finally, the upper storey of the great gatehouse (in contrast to the first floor) makes use of windows without decorative cusping. This simplified window form was to become a staple of domestic architecture for the next two centuries and is first consistently encountered in the Eton quadrangle.<sup>25</sup>

But the debt to Eton of the exterior of Herstmonceux should not eclipse its architectural novelties. As well as playing with the form and placement of external towers and turrets, the design incorporates two other remarkable details. First, all the external walls of the castle are battered, a feature presumably intended to give the illusion of solidity appropriate to a castle. Secondly, extensive use was made of plain, rectangular windows (altered now in some places but clearly visible across the main façade; Fig. 1). Such windows are a direct borrowing from continental buildings and appear for the first time in English architecture within brick buildings of the early fifteenth century. Perhaps the earliest consistent use of the form within principal apartments is at Caister Castle in Norfolk, an important brick building of the 1430s.<sup>26</sup> Although the Tudor conceit of breaking down towers into grids of windows has a more complicated architectural provenance, these early designs may have helped inform the practice. The idea is anticipated in other early brick buildings, such as Faulkborne Hall, Essex (Fig. 9), licensed in 1439.

<sup>19</sup> 'To my ryght worshipful and . . . and especal good mastr James Fenys squier for the kyngs body' (Eton College MSS, Coll/BA/1, fol. 1r).

<sup>20</sup> Eton College MSS, Coll/BA/3, last folio of this un-numbered volume.

<sup>21</sup> *Calendar of Patent Rolls, 1429–36*, London 1907, p. 539.

<sup>22</sup> See W.D. Simpson: 'Herstmonceux Castle', *The Archaeological Journal* 94 (1942), pp. 110–22; and *idem*, ed.: 'The Building Accounts of Tattershall Castle, 1434–72',

*Lincolnshire Record Society* 55 (1960), p. xxix.

<sup>23</sup> R.A. Brown *et al.*, eds.: *The History of the King's Works: The Middle Ages*, London 1963, II, p. 999, note 3. For the Rye House chimneys, see T.P. Smith: 'Rye House, Hertfordshire, and aspects of Early Brickwork in England', *The Archaeological Journal* 132 (1975), p. 140.

<sup>24</sup> See Goodall, *op. cit.* (note 18), pp. 254–55, and T.P. Smith: *The Medieval Brickmak-*



The lost interior of the castle followed an unusually complex and compact design. Its buildings were of two storeys throughout and arranged around four courtyards, each of which occupied roughly one quarter of the plan (Figs.10 and 11). The main entrance to the castle was through the largest of these, the base court known as Green Court. At ground level the enclosing ranges were opened out to create a cloister walk, an unusual feature (Fig.12). As Horace Walpole observed as long ago as 1752, the interior bears a striking resemblance to the quadrangle at Eton.<sup>27</sup> Opening directly off the cloister walks were the principal public apartments: the chapel and the great hall. Beyond the hall lay the so-called Butler's Pantry Court, which was enclosed by the principal withdrawing chambers of the castle. Adjacent to this in the plan and with its own access to the great hall was the so-called Poultry Court, comprising the principal services of the kitchen. Finally, various ancillary buildings, including the stable, laundry and bakery, were arranged around the fourth quarter of the plan in the angle between the base court and the service court. On the plan this is called Pump Court.

As far as it is possible to tell from James Lambert's drawings and plans, which are full of trivial inconsistencies, the fifteenth-century fabric of the castle appears to have undergone few substantial modifications before its destruction in 1777. Walpole commented that 'one side' of the castle had been given sash windows and refurnished by the 1st Earl of Sussex in the late seventeenth century. There is evidence for sash windows along the east face of the castle, and Lambert records the arms of the 1st Earl over the chimney in an unspecified interior.<sup>28</sup> Probably more substantial were various sixteenth-century alterations, the most important being the construction within Butler's Pantry Court (Fig.13) of a great staircase connecting the dais of the great hall with the first-floor withdrawing apartments. Lambert's sketches of this court show that the stair block possessed a stepped gable and large grid windows. Roughly contemporary with the stair is the bow window with grid tracery inserted into the upper storey of a tower along the east face of the building. It is worth noticing that this window could be an adaptation of an original feature: the idea of placing a semicircular crown on top of a polygonal tower is directly paralleled in the main gatehouse.

These Elizabethan alterations could be ascribed, either together or variously, to two different periods. A royal survey of the nearby castle at Pevensy records that lead was removed from the buildings and taken to supply unspecified works at Herstmonceux in August 1559.<sup>29</sup> Alternatively, it is known that Samuel Lennard, owner of the castle by right of his wife between 1593 and 1611, remodelled at least one of the withdrawing rooms, decorating the chimney overmantel of the Great Parlour (so called by Lambert) with an elaborate heraldic display.<sup>30</sup> If he extensively reworked the interior of the withdrawing apartments it is possible that he also put in place the great stair.



9. View of the north front of Faulkbourne Hall, Essex. (Photograph: Nicholas J. Moore).

With these changes in mind it is possible to make a detailed reconstruction of the castle as it would have unfolded to a visitor in the fifteenth century. From the drawbridge there opened the vaulted passage of the great gatehouse, today the only space in the castle restored after the original design (Fig.14). The relative simplicity of its vaulting pattern stands in striking contrast to the types of complex fan and lierne designs popular in England in the mid-fifteenth century. Another curiosity is the manner in which the springers of the ribs appear to sprout from the depths of the wall rather than land on corbels or shafts. Both features, which compare with those of the 1440s brick entrance vault at Rye House, may suggest a provenance in the Low Countries for this design. It is also noteworthy that Lambert clearly depicts a hatched pattern across the walls of the gate passage as if they were covered in a diaper pattern of dark bricks. But some undisturbed medieval fragments of this wall remain and show no sign of such treatment. The most obvious explanation for this discrepancy is that the diaper pattern was actually painted

*ing Industry in England, 1400-50*, British Archaeological Reports. British Series, 138 (1985), pp.10-15.

<sup>27</sup> See Goodall, *op. cit.* (note 18), p.258.

<sup>28</sup> W.D. Simpson: 'The building accounts of Caister Castle, 1432-35', *Norfolk Archaeology* 30 (1952), pp.178-88.

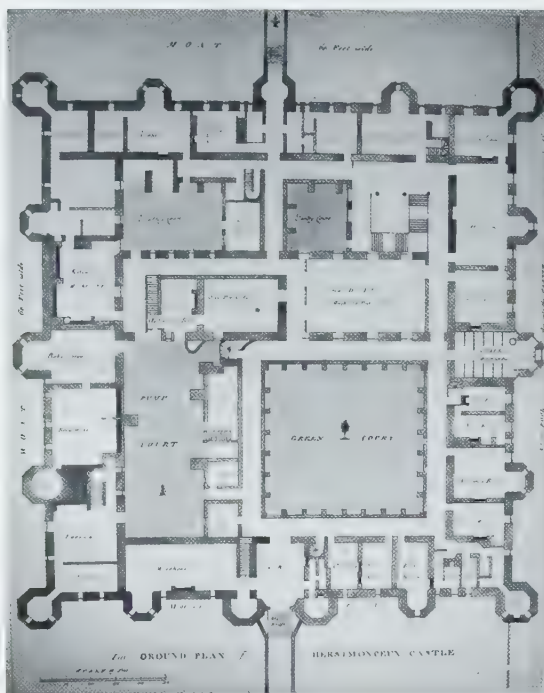
<sup>29</sup> H. Walpole: *Horace Walpole's Correspondence*, ed. W.S. Lewis, London and New

Haven 1973, XXXV, p.138.

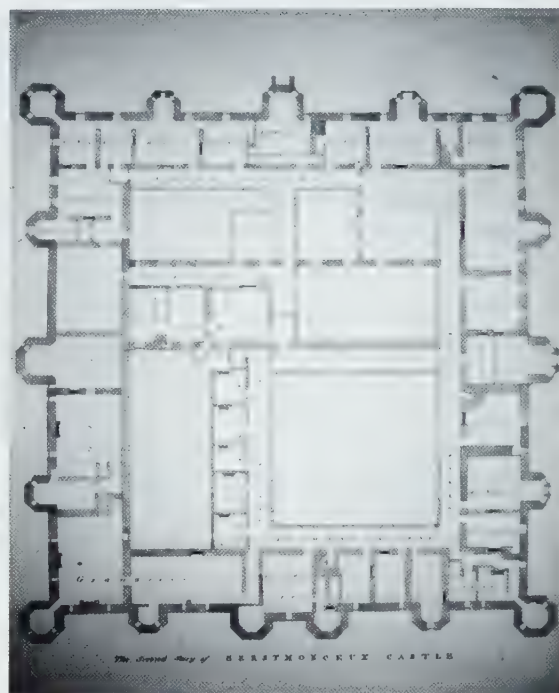
<sup>30</sup> SASC, LEWSA.VR 3547.

<sup>31</sup> L.F. Salzman: 'Documents Relating to Pevensy Castle', *Sussex Archaeological Collections* 49 (1906), pp.127-29.

<sup>32</sup> The drawings of this are divided between SASC, LEWSA.VR 3547, and V. & A., maps E 411-1911.



10. Ground-floor plan of Herstmonceux Castle, Sussex, by James Lambert. c.1776. Pencil and wash, 60 by 47.5 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR.3550).



11. First-floor plan of Herstmonceux Castle, Sussex, by James Lambert. c.1776. Pencil and wash, 60 by 47.5 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR.3751).

onto the walls, a practice known from other fifteenth- and sixteenth-century buildings.<sup>31</sup>

Rather than pass directly into an open courtyard from the gate passage – the standard English arrangement at this date – the medieval visitor to the castle entered the cloister walk that enclosed the base court. This cloister was regularly planned, its ruggedly detailed segmental openings articulated to either side by distinctive beaked buttresses. A similar buttress also exists on the north-west angle of the tower at Faulkbourne Hall (Fig.9). To judge from Lambert's drawings, the walks of the cloister were built entirely from brick and incorporated no vaults. The parapets of the court were all originally crenellated, as at Eton.<sup>32</sup> On three sides the walks were overbuilt to create two-storey ranges, each of which was broken up on both levels into numerous discrete chambers heated by fireplaces. These were probably lodging chambers for senior members of Roger's household.

Opposite the gatehouse entrance to the base court was a fourth range, its cloister walk unencumbered by an upper storey (Fig.15). This was the great hall, the focus of any grand domestic plan in the period and the first in its sequence of domestic apartments. It would have been towards this building that every visitor would naturally have made their way. But a low parapet within each cloister arcade denied direct access to it across the garth. It was necessary, therefore, to walk around three sides of the cloister to reach the prominently decorated hall doorway. Lambert's sketch also suggests that the cloister walk against the hall was decorated internally with diaper designs in the brick, although it is now impossi-

ble to know whether they were real or painted. In classic medieval form the hall door gave access to the principal thoroughfare of the house, the so-called screens passage, a corridor created within the body of the hall by a timber partition.

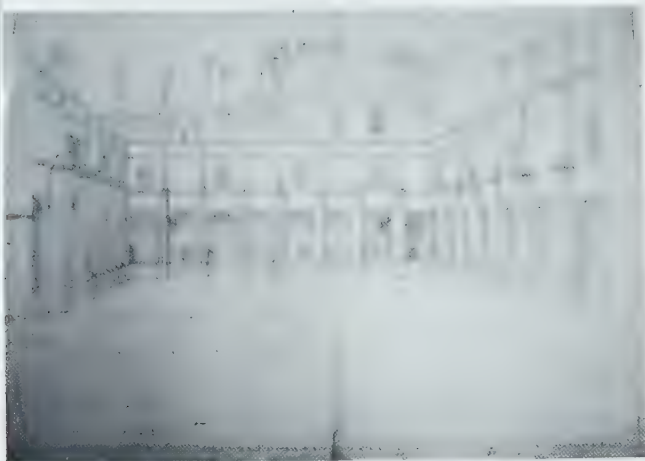
Unfortunately only one crude engraving of the hall's interior survives (Fig.16). This shows the room looking towards the screen's passage from the dais of the high table. Despite a new floor and a covering of wainscot panelling, the details of the two-storey fifteenth-century interior are easily legible. The lateral walls were divided by a heavy cornice, a feature which steps up towards the high table in order to accommodate the floor-level of the dais. Set above the cornice were pairs of arched windows. Placing windows high in this fashion for the display of tapestries below became popular in English design from about 1400. From its roughly rendered details, the screen at the opposite end of the hall would appear to have been a much altered medieval furnishing, pierced in typical fashion by two doorways and provided with a gallery above.

In time-honoured tradition, the most impressive feature of the great hall was an elaborate open-timber roof. The engraving shows that the massive crossbeams supporting this were sprung from a series of corbels ornamented with heraldic beasts. Contrary to heraldic custom – by which beasts are depicted facing to the right – all the corbels address the dais. Two small sketches of these figures by Lambert clearly identify them as the mastiffs of the Fiennes family, each splendidly collared in gold. The engraving depicts the crossbeams of the roof in some detail: each consisted of an arch beneath a

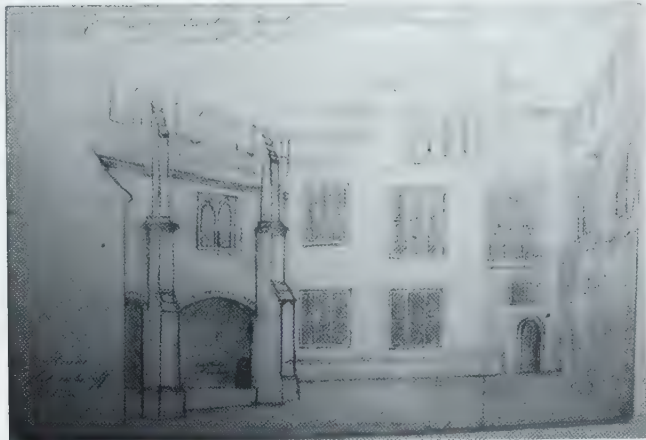
<sup>31</sup> For bricks painted to look like bricks, see J.A.A. Goodall: 'Tattershall Castle, Lincolnshire', *Country Life* 190, no.41 (10th October 1996), p.52. Diaper patterns executed in paint survive on the east face of the chapel at Hampton Court, Surrey.

<sup>32</sup> A fact recorded in the survey of 1570; see Venables, *op. cit.* (note 2), p.198.

<sup>33</sup> His one watercolour of the hall, V. & A., maps E 407–1911, is a clear copy of the engraving.



12. Herstmonceux Castle, Sussex. View of Green Court and the main gate, by James Lambert. c.1776. Pencil and wash, 45 by 61.5 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3531).

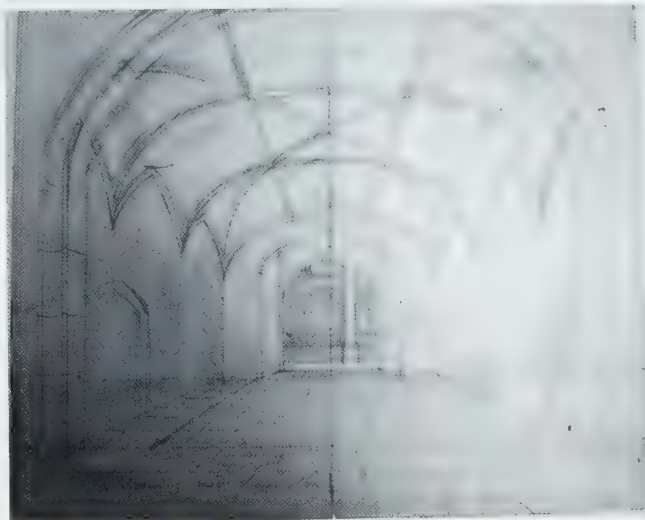


13. Herstmonceux Castle, Sussex. View of Butler's Pantry Court, by James Lambert. 13th December 1776. Pencil, 24 by 35 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3542).

pair of rafters and was ornamented with panelling. These details are completely convincing, but the same cannot be said of the upper part of the roof, which stands unsupported.

One explanation for this sudden departure into structural fantasy is that the roof was badly damaged when the sketch for this engraving was made. Most probably the roof covering had been ripped off, so the artist simply extemporised. Corroborative evidence for this is provided by Lambert's drawings, which prove that he saw this building in ruins.<sup>33</sup> For example, in his view of Green Court (Fig. 15), he notes 'the roof of the hall is down'. Nevertheless, Lambert's calculation of the line and pitch of this lost structure in what is effectively a reconstruction drawing helps explain the details of the engraving. The roof shown by Lambert had a sufficiently low pitch to approximate convincingly with the line of the principal rafters. Presumably, therefore, Herstmonceux had a low-pitched roof in which the covering hugged the line of the principal rafters shown in the engraving. Box-like interiors of this kind were widely popular in Perpendicular design and were informed by fourteenth-century precedents.<sup>34</sup> In its original form the roof would have been set with a louvre to ventilate the open hearth that traditionally stood in the centre of the hall. Louvres could be structures of some pretension but, unfortunately, there is no evidence for the appearance of this one.

From the dais of the great hall a door gave access to the withdrawing apartments. These not only filled the upper and lower storeys of Butler's Pantry Court but extended into the ranges beyond. Before the construction of the great stair, the means of access to those on the upper floor is not clear. One possibility is that a stair was formerly incorporated within the tower shown centre-right of Lambert's view of the base court (Fig. 15). Confusingly, the footprint of this structure is not

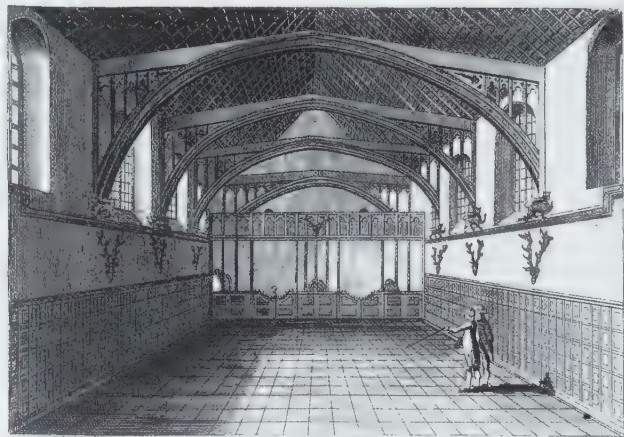


14. Herstmonceux Castle, Sussex. View of Gate Passage, by James Lambert. c.1776. Pencil, 45 by 44 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3544).



15. Herstmonceux Castle, Sussex. View of Green Court and the Hall, by James Lambert. 5th November 1776. Pencil, 33 by 51 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3536).

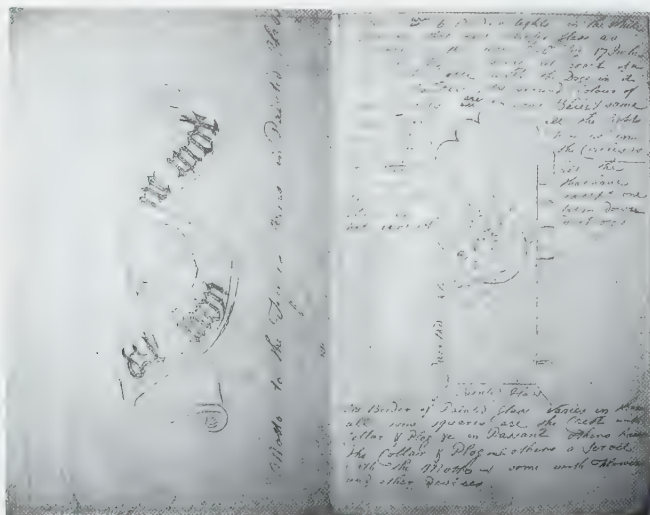
<sup>34</sup> Such as New College, Oxford, Windsor and Kenilworth; see C. Wilson: 'Rulers, artificers and shoppers: Richard II's remodelling of Westminster Hall, 1393-99', in D. Gordon, L. Monnas and C. Elam, eds.: *The Regal Image of Richard II and the Wilton Diptych*, London 1997, p.55.



16. Herstmonceux Castle, Sussex. View of the Great Hall from the Dais, by Godfrey, 1785. (From F. Grose: *The Antiquities of England and Wales*, London 1775–87, VI).



17. Herstmonceux Castle, Sussex. View of the Chapel with the gallery omitted, by James Lambert. c.1776. Pencil, 55 by 63 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3545).



18. Herstmonceux Castle, Sussex. Details of painted glass in the corridors, by James Lambert. 14th December 1776. Pencil, 32.5 by 41 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3548).

obvious on the eighteenth-century plans, possibly because its lower fabric was swept away when it became redundant. But to judge from the drawing, the tower must have stood between the high end of the hall and the west end of the chapel, which it possibly served as a belfry. Tower stairs exist at Eton, but there is a precise parallel for a belfry stair in the 1416–17 brick additions to Stonor Park, Oxfordshire.<sup>35</sup>

Besides their remarkable extent – illustrated both by Lambert's plans and a surviving 1616 inventory of the house<sup>36</sup> – nothing is known in detail about the withdrawing apartments in the fifteenth century. One feature of their arrangement, however, does merit particular comment. Typically, medieval withdrawing chambers were marshalled into suites with one interior opening off another in hierarchical sequence of importance. But at Herstmonceux this sequential relationship is complemented by a system of internal galleries. These permitted passage from one room to another without the necessity of passing through the intermediary chambers – a feature of domestic planning sometimes represented as a Tudor invention. It is also paralleled in several other buildings of this period, notably the timber and brick manor house of the 1440s at Ockwells, Berkshire, and the Eton quadrangle, whose designs were informed by Sheen and the fourteenth-century design of Edward III's palace at Windsor Castle.

The chapel itself was given particular architectural prominence: the altar was projected into the central tower of the east façade and its windows treated distinctively as tall, arched lights (Figs. 1 and 17). As was common in private chapels by this date, the celebration of the mass could be viewed from several discrete spaces. The body of the chapel was the most public of these and probably intended for the household in general. But Sir Roger and his wife, and perhaps their senior officers, had a choice of vantage points. The first of these was from a gallery at first-floor level directly accessible from the first-floor apartments. A very similar arrangement survives at Hengrave Hall, Suffolk, built in 1525–38, and clearly descended from Herstmonceux. Secondly, there was a pair of screened closets to either side of the altar at ground level. The small windows that originally lit these still survive and Walpole may have seen them in place in 1752.<sup>37</sup>

At the time of its destruction, the castle preserved considerable quantities of fifteenth-century painted glass, a few fragments of which were salvaged by Lord Dacre.<sup>38</sup> Lambert's notes and sketches again supply us with an impression of how these were arranged. A worked-up drawing of the chapel faintly illustrates each light filled by a figure beneath an architectural canopy and with a coat of arms at their feet.<sup>39</sup> Four

<sup>35</sup> *The Victoria History of the County of Oxford*, London 1964, VIII, pp.142–47, and J.A.A. Goodall: 'Stonor Park, Oxfordshire, II', *Country Life* 95, no.15 (12th April 2001), pp.62–65.

<sup>36</sup> The room inventories appear in G. Steinman: 'An Inventory of Chevening and Herstmonceux', *Proceeding of the Society of Antiquaries of London*, series 2, 2 (1861–64), pp.32–33.

<sup>37</sup> See Walpole, *op. cit.* (note 27), p.138.

<sup>38</sup> F.S. Eden: 'The Belhus Heraldic Glass', *Country Life* 53, no.1374 (5th May 1923), p.600, illustrates one window of the fragments. The majority are now held by the Bob Jones Art Museum, Greenville SC; see M.H. Caviness et al., eds.: *Stained Glass in American Collections: Mid Atlantic and South Eastern Seaboard States (Corpus Vitrearum Check List II)*, Washington 1987, p.186. The complete bibliography for the Herstmonceux glass now in the United States will appear in the forthcoming catalogue for the Philadelphia Museum of Art by R. K. Burnham.



19. Herstmonceux Castle, Sussex. View of Pump Court looking south, by James Lambert. 13th December 1776. Pencil, 43 by 48.2 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3543).



20. Herstmonceux Castle, Sussex. View of Poultry Court, by James Lambert. c.1776. Pencil, 38.5 by 55.3 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3540).

windows are shown leaded with plain glass, a circumstance which confirms Walpole's comment that some of the figures from the chapel had been removed to elsewhere in the castle.<sup>40</sup> But Lambert also notes that the corridor windows were all decorated with a roundel of the Fiennes' mastiff set in diamond-shaped quarries (Fig.18). Other surviving devices included scrolls bearing the family motto and Roger's initial 'R,' knotted to that of his wife 'E,' for Elizabeth.

In comparison with the public areas and withdrawing apartments of the castle, the service courts were rudely functional. Pump Court, with its ranges of ancillary buildings, did not even possess a parapet of crenellations (Fig.19). This absence highlights a feature present in several of the courts: dormer windows with stepped gables. Such designs are characteristic of mid-fifteenth-century brick building in England but are clearly derived from the architecture of the Low Countries. Poultry Court (Fig.20) was a slightly grander affair and was designed on an impressive scale. Its only interior recorded by Lambert is the kitchen, with three vast fireplaces (Fig.21). According to the survey of the 1570s this was actually fed with running water by a system of timber pipes from over the moat.<sup>41</sup> In the adjoining room was an oven so large that in the 1820s there was deemed space 'for a party of 8 or 10 to drink tea therein'.<sup>42</sup>

Splendidly reflected in the water of the moat, Herstmonceux Castle still vividly evokes the ambition of its builder and the realities of grand domestic living in early fifteenth-century England. One writer reported that when the Duke of Norfolk visited the castle in the late eighteenth century he observed 'that the man who caused it to be so pulled to pieces deserved to be hung drawn and quartered'.<sup>43</sup> With Lambert's views to help us reconstruct the lost interiors it is hard not to feel that the suggested punishment is only a little excessive.



21. Herstmonceux Castle, Sussex. View of the kitchen, by James Lambert. c.1776. Pencil, 55 by 38.3 cm. (Sussex Archaeological Society Collection, Lewes; LEWSA.VR 3537).

<sup>39</sup> V. & A., maps E 413-1911.

<sup>40</sup> See Walpole, *op. cit.* (note 27), p.138.

<sup>41</sup> Venables, *op. cit.* (note 2), p.199.

<sup>42</sup> SASC, Engravings, I, acc.no.9087, October 1970, fol.16.

<sup>43</sup> *Ibid.*

# A new plan by Borromini for the Lateran basilica, Rome

by JOSEPH CONNORS, *Villa I Tatti, Florence*, and AUGUSTO ROCA DE AMICIS, *Università di Roma 'La Sapienza'*

THE RECONSTRUCTION OF the nave of S. Giovanni in Laterano in 1646–50 was the most important and expensive commission in the career of Francesco Borromini (1599–1667). It is built on such a scale that the interior spaces of all his other buildings – the Oratory of the Filippini, S. Carlo alle Quattro Fontane, S. Ivo, the cappella dei Re Magi at the Collegio di Propaganda Fide – could fit together inside it, yet some contemporary sources suggest that what Borromini built was a fragment of a still larger plan. A new drawing by Borromini (Figs. 22 and 23), now in a private collection,<sup>1</sup> shows that these sources are substantially correct and that the architect's ambitions were indeed greater than those of his patron, Pope Innocent X.<sup>2</sup>

In 1716 Giovanni Andrea Bianchi, a Lombard architect working in Rome, said that he had seen autograph drawings by Borromini for the Lateran, some in the possession of

the architect's grand-nephews, and one with a certain Signor Corbellino, a member of the household of Prince Girolamo Pamphilj, the heir of the original patron. According to Bianchi, Borromini had wanted to make the Constantinian basilica look more like St Peter's:

... the idea of Cavalier Borromini was not only to construct a vault, but also he wanted to put a cupola over the crossing and build a tribune and two lateral arms, as at St Peter's, and he added [to the tribune] six other niches and the same order [of giant pilasters as in the nave], while the inner aisles would have continued around [the tribune], as in the church of San Carlo al Corso, but more handsomely.<sup>3</sup>

The newly discovered drawing is remarkably close to Bianchi's description. It is composed of two sheets that were separated at the time of auction but, since they fit seamlessly

22. Lower half of a project for the reconstruction of S. Giovanni in Laterano in Rome, by Francesco Borromini, 1647, with a project by Bernardo Castelli Borromini for the façade, 1699–1700. Orientation: north to the right. Pencil on paper, 42.2 by 57.8 cm. (Collection of Kate Ganz and Daniel Belin, Los Angeles).



The authors wish to thank Howard Shubert, Kevin Salatino, Elisabeth Kieven, Anna Bortolozzi, and Kate Ganz and Daniel Belin.

<sup>1</sup> Sale, Sotheby's, New York, 25th January 2002, lot 40A and B; it is now in the collection of Kate Ganz and Daniel Belin, Los Angeles. A sheet showing sketches for the Lateran's façade (C) was included in the same lot. The immediate provenance of the new plan was not given, but its similarity to a plan for S. Paolo fuori le mura (P. Portoghesi collection) indicates that it may have had the same provenance in a more distant past. Both drawings have autograph Borromini inscriptions in pencil describing an interview with the reigning pontiff, which were then erased and written over in ink by Bernardo Castelli Borromini, but Bernardo's intervention seems

much greater in the S. Paolo drawing. The latter belonged to a collection of drawings that came to light in Milan c.1980; see M. Fagiolo dell'Arco: 'Trenta disegni, la filologia, un nome (in margine a un piccolo "corpus" borrominiano)', in R.M. Strollo, ed.: *Contributi sul Barocco romano. Rilievi studi e documenti*, Rome 2001, pp.67–77; P. Portoghesi: *Borromini*, Rome 1984, figs.150 and 151; *idem*, in R. Bösel and C. Frommel, eds.: *Francesco Borromini e l'universo barocco*, Milan 1999, II, pp.244–45; M. Fagiolo: 'Borromini per San Paolo fuori le mura. Il classico, l'allegoria, la città', *Ricerche di Storia dell'Arte* 4 (1977), pp.57–77; C. Varagnoli: 'La "riduzione alla moderna" delle basiliche Romane 1700–1750', *Quaderni dell'Istituto di Storia dell'Architettura dell'Università di Roma*, n.s. 15–20 (1990–92), p.776, fig.19. Portoghesi gives the

together and show the plan of the church without a break, they can be considered as a single drawing.<sup>4</sup> (It is helpful to remember that the Lateran, with the apse at the west end and the façade facing east, reverses the standard orientation.) The top half, which shows the apse, transept and western bays of the nave, has been cut down the middle so that it now shows only the right (or north) side of the church. The lower, uncut half shows the eastern bays of the nave and the façade, which is heavily overdrawn by another hand. It is a very large drawing: when the halves are united, it measures 122 cm. in length.<sup>5</sup>

In the new drawing the Lateran's medieval apse, which Borromini left undisturbed during the building campaign of 1646–50 (Figs.24 and 25), is shown with radical innovations. The old apse was faintly drawn in, then erased, its place taken by an extended choir which seems to be covered with a coffered vault. On the new semi-dome, which is set much further back than the old apse, Borromini wrote an inscription which the present authors read as '[mosa]ico antico'. It would seem that the architect thought the apse could be moved and that Jacopo Torriti's mosaic of 1291, which included older fragments, such as the fifth-century head of the Saviour, could be dismantled and re-inserted in the new semi-dome.<sup>6</sup> The

*preussischen Kunstsammlungen* 42 (1921), pp.55–66; E. Hempel: *Francesco Borromini*, Vienna 1924, pp.94–113; H. Thelen: exh. cat. *Francesco Borromini. Mostra di disegni e documenti vaticani*, Vatican City (Biblioteca Apostolica Vaticana) 1967, pp.31–40 and 49–56; P. Portoghesi: *Borromini: Architettura come linguaggio*, Rome and Milan 1984, pp.164–70; M. Fagiolo: 'Borromini in Laterano: Il nuovo tempio per il concilio universale', *L'Arte* 4, no.13 (1971), pp.5–44; K. Güthlein: 'Quellen aus dem Familienarchiv Spada zum römischen Barock', *Römisches Jahrbuch für Kunstgeschichte* 18 (1979), pp.227–46; *ibid.* 19 (1981), pp.177–98; C. Pietrangeli, ed.: *San Giovanni in Laterano*, Florence 1990; E. Kieven: 'Il ruolo del disegno: il concorso per la facciata di S. Giovanni in Laterano', in B. Contardi and G. Curcio, eds.: exh. cat. *In Urbe Architectus: Modelli Disegni Misure. La professione dell'architetto. Roma 1680–1750*, Rome (Castel S. Angelo) 1991, pp.78–123; A. Roca De Amicis: *L'opera di Borromini in San Giovanni in Laterano: gli anni della fabbrica (1646–1650)*, Rome 1995. For the basilica before Borromini, see R. Krautheimer et al.: *Corpus Basilicanum Christianarum Romae*, Vatican City 1977, V, pp.1–92; A. Roca De Amicis: 'Considerazioni sulla basilica Lateranense prima del rifacimento borrominiano', *Quaderni dell'Istituto di Storia dell'Architettura dell'Università di Roma* n.s. 15–20 (1990–92), I, pp.345–54; J. Freiberger: *The Lateran in 1600. Christian Concord in Counter-Reformation Rome*, Cambridge and New York 1995; I. Herklotz: *Gli eredi di Costantino. Il papato, il Laterano e la propaganda visiva nel XII secolo*, Rome 2000.

<sup>3</sup> Rome, Biblioteca Corsini, inv.no.13864, dated 1st October 1716. It is transcribed poorly in Cassirer, *op. cit.* (note 2), p.56, note 1; Hempel, *op. cit.* (note 2), p.95; Kieven, *op. cit.* (note 2), p.99; *idem*: *Ferdinando Fuga e l'architettura romana del Settecento*, Rome 1988, pp.85–86 (full transcription); and Roca De Amicis 1995, *op. cit.* (note 2), pp.40–41. According to the entry in Contardi and Curcio, *op. cit.* (note 2), p.322, the Ticinese architect Andrea Bianchi of Campione (1677–1740), who had studied with Abraham Paris, made his plan of the Lateran in 1715–16. Later in 1716 he entered the Jesuit order and was sent immediately to South America, where he built churches and convents in Buenos Aires and Cordoba. For his later career, see D. Sobrón: *Giovanni Andrea Bianchi, un arquitecto italiano en los albores de la arquitectura colonial argentina*, Buenos Aires 1997.

<sup>4</sup> The top half (Fig.23), which shows the apse, measures 80 by 29 cm. It is made up of two sheets pasted together, the upper sheet measuring 42.3 cm. in height and the lower 40.5 cm. in height; the total, 82.8 cm., was reduced to 80 cm. because of the overlap in pasting. The lower half (Fig.22), which shows the easternmost bay of the nave and the façade, measures 42.2 by 57.8 cm.

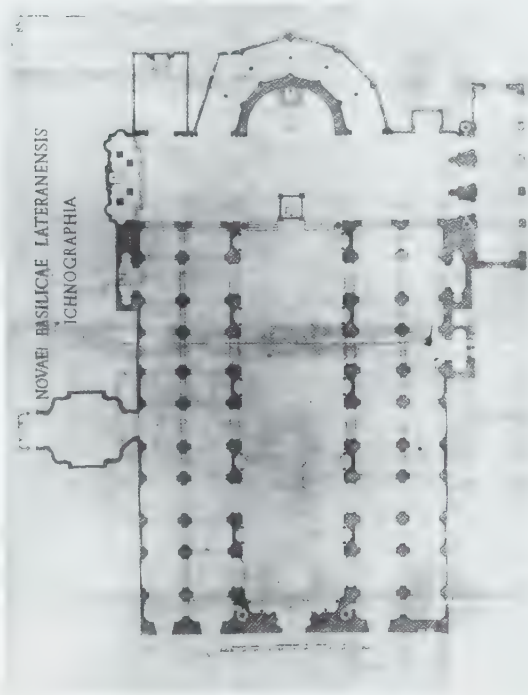
<sup>5</sup> Although no scale is given, one can be deduced: the width of the two side aisles taken together (from the side wall to the front pilaster face of the nave piers) measures 12.8 cm. on the drawing; from a scaled drawing in Vienna (Albertina no.375) this distance is known to be 79 *palmi*. These measurements imply that the new plan is drawn to a scale of approximately 1:140.

<sup>6</sup> W. Oakeshott: *The Mosaics of Rome from the Third to the Fourteenth Centuries*, London 1967, pp.70–73 and 311–13, observes that the head of Christ was set on a separate block of travertine and seems to have been preserved from an earlier mosaic, as Torriti's inscription reads '*vultum integrum reponi feci*'.

23. Upper half of a project for the reconstruction of S. Giovanni in Laterano in Rome, by Francesco Borromini. 1647. Orientation: north to the right. Pencil on paper with ink inscription, 80 by 29 cm. (Collection of Kate Ganz and Daniel Belin, Los Angeles).

dimensions of the S. Paolo drawing as 72.6 by 46.8 cm.; the plan of the basilica appears to take up about half the sheet and to be about 36 cm. high.

<sup>2</sup> For Borromini's restoration of the Lateran, see M. Dvořák: 'F. Borromini als Restaurator', *Kunstgeschichtliches Jahrbuch der K.K. Zentralkommission* 1 (1907), pp.89–98, esp. p.90; repr. in *idem*: *Gesammelte Aufsätze zur Kunstgeschichte*, Munich 1929, pp.271–78; K. Cassirer: 'Zu Borrominis Umbau der Lateransbasilika', *Jahrbuch der*



25. Section of the Lateran basilica after Borromini's first campaign, from C. Rasponi: *De Basilica et Patriarchio Lateranensi Libri Quattuor*, Rome 1656–57. Etching, 29.7 by 47 cm. (Bibliotheca Hertziana, Rome).

24. Plan of the Lateran basilica after Borromini's first campaign, from C. Rasponi: *De Basilica et Patriarchio Lateranensi Libri Quattuor*, Rome 1656–57. Etching, 39.5 by 49.5 cm. (Bibliotheca Hertziana, Rome).

choir is defined by four massive piers, identical to those Borromini was planning in the nave, complete with niches for statues. The new semi-dome is surrounded by an ambulatory in which each bay is covered by an oval vault; here Borromini wrote '*coro di musici et organo*'; evidently he wanted to provide a choir and organ loft, which was lacking in the old church. Later Piranesi addressed the problem, but the present extended choir and organ lofts were built by Virginio Vespignani only in 1876–86.

The drawing that Bianchi described in 1716 had six niches around the tribune, not four as in the new drawing. But before Borromini finished the drawing he made one final change, sketched lightly at the top of the sheet: he pushed the apse still further back, thereby allowing room for a larger choir with six piers (although he did not draw them on the present sheet). The drawings that Bianchi saw must have been worked up plans for the extended choir that is merely sketched in the new drawing.

An ambulatory is a feature of northern Italian churches, and is not common in Rome, but – as Bianchi perceptively noted – there is one in the Roman church of the Milanese nation, S. Carlo al Corso, designed by Onorio Longhi in 1611. S. Carlo's ambulatory was not built until 1667–69, but the

design was circulated in the mid-seventeenth century in a print by Onorio's son, Martino Longhi the Younger. We know that Borromini had a copy of this print at least by 1665, when he sketched a revised design for the S. Carlo ambulatory on it (Fig. 26).<sup>7</sup>

The Lateran apse already had a small ambulatory, the so-called Leonine portico, added to the Constantinian basilica in the Middle Ages by Pope Nicholas IV (1288–92) (Figs. 24 and 25), so the new ambulatory is Borromini's highly personal reinterpretation of both a medieval and a Lombard form. Borromini was far more careful than Longhi to preserve the continuity between his nave and the new choir. Furthermore, Longhi's vaults, wider on one side than the other, would have had a strange appearance over the bays of his ambulatory, while Borromini maintained a homogenous sequence of sail vaults behind both the piers and the openings of his choir. Uppermost on his mind was the uniform and uninterrupted sequence of piers with their niches for statuary running all around the basilica:<sup>8</sup> these great piers would rotate around the east end of the nave, and with the new choir they would now rotate around the western end too. This is the effect of echo ('*riverbero*') that Borromini famously described on one of his drawings when he was reshaping the entrance wall.<sup>9</sup>

Vienna, Albertina, no. 159; see Portoghesi, *op. cit.* (note 2), fig. 127; P. Portoghesi: *Disegni di Francesco Borromini*, Rome 1967, p. 27, no. 79; G. Drago and L. Salerno: *SS. Ambrogio e Carlo al Corso e l'Arciconfraternità dei Lombardi in Roma*, Rome 1967, p. 73, note 18; R. Bösel and C. Frommel, eds.: *Francesco Borromini e l'universo barocco*, Milan 1999, II, p. 246. Salerno (p. 55) suggests as precedents such Milanese churches as the Cathedral or S. Maria dei Miracoli presso S. Celso. As the print is dedicated to Francesco Biglia, who was *primiceno* of the Lombard Confraternity until 1640, it was almost certainly issued before that date. The authors wish to thank Anna Bortolozzi for a discussion of the Longhi print.

The nave piers have the names of apostles pencilled in by Borromini. Starting from the pier closest to the transept, the first four read: 'S. Paolo', 'S. Jacobo Mag. re',

'S. Jacobo' and 'S. Bartolomeo'. For the piers closest to the façade both apostle names are preserved: 'S. Mat[teo] S. Simone'.

<sup>9</sup> Inscription on Vienna, Albertina, no. 377: '*Se questa facciata veniva quadra/ nelli angoli bisognava fare doi tabernacoli/ in cambio di uno e così si perderà l'ordine/ di un arco e un tabernacolo che è quanto si può/ desiderare per seguir l'ordine non mai interrotto./ L'altra non aveva merito di riverbero con il coro o tribuna/ principale che gira . . .*'; see Roca De Amicis 1995, *op. cit.* (note 2), pp. 79–84 and fig. 38.

<sup>10</sup> The autograph inscription in pencil in the upper-right corner is faint but mostly still legible, except the last four lines, which have been heavily erased. Bernardo Castelli Borromini later wrote over the inscription in pen, as far as we can tell faithfully copying the original: '*SS.ta disse che piaceva il disegno ma che non voleva variare/li*



Borromini retained the transept of the old basilica, and this inevitably interrupted the sequence of piers between nave and choir. On the new drawing he drew a circle in the centre of the transept, perhaps a rudimentary symbol for the dome ('*cadino*', or bowl) that Bianchi saw on the drawings in 1716. We hear no more of the dome, however, and even the design for the choir brought down the ire of the pope on the architect's head. In a few sad lines written on the new drawing, Borromini described a difficult interview:

His Holiness said that he liked the drawing, but that he did not want to change the foundations or the site of the ancient basilica, which was built by a saintly pope and a saintly emperor, and that the Good Lord would never have allowed any pope to alter the plan of this holy basilica. Thus he insisted that he wanted to do nothing except strengthen the structure, repair and embellish the church, without varying the foundations in the least. As a result, the apse vault will stay in its ancient location and not be moved in the way the present drawing shows.<sup>10</sup>

Which pope delivered this reproach? Was it Alexander VII (reigned 1655–67), elected on 7th April 1655, and still, Borromini might have hoped, open to persuasion? Or was it his predecessor, Innocent X (reigned 1644–55), who first instigated the renovation of the basilica, generous to Borromini but still firm in his commitment to preserve the vestiges of the original church? All the evidence points to Innocent X and suggests that the new plan should be dated to very early in the history of the commission, almost certainly to 1647.

We know from the account of the commission written in 1655 by Borromini's friend Fioravante Martinelli, shortly after Innocent X's death, that from the outset two opposing philosophies for the restoration were in conflict.<sup>11</sup> Neither is associated with an individual by name, but the protagonists are easy to identify from Martinelli's account. 'Some people' ('*alcuni*') wanted to demolish the whole building down to the footprint of Constantine's basilica and build a completely new church. This idea was supported by 'the people, always the friends of novelty',<sup>12</sup> who were confident that Rome could furnish an architect 'endowed by nature with an infinite prodigality of invention, deepened with study and experience in the Vitruvian profession', and that the result would be a 'new wonder of the world'. Obviously this was Martinelli's transparent way of describing Borromini and his supporters.

The second party was the preservationists. They recalled the piety of the Lateran's founder, the emperor Constantine, of the early Christians who had built the church, and of Pope Sylvester (d.335) who consecrated it. They reminded the pope that the church was made with *spolia* from pagan temples, re-used as a sign of the triumph of Christianity. Rome could not be deprived of its cathedral, and the world would be appalled to hear of the demolition of the *caput et*



26. Project for the choir of S. Carlo al Corso, Rome, by Francesco Borromini, drawn over a printed plan after Onorio Longhi, 1665. Pencil over etching, 63.8 by 45.8 cm. (Albertina, Vienna).

*mater* before a new church could take its place. This was the opinion of Innocent X and his supporters among the Oratorians. Since his youth, the pope had been steeped in the culture of early Christian antiquity when he had studied with the Oratorians and the followers of Baronius. Indeed, the first printed account of the restoration of the Lateran was in a book about the vestiges of early Christianity, the 1651 Latin edition of Bosio's *Roma sotterranea* by the Oratorian Paolo Aringhi.<sup>13</sup> The present plan was devised by Borromini in his most expansive mood, supported by a few friends ('*alcuni*'), but rejected by the pope and his advisers ('*altri*') in the interests of preserving the apse of the Constantinian cathedral.

The new plan itself offers abundant evidence for its dating. Originally it showed five chapels on the right-hand side of the nave, the central one being a deep oval, while the four that flank it are circular, each articulated by four or six columns. At a slightly later stage, Borromini redrew all four round chapels in a narrower, more compressed form, and in later retouchings some of them become even more flattened. To summarise, Borromini originally envisaged a hierarchy of chapels, a large one in the centre flanked by four smaller ones; these smaller chapels became increasingly compressed as the design progressed.

The new plan can be dated to the spring or summer of 1647, just as construction was about to begin. Here is the evidence. The top half of the drawing, as we mentioned earlier,

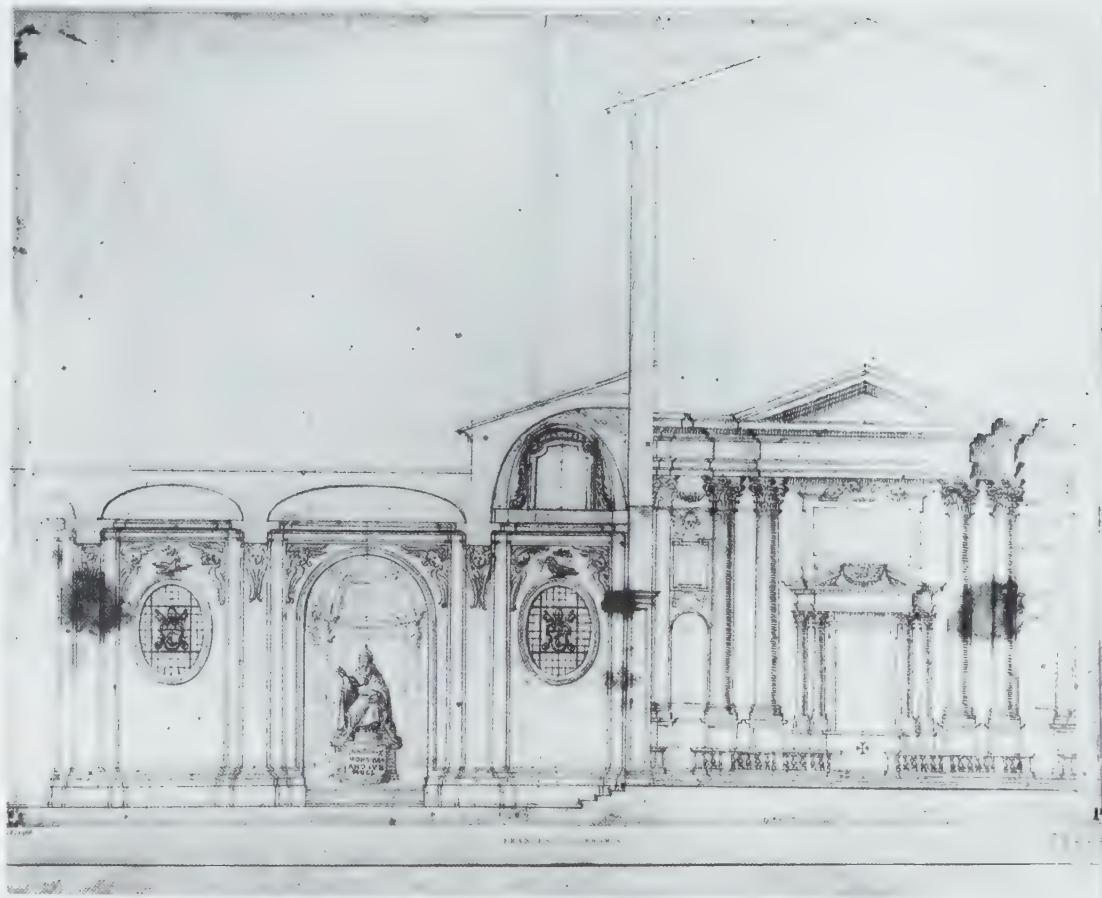
*fond[amen]ti e sito della chiesa antica fatta da un/Papa santo e da un Imperatore santo e che Iddio/non averia [aveva?] mai permesso che nessuno Pontefice avesse/variato la pianta di questa SS.ta Basilica e che/pero non voleva se non ripararla fortificarla/e ornarla ma non mai variare li suoi fondamenti/e però/resto della volta come sta nel sito Anticho/senza trasportarsi come si vede nel presente disegno.*

<sup>1</sup> F. Martinelli: *Primo trofeo della S.ma Croce eretto in Roma nella via lata da S. Pietro*

*Apostolo . . .*, Rome 1655, pp.131–35.

<sup>12</sup> '*del popolo, solo delle novitadi amico*'; Martinelli, *op. cit.* (note 11), p.132.

<sup>13</sup> A. Bosio: *Roma sotterranea*, Rome 1632 (in fact 1634); 2nd ed. by G. Severano, Rome 1650, with the Latin translation by P. Aringhi: *Roma subterranea novissima*, Rome 1651, I, p.463.



27. Section of the south aisle of the Lateran with a project for a statue of Innocent X, by Francesco Borromini. 1646–47. Pencil on paper, 36.8 by 50.2 cm. (Kunstbibliothek, Berlin).

has been mutilated and the left (south) side cut away. This is unfortunate, because Borromini was designing the chapels first on the missing left side of the sheet, and then reproducing them symmetrically on the right. For example, the central chapel on the left (south) side was the Santoro chapel, built by Onorio Longhi in 1602. Unlike the other late Renaissance chapels along the south wall of the basilica, it was not damaged or occluded in Borromini's restoration, and there were no plans to replace it. Consequently Borromini designed its symmetrical twin in the centre of the north wall, the large oval chapel we see on the present drawing. It became the fulcrum of a series of new chapels on this side. Doubtless it would have been offered to the Massimi family, since the entrance to their chapel, built in 1561–69 by Giacomo Della Porta, was badly blocked by Borromini's new system of piers; it is not even shown on the present drawing.

But there is another, more important, case of left–right symmetry that the mutilation of the sheet has obscured. In

1646–47 Borromini planned a small chamber off the left aisle, very close to the transept. It was intended to contain a statue of Innocent X enthroned with his hand raised in blessing, similar to Algardi's statue of the same pope on the Capitoline. The project is known from a beautiful drawing in Berlin (Fig. 27),<sup>14</sup> an elevation with no accompanying plan. The chamber appears to be circular, or a compressed circle, and in the background two columns frame the statue. Having this chamber on the left side of the nave, Borromini naturally designed a matching chapel on the right side which is what we see in the new plan.

But having drawn this twin, Borromini realised that the three-quarter circle plan did not fit the available space on the right side of the church: the chapel near the transept would have intruded into the room reserved for the statue of Henry IV of France, attached to the east side of Sixtus V's portico, so it had to be radically compressed. Of the original six columns, four were kept, and the chapel was reduced to a shallow space

<sup>14</sup> Berlin, Kunstbibliothek, no. 1069. See Hempel, *op. cit.* (note 2), p. 107, fig. 33; H. Thelen: 'Francesco Borromini', in E. Berckenhagen, ed.: *Fünf Architekten aus fünf Jahrhunderten*, Berlin 1976, pp. 27–61, esp. pp. 44–45, no. 27 (dated 1648–50); Bösel and Frommel, *op. cit.* (note 1), II, p. 225, no. XII.24.

<sup>15</sup> A. Roca De Amicis: 'Borromini in Laterano sotto Alessandro VII. Il completamento della basilica', *Palladio* 18 (1996), pp. 54–58.

<sup>16</sup> Even small details on the new drawing suggest an experimental attitude to space and structure, in which the design is still fluid. The columns in the tabernacles are moved two or three times and the niches gradually enlarged, a prelude to the final

design of the niches in 1648. The entrances to the side chapels are drawn narrow and then enlarged, as recounted by Spada: 'prima si pensò di farle piccole compagne di quella che già stava per entrata della Cappella del Cardinale di Santa Severina ma poi visto che detta porta riusciva angusta . . . si pigliò risoluzione di mutare quella di Santa Severina e convertirla in uno arcone . . . e così poi furono fatte tutte le altre' (cost estimate of c. 1650 by Virgilio Spada), in Gütthlein, *op. cit.* (note 2), II, p. 187; Roca De Amicis 1995, *op. cit.* (note 2), p. 55. Finally, it is possible that the chapel on the top right of the drawing, which later became the Inghirami chapel, was given its highly compressed plan in a later retouching by Borromini under Alexander VII.

with an apse at each end. The Inghirami chapel, begun in 1657 under Alexander VII, was finally built to this design and in this position.<sup>15</sup>

The second chapel from the top on the new drawing, in plan a three-quarter circle, could have been barely fitted in next to the corridor connecting the church to the Lateran palace. But the corridor was badly aligned with the new basilica, and eventually Borromini invented the brilliant solution of a vestibule with double doors to conceal the misalignment of the two buildings. The vestibule was worked out for the first time on the present drawing, but inevitably the chapel had to go.

Most of the present-day chapels that stand along the northern wall of the basilica were built much later, but the present drawing shows that Borromini had already imagined a symmetrical sequence of chapels. The smaller ovoid ones are paraphrases in miniature of Michelangelo's designs for S. Giovanni dei Fiorentini, the wooden model of which was on display throughout Borromini's lifetime. One puzzling feature is that the last, or easternmost, chapel, nearest the façade, has been transformed into a hexagon, like the side chapels of S. Carlino. It is difficult to tell if it was drawn by another hand, or whether it represents Borromini thinking in an experimental vein as he finished the sequence of chapels.

The good fit of the Berlin elevation with the new plan allows us to date the latter to the pontificate of Innocent X, in fact to the beginning of construction in 1647. This dating is confirmed by the rendering of the inner façade, with its canted piers and convex central bay, which was worked out in early 1647 on a much reworked plan in Vienna (Albertina, no.377). This drawing, as complex as any in Borromini's *œuvre*, with the long inscription mentioning 'riverbero', provides an insight into the architect's aesthetic sense.

The Constantinian façade had measured four *palmi* in thickness but, after Borromini had added a concave curve inside the nave and new piers on the outer face, the thickness grew to nineteen *palmi*. All the innovations worked out on Albertina no.377 were taken over into the new plan, which therefore can be dated to the spring or summer of 1647, when the commission was about a year old. The foundations had been finished, and construction was about to begin above ground. It was the last time before the building crews moved into high gear in 1647–50 that Borromini could encourage Innocent X to expand his ambitions.<sup>16</sup>

Another sheet, sold in the same lot as the new plan, contains rough sketches for the façade of S. Giovanni in Laterano on both recto (in ink) and verso (in pencil).<sup>17</sup> They show a vast new portico articulated by about thirty-seven monster columns on the interior, while fourteen columns on the exterior flank huge niches. The entrance to the church would

have been through a semicircular porch on four columns, half of an oval vestibule. There is very little sense of architectonic form in these sketches, and Borrominian mannerisms, like concave piers, take the place of Borromini's sense of mass and space. Perhaps further study will clarify the function of this drawing, now in a separate collection.

However, what can be certainly affirmed is that the similar façade drawn in heavy, smudged pencil on the new drawing is not by Borromini, but was added in about 1699–1700 by his nephew, Bernardo Castelli Borromini (1643–1709). The Lateran façade remained unbuilt from 1650, when the nave was finished, to 1732, when Alessandro Galilei began the present façade.<sup>18</sup> Evidence for the appearance of Borromini's projected façade is scanty. Fra Juan di San Bonaventura, a Trinitarian monk who was in close contact with Borromini, said in 1650 that it would have looked like Maderno's façade of St Peter's, 'similar and of no less quality'.<sup>19</sup> Various prints and drawings show the great wall, with four voids intended for windows, erected by Borromini in 1647–50, looming over the medieval portico. Doubtless it would have formed the rear wall of a two-storey façade, with a portico below and a benediction loggia above. But would his façade have remained flat in front? A large site plan on Albertina no.373a shows the medieval portico still standing, and also a spacious podium or platform in front of the church. This platform, doubtless built by Borromini in preparation for a façade, had a front edge shaped along a concave curve with a convex bulge in the centre. It raises the possibility that Borromini's façade might have followed similar curves.

When Alexander VII was elected pope he insisted that the Lateran should be completed with modesty and expediency. In 1657 Borromini submitted a design for a portico only one storey high, with no benediction loggia.<sup>20</sup> But the pope was uninterested. The loggia of the late twelfth century, with its Cosmatesque frieze and spoliated columns, dwarfed by Borromini's immense rear wall, remained in place throughout the rest of the seventeenth century.

Around 1700 the Lateran façade was again a subject for discussion. Cardinal Benedetto Pamphilj, *pronipote* of Innocent X, became arch-priest of the basilica in 1699, a position he held until his death in 1730. In the second volume of his *Prospettiva* (1700) the Jesuit architect Andrea Pozzo said that there had been a competition for the Lateran façade in 1699; we do not know the participants or the outcome. Nonetheless at this time Cardinal Pamphilj contributed 20,000 scudi towards the project, and also persuaded Innocent XII to budget 40,000 scudi; Cardinal Pamphilj's brother was also expected to contribute a large sum. It was estimated that a façade commensurate with the foundations built in Innocent X's reign would cost 100,000 scudi.<sup>21</sup>

<sup>15</sup> See Sotheby's sale cited at note 1 above, lot 40C.

<sup>16</sup> V. Golzio: 'La facciata di S. Giovanni in Laterano e l'architettura del settecento', *Miscellanea Bibliothecae Hertzianae zu Ehren von Leo Bruhns*, Franz Graf Wolff Metternich, Ludwig Schudt, Munich 1961, pp.450–63; Kieven, *op. cit.* (note 2), pp.78–123; Bösel and Frommel, *op. cit.* (note 1), II, pp.237–41.

<sup>17</sup> Rome, Archivio di S. Carlo, Fra Juan di San Bonaventura: *Relatione del Convento di S. Carlo alle 40 fontane di Roma*, vol.77a, pp.28–29; first published by O. Pollak: *Die Kunsttätigkeit unter Urban VIII*, Vienna 1928, I, p.43. See also J.M. Montijano Garcia, ed.: *San Carlo alle Quattro Fontane di Francesco Borromini nella 'Relatione della fabrica' di fra Juan de San Buenaventura*, Milan 1999, p.29.

<sup>18</sup> Roca De Amicis, *op. cit.* (note 15); *idem* and E. Sladek: 'Il "portico" della facciata orientale di S. Giovanni in Laterano: un progetto di Borromini per Alessandro VII', *Palladio* n.s. 20 (1997), pp.77–82.

<sup>19</sup> B. Kerber: *Andrea Pozzo*, Berlin and New York 1971, pp.188–89, note 3; Kieven, *op. cit.* (note 2), p.83, note 10. H. Hager: 'On a Project Ascribed to Carlo Fontana for the Façade of S. Giovanni in Laterano', *THE BURLINGTON MAGAZINE* 117 (1975), p.106, assumes that the 'disegno moderno' called for in the 1699 competition would not have used all Borromini's foundations, and thus the competition would have elicited less ponderous projects, like the one he publishes attributed to Carlo Fontana in Oxford.



28. Façade project by Bernardo Castelli Borromini from Fig.22 superimposed over the platform outlined by Francesco Borromini on Vienna, Albertina, no.373a.

It seems probable that Bernardo Castelli Borromini's interest in the façade was stimulated by the competition of 1699. He had no talent either as an architect or as a draughtsman, but he did have one inestimable advantage, namely, possession of his uncle's drawings. Borromini's architecture was in high favour with Cardinal Benedetto Pamphilj, whose only regret was that Borromini's original project was lost, hence his call for new projects.<sup>22</sup> But Bernardo may have calculated that the cardinal would have built Borromini's design, if only it could be found. And who better than him to find it?

The façade drawn on the lower half of the new drawing shows forty-eight large columns in the portico, fourteen giant columns lining the façade and twelve giant columns lining the central oval. The smudged pencil imitates Borromini's style at its most intense, such as in a famous, heavily re-worked plan of the cappella dei Re Magi at the Propaganda Fide, dating from 1660–62.<sup>23</sup> But the uncle's precision is replaced by the nephew's bombast; even close observation under various light conditions fails to disclose any trace of an authentic Borromini plan beneath this part of the drawing: it is all Bernardo's wild fantasy. The platform that, on Borromini's drawing, merely indicated a terrace in front of the façade, in Bernardo's hands becomes the foundation for a much larger and more pompous façade (Fig.28), while the huge spiral staircases and lateral walls that curve like stage-flats are far removed from Borromini's feeling for architectural form.

Thus we must conclude that Bernardo went back to Borromini's files, extracted an authentic plan for the Lateran – all the more convincing because it showed the unbuilt choir – and added a façade of his own. The most likely date for this travesty is 1699–1700; and in fact the façade is in the same spirit as Bernardo's project for the Trevi Fountain of 1701.<sup>24</sup> On the new plan, Bernardo may have extended his alterations into the body of the church, and possibly we should attribute to him the design of the hexagonal chapel nearest the façade, which is clumsier than the other chapels. He could easily have taken it from the hexagonal chapels at S. Carlino.

For all its pomposity, Bernardo's façade was not totally out of place in the first decade of the eighteenth century. The architect Ferdinando Reiff won second place in the Concorso Clementino of 1705 with a similar design.<sup>25</sup> The oval atrium and the portico, not so crudely juxtaposed as in Bernardo's design but harmoniously fused, became a motif of great importance for Roman architecture in the first half of the new century, starting with Pozzo's proposal for the Lateran façade of 1699 and culminating with the model submitted by Ludovico Rusconi Sassi to the competition of 1732.<sup>26</sup> This model seems, in fact, a compendium of eighteenth-century Borrominianisms, but ironically some of them come from the nephew, including the great central lantern of the portico, which echoes the tent-like pavilion added by Bernardo to the upper storey of the façade of S. Carlino after his uncle's death.

Bernardo died in 1709,<sup>27</sup> and for a decade we have no idea of where his hoard of drawings by Borromini was kept. In 1720 and 1725 Sebastiano Giannini began to publish books on S. Ivo and the Casa dei Filippini, claiming that he had access to 'the entire studio of the late Cavalier Borromini'. There can be no doubt that this was true; it is even possible that he had bought the drawings, but not all of them. In 1723 Cardinal Benedetto Pamphilj bought a plan and an elevation for the Lateran façade from two of Bernardo's sons, Giuseppe and Pietro Antonio Castelli Borromini, and Girolamo Corbellini 'gave' him four more Lateran drawings and was 'recognised' with a reward of 200 scudi.<sup>28</sup> We are back to the same people, and probably the same drawings, that Bianchi had described in 1716.

Cardinal Pamphilj took these drawings and had a model built of what he thought was Borromini's façade by the architect Mario Barnardi. Other architects were invited to submit projects of their own based on the model. Clement XI died in 1723 before anything could be done, and the new pope, Benedict XIII, used the 3,600 scudi put at his disposal by

<sup>22</sup> Kerber, *op. cit.* (note 21), p.89: 'Ma l'essersi smarriti i disegni del famoso Borromini, che ristorò le parti interiori di questa Basilica, diede occasione à gli Architetti di far nuove idee.'

<sup>23</sup> Vienna, Albertina, no.889; Portoghesi, *op. cit.* (note 2), fig.109; Bösel and Frommel, *op. cit.* (note 1), pp.307–08, no.XVIII.12.

<sup>24</sup> J. Pinto: *The Trevi Fountain*, New Haven and London 1986, pp.67–70.

<sup>25</sup> S. Scott Munshower: 'Concorso Clementino of 1705', in H. Hager and S. Scott Munshower, eds.: *Architectural Fantasy and Reality. Drawings from the Accademia nazionale di San Luca in Rome. Concorsi Clementini 1700–1750*, University Park 1981, pp.43–52 and fig.23; Kieven, *op. cit.* (note 2), p.92, figs.9–11.

<sup>26</sup> H. Hager: 'Il modello di Ludovico Rusconi Sassi del concorso per la facciata di S. Giovanni in Laterano (1732) ed i prospetti a convessità centrale durante la prima metà

del Settecento in Roma', *Commentari* 22, no.1 (1971), pp.36–67; Kieven, *op. cit.* (note 2), pp.112ff., no.37 and fig.39.

<sup>27</sup> Pascoli gives the date of death as 25th January 1709 (*Vite de' pittori, scultori ed architetti moderni*, Rome 1730, I, p.306). Bernardo died on 24th January 1709, according to P. Tournon: 'Per la biografia di Francesco e Bernardo Borromini', *Commentari* 18 (1967), pp.86–89. The date of 1719, allegedly taken from the registers of S. Maria del Popolo and published by M. Carta in her commentary in Martinelli and Marabottini, eds.: *Lione Pascoli: Vite de' pittori, scultori, e architetti moderni*, Rome 1992, p.412, note 41, is clearly a misprint. In M. Carta: 'Un disegno di Borromini per la "vigna" di Bernardino Missori', *Palladio* n.s. 4 (1989), p.70, the author confirms the date of 1709.

Cardinal Pamphilj for the façade to build instead three new chapels at the eastern end of the Lateran nave, following the plan of the two authentic Borromini chapels near the transept. When Benedetto Pamphilj died in 1730 he left plans, models and a large sum of money to build Borromini's, or at least a Borrominian, façade. In 1730 Leone Pascoli mentioned a number of drawings for the Lateran that were being passed around under Borromini's name, though he attributed them to Bernardo: 'And [Borromini] furnished the drawing for the façade, but it is not the one that is making the rounds at present, which is believed to be by his nephew Bernardo.'<sup>29</sup>

In 1732 one of the architects involved in the competition for the new façade, probably Ferdinando Fuga, listed certain criteria for exposing fakes that were being passed off as Borromini's autograph drawings:

First, the drawing which has been published as an original work of his genius, and which is esteemed as autograph by those who have not seen it or at any rate not examined it closely, this drawing, and here I think I am in agreement with those who really understand architecture, is a changeling [*'un disegno supposto'*], not by his hand. In it one does not detect either his special manner, or that character that shines forth in all his great, magnificent buildings, or any of those ingenious new ideas which set every Borromini building apart from the rest, such as his marvellous way of adapting to the site and other givens of the commission; and finally one sees no new invention of ornament, something that he shows even in buildings of minor importance. Instead one finds a hotchpotch of decorative motifs taken from various Borromini buildings, and an affected imitation of his style. All this put together proves that such a drawing is not by Borromini, and thus is unhelpful in tracing his ideas.<sup>30</sup>

Fuga was evidently looking at an elevation drawing, since he criticised the ornament as uninventive, a mere pastiche of motifs found here and there in Borromini's work. But he might also have seen a plan, since he mentions how the drawing does not show Borromini's typical ingenuity in adapting designs to the conditions of the site. Fuga's criteria of connoisseurship are sound: with him we must admit that, while most of the ground plan on the new drawing is an authentic Borromini, the façade is not by him, but rather an affected mannerism of his style.

In 1764 Borromini's scheme for enlarging the choir of the Lateran was revived by Piranesi. His series of twenty brilliant drawings presented to the Venetian pope, Clement XIII



29. Project for the Lateran choir (*'Tavola quinta'*), by Giovanni Battista Piranesi. 1764. Pen and coloured inks on paper, 55.3 by 86.5 cm. (Avery Library of Columbia University, New York).

Rezzonico, show five different projects for a choir, some relatively small, some gargantuan.<sup>31</sup> Some show an ambulatory and, although none directly follows the drawing by using four, or six, niched piers, all show at least one pair of niched piers at the beginning of the choir (Fig. 29). Borromini thought of his piers as solid structural supports; Piranesi, on the other hand, hollowed them out to accommodate organ lofts, choirs and windows. Piranesi regarded himself as an admiring follower of Borromini, but more clever and more daring.

Piranesi's projects were not carried out, but they showed the options that confronted any potential architect of a Lateran choir: either one could be faithful to Borromini's nave or one could follow the Clementine transept. Piranesi chose the former; as a result the polychrome transept of 1600 looks in his drawings like an interloper between a Borromini nave and a Borrominian choir. Virginio Vespignani chose the other route when he demolished the old apse and enlarged the choir for Pope Leo XIII in 1876–86. The marble revetment in his new space and the fictive tapestries with historical scenes painted on the side walls ignore Borromini and continue the decorative scheme of the Clementine transept. On entering the church for the first time, even careful observers might assume that the early Baroque transept and the late nineteenth-century choir are products of a single campaign. Borromini's nave now looks like the interloper, a fate that he perhaps foresaw in 1647 when he left his discouraging interview with Innocent X with the new drawing rolled up under his arm.

<sup>28</sup> Golzio, *op. cit.* (note 18), p.463; Kieven, *op. cit.* (note 2), p.83, note 12.

<sup>29</sup> Martinelli and Marabottini, *op. cit.* (note 27), p.400: 'e [Borromini] diede il disegno della facciata; ma non è quello, che va in giro presentemente, che si crede di Bernardo suo nipote.'

<sup>30</sup> Discorso sopra la Facciata di S. Giovanni in Laterano, in Golzio, *op. cit.* (note 18), p.461, given there to Galilei but recently shown by Elisabeth Kieven to be by Fuga: 'Primeramente il Disegno, che è stato pubblicato, come un parto dell'ingegno di Lui, e che dà chi giudica senza averlo veduto, o almeno senza averlo esaminato, vien creduto per suo, stimo poter dir francamente col sentimento dei più intendenti di Architettura, esser questo un disegno supposto, e da lui non fatto, perchè in esso non si scorge nè quella maniera, ne quel carattere, che il Borromino ha praticato in tutte le altre sue Fabbriche grandi, e magnifiche, nè alcuno di quei nuovi ingegnosi ritrovamenti, con i quali differenziava ogni sua Fabbrica l'una dall'altra, sia quel meraviglioso suo adattamento ai siti, ed alle circostanze, nè finalmente alcuna nuova

invenzione di ornati da lui sempre, e con diverse nuove maniere praticata in tante altre Fabbriche di assai minor conto, ma vi si scorge una raccolta di suoi ornati presi di qua e di là dall'altre sue Fabbriche, ed un'affettata imitazione della sua maniera, cose tutte che insieme unite mostrano ad evidenza non essere un tal Disegno del Borromino, e perciò non poter servire per rintracciare la sua idea.'

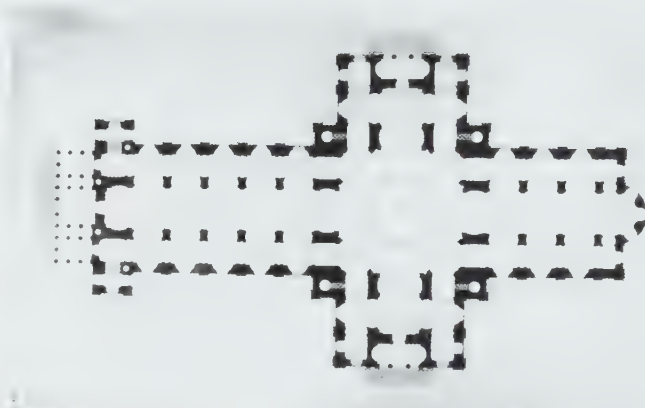
<sup>31</sup> A. Placzek, H. Mitchell and D. Nyberg: *Piranesi. Drawings and Etchings at the Avery Architectural Library Columbia University, New York, New York 1975*; J. Wilton-Ely: *Piranesi as Architect and Designer*, New York, New Haven and London 1993, pp.63–85; F. Barry: "'San Giovanni che non c'è": la strategia piranesiana per il coro di San Giovanni in Laterano', in C. Frommel and E. Sladek, eds.: *Francesco Borromini. Atti del convegno internazionale*, Milan 2000, pp.458–63.

# The revised design for St Paul's Cathedral, 1685–90: Wren, Hawksmoor and Les Invalides

by GORDON HIGGOTT, *English Heritage, London*

ONE OF THE most intractable problems in British architectural history is the chronology of Sir Christopher Wren's designs for St Paul's Cathedral between the rejection of his centrally planned Great Model of 1673–74 and the completion of the ground plan of the new cathedral in the late 1680s (Fig. 31).<sup>1</sup> King Charles II had approved the design of the model in December 1672, and in November 1673 he appointed his Rebuilding Commission on the strength of this proposal.<sup>2</sup> Preparation of the ground began in May 1674 when the Commissioners met for the first time.<sup>3</sup> But on 14th May 1675 the king ordered the start of work on a choir of a more traditional design, with a Latin-cross plan, a stepped 'basilican' section, and a spire-like dome and lantern above a broad, octagonal crossing (the Warrant design; Fig. 30).<sup>4</sup> He granted his Surveyor the liberty 'to make some Variations, rather ornamental, than essential' as work progressed,<sup>5</sup> and by the time the contracts for the foundations of the choir and eastern part of the crossing were signed on 18th June, Wren had widened the central aisle, narrowed the side aisles, thickened the outer walls, and raised the church floor above a higher, fenestrated basement (Fig. 31, a).<sup>6</sup>

Until the 1950s it was thought that in the course of construction Wren gradually modified the Warrant design and only prepared what has since been called the Definitive design during the reign of James II (1685–88; Figs. 32 and 33).<sup>7</sup> Long attributed to Wren, these are the earliest known draw-



30. The Warrant design, main floor plan of St Paul's Cathedral (with plan of dome superimposed), by Christopher Wren. 1675. Black ink and wash, 33.5 by 52.3 cm. (Wren collection, All Souls College, Oxford; II.10).

ings to show the cathedral on its near-final plan, with continuous two-storey walls and a dome similar in height and profile to the structure completed by 1710.<sup>8</sup> In 1953 John Summerson dated this design to 1675, arguing that Wren had thickened the aisle walls of the Warrant design at the outset to support the upper 'screen walls', and that, since these walls appeared to have a role in stabilising the large dome and countering thrusts from the concealed flying buttresses (Fig. 41), the

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<sup>1</sup> See esp. J. Summerson: 'The Penultimate Design for St Paul's Cathedral', *THE BURLINGTON MAGAZINE* 103 (1961), pp. 83–89, republished with slight changes and a postscript in *idem: The Unromantic Castle and other essays*, London 1990, pp. 69–78. See also M. Whinney: *Wren*, London 1971, pp. 81–103; K. Downes: *Sir Christopher Wren: the Design of St Paul's Cathedral*, London 1988 (catalogue of the Wren office drawings from St Paul's Cathedral Library on deposit at the Guildhall Library, London, hereafter cited as KD, sometimes followed by a catalogue number), pp. 16–26; *idem: exh. cat. Sir Christopher Wren and the making of St Paul's*, London (Royal Academy of Arts) 1991, pp. 12–16; *idem: 'Sir Christopher Wren, Edward Woodroffe, J.H. Mansart, and architectural history'*, *Architectural History* 37 (1994), pp. 37–67. The phases of construction in Fig. 31 derive from masons' contracts and from payments in the works accounts (chiefly to masons), as published in A.T. Bolton and H.D. Henry, eds.: *The Wren Society*, Oxford 1924–43 (hereafter cited as WS), XIII–XVI: (a) WS, XVI, pp. 7–10, 210–13; XIII, pp. 69–74; (b) WS, XVI, pp. 10–11, 14–16; XIII, pp. 76–83,

106–11; (c) WS, XIII, pp. 112–16, 199–201; XIV, pp. 3–4; XVI, pp. 20–21; (d) WS, XIV, pp. 6, 10–18 (1686); pp. 22–39 (1687); XVI, p. 22; (e) WS, XIV, pp. 46–58.

<sup>2</sup> D. Keene, A. Burns and A. Saint, eds.: *St Paul's: The Cathedral Church of London 604–2004*, New Haven and London 2004, p. 190; WS, XIII, p. 27.

<sup>3</sup> WS, XVI, pp. 204–07 (including payments for work on the model and its decoration up to about October 1674); London, Guildhall Library (hereafter cited as GL), MS, 25,622/1, fol. 1 (Commission meeting, 11th May 1674, but with no reference to the Great Model); J. Lang: *Rebuilding St. Paul's after the Great Fire of London*, Oxford 1956, pp. 68–71; R. Crayford: 'The Setting-Out of St Paul's Cathedral', *Architectural History* 44 (2001), pp. 237–39.

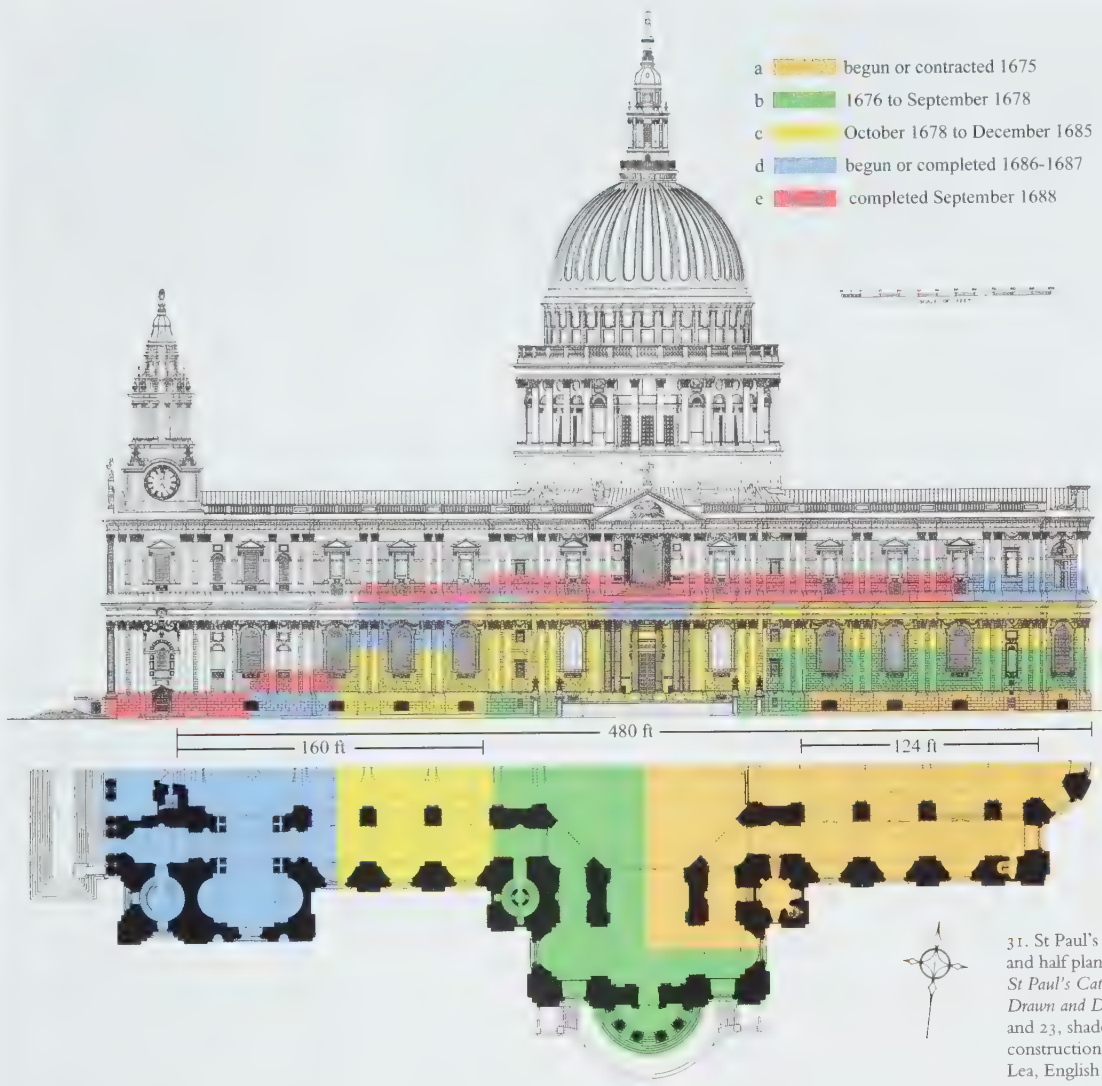
<sup>4</sup> For the Warrant design and its authorisation, see Oxford, All Souls College, Wren collection (hereafter cited as AS), II.9–16; WS, I, pls. 9–13; XIII, p. 31; Whinney, *op. cit.* (note 1), pp. 92–96; KD, pp. 18–23.

<sup>5</sup> S. Wren: *Parentalia: or, Memoirs of the Family of the Wrens*, London 1750, p. 283.

<sup>6</sup> Summerson compared the sections of the Warrant and executed designs in *Sir Christopher Wren*, London 1953, pp. 104–11. The dimensions of the fabric are in A. Poley: *St Paul's Cathedral London, Measured, Drawn and Described*, London 1927, pls. 23 (ground plan) and 12 (cross-section through choir). The comparative widths of the Warrant and executed plans, measuring to and from the faces of the pilasters, inside and out, are: central aisles, thirty-seven feet and forty-one feet; side aisles, twenty feet and nineteen feet; outer walls, twelve feet and fourteen feet. For the start of work between May and July 1675, see Downes 1994, *op. cit.* (note 1), pp. 38–40.

<sup>7</sup> W. Longman: *A History of the three cathedrals dedicated to St. Paul in London*, London 1873, pp. 113–15; G. Webb: *Wren*, London 1937, pp. 103–05; Lang, *op. cit.* (note 3), pp. 126–28; and E. Sekler: *Wren and his place in European architecture*, London 1956, pp. 125–31.

<sup>8</sup> First published in WS, I, pls. 19 and 24. The east and west elevations (AS, II.36 and 37) are on a single sheet but separately catalogued and illustrated. Named Definitive design by K. Downes: *exh. cat. Sir Christopher Wren*, London (Whitechapel Art Gallery) 1982, pp. 20–21 and 76–77, where he first argued in support of Summerson's 1675 dating.



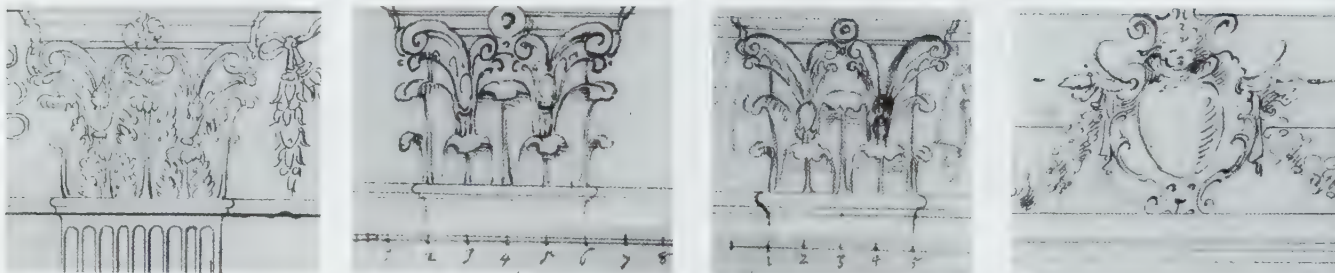
31. St Paul's Cathedral. South elevation and half plan as built, from A. Poley: *St Paul's Cathedral, London, Measured, Drawn and Described*, London 1927, pls.8 and 23, shaded to indicate main phases of construction from 1675 to 1688. (Richard Lea, English Heritage, London).



32. South elevation of St Paul's Cathedral, preparatory for engraving, by Nicholas Hawksmoor. c.1686-87. Grey-black ink and grey wash over pencil with crayon markings, 48.2 by 68.3 cm. (Wren collection, All Souls College, Oxford; II.29).



33. West elevation of St Paul's Cathedral, preparatory for engraving (detail), by Nicholas Hawksmoor. c.1686-87. Grey-black ink and grey wash, with pencil notes and amendments, 43.2 by 63.8 cm. (Wren collection, All Souls College, Oxford; II.37).



34. (left to right): a. Corinthian capital and swag from design for internal transept elevation, St Paul's Cathedral, by Christopher Wren. c.1675; b. Corinthian capital from design for same elevation, with scale bar, by Edward Pearce. 1678-79; c. Corinthian capital from design for same elevation, with scale bar, by an unidentified draughtsman. 1678-79; d. Detail of cartouche and swag from elevation of transept portal, by Edward Pearce. c.1678-85. (St Paul's collection, Guildhall Library, London; KD 30-32 and 128).

entire design had been finished by June 1675.<sup>9</sup> But Summerson's reconstruction in 1961 of the 'Penultimate design' revealed an intermediate stage, in which a lower and less massive dome, ringed by tall console buttresses, like the dome of the Val-de-Grâce in Paris, extends the full width of a crossing of the executed dimensions.<sup>10</sup> The aisle walls are the same thickness as in the fabric (Fig.31), but are only a single storey high, with just a parapet above the cornice. He noted that the screen walls could have been 'an afterthought', added to the design as late as 1686, but he still dated the Definitive design to 1675 because it appeared preparatory, lacking drawn rustication.<sup>11</sup> Wren was now thought to have prepared three designs for the cathedral in a matter of months, each different in character. This chronology has since gained wide acceptance and has tended to reinforce Summerson's earlier interpretation of Wren as an 'empirical' designer, capable of rapid and 'arbitrary' stylistic transitions.<sup>12</sup>

However, in 1990 Summerson revised his dating after observing similarities between the dome of the Definitive design and the dome of Jules Hardouin-Mansart's church of Les Invalides in Paris, first published in 1683 (Fig.43).<sup>13</sup> Although he now dated Wren's Definitive dome and a revised version of that dome (Fig.51) soon after the publication of these engravings, he maintained that the two-storey eleva-

tions were designed in 1675. Kerry Downes rejected this division of the 'homogeneous' Definitive design and restated his earlier attribution of the revised dome design to Wren's draughtsman Edward Woodroffe (or Woodroffe), who died in November 1675.<sup>14</sup> He argued that by late 1675 Wren had finalised the design of the two-storey elevations in scores of drawings on a larger scale and had developed the design of the dome as high as the peristyle.<sup>15</sup> He ruled out any influence from Les Invalides on the grounds that Wren could have derived the unusual features of the Invalides dome – its piers on the cardinal axes of the drum, its upper attic stage, and its cove beneath the lantern – from earlier works by François Mansart and from his own invention. However, more recently, Anthony Geraghty has discounted Woodroffe as the author of the design of the revised dome.<sup>16</sup> He compares its technique with drawings by Nicholas Hawksmoor (c.1661-1736), who was active in Wren's office from the mid-1680s, and he also suggests that this most brilliant of Wren's assistants may have prepared the drawings for the Definitive design.<sup>17</sup>

There is now a pressing need to re-examine the design history of St Paul's from the primary evidence of the surviving drawings, and the aim of this article is to establish a secure chronology up to about 1690, when almost all the elements of the final design were in place save for the dome and western

<sup>9</sup> Summerson, *op. cit.* (note 6), pp.108-11; *idem: Architecture in Britain 1530 to 1830*, Harmondsworth 1953, pp.138-42. Summerson's structural justification for the screen walls owed much to G. Somers Clarke: 'St Paul's Cathedral. Observations on Wren's System of Buttresses [ . . . ]', in R. Dircks, ed.: *Sir Christopher Wren A.D. 1632-1723, Bicentenary Memorial Volume*, London 1923, pp.73-82. Clarke sought to rebut nineteenth-century criticisms of the 'sham' character of the screen walls; see also *idem: 'St. Paul's Cathedral'*, *Architectural Review* 22 (1907), pp.142-55. Modern-day analysis emphasises the structural 'redundancy' of the screen walls; see H. Dorn and R. Mark: 'The Architecture of Christopher Wren', *Scientific American* 245 (July 1981), pp.126-38; R. Bowles and J. Campbell: 'The construction of the new cathedral', in Keene, Burns and Saint, *op. cit.* (note 2), pp.210-13.

<sup>10</sup> Summerson 1961/1990, *op. cit.* (note 1). The relevant drawings are AS, II.34 (WS, I, pl.23; diagonal section through crossing), and KD 4 (elevation of crossing arches) and 5 (part-plan of crossing and transept).

<sup>11</sup> Summerson 1990, *op. cit.* (note 1), pp.73-75, note 17. Downes 1994, *op. cit.* (note 1), p.49, observes that the omission seems 'to relate to graphic economy rather than surface intentions'; see also note 53 below.

<sup>12</sup> J. Summerson: 'The Mind of Wren', in *Heavenly Mansions and other essays on architecture*, London 1949, p.74; L. Soo: *Wren's 'Tracts' on Architecture and Other Writings*, Cambridge 1998, pp.222-41.

<sup>13</sup> J. Summerson: 'J.H. Mansart, Sir Christopher Wren and the dome of St Paul's Cathedral', *THE BURLINGTON MAGAZINE* 132 (1990), pp.32-36 (review of KD), where he illustrates Jean Marot's front (south) elevation of the Invalides church from L.J. de Boulencourt: *Description Generale De l'Hostel Royal Des Invalides établi Par Louis Le Grand dans la Plaine de la Grenelle près Paris* [ . . . ], Paris 1683; and J. Summerson:

*Architecture in Britain 1530-1830*, New Haven and London 1991, p.213. F. Saxl and R. Wittkower first noted the similarity between Jean Marot's engraving and the dome in Fig.51 in *British Art and the Mediterranean*, Oxford 1948, pp.46-48. See also Sekler, *op. cit.* (note 7), p.129 and pl.48B.

<sup>14</sup> Downes 1994, *op. cit.* (note 1), pp.48-60.

<sup>15</sup> *Ibid.*, pp.50-54, and KD 11-101. Downes cited small variations between the voussoirs of the basement windows as executed and those in the Definitive and 'post-Definitive' designs (KD 63-72) as evidence for the pre-construction dates of these two sets of drawings. However, the basement plinth below these windows is drawn as two full courses all round, whereas on the building it is in a single course around the eastern arm and transepts. It acquires an extra, upper course in the nave as the ground falls from east to west, and only becomes a full double course on the western body (Fig.31). This extra course is not specified in the masons' contracts of August 1675 (WS, XVI, pp.9-10) and does not appear in the detailed designs (KD 25-27, 41-42 and 51). If the Definitive design drawings were prepared for engraving at a later stage (see below), it would have been natural for the draughtsman to run the double plinth across the entire elevation as a level base, irrespective of what had been built at the east end. In the 'post-Definitive' designs the reversal of staircase positions in two drawings (KD 67 and 70) suggests that they were also intended for engraving.

<sup>16</sup> A. Geraghty: 'Edward Woodroffe: Sir Christopher Wren's first draughtsman', *THE BURLINGTON MAGAZINE* 143 (2001), p.478.

<sup>17</sup> A. Geraghty: 'Sir Christopher Wren and the Dome of St Paul's', in A. Gomme, ed.: *Domes: papers read at the annual symposium of the Society of Architectural Historians of Great Britain*, Dorking 2000, pp.75-81.



towers. There are no dated drawings from these first fifteen years, but analysis of techniques and inscriptions demonstrates that Wren worked with at least four draughtsmen over this period.<sup>18</sup> When their drawings are compared with the phases of construction, it becomes clear that major elements of the design were not fixed until several years after work began, and that between 1685 and 1688 Wren revised his designs significantly by enlarging the west end and increasing the aisle walls to two full storeys all the way round. The engravings of *Les Invalides* of 1683 were important stylistic sources for this revision, but another set of engravings of 1687 (Figs.46 and 52) prompted further revisions before work began on the upper transept fronts in the spring of 1688 (Fig.31, e).

The only drawings securely datable to the first phase of construction in 1675 are those for the basement of the choir and crossing (Fig.31, a). Most of these are in Woodrooffe's hand, while the remainder are attributable to Wren and an unidentified draughtsman.<sup>19</sup> Woodrooffe played almost no part in the preparation of drawings for the areas begun or completed between 1676 and 1685 (Fig.31, b and c),<sup>20</sup> and this suggests that much detailed work on the design was carried out as the building went up. Wren's hand can be identified in eleven of at least forty-one surviving drawings for these areas. It is recognisable from the fine and precise outlines in ink, the elegant rendering of swags, vases and other relief ornaments, the very sparing annotations and shading in pen, the firm sketching in pencil, and the exact, three-dimensional outline drawing of Corinthian and Composite capitals (Fig.34a).<sup>21</sup> Almost all the remaining drawings are by two men who worked closely together but took instructions from Wren.

One was a fluent draughtsman who can be identified as Edward Pearce (or Pierce, c.1630-95), the portrait sculptor and mason-carver who, following Joshua Marshall's death in April 1678, was appointed in August that year as master mason for the south side of the choir, the south-east quarter of the dome and the whole of the south transept front - areas he continued to work on until early in 1690.<sup>22</sup> Pearce drew his Corinthian capitals with tongue-like acanthus leaves, which



35. Half section through the choir at the level of the triforium, St Paul's Cathedral (detail), by an unidentified draughtsman. c.1678-80. Brown ink and pencil, 22.2 by 40.5 cm. (St Paul's collection, Guildhall Library, London; KD 6).

he shaded horizontally. He sketched his cartouches, cherubs and fruit swags in a loose, almost painterly fashion, and wrote his numbers with a strong rightward slant (Figs.34b and d).<sup>23</sup>

The remaining drawings in the group are by an unidentified draughtsman who initially worked with Woodrooffe on designs for the crypt and was still active as a draughtsman when Hawksmoor joined the office in about 1685. Much less proficient than Pearce, he shaded very tentatively, with a preference for red chalk on plans, and drew his acanthus leaves as flattened, club-like forms in side view. He always wrote his '3' with a straight stroke at the top, and usually began his scale bars with an 'i' instead of '1' (Fig.34c).<sup>24</sup> On the evidence of his handwriting we can discount any identification with John Oliver, Woodrooffe's replacement as Assistant Surveyor from December 1675, who appears to have drawn very little.<sup>25</sup>

<sup>18</sup> Downes recognised that, in addition to Wren, at least two draughtsmen, including Woodrooffe, prepared drawings relating to the Definitive design (KD 17-36; pp.27-31). However, he did not attribute the drawings specifically, and emphasised instead Wren's overall responsibility for the drawing process.

<sup>19</sup> The attributions to Woodrooffe are: KD 4, 25-27, 41, 60-61 and 75; AS, II.34 (Penultimate design section). Geraghty, *op. cit.* (note 16), pp.476 and 479, identifies Woodrooffe as draughtsman for all but KD 41 and AS, II.34 of the above. KD 41 appears to be Woodrooffe's, based on Wren's original (KD 42), and AS, II.34 has ruled shading in pen identical to that on KD 4 (although the pencil sketching must be Wren's). The others are KD 5 (Wren), 59 and 62 (by the unidentified draughtsman, discussed below).

<sup>20</sup> On 9th November 1676 the Commissioners ordered a start on the foundations of transepts and porticoes and on 5th September 1678 on those of the nave (GL, MS, 25,622/1, fols.21v and 31v). Woodrooffe's half-plan of the transept-end (KD 75) relates to the former phase and would have been developed from his and Wren's drawings for the crossing in the Penultimate design.

<sup>21</sup> Those datable to before 1686 are KD 7 (with pencilled scale bar by Hawksmoor), 12, 17, 18, 22, 30 (detail, Fig.34a), 34, 35, 36, 124 and 127. Those datable to 1685-90 are KD 51 (probably inscribed by Pearce), 54 (with Hawksmoor), 55, 58 (probably inscribed by Pearce) and 120 (uncertain attribution) and AS, II.33 (Fig.45). For autograph examples, see his designs for Trinity College Library, Cambridge (1675), repr. in D. McKitterick, ed.: *The making of the Wren Library*, Cambridge 1995, figs.38 and 39 (AS, I.50 and 51; WS, V, pls.24 and 26). In Wren's numbering the pen movement of the '8' usually begins and ends at the centre of the digit, and the '5' often has a long top stroke, sharply sloping down to the right.

<sup>22</sup> GL, MS, 25,622/1, fol.31 (Commission's order, 15th August 1678); Lang, *op. cit.*

(note 3), pp.113-14 and 139-40.

<sup>23</sup> Those datable to 1678-85 are KD 20-21, 24-25, 31 (detail, Fig.34b), 113-14, 121, 128 (detail, Fig.34d) and 129 (both with scale bar in the unidentified hand); those datable to 1685-90 are KD 57 (Fig.41) and 193. I am indebted to Geoffrey Fisher for first identifying Pearce's hand in this group of drawings. Other traits include the use of the secretary lower-case 'c' (KD 114, 'Architrave'); long loops on the '6' and '9'; the '8' formed in a pen movement from the top right; and a preference for double-ruled scale bars. Compare Pearce's drawings for a monument to George Villiers, 2nd Duke of Buckingham, in the British Museum (E. Croft-Murray and P. Hilton: *Catalogue of British Drawings: I, XVI and XVII Centuries*, London 1960, pp.452-53, pl.242), and drawings previously attributed to William Talman, cited in H. Colvin: *Biographical Dictionary of British Architects, 1600-1840*, New Haven and London 1995, pp.754-55 (I am most grateful to Howard Colvin for advice). My thanks to Ingrid Roscoe for letting me see her draft entry on Pearce in I. Roscoe, ed.: *A Biographical Dictionary of Sculptors in Britain, 1660-1851* (forthcoming). There are no payments to Pearce for draughtsmanship in the St Paul's accounts, but all the drawings listed above can be related to the areas he contracted to build.

<sup>24</sup> Drawings datable to 1675-85 are KD 6 (Fig.35), 19, 32 (Fig.34c), 33, 59, 62, 103-04, 106 (outlines of base drawing only), 109-12, 119, 122 (uncertain attribution) and 125-26; those datable to 1685-87 are KD 43, 46-47, 49 and 102. The pen movement in his number '8' is from the bottom left (Fig.35).

<sup>25</sup> GL, MS, 25,622/1, fol.14. Oliver was about sixty in 1676 and is discounted on the evidence of his handwriting and his inactivity as a draughtsman in Wren's City Churches office; see Corporation of London Record Office, Papers of the City Lands Committee, 1674, items 92 and 109, and A. Geraghty: 'Introducing Thomas Laine: draughtsman to Sir Christopher Wren', *Architectural History* 42 (1999), p.240.

Five part-elevations in this group demonstrate a progressive reduction in the height of the main internal Corinthian pilasters, from just over forty-three feet on the Penultimate design (AS, II.34) and on a design by Wren for the internal elevation of the transept end (of which Fig.34a is a detail) to forty-one feet and nine inches on a half-section of the choir apse (which is only three inches above the executed height).<sup>26</sup> In a drawing by Pearce for the transept end, based directly on Wren's, and in another for the same internal wall by the unidentified draughtsman (with sketched additions by Pearce), the heights of the pilasters are forty-two feet and ten inches and forty-two feet and five inches respectively (Figs.34b and c). These drawings must date from soon after Pearce's appointment on 15th August 1678, and about the time of his contract of 5th September to build the lower part of the south transept front above the main floor level (Fig.31, c).<sup>27</sup> No change was made to the forty-foot height of the external pilasters in the Penultimate design, or to the two entablatures, so the effect of these revisions was to reduce the height of the internal cornice relative to the external one by about seven inches.<sup>28</sup>

A near-final stage in this process can be discerned in a half-section through the building at triforium level, drawn by the unidentified hand (Fig.35). The internal cornice beneath the attic is two feet and three inches higher than the external one, implying an internal pilaster height of forty-two feet and three inches (since the internal and external bases are at the same level). This is slightly lower than in the revisions discussed above but still nine inches above the executed height. An arched buttress aligns with the pitch of the triforium roof (see Fig.41), and the main external cornice is surmounted by a pedestal and balustrade course, which is higher than the parapet of the Penultimate design and resembles the deep balustrade above Inigo Jones's west portico of old St Paul's, which was not demolished until 1687.<sup>29</sup> Thus, in September 1678, when construction was moving above the main floor of the transept ends, Wren's design was still in basilican section and was a revision of the Penultimate design for the crossing and dome. The latter must now be understood as part of the design on which work began in June 1675. Initially only

<sup>26</sup> KD 7 (there assigned to the Penultimate phase as it only shows a single central window, but the side window is in fact present as a deep reveal, seen in elevation). Summerson 1990, *op. cit.* (note 1), p.75, incorrectly describes the internal order of the Penultimate design as corresponding with the built fabric, whereas it is in fact one foot and six inches higher. For the built dimensions, see the cross-section of the choir in Poley, *op. cit.* (note 6), pl.12.

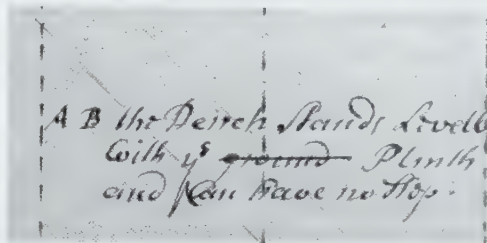
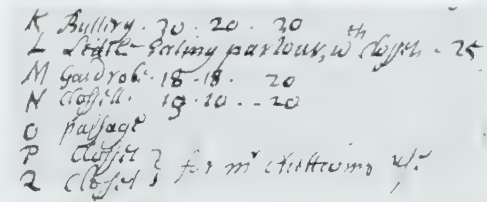
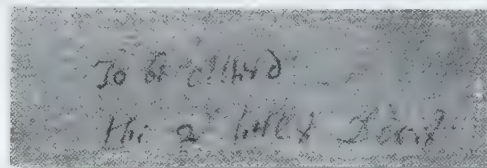
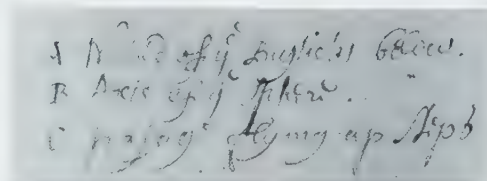
<sup>27</sup> WS, XVI, p.16. The first payments to Pearce for this work are in 1679 (WS, XIII, pp.116-18, 121-22 and 125).

<sup>28</sup> In these drawings, and on a section in Wren's hand of c.1687-88 (KD 51), the heights of both entablatures remain constant at nine feet externally and internally (measuring to the outside edge of the cornice). However, in the fabric the internal entablature is nine feet and three inches high; see Poley, *op. cit.* (note 6), pl.12.

<sup>29</sup> See G. Higgott: 'The Fabric to 1670', in Keene, Burns and Saint, *op. cit.* (note 2), pp.178-81. Wren's main lower cornice was modelled on that of Jones's west portico. Fig.35 relates closely to an eighteenth-century redrawing from St Paul's office of a complete half-section through the choir (GL, PM, Gr.2.1.1); see P. Jeffrey: 'Originals or apprentice copies? [...]', *Architectural History* 35 (1992), pp.118-39, fig.14.

<sup>30</sup> WS, XIII, pp.31-32 (the original manuscript is at GL, MS, 25,578); GL, MS, 25,622/1, fol.25. See also Lang, *op. cit.* (note 3), pp.91-102.

<sup>31</sup> The overall length from the edge of the northern steps to the front of the southern balcony (not built before 1690) is 316 feet; to the edge of the southern steps, 304



37. (left to right): a. Detail of scale bar on part-elevation for the east front of Hampton Court Palace, by Nicholas Hawksmoor. 1689-90. Brown ink. (Sir John Soane's Museum, London; 110/12); b. Detail of scale bar on elevation for the Great Portal from the Clock Court to the Fountain Court, Hampton Court Palace, by Nicholas Hawksmoor. 1690-91. Brown ink. (Sir John Soane's Museum, London; 110/53); c. Detail of scale bar on the elevation shown in Fig.39.

feet; without the steps, 284 feet. The Warrant design plan (Fig.30) is 559 feet long in total, but has fewer steps because the basement is lower.

<sup>32</sup> AS, II.17, 31-32 and 59-62 (WS, I, pls.14, 21 and 28); see also Summerson 1990, *op. cit.* (note 1), figs.60 and 62-63; and Geraghty, *op. cit.* (note 16), fig.11. Sekler discusses a sketch plan in Wren's hand with equal nave and choir which is intermediate between the Warrant design and the start of work (Sekler, *op. cit.* (note 7), p.123, fig.46c; AS, II.64; WS, I, pl.26). He also illustrates the possible evolution of the plan of St Paul's in four geometric diagrams, the third of which broadly corresponds with the ground plan envisaged in 1677 (*ibid.*, pp.131-36, fig.20c).

<sup>33</sup> As stated in the warrant of 14th May 1675 (WS, XIII, p.31); see Lang, *op. cit.* (note 3), pp.47-48 and 73.

<sup>34</sup> *Ibid.*, pp.91-102, and the minutes of the Rebuilding Commission in 1678-85, for example, on 18th February 1685: 'the Stock of the Church being so lowe, & the Expences so great at this time, that the Workmens Expectations will not be answered without a speedy supply' (GL, MS, 25, 622/1, fol.61v). For Wren's role in this Parliament, see B. Little: *Sir Christopher Wren: A Historical Biography*, London 1975, pp.143-45.

<sup>35</sup> The percentage went up from 4 1/2d. to 14 1/2d. per chaldron; see W. Dugdale and H. Ellis, eds.: *The History of St Paul's Cathedral*, London 1818, pp.143-69 (including schedules of income and expenditure up to 1685), and Lang, *op. cit.* (note 3), pp.122-25. For the decade after 1687, see the Commission minutes of December 1692 (when completion by 1700 was still envisaged) and Wren's report of 23rd March 1697 (WS,

36. Samples of Nicholas Hawksmoor's annotations (top to bottom): a. Detail from sheet formerly attached to Fig.40. c.1685-86 (St Paul's collection, Guildhall Library, London; KD 45); b. Detail from Fig.32, bottom right. c.1686-87; c. Detail from Hawksmoor's design for Ingestre Hall, Staffordshire, 1688 (Staffordshire Record Office, Stafford; D (W) 1855, p.296); d. Detail from design for the St Paul's Morning Prayer Chapel. c.1696-97 (Wren collection, All Souls College, Oxford; IV.95).

fixed as high as the main external cornice and the lower part of the internal order, this design may never have been drawn out completely.

Wren's intentions for the entire ground plan of the cathedral in the first few years of construction are revealed by a description of the built and unbuilt fabric in an audit published by the Rebuilding Commission soon after a meeting on 5th July 1677:

the whole Fabrick of the Church, so far as it is now begun, extends from East to West 320 feet, and from North to South 310 feet. There remains only the Fabrick of the Body of the Church Westwards being about a 1/3rd part of the Whole Building and roome is making for it, by taking down the remainder of the old Ruins.<sup>30</sup>

Since the fabric was then 320 feet long, the unbuilt nave and west end would have been 160 out of 480 feet (Fig. 31); and since the north-south dimension of 310 feet included the transept porticoes and their projecting steps, the 160 feet would probably have included the western steps, which on the cathedral itself extend forty feet of the 555-foot length.<sup>31</sup> This means that in 1677 Wren intended a nave of about 120 feet west of the crossing. As such it would have corresponded with the three bays and part-bay of the choir as far as the apse on the executed and the Warrant plans (124 and 125 feet respectively; Figs. 31 and 30). It is noteworthy that several designs datable after the Great Model and before the start of work have an equal nave and choir, each three bays and a part-bay, and that no drawings from 1674-75 show the large western body of the Definitive design.<sup>32</sup>

Enlargement of this basilican design with equal nave and choir can be linked to changes from 1685 onwards in the funding of the rebuilding work. In 1675 the cathedral's income from coal tax and voluntary contributions was only thought sufficient to make a start on the choir.<sup>33</sup> A national appeal in 1678 increased the average annual income from about £8,000 to £11,000, but the cathedral's finances remained under extreme pressure until James II's reign, when his first Parliament – strongly Tory and favouring the Court – voted in June 1685 to raise the percentage of coal tax revenue allocated to St Paul's Cathedral.<sup>34</sup> It was more than tripled for an extra period of thirteen years, beginning in 1687, to enable the cathedral to be completed by about 1700.<sup>35</sup> Additional funds, averaging £4,000 per annum, became available from

borrowing on the security of the enlarged coal tax revenue, and within a few years the overall income had more than doubled to about £23,000 per annum. It is most unlikely that Wren would have designed a full upper storey above the principal cornice and an extension beyond the third bay of the nave before this new Act was passed.

The crucial evidence for dating the enlargement of the design upwards and westwards is the presence of Hawksmoor's hand in about three quarters of more than fifty surviving drawings for those parts of the cathedral that were begun in 1686-88 (Fig. 31, d and e).<sup>36</sup> Hawksmoor may have started his career as Wren's pupil or 'domestic clerk' as early as 1678-79, but he is not documented in the Surveyor's Whitehall office until 1684, and only appears regularly in the accounts from October that year.<sup>37</sup> He was not salaried as a draughtsman at St Paul's until March 1691,<sup>38</sup> but it can be shown he had been active in this capacity for about six years, working initially alongside Pearce and the unidentified man. By 1687 he had become the most prolific draughtsman in the St Paul's office, although his role was a subordinate one, and many of his drawings are for unexecuted, alternative schemes, with errors or omissions in their details.

Hawksmoor's English 'round' handwriting style is more calligraphic and larger bodied than Wren's mainly italic and Pearce's part-secretary styles.<sup>39</sup> An early autograph example is his inscription on a design of 1688 for Ingestre Hall, Staffordshire (Fig. 36c).<sup>40</sup> Trained as a clerk, Hawksmoor annotated his drawings more thoroughly than Wren, marking dimensions with tiny chevrons and using neat capital letters linked to descriptive tables.<sup>41</sup> Even accounting for occasional variations, distinctive features are the secretary lower-case 'e' written with two separate loops (as in 'passage'), and the 's' written with a very short lower loop. He often marked the divisions of scales with trios of dots (Fig. 37a) or two loops and a dot (Fig. 37b),<sup>42</sup> and occasionally wrote his capital 'A' with a v-shaped crossbar (Figs. 36a and d). By the mid-1690s he was annotating his drawings in a regular, evenly slanted and often print-like script (Fig. 36d), but in the 1680s his hand was less uniform in the size and slant of letters and in the spacing of lines, and the secretary 'e' is noticeably larger in the script. Like Woodroffe, he based his drawing technique on the conventions of French architectural engraving, but he shaded more loosely, adding freehand cross-hatching to emphasise cast shadow, and applying denser, more finely ruled shading

XVI, pp. 71 and 82-84). The figures here are averaged from a contemporary schedule of receipts and expenditure at St Paul's, 1668 to 1753; GL, MS, CF 49. For a full account of coal tax distribution in London between 1667 and 1687, see T.F. Reddaway: *The Rebuilding of London After the Great Fire*, London 1940, pp. 181-97 and 313.

<sup>30</sup> Those datable to 1685-90 are KD 8-9, 10 (Fig. 48), 11, 13, 14 (Fig. 39), 15-16, 37-40, 44 (Fig. 38), 45, 48, 50, 54 (with Wren), 117-18 and 131-40; AS, II.72 (WS, I, pl. 29, bottom), AS, II.29 (Fig. 32), AS, II.36 and 37 (Fig. 33), AS, II.35 (WS, I, pl. 22) and AS, I.98 (WS, I, pl. 3, top); Redmill fragment (Fig. 49). KD 95 (Fig. 51) is one of more than twenty studies or detailed designs for the dome on which the author intends a separate publication.

<sup>31</sup> A. Geraghty: 'New Light on the Wren City Churches: the evidence of the All Souls and Bute drawings', Ph.D. diss. (University of Cambridge, 1999), pp. 138-57, and Appendix B (a list of Hawksmoor's signatures in the City Church accounts); *idem*: 'Nicholas Hawksmoor and the Wren City Churches', *The Georgian Group Journal* 10 (2000), pp. 1-2; K. Downes: *Hawksmoor*, London 1969, pp. 12-15; *idem*: *Hawksmoor*, London 1979, pp. 1-2.

<sup>32</sup> For 'assisting the Surveyor in Drawing Designes and other necessary business for

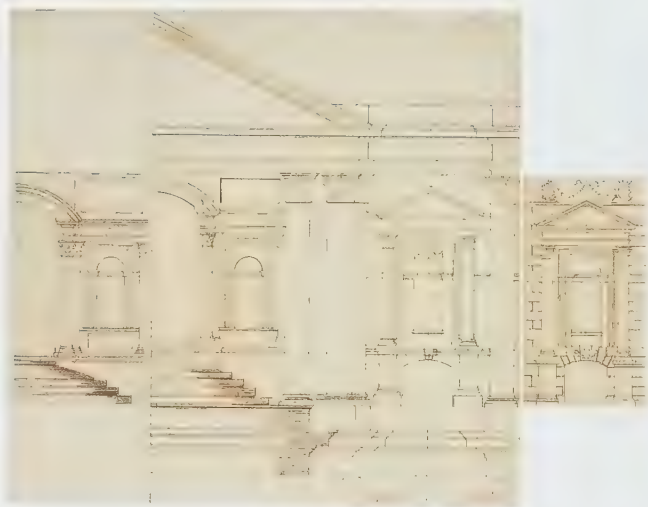
the Service of this Work' (WS, XIV, p. 84). Until then he was probably paid privately by Wren. The wording was changed to 'copying Designes' in the next payment (*ibid.*, p. 85).

<sup>33</sup> For handwriting styles in this period, see L.C. Hector: *The Handwriting of English Documents*, Dorking 1980, pp. 60-68; A.G. Petti: *English Literary Hands from Chaucer to Dryden*, London 1977, pp. 21-22; and A. Heal: *The English Writing-Masters and their Copy-Books, 1570-1800: A Biographical Dictionary and a Bibliography*, Cambridge 1931. For Wren's handwriting, see his letter about Trinity College Library, Cambridge (1675); WS, V, pl. 22.

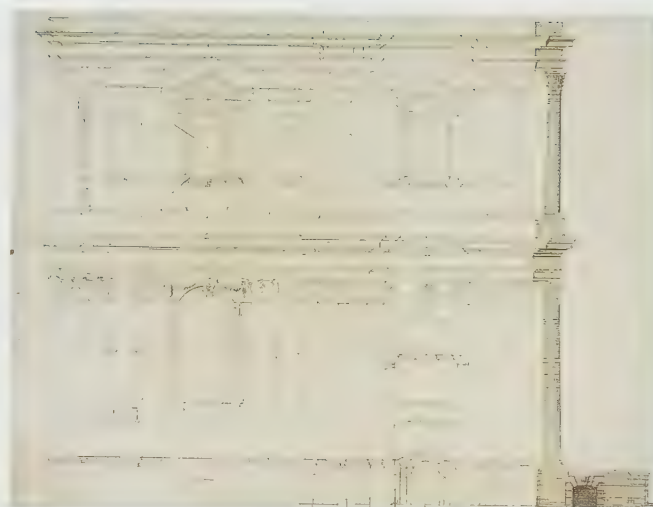
<sup>34</sup> The drawing is reproduced in J. Lees-Milne: *English Country Houses: Baroque, 1685-1715*, Woodbridge 1986, p. 16 (Hawksmoor's identifying title, on the left side of the sheet, probably postdates the drawing by several years).

<sup>35</sup> Many of the preparatory designs for Hampton Court Palace at Sir John Soane's Museum, datable to 1689-91, have inscriptions in Hawksmoor's hand that are integral with the penwork and pencil underdrawing (WS, IV, pls. 11-23); see also S. Thurley: *Hampton Court*, New Haven and London 2003, pp. 152-68.

<sup>36</sup> Illustrated in full in WS, IV, pls. 20 and 22.



38. Elevation of the upper transept front of St Paul's Cathedral, with revisions on flap (detail), by Nicholas Hawksmoor. c.1685-86. Brown ink, pencil and red crayon, 48.2 by 34.6 cm. (St Paul's collection, Guildhall Library, London; KD 44).



39. North elevation of the western body of St Paul's Cathedral, by Nicholas Hawksmoor. c.1685-86. Brown ink and pencil, 49 by 66.5 cm. (St Paul's collection, Guildhall Library, London; KD 14).

to the recessed areas.<sup>43</sup> This technique found its equivalent in heavy, monochromatic washed shading, which is more strongly suggestive of the fall of light than Wren's washed shading.<sup>44</sup>

Hawksmoor's handwriting appears on two neat record drawings of details of the main internal and external orders, finalised by 1685, and on construction drawings for the internal attic above the main cornice, begun by Edward Strong's team of masons in May 1686.<sup>45</sup> An inscription in Hawksmoor's early hand on one of three large-scale preparatory designs for the upper transept fronts provides a vital clue to his role in the St Paul's office and enables the Definitive design to be dated 1686-87 (Fig. 36a).<sup>46</sup> The note is integral with the pen work of the drawing, part of which, with two flaps for revisions, is illustrated in Fig. 38. Hawksmoor copied his note word for word from an inscription on the first of the three drawings, which is in the hand of the unknown draughtsman.<sup>47</sup> These notes describe the relative positions of features at the level of the semi-dome of the portico, an area reached in the latter part of 1687 (Figs. 31, d, and 47).<sup>48</sup> Hawksmoor's drawing incorporates revisions on the two flaps, which show

the pedimented aedicules and central window set lower and the triforium window with a voussoired head. The other draughtsman then prepared a fair copy of this revised design, the third drawing in the sequence, presumably intended for Wren's approval. Hawksmoor's drawing with its revisions corresponds closely with the same part of the Definitive south elevation (Figs. 38 and 40). However, by the time work began on the upper transept front in 1688, Wren had again revised the central window bay, and had redesigned the plinths beneath the aedicules as two stepped courses with sub-plinths beneath the pedestals (Fig. 47).<sup>49</sup> The three preparatory drawings for the upper transept front are therefore likely to date from quite early - 1685 or 1686 - in the design of the upper storey, while the Definitive design itself can be no later than 1687.

A preparatory drawing for the north elevation of the western body is from the same early stage of the design as that for the upper transept front in Fig. 38 and is also in Hawksmoor's hand (Fig. 39). It has his characteristic form of 's', his scale-bar markings (Fig. 37c), and his dense hatching on the portico in side view. The Corinthian capitals are drawn like those in

<sup>43</sup> An early example is his sketch of Bath Abbey in his topographical sketchbook (c.1680-83; British Architectural Library/RIBA Drawings Collection, London), repr. in V. Hart: *Nicholas Hawksmoor: Rebuilding Ancient Wonders*, New Haven and London 2002, fig. 80. For Woodroffe and Marot, see Geraghty, *op. cit.* (note 16), pp. 477-78.

<sup>44</sup> Geraghty 2000, *op. cit.* (note 37), pp. 3-5.

<sup>45</sup> KD 115, 116 (there attributed to Wren) and 118. Two drawings for the internal and external cornice are in Pearce's hand (KD 114 and 121), and one for the internal attic is by the unidentified draughtsman (KD 119). For the construction of the internal attic, see WS, XIV, pp. 6 and 10-12.

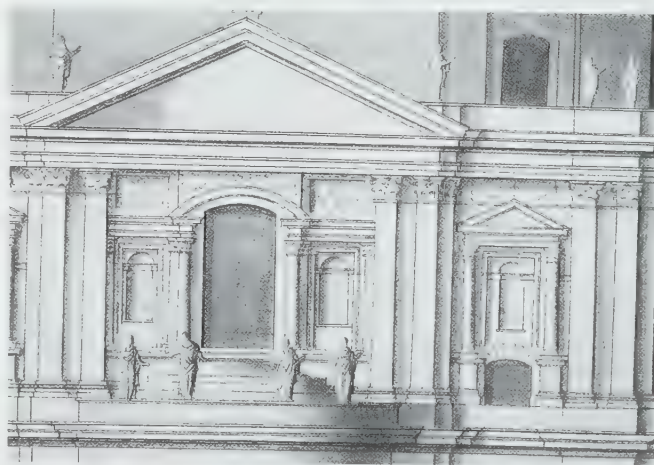
<sup>46</sup> KD 45 (the right sheet of a single design, with KD 44). I am most grateful to Anthony Geraghty for first drawing my attention to this note, and for much invaluable advice on examples of Hawksmoor's hand.

<sup>47</sup> KD 43; the final drawing, in the same hand, is KD 46.

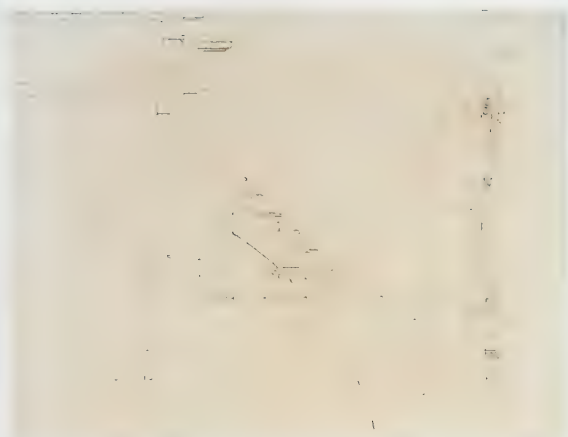
<sup>48</sup> WS, XIV, pp. 25 and 31 (Carpenters' payments, June and December 1687).

<sup>49</sup> In two areas completed by Edward Strong's masons in 1686-87 (the east end of the choir, Fig. 31, d, and the north-west side transept bastion) the plinths were taken out and rebuilt in 1689, indicating a change in the design of the plinth in c. 1687-88 (see WS, XIV, pp. 80 and 32-35).

<sup>50</sup> KD 50 (with a flap, and study for the upper transept front on the verso of the sheet), based on KD 58, here attributed to Wren on the basis of comparisons with his Composite capitals on KD 30 and 127, but with pencilled dimensions, probably by



40. Detail of upper transept front in Fig. 32.



41. Half-section through St Paul's Cathedral at triforium level, showing screen wall and alternatives for flying buttress, by Edward Pearce. c.1685-86. Brown ink and pencil, 51.6 by 60.4 cm. (St Paul's collection, Guildhall Library, London; KD 57).



42. North elevation of St Paul's Cathedral, proof state of c.1687-88, with later cut-outs from prints of the executed dome pasted on, by unidentified engravers. Engraving, 45 by 72 cm. (Dean and Chapter of St Paul's Cathedral, London, Trophy Room; SP.105).

Fig. 38, with loosely applied vertical shading in pen, suggestive of light falling from above. The same style of capital appears on two preparatory half-sections through the upper storey in Hawksmoor's hand.<sup>50</sup> One depends on a design by Wren (and probably inscribed by Pearce), while the other derives from a drawing by Pearce himself (Fig. 41). This section through the screen wall shows alternatives for the flying buttresses, the lower, executed version being the one re-drawn in Hawksmoor's neat copy. It is noteworthy that in designs datable to 1685-88, Wren and Pearce drew their upper capitals in the Composite order, as executed, but Hawksmoor consistently drew them as Corinthian, either from lack of familiarity with the Composite form, or because he knew that the differences between the capitals would not register in the small-scale Definitive elevations.<sup>51</sup>

Hawksmoor's shading technique for the Corinthian capital is one of several clues that help to identify him as the author of the Definitive elevations, where it is matched in washed rather than pen shading (Fig. 40). Other indicators of his hand can be found in the statues which are composed within elongated ovals (unlike Wren's more angular figures); the v-shaped leaf motifs in the fruit swags (compare Fig. 38), and in two pencil inscriptions in his immature handwriting on the drawing of the west elevation (Fig. 36b).<sup>52</sup>

These inscriptions demonstrate that the Definitive elevations were prepared for engraving<sup>53</sup> and that the design was revised shortly after the drawings were finished. Hawksmoor

wrote at the bottom of the sheet, in his irregular early hand: 'To be Alterd / the 2 littls [*sic*] Doors' (Fig. 36b), and above the left side of the drum of the right-hand tower, next to a higher cornice profile, also in pencil: 'Larger'. In addition, two crosses are marked next to statues beneath the towers. The engraving of the west elevation was revised in accordance with these instructions: the little side doors have straight rather than curved heads, the drums of the towers are larger, and there are no statues on the side parapets.<sup>54</sup> This engraving must be close in date to an uncorrected proof of the engraving of the north elevation, now in the St Paul's Cathedral Trophy Room, which is also a revision of the Definitive design and appears to be a first state of the authorised engraving of the north elevation of 1701 (the pasted cut-outs are from a later engraving of the dome as executed; Fig. 42).<sup>55</sup> It shows the larger drums and the parapets without statues, as well as revisions to the upper transept front, dome and lantern, and probably belongs to the same phase of revision as the engraving of the west elevation. This phase is likely to be earlier than 1688 because the plinths of the upper storey are still treated as a single course.

Clues to the sources of inspiration for the drawings and engravings of the Definitive design are in their shading conventions. The drawings are in grey ink and grey wash and, like the engraving of the north elevation, are shaded with the recessed parts of the building in progressively darker tones. These conventions were common in French architectural

Pearce, and KD 48, copied from KD 57 (Fig. 41), here attributed to Pearce on the basis of the numbering and the freely sketched capitals with horizontal shading lines.

<sup>51</sup> In KD 10 (Fig. 48), 11, 16, 131 and 140 the upper entablatures have console brackets, as executed (an advance on KD 57; Fig. 41), but the upper capitals are still Corinthian. In KD 52 and 53 (probably dating to the early 1690s) Hawksmoor drew the lower internal Composite capitals as Corinthian.

<sup>52</sup> Geraghty, *op. cit.* (note 17), p. 77, identifies Hawksmoor's hand in the lower note and in his 'deep chiaroscuro and monochromatic colouring'. For Hawksmoor's figurative technique, see his annotated sketch of 1686 for fittings at Trinity College Library, Cambridge (AS, I.48); H. Colvin: 'The Building', in McKitterick, *op. cit.* (note 21), p. 44 and fig. 43; Whinney, *op. cit.* (note 1), fig. 122.

<sup>53</sup> This would explain the absence of drawn rustication, which is omitted from the authorised engravings; see WS, XIV, pls. 6, 10 and 12, and pp. ix-xix; Downes 1994,

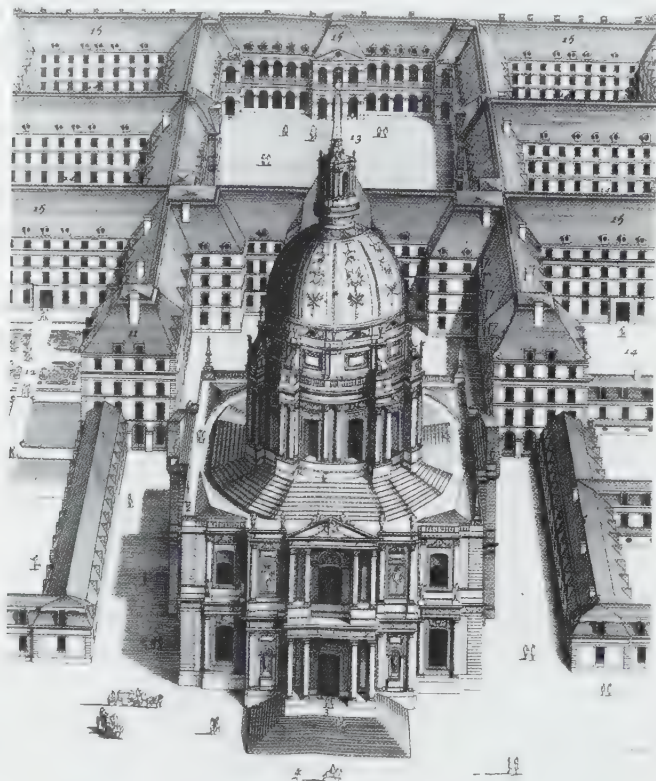
*op. cit.* (note 1), figs. 1a and c.

<sup>54</sup> It is paired with the east elevation on a single sheet, like the drawings at All Souls; see Downes 1994, *op. cit.* (note 1), fig. 1d; and WS, XIV, pl. 11 (top). In April 1703, Wren was paid retrospectively for 'Value disbursed by him for Engraving the following Designs, Views & Descriptions of this Fabric. Ground Plot, North-Prospect, East and West-prospects (on the same Plate). A Large Section in Perspective from East to West. £225 - 0s. - od. For 4 Copper Plates. £7 - 5s - od.' (WS, XV, p. 94); see also note 71 below.

Included in the payment of April 1703 mentioned in note 54 above. Formerly in vol. II (no. 105) of the St Paul's Library collection, it is listed in WS, XX (p. 42), and was published by Summerson 1990, *op. cit.* (note 13), fig. 30. See also Downes 1994, *op. cit.* (note 1), p. 65, note 44. Jan Kip was paid for the authorised 'North Prospect' engraving in June 1701 (WS, XV, p. 71).



43. Engraving by Jean Marot of the east side elevation of 'l'église de l'Hostel royal des Invalides' from L.J. de Boulencourt: *Description Generale De l'Hostel Royal Des Invalides établi Par Louis Le Grand dans la Plaine de la Grenelle près Paris* [...], Paris 1683, 29.5 by 26.5 cm. (Private collection).



44. Detail of bird's-eye view of Les Invalides from the south, showing the domed church, by Daniel Marot. Engraving from L.J. de Boulencourt: *Description Generale De l'Hostel Royal Des Invalides établi Par Louis Le Grand dans la Plaine de la Grenelle près Paris* [...], Paris 1683, 20 by 14 cm. (Private collection).

drawing and engraving from the 1660s onwards but were rare in Britain before the eighteenth century.<sup>56</sup>

The unprecedented appearance of these conventions in drawings and engravings in the St Paul's office in 1686-87 can be explained by Wren having access to original drawings for Les Invalides from the office of Jules Hardouin-Mansart, alongside Jean Marot's engravings (Fig.43). In December 1677 Charles II had asked for 'a plan' of Louis XIV's soldiers' hospital, and in November the following year a box containing 'plans and elevations' was sent from Paris to London by diplomatic channels.<sup>57</sup> This would be the 'large Port Folio containing finished Drawings of the *Hotel des Invalides* at Paris: all pasted in, except two' which is listed in the catalogue of the sale of Wren's library in 1749 and has since been lost.<sup>58</sup> The preface to the *Description* of 1683 states that, following a request by a 'great neighbouring king' (later identified as Charles II), Louis XIV ordered that 'plans and a faithful description' of the entire building be despatched, and he granted those responsible the right 'to engrave and publish all these designs'.<sup>59</sup> The published engravings must therefore relate closely to the copied drawings produced in 1678, and these in turn would have included the domed church at the heart of the complex, begun in February 1677. Since grey pen and wash was then a standard medium in the Service des Bâtiments du Roi, it is likely that the drawings for the Definitive design were modelled on drawings from Hardouin-Mansart's office in Wren's possession, and that the engravings of St Paul's were prompted by the French examples.

Among these engravings is Daniel Marot's bird's-eye view of Les Invalides, which shows the dome rising from the centre of a square church body of two continuous storeys as if from a vast podium (Fig.44). In plan, section and overall proportion Hardouin-Mansart's '*grande église*' marked an advance on earlier Parisian domed churches such as the Sorbonne chapel and the Val-de-Grâce (both in basilican section), and François Mansart's project for a Bourbon chapel at Saint-

<sup>56</sup> For the British tradition, see J. Harris: 'The grey wash style of the Palladian Office of Works', *The Georgian Group Journal* 12 (2002), pp.48-58. Louis Le Vau's draughtsman, François d'Orbay, began using a multi-layered grey-wash technique in the Service des Bâtiments du Roi in the mid-1660s, and Jean Marot used darker shading for the recessed planes of engraved elevations in the same period; see R.W. Berger: *The Palace of the Sun: The Louvre of Louis XIV*, University Park 1993, figs.88, 92, 96, 100 and 107-10; A. Laprade: *François d'Orbay*, Paris 1960, pl.VI.

<sup>57</sup> Château de Vincennes, Archives de la Guerre, A<sup>1</sup> 530, fols.436 and 235 (from the administrator at the Hôtel des Invalides, Destouches, to its General Administrator, the Marquis de Louvois). The reply (fol.235) states: 'A Versailles le 14 novembre 1678. Je v[ous] adresse le ballot qui contient l[e]s plans et elevations de l'hostel des invalides q[ui]e le Roy dang[er]e m'a f[ai]t demander afin que p[ou]r l'empescher destre ouvert dans les bureaux de la France v[ous] le [two words struck through] fass[ez] plomber a la douanne apres quoy v[ous] l'adresserez de [la cour?] a Mr de Courtbonne auq[ui]el j'escris de la desliver a celuy que mr de baretles lui mandera. M. Destouches' ('I am sending you the box which contains the plans and elevations of the Hôtel des Invalides which the King of England requested. In order to prevent it being opened in the offices of France you [should] seal it with lead at customs and after send it by the [court?] messenger to M. de Courtbonne to whom I am writing to deliver it to whom M. de baretles commands'). 'M. de baretles' may refer to Paul de Barillon, French ambassador in London. The desire for secrecy would have stemmed from concerns about unauthorised publication. I am most grateful to Guillaume Fonkenell for researching and transcribing these documents on my behalf, and to Claude Mignot for additional advice. See also P. Reuterswård: *The Two Churches of the Hôtel des Invalides: A history of their design*, Stockholm 1965, p.24, note 27; and M. Whinney and O. Millar: *English Art, 1625-1714*, Oxford 1957, p.217, note 1.

<sup>58</sup> D.J. Watkin, ed.: *Sale Catalogues of Libraries of Eminent Persons, Volume 4, Architects*, London 1972, p.42 (lot 41).



45. Revised ground plan with proposals for underground drains, by Christopher Wren. c.1686. Ink, with pencil and red crayon, 25.1 by 36.3 cm. (All Souls College, Oxford, Wren collection; II.33).

Denis (1663-65), where the outer walls would have comprised a single storey and attic, like those of St Peter's in Rome.<sup>60</sup> Since there are no designs for St Paul's with two-storey walls datable to before 1685, it is hard to escape the conclusion that Wren revised his dome and heightened his aisle walls in response to what he then knew of the design of Les Invalides. Thus the screen walls – so long debated – can now be explained at least in part as a visual device to create an all-round podium for a tall dome based on the latest French model.

Unlike his successor William III, James II was strongly committed to the rebuilding of St Paul's Cathedral. Within days of Charles's death on 6th February 1685 he promised to renew the Rebuilding Commission.<sup>61</sup> This Commission 'for the more speedy Rebuilding of St Paul's' pursued its business with great vigour in the first few months after its appointment in January 1686, agreeing new accounting procedures, contracts for the foundations of the west end, and the borrowing of over £9,000.<sup>62</sup> James stated on his accession that he would

always 'take care to defend and support' the Church of England, but he also sought to advance the Catholic cause, and maintained close links with the court of his cousin Louis XIV, whose autocratic style of government he admired.<sup>63</sup> These ties of family, politics and religion make it likely that James would have encouraged Wren to revise his designs in response to what was known of Louis XIV's new royal church.<sup>64</sup>

James may also have played a part in the decision to include chapels on the north and south sides at the west end. In the 1740s the anecdotalist Joseph Spence recorded that it was James, as Duke of York (his title before his accession), who insisted on 'side Oratories [ . . . ] for the popish service' at the west end, against the wishes of Wren, who 'insisted so strongly on the prejudice they would be of, that he actually shed some tears in speaking of it; but it was all in vain'.<sup>65</sup> If this is a garbled reference to James's role in encouraging an extension westwards for additional chapels soon after his accession, it would explain the origins of an enlargement that slowed down the completion of the cathedral; for while a Consistory Court and the library eventually occupied two of the four new spaces on two levels, only the Morning Prayer Chapel on the north side of the nave was strictly required within the cathedral, and this could have been accommodated in a bay of the transept aisle or in the crypt.<sup>66</sup>

The impact of the extension westwards can be judged from a sketched plan in Wren's hand which corresponds with the Definitive south elevation in all respects and is datable to shortly before work began early in 1687 on drainage around the site (Fig.45).<sup>67</sup> The drains are sketched in red crayon, and the cathedral walls are marked with dots for water holes. Within the precinct, the door in the north transept aligns with a lane called Canon Alley, but there is no alignment between the door in the north-west tower and Paul's Alley, east of the triangular block. Paul's Alley was part of an important north-south route through the precinct which had passed through the nave of the medieval cathedral.<sup>68</sup> In his Great Model design of 1673-74, Wren had intended this route to go through the western vestibule.<sup>69</sup> It can be seen that if the nave

<sup>60</sup> De Boulencourt, *op. cit.* (note 13): 'Au lecteur [ . . . ] Ce qu'ils en ont publié, a fait naître de la curiosité dans les autres Nations, & obligé un grand Roy voisin & quelques autres Princes étrangers de souhaiter d'en avoir les plans & une fidèle description. Sa Majesté en ayant esté averti, ordonna aussitôt à l'Administrateur General de faire travailler à ces ouvrages. On les envoya dès qu'ils furent achevez: ce qui donna lieu à celui qui avoit esté chargé de ce soin, de demander le privilege de faire graver & imprimer tous ces Dessesins.' In his *Description Historique de l'Hotel Royal des Invalides*, Paris 1756, pp.1-ii, Abbé Pérau names 'Charles Second Roi d'Angleterre' as the king who requested the plan. Permission for engraving was granted in 1679 to the then *contrôleur*, Sieur de La Porte, and in 1680 passed to his successor Le Jeune de Boulencourt (also spelled Boullencourt and Boulancourt); see N. Savage et al.: *British Architectural Library, Royal Institute of British Architects: Early Printed Books, 1478-1840*, London 1995, II, no.1762, pp.932-33; and Reuterswård, *op. cit.* (note 57), pp.24-25.

<sup>61</sup> For Hardouin-Mansart's dependence on François Mansart's sketch proposals for the Bourbon chapel, see B. Jestaz: *L'Hôtel et l'église des Invalides*, Paris 1990, pp.83-93; and for the possible influence of these sketches on Wren's Great Model design, see Whinney, *op. cit.* (note 1), pp.89-90 (where the Sorbonne chapel, 1635-42, and the Val-de-Grâce, 1645-69, are also illustrated; figs.17-19 and 24).

<sup>62</sup> GL, MS, 26, 622/1, fol.61; transcript of letter of 14th February 1685.

<sup>63</sup> WS, XVI, pp.48-55. By contrast William and Mary did not renew the Rebuilding Commission until June 1692, three-and-a-half years after their accession (*ibid.*, p.69).

<sup>64</sup> J. Miller: *James II*, New Haven and London 2000, pp.120, 144-46 and *passim*. James's French ambassador and confidante, Paul de Barillon, had been in the post since 1677; see note 57 above.

<sup>65</sup> For James II's patronage, and his relations with Wren, see L. Jardine: *On a grander*

*scale: the outstanding career of Sir Christopher Wren*, London 2002, pp.338-52.

<sup>66</sup> S.W. Singer: *Anecdotes, Observations, and Characters, of Books and Men collected from the conversation of Mr. Pope and other eminent persons of his time*, ed. J. Spence, London 1820, p.256 (ascribed to a 'Mr Harding' in 'Section VII, 1742-43'). See also K. Downes: 'Wren and the new cathedral', in Keene, Burns and Saint, *op. cit.* (note 2), p.477, note 37; and Longman, *op. cit.* (note 7), pp.114-15. Although uncorroborated, this story would be consistent with James's more open advancement of the Catholic cause after Charles had reinstated him to his Privy Council in May 1684; see Miller, *op. cit.* (note 63), pp.117-18.

<sup>67</sup> Both areas were used for this chapel in the pre-Fire cathedral; see Higgott, *op. cit.* (note 29), p.176; J. Newman: 'Fittings and Liturgy in post-Fire St Paul's', in Keene, Burns and Saint, *op. cit.* (note 2), pp.223-24. In the Warrant design plan (Fig.30) it could have been accommodated in a transept aisle bay.

<sup>68</sup> Only previously published in WS, I, pl.22. I am grateful to Anthony Geraghty for advice on this attribution, which is made partly on the basis of the scale bar (compare KD 30) and partly from the freehand pen-shading technique (compare Wren's plan of 1668; Keene, Burns and Saint, *op. cit.* (note 2), fig.107; WS, I, pl.26). This is the only original site plan to show the staircase landings projecting on either side of the transepts. They were not built and are absent from a closely related plan of c.1687-90, AS, II.35 (WS, I, pl.22), which has Hawksmoor's numbered scale bar, but is inaccurate in the plans of the eastern dome bastions. Work 'clearing the passages to the Water-holes' began in January 1687 and construction of the drains began soon after (WS, XIV, pp.20 and 22).

<sup>69</sup> Keene, Burns and Saint, *op. cit.* (note 2), fig.20.

<sup>70</sup> Crayford, *op. cit.* (note 3), pp.243-45, fig.5.



46. Side (west) elevation of 'l'église de l'Hostel royal des Invalides', by Pierre Lepautre. 1687. Engraving, 56 by 126 cm. (Bibliothèque nationale de France, Paris, Va. 444, format 6).

begun in 1678 had been three bays and a part-bay, like the choir, an entrance in the westernmost part-bay, or in the flank of an adjoining portico on the west side, would have aligned with Paul's Alley. By extending and widening the west end to include two new chapels on the north and south sides, Wren lost this historic link between the cathedral and its precinct. He had to run the drain beneath the building, and his northern walls were now so close to the blocks of houses (less than eleven feet in places) that in 1710 the Rebuilding Commission had to purchase and demolish them to make space for the churchyard and its railings.<sup>70</sup>

The next phase of the design belongs between this site plan of about 1686 and the start of work on the upper transept fronts in the spring of 1688. On the site plan, pairs of columns within the portico flank the approach to the great west door. These columns were not built and are absent from the west end in an engraved long section in perspective view, which is inscribed with corrective notes in Hawksmoor's uneven early hand and bears his sketched revisions of cornice and entablature profiles (Fig. 50).<sup>71</sup> This proof engraving must be contemporary with the proof engraving of the north elevation (Fig. 42). On both engravings the drum of the dome has a single attic, and the lantern is closer to the Invalides source in the profiles of its base and capping (Fig. 43).

The impetus for this revision of the Definitive design can be traced to a little-known suite of fourteen large engravings

by Pierre Lepautre of Hardouin-Mansart's domed church (Figs. 46 and 52). They were completed by April 1687, when construction at Les Invalides had reached the top of the main body of the church and the base of the drum.<sup>72</sup> In Lepautre's engraving of the side elevation the upper window is wider and more shallow in its curve than in Jean Marot's earlier elevation (Fig. 43) and is set higher within the framing pilasters, which now define a recess in the pediment. This engraving appears to be the main source for the design of the central bay of the upper transept front in the fabric of St Paul's, where a shallow-curved window with a sculpted key block is set tightly between the framing pilasters, its corners almost touching



47. St Paul's Cathedral, north transept front. 2003. (Photograph: Nigel Corrie, English Heritage, London).

<sup>70</sup> WS, XVI, pp. 102 and 107–08; KD 203.

<sup>71</sup> Downes 1994, *op. cit.* (note 1), pp. 41–46 and note 39, argues that the perspective long section is a record of a design of 1675 prepared shortly before a payment in April 1703. But the payment is retrospective (see note 54 above) and Hawksmoor's immature handwriting rules out the possibility of a date of c. 1702.

<sup>72</sup> Tentatively attributed to Jacques Lepautre in Reuterswärd, *op. cit.* (note 57), pp. 89–91, but assigned to Pierre (c. 1652–1716) in E. Blau and E. Kaufman, eds.: *Architecture and its Image: Four Centuries of Architectural Representation. Works from the Collection of the Canadian Centre for Architecture*, Montreal 1989, pp. 164–67 and fig. 5.3. Records of payments on 13th April 1687 to 'Le Pautre, graveur, pour avoir gravé 14 plans, profils et élévations de lad. Église . . . 1150 [livres]', and on 27th April to a printer for '216 exemplaires' of the twenty-seven plates that make up the fourteen prints, can be found



the necking of the capitals (Fig.47).<sup>73</sup> This striking coincidence of forms eloquently testifies to the close cultural and dynastic links that existed between France and England during the reign of James II.

The revision of the upper transept front went through at least two phases before the work was put in hand. The first was on the engraving of the north elevation (Fig.42), and the second on an alternative scheme for the upper parts of the central bay, which omits the semi-dome of the portico and lengthens the central window and flanking pilasters (perhaps for convenience, if the design of this lower zone was already fixed) (Fig.48). It shows the console brackets as executed, but the pediment as curved rather than triangular.<sup>74</sup> This sketch can be attributed to Hawksmoor on the basis of its shading techniques in pen and can be associated with several revisions of the Definitive design in the same hand which show the upper entablature with console brackets and the capitals as Corinthian rather than Composite.<sup>75</sup>

These revisions of 1687-88 include an incomplete fragment of a revised Definitive south elevation which omits the western towers and other smaller features (possibly for convenience) and is typical of Hawksmoor in its use of grey wash over outlines in pencil (Fig.49).<sup>76</sup> Like Fig.48, it depends on Lepautre's engraving, in this case for the flaming candelabra on the parapet and the strong diagonal shading lines. It must predate the start of work in 1688 on the plinths of the transept fronts, for it shows the triforium windows reaching down to the main cornice rather than stopping at the plinth. These longer windows are visible in Pearce's section through the upper storey of 1685-86 (Fig.41). They were abandoned in the Definitive design (Fig.40), but here are reinstated, along with the sub-plinths beneath the pedestals. In the fabric the sub-plinths were retained when in 1688 the stepped plinth courses were introduced (Fig.47). Like the console brackets in the frieze and the running mouldings between the paired pilasters, they are enrichments to the upper elevations in the Definitive design, and highlight Wren's more eclectic approach to the design of the cathedral in the late 1680s, when almost all his draughtsmanship was in the hands of a single assistant.

Wren wished to illuminate the soffit of his inner dome, and in the engraved long section he introduced a cove at the base of the inner dome to conceal the attic windows from below while allowing light to diffuse upwards (Fig.50). This concealed lighting device is a feature of Hardouin-Mansart's completed dome at Les Invalides but its sectional design was

in M.J. Guiffrey: *Comptes des Bâtimens du Roi sous le règne de Louis XIV*, Paris 1881, col.1170. Apart from several in Parisian libraries, at least five bound sets exist in North American collections (H. Pagan: *Architectural dreams and achievements [Catalogue 27]*, London 1997, pp.22-23). Most of the original plates are kept at the Chalcographie du Louvre, Paris. Ten of the fourteen engravings survive, unbound, at the Bibliothèque nationale, Paris. I am grateful to Maxime Préaud for his confirmation of Pierre Lepautre's authorship of these engravings. For the Lepautre family, see M. Préaud: *Inventaire du fonds français Graveur du XVIIe siècle (tome 11), Antoine Lepautre, Jacques Lepautre et Jean Lepautre (première partie)*, Paris 1993, pp.8-12.

At Les Invalides itself Hardouin-Mansart adopted the earlier version of the upper window (although not its pediment); see Jestaz, *op. cit.* (note 60), pp.36-38 and fig.9. <sup>74</sup> It derives partly from an engraving by Jean Marot of about 1672 of François Mansart's two-storey domed elevation of the Minimes church in Paris, where the upper central bay (beneath the dome) has a curved pediment and is flanked by pairs of columns that frame niches containing statues, with panels above and below; see



48. Elevation of revised central bay, north transept front, St Paul's Cathedral, by Nicholas Hawksmoor. c.1687-88. Brown ink and pencil, 31.2 by 43 cm. (St Paul's collection, Guildhall Library, London; KD 10).



49. Revised south elevation (fragment), by Nicholas Hawksmoor. c.1687-88. Brown ink with grey wash and pencil, 21 by 32.4 cm. (John R. Redmill).

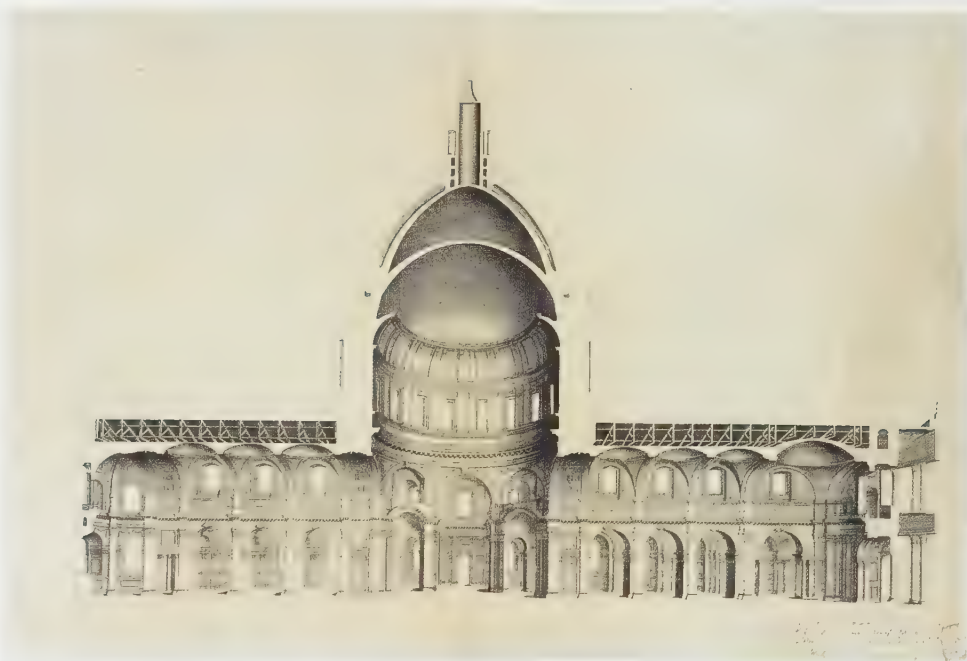
not published until Lepautre's engravings were issued in 1687 (Fig.52).<sup>77</sup> In the revised version of the Definitive dome (Fig.51) Wren refined his handling of this motif by raising the attic windows relative to the cove and adopting Lepautre's diagonal-section view through the window bay. This drawing is made up of four cut-out sheets pasted on to a base sheet, all of which are in the same hand. The section and plan on the large L-shaped sheet are inscribed with dimensions and letters in Hawksmoor's neat, calligraphic script (with two instances of the 'A', like those in Figs.36a and d), and are

J.-P. Babelon and C. Mignot, eds.: exh. cat. *François Mansart: Le génie de l'architecture*, Blois (Château de Blois) and Paris (Hôtel de Rohan) 1998, fig.211 and pp.233-37. The errors in Hawksmoor's drawing probably account for its current dating to the Penultimate phase; see KD 10 and Summerson 1990, *op. cit.* (note 1), p.78.

<sup>75</sup> See note 51 above.

<sup>76</sup> Discovered in 1976 by John Redmill, whose kind assistance I warmly acknowledge. Previously published as datable to 1675 in Downes 1982, *op. cit.* (note 8), no.19, and KD, p.31. Errors include the ground plinth in a single course, and the omission of niches and panels at the west end. For Hawksmoor's use of pencil and wash, see Geraghty 2000, *op. cit.* (note 37), p.3.

<sup>77</sup> Jean Marot's long section, published in 1683, only illustrates the inner and outer profiles of the dome; see Reuterswärd, *op. cit.* (note 57), frontispiece. For the completed dome of 1690-91, see Jestaz, *op. cit.* (note 60), pp.77-93. See also T. Sladen: 'Embellishment and Decoration, 1696-1900', in Keene, Burns and Saint, *op. cit.* (note 2), pp.233-35.



50. East-west section of St Paul's Cathedral, proof state of c.1687-88, by unidentified engravers. Engraving with contemporary brown ink notes and sketches by Nicholas Hawksmoor, 49.5 by 72.3 cm. (St Paul's collection, Guildhall Library, London; KD 94).

shaded in his freely handled ruled and hatched pen technique, which compares closely with that on several of his drawings for Hampton Court Palace of 1689-91.<sup>78</sup> The drawing presents a revised outer dome with a steeper single shell, reinforced with eight ribs like the dome of the cathedral in Florence, and with a small tempietto-like lantern on the plan.<sup>79</sup> This part of the drawing was intended to inform revisions to the dome in the proof engraving, one clue being in the cornice profiles on the peristyle of the section, which match those in Hawksmoor's sketched amendments on the proof (Fig. 50).<sup>80</sup> However, the proof engraving was not revised in this way.<sup>81</sup> Wren abandoned the design in the section and plan when it was cut out and joined with the three elevational parts of the drawing. These correspond with the engraved north elevation of c.1687 and may be two or three years earlier in date (Fig. 42). In reverting to the earlier scheme Wren was expressing his preference for a hemispherical dome surmounted by a tall lantern above a concave base, but he appears to have left its internal structure unresolved.

In the late 1680s Wren was aiming at a masonry dome, like those of St Peter's in Rome and Florence cathedral, but with a tall drum and lantern, like the dome of Les Invalides. By removing the upper attic of the drum in the Definitive design he sought to transmit the thrusts more effectively to the columnar buttresses. Nonetheless, the overall weight of his dome on the supporting structure would have been enormous. The main crossing piers had been conceived in 1675 with the dome of the Penultimate design in mind, and its

drum would have been about a sixth less in diameter than those related to the Definitive design.<sup>82</sup> The crossing piers were built with cores of compacted rubble rather than squared masonry and they rest on the rubble cores of larger piers at crypt level.<sup>83</sup> In 1687-88 Wren's masons inserted thousands of square feet of stone levelling-courses at the tops of the crossing piers 'to receive the weight of the Dome' and counter any settlement within the nave piers,<sup>84</sup> but settlement started within the crypt piers, and in May 1689 the first of many payments was made to masons to open up and repair these lower piers.<sup>85</sup> By 1690, when work began on the first of several small-scale masonry models of the dome, it must have been obvious that an all-masonry dome of the height and girth of those in Figs. 50 and 51 would have been far too heavy for the substructure at crypt level.<sup>86</sup> This would explain Wren's efforts to lighten the design in a series of studies for the dome datable to 1690-96, and his major revision in 1696-97 when the inner drum was sloped inwards to support the lantern more effectively and the decision was probably taken to construct the outer dome in lead-clad timber.<sup>87</sup>

On the completed building a tall stone lantern rises from a concave base above a hemispherical outer dome and a columnar drum. Summerson judged it 'a perfect dome . . . for the stonework of the lantern, poised on its summit, reassures us that the Cathedral is a massive construction right up to the ball and cross'.<sup>88</sup> But while the dome of St Paul's has often been considered in isolation, as a building upon a building, it is now clear that the upper storey and western body should also be

<sup>78</sup> See his drawings of 1689 for the Park front and 1690-91 for the Great Portal from the Clock Court to the Fountain Court; WS, IV, pls. 15 and 22; and Thurley, *op. cit.* (note 41), figs. 130 and 195. The lighter brown shading in pen on the right-hand elevation is probably contemporary with that on the L-shaped sheet.

<sup>79</sup> Wren owned a drawing of the comparative sections and plans of the domes of St Peter's and Florence cathedral, in which the plans are similarly expressed in quarter and eighth parts (AS, II.43; WS, I, pl. 27). Comparisons with Robert Hooke's drawings of c.1677 for St Benet, Thames Street (for example, AS, I.39; WS, IX, pl. 33), suggest his hand, but the sources for the drawing are unknown.

<sup>80</sup> They match Hawksmoor's sketches in the use of cavetto mouldings above and below the corona mouldings. This refinement is not present in the cornice profiles on the right, which match the engraved profiles in Fig. 50 and those on the engraving of the north elevation (Fig. 42). Other revisions meant for the engraver include the downward-converging pencil lines on the plan, to guide the perspective redrawing of the reveals of the windows of the drum.

<sup>81</sup> The changes in two later states of this engraving appear to be retrospective adjustments of the 1720s, when the titles were also added; see Downes 1994, *op. cit.* (note 1), p. 43 and note 42; Summerson, *op. cit.* (note 13), pp. 34-36 and fig. 31; and WS,



51. Revised design for the dome of St Paul's Cathedral, in four separate pieces, pasted onto a base sheet, by Nicholas Hawksmoor. c.1690 (section and plan), with reused elevation pieces from c.1687-88. Brown inks and pencil, 46.8 by 30.5 cm. (St Paul's collection, Guildhall Library, London; KD 95).

viewed separately, as an overlay on Wren's 'basilican' design of 1675-85, with its single-storey aisle walls and equal nave and choir. In the massing of the enlarged church body, the design of the enriched upper transept front, and the profile and modelling of the tall dome and lantern, Wren's revised design of 1685-90 owed much to drawings and engravings of Hardouin-Mansart's church of Les Invalides that were produced in the decade from 1677. Seen in this light, the revised design for St Paul's stands in an even closer relationship with contemporary French church architecture than did Wren's Penultimate design of 1675 with the dome of the Val-de-Grâce.

It must be significant that in the earliest stages of construction Wren himself produced many detailed drawings but by 1685 he was delegating almost all his draughtsmanship to assistants, with Hawksmoor assuming the leading role by 1687. Hawksmoor's ability to draw quickly – although not always



52. Diagonal section of the dome of 'l'église de l'Hostel royal des Invalides', by Pierre Lepautre. 1687. Engraving, 134.5 by 92.5 cm. (Bibliothèque nationale de France, Paris, Va. 444, format 6).

accurately – in pen, pencil and wash, and rework designs before and after they were engraved, gave Wren the opportunity to design more eclectically and modify his elevations rapidly as the building was going up. But although Hawksmoor's hand as designer may be present in his sketches of the console brackets of the upper frieze and in his framing of the central window of the upper transept front (Figs. 38 and 48), it is clear from the minutes of the Rebuilding Commission that Wren was firmly in control, and succeeded in adjusting his overall design in response to changes in political and financial circumstances. What can be said with confidence is that, without Hawksmoor, Wren – whose own draughtsmanship was painstakingly precise – could hardly have effected a complete transformation of the body of the cathedral in the space of three years and then turned his attention, with equal vigour, to the design of the dome.

XIV, pl.9 and p.165.

<sup>22</sup> It is 127 feet in diameter, measured from the scaled plan in Wren's hand, KD 5, compared with 151-52 feet in Figs. 32, 42, 50 and 51. The executed drum is 140 feet in diameter.

<sup>23</sup> WS, XVI, pls. 4-6; and C.F. Peach and W.G. Allen: 'The preservation of St Paul's Cathedral', *RIBA Journal* 37 (August 1930), pp. 655-76; Bowles and Campell, *op. cit.* (note 9).

<sup>24</sup> WS, XIV, pp. 24, 35 and 38.

<sup>25</sup> Lang, *op. cit.* (note 3), pp. 151-52; WS, XIV, pp. 64, 80, 89, 98.

<sup>26</sup> The first of these models was completed in February 1691, after three months' work (WS, XIV, p. 80); see also *ibid.* (May 1691), p. 86; (August 1692), p. 99, and (June 1694), p. 134; WS, XV, p. 5 (December 1695).

<sup>27</sup> KD 86-101 and 105-07, and Wren's sketch in the British Museum, reproduced in Keene, Burns and Saint, *op. cit.* (note 2), fig. 164. Work began on the 'foundation' of the dome in January 1696, and the entablature above the crossing arches was finalised in July 1697 (WS, XV, pp. 6 and 29).

<sup>28</sup> Summerson, *op. cit.* (note 6), p. 126.

## The patron for Pordenone's frescos on Palazzo Talenti d'Anna, Venice

by BLAKE DE MARIA, *Santa Clara University*

IN 1549 FRANCESCO DONI published a brief guide to Venice. Given the myriad visual wonders the city had to offer in the sixteenth century, the critic's list is surprisingly sparse. Doni's ideal itinerary included the bronze quadriga at S. Marco, selected works by Giorgione and Titian, and 'the façade of the house painted by Pordenone on the Grand Canal'.<sup>1</sup> Less than a decade later, Lodovico Dolce praised Pordenone's work, further noting that the building in question was the Palazzo Talenti.<sup>2</sup>

Dolce and Doni were not the only contemporary authors to associate Pordenone's fresco cycle with Lodovico Talenti, the man who built the palace. Nonetheless, modern scholars have traditionally attributed the commission of this work to Martino d'Anna, a wealthy merchant of Flemish birth originally named Van den Haanen.<sup>3</sup> According to this theory, d'Anna settled in Venice, purchased Talenti's recently constructed palace, and hired Giovanni Antonio de' Sacchis, called Pordenone, to fresco its façade. However, previously unpublished archival material demonstrates that Pordenone's patron was in fact Lodovico Talenti. This article clarifies the circumstances surrounding the commission of one of sixteenth-century Venice's most important artistic monuments, and also sheds light on a popular form of Venetian public artistic display: the painted palace façade.

Situated on the Grand Canal at the Rio di S. Benedetto, Palazzo Talenti has survived to the present day (Fig. 53).<sup>4</sup> Unfortunately, the same cannot be said of Pordenone's frescos, which have long since disappeared, a victim of the city's humid climate, although contemporary descriptions, an autograph drawing (Fig. 55) and the building itself help us to reconstruct the palace's appearance in the sixteenth century.<sup>5</sup> As indicated by the photomontage (Fig. 54), Pordenone's elaborate *all'antica* decoration transformed the façade's monotonous, planar surface into an illusionistic stage set populated by gods and heroes. However, before discussing Pordenone's decoration, we must clarify certain facts regarding Lodovico Talenti and Martino d'Anna.

The Talenti family earned their livelihood in Venice's thriving textile industry, but Zuanne Talenti, Lodovico's father and the family patriarch, was a Florentine merchant who moved to Venice with the aim of becoming a *cittadino*, or citizen, of that city.<sup>6</sup> Provided he met certain criteria, an immigrant could attain the legal status of *cittadinanze per privilegiato*.<sup>7</sup> Citizenship carried with it financial rewards and social prestige, and the privileges of full citizenship, specifically the designation of *cittadinanze de intus et extra*, required proof of twenty-five years' residence. Having satisfied these requirements, naturalised Venetians such as the Talenti enjoyed the same rate of taxation and opportunities for trade as native Venetians.



53. Palazzo Talenti d'Anna Volpi, Venice, by an unknown architect. Begun c.1528.

As newcomers, the Talenti had to find business premises and open *botteghe*; they also needed to find an appropriate burial site. By 1526, Zuanne and Lodovico Talenti had made considerable progress towards establishing the family in the city. According to Lodovico's will of that year – the first of his three testaments – the Talenti had acquired burial rights to a tomb in the church of S. Francesco della Vigna.<sup>8</sup> In this same document, Lodovico named his wife, Laura, as the sole executor (*commissaria*) of his estate, and in the event of Lodovico pre-deceasing his wife, Laura's entire dowry was to be returned to her and she was to be granted the use of all her husband's assets.

The first testament further confirms that, by 1526, Lodovico had acquired a large plot of land overlooking the Grand Canal. In 1528 Marin Sanudo noted that 'Lodovico Talenti is building a house at the gondola ferry of San Benedetto'.<sup>9</sup> Given both Sanudo's and Dolce's specific references to the Talenti family, there can be little doubt that the palace Lodovico Talenti was building in 1528 was the one decorated by Pordenone.

Talenti's new palace was certainly complete by 10th April 1535 for, on that date, Talenti recorded and filed a third (apparently final) will. Although Laura and Lodovico were still married, the document reveals that Zuanne had died, leaving Lodovico in charge of the family estate. Furthermore, for the first time, Lodovico mentions his natural son ('*fiol natural*'), Francesco.<sup>10</sup>

In his will Lodovico ordered that on his death, Palazzo Talenti should be sold to an 'honest and just' buyer, the proceeds from this sale to be invested for the equal benefit of Laura and Francesco.<sup>11</sup> Lodovico's description of Francesco as '*mio fiol natural*' suggests that Laura was not Francesco's mother: if she had been, Lodovico would have bequeathed the Talenti estate to their son, with the standard proviso that he support and maintain his mother in a manner appropriate to her station.

Talenti still owned the palace two years later, in January 1537, when he filed his mandatory *decima*.<sup>12</sup> All persons resident in Venice, whether native or foreign born, who owned property in the city, were required to file a *decima* listing their possessions. The state

1. A.F. Doni: *Disegno partito in più ragionamenti*, Venice 1549, p.51v.

2. L. Dolce: *Dialogo della pittura intitolato l'aretino*, ed. M. Roskill, New York 1968, p.182.

3. For a full bibliography on Pordenone, see C. Cohen: *The Art of Giovanni Antonio da Pordenone*, Cambridge 1996, II, pp.709–14.

4. Its address is San Marco 3948.

5. On the authenticity of the drawing, see C. Cohen: *The Drawings of Giovanni Antonio da Pordenone*, Florence 1980.

6. G. Fedalto: 'Stranieri a Venezia e a Padova', in G. Arnoldi and M. Pastore Stocchi, eds.: *Storia della cultura veneta*, Vicenza 1976, I, p.522.

7. For more on citizenship, see A. Zannini: *Burocrazia e burocrati a Venezia in età moderna: i cittadini originari*, Venice 1993; J. Grubb: 'Elite Citizens', in J. Martin and D. Romano, eds.: *Venice Reconsidered*, Baltimore 2000, pp.339–64.

8. Venice, Archivio di Stato (hereafter cited as ASV), notarie testamenti, non pubblicato, busta 201, doc.32.

9. M. Sanudo: *I Diarii*, ed. R. Fulin et al., Venice 1879–1902, XLVIII, col.77.

10. ASV, notarie testamenti, non pubblicato, busta 201, doc.34.

11. *Ibid.*

12. ASV, dieci savi sopra le decime, busta 93, doc.218.

13. *Ibid.*

14. ASV, dieci savi sopra le decime, busta 93, doc.133.

15. Cohen, *op. cit.* (note 3), p.781.

16. ASV, notarie atti, Marc'Antonio Cavanis, busta 3258, 127r; see also M. Hochmann: *Peintres et commanditaires à Venise*, Rome 1992, pp.201–02.

17. G. Vasari: *Le vite de' più eccellenti pittori, scultori et architettori*, ed. G. Milanesi, Florence 1878–85, V, p.115; *Lives of the painters, sculptors and architects*, transl. G. de Vere, London 1996, I, p.876.

18. Virgil: *The Aeneid*, ed. G.P. Goold, Cambridge MA 1999, book IV, lines 219–37.

19. E. Tietze-Conrat: 'Decorative Paintings of the Venetian Renaissance Reconstructed from Drawings', *Art Quarterly* 3 (1940), p.31.

assessors (*savi*) audited the return, assessing the owner's rate of tax. In this legal document, Talenti claimed ownership of 'a palace located at the gondola ferry of S. Benedetto in which I live'.<sup>13</sup>

Later that year, Martino d'Anna filed his *decima* stating that he owned three shops at the Rialto market,<sup>14</sup> but not mentioning any other property in Venice. The two *decime* therefore establish December 1537 as the earliest possible date for d'Anna's purchase of the palace. By the same token, Pordenone must have completed the frescos no later than September 1538, since in that month he left Venice for Ferrara, where he remained until his death a few months later in January 1539.<sup>15</sup>

Additional evidence indicates that Martino d'Anna acquired the palace in December 1538. According to a document recorded by the Venetian notary Marc'Antonio Cavanis on 4th May 1554:

In the year 1538 on 7th December Lodovico Talenti, son of Giovanni, Venetian citizen, now deceased, sold and relinquished to Martino de Anna, Flemish merchant, one of his homes located in the *confinio* of San Benedetto in Venice, overlooking the Grand Canal, for a price of 6,000 ducats . . . according to the terms and conditions described in an instrument written and recorded by Bonifacio Soliani, notary of Venice.<sup>16</sup>

If Martino d'Anna purchased Palazzo Talenti on 7th December 1538 – and there is no reason to assume that the notary Cavanis invented this sale date – then Pordenone's departure from Venice predated Martino d'Anna's acquisition of Palazzo Talenti by a full three months. Thus, Lodovico Talenti decided to sell the palace just before his death and found a willing buyer in Martino d'Anna.

Giorgio Vasari's description of the frescos on the façade of Palazzo Talenti helps to identify the figures that once decorated it (Fig. 54). He praised Pordenone's Mercury 'flying freely through the air'.<sup>17</sup> From the artist's design it is clear that in this scene, on the left of the *piano nobile*, Mercury swooped down through a fictive embrasure towards the striding figure of Aeneas. Virgil relates that Aeneas was diverted from his mission to found the city of Rome by the wiles of Dido, Queen of Carthage, but Mercury travelled to Carthage to remind Aeneas of his duty.<sup>18</sup>

Directly below Aeneas and Mercury, figures on horseback charged into another illusionistic space. This scene probably represented the Rape of the Sabines,<sup>19</sup> a further illustration of the foundation of Rome. The Rape of Persephone, another classical tale of abduction, was apparently painted over the main entrance on the Canal.<sup>20</sup>

The most famous image on the façade was 'Curtius on horseback in foreshortening, which has the appearance of being wholly in the round', an astonishing feat of pictorial illusion.<sup>21</sup> Pordenone took his text from Livy's *History of Rome*, according to which an enormous cavern opened in the Roman Forum, threatening to engulf the entire city. To ensure the survival of the Republic, the most courageous Roman citizen had to sacrifice himself by leaping into the chasm. Upon hearing the prophecy, Marcus Curtius, dressed in his full military regalia, mounted his horse and charged into the abyss.<sup>22</sup> At Palazzo Talenti, Marcus, astride his horse, leapt out of an aperture on the lower right of the façade. Precisely because of its dramatic potential, the subject was a favourite one in illusionistic painting. However, Venice's singular geography made Pordenone's Marcus unique, for his act of heroism involved a plunge, not into a cavernous gap in the Roman forum, but into the depths of the Grand Canal.

Illustrations of the ancient empire would have had particular resonance in Venice, a city intent upon establishing a classical



54. Photomontage, prepared by Robert Santini, superimposing Fig. 55 on the façade of Palazzo Talenti d'Anna Volpi.



55. Study for the façade of Palazzo Talenti d'Anna, by Pordenone. c.1530–45. Pen and brown ink on paper, 41.9 by 55.9 cm. (Victoria and Albert Museum, London).

lineage, even if no such past actually existed.<sup>23</sup> Certain scenes were well suited to the house of a new settler in Venice. The episodes depicting Aeneas and the Sabines alluded to fresh starts and ultimate integration into a new society, the very process that both the Talenti and d'Anna families underwent in Venice; and the appearance of Mercury, god of commerce, was appropriate for a family which derived its fortunes from trade.

Martino d'Anna's reputation as an innovative patron of Venetian art stems primarily from his presumed patronage of Pordenone's frescos, something promoted, erroneously, by Vasari.<sup>24</sup> As Pordenone's frescos began to fade, so too did the association of the cycle with their real patron, Lodovico Talenti. By the seventeenth century, Carlo Ridolfi admired the images, noting sadly that the figures were 'difficult to discern',<sup>25</sup> and in 1771, Alessandro Zanetti eulogised their last remnants, lamenting that they now appeared merely as shadows.<sup>26</sup>

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*; De Vere, *op. cit.* (note 17), I, p.876.

<sup>15</sup> Titus Livy: *Ab urbe condita*, ed. C. Flamsted, Oxford 1919, book VII, ch. VI, lines 1–7.

<sup>16</sup> Discussed in P. Fortini Brown: *Venice and Antiquity*, New Haven and London 1996.

<sup>24</sup> Cohen, *op. cit.* (note 3), II, p.710.

<sup>25</sup> C. Ridolfi: *Le meraviglie dell'arte*, ed. D. von Hadeln, Berlin 1914, I, p.120.

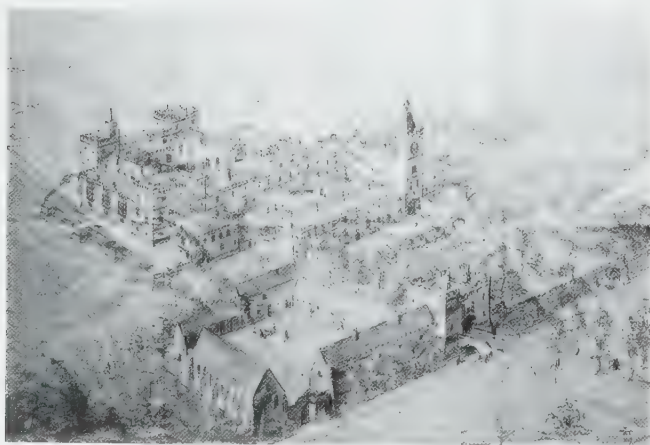
<sup>26</sup> A.M. Zanetti: *Della pittura veneziana e delle opere pubbliche de veneziani maestri*, Venice 1771, p.217.

## A.W.N. Pugin's scheme for Hornby Castle, Yorkshire

by TIMOTHY BRITTAIN-CATLIN, *Architectural Association, London*

THE COLLECTION OF the Duke of Leeds at the Yorkshire Archaeological Society includes a set of eleven drawings, never previously published, which A.W.N. Pugin prepared in 1847 for the remodelling of Hornby Castle, located between Catterick and Bedale in the district of Richmond in the North Riding.<sup>1</sup> The castle was then the seat of Francis Godolphin D'Arcy Osborne, 7th Duke of Leeds, who had inherited the estate in 1838 on the death of his father. Originally built in the fourteenth century as a fortified tower-house by the St Quintins, Hornby had passed through the female line a number of times: first to the Conyers family, who substantially rebuilt it as a domestic residence in the fifteenth century, and thence to the D'Arcys, later created earls of Holderness. Francis Osborne, 5th Duke of Leeds, married in 1773 Lady Amelia D'Arcy, daughter of the 4th Earl and subsequently Baroness Conyers in her own right, and he adopted the castle as his Yorkshire home. By the early nineteenth century it was not the castle itself so much as its collection of Restoration furniture that embodied the family's glorious political past. Earlier generations had made substantial alterations and additions to the building, and in the 1750s John Carr of York had been employed to remodel the east wing of the courtyard.<sup>2</sup> The seemingly random insertion of sash windows, and Carr's unfashionable castellated gothick wing – described as 'Georgian vandalism' in an article in 1906 in *Country Life* – seem to have inspired Pugin to design a scheme that paid remarkably little heed even to the surviving medieval fabric.

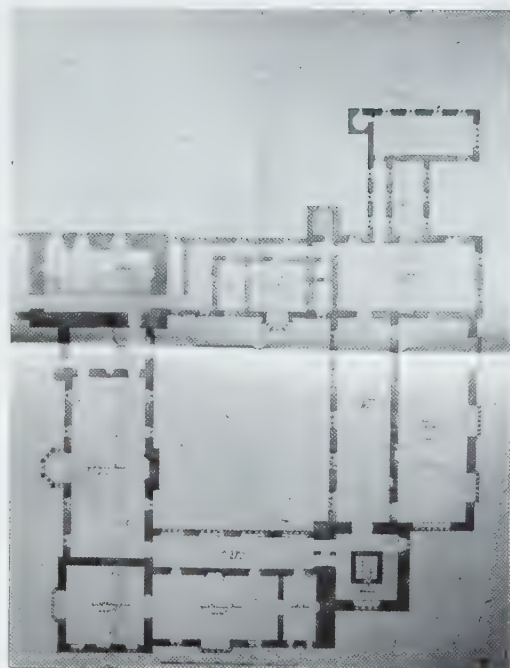
Pugin visited the 7th Duke on 29th July 1847, staying for two nights, an unusually long time in one place for the peripatetic architect. The connection had very probably come about through the



56. Hornby Castle scheme, perspective view from the north-east, by A.W.N. Pugin. 1847. Pen with ink wash, 38 by 52 cm. (Yorkshire Archaeological Society, Leeds).

Pugin's drawings for Hornby Castle are reproduced by kind permission of the Yorkshire Archaeological Society, Leeds. I am grateful to Robert Frost, the Senior Librarian of the Society, for his generous assistance in the preparation of this article. I would also like to acknowledge the help of Jan Wood from the Devon Record Office.

<sup>1</sup> The drawings are collectively classified as DD5/26/27, in no fixed order and without individual numbering.



57. Hornby Castle scheme, 'Plan of State floor', by A.W.N. Pugin. 1847. Pen with ink wash, 53.5 by 66.5 cm. (Yorkshire Archaeological Society, Leeds).

duke's Roman Catholic American wife Louisa, the granddaughter of Charles Carroll of Carrollton. This Maryland activist for Catholic civil rights had been, at his death in 1826, the last surviving signatory of the American Declaration of Independence as well as reputedly the richest man in the former colony. Louisa's sister Marianne was the widow of the Marquess of Wellesley, sometime Governor general of India and Lord Lieutenant of Ireland, and a notable supporter of Catholic emancipation; the two sisters are known to have maintained an association in England with the Order of Mercy, Pugin's early clients.<sup>3</sup> The architect wrote in his diary that he began to draw up his ideas on 1st November, and returned to the site for two further nights towards the end of that month. It is likely that he completed his proposals at about this time, and his work provides the most comprehensive example of a drawn scheme by Pugin for a major remodelling and redecoration of an existing house: it is also probable that here, as elsewhere, it was the fact that the work was never carried out that ensured the preservation of the drawings, for Pugin never had the opportunity to make a separate set of drawings as a record, in addition to that handed to the building contractor.

Pugin's scheme shows the remodelling of the old south and west wings of the courtyard, the complete replacement of the Carr wing, and the erection of an extensive array of kitchen, offices and out-buildings largely on the site of a haphazard collection of existing structures, but also a complex of stable court, kitchen garden and new barbican tower that would provide an impressive sequence for entry from the north (Fig. 56). He prepared detailed plans for two floors of the castle courtyard, and perspective sketches for the rest, suggesting that, as in his Downside proposal of 1841, his client had merely asked for some minor works but might be susceptible to the temptations of a visionary scheme.<sup>4</sup>

<sup>2</sup> The condition of the house and the family's early history are recounted in 'Hornby Castle, Yorkshire, the seat of the Duke of Leeds', *Country Life* 20, no. 497 (14th July 1906), pp. 54–64; see also G. Worsley: 'Hornby Castle, Yorkshire', *Country Life* 183, no. 26 (29th June 1989), pp. 188–93.

<sup>3</sup> Most of Pugin's executed convent designs were for this order, including his first such at Bermondsey, London, in 1839. The second volume of the *Annals of the Sisters of Mercy*, by Mary Austen Carroll but published anonymously in New York in

As is often the case with Pugin, every detail of the planning is remarkable. He concentrated his efforts on providing impressive circulation areas through the building, starting with a new entrance hall below a chapel. Broad steps led up to a great hall at the north-east corner of the old courtyard; a long gallery continued to a new stair within the old tower built by the St Quintins at the south-east corner, and from here a narrower 'small' gallery led along the south side of the courtyard to a splendid new dining room. Along the outer walls of the castle, and entered from these galleries, were to be a library and a pair of drawing rooms (Fig.57).

The set of drawings includes three internal perspective sketches, illustrating the major rooms: the view from the foot of the entrance staircase, looking up towards the fireplace on the far wall of the great hall ahead (Fig.58); the 'great' drawing room (Fig.59); and the 'great' dining room, with its open roof and the duke's hunting trophies hung about the walls (Fig.60). Both these rooms have one of Pugin's octagonal tables at the centre, and several of his simple X-frame Westminster-type chairs around the edges: there is no sign of any of the duke's seventeenth-century furniture.<sup>5</sup> It is these perspective drawings, external as well as internal, that give life to the scheme for Hornby: the plans and elevations are at first sight dull by comparison. And yet, further examination reveals vital traces of the development of Pugin's career as a designer of visionary residential schemes.

In 1841 Pugin had designed a new house around a courtyard at Garendon in Leicestershire for his great friend and ally Ambrose Phillipps. Unusually, he there adopted an historicising medieval style for the exterior of the house, but internally he devised a modern plan that consisted of a sequence of intercommunicating great rooms facing outwards, backed by a continuous corridor that faced into the courtyard.<sup>6</sup> It reflected his new interest in long corridor routes, which he generally termed 'cloisters'. As this interest

grew, it becomes clear that it was they, at least as much as the rooms themselves, that became the most original and intriguing part of his planning strategies. At Dartington, Devonshire, where he was commissioned sometime after October 1844 by Henry Champernowne to build a residential court to the south-west of the medieval hall, he again used the device of a corridor running along the courtyard side of the main rooms. The Dartington drawings provide considerable stylistic precedence for the Hornby designs, not least in the inclusion of a great room lit by three castellated oriel windows placed early on in the processional route through the building, a feature common to both schemes (Figs.61 and 62).<sup>7</sup>

The plan for Hornby illustrates Pugin's architectural idiosyncrasies almost to an extreme, as well as showing the influence of some of the other projects on which he was simultaneously at work. This 'first functionalist', who had recently called for buildings to be 'designed in accordance with their actual purposes',<sup>8</sup> planned here a warren of small rooms below his new state rooms, choosing to locate the kitchen not there, close to the dining room, but in one of the remodelled outbuildings at some distance, and on a different floor, an inconvenience matched only by a similar arrangement at his contemporary scheme for Alton Castle, Staffordshire. The grand circulation sequences are more ambitious at the entrance than any of those devised for Dartington, yet oddly they diminish into a twelve-foot-wide corridor along the southern wing and terminate suddenly at the entrance to the dining room. Are they, perhaps, a quotation from the pomposity of Charles Barry's planning of the new Houses of Parliament?<sup>9</sup> Certainly the clock tower (which is similar in style to but very much bigger than the near contemporary one Pugin designed at Phillipps's Grace Dieu house in Leicestershire) and, indeed, the application of an idiosyncratic style to an entire complex of buildings must owe something to the Westminster



58. Hornby Castle scheme, 'Great Staircase', by A.W.N. Pugin. 1847. Pencil, 38 by 27 cm. (Yorkshire Archaeological Society, Leeds).



59. Hornby Castle scheme, 'Great Drawing Room', by A.W.N. Pugin. 1847. Pencil, 29 by 25 cm. (Yorkshire Archaeological Society, Leeds).



60. Hornby Castle scheme, 'Great Dining Room', by A.W.N. Pugin. 1847. Pencil, 37.5 by 27.5 cm. (Yorkshire Archaeological Society, Leeds).

1883, describes the attendance of members of the order at the deathbeds of both the duke and of his sister-in-law the marchioness (p.83).

<sup>1</sup> The Downside proposals are described in R. O'Donnell: 'Pugin designs for Downside Abbey', *THE BURLINGTON MAGAZINE* 123 (1981), pp.231-32.

*Country Life* 1906, *op. cit.* (note 2), concludes with a description of this furniture.

<sup>2</sup> See A. Wedgwood: *Catalogue of the drawings collection of the Royal Institute of British Architects, the Pugin family*, London 1977, no.[43].

Exeter, Devon Record Office, Champernowne album, Z15/38/1/7/16-9.

<sup>3</sup> A. Pugin: *An apology for the revival of Christian architecture*, London 1843, p.39. It was Nikolaus Pevsner who first linked Pugin with functionalism: 'A short Pugin florilegium', *Architectural Review* 94, no.560 (August 1943), pp.31-34, esp. p.32.

<sup>4</sup> The structure of the Palace of Westminster, designed originally by Barry with Pugin's assistance in 1835, was nearing completion: the House of Lords had opened in April 1847; see A. Wedgwood: 'The new Palace of Westminster', in P. Atterbury and C. Wainwright, eds.: *Pugin: a gothic passion*, London 1994, pp.219-36.



61. Hornby Castle scheme, perspective view from south-east, by A.W.N. Pugin. 1847. Pen with ink wash, 35 by 51.5 cm. (Yorkshire Archaeological Society, Leeds).

project; at any rate, the tower has no obvious function at Hornby. As for the great 'long gallery', seventy-eight feet long and twenty feet wide and with relatively small windows, it would probably have had something in common with the unfortunate character of the similar gallery just then being built at Bilton Grange, Warwickshire, for Captain Hibbert: too dark, too long, and too narrow. Apart from the kitchen, the activities planned for the vast service buildings, including a rebuilt nine-bay, two-storey office wing, are nowhere hinted at.

Stylistically, the designs also reflect other schemes from this period. Pugin disliked low-pitched gables, yet for Hornby he planned one pair over the 'great' dining room and another over the chapel, the two new major spaces of the castle (Fig. 61). All the other new roofs are similarly low-pitched, but hidden by horizontal parapets at their ends (Fig. 63). At this time, Pugin was being persuaded by his Oxford friend John Bloxam to amend his proposals for Magdalen College School by replacing his favourite sixty-degree pitch – creating an equilateral triangle, symbolic of the Trinity – by a traditional low Oxford one, castellated at the gable and decorated with a canted stringcourse studded with bosses. Pugin put up a spirited defence, but in the end he complied, designing several such schemes during the mid-1840s.<sup>10</sup> However, he did execute one low-pitched gable on the south front of Alton Castle sometime after 1848, so he must have become reconciled to the idea. In addition, the scheme for Hornby illustrates Pugin's ambivalent attitude to early seventeenth-century architecture. Throughout his career he claimed to abhor it, yet time after time it raises its head in his work in one form or another, sometimes in castellated corner towers with large mullioned windows, and sometimes in his gabled brickwork bays which resemble those in Wenceslaus Hollar's perspectival views of London. For Hornby, Pugin arrived at a peculiar compromise: he has avoided blatantly late Tudor or Jacobean styling, but the general effect of the complex of buildings is distinctly evocative of that period, chiefly through the blocky horizontality that in itself

<sup>10</sup> Pugin submitted to Bloxam alternative schemes stating his preference for the higher roof in an undated letter, probably of 1848 (Oxford, Magdalen College, MS 528/164); he reiterated his preference in further letters; *ibid.*, MS 528/166; 168; 170.

<sup>11</sup> Hornby Castle had been depicted by John Buckler, Senior, and, on the basis of Buckler's drawings, by J.P. Neale, who included views in the first volume of the second series of his *Views of the seats of noblemen and gentlemen in England, Wales, Scotland and Ireland*, London 1824.



62. Dartington Hall scheme, perspective view from south-west, by A.W.N. Pugin. 1845. Pen, 27.2 by 33 cm. (Devon Record Office, Exeter).

is unusual for him. Throughout his short and frantic career, he never described the design intentions behind his domestic schemes, beyond occasional references to their 'convenience' or their 'severity', neither of which seems particularly appropriate here.

Yet it is perhaps because of such apparent architectural failures that the Hornby Castle scheme has an important role to play in an understanding of Pugin's architecture at this comparatively late date in his career. He had completed his designs for all his major domestic projects: what now was on his mind? To begin with, there is valuable evidence here of Pugin's lasting antagonism to Picturesque architecture. On this occasion his drawings make no distinction between existing and proposed work, and he evidently intended to obliterate the surviving medieval masonry on the south wing of the courtyard, including the delicately traceried bay windows which Picturesque architects would no doubt have found enchantingly 'curious';<sup>11</sup> he obscured the volume of the remodelled great hall; he somewhat solecistically converted the interior of the old tower into a single modern staircase; and, characteristically, he played down the romantic potential of the landscape outside, illustrating the castle sitting on a flat terrace at the centre of one of his own unrelieved landscapes. There is almost a sense of anger about this work. Pugin's sensitivity to medieval design was unparalleled in his generation and he cannot have failed to see that the results here were elephantine, bizarre and presumably unbuildable for want of financial commitment. Perhaps the Duke of Leeds wanted his house remodelled on such a grand scale, along with an incongruous great hall: on paper, Pugin certainly provided this. Perhaps it was the duke, rather than his architect, who wanted a medievalising gateway and apartments of unprecedented generosity for his staff. This was, after all, the era of Disraeli's *Coningsby* (1844). Hornby Castle, gutted and remodelled by unknown Georgians, and by John Carr, could be likened to Coningsby Castle: 'a castellated building, immense and magnificent, in a very faulty and incongruous style of architecture indeed'; and the duke must surely have wanted a house

<sup>12</sup> B. Disraeli: *Coningsby*, London 1844, II, p.58 (for Coningsby Castle); and III, pp.273–74 (for St Geneviève).

<sup>13</sup> Typical reactions to such requests are recorded in letters from Pugin to Lord Middleton, 13th November 1842(?), in M. Belcher: *The collected letters of A.W.N. Pugin*, Oxford 2001, I, p.392; and to the Earl of Shrewsbury, 25th June 1843, who had asked him to design 'a Castle for priests!!!!', in Belcher, *op. cit.*, Oxford 2003, II, pp.84–85. On both occasions he subsequently complied with his client's wishes.



like St Geneviève, in the novel, where Eustace Lyle entertains his estate workers at Christmas before a splendid blazing fire in the great hall.<sup>12</sup> In the past Pugin had accommodated the inconvenient wishes of an important client, such as Lord Middleton, who had wanted to build a cell for a hermit on his estate; here he must have again given in.<sup>13</sup> He had no doubts as to the futility of his work for Hornby for, by the new year of 1848, he gloomily told his collaborator and intimate, the metalwork manufacturer John Hardman, that 'the Hornby job is I may say at an end';<sup>14</sup> and to the Earl of Shrewsbury he was soon describing the project as 'a serious waste of time'.<sup>15</sup> Indeed, Hornby Castle survived in its Georgianised state until the 1930s, when it was largely demolished following its sale. The south wing and tower remain; much of the rest has gone. The lesson to be drawn from the surviving set of drawings for Hornby Castle is that every example of Pugin's domestic architecture unfailingly includes an element of improbability and surprise.

<sup>12</sup> Pugin to J. Hardman, undated letter copied from a private collection; London, House of Lords Record Office, PUG/1/410.



63. Hornby Castle scheme, perspective view from south-west, by A.W.N. Pugin. 1847. Pen with ink wash, 35 by 55 cm. (Yorkshire Archaeological Society, Leeds).

<sup>15</sup> Pugin to Earl of Shrewsbury, undated letter (probably March 1848); London, House of Lords Record Office, PUG/3/1/97.

## Letter to the Editor

### The Van Dyck Catalogue

SIR, In the short time since the publication this summer of *Van Dyck. A Complete Catalogue of the Paintings*, I have come to realise that some of the book's acknowledgments (pp.vii–viii) were inadequately expressed. I would be most grateful if you would allow me space to rectify this.

The help of several people should be more specifically recorded. Alastair Laing patiently answered questions about pictures in the care of the National Trust, particularly about those at Knole and Petworth. Francis Russell and his colleagues at Christie's alerted me to a number of works and I have greatly valued the former's continuing, personal interest in the progress of the book, and his directing me to a number of pictures, especially IV.67 in the *Catalogue*. Also, I should of course have added the names of Christopher White and the late Michael Jaffé to those with whom in the past I have often talked most profitably about Van Dyck. Jaffé and I had a particularly interesting discussion, in company with Christopher Brown and Christopher White, in front of *Venus and Adonis* (I.158), which Jaffé had recently brought to light.

My references to discussions with conservators, which have enabled me to make more confident attributions of certain works, have not been adequately acknowledged. I am particularly conscious of this in the case of two pictures: the *Andalusian horse* with a *Landscape* on the reverse (I.102) and the portrait of Edmund Verney (IV.230). In my article on the *Andalusian horse* in this Magazine (144 (2002), pp.161–63), acknowledgment was made to Simon Folkes for his kindness in telling me of his discovery of the *Landscape* and for discussing the treatment of the picture; but it was remiss of me not

to have stated clearly in the *Catalogue* that it was he, during his conservation work on the picture following its sale in December 2000, who revealed Van Dyck's sole surviving landscape sketch in oil. Michael Jaffé's study of the Verney portrait is, of course, cited in the *Catalogue* (IV.230) but the conservation of the painting should have been more fully described. When the portrait was retrieved in 1983, its damaged canvas was repaired and its surface restored by Ian McClure and members of the staff of the Hamilton Kerr Institute; this enabled Michael Jaffé to establish it as the prime version of the composition, a conclusion decisively confirmed when the two versions (the other being IV.231) were placed side by side at the Fitzwilliam Museum, Cambridge, in January 1991.

Discussion with conservators of other pictures in the *Catalogue* has been very fruitful. I wish to express my gratitude to Patrick Corbet who worked on the group of Stafford's children (IV.219) and on the portrait of Lord Strange (IV.220). With Keith Laing I particularly enjoyed conversations on IV.36, IV.141 (transformed by his treatment) and IV.229. The recovery of the original background of IV.208 was carried out under Herbert Lank; Harriet Owen Hughes's work in 1998–99 on IV.32 at the Conservation Centre, Liverpool, revealed significant changes in the composition which pointed to an early date in Van Dyck's London years; Sarah Walden's restoration of IV.132 in 1997 made clear that this was the finest version of a popular composition; and Clare Wilkins made possible (1998) a tentative attribution of IV.81 to Van Dyck. Rupert Featherstone cleaned and restored IV.4 before the exhibition in Antwerp and London in 1999. The equestrian portrait of Charles I and M. de St Antoine (IV.47) was cleaned in the Paintings Conservation Studio at Windsor for exhibition in The Queen's Gallery in 2002. These conclusions have been incorporated in the *Catalogue* but I am distressed that the sources have not been fully acknowledged there and I am deeply grateful to have this opportunity to repair a serious breach in scholarly practice.

OLIVER MILLAR

## Book Reviews

**Town Houses of Medieval Britain.** By Anthony Quiney. 332 pp. incl. 192 col. pls. + 138 b. & w. ills. (Yale University Press, New Haven and London, 2003), £35. ISBN 0-300-09385-3.

Reviewed by NICOLA COLDSTREAM

THIS SURVEY OF medieval housing in mainland Britain examines types of town house from aristocratic palaces to small, artisanal dwellings. The significance of castles and churches in the growth, planning and life of towns is acknowledged and, since there is also a chapter devoted to guildhalls, hospitals, almshouses and colleges, with inns, shops and warehouses discussed along the way, the book includes more or less every kind of secular building that you would expect to find in a medieval town.

Thanks to the work of the Royal Commission on Historical Monuments, the Vernacular Architecture Group and city archaeologists recording as much as they can ahead of developers, the number of identified remnants of medieval houses has greatly increased, with the discovery of original timber frames, or traces thereof, embedded within modified structures or behind later, usually Georgian, façades, and excavated ground plans and wall stubs. The evidence is, however, distributed rather unevenly, since its survival depended on the decline of once flourishing towns that were not wholly rebuilt. London, therefore, comes off worse than many smaller towns, although much may be inferred from such surveys as Ralph Treswell's of 1612. Wales has few medieval towns, Scotland, relative to its size, even fewer, English aggression being cited for the latter. Anthony Quiney examines all the evidence, and if the text reads at times like a list, at least he provides us with the necessary information.

The chronological scope extends from the end of official Roman rule in the fifth century, with the arrival of Christianity and the two main strands of cultural influence, Germanic and Roman. These themes continue throughout the book. The main discussion ends with sixteenth-century houses, with one or two forays into the seventeenth century. Quiney's interpretation of the term 'medieval' seems to be predicated upon the triumph of Protestantism, which for him was sealed by John Locke in 1690. Since many characteristics of medieval houses continued down to that time and beyond, such a date is justified on architectural grounds alone without trying to relate structure to religion. The better to control a survey over a millennium, the book is divided into two parts. The first is mainly chronological, setting the growth of towns in their historical and cultural context. It deals also with such topics as city government, building regulations and building materials. Having got his feet clear, the author devotes the nine chapters of part two to the different

building types. There is a certain amount of necessary overlap, and the arrangement of the book works well.

Illustrations are generously provided, with a good spread of colour and half-tones. Nearly every building that is described in detail has at least one illustration, often more, with due attention paid to ground plans, cut-away reconstructions and isometric drawings. Illustrations taken from nineteenth-century publications are helpful where a building has been demolished.

Quiney's exposition of architectural structure, whether in stone or wood, is clear, authoritative and illuminating. The book is strongest on halls and timber buildings, on which he has published extensively. Although it tries to be even-handed, the text does tend to emphasise his own interests, hence a long exegesis of the sources of the fortified block that is now the west front of Lincoln Cathedral. Quiney has recently published an article on this subject, and even though here it is part of a wider discussion of Roman cultural influence it seems overdone. The account of timber framing is, however, masterly, the clearest explanation of the different types of frame that you could hope to find, and all done without the need of a glossary. Quiney is good, too, on metamorphoses: what happened to medieval buildings as the world changed around them. Guildhalls became centres of civic government; the Bishop of Chichester's London house became Lincoln's Inn.

We might expect to find this interest in the buildings' later history, because Quiney is not a medievalist; but here the quality of the book declines. He views the Middle Ages as a static block of time, not seeming to recognise change except in architecture. He makes huge chronological leaps within the same sentence, sometimes back from the thirteenth century to the tenth, with no prior warning. On the basis of a much-quoted statement by Bede, Quiney supposes that masons did not design buildings but followed the instructions of the patrons. Conditions in the twelfth or fifteenth centuries were far removed from those in the seventh, about which Bede was writing, but in any case Quiney does not accept that a person could perform the functions of an architect before the word returned into common use. Medieval architects were designers, builders and structural engineers, needing skills far beyond those of their modern successors.

The text is steeped in an overt political bias that is wholly anachronistic and adds to the general implausibility. Dotingly sentimental towards the Scots and the poor, Quiney constantly snipes at the English, the Church and the aristocracy. He stresses the Church's cultural and architectural significance, but cannot forgive it for building houses and renting them out at a profit. The magnates – whose behaviour here resembles nothing so much as nineteenth-century aristocratic activities as depicted by Anthony Trollope – are condemned for building to ensure their own salvation. Quiney's assumption of moral superiority, and his Lutheran disdain for justification by works, besides being an unnecessary

personal intrusion, ignores the fact that most of his evidence is drawn from these two sources, and that without the Church and the aristocracy he would not have had a book to write.

In any case, none of this has any place in a scholarly publication; but such statements of the obvious as 'the Reformation was one of the great turning points of European history' (p.293) suggest that the book's target audience is a general readership. Authors writing for non-specialists have a particular obligation to be as accurate as possible. Small errors in captions and text are individually irritating and cumulatively rather more serious. It is difficult to decide whether semi-quotes – for example, 'the huddled masses' or 'wandering Jews' – are attempts at irony or simply lazy writing. Such metaphors as 'alder found a niche in scaffolding' suggest the latter. This book is certainly wide-ranging, as the publisher claims; whether it supersedes earlier, less ambitious studies is another matter. Disregarding the author's historical insights, the other half is useful, particularly for the pictures.

**St Paul's: The Cathedral Church of London 604–2004.** Edited by Derek Keene, Arthur Burns and Andrew Saint. 538 pp. incl. 150 col. pls. + 220 b. & w. ills. (Yale University Press, New Haven and London, 2004), £60. ISBN 0-300-09276-8.

Reviewed by SIMON WATNEY

ST PAUL'S CATHEDRAL has been remarkably fortunate in its modern biographers. Peter Burman's admirably concise history and guide (1987) remains one of the finest handbooks on any English cathedral. More recently, Ann Saunders, in *St Paul's: The Story of the Cathedral* (2001), provided a splendid account, focusing almost entirely on Wren's building, amplified by fine colour plates, and Simon Bradley's eloquent revision of Pevsner's work is also indispensable.<sup>1</sup> Happily all three authors contribute to this lavish new volume, published to mark the 1400th anniversary of the cathedral's foundation.

This is a sumptuous and appropriately weighty collection of papers, many of which make substantial new contributions to our knowledge of London's mother church. These include innovative studies on the history of the cathedral's estates and incomes, the minor canons, the Jesus Guild founded in 1459 (a highly influential fraternity in late medieval London), and so on, including a particularly well considered chapter by Nigel Aston on 'St Paul's and the public culture of eighteenth-century Britain'.

St Paul's has always enjoyed a somewhat anomalous status as the cathedral of England's greatest city but not the seat of its Primate, and somewhat overshadowed by the symbolic royal precedence of Westminster Abbey so few miles upriver. It is surely the least motherly of all England's cathedrals. Convenient for grand civic and national ceremonies,

one senses that for long periods of its history it had no very obvious spiritual role in the daily life of London, whose inhabitants understandably felt more immediate loyalty to their parish churches, as long reflected in local patterns of bequests.

Old St Paul's was famous for its sheer size, which made it vulnerable to use as a secular forum in the packed square mile of the City. St Paul's suffered cruelly from sectarians of all persuasions opposed to the Elizabethan Settlement and intent on undermining the Church of England, and became the focus of particularly extreme rituals of public sacrilege, culminating during the Civil War in the mock-Baptism of a newborn foal, the lowest ebb to which the fanatics sank in those unhappy years, an event significantly absent from these pages.

The rebuilt St Paul's is the supreme emblem of the Restoration church, and it is perhaps best understood as an act of national contrition for the enormities of previous decades. As such it remains in many ways *sui generis*, an amazing apparition still happily looming above London. In the nineteenth century it was badly affected by the steady haemorrhaging of the population away from the City, which rapidly became a sterile corporate fossil of its former living self. As Arthur Burns explains, by the mid-nineteenth century St Paul's was in an increasingly contradictory position as an 'ubiquitous symbol of church, city, nation and empire', making it 'vulnerable to symbolic assault by those who wished to alter existing arrangements in any of these' (p.91). Confusion between its national and diocesan roles continues to this day, papered over by the bounteous availability of tourist income.

Nothing in this large volume is more shocking than the delightful etching by Thomas Hornor (Fig.64) of the north side of St Paul's Churchyard in 1822, showing the church still hugger-mugger with the teeming life of the adjacent streets, rather than being completely cut off from its surroundings as it has been for so many years, equally the result of the Blitz and of disastrous post-War development. It is surely significant, however, that this collection is generally stronger on the history of the cathedral's music than on its monuments or sculpted decoration and furnishings, though happily John Newman contributes an excellent paper on the 'Fittings and Liturgy in Post-Fire St Paul's', which considers Wren's radical integration of choir and congregation at the east end, uniting the functions of choral service and preaching in one unified space, before the arrangement was wrecked by the Victorians.

It is disappointing that the book contains no consideration of Wenceslaus Hollar's remarkable engravings of the surviving monuments at the time of the Fire, which deserve to be



64. North side of St Paul's Churchyard looking east, by Thomas Hornor. 1822. Etching. (Guildhall Library, London).

much better known. It is regrettable that St Paul's has no major late Stuart monuments by the likes of Nost or Crutcher or Green of Camberwell, and the prevailing contemporary under-appreciation of English Baroque art is reflected in the absence of any discussion of the works of Wren's individual mason-sculptors such as Cibber, Pierce, Latham, Kempster, and so on, or even of Grinling Gibbons, although their marvellously dextrous carvings are of the essence of the place. Their work embodied and sustained that pre-Civil War sense of 'the beauty of Holiness' which the leaders of the Commonwealth could not entirely stamp out, and which remains to this day the strongest and most attractive aspect of Anglican culture.

In this context it is worth recalling that Wren's father had been prosecuted by the Puritans and deprived of his living for, among other things, the decorative plasterwork and other furnishings he had introduced into his Wiltshire parish church at East Knoyle in 1639, where the young Christopher worshipped as a boy. Wren was no enemy to decorative art. Far too often these days St Paul's is discussed only as an abstract formal architectural shell, or as a prodigious feat of engineering. It is insufficiently recognised that Wren always chose to work with masons and craftsmen of the highest calibre, and that his architectural vision was profoundly informed by his proximity to their work, which was always an integral part of his vision. The relative austerity of the vessels of St Paul's and the new City churches provided ample opportunities for richness of decorative detail and displays of bravura carving in fittings, furnishings and monuments.

Ann Saunders provides a useful account of the history of the neglected 'Peninsular School' of heroic memorial sculpture, and is right to lament the dismantling of Chantrey's magnificent 1835 monument to Bishop Heber and its banishment to the crypt, although it is surprising to find no acknowledgment of the pioneering work of Mrs Esdail. Teresa Sladen is also enlightening on the sequence of unfortunate Victorian decorative schemes variously projected and installed, and it seems that for the foreseeable future the choir will remain irredeemably spoiled by Sir William Richmond's dingy Wigmore Hall neo-Byzantine mosaics which have the unfortunate effect of miniaturising the scale of the entire east end. Andrew Saint quotes from a

hilariously perceptive letter by Edward Burne-Jones, who declined an invitation in 1891 to contribute mosaic designs, commenting that 'it's nonsense to put mosaics there – nonsense I think to do anything with it but let it chill the soul of man and gently prepare him for the next glacial cataclysm' (p.457).

The twentieth century did comparatively little harm upstairs, beyond the introduction of fashionable absurdities such as Henry Moore's late and exceptionally feeble *Mother and Child* in the north choir aisle, and the dumping of Bird's noble font in the north transept, but there has also been much avoidable damage done to the crypt. This includes Lord Mottistone's primly fussy little OBE chapel, which is painfully inappropriate both to its location and to the Order it is intended to serve, which surely deserves a redundant City church to do it justice? It is moreover highly regrettable that the spill-over seating and reduced lighting levels associated with the chapel now leave the entire east end of the crypt in a state of perpetual gloom, wholly obscuring the adjacent monuments including, most ironically, those to Wren and his family.

Equally unfortunate, the west end of the crypt is now entirely taken over by restaurant facilities, with the grave standing figures of Admiral Lord Duncan and the Hon. Mountstuart Elphinstone surprisingly presiding on either side of the busy serving area, while other good monuments mingle with the happy eaters creating endless unfortunate effects of comic bathos, only yards away from the tombs of Nelson and Wellington. Given the welcome new re-development of the north side of the churchyard one might have thought the City could have provided its major spiritual emblem with a handy café outside.

<sup>1</sup> S. Bradley and N. Pevsner: *London 1: The City Of London, The Buildings Of England*, London 1997, pp.155–83; see the review by Chris Miele in this Magazine, 140 (1998), p.691.

**Hampton Court. A Social and Architectural History.** By Simon Thurley. ix + 450 pp. incl. 120 col. pls. + 300 b. & w. ills. (Yale University Press, New Haven and London, 2003), £35. ISBN 0-300-10223-2.

Reviewed by JULIAN MUNBY

IMPORTANT MONUMENTS that have a familiar and oft-repeated history are often the least well understood, while at the same time having a reputation that deters any but the bold from approaching them. Even the existence of Howard Colvin's unrivalled *History of the King's Works* might have been thought to provide the last word on Britain's finest surviving Tudor and Stuart royal palace, but the sheer mass of extant archival material means that the records will continue to yield up additional insights for a long time. Close examination of Hampton Court's built fabric (whether standing or buried) adds an archaeological

dimension to the study of the architectural history of the palace, while excavation in the gardens has allowed the archaeology of the lost Privy Garden to guide its restoration. What is unusual about the great enterprise at Hampton Court, magnificently reported in Simon Thurley's book, is that an intensive phase of study has been undertaken, starting with the restoration following the fire of 1986, and continuing with the newly established curatorship of the Historic Royal Palaces, where active enquiry and investigation was a systematic aspect of the management and presentation of the monument. Thus, this book is as much a social and political history of the palace as it is an architectural one.

A surprising amount is known of the early history of Hampton Court, first as a manor, or *camera*, of the Knights Hospitallers, already in use as a smart and convenient riverside guesthouse midway between royal residences at Sheen and Byfleet. Remnants of the moated house have been found, whose moat and chapel remained in the plan of the later palace. In the fifteenth century a new phase in the life of the 'court' began when the Hospitallers leased it to rich courtiers, such as Richard III's treasurer, John Wood, and Henry VII's chamberlain, Lord Daubeney. There was extensive rebuilding, and excavations have recovered the plan of a grand courtyard house whose kitchen and a single garderobe turret have chanced to remain and be patiently disentangled from the accretions of later phases by the detailed examination of brickwork and mortar. In 1514 Daubeney's heir sold the building to Thomas Wolsey, the newly created Archbishop of York, and thenceforward Hampton Court is a manifestation of the meteoric rise of Henry VIII's minister, in a house designed as much for his master's use as for his own. Thurley protests that we know little of Wolsey himself, but his building work – continuous until his fall in 1529 – speaks much for his culture, refinement and vainglory. Again, some of the most exciting hints come from archaeology, such as the terracotta fragments from the Long Gallery that match the well-known emperors' heads, and the architectural remains of the vast new apartments built in the 1520s (including a 'stucco' frieze of leather *maché*), showing knowledge of Italian and French fashions, and heralding the arrival of the Renaissance in English architecture.

Henry VIII's acquisition of a large, fashionable residence was the start of a great building campaign that transformed the palace, with grand kitchens, council chamber and royal lodgings, hall and tennis court. Again, analysis of the voluminous records, and brick-by-brick examination of the fabric, has revealed the extent of Henry's work, while the 'antik' decoration of the roof of the hall again shows the use made of the latest Italianate designs to decorate the Tudor gothic shell. Provisions for indoor tennis and bowls were now the necessary accompaniment to royal hunting out of doors, while with the appearance of the new queen's apartments for Anne Boleyn,

the essential dual planning of a palace became manifest. The rapid replacement of Anne by Jane Seymour ushered in a renewed bout of building, with a suite of prince's apartments for the hoped-for heir who, indeed, was born there in 1537. After the great rebuilding, the king used the palace as often as he did his more favoured Greenwich, and in a final blaze of glory Hampton was the stage for the magnificent reception of the Admiral of France for the ratification of the peace treaty of 1546. Thurley characterises Henry's works as 'chivalric eclecticism', with its mix of heroic iconography, gothic and Italianate design, hammer beams and Corinthian capitals, and much heraldry alongside Raphael's tapestries, all 'melded into a single stylistic whole'. This alone makes the palace outstanding by comparison with courtiers' houses, and indeed other royal palaces, among which it stood pre-eminent, while its influence (for example, the use of high-glazed chambers) came to be the model for building elsewhere.

Edward VI and Mary made use of Hampton Court and, while little more building was needed, Mary's stay with Philip during her phantom pregnancy was perhaps the most bizarre episode in the palace's history, with Spanish and English courtiers at loggerheads, and the continuous occupation by a vast number of hangers-on reducing the kitchens and lavatories to such a state that the court had to remove. Under Elizabeth the palace saw more building, and was often used, though less so than Greenwich and Richmond. In her reign the innovation of coaches led to the rebuilding of her stables, and increasingly specific documentation allows an understanding of the use of rooms and spaces, while the remarkable panoramas by Wyngaerde show the elaborate gardens.

The early Stuarts' use of the palace again centred on the autumn hunting season in nearby parks, and as a location for Charles I's growing collection of pictures, although little new building was needed. The paintings were of course sold during the Commonwealth, and Cromwell chose Hampton as his rural residence, to which he made heavily guarded weekend visits. Charles II was an infrequent overnight visitor, and James II even less so, though the palace was used for council meetings, and a series of lodgings had been built for him when he was Duke of York, while the palace was kept up to date with new panelling and sash windows. The asthmatic William III took a fancy to Hampton Court for its clean air, and soon after the Revolution of 1688 set about transforming the palace and its grounds. Here at last there are drawings of a variety of architectural schemes from which the evolution of the design (as well as for new interiors) can be appreciated. The new palace of brick and Portland stone designed by the team of Wren, Talman and Hawksmoor arose as the gardens were planted around it. Two remarkable episodes have thrown unusual light on this whole process. The disastrous fire of 1986 in the king's apartments allowed close examination of the building techniques, then

(as so often later) including iron strapping to link brickwork and timber. In the gardens the reconstruction of the Privy Garden was preceded by a huge excavation that uncovered the traces of the parterre otherwise known from plans. This and other modest reconstructions inside the house have served to increase public understanding of how this great palace appeared in its heyday. As Thurley explains, the domestic nature of William III's Hampton Court set the tone for the private life of the monarchy.

The later history is one of gradually declining royal interest, interspersed with occasional bouts of activity, such as that brought about by the architectural rivalry between George I and the Prince of Wales (the modernisation of plumbing, the erection of a 'German Kitchen', and a theatre in the great hall), and its use by George II as a summer palace. The final phase of managing an almost abandoned palace that became a public attraction, of antiquarian enquiry, and its occupation by grace-and-favour apartments is as interesting as the earlier stages, and just as fully researched (in such matters as the development of the picture hang). While the mid-eighteenth-century housekeeper could treble her salary with visitors' fees, the transport history of access to the palace by water, roads and rail provides a topic in itself, as is the story of the most recent phases of conservation and display.

In all this, Thurley exercises skilful management of a vast array of data, bringing new understanding, or communicating what was known only to specialists, and often (as with garden history) providing the first serious sustained account of the palace. As we have come to expect from both author and publisher the illustrations are lavish and superb. Is this the last word? Continuing enquiry and discoveries (such as those of Jonathan Foyle in the great hall) will continue to bring challenges to received opinion for, above all, this study shows how the history of great monuments never stands still.

**Vincenzo Scamozzi 1548–1616.** Edited by Franco Barbieri and Guido Beltrami. 588 pp. incl. 67 col. pls. + 258 b. & w. ills. (Marsilio, Venice, 2003), €59. ISBN 88-317-8345-9.

Reviewed by PAUL DAVIES  
*University of Reading*

SINCE HIS DEATH, Vincenzo Scamozzi (1548–1616) has rarely received unqualified praise either as an architect or as a theorist. Too often, his architecture has been characterised as dry, academic and imitative, and his theory as erratic. Such views have their roots in seventeenth- and eighteenth-century criticism of his work by, among others, the French Academy and Inigo Jones, who described him as 'purblind'. More extreme was the eighteenth-century theorist Francesco Milizia whose disdain for Scamozzi's work fuelled

the negative stance of nineteenth-century commentators such as Antoine Quatremère de Quincy. Only in the twentieth century were attempts made to look at his work afresh, starting with an essay by Rodolfo Pallucchini in the 1930s and continuing with the work of Franco Barbieri, who remains his most constant champion.<sup>1</sup> More recently the Centro Internazionale di Studi di Architettura Andrea Palladio has contributed greatly to furthering Scamozzi studies.<sup>2</sup>

The principal aim of this catalogue, which accompanied an exhibition at Palazzo Barbaran, Vicenza, in 2003–04, is to present Vincenzo Scamozzi not as an 'also-ran' and imitator, but as an innovator with a distinctive vision, both as an architect and theorist. In this it is hugely successful. It highlights the fact that many of the misconceptions about Scamozzi's work spring from a set of circumstances over which Scamozzi himself had little or no control. For instance, he was born and brought up in Vicenza, and it was there that he designed his first buildings, the town in which Palladio had made his name as an architect forty years earlier: comparison with his celebrated predecessor was inevitable. Thereafter, many of the most significant projects with which his name is associated had been begun by other architects whose subsequent celebrity was more enduring. For example, he completed Sansovino's Library in the Piazzetta di S. Marco in Venice (1581–88) without adding features of his own; he also built the Procuratie Nuove (1581) on the south side of Piazza S. Marco by extending Sansovino's library design the full length of the square, with few alterations to the original façade, save for the addition of a third storey. He completed Palladio's Teatro Olimpico by constructing the perspectival stage scenery (1584–85), but in popular perception the structure remains Palladio's work. The result is that he 'appears' to be lacking in imagination, but study of his other projects and of his drawings shows that this is far from the case. His distinctive voice is evident in early projects such as his Rocca Pisani near Lonigo (1574), where the central round *sala*, though conceptually related to Palladio's *sala* in the Villa Rotonda (late 1560s), could not be more different in form and intention. The juxtaposition of oval and rectangular windows produces an exciting but slightly jarring effect, something that Palladio simply could not have done. This interest in uncomfortable associations, if that is what it is, is also found in the radically different scale of the *sala*'s doorways and in the extreme contrast between the monumental, very high-relief segments of cornice and the very flat ribs that they support. Some of these same tendencies are revealed in Palazzo Priuli in Padua (1597) where the *piano nobile* pilasters are handled almost as if they are isolated relief features, linked only by the most abstracted of cornices. Perhaps he thought that the architrave and frieze were unnecessary, being embedded in the wall itself. Whatever the real answer, this is not the work of a copyist but of a man with imagination.

Scamozzi's independence of mind is also revealed in his theory. For example, he challenged tradition by re-ordering the sequence of the orders, placing the Composite order not at one end of the scale, but between Ionic and Corinthian, on the grounds that it shares elements of both. Equally independent was his taste in earlier architecture. He was not hidebound by the notion that buildings of the classical style were the only ones worth looking at. When travelling in northern Europe in 1600 he kept a sketchbook that reveals a keen interest in medieval architecture. He drew several French cathedrals and churches, including St-Denis in Paris, and analysed their structure and proportions.

A central theme of both exhibition and catalogue is Scamozzi's belief, recorded in his treatise, that 'architecture is a speculative science'. This notion is explored in a fascinating essay by Werner Oechslin, who argues that Scamozzi was attempting not only to promote architecture as a scientific discipline but also to provide architectural theory with a much fuller philosophical foundation than earlier writers on architecture, an approach that is clearly reflected in his book's title, *L'idea dell'architettura universale*. This theme recurs throughout the catalogue. It is central to an essay by Charles Davis which considers Scamozzi's unparalleled discussion of lighting in his treatise (wherein six types of light are identified), and his sensitivity to lighting effects in his built architecture, in particular in the chiesetta of the Palazzo Ducale in Venice (c.1593). It is also a key element in Katia Basili's essay on Scamozzi and mechanics, as well as in Barbieri's introductory essay on Scamozzi's life and historiography which discusses, among other things, his exceptional education paid for by his father, Gian Domenico, a well-to-do building contractor. Such was his passion for acquiring knowledge that Scamozzi took the decision not to marry so that he could concentrate on his studies.

Other essays deal with a wide range of topics. Guido Beltramini discusses the surviving corpus of some seventy-five drawings, providing a careful analysis of function, medium and technique. Margaret Day Davis explores Scamozzi's antiquarian and archaeological interests, Stefano Manzoni considers his work in the field of theatre and set design, while Margherita Azzi Visentini looks at his work in the field of garden architecture. Lionello Puppi and Giandomenico Romanelli consider Scamozzi's role within the broader picture of the politics of architecture in Venice. Three essays, besides Oechslin's, deal with the reception of Scamozzi's work. Andrew Hopkins looks at his influence on Baldassare Longhena, while Howard Burns and Konrad Ottenheim provide interesting and balanced assessments of the extent of Scamozzi's influence in England and the Netherlands respectively. Especially valuable in the catalogue are a number of interesting discoveries. Giuliana Mazzi has unearthed a signed Scamozzi drawing in the Biblioteca Civica in Verona for the Villa Priuli at Tre-

ville di Castelfranco; Howard Burns and Giovanni Brutto convincingly attribute to him the Oratory of S. Carlo Borromeo at Lisiera (1613); and, from an initial suggestion of Charles Davies, Guido Beltramini and Paola Marini present a strong case for identifying Vincenzo Scamozzi as the sitter in Veronese's portrait of an architect in Denver, Colorado.

This catalogue takes the recent tendency to produce ever larger, ever more detailed exhibition catalogues to its ultimate conclusion, becoming in effect a catalogue raisonné. There is an entry for every one of Scamozzi's known projects, and every one of his surviving drawings. It is scrupulously researched and will be of immense value to future students of Scamozzi's work. Despite the extent of the catalogue, however, much remains to be done. For example, the relationship between theory and practice in Scamozzi's work has still to be analysed, as does his use of the orders. But no one book can do everything. It is beautifully produced with many black-and-white photographs, but the reproductions of the drawings are all in colour: altogether a splendid publication, the fullest and most useful account yet produced of Scamozzi's life and work.

<sup>1</sup> R. Pallucchini: 'Vincenzo Scamozzi e l'architettura veneta', *L'Arte* 29 (1936), pp. 3–30; F. Barbieri: *Vincenzo Scamozzi*, Vicenza 1952.

It published a facsimile of Scamozzi's monumental treatise on architecture. W. Oechslin, ed.: *L'idea dell'architettura universale*, Vicenza 1997; organised a conference (F. Barbieri, H. Burns and L. Puppi: *Alla scoperta di un protagonista: L'idea della architettura nella teoria e nella pratica*, Vicenza 1998); and mounted the exhibition in Vicenza, *Vincenzo Scamozzi. Architettura è scienza*, whose catalogue is under review here.

**Catalogue of the Drawings of George Dance the Younger (1741–1825) and of George Dance the Elder (1695–1768) from the collection of Sir John Soane's Museum.** By Jill Lever with a contribution by Sally Jeffery. 464 pp. incl. 50 col. pls. + 298 b. & w. ills. (Azimuth Editions for Sir John Soane's Museum, London, distributed by Oxford University Press, Oxford, 2003), £150. ISBN 1-89-859225-X.

Reviewed by GILLIAN DARLEY

IN THE FIRST-FLOOR drawing room at the rear of 13 Lincoln's Inn Fields stands a modest plan chest. The contents of this treasured piece of furniture – 'all my dear Father's Drawings' – were sold to Sir John Soane by Lt. Col. Sir Charles Webb in 1836. For the few months of his life that remained, Soane had the cabinet placed in the ground-floor Library-Dining Room, at the core of his house-museum. It was highly appropriate that George Dance the Younger's works should have come to rest there. Almost all Soane's formative architectural influences (and, it must be said, some of his prejudices) flowed from Dance, who was his employer from the

age of fifteen, his mentor, master and, before long, his colleague.

In the pages of this exemplary catalogue of the contents of those drawers, on which Jill Lever worked for several years, we can examine Dance's architectural practice in all its diversity. He ran two parallel offices, a public one at the Guildhall as Clerk of Works to the City of London (a job inherited from his father) and a private one. He managed a phenomenal amount of work both by keeping long hours and by delegation; his employees dealt with most of the surveying, valuation and repair. But, as a superb natural draughtsman, the drawings, with remarkably few exceptions, are all in his own hand.

Dance was a magician of the exquisite interior, exemplified by the sections of the library of Lansdowne House. He also relished engineering challenges, from solving the equilibrium of a single element within a structure to planning the redevelopment of the Port of London or a swathe of Camden. He was intrigued by technological solutions, from bridges to domestic heating and ventilation systems, and as happy drawing caricatures as he was delineating an exquisite Ionic capital. His approach to plan form reveals his resourcefulness and darting imagination. In his teens he dreamed up a triangular villa, a *jeu d'esprit* which seems to leap ahead to the Arts and Crafts movement with its proto-butterfly plan and blunted apex. Thirty years on, for Martin's Bank, he dealt with the mundane difficulties of a confined City site by jauntily building over the existing lane, Change Alley, and designing a raised banking floor without internal columns. The structural ironwork of that floor would have been, in the view of James Sutherland, a scholarly consultant engineer, a pioneering solution for commercial premises of this date, unparalleled anywhere in Britain.

From 1805 onwards Dance juggled with a complex programme for the Royal College of Surgeons, eye to eye across Lincoln's Inn Fields with Soane's house. The brief, in a phased and financially uncertain programme, focused on the provision of a top-lit museum and a three-hundred-seat anatomy theatre. George Dance's problems embraced sundry technical and bureaucratic headaches followed by a critical battering delivered from the lectern of the Royal Academy by his former pupil. Soane pronounced both elevations wanting, stating that the Portugal Street front with its 'suppression/omission of the upper mouldings of the cornice . . . is . . . directly at variance with every principle of Grecian architecture'. Here, as always, Lever is assured in her mastery of the material. Faced by some 250 drawings to place within an overall chronology and programme, with no physical evidence to assist her since the original was all but demolished in 1834, scarcely twenty years after its completion, she reconstructs a major public building.

Nor was the Royal College of Surgeons exceptional in its complexity. Dance's work as a country house architect is best illustrated by three examples, Coleorton in Leicestershire, from 1802 onwards, Stratton Park in

Hampshire, begun the following year, and Ashburnham Place in Sussex of 1813-14. Alone of the three, only Coleorton has survived, though much changed. Each commission is represented by a huge volume of material. At Stratton Park, for example, we move from the Greek Doric portico of the remodelled house to an Indian-style vase finial on the gate piers, and from an elaborate and unusual rock garden near the house to the cottages on the East Stratton estate with their privies and vegetable gardens.

The commission for Coleorton reflected its dithering client, Sir George Beaumont, whose indecision about even finalising the site for his house was mirrored by his wife's vacillating taste in furnishings, entirely based upon 'whims & caprice'. One elevation Gothic, another Elizabethan Revival, with turrets more than a little Indian in inspiration, the core of Coleorton was a three-storey, twelve-sided Polygon Hall which caught the light through Gothic arches at successive stages of the day. Dance's embrace of heterogeneous styles affronted both his purist pupils, Soane and Robert Smirke, and his ingenuity and sure touch became mired in these difficult schemes, their protracted evolution so carefully pieced together here by Lever.

Dance's first impulse was often the surest, as in the incisive sketches of domes and lunettes at the Bank of England, as he and Soane tussled with the treatment of the top-lit banking halls which Soane then brought to such a triumphant conclusion. Dance's best perspectives are rough, freehand versions; he rarely produced presentation drawings. A foundation member of the Royal Academy, his work scarcely ever appeared on its walls.

The inclusion of several of George Dance the Elder's meticulously drawn schemes as Clerk of the Works to the City of London, including drawings for the Mansion House which Sally Jeffery has catalogued, offer a strong stylistic contrast. These precise drawings could be mistaken for engravings, whereas his son's Italian drawings, made between 1759 and 1764, are loose and expressive, finely shaded pencil or colour-wash studies of the Temple of Vesta at Tivoli and other monuments of Antiquity. Despite the familiarity of the material, they are among the best of all Dance's drawings.

This catalogue is an impressive testimony to Lever's scholarship, her discerning eye and, on frequent occasions, her forensic skills. However, no doubt for financial reasons, it is under-illustrated and marred by poor quality reproduction, rendering the annotations largely illegible and doing the drawings little credit. Anyone who saw the exhibition in 2003 of Dance's work at the Sir John Soane's Museum can attest to the exquisite quality of his work. I cannot help wondering whether a CD version of the catalogue, backed up by a slim but lavishly illustrated volume celebrating George Dance the Younger's draughtsmanship, might have done him and the Museum a greater service, and even attracted funds for the urgent task which follows, the full conservation of the drawings.

## Publications Received

*The Alhambra*. By Robert Irwin. viii + 214 pp. with 26 b. & w. ills. (Profile Books, London, 2004), £15.99. ISBN 186-197-412-4.

As travel to Spain increased after the Napoleonic Wars, the Western eye was caught by the serial character of Granada's Alhambra, both its external sequence of towers and connecting forms settled on its rock, and the astonishingly complex internal evidence of Moorish mastery of ornament. Many romantic fictions were created by its courtyards and halls, though Owen Jones, famously, analysed their decoration scientifically. Robert Irwin's subject is the visual appearance and vicissitudes of the Alhambra, the results of its changing uses, of its (often misguided) restoration, and – of great importance – its reinvention in the minds of its interpreters. His book is one of a series devoted to major buildings of the world, of which the first, *The Parthenon*, by the general editor of the series, Mary Beard, appeared in 2002.

Irwin's text is terse but searching, and refreshingly impatient of guidebook cliché. 'Though the Alhambra is easy to enjoy', he writes, 'it is much harder to understand. The more closely one studies the functions and the iconography of its various parts and tries to establish how the place was inhabited, the more mysterious the buildings and their inhabitants seem' (pp.15-16). Recognising the impossibility of complete answers, Irwin nonetheless looks for them with verve and often with insight. There is a chapter on the judgments that have been made, and on the losses and absences (not least of textiles) that make such judgments difficult. The chapter entitled 'Poisoned Paradise' considers the roles of scholarship, prayer and violence within the Alhambra's walls. 'A Palace to Think With' is largely about the place of geometry and meaning in its patterns. A final chapter considers the Moor as a figure of influence in the nineteenth century and, more recently, in Britain and France. The author writes with a knowledge of Arabic, which is often helpful in matters of terminology. This is a stimulating book, wisely published without footnotes. The quotations from other writers, however, deserve page references; an otherwise useful section on 'further reading' does not quite make up for their absence.

JOHN SWEETMAN

*Westminster Abbey: The Lady Chapel of Henry VII*. Edited by Tim Tatton-Brown and Richard Mortimer. xviii + 366 pp. incl. 8 col. pls. + 54 b. & w. ills. (Boydell Press, Woodbridge, 2003), £50/\$85. ISBN 1-84383-037-X.

This book brings together the papers given at a seminar held at the Society of Antiquaries of London in 1995, following the conclusion of an extensive programme of external and internal restoration and cleaning of the chapel. As early as 1545, John Leland called it 'the wonder of the entire world', and this important new collection provides a comprehensive study of the building together with its contents and functions, published on the five-hundredth anniversary of the commencement of work under Abbot Islip.

A welcome emphasis is made on liturgical questions, including music, as well as the celebrated sculpture and monuments, as is appropriate to our understanding of the pre-Reformation history of the Abbey's Lady Chapel. Replacing the thirteenth-century Lady Chapel, it was intended by Henry VII as a shrine to his half-uncle Henry VI, whom he hoped would be canonised, and as the site of his own tomb and chantry. Helpfully the king's will is reproduced here in full, providing what Margaret Condon describes as 'the intellectual map of the king's intentions' regarding the new chapel (p.60). Christopher Wilson points out its exceptional design as a monastic Lady Chapel, in having a basilican plan with multiple altars (p.145). He also persuasively suggests that the size and eccentric planning of the side chapels may be explained if they are considered as 'closets' or oratories 'enabling members of the royal family to pray

before the altar of Henry VI's shrine with some degree of privacy' (p.167), a feature paralleled at other royal Tudor chapels.

Mystery still surrounds the authorship of the extensive surviving stone statuary, which Philip Lindley persuasively describes as 'the largest extant scheme of contemporary Netherlands figure sculpture' (p.261). This does not however entirely resolve the range of styles on display, or the immense influence of Burgundian taste. Donald Buttress raises the further unresolved question as to whether or not some (or even most) of the statues in the side chapels 'are the remains of the outside suite of forty-six removed during the mid eighteenth century' (p.353).

There is also a welcome discussion of the high altar, begun by Torrigiano in 1519 and completed by Benedetto da Rovezzano in 1526 though largely destroyed, alas, in 1644. The present altar was installed in 1935 incorporating fragments of original work. Initially it housed a recumbent coloured terracotta image of the dead Christ visible through a screen of sixteen gilt-bronze balusters between four white marble corner pilasters, carrying the white marble mensa above. It is tempting to regard these as a possible source for the use of similar baluster screens on many late sixteenth-century Southwark school monuments.

John Physick completes the picture of the post-Reformation monuments which greatly enhance the chapel, although he remains discreet on the extent of the repainting of monuments from the 1950s onwards under Stephen Dykes Bower, beginning with the towering Hunsdon monument, which he apparently regarded as 'an exemplar of what monuments of its period should be' (p.305). Many will beg to differ.

Modern changes and additions are listed, including new stained glass and the irritatingly fussy little donors' plaques, which have accumulated in the vestibule in recent years (p.355). The volume contains grippingly intelligent art-historical writing of the highest standard throughout, from the analysis of the amazing pendant vault to the clergy stalls. Happily nothing done in recent times at the Abbey matches Charles Tracy's depressing tale of the removal of the fine early sixteenth-century rood screen at St Peter's church in Ardingly, East Sussex, with features relating to Westminster, which was taken down and banished into total darkness under the tower as recently as 1999 (p.249).

SIMON WATNEY

*British Architectural Theory 1540-1750. An Anthology of Texts.* Edited by Caroline Van Eck. 282 pp. with 30 b. & w. ills. (Ashgate, Aldershot, 2003), £25. ISBN 0-7546-0315-6.

With its impressive selection of rare sources and new ideas, this stimulating anthology aims to redefine architectural theory and re-establish its importance for the culture of early modern Britain – an ambitious agenda for a book intended primarily as a textbook. Yet it does manage to challenge the traditional disregard for the British contribution to architectural theory of that period, once expressed by scholarly authorities such as Rudolf Wittkower and John Summerson, who claimed that no architectural treatise of any importance had emerged from Britain before the 1750s. To overturn this paradigm, Van Eck not only applies new interpretative strategies to well-known writings, but also expands the scope of material considered as 'theoretical'. Her understanding of theory as 'both the knowledge or principles that guide a practice, and the reflections on or contemplation of a given subject or topic', leads to a broad and thought-provoking selection of texts, from familiar ones, such as John Shute's *First and Chief Groundes of Architecture* or Robert Morris's *Lectures*, to some hitherto unpublished, or long-forgotten works such as H. Sherer's *Directions for my Lord Nottingham's Building* (1695) or Richard Holt's *Short Treatise of Artificial Stone* (1730). Together with excerpts from the King James Bible, letters of architects, builders and their patrons, musings of inspired preachers (note, for instance, Henry Hawkins's remarkable *Parthenia Sacra*), this diverse compilation offers an unprecedented

opportunity to venture beyond the stock architectural treatises in the Vitruvian tradition. The material has been helpfully categorised, with sections on issues ranging from 'The nature of architecture' and 'Building' to 'Architecture and Religion' and 'The sense of the past'. Each part opens with an analytical introduction followed by a selection of annotated texts and accompanied by suggestions for further reading – a format particularly suited to a student readership. Where the work truly excels, however, is in the quality of the introductory essays, which have the potential to inspire students and scholars alike. With its many insightful comments and new methodological perspectives, the book offers a more inclusive view of the theoretical discourse of the period, taking into account the concerns of contemporary British culture.

As with all anthologies, Van Eck's book inevitably raises some questions about the selection of texts and the chronological horizon of the work. The apparent emphasis on rare seventeenth-century sources is an asset, but also a liability in a work aiming at comprehensiveness. Given the traditional view of this period as a non-theoretical age, this reassessment of its legacy is clearly welcome, but it also means that the wealth of material originating in the early 1700s does not receive much attention. Such a preference is, of course, the editor's prerogative, as is the decision to use 1750 as the *terminus ad quem* of the book. But one cannot help regretting that the chronological boundaries were not slightly expanded to allow for the inclusion of such seminal writings as Isaac Ware's *Complete Body of Architecture* (1756) and William Chambers's *Treatise of Civil Architecture* (1759), which presented a summary of architectural theory as it had developed in the previous two centuries. Similarly regrettable is the relative scarcity of material drawn from British rather than English sources. These are but minor problems, however, in a work that complements a similarly important publication on the early modern theory of gardening, *The Genius of the Place* by John Dixon Hunt and Peter Willis. Nicely produced and inexpensive, this book will no doubt be just as popular.

BARBARA ARCISZEWSKA

*Julien-David Le Roy: The Ruins of the Most Beautiful Monuments of Greece.* Translated by David Britt; introduction by Robin Middleton. 576 pp. with 101 b. & w. ills. (Getty Research Institute, Los Angeles, 2004), \$60. ISBN 0-89236-669-9.

The monstrous design of this book's cover should not conceal the fact that it is a very well-produced English translation of the second edition of Julien-David Le Roy's *Les ruines des plus beaux monuments de la Grece* (1770) and a welcome addition to the series of Getty publications called *Texts & Documents* (alas each of them with an equally horrendous cover design), which offers a range of hitherto unavailable writings in English translation on the subjects of art, architecture and aesthetics. The thorough introduction by Middleton discusses the position of Le Roy in the eighteenth-century debate over the supremacy of either ancient Greek or Roman architecture, and this publication complements the already published translation in the same series of Piranesi's *Observations on the Letter of Monsieur Mariette* (2002), in which Piranesi defended the superiority of Roman architectural 'invention' over the 'beautiful and noble simplicity' of ancient Greece. This debate will be further extended in a volume containing an English translation of Johann Joachim Winckelmann's *Geschichte der Kunst des Alterthums* (1764), scheduled to be published in autumn 2005.

B.C.

*La España Pintoresca de David Roberts. El viaje y los grabados del pintor.* By Antonio Giménez Cruz. 441 pp. with 84 b. & w. ills. (Universidad de Málaga, Málaga, 2002), €36. ISBN 84-7496-962-X.

This account of the visit made to Spain in 1832-33 by the Scottish architectural painter David Roberts follows on from the author's 1997 double biography of the two great early Victorian hispanophiles, George Borrow and

Richard Ford. Roberts, along with John Frederick Lewis and others, was propelled to Spain by the eagerness of print publishers – especially in the wake of the appearance in 1832 of Washington Irving's *The Alhambra* – to tap the picturesque resources of the peninsula. At thirty-six (scarcely 'en plena juventud' as Giménez Cruz would have it), Roberts was violently impatient to give his career a forward jolt, and worked with formidable dedication to accrue a body of sketches that would place him ahead of competition back in London. It worked: Roberts's Andalusian and North African drawings brought him excellent money from the *Landscape Annual* which made engravings from them to form the basis of four volumes, and were transformed into one of the bestselling lithographic works of the century. Meanwhile, his paintings of Spanish architecture were acquired by the collectors. All of these images, especially the engravings, tend to incorporate greatly exaggerated viewpoints, resulting in works which manage to relate both to the tradition of water-colour topography and to the vertiginous thrills offered by John Martin. As the Anglo-Spanish theologian Joseph Blanco White put it: 'As works of art they are admirable, but they are faithless beauties.'

Giménez Cruz does not pretend to be a specialist art historian. His twin intentions, both well realised, are to use Roberts to tell the story of the great excitement with which Spain was discovered by pioneer British tourists in the 1830s, and, for his Spanish readership, to add a further layer of resonance to their landscape by showing it through the eyes of a visitor whose vision was both formally expansive and narrowly commercial. The author has carefully studied and translated Roberts's correspondence – in the National Library of Scotland – carried on with his close friend the Edinburgh decorator David Ramsay Hay, and with the British consuls he met in Andalusia. Two rather unnecessary appendixes, which list the letters the author has seen in Edinburgh, have been rendered out of date by the batch of letters to Roberts acquired by the Library in the year of the book's publication. A small number of other manuscripts, at the Yale Center for British Art and in a British private collection, have also been consulted. However, as Giménez Cruz admits, the descriptions of people and places in Roberts's letters are characterised by 'una cierta brevedad', and his narrative is therefore generously padded with passages from other travellers, not least the endlessly quotable Ford and Borrow. Beyond this the writer is content to defer to the biographies of Ballantine (1866) and Sim (1984), and to the catalogue of the Roberts exhibition held in 1986 at the Barbican Art Gallery, London.

The book is attractively illustrated with reproductions of the *Landscape Annual* engravings, and a few paintings including the large pair of views of Seville Cathedral, now at Downside Abbey. But in the absence of the drawings made in Spain the reader misses any immediate visual connection with Roberts's travels and, despite the title of his book, Giménez Cruz has nothing to say about the art of printmaking, eliding the work of the painter and his engravers so far as to talk of Roberts's 'dibujos/grabados'. The men who worked to bring his vision of Spain to the drawing-rooms of Britain are nowhere named.

NICHOLAS TROMANS

*Die gestörte Form: zur Tradition und Bedeutung eines architektonischen Topos.* By Susanne H. Kolter. 289 pp. with 36 b. & w. ills. (VDG, Weimar, 2002), €37. ISBN 3-89739-286-0.

This lucid and enjoyable book is for all those who have ever felt the frisson of instability, collapse and destruction (although recent events in New York have transformed this 'frisson' into nightmare). It charts the history of a topos: the collapsed or collapsing building, and the whole iconography of *Angst*, architectural hubris and ruin that goes with it. Kolter begins with the *locus classicus* of *ruina ruinans*, the self-consciously playful instability of Giulio Romano's Palazzo Tè in Mantua, and with Gombrich's changing interpretations of the palace's character – from collective psychological

trauma (1933), to rhetorical device (1988), to the aesthetic play with human fantasy (1998). Gombrich's diversity of method is matched by the sheer thematic richness of the topos itself, which Kolter unravels with impressive breadth of reference and an engaging narrative clarity. Collapsing buildings – by definition ephemeral events registered largely in imaginative painting – is a theme that illuminates all kinds of psychic dramas: the clashes of good and evil (the Old Testament anathemas on sinful cities; the cosmic collapses of the Apocalypse); the punishments of pride (the tower of Babel); the contrasts between old and new, sometimes elegiac, sometimes critically moral; the symbiosis of lower and upper. In all these cases, as Kolter perceptively points out, the negative, destroyed form carries within it the positive message of the agent which crushes it. These are rich and diversified themes, and Kolter tackles each one with learned gusto. The book takes us from Byzantine bibles, English thirteenth-century Apocalypse manuscripts and Leonardo's fascination with cosmic collapse, to Joseph Michael Gandy and John Martin's more familiar cataclysms. Especially interesting is the author's longer discussion of the bizarre seventeenth-century proto-surrealist François de Nomé's celebrations of dissolution and chaos via architectural collapse, and her bringing the tradition up to our own day, where James Stirling's and Gordon Matta-Clark's architecture of *Angst* eerily prefigures the real disasters of the Twin Towers. This is a broad and intriguing theme, handled with intelligence and deftness of touch.

PAUL CROSSLEY

*Fertile Fortune. The Story of Tyntesfield.* By James Miller. 192 pp. incl. 122 col. pls. + 23 b. & w. ills. (The National Trust, London, 2003), £19.99. ISBN 0-7078-0376-4.

Published in response to the enormous public interest generated in Tyntesfield when it was purchased by the National Trust two years ago, this spirited and entertaining book recounts the house's history from modest seventeenth-century origins, through its extravagant remodelling by John Norton in the 1860s as a High Gothic mansion up to the 2001–02 campaign by the Trust to secure the house and its estate. Integral to this story are the fortunes of the Gibbs family, four generations of which lived at Tyntesfield, each in turn embellishing the house and its collections. Miller is particularly good (and amusing) on the source of the family's wealth – the importation from the Pacific islands of guano as an agricultural fertiliser for British farmers (which gave rise to the nineteenth-century ditty, 'Mister Gibbs made his dibbs/ Selling the turds of foreign birds'); the involvement of the elder generation in the Tractarian movement, which led to the construction of the splendid chapel by Arthur Blomfield; and the foibles and eccentricities of various later Gibbises. At the same time Miller reveals an abundance of information concerning their patronage of a panoply of artists, architects and designers (including John Crace, James Plucknett and William Butterfield).

*A Prince's Passion. The Life of the Royal Pavilion.* By Jessica Rutherford. 192 pp. incl. 98 col. pls. + 29 b. & w. ills. (Royal Pavilion, Libraries & Museums, Brighton, 2003), £14.95. ISBN 0-948723-54-8.

This is essentially a domestic history of the Brighton Pavilion, full of new and fascinating material about subjects such as the installation of gas lighting, heating systems and other technological devices, dining and social etiquette and the conditions of employment for the vast and bureaucratic royal household, as well as vivid vignettes of the Prince Regent's obsession with personal hygiene, his numerous bodily ailments and his love of drinking songs. Despite its light touch, it draws on a close study of archives detailing the Pavilion's original construction and decoration and its successive later restorations. Its author, the current director of the

Pavilion, has written a lively addition to the copious literature on the building, to which several of her predecessors (Henry Roberts, Clifford Musgrave, John Morley) have been notable contributors.

*John Nash. A Complete Catalogue.* By Michael Mansbridge. 336 pp. incl. 16 col. pls. + 684 b. & w. ills. (Phaidon Press, London, 2004), £24.95. ISBN 0-7148-4380-6.

This is a paperback edition of Mansbridge's inventory of 286 buildings and projects either by or attributed to John Nash, which, when first published shortly after the author's death in 1991, served to put the architect's opus on a broader basis than previously documented. Almost all the works detailed here are represented by at least one illustration – modern photographs where possible, and prints or drawings in the case of buildings that are no longer extant. The catalogue is prefaced by a brief biographical summary by John Summerson, the two editions of whose biography of Nash (1935 and 1980) form the basis for any study of the architect's career. While applauding Mansbridge's inventory as 'a major contribution to the history of architecture in Britain', Summerson does, however, question the author's over-generous inclusion of a number of buildings with Nash-like features but otherwise unproven attributions.

*Modern Architecture.* By Alan Colquhoun. 287 pp. incl. 56 col. pls. + 127 b. & w. ills. (Oxford University Press, Oxford, 2002), £11.99. ISBN 0-19-284226-9.

This volume in the *Oxford History of Art* series provides an informative, readable, and refreshingly undidactic introduction to avant-garde architecture in Europe and America, from the emergence of Art Nouveau in the 1890s to the arrival of Megastructuralism in the mid-1960s. Its twelve chapters concentrate variously on individual architects (Loos, Le Corbusier), national movements and tendencies (turn-of-the-century building in Chicago, modernism in Holland, Russia and Italy, Weimar Germany, rationalism and constructivism in Scandinavia, post-War architecture in America) or more general themes (Futurism and Expressionism, urban planning). Colquhoun is a master of compression, and one of the advantages of this book is that several of these chapters can be read as self-contained narratives. Another is that it is excellently illustrated throughout, with both plans and photographs.

*The Charnley House. Louis Sullivan, Frank Lloyd Wright and the Making of Chicago's Gold Coast.* Edited by Richard Longstreth. 249 pp. with 178 b. & w. ills. (University of Chicago Press, Chicago and London, 2004), \$55/£38.50. ISBN 0-226-49274-5.

Built in 1891–92, the Charnley House on Chicago's Gold Coast has long been recognised as the first modern residential building in America; surprisingly, however, it has never, until now, been the subject of a detailed examination in print. In 1995 the house was given to the Society of Architectural Historians (under whose stewardship it is now open on a regular basis to the public), one of whose prime objectives has been a scholarly publication devoted to a building for which, famously but frustratingly, little archival documentation survives. The six essays collected here offer fresh perspectives on the house's relationship to both its physical and social environment as well as to wider architectural trends, and on the functional use of its still intact domestic spaces. Inevitably, however, these are partially eclipsed by the long-running dispute over the building's authorship. Arguing against the grain of most recent scholarship, Paul Sprague puts the case for Louis Sullivan as the principal architect, while Narciso Menocal defends the majority view that the scheme was primarily the work of Sullivan's assistant Frank Lloyd Wright. In an afterword written in response to these contributions, the book's editor Richard Longstreth proposes a further thesis in which the two architects

were collaboratively responsible for the design – a neat, if hypothetical, solution, but one which, as he acknowledges, is unlikely to be the final verdict on this knotty problem.

*Lucien Hervé. Building Images.* By Olivier Beer. 224 pp. incl. 12 col. pls. + 205 b. & w. ills. (Getty Research Institute, Los Angeles, 2004), \$60. ISBN 0-89236-754-7.

The Hungarian-born photographer Lucien Hervé (b.1910) is best known for his close collaboration with Le Corbusier between 1949 and the latter's death in 1965, during which time he photographed all the architect's new projects, including the Unité d'Habitation, the chapel at Ronchamp and the National Museum of Western Art in Tokyo, as well as re-photographing at Le Corbusier's request many of his earlier buildings in and around Paris. In addition, Le Corbusier commissioned Hervé to photograph his plans, models, sketches, drawings and paintings, thus providing an unparalleled documentary archive of his lifetime's work. Hervé has subsequently worked with Marcel Breuer, Alvar Aalto, Oscar Niemeyer and Jean Prouvé, among others; he has also published portfolios of the Cistercian abbey of Le Thoronet in Provence and of the Escorial. This publication includes a choice selection of his architectural photographs, while also demonstrating his range of other subjects, including portraits (of Matisse, Léger and others) and street scenes. Although the book is handsomely produced, it is frustrating that captions to the two hundred or so photographs are listed only at the very end.

*Modern Architecture and Other Essays.* By Vincent Scully, edited by Neil Levine. 400 pp. with 313 b. & w. ills. (Princeton University Press, Princeton and Oxford, 2003), £29.95. ISBN 0-691-07441-0.

This collection of writings by one of the most influential contemporary writers on architecture gathers together twenty essays written by Scully between 1954 and 1999 which originally appeared in magazines, journals, publications of symposia or as contributions to multi-authored books. The major themes of modern architecture with which Scully has been concerned – his commitment to the ideals of modernism, the relationship between the natural and built environment, and that between the individual and the community – are represented, as is his engagement with the work of many of the twentieth century's leading architects, including Lloyd Wright, Le Corbusier, Kahn and Venturi. Each essay is succinctly introduced by Levine, who has also provided a useful overview of Scully's career. Although many of the essays originated as slide lectures, in their first published form they were often unillustrated; the addition here of a generous selection of illustrations is therefore especially welcome.

*The Phaidon Atlas of Contemporary World Architecture.* 809 pp. incl. approx. 4,600 col. pls. + 2,400 b. & w. ills. + 62 maps. (Phaidon Press, London, 2004), £100. ISBN 0-7148-4312-1.

Like buildings, books grow ever bigger. At 46 cm. in height and weighing over 24 kg., this ridiculously unwieldy atlas is, from the outset, particularly user-unfriendly. Internally, however, there is some compensation to be had from its straightforward and easy-to-use format. From over 4,000 nominations, an anonymous editorial panel has selected 1,052 buildings (all completed since January 1998) from seventy-five different countries. Each is illustrated by between three and five colour photographs of its exterior and interior architecture, together with elevations, cross-sections and plans. The accompanying texts give essential information about location, materials and layout and a brief, though largely uncritical, description of the building's design. Details of architect, client and cost are also provided.

J.B.



# Exhibition Reviews

## American art London

by MORGAN FALCONER

ALICE NEEL MAY never have been considered in the first rank of American painters, but her work appears increasingly enduring. She inherited the ethos of Robert Henri, the realist leader of the Ashcan School at the turn of the century and, several decades later, painted her extraordinary picture of Andy Warhol, bare-chested and wounded, in 1970. Remarkably, *Alice Neel: A Chronicle of New York 1950–1976*, an exhibition of twelve paintings and four drawings at **Victoria Miro Gallery** (closed 31st July), was the first European show of her work.<sup>1</sup> One might have thought that, finally, in a new century, the timing might have been too late for her, but Neel's work still impressed through her searing eye for personality, idiosyncrasy and humanity.

The exhibition was almost entirely comprised of portraits, which depicted a variety of individuals ranging from her Harlem neighbours in *Black Spanish family* (Fig.65) to *Dorothy Pearlstein* (1969), the print publisher and wife of the painter Philip Pearlstein. With her saturated colours, in particular the greens of the flesh tones, her style is reminiscent of Matisse; but the angular contortions of the figures, the way in which she seizes on certain features, such as the pigtails and bare thighs of *Vera Beckerhoff* (1972), or the strangely con-



66. *White pine 2*, by Alex Katz. 2003. 182.9 by 487.7 cm. (Exh. Timothy Taylor Gallery, London).

torted hand in the portrait of *Lida Moser* (1962), also suggest the tensions of works by Soutine, Dix or Picasso. Above all, however, the pictures are traditional and realist in intention, and each one is hugely persuasive of the personality of the person portrayed.

Starting out in the 1950s, thirty years after Neel, Alex Katz's realism was one conditioned by the critical triumph of Abstract Expressionism. He learned much from the style: he borrowed its scale and also forged his own schematic draughtsmanship in a manner that seemed freshly conscious of its character as a convention or language. That style has often enabled him to capture individual personalities and, in his landscapes, distinctive romantic moods, but he has always worked best with scenes of city socialising, where personalities mask themselves and strike bold postures. Unfortunately, his latest exhibition at **Timothy Taylor Gallery** (closed 17th July) did not live up to his earlier achievements. The women in his five long, thin portraits, each of which captures just a slender half of their faces, seemed pallid and lifeless or else strained. One landscape, *White pine 2* (Fig.66), with strangely beefy fronds of leaves waving from stiff, almost metallic-looking branches, did suggest the quality of mystery that Katz can evoke when on form, but the rest seemed tried, tested and weary.

Looking at Cy Twombly's succinctly entitled exhibition *Ten Paintings and a Sculpture* (closed 31st July) at **Gagosian Gallery's** new quarters in King's Cross (which are additional to its gallery in Heddon Street), it was strange to think that he and Katz are of the same generation; both reacted to Abstract Expressionism in different ways and both, perhaps equally, have been hugely influential. Twombly's departure to Italy in 1957, his love of Mediterranean classicism, his graphic flourishes and his tense, sexually irritable manner, have made him seem fascinatingly distinct from the earlier American Expressionists, but in this show he was looking more like them in his mood of settled grandeur. Gone is the idea of the canvas as a surface to write on; now it is more a transparent screen on which Twombly has daubed paint only to let it fall in torrential cascades, like rain down a window (Fig.67). In some pictures, circles of rich, muddy brown release long drips picked out with washes of blues, yellows and reds; in others the paint is

spread in zigzagging gestures. It was a very fine show and, hung in one room of Gagosian's new 1,400-foot space, now the largest commercial gallery in London, it could not have looked better. It was supported by a beautiful white plaster sculpture, *Victory* (1987), a soaring triangle reminiscent of a long ship's rudder, topped with a wire pinnacle like a flagpole.

Sarah Morris, the increasingly prominent New York-based artist, reached for different qualities of authority and grandeur in *Los Angeles*, her recent exhibition at **White Cube** (closed 10th July).<sup>2</sup> Ambitious in including seven large abstract paintings as well as a film, Morris demonstrated that one can succeed – if not excel – in both media. The pictures, rooted in the tradition of hard-edged geometric abstraction, are complex compositions of interconnecting spaces and veiling screens, very suggestive of the contemporary architecture which is their inspiration (Fig.68). Resembling at first glance an unremittingly flat mesh of lines, the unmodulated planes of colour quickly coalesce to suggest modern environments. The pictures may lack the



65. *Black Spanish family*, by Alice Neel. 1950. Board, 76.2 by 55.9 cm. (Courtesy of Jeremy Lewison Ltd; exh. Victoria Miro Gallery, London).



67. *Untitled*, by Cy Twombly. 2004. Household paint on panel, 252 by 185 cm. (Exh. Gagosian Gallery, London).



68. *Herbalife* (Los Angeles), by Sarah Morris. 2004. Household gloss on canvas, 214 by 214 cm. (©Parallax; exh. White Cube, London).

backbone of the formal or philosophical interests which gave geometric abstraction such importance in Modernist painting, but they are nonetheless impressive. So too is her film, *Los Angeles* (2004), which is a very loose, quite conventional vision of life in the city composed of short sequences which hymn its modernity, wealth and film industry. Upbeat dance music (composed by the artist Liam Gillick) provides a soundtrack that lends additional dramatic power to the imagery, encouraging one to let the images drift by, and obviating the need for any complex narrative



69. *Untitled 1164 (S)-03 2003 (Midnight Cowboy)*, by Petah Coyne. 2003. Wax and mixed media, 152 by 112 by 86.5 cm. (Exh. Rhodes + Mann, London).

structure. Shots of Brad Pitt rehearsing and Dennis Potter driving show that Morris has worked hard on producing this, and her reward is a quite mesmerising twenty-five minutes. The only disappointment is that, mystifyingly, she seems content to be dazzled by the city. But perhaps that is what Los Angeles calls for.

Finally, the group exhibition *On Edge at Rhodes + Mann* (closed 27th June) provided an interesting look at current young artists in New York. However, communication in the art world being so much faster than it once was, there is less chance of localities developing the kind of distinctive, determining conditions that informed the careers of such artists as Neel and Twombly. *On Edge* demonstrated that young New Yorker artists are fascinated by the same sorts of extravagant romantic accents as are young Europeans. Petah Coyne's sculpture *Untitled 1164 (S)-03 2003 (Midnight Cowboy)* (Fig.69) was exemplary in this context, with dried flowers and a mass of black candle wax reaching up to a macabre, candelabra-like summit of black barley-sugar candles. Nayland Blake's *Untitled* (2004), a wall-hanging sculpture, was similarly captivating, although it achieved its effect with just a few pieces of discarded string, chains and plastic baubles which, cumulatively, suggested an energetic pet. Where locality did show itself was in the work of Shawn Peterson, which draws on the style of American folk art in which pictures enshrine pious nostrums; in Peterson's versions, however, the nostrums are replaced with the titles of old pop-music torch songs, such as 'Never Can Say Goodbye'. Nearby, Chuck Nanney's *Old Sparkey* (2003) shared the same mordant

wit: the electric chair has been shrunk to a child-sized version rendered in wood. Patriotism may be a difficult concept for some Americans at present, but these references to folk culture suggest that they still have a love of their native land.

<sup>1</sup> Catalogue: *Alice Neel: A Chronicle of New York (1950-1976)*. Essay by Jeremy Lewison. 48 pp. incl. 18 col. pls. (Victoria Miro Gallery, London, 2004), £10. ISBN 0-9543085-6-5.

<sup>2</sup> Catalogue: *Sarah Morris: Bar Nothing*. Essays by Douglas Coupland and Martin Herbert. 88 pp. incl. 47 col. pls. (White Cube, London, 2004), £25. ISBN 0-9546501-1-5.

## Henry Moore London

by JAMES HALL

THE DULWICH PICTURE GALLERY, renowned for its collection of seventeenth- and eighteenth-century paintings, is not the first place one would expect to find an exhibition devoted to Henry Moore. Where pre-modern art is concerned, Moore's taste did not extend chronologically much after Michelangelo. That said, the Picture Gallery does contain some fine landscape paintings and Soane's building is set in a garden into which four of Moore's bronze reclining figures have been deftly embedded.

These pastoral emphases apart, the main reason for mounting *Henry Moore* at the **Dulwich Picture Gallery, London** (to 12th September), is the fact that Lady Sainsbury, widow of Sir Robert Sainsbury, one of Moore's earliest and most important patrons, is a supporter of the Gallery and has sponsored the exhibition which comprises all twenty-two of the Sainsbury acquisitions (housed since 1978 at the Sainsbury Centre for the Visual Arts in Norwich). These have been supplemented by significant loans from the Henry Moore Foundation and from other private and public collections. This densely packed array of nearly a hundred sculptures and drawings offers a concise survey of



70. *Bird basket*, by Henry Moore. 1939. Lignum vitae and string, 41.9 cm. long. (Henry Moore Foundation; exh. Dulwich Picture Gallery, London).

most of Moore's major themes. The lavishly illustrated catalogue contains essays on Moore and the Sainsbury family, and on *Bird basket* (Fig.70), one of his last and most ambitious stringed sculptures which entered the HMF collection in 2002.<sup>1</sup>

The exhibition focuses primarily on the earlier work and, particularly in the first of its four rooms, contrives some intriguing juxtapositions. The earliest sculpture is an accomplished copy of the head of the Virgin from a fifteenth-century marble relief of the *Virgin and Child* by Domenico Rosselli in the Victoria and Albert Museum. This 'Pre-Raphaelite' exercise was carved in 1922 when Moore was studying at the Royal College of Art. His teacher, Derwent Wood, expected him to make a plaster model that would then be translated into marble using a pointing machine. However, it seems that Moore's stone-carving instructor, Barry Hart, agreed to let him carve the head directly in marble. To ensure that Wood was deceived, Moore then peppered the surface with little holes to represent the marks made by the pointing machine. This anecdote, which has a Vasarian piquancy, would seem to confirm Moore's early contempt for academic procedures, and were it not for the presence in the same room of some geometrical and stringed sculptures from the 1930s, we would accept it at face value. However, in these later works, we find small holes fastidiously bored into the surface of the sculpture. Rather than wholly rejecting the culture of 'pointing', Moore here seems to have been turning the despised technique inside out: the creation of pointing-style holes marks the end, rather than the beginning of the process of carving. As such, Moore's interest in the abstract expressive potential of such holes would be comparable to Rodin's exploitation of casting seams in his bronzes.

Small holes have been drilled, and geometric shapes scratched into the surface of *Square form* (of which two versions are shown here, from 1934 and 1936; the second was acquired by Robert Sainsbury in the same year). One's first impulse is to see these marks as examples of primitive 'drawing in space', but they might equally be the places where a still relatively raw stone has been mechanically marked up for further carving. A different kind of marker figures in *Mother and child* (Fig.72), where clusters of yellow strings pass like tracer bullets from the eyes of the child to those of its mother, and from the child's mouth to the mother's breasts. Ian DeJardin, co-curator of the exhibition with Amanda Geitner, observes in the catalogue that the use of strings here 'is in danger perhaps of being overly literal in an "X marks the spot" kind of way' (p.46). But this tendency to 'mark up' key spots in a sculpture by drilling holes, and then joining them together with a rigging of string may be a poetic appropriation and internalisation of the culture of pointing and plumb-lines. This has less to do with any so-called 'truth to materials' than with 'truth to processes' – whether they be organic, artisanal or mechanical.



71. *Women winding wool*, by Henry Moore, 1948. Pencil, wax crayon, coloured crayon, rubbed charcoal, watercolour wash, pen and ink, 54.5 by 56 cm. (Arts Council Collection, Hayward Gallery, London; exh. Dulwich Picture Gallery, London).

For the first three years of the War Moore gave up sculpture for drawing, and the last room of the exhibition is devoted to his War drawings. For a while (rather like Flaxman with his engravings of Homer, Aeschylus and Dante), Moore was far better known for his graphic work than for his sculpture. Although Moore claimed to have stopped making stringed sculptures because they were 'too much in the nature of experiments to be truly satisfying', the 'stringiness' of the drawing style suggests they are really a graphic extension of his string sculptures. Some of his Neo-classical images of draped reclining figures in

the Underground, such as *Group of shelterers* (1940), look as though they have been darned, rather than drawn, using needle and thread. The 'threads' are not only cocooning but also imprisoning – as if each shelterer were a Gulliver tied down with lilliputian ropes, or a fly in a spider's web. They equally suggest écorché creatures whose stringy nervous systems have come to the surface. Where Rodin used casting-seams to suggest the potential of his figures to rupture, Moore uses thread-like lines to suggest their frailty.

In the 1940s Moore was fascinated by the idea of textiles, and made several images of women knitting. He also made a series of illustrations to Homer's *Odyssey*, and here there is a wispy drawing showing the death of Penelope's suitors. In these years, Moore seems to have been preoccupied by the idea of Penelope's handloom, a story in which life literally hung by a thread. In 1944, he made several drawings (not exhibited here) of Penelope and Eurynome which feature a loom. In *Women winding wool* (Fig.71), two sullen giantesses sit opposite each other winding wool. DeJardin points out that they recall the Fates, measuring out the 'thread' of life, and yet they do not seem entirely in command of the process. Their own bodies, stitched together from a loose zigzagging craquelure of coloured crayon lines, could be unravelled just as easily as the wool. A subject that might have appealed to William Morris is thus given an existentialist twist.

In her catalogue essay on the highly polished wooden sculpture *Bird basket*, Anita Feldman Bennet constructs a modernist genealogy for Moore's use of string – Picasso's constructed sculptures, tribal art and mathematical models are all cited as stimuli. Yet the selection and arrangement of the works in this stimulating exhibition suggest that Moore had an equally important relationship with the



72. *Mother and child*, by Henry Moore, 1938. Lead and yellow string, 9.5 cm. high. (Henry Moore Foundation; exh. Dulwich Picture Gallery, London).

modus operandi of academic sculptors and the Arts and Crafts movement. In this context, *Bird basket*, with its fan-like layers of red and blue strings, has a loom-like feel. It can scarcely be a coincidence that Moore displayed it in his home beneath an image of a woman at work: Jean-François Millet's black crayon drawing of a peasant woman churning milk, *La Baratteuse* (1852–55).

<sup>1</sup> Catalogue: *Henry Moore at Dulwich Picture Gallery*. Edited by Colin Grant, with essays by Ann Garrould, Anita Feldman Bennet and Ian Dejardin. 176 pp. incl. 97 col. pls. + 56 b. & w. ills. (Scala, London, 2004), £19.95. ISBN 1-85759-352-9.

## William Roberts

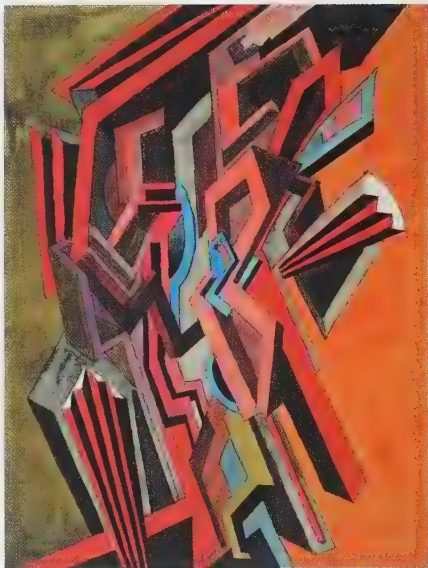
Newcastle upon Tyne and Sheffield

by SIMON WATNEY

BY ANY STANDARDS William Roberts (1895–1980) was an unusually contradictory and quirky man, a former Vorticist who in later life became closely associated with the Royal Academy, celebrating his 1958 election as an associate member with a large and splendid canvas, *Trooping the Colour*. He exemplifies the type of brooding and somewhat embittered artist who is simultaneously both retiring and combative, imagining slights all around him where none was intended, almost as if to invite them. Selected and catalogued by Andrew Heard, the current loan exhibition, shown first at the Hatton Gallery, Newcastle upon Tyne, and now at the **Graves Art Gallery, Sheffield** (to 4th September), provides an excellent opportunity to review the artist's career.

As a teenager, Roberts could draw like Rubens and, in spite of coming from a modest working-class background, his talents were recognised early on. At the age of sixteen he went directly to the Slade School of Fine Art and into the epicentre of the ferment surrounding the reception of modernism in London in the years immediately before the First World War. It is not clear how much, if anything, he learned at the Slade from his teachers, Frederick Brown or Henry Tonks, with both of whom he got on well. What he did gain was the immediate acquaintance of contemporaries such as Paul Nash, Edward Wadsworth, David Bomberg, Dora Carrington and Stanley Spencer. Assimilating much from both Spencer and Bomberg, by his late twenties, after his Vorticist moment (Fig.73) and work as a War Artist, he arrived at a style which, with some variations, was to suit him well for the rest of his life.

By 1913 Roberts was exactly the type of impoverished young artist that Roger Fry's Omega Workshops were set up to support, yet he quickly decamped from Fry's orbit into that of Wyndham Lewis, although, again, not for long. Ultimately he was too good and serious an artist to spend time in the company of such a domineering and ardently self-



73. *Study for Two-step II*, by William Roberts. c.1915. Pencil, watercolour and gouache on paper, 30 by 23 cm. (British Museum, London; exh. Graves Art Gallery, Sheffield).

promoting figure as Lewis, from whom, however, he seems to have acquired a taste for controversy. He was, in any case, always a loner. In later life he was much given to mocking art critics, especially those who had been supportive of his work.

Throughout his long career, Roberts's work was as consistent as a stick of Brighton rock. He painted a festive world largely of his own unconscious imaginings, loosely tethered to his native London, a parallel universe populated by a cast of amiably pneumatic types rather than individuals. His work is immediately recognisable, and was assiduously collected by public and private patrons throughout his career. From 1948 until his

death he exhibited as regularly as clockwork at the annual Royal Academy Summer Exhibition. He was also supported by the Contemporary Art Society, and his pictures entered countless museums, to the extent that he is surely one of the best known and most popular English artists of the twentieth century. This makes rather a nonsense of the frequently repeated claim that his work was neglected. On the contrary, Roberts's reputation never waned, and he fared far better than many of his contemporaries who were by no means necessarily lesser artists. Sadly, he was entirely typical rather than exceptional in that he made little money from his work between the wars, in spite of his consistent track record of one-man and group shows. Moreover, he was fortunate to live long enough to enjoy considerable success in his old age.

Rooted in London, Roberts delighted in painting his particular version of its everyday life, a romping world of funfairs, pastimes (Fig.76), street markets and boating in the park, although he almost never documented recognisable places. His art seemingly gave him a vicarious access to ordinary social life, from which he was by temperament excluded. He painted family life in an equally generalised and idealised way, and one does not look to Roberts for penetrating insight into the psyche of others. Indeed the ever-cheery Cockney world which he created can at times seem rather scarily remorseless, as if he were blocking out as much as he was letting in to his pictures. One cannot but speculate on the fact that after the age of twenty he rarely visited his parents and, significantly, did not attend either's funeral. His domestic life was obsessively private, and even his own son was not allowed into his studio. A television may flicker away in the background of a late pub interior (cat. no.64), but could never possibly be admitted into his own home. Even in old age, his long-suffering



74. *The Vorticists at the Restaurant de la Tour Eiffel*, by William Roberts. 1961–62. 182.9 by 213.4 cm. (Tate, London; exh. Graves Art Gallery, Sheffield).



75. *Study for At the Hippodrome*, by William Roberts. 1920. Chalk and wash on paper, 48 by 45.2 cm. (Cecil Higgins Museum, Bedford; exh. Graves Art Gallery, Sheffield).

wife, Sarah, was certainly not permitted so dangerously new-fangled a contraption as a refrigerator. Nor can one easily imagine Roberts enjoying a drink in a real pub surrounded by all too threateningly real people. He was hardly the jolly old codger he is sometimes misleadingly made out to have been, and it is, indeed, the darker side of the man, sometimes apparent in his numerous mordant self-portraits, that is the more compelling.

The splendid selection of his work in this retrospective benefits in particular from the juxtaposition of many of the highly finished preparatory studies in pencil and watercolour with the final oil paintings for which they were made (nos.13 and 14; Figs.75 and 77). Such a laborious and unwavering method might have led to a sense of weary repetition in his canvases, but Roberts was a born painter as well as draughtsman, and his picture surfaces can be as beautiful as those of Fra Angelico. Much work remains to be done on his sources, from fairground art and contemporary European painters such as Miró and Léger, to the old masters on whose compositions he frequently drew.



76. *The pigeon fanciers*, by William Roberts. 1928. Pencil and wash on paper, 40 by 32.9 cm. (Wakefield Art Gallery; exh. Graves Art Gallery, Sheffield).



77. *At the Hippodrome (the gods)*, by William Roberts. 1920. 97.8 by 92.7 cm. (New Walk Museum, Leicester; exh. Graves Art Gallery, Sheffield).

Unfortunately Heard seems to have little sense of the bullying self-aggrandisement of Wyndham Lewis, and he is sometimes over-zealous on Roberts's behalf. For example, he praises him unconvincingly for his supposedly 'acute satire' of Sickert in a drawing that seems merely rather mean-spirited (no.36). Roberts produced a steady stream of such unamusing and occasionally malicious caricatures of his contemporaries, several of which are in the exhibition. They include a grumpy 1934 watercolour study (no.33) of the Bloomsbury artists together with Clive Bell who is shown wagging a finger at Roger Fry who is squeezing paint onto Vanessa Bell's palette, while Duncan Grant works away sheepishly at a still life in the background, the proceedings ruefully surveyed by a framed portrait of Cézanne on the wall. Yet in reality neither Bell nor Grant ever took advice in this way from any critic, least of all from Bell's husband.

Prickly Roberts may have been, yet he also kept up his acquaintance with both Spencer and Grant, whose 1930s 'Grapes' fabric appears conspicuously in Roberts's *Flower arrangement* (1944), the study for which is included in the exhibition (no.40). He was evidently particularly vexed by the Wyndham Lewis retrospective held in 1956 at the Tate Gallery, to which he responded with salvoes of letters to a predictably indifferent national press, and also by painting a large, endearingly eccentric picture in which he places himself at the centre of the original Vorticist group, in front of a swarthy, spiv-like Lewis (Fig.74). In later life he was increasingly given to issuing

slightly dotty score-settling pamphlets. Many of his privately published writings may be found on the excellent website run by the efficient and enterprising William Roberts Society.<sup>1</sup> By contrast it is regrettable that most of the colour plates in the exhibition catalogue are almost unrecognisably muddy, and that many are too small to be properly intelligible.<sup>2</sup>

Roberts's son died intestate in 1995 and, with no heirs, the Roberts home in Camden Town passed into the maw of the Treasury Solicitor and was recently and very profitably sold off. Meanwhile a substantial collection of Roberts's work and archival materials, kept back at some personal cost by his widow and always intended to form the basis of a personal museum in the family house, is currently threatened with imminent commercial dispersal. In brief, the Treasury has made a packet, and London and the country as a whole have lost the opportunity for what should and could so easily (and cheaply) have been an important and popular institution.

This deplorable situation reflects with some accuracy the prevailing lamentable neglect of early twentieth-century English painting. Indeed, Heard was not even allowed by the Treasury Solicitor to include anything in his exhibition from the artist's estate, which is currently held in limbo at the Tate store. It is appalling that official greed can be permitted to triumph in this philistine way over an important artist's wishes, and it is as clear as daylight that the collection should go to the Tate or, failing that, to another national institution. One can only hope that many visitors to this illuminating and enjoyable exhibition

will add their voices to that of the William Roberts Society on behalf not only of his work but of the very principle of national collections.

<sup>1</sup> The URL of the William Roberts Society website is <http://www.users.waitrose.com/~wrs/>

<sup>2</sup> Catalogue: *William Roberts 1895–1980*. By Andrew Heard. 154 pp. incl. 69 col. pls. + 6 b. & w. ills. (Hatton Gallery, Newcastle upon Tyne, 2004), £20. ISBN 0-7017-0167-6.

## Giuseppe Penone

Paris

by RICHARD CORK

EXTRAORDINARILY YOUNG WHEN he emerged as a member of Arte Povera in 1968, Giuseppe Penone always seemed quite single-minded about his radical intentions. But he could not be described as an *enfant terrible*. From the outset, Penone's work was gentle, pastoral, meditative and highly responsive to nature. Like Richard Long, he had grown up with a profound and instinctive understanding of the rural world. But he did not share Long's need to explore the most remote and distant areas of the globe, or place the idea of a journey's duration at the centre of his work. To begin with, at least, Penone adopted less strenuous strategies. Rather than making primal lines and circles in the landscape and stressing the immensity of his locations, he wandered into the woods and focused on particular trees. Photographs show the twenty-one-year-old Penone in the Alpes Maritimes, gripping a single trunk with his bare hand or climbing a tree in order to embrace it with arms and legs alike. *I interwound three trees*, he entitles a work of 1968, before predicting in the next work: *The tree will continue to grow except at this point*. As if to emphasise the strength and certitude of his hand-grip on the bark, he further declares *The tree will remember my contact*.

Although many of Penone's most memorable early images are photographs, he has never limited himself to a single medium alone. On the contrary, one of the delights of his rewarding retrospective at the **Centre Georges Pompidou, Paris** (to 23rd August),<sup>1</sup> is the artist's ability to move, with great suppleness, between one way of working and another. Far from making a fetish out of a particular material, he relies on a highly flexible approach. Before we enter the show proper, his engagement with wood is announced in the most dramatic way. In the Forum on the ground floor, near the stairs leading up to his exhibition, Penone has installed the enormous trunk of a cedar from the forest of Versailles (Fig.78). It was felled by the violent storms that raged through France in 1999, and Penone acquired the stricken tree soon afterwards. Over the last couple of years he has worked on this five-tonne colossus, burrowing his way inside in order to expose its



78. Detail of *Versailles cedar*, by Giuseppe Penone. 2000–03. Wood, 600 by 170 cm. (Private collection; exh. Centre Georges Pompidou, Paris).

vulnerable organic centre. So we are made aware, simultaneously, of the cedar's formidable bulk and its inner fragility.

Equally arresting and ambiguous is a large room within the show devoted to a major work called *To repeat the forest*. Commencing in 1969 with the *4-metre tree* piece, this epic installation encompasses a sequence of works spanning more than three decades. This is the *Alberi* series and, as the name suggests, the entire group of works makes us feel that we have entered a forest. Gigantic, elongated blocks of wood lie on the floor, lean at spectacular angles or thrust in vigorous verticals towards the ceiling. The upright forms look as if they are sprouting new growths, and the sculptural presence of these blocks is forceful enough. But a notice warns that they are 'very fragile', for the truth is that Penone has peeled back successive layers of each trunk in order to penetrate the growth rings and disclose the heart of the original tree. Many of the branches he lays bare within the blocks appear so delicate that they would be easy to snap off. Looking at this gaunt ensemble, I realised its unexpected kinship with the stripped and forlorn trunks painted by Paul Nash in his elegiac images of ravaged battlefields during the First World War.

However involved Penone has undoubtedly been with trees over the last thirty-six years, he never allowed it to become an exclusive concern. Unlike the sculptor David Nash, who delights in exploring wood alone, Penone has involved himself in a wide array of concerns. As early as 1970 we find the young artist standing in a country road against a backdrop of mountains. Gradually, as one photographic image gives way to another, we close in on Penone's face. And the final shot concentrates on his eyes, to reveal mirrored contact lenses covering the pupils. The

startling and mesmeric reflections imply that Penone takes a voracious interest in many different aspects of the world around him.

Penone calls this seminal work *To reverse one's eyes*, and subsequent exhibits disclose that he has never lost a particular fascination with parts of the human body. At its most simple and literal, his anatomical obsession takes the form of a bronze hand clasping a tree. In a similarly direct manner he photographs his hand lifting a stone, as well as the blurred traces left behind by the imprint of his fingers before he hurls the stone into a river. But as his work develops, these modest images give way to far larger and more ambitious alternatives. In a prodigious installation called *Eyelids*, drawn with great skill and energy in



79. *Breath 6*, by Giuseppe Penone. 1978. Terracotta, 158 by 75 by 79 cm. (Musée national d'art moderne, Paris; exh. Centre Georges Pompidou, Paris).

1978, he traces the complex linear structure of veins with charcoal on an expanse of paper over ten metres wide.

Penone is not afraid of working on a titanic scale. He relishes filling entire walls of a gallery with the outcome of his need to explore even the most mysterious and elusive of bodily functions. Fascinated for many years by the phenomenon of breathing, throughout the natural world, he offers us the apparent imprint of a giant breath on very small leaves. They retain the shape of the exhalation in an intensely sculptural form, whereas the work entitled *A breath of clay* could hardly be more amorphous. A sequence of black-and-white photographs charts the progress of an ever-shifting, pale and misty substance drifting through a forest. At times, it almost assumes the shape of a wraith, but Penone is not a spooky artist bent on haunting the viewer. Rather, he favours, in a very hands-on manner, direct contact with the material deployed in his art.

When Penone channelled his fascination with breath through an engagement with terracotta, he ended up producing objects far removed from the evanescence of his misty forest photographs. The group of man-sized earthenware sculptures, each one metaphorically recreating Penone's own breathing, inhabit their space at the Pompidou with the satisfying, swollen palpability of monumental vases (Fig.79). However plump and vessel-like they may appear, though, these terracotta breaths also seem fragile. They have the vulnerable air of objects that might, at any instant, crumble away before us.

As he grows older, Penone becomes increasingly interested in the pathos of fragments. He scatters the gleaming bronze particles of a face – ear, lips, nose and cheek – among a heap of potatoes. The broken features look as discarded as body parts thrown away by unknown torturers after persecution and suffering ended in death. And Penone's accelerating involvement with mortality has prompted him to experiment with materials as redolent of frailty as glass.

His interest in candles is equally revealing, for they conjure up, through their smell and substance, the ambience of a Catholic church where the sound of fervent praying can play a more powerful role than anything placed physically on display. Hence Penone's recent decision to cover a room with bay leaves. He calls the installation *To breathe the shadow*, and the sense of smell here becomes a great deal more potent than before. Entering this dimly lit and fragrant space, we find ourselves surrounded by leaves in metal cages. They look constrained, almost to the point of outright entrapment. But the smell seems far from oppressive, and the leafy bronze lungs lodged at the far end defiantly affirm the possibility of resilience, reformation and renewal.

<sup>1</sup> Catalogue: *Giuseppe Penone*. By Catherine Grenier. 307 pp. incl. 169 col. pls. + 106 b. & w. ills. (Editions du Centre Pompidou, Paris, 2004), €39.90. ISBN 2-84420-234-1.

## Georg Baselitz Bonn

by SEAN RAINBIRD  
*Tate, London*

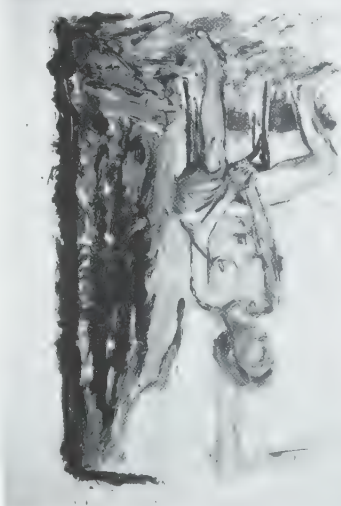
BY NEAT INVERSION, the subtitle of the exhibition *Georg Baselitz. Pictures Which Turn the Head*, at the **Kunst- und Ausstellungshalle, Bonn** (to 8th August),<sup>1</sup> both refers to and embodies the most arresting aspect of Baselitz's art: his decision in 1969 to invert the motifs in his figurative paintings, and the subsequent indelible response in the public mind. In one sense there is no getting around this definitive moment when considering Baselitz, as is evident from the title of this exhibition thirty-five years and many paintings after that decision was made. No matter that in *Red arm* and *Motif kaput* (both 1991) thick, broken black lines subdivide the picture like a grid for noughts-and-crosses. They accentuate equally the vertical and horizontal orientation of the near-square canvases, thus nullifying the gravity-defying suspension of figures and landscapes in the paintings. Moreover, these dotted black lines wholly dominate motifs which are almost obliterated. In the former, its usefulness as a pictorial device is reduced to a heightening of the green outlines of one arm of the figure by painting it red, giving the work its title. In the other, the title refers to a non-functioning of the motif as an autonomous element in the composition, reduced as it is to a loose coalition of pink, yellow and red brushstrokes. Here is, possibly, the lowest point for the status of the motif in Baselitz's art. It is the logical outcome of a long, slow deflation which follows a suspension of disbelief that the motif, up-ended, should lose its pictorial dominance to become merely one of several relevant factors in the making of a picture. The magical trick in the daring reversal appeared, initially, to draw even greater attention to the motif, rather than negating it: that only came with time.

These two pictures are both from Baselitz's *Hammergrün* series, which he began in 1986 and completed in 1991. As with others, they are troublingly powerful for their demonstration of forces tipping them towards disintegration. Others of the group, such as *Picture-two* (1991), and one in this exhibition, *Picture-thirty-one* (1994), still bear the marks of footprints. These function as reminders of the works having been made on the floor, as well as of a further trampling underfoot of the image. As a corollary, they make clear the demands of painting as an act of willpower in which the artist needs to harness different pictorial elements to create a coherent unity. For Baselitz, this also involves a positive attack, as we might describe the sprightly fingerwork of a pianist approaching a staccato sequence in music. Such energy, vehement in Baselitz's early career in his relationship to post-War European Existentialism and, of late, more concentrated in its intensity, has always meant the risks of failure are high.



80. *Photo of yesteryear*, by Georg Baselitz. 2002. 290 cm. diam. (Private collection; exh. Kunst- und Ausstellungshalle, Bonn).

These paintings of the 1990s demonstrate that Baselitz could slip his self-imposed strait-jacket of simple inversion. His motifs generally still remained fixed, but were now depicted vertically or horizontally, in relation to either axis of the rectilinear canvas. Over the past decade, however, by mirroring and inversion, Baselitz has re-activated the motif in a more playful manner. This, combined with the thinner colour washes of his recent paintings, at times akin to huge watercolours and often on pale grounds, appeared to offer a way to rescue the motif from the total oblivion of the early 1990s. Always personal, searching for familiar figures and landscapes, the subject-matter appears more archetypal, such as the lone rider painted four times at right angles around a central point in *A curious figure* (2002), or as the substantially larger, ghostly reflection of the more densely coloured rider in *Wagner paints a rider in the snow* (2002). This reinvestment in the subject is sustained in the wonderfully comic *Photo of*



81. *Female nude*, by Georg Baselitz. 1974. 250 by 200 cm. (Galerie Michael Werner, Cologne and New York; exh. Kunst- und Ausstellungshalle, Bonn)

*yesteryear* (Fig.80), for which Baselitz used a tondo format to reprise some of the rather stiffly posed, naked self-portraits and portraits of his wife (Fig.81) that he made in the 1970s, this time wearing blue bathing costumes.

The fragmentation and isolation of motifs, and their subordination to other pictorial concerns of structure, handling and colour, found their outlet in another of Baselitz's favoured media, the limewood sculptures he has been making since the early 1980s. *The leg* (1993) isolates a single limb. Lumpen and hacked, it is painted a startling yellow, possibly to assert the dominance of colour over subject-matter during a period of intense negation of the motif. Baselitz quickly discovered that inverting three-dimensional objects would push an experimental and formal issue in painting to the point of literal absurdity. The twenty-two sculptures in Bonn all have their feet firmly on the ground. Distributed throughout the ninety or so paintings, although rarely gathered together in significant numbers, they neither obscured nor invalidated the floating worlds depicted on canvas. Indeed the co-existence of paintings and sculptures in his art appears completely natural. The sculptures act as a fascinating counterpoint to the distortion, elongation, colour and, in particular, the emotional expression found in the paintings. What gives several of them their particularity, especially those made during the early 1980s,



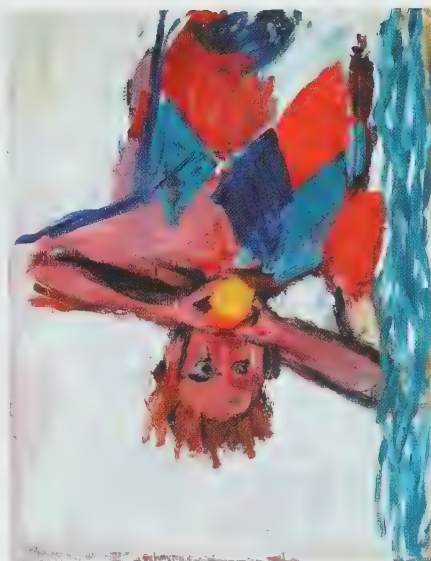
82. *Red man*, by Georg Baselitz. 1984–85. Paint and wood, 299.5 by 54 by 55 cm. (Private collection; exh. Kunst- und Ausstellungshalle, Bonn).

is the non-specificity of their gender. The bulging belly of the three-metre tall *Red man* (Fig.82), a pregnant mound overhanging his male genitalia, takes forward the ambiguity of *Untitled* (1982–83) with its masculine head atop another distended belly, but this time with female genitalia. By drawing attention to this ambiguity Baselitz stresses the process of their making, with decisions evidently taken as work progressed with chainsaw and chisel.

The eye-popping expressions in both sculptures and paintings of the early 1980s defined these subjects as grotesques. They combined pathos and comedic expressiveness, for example in the electrically charged, startled features of the *Orange eater* paintings of 1981 (Fig.83), represented here by three fine examples. However, while the intimate relationship between painting and sculpture is evident, the exclusion of Baselitz's prolific printmaking prevents the close relationship between different media being fully revealed. For this, a work such as the multipartite 45 (1989; Kunsthau Zürich) would have been a necessary loan. With a series of individual heads gouged into and painted onto wooden supports, Baselitz combined sculptural technique with pictorial images on a woodblock support. By coincidence and, perhaps to compensate for this, Baselitz's other great multipartite work *Street picture* (1979–80) is owned by the neighbouring Kunstmuseum in Bonn, which showed it and related prints and drawings during the first weeks of the exhibition at the Kunst- und Ausstellungshalle.

In Bonn these paintings and sculptures of the early and mid-1980s, regarded by many as some of the finest works Baselitz has produced, are displayed in a suite of galleries running along two sides of a vast main hall which houses the bulk of the exhibition. The refreshingly unusual aspect of this exhibition is that it was conceived solely for Bonn and will not travel. This probably meant certain loans were easier to secure, and the strength of the overall selection is admirable. It also provided the platform for a unique *mise-en-scène* to be created by the artist. In these days of travelling shows this presents a welcome relief, not least because Baselitz and his curatorial colleagues have created an installation that is daring in its execution, and one which provides clearly articulated insights into the aspects of scale, orientation, handling and colour that are so important in his art. Hence the corralling of three tall red and blue painted peasant sculptures within the ring of pillars supporting one of the signature cones on the Kunst- und Ausstellungshalle's roof, an attention-seeking architectural addition, here cleverly put to use for the installation.

Coming after significant shows in this same space by his other great German contemporaries, in particular Gerhard Richter (1992–93) and Sigmar Polke (1997), Baselitz has achieved something rare and distinctive. He has used the height of the space – which, at ten metres, is about twice the height of most contemporary galleries – to great purpose, hanging pictures at all levels. Within the



83. *Orange eater III*, by Georg Baselitz. 1981. 146 by 114 cm. (Froehlich collection, Stuttgart; exh. Kunst- und Ausstellungshalle, Bonn).

colossal dimensions of this central hall, this has the effect of making the largest paintings appear small, while the intense colour of the smaller works draws the eye to them even from a great distance. On entering, a wall of his paintings from the early 1960s, among them the masturbatory depravities of *Homage to Wrubel – Michael Wrubel – 1911 – old homeland – sheath of existence* (1963), with its more recent comic counterpart in the phallic-nosed sculpture *Tragic head* (1988), immediately presented the range of emotion within his work. It also highlighted Baselitz's intention in the large room to strategically interpose works from different periods within a roughly chronological progression. This means that, looking to one side, the large recent canvases, frequently intense in their colours, such as the pink *Self-portrait with blue patch* (1996), can be visually assimilated with the darker early paintings hung elsewhere. They were spatially contiguous without being shown directly alongside each other.

To accompany this large exhibition, the organisers mounted a second, smaller show in parallel.<sup>2</sup> It consisted of a selection of black-and-white photographs by Benjamin Katz, informal and formal portraits but principally of the artist at work in the studio. Katz, one half of the Galerie Werner & Katz which gave Baselitz his first solo show in Berlin in 1963, has enjoyed lifelong access to the artist, and the intimacy of this long relationship is amply documented in these marvellous photographs.

<sup>1</sup> Catalogue: *Georg Baselitz. Bilder, die den Kopf Verdrehen*. With texts by Peter Gorsen, Susanne Kleine, Norman Rosenthal, Richard Shiff and Uwe M. Schneede. 320 pp. incl. 192 col. pls. + 42 b. & w. ills. (Kunst- und Ausstellungshalle, Bonn, 2004), €25. ISBN 3-86502-089-5.

<sup>2</sup> Catalogue: *Photokontakt Benjamin Katz: Georg Baselitz*. Essay by Heinrich Heil. 76 pp. with 54 b. & w. ills. (Wienand Verlag, Cologne, 2004), €12.50. ISBN 3-87909-842-5.



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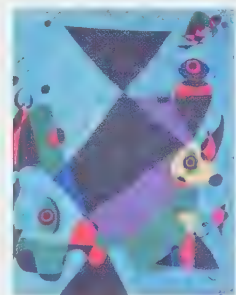
EXHIBITION REVIEWS



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## Calder and Miró

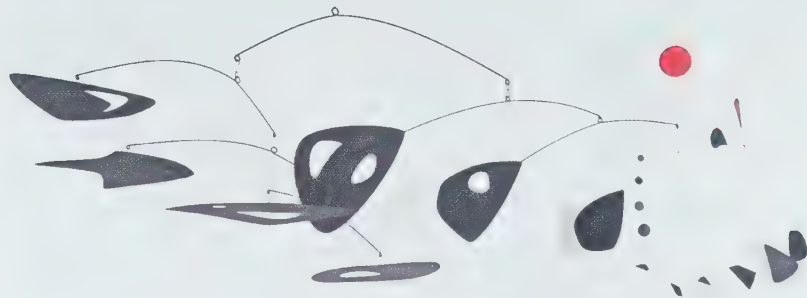
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by CATHERINE CRAFT

WHEN ALEXANDER CALDER went to Joan Miró's Paris studio in 1928, he found it almost empty. Instead of paintings, there were only a few collage-objects assembled from such materials as feathers, string and cork. Calder found even these puzzling: 'It did not look like art to me.'<sup>1</sup> Nonetheless, he reciprocated with an invitation of his own, and Miró visited the sculptor's studio and watched as Calder, on hands and knees, gave a performance of his antic *Circus*. Miró left without saying a word, but years later he commented, 'When I first saw Calder's art very long ago I thought it was good, but not art'.<sup>2</sup>

Ambivalent first impressions aside, the two artists soon became great friends. *Calder Miró* at the **Fondation Beyeler, Basel** (to 5th September), celebrates their friendship by focusing upon the years of their most active contact, interchange and development, from the late 1920s until 1950.<sup>3</sup> The exhibition's organisers have brought together a stunning array of works with objects paired in ways that highlight shared formal and thematic affinities, such as the preference of both for evocatively biomorphic elements and their use of framing devices to suggest stage-like spaces. A selection of pieces created before the artists' first meeting opens the show, thereby demonstrating shared interests already at work, including a fascination with toys and the circus as well as the use of humour as a means to subvert convention. Attention is also given to their involvement in large-scale public commissions; while opportunities for this type of work were infrequent, Oliver Wick's well-researched catalogue essay traces individual projects, culminating in the construction of a Cincinnati hotel that included a mural by Miró and a mobile by Calder (Figs.84 and 85).<sup>4</sup>

In its exuberant tribute to the artists' friendship, *Calder Miró* is one of the most joyous exhibitions in recent memory, but it is also one of the most exhausting, with an installation so crowded that individual pieces begin to blur together. Even the connection between the monumental Cincinnati works disappears in the profusion of objects hanging on the walls, dangling from the ceiling and rising up from the floor. Many exhibitions



85. *Twenty leaves and an apple*, by Alexander Calder. 1946. Sheet metal, piano wire, and paint, 122 by 366 cm. (Cincinnati Art Museum; exh. Fondation Beyeler, Basel).

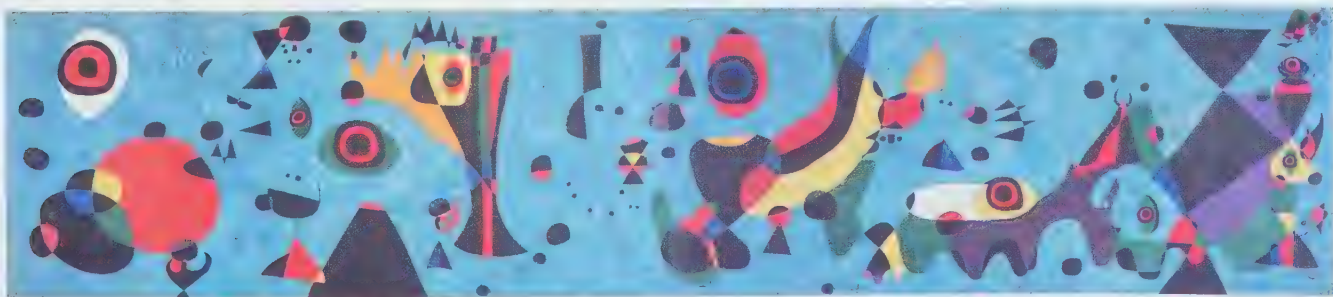
have this problem, but here the visual overload masks an apparently purposeful conceptual limitation. Despite the contention that *Calder Miró* is the first project to 'fully document the friendship between the two artists' (catalogue, p.17), a curious reticence pervades every consideration of their work. A passage in Elizabeth Hutton Turner's introductory essay aptly sums up the approach: 'Were Calder's shapes borrowed from Miró or Miró's shapes borrowed from Calder? ... No matter: their true originality and purpose lay elsewhere' (p.28).

The reasons for this diplomatic determination to avoid giving precedence to either artist may lie in their exhibition history. Museum curators and art dealers have been teaming up Calder and Miró since the 1930s (the Galerie Beyeler presented a show of their work in 1972), and although the pair enjoyed opportunities to exhibit together, the results were not always beneficial. Calder's lively sculpture was often deployed as an 'initiatory lesson' in Miró's presumably more esoteric work, as when the Museum of Modern Art's Miró retrospective travelled to Vassar College in 1942 (p.289). An equal number of Calder's works were added to the installation with the result that, as a friend excitedly reported to Calder: 'We have never had more fun or more of a gallery success. Your pieces gave just that fillip to the Mirós that got them off being too flat and squiggly ... The combination of them worked out marvelously'

(p.290). In such comparisons, Miró's work suffered not only from being regarded as cryptic but also from its staid inability to do anything other than sit quietly on a wall. Yet Calder perhaps received worse treatment, with critics and historians often assessing his achievements too lightly, as if he had merely plucked forms from Miró's canvases and set them in motion.

The exhibition takes care to challenge as many of these clichés as possible, less by examining them than by raising and then ignoring them. Calder was still trying to find his way as a sculptor when he met Miró, and, although he identified Mondrian as the catalyst in the development of his kinetic sculptures, he was also always quite forthcoming about Miró's importance to his work. Thus, the question of influence is scarcely irresolvable, although it is not very satisfying in suggesting further insights. Yet the refusal of *Calder Miró* to examine such historical issues more closely diminishes the exhibition's ability to present a more probing consideration of the forces driving either artist's work. Instead, it relies primarily upon an insistent connoisseurship whereby the aesthetic quality of the selected works is left with the responsibility of asserting their creators' equal standing.

Occasionally this strategy works to powerful effect. In one room a densely hung group of Miró's darkly lyrical *Constellations* confronts a number of Calder's small mobiles (Figs.86 and 87). Lit with subdued spots in a room



84. *Mural painting for the Terrace Plaza Hotel, Cincinnati*, by Joan Miró. 1947. 259 by 935 cm. (Cincinnati Art Museum; exh. Fondation Beyeler, Basel)



86. *The beautiful bird revealing the unknown to a pair of lovers (Constellation)*, by Joan Miró. 1941. Gouache and oil wash on paper, 45.7 by 38 cm. (Museum of Modern Art, New York; exh. Fondation Beyeler, Basel).

otherwise dimmed to protect the works on paper, the mobiles cast shadows that become difficult to distinguish from the solidity of the objects themselves, generating a sensation of weightless intimacy that resonates powerfully with Miró's small gouaches. Such juxtapositions can elegantly reveal the conjunction of shared thematic interests with the visual means to express them, but when such pairings are virtually the only strategy used to articulate historical, conceptual and formal relationships, the repeated effect can be numbing (particularly in a crowded installation), however high the quality of the works.

The complex of proposed thematic relationships between Calder's and Miró's work is impressive within these narrow bounds but contains few deviations from what might be considered a canonical view of either artist. Largely absent is the parallel ambivalence experienced by both upon their first contact with the other's work. At the time they met and during the first years of their friendship in the Surrealist-imbued milieu of Paris, virtually every ambitious artist was seeking a way 'beyond' conventional media and techniques, and they were no exception. Miró had undertaken a vigorous attack on painting, while Calder's development of the mobile initially struck him as so radical a departure from the sculpture he knew that he had no name for it. *Calder Miró* makes much of their interest in public commissions as a way to transcend the conventional boundaries of art, but this dissatisfaction with the limitations of their respective *métiers* took many other forms, few of which are actually considered here.

This is unfortunate, especially since their explorations often took them into each other's territory, with Miró using aspects of sculpture and assemblage as a weapon against painting and Calder conceiving the play of his sculptures' elements pictorially as well as three-dimensionally. A few of Miró's more



87. *S-shaped vine*, by Alexander Calder. 1946. Sheet metal, wire and paint, 250 by 175.5 cm. (Eli and Edythe L. Broad collection; exh. Fondation Beyeler, Basel).

characteristic later sculptures are included in the exhibition, but there are no *Spanish dancers*, his name for the varied assemblages that Calder had seen upon his first visit to Miró, nor are there any of his collages. Similarly, the paintings Calder made just before the development of his mobiles as he struggled to give form to his evolving thoughts on time, abstraction and movement have been omitted, as have his own assemblages of found objects from the 1930s. Of course, the objection can be made that such works are scarcely the signature masterpieces one expects from either artist. But then again – as Calder and Miró themselves knew – battling clichés, assumptions and limitations often requires unconventional strategies.

A. Calder with J. Davidson: *An Autobiography With Pictures*, New York 1966, p.92.

<sup>2</sup> 'For a Big Show in France, Calder "Oughs" His Work', *The New York Times* (3rd April 1969), sec. 1, p.49.

<sup>3</sup> After its showing at the Fondation Beyeler, the exhibition travels to the **Phillips Collection, Washington** (9th October to 23rd January).

<sup>4</sup> Catalogue: *Calder Miró*. Edited by Elizabeth Hutton Turner and Oliver Wick. 312 pp. incl. 135 col. pls. + 150 col. and b. & w. ills. (Philip Wilson Publishers, London, in association with the Phillips Collection, Washington, and Fondation Beyeler, Basel, 2004), Sw.F.58. ISBN 3-905632-30-6.

## The Della Rovere Urbino and elsewhere

by SABINE EICHE

ORGANISED BY Paolo Dal Poggetto, *I Della Rovere*, currently showing at the **Palazzo del Duca, Senigallia; Palazzo Ducale, Urbino; Palazzo Ducale, Pesaro; and Palazzo Ducale, Urbania** (to 3rd October), is touted as an exhibition to 'illustrate for the first time

the magnificence of the celebrated dynasty that succeeded the Montefeltro in 1508' with approximately 'three hundred works of art and masterpieces from museums around the world'.<sup>1</sup> It is accompanied by a weighty catalogue including individual entries and over 250 pages of essays on the history, culture, architecture, dress, arms and armour, patronage, painting, sculpture and ceramics.<sup>2</sup>

The challenge of mounting an exhibition on a subject that is more suitable for a lengthy and well-illustrated book was formidable, and, sadly, *I Della Rovere* did not meet it. The visitor who has no more than a working knowledge of the history of the dukes of Urbino will be perplexed to understand the relevance of some of the exhibits, nor will his or her bemusement be alleviated by a spectacle of masterpieces: only a fraction of the objects on display (maiolica excepted) are of outstanding quality, and less than twenty of three hundred works come from 'museums around the world'.

Staged in four parts, the exhibition is divided among the four principal cities of the former duchy. Senigallia, ruled from the end of the fifteenth century by the first Della Rovere lord, Giovanni il Prefetto, introduces the story with 'The Origins of the Dynasty'; in Urbino the focus switches to 'The Dukes, Iconography and Patronage'; Pesaro offers a sampling of 'Patronage in Pesaro. Ceramics'; and Urbania is dedicated to 'Francesco Maria II in Casteldurante. Graphic Arts. Science'. The titles alone reveal one of the main problems of the exhibition, namely that it lacks a single guiding principle to bind the four parts into a harmonious whole.

In Senigallia the coherence of the presentation suffers from the strain of having had to absorb another exhibition, celebrating the five-hundredth anniversary of Julius II's election to the papacy, which was intended to



88. Burial clothes of Giulio della Rovere. Urbino, 1578. Silk, c.160 cm. long. (Galleria Nazionale delle Marche, Urbino, on deposit from S. Chiara, Urbino; exh. Palazzo Ducale, Urbino).

have been celebrated in Savona in 2003. Thus the visitor is shown fragments of a fresco simulating brocade from Sixtus IV's cappella Sistina in Savona (cat. no.I.2), and miscellaneous works that can be more or less securely linked to the patronage or personalities of the two Della Rovere popes. Pride of place in this first part of the exhibition is rightly given to Piero della Francesca's *Senigallia Madonna* (no.II.1), traditionally believed to have been painted for Giovanna Feltria, consort of Giovanni il Prefetto, although recently Maria Grazia Ciardi Dupré Dal Poggetto has proposed that it was commissioned by Federigo da Montefeltro at the time of Battista Sforza's death in 1472 and was inherited by Giovanna after Federigo's death ten years later.

The visitor encounters the first two Della Rovere dukes and their consorts in the Palazzo Ducale in Urbino, where they are represented by the well-known portraits by Titian – Francesco Maria I (no.V.1), Leonora Gonzaga (no.V.2), Giulia Varano (no.VI.2) – and Bronzino's Guidobaldo II (no.VI.1). Since ducal iconography is one of the themes in this part of the exhibition, the last duke, Francesco Maria II (nos.VIII.1 and VIII.2), is also included together with anonymous portraits here claimed to represent his two wives, Lucrezia d'Este (no.VIII.3) and Livia della Rovere (no.VIII.4), although his full story is reserved for Urbania. The other main theme is ducal patronage, illustrated with a variety of paintings and objects, among them



90. *Portrait of Francesco Maria della Rovere*, by Federico Barocci. 1572. 113 by 93 cm. (Galleria degli Uffizi, Florence; exh. Palazzo Ducale, Urbania).

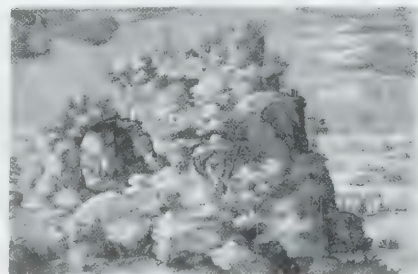
a pair of bronze candlesticks composed of twisted branches of oak, the Della Rovere emblem (no.V.9), for which an attribution to Girolamo Genga has been suggested. It is fascinating to see the restored burial clothes of Giulia Varano (no.VI.3), Francesco Maria I (no.VI.4), and Cardinal Giulio della Rovere (Fig.88), which were discovered in 1999 in the course of the restoration at S. Chiara in Urbino, where the Della Rovere are interred.

Inexplicably missing, although included in the catalogue, is the over life-size wooden statue of Francesco Maria I (no.V.6), which has been convincingly identified as part of the ephemeral apparatus for Vittoria Farnese's triumphal entry into Gubbio in 1548, and which is a rare survivor of that type of festival decoration. Even more disturbing is the empty display case that, according to the label, should contain a rock-crystal reliquary (tenth-eleventh century) in a seventeenth-century mount (no.IX.9), which was donated by Vittoria della Rovere to the archbishop of Fermo in 1649. The group of five large religious paintings by Barocci, which includes the beautiful Madrid *Nativity* (no.VIII.13), are undoubtedly the most sumptuous works in the Urbino venue.

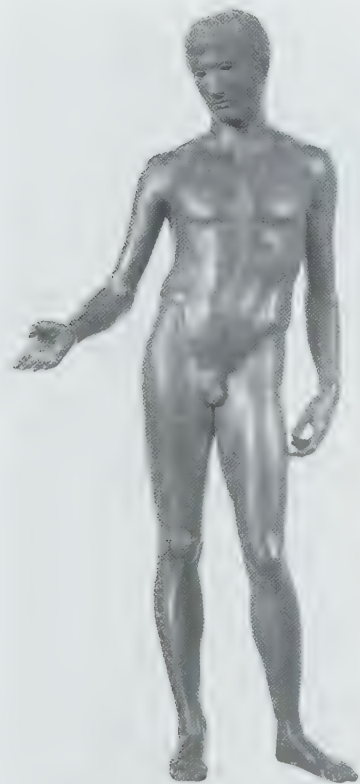
The protagonists of the exhibition in Pesaro are Francesco Maria I and Guidobaldo II. Here the visitor is shown an assortment of works by artists who painted in the Villa Imperiale (opened for the occasion). The most outstanding is a haunting mythology of uncertain subject by Dosso Dossi (no.X.3) for which Kristina Herrmann Fiore has provided an excellent catalogue entry, although some

reference to the Della Rovere, the Villa Imperiale, or even Pesaro, to justify its inclusion in this exhibition would not have been out of place. Easy to overlook is a solitary drawing attributed to Bronzino, a study of Marsyas (no.X.4) which has been associated by John Spike with the harpsichord case that Bronzino painted for Guidobaldo II between 1530 and 1532. A refreshing sight is the ancient bronze statue known as the 'Idolino' (Fig.89), discovered in 1530 only a few hundred metres from where it is exhibited, and presented to Francesco Maria I, who installed it in the courtyard of the Imperiale on a magnificent base (no.XI.2). More than half of the Pesaro venue is devoted to maiolica, with fine pieces from both public and private collections; surely they merited an exhibition of their own.

The final episode of *I Della Rovere* takes place in Urbania and focuses on Francesco



91. *Hilly landscape with marine background*, by Gherardo Cibo. Pen and brown ink, with brown wash, biacca and red gouache, 18.6 by 28.3 cm. (Gabinetto Disegni e Stampe degli Uffizi, Florence; exh. Palazzo Ducale, Urbania).



89. 'Idolino'. Roman. Bronze, 150 cm. high. (Museo Nazionale Archeologico, Florence; exh. Palazzo Ducale, Pesaro).

Maria II, the last duke of Urbino, who preferred Casteldurante (as Urbina was known before 1636) to all the other cities in his state. Because it concentrates on one duke, it is the most coherent and most successful of the four parts. Barocci's splendid portrait of Francesco Maria II (Fig.90) aged twenty-three, which celebrates his participation in the Battle of Lepanto in 1571, forms the centrepiece in this section. Two of the last duke's interests – graphic arts and science – are represented by a selection of drawings relating to various Della Rovere projects, by scientific instruments, and by printed books on the natural and mechanical sciences. Here the visitor can discover the talents of the remarkable gentleman scholar-artist Gherardo Cibo (1512–1600), who produced some of the most beautiful botanical watercolours of the time. He also excelled in painting small-scale watercolours of landscapes, a few of which are included in the exhibition (Fig.91). Also on view is a copy of Mattioli's *Discorsi* (no.XV.12), published in Venice in 1568 and dedicated to Francesco Maria II, in which Cibo coloured the plates and added delicate watercolour landscapes. Piccolpasso's interesting illustrated manuscript *L'Arte del Vasaio* (no.XV.32), lent by the Victoria and Albert Museum, reminds the visitor of the key role played by Urbina in the production of maiolica.

<sup>1</sup> This exhibition is the latest in a series of events that followed the four-day conference on Della Rovere studies held in Urbina in 1999; B. Cleri et al., eds.: *I Della Rovere nell'Italia delle corti*, Urbino 2002.

<sup>2</sup> Catalogue: *I Della Rovere. Piero della Francesca, Raffaello, Tiziano*. Edited by Paolo Dal Poggetto. 543 pp. incl. 321 col. pls. + 124 b. & w. ills. (Electa, Milan, 2004), €45. ISBN 88-370-2908-X.

## Willem de Kooning

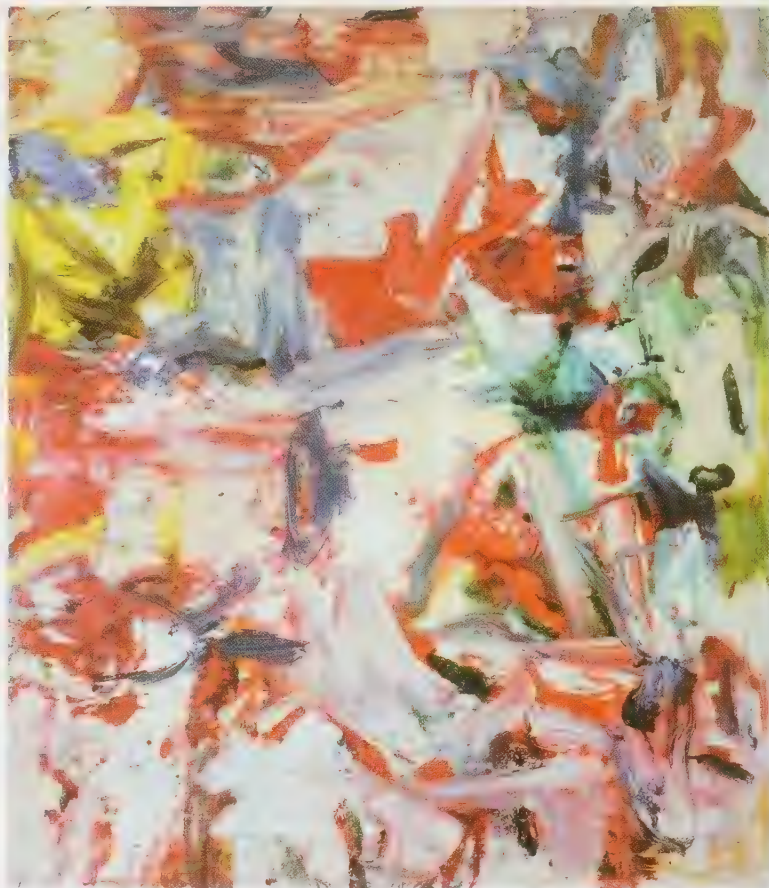
New York

by JAMES LAWRENCE

*The University of Texas at Austin*

WILLEM DE KOONING revelled in flux, whether or not he created it himself. His anecdotes, jokes and snappy ripostes suggested extreme reluctance to accept limitations of stylistic category or artistic idea, but this reluctance emerges as a cheerful pragmatism rather than an established viewpoint. In several aspects of his practice, de Kooning undermined virtuosity and habit by 'slipping', accepting and encouraging sudden, indeterminate shifts in direction and equilibrium. He mixed paints with oil and water to increase the unpredictability of the medium, threw his body off-centre when he addressed the canvas, and sought ways to disrupt the connection between hand and eye. These working methods help to explain why viewers find stasis unsatisfying when looking at a de Kooning, and why every approach remains inconclusive.

Two commercial galleries in New York marked the centenary of de Kooning's birth with concurrent exhibitions. Gagosian Gal-



92. *Untitled XIX*, by Willem de Kooning. 1977. 202.6 by 177.8 cm. (Museum of Modern Art, New York; exh. Gagosian Gallery, New York).

lery's Willem de Kooning: a centennial exhibition (closed 19th June) in Chelsea was by far the larger of the two, with thirty-nine paintings on display.<sup>1</sup> The more intimate *Garden in Delft: Willem de Kooning landscapes 1928–88* at Mitchell-Innes & Nash (closed 26th June) included just over a dozen.<sup>2</sup> Although these were separate projects, the shows taken together proved greater than the sum of their parts. Even the most sensitive museum installation would have been hard pressed to match this serendipitous pairing.

The Gagosian show was a tidy and elegant production in all respects. Ten late works in the main gallery set the tone, and there was a surprising level of variety in the four-year period represented. In a couple of 1987 paintings, de Kooning applied paint with calligraphic dexterity. Confident, clearly pronounced lines traverse the canvas, delineating controlled regions of flat white or yellow. An untitled work from two years earlier emphasised line almost to the exclusion of anything else, and by 1988 clear articulation had been replaced by a cacophonous superimposition of arbitrary marks. De Kooning was increasingly altered by Alzheimer's disease in the decade or so before his death in 1997, and several of these affecting works seem to have been decanted rather than constructed. With no coherent intention to undermine, the risks and rewards of slipping became moot. If the 1988 paintings lack the dynamic flair of

earlier works, loss of unpredictability might be the cause. De Kooning's best lines, whether painted or spoken, end up where nobody – including de Kooning – might have expected.

In *Untitled IV* (1977) the brushwork is frenetic and unsustainable. Some marks stutter in tight clusters, others branch off with convulsive shifts of direction and pressure, and the overall structure emerges as much from the texture of applied paint as from the relationships between the marks themselves. This is, in effect, a method of serial pentimenti. De Kooning's self-imposed 'slipping' compelled constant changes of mind but, without a predetermined outcome, the implications of error or failure are absent. This is a significant achievement in American art not only because the criteria for success are reoriented towards process, but also because the viewer becomes an active participant in those processes. De Kooning's great gift was his ability to nurture elements of the European easel-painting tradition and raise them as American. This is one reason why his contributions to the Abstract Expressionist canon are so often the exceptions that prove the rules. One room at Gagosian told the early part of the story, with several small black-and-white paintings comparable to the experiments typical among de Kooning's peers in the late 1940s. He plays with density in these works, gauging the balance of line against field and handling paint with some brutality.

*Untitled XIX* (Fig.92) contains more orthodox brushwork and even distribution of paint. It also betrays some of the conventional composition that de Kooning allowed to float beneath the surface of his least figurative works. There is an abbreviated dash of red paint at the precise centre of the painting, just above a tight knot of white. This marks the painting's centre of gravity and suggests a vortex. The surrounding brushstrokes acquire a spatial or even perspectival aspect that resolves and dissipates as the viewer shifts focus. This complex effect defies analysis from a fixed point, requiring instead a meandering agility from the viewer that corresponds neatly with de Kooning's attitude to the canvas. Inchoate figures occasionally seem to emerge, and assertive brushstrokes give them weight, but they lack the legible contiguity of form that might give them meaning. The distinction between abstraction and figuration in de Kooning's work often seems to depend on how far and how fast he was moving at the time.

The most figurative works, including *Woman in a garden* (1971) and *Untitled* (1970), were grouped together in a back-office gallery. This was a sensitive decision. As a group, they provided a welcome opportunity to examine variations in de Kooning's treatment of the human form. Had they been installed in the main galleries, though, they would have overwhelmed even the most boisterous abstract works. They might also have implied that de Kooning produced

serene works only in the 1980s, when earlier works suggest otherwise. Although some of the brushstrokes in *Suburb in Havana* (Fig.93) are energetic, they have clearly defined limits. Expansive stretches of yellow and blue have obvious associations with landscape. De Kooning aimed for, and often produced, works that were simultaneously intimate and expansive. *Suburb in Havana*, though, is mainly expansive. The strokes record de Kooning's reach, a nice correlation between form and treatment. However much de Kooning sought to undermine conventions, he avoided any dogma of subversion. When a convention worked, he allowed himself to stand by it.

The landscapes at Mitchell-Innes & Nash included a still life from around 1929 (three years after de Kooning reached the United States as a stowaway), two very small gouaches from the late 1930s, a few paintings from the late 1950s and early 1960s, and three works from the 1980s. This was a gem of a show: carefully curated and installed, thought-provoking and delicately sensual. Landscape was an intermittent concern for de Kooning, possibly because it was a deeply personal mode for him. The early still life echoes Matisse and reflects de Kooning's traditional artistic training, but it also contains a strong blue field that signifies a view through a window. Although biomorphic forms appear during the 1930s, they are already evolving into distinctively American elements: one of the gouaches, *Untitled* (1938), uses forms similar to those in Barnett New-



94. *Untitled V*, by Willem de Kooning. 1980. 177.8 by 203.2 cm. (Private collection; exh. Mitchell-Innes & Nash, New York).

man's *Death of Euclid* (1947). He began to paint true landscapes, as opposed to paintings with elements of landscape, in the late 1950s. *Bolton Landing* (1957) and *Yellow river* (1958) contain the sweeping brushstrokes evident in *Suburb in Havana*, as well as the tight cropping of a snapshot. By American standards, these are modern landscapes: tight slices of dense, rich space rather than panoramic views of limitless potential. De Kooning seldom deviated from a small number of formats, often in proportions of seven to eight, and his landscapes are no exception. They do not seem confined, though, because the loose gestures behind the brushwork are so unfettered. More to the point, the dominant feature of these landscapes is not land, but water. De Kooning grew up in the port of Rotterdam, made his reputation on the island of Manhattan, and eventually settled on Long Island. He spent his life near vast expanses of sea.

David Anfam's lively catalogue essay emphasises the importance of fluidity in de Kooning's landscapes, a trait that Richard Schiff investigates in more depth in his essay for the Gagosian catalogue. *Untitled V* (Fig.94) embodies several aspects of this fluidity. The agile brushstrokes benefit from de Kooning's preparation and handling of material, and they glide over the canvas as if they were applied to glass. This mastery over friction is an unexpected quality, but an apt one, given the optical and metaphorical relationship between glass and water. In many of de Kooning's paintings, even the curving strokes have a cutting linearity to them that betrays the causal gesture. In *Untitled V*, however, the material frustrates gesture. It seems that the material was at its most fluid, and the resulting line at its most skittish, when de Kooning applied more pressure than the reduced level of friction could support. The more he asserted himself, the more he slipped.

<sup>1</sup> Catalogue: *Willem de Kooning: a centennial exhibition*. Essays by Richard Schiff, Edy de Wilde and Tom Ferrara. 136 pp. incl. 45 col. pls. + 14 b. & w. ills. (Gagosian Gallery, New York, 2004), \$80. ISBN 0-9623024-8-1.  
Catalogue: *Garden in Delft: Willem de Kooning landscapes 1928-88*. Essay by David Anfam. 59 pp. incl. 26 col. pls. (Mitchell-Innes & Nash, New York, 2004), \$40. No ISBN.

93. *Suburb in Havana*, by Willem de Kooning. 1958. 203.2 by 177.8 cm. (Private collection; exh. Gagosian Gallery, New York).



## Modigliani

New York

by KENNETH WAYNE  
*Albright-Knox Art Gallery, Buffalo*

TO MARK ITS CENTENARY, the Jewish Museum, New York, is presenting a large, elegant retrospective exhibition devoted to Amedeo Modigliani (1884–1920), featuring one hundred paintings, sculptures and drawings (to 9th September).<sup>1</sup> Entitled *Modigliani: Beyond the Myth*, it seeks to move on from the familiar characterisation of the artist as a wild, hard-living bohemian and focus instead on his Jewish identity as well as on other religious, social and historical issues that may have shaped the artist's work. While this is the first major Modigliani exhibition in New York since 1951, it is the third international show in two years, underscoring the fact that a rediscovery of the artist is underway.<sup>2</sup>

Critics and art historians have often been ambivalent in their opinion of Modigliani's art, whereas the public has not. Is his art formulaic or does it have variety? Is it light and sentimental or does it in fact have *gravitas* and sophistication? A large well-selected exhibition such as this one, with its substantial wall texts and object labels, helps to address these concerns. Like Matisse and Picasso, Modigliani excelled in several media and this exhibition celebrates his multiple talents. Instead of walking out of the exhibition with the notion that Modigliani had simply a single theme – portraits of long-necked women (Fig.95) – one emerges impressed by the artist's diversity and his excellence in his three chosen media of painting, sculpture and drawing. He



95. *Paulette Jourdain*, by Amedeo Modigliani. 1919. 100 by 65 cm. (A. Alfred Taubman; exh. Jewish Museum, New York).



96. *Reclining nude (La Réveuse)*, by Amedeo Modigliani. 1917. 59.7 by 92.1 cm. (William I. Koch, Palm Beach FL; exh. Jewish Museum, New York).

was very much attuned to the demands and possibilities of each form: how thick paint can add to the sensuousness of the image while also conveying light and rich colour; how rough stone can create a feeling of primitivism and rawness in the sculpted heads (Fig.97); and how the linearity of drawing could convey elegance, decorativeness and simplicity.

In all media, Modigliani revelled in charged, dynamic surfaces. In his paintings, the brushwork is usually visible, a point often missed when his art is viewed only in reproduction. The chisel marks on his sculptures engage the viewer's scrutiny, and his drawings, often done in sketchbooks in cafés, sometimes contain spots, marks, pinholes and tears, redolent of his wish to retain traces of the working process and to move as far away as possible from the slick look of academic painting and sculpture.

To see Modigliani's art in person is to gain a greater sense of the spirituality and soulfulness emanating from his canvases. This comes across through the luminosity of his painted surfaces in a way that rarely receives mention in Modigliani literature. Perhaps he used a special ground to create the inner light that seems to lie behind the coloured surface. Certainly he was inspired in this regard by the Sieneese and Venetian schools. His sculptures, with their imposing presence, also exude great spirituality, especially in a group, as exhibited here, where they fill the room with their totemic quality.

Modigliani's drawings, which form fully half the show, mostly depict caryatids (Fig.98) or fellow artists in Montparnasse. Such works on paper are alluring in their delicacy, charm and exoticism. Modigliani's paintings of nude women, of which there are five here, continue to surprise the viewer because of their blatantly sensual exhibitionism (Fig.96). In addition, there are just enough early works to

demonstrate that Modigliani was a probing, thoughtful student who was keenly aware of the movements and artists of his day, such as Symbolism, Gauguin, Cézanne, Picasso of the blue period, Matisse and others.

The exhibition is accompanied by a handsomely produced catalogue.<sup>3</sup> In her excellent, well-researched essay, Emily Braun makes the fascinating point that Modigliani's cosmopolitanism comes across not only in his multicultural style (influenced by the arts of Africa, Cambodia, Egypt, the Italian Primitives, etc.), but also in his wide array of 'exotic' non-French sitters and subjects, including Eastern Europeans, Italians and Jews. Indeed, one could extend Braun's point by noting that Modigliani depicts these marginalised groups



97. *Head of a woman*, by Amedeo Modigliani. 1912. Limestone, 58 by 12 by 16 cm. (Musée national d'art moderne, Paris; exh. Jewish Museum, New York).



— as well as children, domestics and peasants — with the majesty of Renaissance princes, ennobling such outsiders through portraits on a grand scale, thus explaining some of his enduring popular appeal.

In his catalogue essay, Mason Klein touches on the rich Jewish history of Modigliani's hometown, Livorno, near Pisa and Florence, noting that this Tuscan city in central Italy was a major centre in the nineteenth century for the study of the Kabbalah, the mystical Jewish text. In particular, he draws attention to the teachings of the rabbi Elia Benamozegh. Livorno was without question critically important in shaping Modigliani's view of the world: it was a true melting pot that included communities of English, Greeks and Moroccans, in addition to Sephardic Jews who had left Spain after the Inquisition. In this way, the city was comparable to Rome and Milan in its cosmopolitan atmosphere. It was also unique among major Italian cities in that it did not have a Jewish ghetto. Since the seventeenth century, the Medici had encouraged Jews to live there with equal rights to others, and to contribute to the international commercial activity of this once bustling Mediterranean port. Thus, by the time Modigliani moved to Paris, he was already an assimilated Jew, unlike his fellow Jewish artists in Paris such as Lipchitz, Soutine, Chagall, Kisling or Pascin. For Modigliani, being a Jewish artist did not necessarily mean that he needed to portray floating rabbis or synagogues in the old shtetl, as did Chagall.

But Modigliani's Jewish identity was indeed important to him and he considered himself to be a Jewish artist. Both his dealer, Paul Guillaume, and his primary collector, Paul Alexandre, made that point in their reminiscences of the artist. But what does it mean to be a Jewish artist? For Modigliani, this concept seems to have meant that, among other things, it was acceptable to be both an artist and to be Jewish. And as if to assert his Jewishness in Paris he portrayed a large number of Jews, as Braun suggests, whose names (in the titles) would make them recognisable as Jews. Taking Braun's point further, it is remarkable to note the consistency with which Modigliani writes the names of his Jewish sitters above their heads: Adolphe Basler, Leon Indenbaum, Moise Kisling, Jacques Lipchitz, Max Jacob, Oscar Miestchanihoff, Chana Orloff and Chaim Soutine. It is as if Modigliani wanted to declare that he was portraying a Jewish sitter, that he was celebrating the Jewish community. Only occasionally does one find the names of his non-Jewish subjects in the composition.

As can be seen there are aspects of Modigliani that remain to be explored. This well-chosen exhibition certainly reminds us that there is much in his work to engage the viewer.



98. *Caryatid*, by Amedeo Modigliani. c.1914. Gouache on paper on canvas, mounted on panel, 140.7 by 66.5 cm. (Museum of Fine Arts, Houston; exh. Jewish Museum, New York).

**Washington** (19th February to 29th May). The selection of works varies in all three venues.

The two earlier exhibitions were *Modigliani and the Artists of Montparnasse*, seen in Buffalo, Fort Worth and Los Angeles (2002–03), and *L'Ange au Visage Grave*, held in Paris in 2003–03. The two shows, and their accompanying catalogues, were reviewed together in this Magazine, 145 (March 2003), pp.254–55.

† Catalogue: *Modigliani: Beyond the Myth*. Edited by Mason Klein, with essays by Maurice Berger, Emily Braun, Tamar Garb, Mason Klein and Griselda Pollock. 256 pp. incl. 188 col. pls. + 49 b. & w. ills. (Yale University Press, London and New Haven, and Jewish Museum, New York, 2004), £37.50/\$50 ISBN 0-300-10204-X.

### Museums in Massachusetts Boston and Cambridge MA

by TREVOR FAIRBROTHER

THE ARCHITECTURAL VOCABULARY of the Italian palazzo brought distinction to several key cultural institutions in and around Boston: the austere façade of the Boston Athenaeum (1849), the sundry courtyards at the Boston Public Library (1895), the Isabella Stewart Gardner Museum (1903), the Fogg Art Museum (1927) and the terraced sculpture

garden at the Museum of Fine Arts (1928). Demonstrating a cultured understanding of European models, these sites help convey the city's intellectual demeanour, and all but the sculpture garden survive intact. The courtyard of the Gardner and its stringent counterpart at the Fogg (Figs.101 and 99) play major roles in the two exhibitions reviewed here, which, like the courtyards themselves, are equally worthy and utterly different.

*Gondola Days* (to 15th August) is an exhibition marking the culmination of the centenary year of Fenway Court, now known as the **Isabella Stewart Gardner Museum, Boston**.<sup>1</sup> It has the built-in appeal of occupying rooms that have never been accessible to the public: once Mrs Gardner's living quarters, they now serve as offices. A small private lift delivers visitors to an eyrie with a hall that circles the radiant courtyard. The exhibition achieves the aura of a treasure-trove in rooms that open from the hall corridor with the capriciousness of Venetian city spaces. The accompanying book is an impressive tribute to Mrs Gardner's grand romance with Venice: it will be a feast for those unfamiliar with the story, and its best essays will reward aficionados with quantities of new information.

The Bostonians who did most to usher in the social and cultural phenomenon addressed by *Gondola Days* were Daniel and Ariana Curtis, who moved to Venice in 1881 and purchased the fifteenth-century Palazzo Barbaro four years later. John and Isabella Gardner made the first of several holiday visits to Venice in 1884, and they rented the Barbaro from the Curtises for the first time in 1890. *Gondola Days* explores the intricate web of literary, artistic and musical interests shared by these rich Americans, including the historicism of Robert Browning and John Ruskin and the expressive modernity of Paul Bourget and Claude Monet. John Singer Sargent plays a central role, not least because he made numerous portraits and sketches of people in the circle, including the Curtises, their artist son Ralph, and Lisa, Ralph's heiress wife. The diverse works on display — paintings, watercolours, drawings, prints, books, illustrated magazine articles, photographs, guest books and travel albums — collectively echo the knowing eclecticism of Mrs Gardner's installations in the galleries below. Particularly satisfying are objects that transmit certain aesthetic preferences shared by their makers and owners. For example, Mancini's pastel portrait of Mrs Curtis (Fig.100) was produced in a spirit of admiration for the mid-eighteenth century, a golden epoch in Venice. The artist's virtuoso style enlivens a decorous likeness of the woman Sargent called *la dogaressa*. Mancini used tiny pieces of crumpled foil to embellish his rendering of the jewellery, further enhancing the pleasures of his richly worked surface. He evidently provided the old frame that graces the picture, for he added a strip to the foot of the composition before signing the work. An instinct for bravura style, a love of fine old frames, and a will to fashion the present in a perceived spirit of the

<sup>1</sup> After its New York showing, the exhibition travels to the **Art Gallery of Ontario, Toronto** (24th October to 23rd January) and the **Phillips Collection**,

past characterise Mancini's portrait, and these tastes were shared by the creator of Fenway Court.

While it is possible to glide through the exhibition from one charming object to the next, the publication offers some refreshingly forthright moments of reappraisal. McCauley writes of the venerable heritage that inspired the Gardners to attach themselves to 'Venice and the aging aristocrats who had gathered there like barnacles on a sinking ship'. She portrays the peculiarly Venetian spell whereby people come to find glaring poverty and extreme wealth to be more picturesque than appalling. McCauley also registers the hypocrisy that seasoned these privileged lives: '[Henry James] continued to write gallant letters to Gardner while ridiculing her behind her back.' Thanks to Richard Lingner's extensive research on the Curtises we now have a much deeper understanding of the snobbery at the core of their lives. Ariana Curtis lamented much, from the 'low standards of honour' suddenly so prevalent to the 'frightful vulgarity' of most literature published in the *Atlantic Monthly*. Daniel Curtis felt that it was the noble duty of any 'man who has acquired money and leisure' to pursue 'cultivation'. Although tireless in such pursuits, he was no paragon; for example, after looking at Venetian paintings in local collections, Curtis could not resist a remark whose bigotry was rooted in his experience of Boston's immigrant population: 'Almost all [Carpaccio's] people are ugly and stern, and quite like Irish faces.' Alan Chong does a fine job outlining 'artistic life' in late nineteenth-century Venice; there is too much to sum-

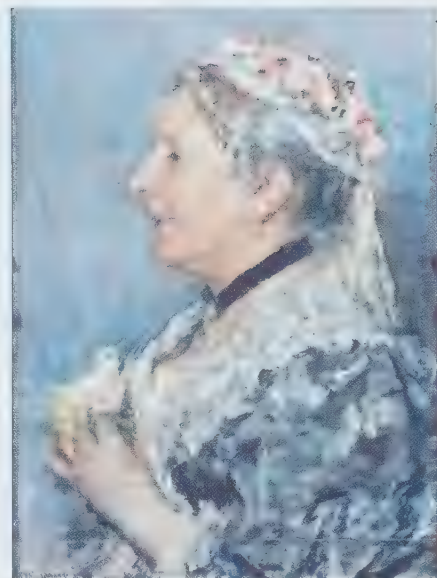


99. First-floor corridor and courtyard, Fogg Art Museum, Cambridge MA. 1927. (Photograph: Sigurd Fischer; courtesy of Historic Photographs and Special Visual Collections, Fine Arts Library, Harvard College Library).

marise, but highlights include his identification of Ludwig Passini as the artist in Venice who gave Henry James an idea for a story, and a consideration of the pansexual allure of gondoliers. A striking painting by Zorn (Fig. 102) is a passenger's view of a gondolier rowing, a gondola's prow and the Venetian skyline. Zorn recalled his wife's eagerness to sit beside him when he painted this particular canvas, 'just in order to see [the gondolier's] back and neck'.

Kathryn Brush's *Vastly More Than Brick & Mortar* is a book commissioned in honour of the seventy-fifth anniversary of the opening of the second – and current – **Fogg Art Museum** at Harvard University, Cambridge MA, in 1927.<sup>2</sup> Brush has subsequently organised a small but shrewd exhibition with the same title (to 22nd August). Both endeavours consider an institution in the throes of dynamic growth. The book stays close to the documents with the narrative of 'reinvention' and the exhibition combines archival documents with a few significant or representative acquisitions (including Greek, Korean and Persian ceramics, a French Romanesque capital, Japanese woodblock prints, a drypoint by Rembrandt, a portrait of a woman by Degas, and an example of the copying of early art which the Fogg's second director, Edward Forbes, deemed essential for all scholars and curators). Although infinitely more limited in appeal than the Gardner's *festa veneziana*, this exhibition is as handsome as it is thoughtful.

In 1891 Mrs William Hayes Fogg left the university a bequest of \$200,000 to build a museum, which opened four years later. By 1904 expansion had become an issue, but no headway was made until 1921, when Edward Forbes and the assistant director, Paul Sachs, invited Felix Warburg to chair the Fogg's Visiting Committee. This trio of independently wealthy men had access to the Yankee Brahmins, Wall Street and Jewish philanthropists; for example, when the University would not authorise a travertine finish for the new courtyard, the museum leadership undertook to raise the funds. The title of this project is a phrase in one of the effusive notes of thanks that Sachs sent to Warburg in 1927. *Vastly More Than Brick & Mortar* is a thorough study of the forces that shaped the new Fogg and an informative look at the national and international setting in which the forward-looking institution operated. Brush marshals an array of documents as she unfolds the narrative of the fundraising process, the architectural decisions, the political landscape at Harvard, and the professional effort to create 'carefully orchestrated relationships among exhibition, teaching, research, and administrative spaces'. She tactfully treats episodes that point up the niggardliness of the Harvard Corporation, the complex conservatism of the museum staff, and the anti-Semitism and male chauvinism of the day. The author is fairly successful in resisting Harvard's ingrained competitive urge to prevail as the finest or the first on numerous fronts. A director's foreword in the book asserts that the idea of a 'Fine Arts laboratory'



100. Ariana Wormeley Curtis, by Antonio Mancini. Early 1880s. Pastel and foil, 58.4 by 44 cm. (Private collection; exh. Isabella Stewart Gardner Museum, Boston).

advocated by Forbes and Sachs in the 1910s was 'unprecedented at European and North American universities'; but Brush rightly indicates the Victorian roots of such scientific rhetoric, noting that 'an official Harvard publication of 1895 portrayed the Fogg Art Museum as "a well-fitted art laboratory" for the study of art and artists'.<sup>3</sup> Brush's chapter devoted to the Kunstinstitut at the University of Marburg proves to be a valuable comparative exercise: opening just weeks after the Fogg, this new building likewise combined a museum, research library, lecture rooms, technical resources and offices for art history professors and curators. Since these American and German institutions had moved inde-



101. The Court, Isabella Stewart Gardner Museum, Boston, 2002. (Photograph: Thomas Lingner).



102. *In my gondola*, by Anders Zorn. 1894. 67 by 48 cm. (Zorn-samlingarna, Mora; exh. Isabella Stewart Gardner Museum, Boston).

pendently in the same direction, it is misguided to worship as saints the people who built the new Fogg, although they were prophets of a sort in their own town.

The Italianate courtyards of the Gardner and the Fogg say much about Boston's flowering as a centre for art and education. Brush notes that the Fogg followed Fenway Court in taking an old world façade as a motif for all four sides of an interior court. Mrs Gardner improvised beautifully with a variety of imported architectural fragments; the Fogg, on the other hand, faithfully reproduced the façade of a house in Montepulciano.<sup>4</sup> Countless other things linked the Gardner and the Fogg in this period, from Charles Eliot Norton, Harvard's first professor of art history, to a host of dealers, artists, friendships and collecting interests. Harvard students served as gallery attendants when Mrs Gardner hosted public days at Fenway Court. In 1916, soon after Paul Sachs had settled into his job at the Fogg, she persuaded him to sell her a large early Spanish painting, Pere Garcia's *Archangel Michael* (c.1470), from his personal collection. She also used Harvard in her ploy to vouchsafe the integrity of Fenway Court: her will stipulates that the arrangement of her public galleries shall not be changed, and, if alterations were attempted, the building and collection were to be sold and the funds given to Harvard.

In conclusion, it is poignant that *Gondola Days* and *Vastly More Than Brick & Mortar* embody different lessons about the survival of historic museums. At this moment, the Gardner is succeeding at the daunting task of staying the same, while creating a lively set of ancillary programmes in the spirit of the founder's interests. And Harvard's museum is gearing up for another muscular bout of reinvention. In the words of the new director: 'The Fogg may have been something of a marvel when it opened in 1927, but today it is woefully unsuited to the needs of a 21st-century art museum. We need an environment in which our many extraordinary objects can be effectively researched, interpreted, and displayed.'<sup>5</sup>

Catalogue: *Gondola Days: Isabella Stewart Gardner & the Palazzo Barbaro Circle*. By Elizabeth Anne McCauley, Alan Chong, Rosella Mamoli Zorzi, Richard Lingner, with additional essays by Giovanna De Appolonia, Patricia Curtis Viganò, Erica E. Hirshler and Marino Zorzi. 300 pp. incl. 235 col. pls. (Isabella Stewart Gardner Museum, Boston, 2004), \$50. ISBN 0-914660-21-7. After closing in Boston, a version of the exhibition will be shown at the *Biblioteca Nazionale Marciana, Venice*, 7th October to 20th December 2004. An Italian edition of the catalogue is available.

Catalogue: *Vastly More Than Brick & Mortar: Reinventing the Fogg Art Museum in the 1920s*. By Kathryn Brush. 232 pp. with 106 b. & w. ills. (Harvard University Art Museums, Cambridge MA, 2003), \$35. ISBN 1-891771-33-7

In the same foreword, the then director, James Cuno, describes the inauguration of the new Fogg as a 'grand, festive affair' while Brush writes that the press referred to it as 'a simple and dignified affair'. The one instance in which Brush succumbs to mythologising reflects a desire to minimise European influences on the Fogg: 'Although the courtyard was inspired by European models, it was entirely a New World creation; only the porous yellowish gray stone was genuinely European.'

<sup>4</sup> In McCauley, *op. cit.* (note 1), pp.182-84, Giovanna De Appolonia reveals that some of Mrs Gardner's fragments were from a fairly recent Venetian renovation: the eight balconies that once adorned the Ca' d'Oro were made around 1850. The four sides of the Fogg courtyard repeat the façade of the canon's house of the church of S. Biagio, Montepulciano, designed by Antonio da Sangallo the Elder, c.1534; see Brush, *op. cit.* (note 2), pp.74-75.

<sup>5</sup> T.W. Lentz: 'From the Director', *Building our Future: Harvard University Art Museums* 4 (Spring 2004), p.1.

### Colonial art in Mexico Denver; Los Angeles and Madrid

by JOSEPH J. RISHEL  
*Philadelphia Museum of Art*

THE GROWING INTEREST in Latin American colonial art has taken concrete form in three important exhibitions that opened earlier this year: *Painting a New World: Mexican Art and Life 1521-1821* at the **Denver Art Museum** (closed 25th July), organised by Donna Pierce

with Rogelio Ruiz Gomar and Clara Bargellini; *Casta Painting: Images of Race in Eighteenth-Century Mexico* at the **Los Angeles County Museum of Art** (to 8th August), chosen and catalogued by Ilona Katzew; and *Frutas y castas ilustradas* at the **Museo Nacional de Antropología, Madrid** (to 24th August), organised by Pilar del Castillo. It is a rich bounty of transatlantic activity happily (although not consciously) interlocked.

To address them in order of their openings: the Denver show is the most ambitious and broadly conceived.<sup>1</sup> In the 1960s, under the curatorship of Robert Stroessner, the Museum began to give high priority to Latin American art that has continued through the generosity of the collectors Frederick and Jan Mayer. While some sixty objects gathered in Denver could not fulfil the promise of a comprehensive survey of all Mexican art and life, as the subtitle suggested, the show went far in presenting a satisfying cross section, often with key objects of great quality, of the three-hundred year span from the Conquest to the declaration of Mexico's independence from viceregal Spain. The show started on a high note with the remarkable feather mosaic of the *Mass of St Gregory* (Fig.103), dedicated, according to the catalogue, to Pope Pius III from the Franciscan workshop of San José de los Naturales, founded in 1527 on the site of Montezuma's aviary, which provided the plumage that so impressed Cortez. This object, acquired in 1987 by the Musée d'Auch, must be among the best preserved and most complex productions of its kind – a print by Israel van Meckenem transformed into an iridescent object of true wonder. It brings one immediately to the heart of this, perhaps the greatest of all cultural collisions, a tangled and expressive chapter in the history of art, not to mention of human record. It was joined by one of the equally famous feather mosaics from the treasury of Rudolph II in Prague to show the evolution



103. *Mass of St Gregory*, by the workshop of San José de los Naturales. 1539. Feathers on panel, 134.6 by 69.8 cm. (Musée d'Auch; exh. Denver Art Museum).



104. *Indian wedding and flying pole*, by an unknown artist. c.1690. Ten-part folding screen, 180 by 500 cm. (Museo de América, Madrid; exh. Los Angeles County Museum of Art).

of this completely 'new world' art form lasting well into the eighteenth century. The equally conflicted convention of fundamental world views was demonstrated by two maps, Christian adaptations of the codices so ruthlessly destroyed, which have their own completely non-European magic in their definition of space and sense of place.

An important selection of Spanish-trained artists active in Mexico City was highlighted by two works by the Valladolid artist Alfonso López de Herrera from the 1630s. His *Annunciation* (Museo de América, Madrid) and his double-sided painting on copper of St Thomas Aquinas and St Francis (Meadows Museum of Art, Dallas; certainly one of the most important objects of its kind in a U.S. collection) put to flight any high/low, old/new assumptions about the refinement and sophistication of those artists who chose to emigrate to the Americas. Whereas the coupling of Sebastián López de Arteaga's *Apparition of St Michael on Mount Gargano* (Denver Art Museum), much in the spirit of the Bolognese high Baroque, with his Caravaggesque *Incredulity of St Thomas* (Museo Nacional de Arte, Mexico City), thought to be of about the same date in the 1640s, set off speculation about the transfer of Counter-Reformation imagery to the New World and the dynamics of stylistic evolution equal to anything in the Spanish/Italian evolutionary process. However, the Denver selection quickly abandoned any suggestion of a smooth path down some primary line of stylistic evolution in New Spanish painting. If several Martyrdoms or Adorations dating from the late seventeenth and early eighteenth centuries seemed to follow more or less (with a definite time lag) developments in Seville, the altogether jarring, larger-than-life-size portrait of Montezuma (Musei degli Argenti, Florence) from the late seventeenth century, here thoughtfully attributed to Antonio Rodríguez by Pablo Escalante Gonzalbo,

breaks things wide open, as does the delightful panoramic view of the Sanctuary of the Virgin of Guadalupe at the very moment the sacred image is transferred to the new chapel in 1709, here firmly attributed to Manuel de Arellano.

Properly featured in any survey of Mexican painting are Cristobal de Villalpando and Juan Correa who, at the end of the seventeenth century, injected a spirit of independent imagination and high energy into a very complex pattern of artistic development, although one might have wished for a larger representation of these two artists (Villalpando with two major works, Correa with one) given their pivotal stature in the broad pictures that was set out here.

Perhaps the greatest contribution of this show was its generous inclusion of works from the eighteenth century, in many ways the least explored, most unfamiliar aspect of painting in New Spain, at least within the conventions of published art history, which still has an overall tendency to favour those early objects more linked to European sources. Major among these was a lovely, and very moving, selection of *castas* images and portraits, beautifully capped by one of the latest works in the show: the full-length portrait of 1790 of *Don Matías de Gálvez y Gallardo as Viceprotector of the Academia de San Carlos*. The 48th Viceroy of New Spain, he is shown in his capacity of chancellor of the newly established Academia de San Carlo, that product of Bourbon reform which so subtly brings the story of the conquest full circle. The stern Don Matías stands before a curtain pulled back to reveal an antique plaster with a gravitas worthy of Mengs, while the students (wonderfully engaged in their drawing) are dark-skinned, barefoot boys in tattered trousers and loose serapes as beautiful as any classical drapery.

Many of the subjects of recent scholarship are represented – nuns' portraits, *enconchados* (the indigenous handiwork of shell-inlay

adapted to paintings), profane decorations, *biombos* (that charming adaptation in Mexico of Japanese folding screens illustrated with architectural views or *fêtes champêtres*). Although this may sound too generalised, great thought went into the selection in search of the best preserved (condition being a very major element in the still confused issues of quality in viceregal paintings) and most seductive objects, perhaps best illustrated by the lovely *Flight into Egypt* of c.1720 by Juan Rodríguez Juárez, borrowed from the Museo de Arte de Querétaro, which must be the masterpiece of this remarkably subtle and charming artist. His dashing self-portrait from the Museo Nacional de Arte, Mexico City, was an added bonus. One danger (and virtue) of the exhibition was how easy it was to assimilate, allowing us to forget for a moment how new such survey explorations are, rather like Italian Baroque studies in the 1920s. With the exception of the 1997 catalogue raisonné of Villalpando's *œuvre*, few of these artists have even rudimentary monographic studies. Confusion of attribution or, often, interpretation of meaning and range of value is still an open field. Exhibitions such as this justify the vigorous pursuit of research of this huge and rich area.

The Los Angeles exhibition is an altogether different affair, as focused and closely argued as the Denver show was expansive and general. Ilona Katzew, associate curator of Latin American art at the County Museum of Art, has already declared her fascination with the still mysterious and sometimes disturbing genre of *castas* painting by the revealing show she mounted on the same subject at the Americas Society in New York in 1996. These images, a visual attempt to order human procreation within strictly defined racial boundaries, were the subject of her dissertation at the Institute of Fine Arts, New York University. She has now expanded her exploration to 130 works, the outcome of

which is an intense aesthetic and emotional experience. Clearly and charmingly laid out in Los Angeles, the exhibition introduces this almost unique Mexican late seventeenth-century subject of racial mixing with a *biombo* (folding screen) showing a wedding party of people of relatively fair skin wearing European dress, emerging from a church to be confronted by a 'native' festival (Fig. 104). Here men release themselves from spinning poles, assisted by a black man (or does he simply have on a black mask as his collaborator wears a conspicuous mask of peach and cream tones?) while, to the right, stately dancers, à la Aztec in full-feathered regalia costume, seem to be just warming up. The visual information soon tightens into highly specific story lines divided into carefully categorised units of father, mother, and child which, within the canon, as we learn, have twenty-four hierarchical elements (which we soon learn is not really the idea) from the purest peninsular blood to the most African.

The end result is completely captivating. Loaded with information about daily life, costumes of regional distinction, flora and fauna, at their best – such as a set by Miguel Cabrera from 1763 – they can be compared with genre paintings by Hogarth or Longhi. The exhibition makes a remarkable contribution by its bold and clear-headed examination of racial issues. The accompanying book, which is a still broader exploration of the subject, while including in reproduction all the objects in the exhibition as well as many others not available or further afield, allows Katzew to gently argue against any simplistic or categorical interpretation of *castas* as genre paintings in the old world sense but rather as a point of entry into our still limited understanding of the workings of viceregal society.<sup>2</sup> The jury is still out, and Katzew is still working through rich and untapped archives and storerooms. Ironically, some of the most moving *castas* images are in the Denver show:



106. *De español y negra, mulato*, attributed to José de Alcívar. c. 1760–70. 78.8 by 97.2 cm. (Mayer Collection, Denver Art Museum).

one now thought to be by José de Alcívar, from about 1760–70 (Fig. 106), shows a middle-aged Spanish man ('español') dressed in a beautiful blue-and-white housecoat from the Philippines, lighting his little cigar from a hand brazier held with almost ritualistic reverence by his mulatto son while his 'negra' wife, resplendent in a white-and-red shawl, lovingly looks on while she makes the morning chocolate. It is a masterpiece of human encounter.

The exhibition in Madrid celebrates the recent restoration of two important sets of *castas* paintings which have long been treasures of the Museo de Antropología, where for many years they were shown in the galleries with plaster figures of aboriginal peoples and skulls (this is illustrated by an old photograph in the catalogue).<sup>3</sup> Both are documented: the Mexican set was commissioned by Archbishop Francisco Antonio Lorenzana who returned to Spain on his retirement in 1772;

the second is unique in that it is from Peru and the only example so far discovered from that other viceroyalty of the Spanish New World (Fig. 105). The Mexican series has the great advantage of being complete (very often in *castas* individual pieces have gone missing) and is full of anecdotal charm, even if the characterisations are often rather generalised. By contrast, the Peruvian set has a robust and theatrical animation, a kind of celebration of people – of all colouration and highly specific characterisations – having a grand time in one another's company.

The Madrid show, which I had the advantage of seeing after the Los Angeles exhibition, simply confirms all one has learned from Katzew; that this is still a new, very open subject, and probably the one most likely to lead us to a new understanding of the emerging Creole societies in the Americas, societies more vigorous and prosperous than their European rulers, and ones that would break free from Europe in the new century. That these two independent examinations of genre painting in company with the Denver exhibition are taking place at the same time simply underscores the energy – much of it generated by new and youthful scholarship with and without the conventional bounds of art history – which makes Latin American studies currently so attractive.



105. *Mestiza*. *Mestiza*. Peru, late eighteenth century. (Museo Nacional de Antropología, Madrid).

<sup>1</sup> Catalogue: *Painting a New World: Mexican Art and Life 1521–1821*. By Jonathan Brown, Donna Pierce, Rogelio Ruiz Gomar and Clara Bargellini. 327 pp. incl. 139 col. pls. + 20 b. & w. ills. (University of Texas Press, Austin, 2004). ISBN 0-914738-49-6.

<sup>2</sup> *Casta Painting*. By Ilona Katzew. 242 pp. incl. 122 col. pls. + 143 b. & w. ills. (Yale University Press, New Haven and London, 2004), £40. ISBN 0-300-10241-0. This is not a catalogue of the exhibition and contains no checklist.

<sup>3</sup> Catalogue: *Frutas y Castas Ilustradas*. With essays by Pilar Romero de Tejada y Picatoste, Fernando Martínez de Alegría Bilbao, Fermín del Pino Díaz, Carmen Rallo Gruss and María Sanz Nájera. 172 pp. incl. 75 col. pls. + 1 b. & w. ill. (Museo Nacional de Antropología, Madrid, 2004), €25. ISBN 82-369-3774-0.

# Calendar

## London

- British Museum.** Some 150 prints and drawings from the collection of the film critic Alexander Walker (1930–2003) are on view to 9th January.
- Camden Arts Centre.** New paintings and films by the Polish artist Wilhelm Sasnal; a multi-media exhibition by Ben Ravenscroft and Sam Basu; *Michael Marriott: Economy of Means*; all to 22nd August.
- Courtauld Institute Gallery.** The recent re-installation of the galleries has provided a new space (room 15) for temporary exhibitions; the inaugural display is of historic photographs of ancient and Islamic monuments in the Near East, 1850–80 (Fig.107), from the collections of the Conway Library.
- De Morgan Centre.** An exhibition of rarely seen drapery studies by Evelyn De Morgan is on view to 10th November.
- Dulwich Picture Gallery.** The Henry Moore exhibition, reviewed on p.562 above, continues to 12th September.
- Estorick Collection.** *The Changing Face of Italy, 1855–1935* is an exhibition of historic photographs from the archives of the Florence photographic studio Fratelli Alinari; to 19th September.
- Fleming Collection.** Scottish landscape paintings from the National Gallery of Scotland are on view here to 4th September.
- Hayward Gallery.** A retrospective of the photographs of Jacques Henri Lartigue runs to 5th September.
- ICA Gallery.** The second part of *Artists' Favourites*, selected by a range of contemporary international artists, is on view to 5th September.
- James Hyman.** *The Challenge of Post-War Painting* looks at British art 1950–65, with work by Auerbach, Heron, Lanyon, Scott and others; to 4th September.
- National Gallery.** *Russian Landscape in the Age of Tolstoy*, recently seen in Groningen, runs here to 12th September; to be reviewed.
- The Gallery's touring exhibition *Making Faces* has its final showing here to 26th September.
- National Maritime Museum.** A major retrospective of the work of the 18th-century landscape painter William Hodges runs to 21st November.
- National Portrait Gallery.** *Off the beaten track: three centuries of women travellers* brings together 60 portraits spanning the 17th to 20th centuries from the permanent collection; to 31st October.
- This year's BP Portrait Award exhibition runs to 19th September.
- Portrait photographs by Bill Brandt; to 30th August.
- Queen's Gallery.** An exhibition here focuses on George III and his consort, Queen Charlotte, as collectors and patrons; to 9th January 2005.
- Royal Academy.** A retrospective of the paintings of Tamara de Lempicka is on view to 30th August.
- The Summer Exhibition, selected by David Hockney and Allen Jones, runs to 18th August; this year's featured artist is Richard Long.
- 50 photographs of British artists by Jorge Lewinski, taken between 1962 and 1995, are on view in the Friends Room to 21st September.
- Saatchi Gallery.** *Galleon and Other Stories*, a display of recent acquisitions, is on view to 30th November.
- Serpentine Gallery.** New and existing sculptures, drawings and photographs by Gabriel Orozco; to 30th August.
- Soane Museum.** *Saving Wotton: The Remarkable Story of a Soane Country House*; to 25th September.
- Somerset House.** In the **Hermitage Rooms**, *Heaven on Earth: Art from Islamic Lands* runs to 22nd August.
- Tate Britain.** *Art and the 60s: This Was Tomorrow* runs to 26th September.
- Art of the Garden* looks at images of gardens in British art from Constable to Freud; to 30th August.
- Semi-detached*, a new installation by Michael Landy, is on view in the Duveen Galleries to 12th December.



107. *The Mosque of An-Nasir Mohammed at Cairo.* Photograph by Frank Mason Good, c.1865. (Conway Library, Courtauld Institute of Art, London).

As part of the G.F. Watts centenary celebrations, a display of the artist's symbolic paintings opens on 9th August (see also **Compton**).

**Tate Modern.** The retrospective of the work of Edward Hopper runs here to 5th September (then in **Cologne**); to be reviewed.

A retrospective of the paintings of Luc Tuymans is on view to 26th September (then in **Düsseldorf**); to be reviewed.

*Cubism and its Legacy* celebrates the 1994 gift to Tate of 55 works from the collection of Gustav and Elly Kahnweiler; to 31st October.

In the Turbine Hall, *Head to Head* brings together 40 sculptural busts and video portraits from the Tate collection; to 30th August.

**Union.** A programme of installations and performances by British and German artists continues to 3rd September.

**Victoria and Albert Museum.** An exhibition of sound works by, among others, Gillian Wearing and Jane and Louise Wilson runs to 30th August.

**Wallace Collection.** Two paintings of Napoleonic battles by Horace Vernet that were once in the collection of the 4th Marquess of Hertford are on loan from the National Gallery to 12th September.

**White Cube.** *Eclipse: Towards the Edge of the Visible*, a group exhibition including De Keyser, Gonzales-Torres, Hatoum and Wyn Evans; to 21st August.

**Whitechapel Art Gallery.** The re-launched *East End Academy* open exhibition (first held in 1932) runs to 29th August.

## Great Britain and Ireland

**Barnard Castle, Bowes Museum.** An international loan exhibition, *Boudin, Monet and the Sea Painters of Normandy*, runs to 30th August.

**Berkhamsted, Ashridge.** The Christopher Tower collection of family portraits (by Beechey, Shannon, Gunn *et al.*), miniatures and other paintings is on view here from 9th to 27th August.

**Birmingham, Ikon Gallery.** *Some of the Best Things in Life Happen Accidentally*, an exhibition marking the Ikon's 40th anniversary, presents work by the Gallery's four founder artists, Jessie Bruton, Robert Groves, Sylvani Merilion and David Prentice, alongside examples by others included in the exhibitions programme during its early years; to 12th September.

**Brighton, Museum and Art Gallery.** New sculpture and works on paper by Ana Maria Pacheco; to 3rd October.

**Cambridge, Fitzwilliam Museum.** The museum has re-opened to the public following the completion of the Courtyard Development. The inaugural exhibition in the new Mellon Gallery is drawn from the Museum's Impressionist collection; to 26th September.

**Cambridge, Kettle's Yard.** An exhibition drawn from the collection of the Pier Arts Centre, Stromness (currently undergoing refurbishment) marks the 25th anniversary of its foundation and the 100th birthday of the collection's creator, Margaret Gardiner; to 12th September.

**Cardiff, National Museum and Gallery of Wales.** Raphael's *Madonna of the pinks*, recently acquired by the National Gallery, London, is continuing its nationwide tour here to 19th September (next in **Glasgow**).

**Carlisle, Tullie House Museum.** *Stranger than Fiction*, a touring exhibition of photographs, video and film work by contemporary British artists from the Arts Council collection, is here to 12th September.

**Cheltenham Art Gallery and Museum.** Works from the Sitwell family collection at Renishaw Hall are on view here to 4th September.

**Compton, Watts Gallery.** A loan exhibition of work by Watts and his contemporaries runs to 31st October; to be reviewed in conjunction with current and forthcoming exhibitions and displays marking the centenary of Watts's death at the National Portrait Gallery, Tate Britain and the Royal Academy.

**Dublin, Irish Museum of Modern Art.** *Sophie Calle: Mas tu Vue?*, reviewed at its Paris showing in the April issue, is on view here to 15th August (then in **Berlin and Aachen**).

Recent paintings by the Spanish artist Margherita Manzelli; to 12th September.

Sculpture and drawings, new and old, by Marc Quinn; to 12th September.

**Dublin, National Gallery of Ireland.** An exhibition of still lifes by Meléndez, previously in Madrid, runs to 5th September; to be reviewed.

**Edinburgh, Bourne Fine Art.** Paintings by the Glasgow Boys, 1884–95; 3rd to 31st August.

**Edinburgh, City Art Centre.** The centenary exhibition of portrait photographs by Cecil Beaton, recently in London, is here to 26th September.

**Edinburgh, Fruitmarket Gallery.** Recent collage paintings by Fred Tomaselli; to 3rd October.

**Edinburgh, Holyroodhouse.** 17th-century Dutch paintings from the Royal Collection are on display here to 7th November.

**Edinburgh, Ingleby Gallery.** Recent paintings by Alison Watt are on show from 5th August to 11th September; a new painting by Watt is also on view in **Old St Paul's Church** to 25th September.

**Edinburgh, National Gallery of Scotland.** *The Age of Titian* opens on 5th August in the newly refurbished Royal Scottish Academy, marking the completion of the Playfair Project. It examines the taste for Venetian art in Scotland by bringing together many Venetian paintings that are, or have been, in Scottish collections; to 5th December; to be reviewed.

**Edinburgh, Scottish National Gallery of Modern Art.** In the **Dean Gallery**, a major retrospective of the work of Eduardo Paolozzi, to celebrate the artist's 80th birthday, runs to 31st October.

The exhibition of work by Jasper Johns since 1983, reviewed at its Minneapolis showing in the April issue, is here to 19th September.

**Gateshead, Baltic.** The exhibition, recently in London, exploring the history of the 1960s architectural practice Archigram and its relationship to Pop Art (Fig.108), is on view here to 31st October.

**Glasgow, Hunterian Art Gallery.** *Stubbs and the Hunters* brings together works commissioned by John and William Hunter; to 2nd October.

**Kendal, Abbot Hall Art Gallery.** A substantial loan exhibition of paintings by Sickert runs here to 30th October; to be reviewed.

The touring retrospective of Lucian Freud's etchings is here to 26th September (then in **Cambridge, Birmingham and London**).

**Llandudno, Oriol Mostyn.** An exhibition marking the gallery's 25th anniversary presents works made since 1979 in response to the north Wales landscape by Barry Flanagan, David Nash, Peter Prendergast and others; to 4th September.

**Lewes, Town Hall.** *Henry Moore: Land and Sea*, a tripartite exhibition of sculpture and works on paper, takes place here (to 31st August), at the nearby **Charleston Gallery** (to 29th August) and at the **Château Musée de Dieppe** (to 3rd October).

**Liverpool, Tate.** *A Secret History of Clay* looks at the use of clay in 20th-century sculpture, ceramics, installation and performance art; to 30th August.

*Rhinegold* presents a selection of contemporary art from Cologne; to 22nd August.

The American version of Antony Gormley's installation *Field* is on view to 22nd August.

A new installation by Kara Walker is on show to 31st October.

**Manchester, Cornerhouse.** A solo show by the American artist Paul Ramirez Jonas, recently in Birmingham, is on view here to 19th September.

**Milton Keynes Gallery.** Paintings by Elizabeth Magill; to 12th September.

**Much Hadham, Henry Moore Foundation.** The 2004 open season runs to 17th October; this year's exhibition, *Imaginary Landscapes*, looks at Moore's response to the landscape.

**Norwich, Norwich Gallery.** The 2004 *EAST International* runs to 31st August.

**Nottingham, Angel Row Gallery.** *Remote Control*, an exhibition of contemporary drawings, runs to 4th September.

**Nottingham, Lakeside Arts Centre.** *'Hooked on books': the library of Sir John Soane, architect, 1753-1837*; to 30th August.

**Oxford, Ashmolean Museum.** The exhibition *A Treasured Inheritance* explores 600 years of Oxford college silver; to 19th September; to be reviewed.

**Oxford, Christ Church Picture Gallery.** Drawings of faces - anonymous, idealised, real and fictional - from the permanent collection; to 7th November.

**Oxford, Modern Art Oxford.** New installations, sculptures and video works by Emily Jacir and Yael Bartana, shown alongside a selection of wartime photographs by Lee Miller; to 12th September.

**Sheffield, Graves Art Gallery.** The William Roberts retrospective, recently in Newcastle and reviewed on p.564 above, runs here to 4th September.

**Southampton, City Art Gallery.** A retrospective of paintings by Ben Hartley (1933-96) is on view to 26th September.

**St Ives, Tate.** A retrospective of sculpture by David Nash, 1978-2004, runs to 26th September.

Vitrine sculptures and films by Mariele Neudecker are also on view to 26th September.

**Sudbury, Gainsborough's House.** The exhibition of some 100 English watercolours from the Williamson Art Gallery and Museum, Birkenhead, seen previously in Ravenna, runs to 30th August.

**Wakefield, Bretton Hall, Yorkshire Sculpture Park.** Two specially commissioned 'crate houses' by the German artists Wolfgang Winter and Berthold Hörbelt are on view to 31st October.

## Europe and the Middle East

**Aarhus, ARoS Kunstmuseum.** 50 works by American Pop artists from the Museum Ludwig, Cologne, are on view here to 5th September.

**Abbeville, Musée Boucher-de-Perthes.** A loan exhibition of views of the bay of the Somme by artists from Boudin to Manessier; to 21st November.

**Amsterdam, Historisch Museum.** Paintings and photographs of Amsterdam by George Hendrik Breitner (1857-1923); to 4th September.

**Amsterdam, Stedelijk Museum.** The highlight of the inaugural display at the Stedelijk's temporary premises on the Oosterdokskaade is an exhibition drawn from the Museum's substantial holdings of 20th-century furniture; to 29th August.



108. *Amazing Archigram*, by Archigram. 1964. Cover illustration of the fourth issue of *Archigram* magazine.

**Amsterdam, Van Gogh Museum.** *Manet and the Sea*, previously in Chicago and Philadelphia and reviewed in the April issue, has its final showing here to 26th September.

**Andros, Goulandris Foundation.** A major loan exhibition explores the numerous ways in which Picasso was influenced by ancient Greek art and culture; to 26th September.

**Antibes, Musée Picasso.** A retrospective devoted to the Italian painter Alberto Magnelli (1888-1971) runs to 10th October.

**Antwerp, Koninklijk Museum voor Schone Kunsten.** The exhibitions devoted to Rubens and his time continue here with *Copyright Rubens*, exploring how Rubens oversaw the production of prints after his work (to 12th September; then in **Québec**), a topic further explored in a concurrent exhibition at the **Rockoxhuis**, *Rubens in Black and White*, while at the **Museum Plantin-Moretus** an exhibition focuses on Rubens and the art of book illustration (see also **Braunschweig** and **Epinal**).

**Antwerp, Museum van Hedendaagse Kunst.** An exhibition of artists' books by, *inter alia*, John Baldessari, Sol LeWitt, Diana Thater and Lawrence Weiner runs to 29th August.

**Arles.** The 2004 *Rencontres d'Arles* includes over 30 exhibitions and installations of photographic art, selected by Martin Parr; they include shows devoted to Keith Arnatt, Lucien Clergue and Michelangelo Pistoletto; all to 19th September.

**Athens, Benaki Museum.** Icons and manuscripts from the monastery of St Catherine of Sinai, recently on display at the Metropolitan Museum of Art's *Byzantium* exhibition, are on view here before returning home; to 26th September.

**Athens, Frissiras Museum.** *Gods Becoming Men*, an international group exhibition curated by Edward Lucie-Smith, runs to 15th September.

**Athens, National Gallery of Art.** An exhibition explores representations of the human figure in the work of six European sculptors, Rodin, Bourdelle, Maillol, Brancusi, Giacometti and Moore; to 30th September.

**Athens, National Glyptothèque.** This new gallery's inaugural exhibition is devoted to Henry Moore, with a particular focus on the influence of ancient Greek themes on the sculptor's work; to 31st October.

**Athens, National Museum of Contemporary Art.** Organised as part of the Cultural Olympiad, *Transcultures* presents new work by international artists

including Viola, Kapoor, Hatoum and Kounellis; to 12th December. A mini-retrospective devoted to Kounellis is concurrently on view.

**Barcelona, Museu Picasso.** An international loan exhibition, *Picasso: War and Peace*, runs to 26th September.

**Basel, Fondation Beyeler.** The exhibition exploring the links between Calder and Miró is reviewed on p.569 above; to 5th September.

**Basel, Kunstmuseum.** *Schwitters/Arp*, reviewed in last month's issue, continues to 22nd August.

**Basel, Museum für Gegenwartskunst.** A survey of 20 years of work by the American artist Louise Lawler (b.1947) is on show to 29th August.

**Basel, Museum Jean Tinguely.** The major loan exhibition devoted to Kurt Schwitters, reviewed in last month's issue, continues to 22nd August.

**Basilicata, Museo Nazionale d'Arte Medievale e Moderna.** An exhibition of wooden sculpture of the Basilicata region spanning the 12th to 16th centuries runs to 31st October.

**Bayonne, Musée Bonnat.** The museum holds the most important French collection of Leonardo's drawings outside the Louvre, which are highlighted in a display running through October.

**Bedburg-Hau, Museum Schloss Moyland.** Works by Emil Schumacher (1912-99); to 5th September.

**Bellinzona, Museo Villa dei Cedri.** Thematic rooms exploring music and poetry in the work of Valerio Adami are on view here to 15th August.

**Berlin, Alte Nationalgalerie.** The exhibition of Pre-Raphaelite landscapes, recently at Tate Britain and reviewed in the May issue, runs to 9th September.

**Berlin, Kunstgewerbemuseum.** Design objects from MoMA, New York, including pieces by Breuer, Van der Rohe and Le Corbusier; to 19th September.

**Berlin, Kupferstichkabinett.** The complete holdings of over 200 watercolours, drawings and prints by E.L. Kirchner are on view for the first time in their entirety to 29th August.

**Berlin, Neue Nationalgalerie.** Over 200 major works from MoMA, New York, are on show here to 19th September.

**Bielefeld, Kunsthalle.** Drawings, films and photographs by Vanessa Beecroft; to 22nd August.

**Bilbao, Guggenheim Museum.** The James Rosenquist retrospective, previously seen in Houston and New York, ends its tour here; to 17th October.

Displays of work by Richter, Weiner and Whitehead run to 30th September; Mark Rothko to 24th October; and Bill Viola to 31st January.

**Bilbao, Museo de Bellas Artes.** 19th-century French paintings, drawings and sculpture from the Petit Palais, Paris; to 19th September.

**Blois, Château de Blois.** An exhibition on patronage and politics around 1400 focuses on the figures of Louis d'Orléans and Valentina Visconti; to 12th September.

**Bologna, Pinacoteca Nazionale.** Italian art from the National Museum, Belgrade; to 22nd August.

**Bonn, Kunstmuseum.** Prints, photographs and editions by Gerhard Richter; to 5th September.

The Mona Hatoum retrospective, previously in Hamburg, runs here to 29th August.

**Bordeaux, Musée des Beaux-Arts.** Landscapes by Hodler; to 19th September.

**Boulogne-sur-Mer, Château-Musée.** A substantial loan exhibition pays tribute to August Mariette, the French Egyptologist born in Boulogne who founded the Egyptian Museum, Cairo, and whose finds at Saqqara form much of the Louvre's collection of Egyptian art; to 30th August.

**Bourg-en-Bresse, Musée de Brou.** An exhibition of Gustave Moreau's dream landscapes runs to 12th September (later in **Reims**).

**Braunschweig, Herzog Anton-Ulrich Museum.** The series of Rubens exhibitions this year continues here with a retrospective of his work which includes many loans from European museums; 8th August to 31st October.

**Bregenz, Kunsthau.** Light installations by Jenny Holzer are on show here and at other venues in the city to 5th September.

**Calais, Musée des Beaux-Arts de la Dentelle.** An exhibition on 19th- and 20th-century French fashion design is on view to 31st October.

**Céret, Musée d'art moderne.** A substantial loan exhibition looks at Picasso as a painter of objects, in two and three dimensions; to 19th September (then in Roubaix).

**Chantilly, Musée Condé.** *Les Très Riches Heures du duc de Berry* is on public display to 31st August.

Here, and at the **Musée de la Vénerie, Senlis**, a major exhibition devoted to hunting pictures includes works by artists such as Desportes, Oudry, Huet, Pedrix and Baudry; to 6th September.

**Dijon, Musée des Beaux-Arts.** An international loan exhibition on art from the court of Burgundy (1364–1419) runs to 13th September (then in Cleveland); to be reviewed.

**Dresden, Albertinum.** A selection of recently restored 9th-century B.C. Assyrian palace reliefs is on view in the Antikenhalle to 29th September.

**Dresden, Residenzschloss.** *Meissen für die Zaren: Porzellan als Mittel sächsisch-russischer Politik im 18. Jahrhundert*; to 26th September.

Rembrandt drawings from the Dresden Kupferstichkabinett; 7th August to 3rd October.

**Duisburg, Wilhelm Lehmbruck Museum.** The male nude in the sculpture of Lehmbruck is the focus of an exhibition running here to 12th December.

**Düsseldorf, Kunstsammlung Nordrhein-Westfalen.** The Donald Judd exhibition, recently at Tate Modern and reviewed in the May issue, is on show here to 5th September.

Recent works by Thomas Schütte are on view to 19th September.

**Düsseldorf, Museum Kunst Palast.** A large survey exhibition *Africa Remix – Contemporary Art of a Continent* shows works by 90 artists from 25 African countries; to 7th November; later to be seen in London, Paris and Tokyo.

**Eindhoven, Van Abbemuseum.** An exhibition by Paul McCarthy, including some 200 drawings by the artist made between 1967 and the present, runs to 24th October.

A selective retrospective of paintings by Ad Snijders (b.1929) runs to 19th September.

A new installation by Joseph Kosuth is on view in the Museum's tower and is accompanied by an exhibition curated by the artist, focusing on his work *The second investigation* (1968–70); to March 2005.

**Epinal, Musée Départemental d'Art Ancien et Contemporain.** *Rubens Contre Poussin*, seen earlier at Arras, focuses on the famous late 17th-century 'Querelle du Coloris'; to 27th September.

**Florence, Galleria dell'Accademia.** *Art in Florence in the time of Dante* gathers paintings, manuscripts, sculptures and metalwork; to 29th August.

**Florence, Museo della Fondazione Horne.** A small limewood crucifix attributed to Michelangelo is on show here to 4th September.

**Florence, Palazzo Medici Riccardi.** The second part of the opening of the 'stanze segrete' in this palace includes works made for Duke Cosimo I de' Medici and his successors; to 26th September.

**Foligno, Palazzo Trinci.** An exhibition of work by Nicolò di Liberatore (L'Alunno) is here to 3rd October.

**Frankfurt, Städtisches Kunstinstitut.** The touring exhibition *Charlotte Salomon 1917–1943. Life? Or Theatre?* runs to 22nd August.

**Geneva, Musée d'art et d'histoire.** Works by Félix Vallotton in Geneva's public collections are on show here to 29th August.

**Genoa, Palazzo Doria Tursi.** The inaugural exhibition of the 'Musei di Strada Nuova' includes 60 loans from the RIBA, London, illustrating the city's palatial architecture, some published in 1622 by Rubens (Fig. 109); to 5th September.

**Genoa, Palazzo Reale.** *Masterpieces from the Durazzo collection: from Tintoretto to Rubens*; to 3rd October.

**Genoa, Porta Siberia.** The first exhibition devoted to the Genoese architect Renzo Piano runs here to 31st October.

**Giverny, Musée d'art américain.** *Faces of America* presents a selection of American portraits from 1770 to 1945; to 31st October.

**Grenoble, Musée.** An exhibition drawn from the collection of primitive art of Liliane and Michel Durand-Dessert is on show to 4th October.

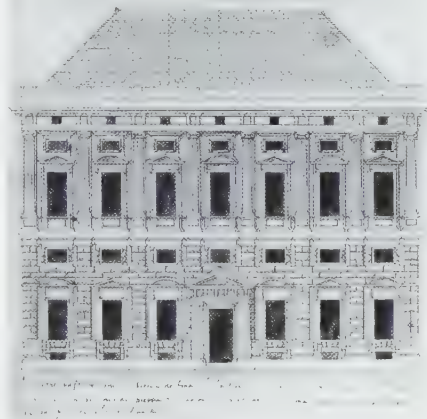
**The Hague, Gemeentemuseum.** French works by Corot, Degas, Monet, Renoir, Derain, Toulouse-Lautrec and others from the National Museum, Belgrade, are on view here to 22nd August.

**Hamburg, Bucerius Kunst Forum.** Here and at the **Jenisch Haus** the international loan exhibition *Wolkenbilder* focuses on the depiction of clouds in the work of artists such as Constable, Turner, Friedrich, Corot, Dahl and many others; to 5th September (then in Berlin and Aarau); to be reviewed.

**Hamburg, Kunsthalle.** A loan exhibition of paintings by Max Liebermann of his house and garden by the shore of the Grosser Wannsee, where he moved in 1910, is on show to 26th September.

Drawings and watercolours by Johann Georg von Dillis from the Historisches Verein von Oberbayern are highlighted in a display to 12th September.

**Hamburg, Museum für Kunst und Gewerbe.** Renaissance and Baroque taste and aesthetics at the Dresden Court are the subject of an exhibition of paintings, sculpture and decorative objects on loan from several Dresden museums; to 26th September.



109. Detail of *Villa Fortezza*, anonymous drawing for Peter Paul Rubens's *Palazzi di Genova* (Vol. I: *Palazzi Antichi*), Antwerp 1622. (Royal Institute of British Architects, London; exh. Palazzo Doria Tursi, Genoa).

**Helsinki, City Art Museum.** A retrospective of portraits by Ernest Messonier runs to 5th September.

**Helsinki, Design Museum.** A major retrospective devoted to the Finnish designer Alvar Aalto runs to 26th September.

**Helsinki, Museum of Finnish Architecture.** The travelling exhibition *Architecture 1900* examines the eclectic architectural styles that flourished in the Baltic region at the turn of the 20th century; to 26th August.

**Humblebaek, Louisiana Museum.** A retrospective devoted to the Danish architect Jørn Utzon (b.1918), best known as the architect of the Sydney Opera House, runs to 29th August.

An exhibition on four women photographers – Hannah Culwick, the Countess di Castiglione, Claude Cahun and Cindy Sherman – is on view to 12th September.

**Illegio di Tolmezzo (Carnia), Casa della Esposizioni.** A loan exhibition of some 100 works depicting episodes from the life of St Florian includes sculpture, metalwork, paintings and drawings spanning 12 centuries; to 30th September.

**Jerusalem, Israel Museum.** The Museum's collection of works by Henry Moore, largely donated by the architect Charlotte Bergman and including over 30

pieces not previously exhibited, is on view in its entirety to January 2005.

**Krems, Kunsthalle.** An exhibition explores the lure of the South Seas for artists from Gauguin to Nolde; to 24th October.

**Lausanne, Musée cantonal des Beaux-Arts.** Large-scale paintings from 1980 to the present by Albert Oehlen; to 5th September.

**Le Puy-en-Velay, Musée Crozatier.** A monographic exhibition of the work of the sculptor Pierre Julien (1731–1804) runs here to 31st October.

**Ligornetto, Museo Vela.** An exhibition exploring Winckelmann's role in the rediscovery of Egyptian art runs here to 14th November.

**Lille, Palais des Beaux-Arts.** 19th-century drawings from the permanent collection are highlighted in a display running to 1st September.

**Lisbon, Museu Calouste Gulbenkian.** An international loan exhibition explores the mutual influence on art, taste and style between the Portuguese and Mughal empires; to 5th September.

**Lisbon, Museu do Chiado.** Portuguese art from 1950 to the present day; to 3rd October.

**Lisbon, Palácio Nacional de Queluz.** *Lead Astray: new shared sculptures by Bill Woodrow and Richard Deacon*, recently at Roche Court Sculpture Park, is on show here to 5th September.

**Lyon, Musée des Beaux-Arts.** A loan retrospective of paintings by Léger runs to 20th September.

**Madrid, Museo del Prado.** An exhibition explores the first 100 years of the museum's history (1819–1920) through photographs, lithographs, paintings and plans; to 26th September.

El Greco's three paintings for the decoration of the former Oballe Chapel in the church of San Vicente, Toledo, now divided between the Escorial and the San Nicolás de Bari, Toledo, are reunited in a display on view to 19th September.

**Madrid, Museo Nacional Centro de Arte Reina Sofía.** A survey exhibition, selected by Barbara Rose, investigates the monochrome in 20th-century art from Malevich to the present; to 6th September.

The exhibition recently in Barcelona, *Dall and Mass Culture*, runs here to 30th August.

Exhibitions of work by Tapiés, paintings by Schnabel (*Palacio de Velázquez*) and recent works by Cecily Brown run to 15th August, 6th September and 12th September respectively.

**Madrid, Museo Thyssen-Bornemisza.** Gerard David's *Crucifixion* from the permanent collection is confronted with David's *Baptism of Christ* from Bruges in a special display which also includes loans from Cleveland and Philadelphia; to 22nd August.

**Málaga, Contemporary Art Centre.** Recent 'stitched' works and prints by Louise Bourgeois; to 7th November.

**Málaga, Museo Picasso.** See this month's Editorial on p.515 above.

**Marseilles, Musée de la Faïence.** An exhibition organised in collaboration with the ceramics museums in Sèvres and Limoges highlights some 210 pieces of Chinese porcelain from the permanent collection; to 10th October.

**Martigny, Fondation Pierre Gianadda.** Masterpieces spanning El Greco to Picasso from the Phillips Collection, Washington, are on show to 27th September.

**Montauban, Musée Ingres.** *Picasso Ingres*, reviewed at its Paris showing in last month's issue, runs here to 3rd October.

**Munich, Alte Pinakothek.** Flemish Baroque paintings from the permanent collection, which are not normally on show and which in spring 2005 will travel to the Residenz Palast for permanent display, are highlighted in a special exhibition to 5th September.

**Munich, Haus der Kunst.** A large survey of Bernd and Hilla Becher's photographs of industrial structures is on view to 19th September.

**Munich, Villa Stuck.** An exhibition looking at the history of the influential *Art Nouveau* magazine *Jugend!* is on show to 12th September.

**Nancy, Musée des Beaux-Arts.** Portrait, landscape, figure and plant drawings by Savinien Peti



- (1815–78), an artist only rediscovered in 1977, are the focus of an exhibition running to 20th September.
- Nice, Musée Matisse.** An exhibition focusing on the works by Matisse in French collections, especially those in Lyon and the museum itself, runs to 21st September.
- Nîmes, Musée d'Art Contemporain.** *Contre-images* examines the relationship between art and photography in work by Brancusi, Giacometti, Smithson, Richter, Penone and others; to 26th September.
- Ornans, Musée Courbet.** Depictions of rivers and the sea in the work of Courbet and later artists, including Monet, Van Dongen, Boudin, Gauguin and Braque, are the subject of an exhibition drawn from the permanent collection and many private collections; to 10th October.
- Paris, Centre Georges Pompidou.** The Penone retrospective, reviewed on p.566 above, runs to 23rd August.  
Paintings and works on paper by Aurélie Nemours; to 27th September.  
Drawings from five decades by Pierre Alechinsky; to 27th September.
- Paris, Jeu de Paume.** The two inaugural shows at the newly re-opened museum, now dedicated to photography, are a retrospective of the photographs of Guy Bourdin, previously seen in London and Melbourne, and an exhibition looking at the use of light in 19th- and 20th-century photography; both to 12th September.
- Paris, Maison Rouge.** The inaugural exhibition recreates the rooms of 16 real but anonymous collectors and includes over 500 works by 200 different artists; to 26th September.
- Paris, Musée d'Art moderne de la Ville de Paris.** A site-specific project by Annette Messager is on view at the museum's temporary premises at the Couvent des Cordeliers to 3rd October.
- Paris, Musée d'Orsay.** The Jongkind retrospective, previously in The Hague and Cologne and reviewed in the March issue, has its final showing here to 5th September.  
A retrospective of work in various media by the Polish Symbolist Józef Mehoffer (1869–1946) runs to 12th September; to be reviewed.  
An exhibition marking the centenary of the death of Emile Gallé focuses on his iconic *Hand with seaweed and shells* (1904), donated to the museum in 1900; also to 12th September.
- Paris, Musée du Louvre.** *Ivories from the ancient Near East to Modern Times* is largely drawn from the permanent collection; to 30th August.
- Paris, Musée Jacquemart-André.** Treasures from the collection not normally on display are highlighted in an exhibition exploring the history of the collection formed by Edouard and Nélie Jacquemart-André; to 15th August.
- Paris, Palais de Tokyo – Site de création contemporaine.** A new installation by Daniel Buren is on view to 22nd August.
- Paris, Pavillon des Arts.** Some 250 works from Bruno Decharme's collection of Art Brut are on view here to 26th September.
- Passariano, Villa Manin.** Francesco Bonami is the curator of two exhibitions here: one devoted to *Pathways through Italian Painting* shows 24 young Italian artists, the other, masterpieces from the Museum of Contemporary Art, Chicago, which includes works by Magritte, Dubuffet, Warhol and Koons; both to 7th November.
- Pont-Aven, Musée.** An exhibition surveying the work of British painters in Brittany from 1860 to 1939 is on view to 27th September; to be reviewed.
- Rocherchouart, Musée.** The Raoul de Keyser retrospective, reviewed at its London showing in last month's issue, is here to 29th August (then in **Tilburg, Porto and St Gallen**).
- Rome, Maxxi.** A large retrospective of the work of Ed Ruscha includes paintings, drawings, films and documents; to 12th September.
- Rome, Museo d'Arte Contemporanea.** Work by the Japanese artist Tatsuo Miyajima is shown alongside that of Sarah Ciraci from Italy and Kendell Geers from South Africa; to 29th August.
- Rotterdam, Museum Boijmans Van Beuningen.** *Holbein, Baldung and Beham: German Master Drawings from the Koenigs Collection* presents all 139 drawings that were recently located in Kyiv, Ukraine, and belong to a group of 528 German drawings that had been missing since their removal from the Rotterdam museum by the occupying forces during the Second World War, now reunited with the famous Koenigs collection in Rotterdam as a state loan; to 26th September.
- St Gallen, Kunstverein.** Self-portraits by Warhol; to 12th September.
- St Petersburg, Hermitage.** Rembrandt's *Blinding of Samson* from the Städelches Kunstinstitut, Frankfurt, is on loan to the museum from 10th August through October.
- Salzburg, Museum der Moderne.** The Fernand Khnopff retrospective, reviewed at its Brussels showing in the June issue, runs here to 29th August (then in **Boston**).
- Schwerin, Staatliches Museum.** A retrospective of the works of Carel Fabritius (1622–54) runs here to 29th August (then in **The Hague**); to be reviewed.
- Siena, Palazzo Squarcialupi.** *Art forgeries of the 19th and 20th centuries*, on view here and at **S. Maria della Scala**, includes works by Icilio Federico Joni bought as 14th- and 15th-century paintings by public collections as well as forged works of sculpture; to 3rd October.
- Stockholm, Moderna Museet.** A retrospective of paintings by Karl Isakson (1878–1922) runs to 29th August.
- Stockholm, Nationalmuseum.** *Sergel and his contemporaries in Rome* is a slightly altered version of the exhibition on 18th-century terracotta models seen in Paris and New York and reviewed in the December 2003 issue; to 29th August.
- Stuttgart, Staatsgalerie.** *Das Glück Württembergs* pays homage to Schloss Ludwigsburg, an important 18th-century artistic centre still reflected in the gallery's rich holdings of 18th-century Italian, French and German drawings; to 26th September.
- Thessaloniki, State Museum of Contemporary Art.** 120 previously unexhibited works by early 20th-century Russian artists from the Costakis collection are on view to 30th August.
- Tivoli, Hadrian's Villa.** An exhibition of portrait busts (mostly of women) of the time of Emperor Hadrian runs here to 25th September.
- Urbino, Palazzo Ducale.** Here and at the **Palazzo del Duca, Senigallia, the Palazzo Ducale, Pesaro, and the Palazzo Ducale, Urbania**, the exhibition looking at the Della Rovere family as patrons of the arts runs to 3rd October; it is reviewed on p.570 above.
- Utrecht, Centraal Museum.** *From Raphael to Poussin: Drawings from the Nationalmuseum in Stockholm*; to 12th September.
- Vaduz, Kunstmuseum.** *Andy Warhol: The Late Work* takes a comprehensive look at his paintings, films and photographs of the late 1970s and 1980s; to 12th September (then in **Stockholm and Lyon**).
- Valence, Musée.** A retrospective devoted to the Nabi painter Paul Ranson (1861–1909) runs to 17th October.
- Vienna, Albertina.** Drawings by Michelangelo from the permanent collection are on view to 24th October.
- Vienna, Kunsthalle.** Paintings, photographs and installations by Yinka Shonibare; to 5th September.  
Photographs by Juergen Teller; to 17th October.
- Vienna, Kunsthau.** Sculpture from the 1960s by Niki de Saint-Phalle from the Sprengel Museum, Hanover; to 26th September.
- Vienna, MuMoK.** Mike Kelley's solo show, *The Uncanny*, seen earlier in Liverpool, is on view here to 31st October.
- Winterthur, Kunstmuseum.** Works by the Swiss modernist Clara Friedrich; to 22nd August.  
Constructivist drawings 1968–75 by David Rabinowitch; to 5th December.
- Wolfsburg, Kunstmuseum.** *Works with Light 1991–2004* by Olafur Eliasson; to 5th September.
- Zürich, Daros Exhibitions.** Selected works by Louise Bourgeois; to 12th September.

## New York

**Dahesh Museum.** A retrospective of paintings and drawings by Jean Lecomte du Nouÿ (1842–1923), the first since the artist's death, runs to 19th September.

**Dia: Beacon.** The museum inaugurates its temporary exhibitions programme with a show of rarely seen early paintings, 1957–60, by Agnes Martin; to 18th April 2005; to be reviewed.

**Frick Collection.** *The Unfinished Print*, largely drawn from the collection of the National Gallery of Art, Washington, where a larger version of the exhibition was shown in 2001, includes some 60 impressions in varying degrees of completion by European masters spanning the 15th to the 20th centuries; to 15th August.

**Guggenheim Museum.** The Brancusi exhibition, reviewed at its London showing in the April issue, runs here to 19th September.

Photographs on the theme of hands, spanning the 19th and 20th centuries, from the Buhl collection; to 8th September.

**Jewish Museum.** The major loan retrospective of work by Modigliani, reviewed on p.574 above, begins its North American tour here; to 10th September (then in **Toronto and Washington**).

**Metropolitan Museum of Art.** The exhibition focusing on naturalism in Lombard painting, reviewed in last month's issue, runs to 15th August.

*Artists' Artists* includes portraits of painters, poets, writers, musicians and performers as captured by their contemporaries – from Ingres to Hockney – in drawings, prints, sculptures and paintings; to 3rd October.

*Echoing Images: Couples in African Sculpture* explores how idealised pairings have been an enduring concern of sculptors in sub-Saharan African cultures through some 60 works spanning the 12th to 20th centuries; to 5th September.

A retrospective devoted to the Art Deco designer Emile-Jacques Ruhlmann (1879–1933) is on view to 5th September; it is complemented by a concurrent display from the permanent collection of work by Ruhlmann's Parisian contemporaries.

A substantial retrospective of the paintings of Childe Hassam runs to 12th September (see also **Hartford**); to be reviewed next month.

An in-focus display on American Impressionism is on view to 5th September.

*Hidden Jewels: Korean Art from the Mary Griggs Burke Collection*; to 9th January.

*All That Glitters Is Not Gold: The Art, Form, and Function of Gilt Bronze in the French Interior* includes many works that were part of the collection of the Parisian architect, ceramicist and collector Georges Hoentschel (1855–1915); to 20th February.

The travelling exhibition of August Sander's photographic series *People of the Twentieth Century* is here to 19th September.

**Museum of Modern Art.** The Lee Bontecou retrospective, previously in Los Angeles and Chicago and reviewed in the February issue, has its final showing here to 27th September.

*Tall Buildings* presents drawings, models and photographs of 20 structures designed within the last decade; to 27th September.

**Neue Galerie.** *New Worlds: German and Austrian Art, 1890–1940*, a selection of highlights from the permanent collection (originally shown as the inaugural exhibition in 2001), is on view to 13th September.

**Noguchi Museum.** *Isamu Noguchi: Sculptural Design*, which began a European tour in London in 2001, runs here to 4th October.

**P.S.1 Contemporary Art Center.** *Hard Light*, a group show with work by Aitken, Nauman, Ruscha, Weiner and others, runs to 20th September.

**Whitney Museum.** Exhibitions of drawings and photographs by Ed Ruscha; to 26th September.

## North America

**Athens, Georgia Museum of Art.** The travelling exhibition re-appraising the work of the 19th-century sculptor Augustus Saint-Gaudens is here to 26th September.

**Atlanta, High Museum of Art.** Egyptian art from the Museum of Fine Arts, Boston; to 19th September.

**Baltimore, Museum of Art.** An exhibition on Picasso in the 1930s and 1940s is on view to 29th August.

**Berkeley, Art Museum.** An exhibition pairing the work of Carl Heinenreich and Hans Hofmann is on show to 3rd October.

**Boston, Isabella Stewart Gardner Museum.** *Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle*, reviewed on p.575 above, continues to 15th August (then in Venice).

**Boston, Museum of Fine Arts.** The Art Deco exhibition, reviewed at its London showing in the June 2003 issue, concludes its tour here; 22nd August to 9th January.

Installations by Tim Noble and Sue Webster; to 15th August.

A retrospective devoted to the Czech photographer Josef Sudek is on view to 17th January.

**Buffalo, Albright-Knox Art Gallery.** *Bodily Space: new obsessions in figurative sculpture* includes work by Gornley, Gober, Cattelan, Mueck and others; to 7th September.

**Cambridge, Harvard Art Museums.** At the Fogg, the historical pictures of John Singleton Copley are the focus of a special display to 29th August.

*Vastly More Than Bricks & Mortar: Reinventing the Fogg Art Museum in the 1920s*, reviewed on p.575 above, runs to 26th September.

At the Sackler, Dutch and Flemish drawings from the National Gallery of Canada are on display to 17th October; selections from the Calderwood Collection of Islamic Art are on view to 2nd January.

**Chicago, Art Institute.** The exhibition on the making of Seurat's *La Grande Jatte*, in the Institute's collection, runs to 19th September; to be reviewed.

**Cleveland Museum of Art.** *Natural Sublime* explores 19th-century landscapes on paper from the permanent collection spanning Friedrich to Whistler; 15th August to 7th November.

**Columbus Museum of Art.** *Monet to Matisse: The Triumph of Impressionism and the Avant Garde* presents over 70 works from the Sirak collection, acquired by the Museum in 1991; to end of December.

**Dallas Museum of Art.** The touring retrospective of paintings by Romare Bearden is here to 5th September (then in New York and Atlanta).

**Fort Worth, Kimbell Art Museum.** The exhibition of masterpieces from the collection of the Wadsworth Atheneum, Hartford, runs to 26th September.

**Fort Worth, Modern Art Museum.** A retrospective of the work of Pierre Huyghe runs to 29th August.

**Hartford, Museum of Fine Arts.** To coincide with the Childe Hassam retrospective at the Metropolitan Museum of Art, New York, the Wadsworth Atheneum, the Bush-Holley Historic Site and the Florence Griswold Museum are mounting exhibitions focusing on aspects of Hassam's career; all to 3rd October.

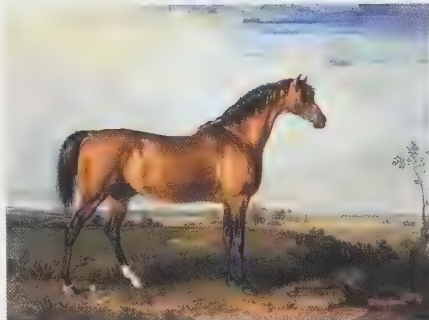
**Houston, Museum of Fine Arts.** The Diane Arbus retrospective, reviewed in the June issue, is here to 29th August as part of its two-year international tour.

An exhibition examining the contribution of Latin American artists to 20th-century Modernism runs to 12th September.

**Indianapolis, Museum of Art.** *A Genius for Place* surveys seven significant American estate landscapes of the early 20th century; to 11th October.

**Kalamazoo MI, Institute of Arts.** The touring exhibition of outstanding 19th- and 20th-century French paintings from Kelvingrove Art Gallery, Glasgow, is here to 15th August.

**Los Angeles County Museum of Art.** The exhibition *Inventing Race: Casta Painting and Mexico*, which brings together 18th-century portraits of Mexico's native Indian, Spanish and African people, runs to 8th August; it is reviewed on p.577 above.



110. *Eagle, a stallion*, by James Ward. 1809. 90.8 by 122 cm. (Paul Mellon collection, Yale Center for British Art, New Haven).

*Beyond Geometry: Experiments in Form* looks at avant-garde art in Europe and North and South America from the 1940s to the 1970s; to 3rd October.

**Los Angeles, J. Paul Getty Museum.** *Visions of Grandeur: Drawing in the Baroque Age* features a number of new acquisitions and works by Rubens, Poussin, Bernini, Claude, Pietro da Cortona and others; to 12th September.

Illuminated manuscripts spanning 1380–1450 from the permanent collection; to 29th August.

**Los Angeles, MAK Center for Art and Architecture.** An exhibition explores Yves Klein's architectural theories and projects in the 1950s and 1960s; to 29th August.

**Los Angeles, Museum of Contemporary Art.** At the Geffen, an exhibition juxtaposes 100 photographs by Diane Arbus with works by her predecessors and contemporaries; to 13th September (see also **San Francisco**).

The Rodney Graham retrospective, recently in Ontario, runs at the Geffen to 29th November (then in **Vancouver and Pennsylvania**).

**Los Angeles, UCLA Hammer Museum.** A survey of work by contemporary Mexican artists runs to 12th September.

**Montreal, Museum of Fine Arts.** The Jean Cocteau retrospective, reviewed at its Paris showing in the May issue, is here to 29th August.

**Nashville, Frist Center.** The travelling exhibition of Pre-Raphaelite art from the Tate collection has its final showing here; to 15th August.

**New Haven, Yale Center for British Art.** A retrospective devoted to the British animal and landscape painter James Ward (1769–1859; Fig.110), drawn from the permanent collection, is on view to 22nd August.

**Ottawa, National Gallery of Canada.** *The Great Parade: Portrait of the Artist as Clown*, recently in Paris, is here to 19th September.

On view at la Cité de l'Énergie, Shawinigan, *Noah's Ark* is a loan exhibition of paintings, sculptures and videos depicting animals by, among others, Bourgeois, Brancusi, Degas and Picasso; to 3rd October.

**Philadelphia Museum of Art.** Sculpture by Jacques Lipchitz from the Museum and local collections; to 22nd August.

**Québec, Musée national des beaux-arts du Québec.** The retrospective on the sculptor Charles Cordier (1827–1905), recently in Paris, is here to 6th September (then in **New York**).

**Raleigh, North Carolina Museum of Art.** The travelling exhibition of Hudson River School paintings from the Wadsworth Atheneum Museum of Art, Hartford, is here to 29th August.

**San Diego Museum of Art.** *American Beauty: Painting and Sculpture from The Detroit Institute of Arts 1770–1920*; to 3rd October.

**San Francisco, Museum of Modern Art.** An exhibition of American Pop Art, drawn from local collections, is on view to 19th September.

Works by Frank Stella from the Anderson collection; to 12th September.

An exhibition by Pipilotti Rist; to 12th September.

**Santa Barbara, Museum of Art.** *Art of the Americas: Latin America and the United States, 1800 to Now* presents over 200 works from the permanent collection; to 21st November.

**Santa Fe, Georgia O'Keeffe Museum.** A loan exhibition on O'Keeffe and New Mexico is on view to 12th September.

**Santa Fe, SITE.** The major exhibition of the 5th Santa Fe Biennial, curated by Robert Storr, explores aspects of the grotesque in contemporary art; to 6th January.

**Toronto, Art Gallery of Ontario.** A major loan exhibition, *Turner, Whistler, Monet* runs here to 12th September (then in **Paris and London**); to be reviewed.

**Washington, Hirshhorn Museum.** Photographs by Gabriel Orozco; to 6th September.

**Washington, National Gallery of Art.** *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*; to 6th February.

The retrospective of paintings by Sanford R. Gifford, previously in New York and Fort Worth, has its final showing here to 26th September.

The John Wilmerding collection of 19th-century American art is on view to 30th January.

A survey of Jim Dine's drawings runs to 31st August.

**Washington, Phillips Collection.** Exhibitions on the photographers August Sander and Aaron Siskind and an in-focus display on Georges Rouault's technique are concurrent to 5th September.

**Williamstown, Clark Art Institute.** The US touring exhibition of works from the Bruyas collection of 19th-century French art at the Musée Fabre, Montpellier, is here to 6th September (then in **Dallas and San Francisco**).

## Australia

**Adelaide, Art Gallery of South Australia.** A panoramic exhibition on Edwardian art in Britain and America, recently in Canberra, is here to 12th September.

**Canberra, National Gallery of Australia.** A selective survey of work by Sean Scully is on view to 10th October.

**Melbourne, National Gallery of Victoria.** The touring retrospective devoted to John Glover, reviewed in the April issue, has its final showing here from 13th August to 3rd October.

Impressionist masterpieces from the Musée d'Orsay; to 26th September.

## Japan

**Kobe City Museum.** Dutch and Flemish paintings from the Kunsthistorisches Museum in Vienna are on view here to 11th October.

## Announcements

*Shedding light on colour – pigments, chemistry and the development of art* is a symposium in honour of Prof. R.J.H. Clark which takes place on Thursday 9th September at the Chemistry Department of UCL, 20 Gordon St., London WC1H 0AJ. For further information contact Dr Andrea Sella: tel. 020 7679 4687; a.sella@ucl.ac.uk.

A symposium at the **Art Institute of Chicago** in connection with the exhibition *Seurat and the Making of 'La Grande Jatte'* takes place here on 19th September (tel. 312 443 3680).

## Corrections

In the July issue, the model for a seal by Lautizio da Perugia (Fig.14; p.450) was reproduced upside-down. In Christopher Green's review of *Picasso/Ingres*, Picasso's 1932 *Nude woman in a red chair* (Tate, London; Fig.61; p.487) should have been another painting by Picasso, also of 1932, *Woman in red chair* (Musée Picasso, Paris). We apologise to the author.

# CHANEL



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Elie Nadelman (1882–1946). *Female Head*, c. 1913–20. Cherry wood, 13¼ x 7½ x 11 inches

## Elie Nadelman: In His Own Image

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*Profile*



1999/2000



# ESL Plus Program (ESLA 060) COURSE DESCRIPTION

ESL Plus students enroll in two categories of courses:

A. the English-language classes and B. the academic courses they audit. Both categories of courses are described below:

## A. Intensive, advanced English-as-a-Second-Language classes

Six hours classroom instruction and a one-hour tutorial in a small group each week. The general focus of the course is the development of Advanced Level English language proficiency in an academic setting. The course comprises formal instruction in the following skill areas.

### ■ Reading Comprehension and Vocabulary Development

The primary emphasis in this portion of the ESL Plus course is on reading for different purposes and developing critical reading skills. Students also work on increasing their English vocabulary and the speed and fluency with which they read. Readings are a variety of magazine and newspaper articles, contemporary short stories and materials from the university courses they audit. Students often choose their own readings; they respond to readings both orally and in writing.

### ■ Presentation Skills

Students are responsible for several formal presentations which they prepare and deliver with guidance from the instructor. They also participate in oral communication in an authentic interactive context.

### ■ Structure/Composition

Weekly writing assignments train students in the subtleties of academic writing. Formal instruction in exposition at this level concentrates on exercises in logic, classification, organization and argument. In regular oral presentations, students demonstrate oral mastery of the grammatical structures they have learned.

### ■ Discussion

Students participate in a discussion class in which peers organize and lead small-group discussions based on topics of their choice. English-speaking university students often participate in this portion of the course.

### ■ Tutorial

Students participate in small-group tutorials with the instructor. Tutorial topics are determined by student interest and need.

## PLUS

## B. Academic auditing

In winter 1999, ESL Plus students select two or three courses that total 1.5 credits. In fall 1999 and winter 2000, ESL Plus students are required to enroll in the 0.5 credit British Studies course and choose two additional courses for a further 1.0 credit from a selected list of courses. In each of these academic courses, ESL Plus students attend class lectures with students from Queen's and other Canadian universities, participate in course-related field-study trips and receive additional tutorials in these subjects.

# Academic Audit Courses offered for ESL Plus in 1999

## Winter 1999

### ART HISTORY

#### **A Survey of Western European Art and Architecture in Britain**

A chronological examination of painting, sculpture and architecture in Western culture from Greece and Rome through the Renaissance and Modern Times. The materials will mostly be studied in British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum, as well as architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle.

ARTH-115/1.0 credit

### COMMERCE

#### **Introduction to Business**

This course is designed to develop an appreciation of the role of the manager and business in society. It will examine environmental trends and issues – political, economic, technological, social and cultural – that affect business and management. This course will also enable the student to begin the process of acquiring skill in the analysis of administrative problems.

COMM-200\*/0.5 credit

### FILM

#### **Comparative Contemporary Film in Europe**

Intermediate study of thematic and stylistic trends in recent European cinema, with reference to social and political changes. Prerequisite: two previous film courses OR permission of the instructor.

FILM-306\*/0.5 credit

### PHILOSOPHY

#### **Ethics and Business**

An examination of the moral principles involved in the evaluation of business institutions, practices and decisions. Sample topics include 1) liberty, efficiency, and the free market ideal and 2) justice in distribution.

PHIL-303\*/0.5 credit

### POLITICS

#### **Modern European Politics**

An introduction to the politics of the major states of Western Europe, with particular emphasis on the historical background, the development of democratic institutions, and current political movements and policy issues. Prerequisite: a first-year course in politics OR permission of the instructor.

POLS-239\*/0.5 credit

## Fall 1999

### INTERDISCIPLINARY STUDIES

#### **British Studies I (Required course)**

An interdisciplinary introduction to the broad development of British life and culture. The course combines British art history, history, philosophy, literature and politics from the Celts to the 18<sup>th</sup> century. (This is a new core course taken by all students at the ISC. Many field trips will be integrated with this course.)

IDIS 304\*/0.5 credit

### ART HISTORY

#### **A Survey of Western European Art and Architecture in Britain I**

See description in Winter 1999 course offerings.

ARTH-116\*/0.5 credit

### COMMERCE

#### **Introduction to Business**

See description in Winter 1999 course offerings

COMM-200\*/0.5 credit

### FILM

#### **Comparative Contemporary Film in Europe**

See description in Winter 1999 course offerings

FILM-306\*/0.5 credit

### GEOGRAPHY

#### **The Geography of Europe**

An examination of the ecological, cultural, and historical factors that contribute to the shaping of modern Europe. Prerequisite: first-year geography course OR permission of the instructor.

GPHY-259\*/0.5 credit



2000

## Winter 2000

### INTERDISCIPLINARY STUDIES

#### British Studies II (Required course)

An interdisciplinary introduction to the broad development of British life and culture. It combines British art history, history, philosophy, literature and politics from the early 19<sup>th</sup> century to the present.

IDIS-305\*/0.5 credit

(This is the second new core course required of all students at the ISC; many field trips will be integrated with this course.)

### ART HISTORY

#### A Survey of Western European Art & Architecture in Britain II

See description in Winter 1999 course offerings.

ARTH-117\*/0.5 credit

### COMMERCE

#### Introduction to Business

See description in Winter 1999 course offerings.

COMM-200\*/0.5 credit

### FILM

#### Classics of European cinema

Intermediate study of some of the most significant films made in Europe from the early 20<sup>th</sup> century to the present. Considers historical, technological, and aesthetic determinants and influence. Prerequisite: two previous film courses OR permission of the instructor.

FILM-307\*/0.5 credit

### PHILOSOPHY

#### Philosophy of peace

Drawing on a number of sources and philosophical traditions, this course will explore the concept of peace, obstacles to peace, ideas that promote peace, the moral dimensions of peace, philosophies of non-violence, pacifism, and attempts to envision a peaceful world. Prerequisite: one full-course equivalent in Philosophy OR permission of the instructor.

PHIL-202\*/0.5 credit

### IMPORTANT

ESL Plus students are expected to be advanced English learners who will communicate only in English during the full term. Students will sign a formal pledge promising to use only English while they are at the ISC. The controlled environment of the castle and the interaction with English-speaking students and staff will make it easy to use English exclusively.

The goal of the ESL Plus curriculum is to produce students who can communicate and think in English well enough to continue their academic studies in English.

ESL Plus students at the ISC have small classes and access to all of the ISC student facilities. They participate in the field-studies program. E-mail accounts, access to the internet and full room and board on campus are also included in the program fees.

## SESSIONAL DATES

- Winter, 1999  
January – April
- Fall, 1999  
September – December
- Winter, 2000  
January – April

## PROGRAM FEES

ESL Plus Fee for 1999/2000 is \$9,500 (Canadian Funds) for either the Fall or Winter Term. The fee includes

- ESL COURSE and
- THREE AUDITED 0.5 CREDIT COURSES or equivalent (in either Fall or Winter Term) chosen from among
  - Art History
  - British Studies (required starting fall, 1999)
  - Commerce
  - Film
  - Geography
  - Philosophy
  - Politics(See course descriptions on previous pages.)
- ACCOMMODATION AND FOOD
  - Shared accommodation (2 students per room, with a Canadian roommate when possible)
  - Full board on campus for the academic term
- FIELD-STUDY TRIP COSTS
  - Transportation, entrance fees and lunches on all course-required day field-study trips
  - Transportation, entrance fees, accommodation and breakfast on all course-required overnight field-study trips, including the mid-term trip
- ISC FACILITIES AND SERVICES
  - Access to ISC facilities and services including computing rooms, library and sports room equipment
  - Regular trips to the Libraries at the University of Sussex and the University of Brighton
- ARRIVAL AND DEPARTURE SERVICE
  - Students travelling to and from the ISC on designated days will be met on arrival at Heathrow and delivered to Heathrow on the morning of departure by ISC staff.

*ESL Plus students are responsible for their own travel arrangements to and from England and for the acquisition of travel and health insurance.*

### The program fee does not include

- Return air fare to and from London
- Cost of supplemental health insurance
- Textbooks and course supplies
- Personal expenses, laundry
- Lunches and dinners on overnight field-study trips

## CONTACT INFORMATION

FOR APPLICATION AND ADMISSION, SESSION DATES, ARRIVAL AND DEPARTURE DATES AND ELIGIBILITY:

Admission Services  
Office of the University Registrar  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
Tel: 613-545-2218  
(until 31 December 1998)  
Tel: 613-533-2218  
(after 1 January 1999)  
Fax: 613-545-6810  
(until 31 December 1998)  
Fax: 613-533-6810  
(after 1 January 1999)  
e-mail: [admissn@post.queensu.ca](mailto:admissn@post.queensu.ca)  
Internet: <http://www.queensu.ca>

FOR INFORMATION ABOUT ESL PROGRAMS:

The School of English  
Queen's University  
Kingston, Ontario  
CANADA K7L 3N6  
Tel: 613-545-2472  
(until 31 December 1998)  
Tel: 613-533-2472  
(after 1 January 1999)  
Fax: 613-545-6809  
(until 31 December 1998)  
Fax: 613-533-6809  
(after 1 January 1999)  
e-mail: [soe@post.queensu.ca](mailto:soe@post.queensu.ca)  
Internet: <http://www.queensu.ca/soe>

### PLEASE NOTE:

All information in this document is subject to change without notice.

*The* INTERNATIONAL  
STUDY CENTRE *at* HERSTMONCEUX

# Contents

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*The* INTERNATIONAL  
STUDY CENTRE *at* HERSTMONCEUX

## Introduction

### The International Study Centre

The International Study Centre (ISC) at Herstmonceux is owned and operated by Queen's University which is based in Kingston, Canada. The ISC is situated on the historic 200-hectare Herstmonceux Castle estate in East Sussex, U.K. (100 km south-east of London). Nestled in the quiet and rolling countryside, the ISC comprises Herstmonceux Castle (which houses classroom, conference, computing, library, study and dining facilities for the Centre), Bader Hall (a modern three-story residence for students, faculty and guests), and extensive formal gardens and woodland walks.

Providing a remarkable venue for study and easy access to Great Britain and Europe, the ISC has been designed as a unique learning environment in which students, scholars and citizens from around the world can meet to study and work towards common goals.

University-level academic programs for qualified students and professionals from around the world are the focus of the activities at the ISC during the fall, winter and spring months. The ISC also serves as a conference facility for academic and business gatherings, and throughout the summer months as a bed and breakfast facility.



### A Gift of Enormous Vision

*The ISC would not have been possible without the generosity and vision of Drs. Alfred and Isabel Bader, who donated the Herstmonceux Castle estate to Queen's in 1993. Since then, careful renovations have created a fully modern study centre, while protecting the site's history and architectural heritage. The result is an outstanding combination of past, present and future, where a student may look out over the inner courtyard of a 15th-century castle while using the Internet to research material for an essay.*

### Building on a Substantial Past

Herstmonceux has been a significant historical site for centuries. There is evidence of Roman settlement in the area and of even older Bronze-age, Neolithic and Paleolithic habitation. After the Norman victory against the Saxons at the Battle of Hastings in 1066, William the Conqueror's survey of his newly acquired property was recorded in the Domesday Book, providing the first written record of a settlement called Herste at present day Herstmonceux.

By the twelfth century, the manor house of the settlement was the seat of a noble family identifying themselves as "de Herste". The recorded marriage of Idonea de Herste to a Norman nobleman, Ingelram de Monceux, gave the site the name that is recognizable today. Through marriage the family name changed to Fiennes, and in 1441, Sir Roger Fiennes applied to King Henry VI for "permission to enclose, crenellate, entower and embattle his manor". The result was Herstmonceux Castle, one of the first major brick buildings in

England, planned more as a grand manor house than a fortress, with many of its design and structural elements concentrating on grandeur and comfort rather than defence.

Herstmonceux passed through the hands of a number of private owners until it was sold in 1946 to the British Admiralty which bought the estate for the Royal Greenwich Observatory. The site served as an important scientific institution for over 40 years, and the housing for the Newton Telescope remains, along with the Equatorial Telescope Buildings which have been converted to an interactive science centre for schoolchildren.

Queen's University opened the International Study Centre for students and faculty in 1994.



*The* INTERNATIONAL  
STUDY CENTRE *at* HERSTMONCEUX

## Academic Programs

### Academic Excellence

Reflecting the high demand for international study, a number of different academic programs are offered at the ISC and the list of courses and programs is constantly growing and developing. Academic programs planned for 1999/2000 include:

- First-Year Program
- Upper-Year Program
- ESL Plus Program
- Faculty of Education Programs
- Strategic Policy Planning Program

Classes are taught in English and are internationally focused, with an emphasis on European studies. To augment students' learning, classes in modern European languages (French, German and Spanish) are also offered in the Fall and Winter Terms.

Faculty members teaching at the ISC are Queen's professors or come from selected Canadian, American and European universities. Queen's University appoints and accredits all faculty.

Students receive an official Queen's transcript for academic programs completed at the ISC. Students may also arrange transfer credits to their home university.





## An Exceptional Learning Environment

Students who study at the ISC have the opportunity to take advantage of a richly concentrated learning environment characterized by small classes and daily interaction with faculty and students in a quiet residential setting.

Many professors live on the estate with the students, and faculty, staff and students dine together in the Great Hall. Meal times often become opportunities for lively discussion and debate.

Films, student-produced plays and concerts by Musicians-in-Residence are scheduled throughout the academic year. Opportunities for interaction with members of the community are facilitated by the Friends of Herstmonceux, an active group of local area residents. These activities are as diverse as invitations for tea or dinner, and opportunities to play for local rugby teams.

## Integrated Field Studies

Because the academic community at the ISC is small, students can easily make contact with other Canadian as well as international students. Internationally focused courses, field study trips, interaction with the local community and the communicative atmosphere of the ISC add to a truly unique learning environment which fosters global thinking and cross-cultural understanding.

Visits to sites of historic, cultural and economic importance are an integral part of most courses and a 5-day mid-term excursion to locations in England and Scotland or in continental Europe takes place in each term. Additional cultural studies trips, accompanied by interpretive lectures, provide access to sites and events of general interest (such as outings to see plays in London's West End or a visit to the historic city of Bath). Regular field-study excursions to London are also available.

## The Canadian University Study Abroad Program

*The Canadian University Study Abroad Program (CUSAP) is a consortium of the University of British Columbia, Dalhousie University, Queen's University, the University of Toronto, and the University of Western Ontario which offers direct access for their undergraduate students to several academic programs at the ISC. Students from the CUSAP partner universities may study at the ISC in either the First-Year Program or one of the Upper-Year Programs. The innovative First-Year Program, which allows highly qualified high-school graduates to get a head start in their international studies, is available only for students of the universities participating in CUSAP.*

*In 1998, CUSAP was awarded a Scotiabank/ Association of Universities and Colleges of Canada Award of Excellence for Internationalization honouring the unique collaboration of the participating universities in the development of the First-Year Program.*

# The INTERNATIONAL STUDY CENTRE at HERSTMONCEUX

## First-Year Program

The innovative First-Year Program at the ISC allows highly qualified high-school graduates to get a head start in their international studies as part of the Canadian University Study Abroad Program. Students benefit tremendously from the international academic experience, small classes, residential learning environment and integrated field-studies program.

Most courses use visits to sites of historic, cultural and commercial importance to provide an invaluable experiential component to students' education and to enhance students' learning. The ISC also organizes interdisciplinary mid-term trips for the First-Year Program, one exploring Great Britain in the Fall Term (typically to York and Edinburgh) and one in the Winter Term to continental Europe (typically Paris and Brussels). Cultural studies trips to London and other destinations are also organized throughout the year to provide access to sites and events of general interest.

At the conclusion of their first year at the ISC, students proceed to their home universities to begin second-year studies and complete their degree programs. Participation in the First-Year Program does not exclude students from participating further in international exchange or work-study programs at their home universities. All of the courses in the First-Year Program have direct course equivalencies at each of the participating universities, and students' grades are transferred to their home universities.

### SESSIONAL DATES

The First-Year Program extends over a full academic year and students attend the ISC for both Fall and Winter Terms, with a break at the end of the Fall Term. The Fall Term runs from September to December. The Winter Term runs from January to April.

### PROGRAM FEES

Fees for 1999/2000 are \$19,000 CDN. This fee includes tuition (5 full courses); transportation, entrance fees, and lunches for all day-long course-required field-study trips; transportation, entrance fees, accommodation and breakfast for all overnight course-required field-study trips including the mid-term trips; access to ISC facilities and services, including computing rooms, library and sports room and equipment, shared accommodation (2 students per room) and full board for the academic year (except during the December closing). Scholarships and financial assistance are available.

Assistance in the organization of travel arrangements and the acquisition of supplemental health insurance is available. The cost of airfare to and from London and supplemental health insurance are the responsibility of the student and are not included in the program fees.

### HIGHLIGHTS

- A unique full-year (September - April) program providing a head start in international studies
- Program jointly designed by the CUSAP universities
- Open to highly-qualified high school graduates
- Integrated field studies and site visits as important components of the learning environment
- Two mid-term trips exploring parts of Great Britain and continental Europe
- Small classes, daily interaction with faculty
- Courses focusing on arts, humanities and social sciences with an emphasis on the United Kingdom and Europe
- English as the language of instruction (except for European language courses)
- Academic credits and grades directly transferable to the home institution

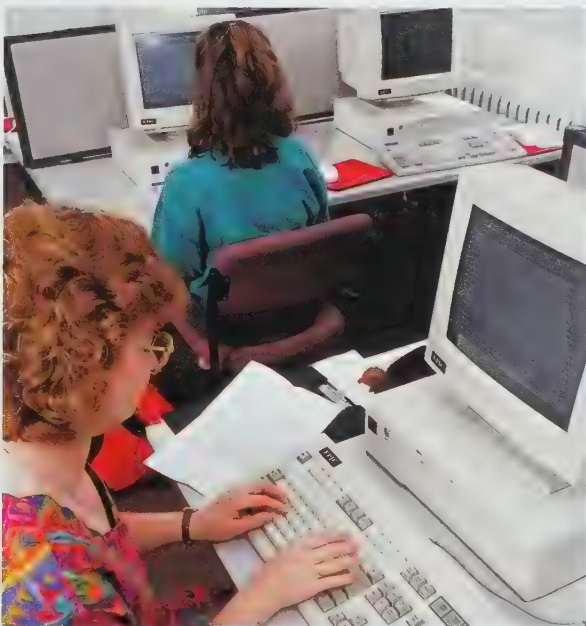


## Upper-Year Program

In recent years, increasing numbers of university students have taken advantage of international exchange programs. The Upper-Year Programs at the ISC, open to students from universities around the world, offer a distinctive innovation in international study by linking courses into integrated modules designed to fit most students' programs of study in arts, humanities, social sciences and business. The modules emphasize international, particularly European and British, contexts through course content and coordinated field-study trips.

Some modules are interdisciplinary by design (e.g., British History and Culture, Modern European Studies) while others provide an opportunity for in-depth study in a particular subject area (e.g., English Literature, International Business). Each module is anchored by an innovative interdisciplinary core-course in British Studies which provides a focus and context for study in England at the ISC. In addition, academically centred field-study trips to sites of cultural, historic and economic importance add an essential component to the academic experience, including a mid-term trip to continental Europe (usually Paris and Brussels). Regular excursions to London and other destinations are also organized throughout the year to provide access to sites and events of general interest.

Special admission arrangements exist for students at Elizabethtown College, Pennsylvania, and the Canadian universities in the Canadian University Study Abroad Program.



Students from other universities participate in the Upper-Year Programs on the basis of a Letter of Permission from their home university. Students from universities with exchange agreements with Queen's University may choose to take courses either on the Kingston campus or at the ISC (costs may differ).

### SESSIONAL DATES

The Fall Term runs from September to December. The Winter Term runs from January to April. The Spring Term runs from May to June.

### PROGRAM FEES

Fees for 1999/2000 are \$9,500 CDN for either the Fall or Winter Term and \$6500 CDN for the Spring Term 1999. This fee includes tuition (5 half-courses in the Fall or Winter Terms; 3 half-courses in the Spring Term); transportation, entrance fees, and lunches for all day-long course-required field-study trips; transportation, entrance fees, accommodation and breakfast for all overnight course-required field-study trips including the mid-term trips; access to ISC facilities and services, including computing rooms, library and sports room and equipment, shared accommodation (2 students per room) and full board for the academic term. Scholarships and financial assistance are available.

Assistance in the organization of travel arrangements and the acquisition of supplemental health insurance is available. The cost of airfare to and from London and supplemental health insurance are the responsibility of the student and are not included in the program fees.

### HIGHLIGHTS

- Programs specially designed for upper-year students in arts, humanities, social sciences, business and law
- Courses internationally focused with an emphasis on European studies
- Mid-term trip to continental Europe (usually Paris and Brussels)
- Unique modular program allowing smooth integration into various degree programs
- Innovative interdisciplinary core-courses
- Integrated field studies and site visits
- Small classes, daily interaction with faculty
- Language of instruction is English (except for European language courses)
- Courses accredited by Queen's University with academic credit transferable to students' home universities
- Open to qualified upper-year undergraduate students in applicable programs at universities around the world.
- Term-length modules offered in the Fall, Winter and Spring Terms

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### ESL Plus Program

The ESL Plus Program at the ISC is designed for high-intermediate and advanced-level English-as-a-Second Language learners who would like to receive instruction in English-language training and attend university courses taught in English.

This innovative program allows ESL students to complement their English-language training with content-based learning in subjects of interest. Academically-centered field-study trips to sites of cultural, historic and commercial importance add an invaluable experiential component to the learning environment. In addition to regular excursions during the term, there is a mid-term trip to Continental Europe (usually

Paris and Brussels). Regular excursions to London are also available.

Students have six hours per week of formal instruction in the four English-language skills (listening, speaking, reading and writing). Classes are small and students will have further individualized instruction in speaking and listening in a weekly ESL tutorial. This program requires the exclusive use of English.

In addition, students select up to three half-courses (or equivalent) in subjects such as Art History, Commerce, Film and Geography. ESL students attend lectures with students from Queen's University and other universities. Students





receive a certificate of completion of the ESL Plus course along with a description of the course at the end of term. Marks for the ESL Plus course and an "Audit" notation for the academic courses students attend are also indicated on an official Queen's University transcript. Students may receive academic credit from their home institutions.

The learning environment at the ISC and the presence of English-speaking students will make speaking and listening to English much easier than in more urban locations.

Special admission arrangements exist for students at Nagoya University of Commerce and Business Administration in Japan and Canadian International College in British Columbia. Other interested students may participate in the ESL Plus Program through the School of English at Queen's University.

#### SESSIONAL DATES

The Fall Term runs from September to December.

The Winter Term runs from January to April.

#### PROGRAM FEES

Fees for 1999/2000 are \$9,500 CDN per term. The fees include tuition (ESL course plus audit of 3 half-courses), transportation, entrance fees, and lunches for all day-long course-required field-study trips; transportation, entrance fees, accommodation and breakfast for all overnight course-required field-study trips including the mid-term trips; access to ISC facilities and services, including computing rooms, library and sports room and equipment, shared accommodation (2 students per room) and full board for the academic term.

The cost of airfare to and from London and supplemental health insurance are the responsibility of the student and are not included in the program fees.

#### HIGHLIGHTS

- Unique program for high-intermediate to advanced level ESL students
- Secluded, rural location
- English-speaking environment
- Access to Canadian university-level courses
- Small classes
- Shared accommodation on floors in residence with English-speaking university students

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## The Faculty of Education Programs

These Programs are for teachers and Bachelor of Education graduates who hold or have been recommended for a Ontario Certificate of Qualification (or equivalent) wishing to enhance their academic or professional qualifications in drama, English, geography or history.

The Programs are both intensive and integrative. Readings and other preparation will be assigned prior to the residency at the ISC with a major assignment to be completed after the residency. Professors Iain Munro and Lawrence O'Farrell from Queen's University Faculty of Education coordinate and teach the program. Guest presenters active in education in the United Kingdom also participate in the Programs. Excursions are planned to theatres, museums, educational settings and historical sites in London and southern England.

### *Program A*

Teachers from Ontario who complete this program may be recommended for an additional or specialist qualification recognized by the Ontario College of Teachers. Qualification options include:

- Additional Basic Qualification in Dramatic Arts, English, Geography or History (intermediate or senior division)
- Honour Specialist in Arts, English, Geography or History
- Three-part Specialist Program in Dramatic Arts (Part I, Part II, and Specialist)

Teachers from other provinces or countries who complete the program may earn a course credit (1.0, equivalent to 8 credit hours) which will appear on an official Queen's University transcript.

### *Program B*

Qualified candidates completing Program B for graduate credit will receive the equivalent of four credit hours (course weight 0.5). These participants will be registered in a Master's level course, EDU 801 - Special Topics in Curriculum and Instruction, in one of Drama, English, Geography and History.

### SESSIONAL DATES

The Faculty of Education Programs take place in July. Exact dates for 1999 have not been set.

### PROGRAM FEES

Fees for 1999 were not available at the time of printing. In 1998 the fees for the programs were \$3,395 CDN (for Program A), \$3,395 CDN (for Program B, Canadian Citizens and Permanent Residents of Canada) and \$5262 CDN (for Program B, others). This included tuition, accommodation, most meals, excursions, and textbooks.

The cost of airfare to and from London and supplemental health insurance are the responsibility of the student and are not included in the program fees.

### HIGHLIGHTS

- Additional Basic Qualification in Dramatic Arts, English or History
- Honour Specialist in Dramatic Arts, English or History
- Specialist Program in Dramatic Arts (Part I, II, and Specialist)
- Graduate Studies Credits in Drama, English, or History Education
- Integrated and intensive program
- Small classes, daily interaction with faculty
- English as language of instruction
- Program eligible for professional or academic accreditation
- Open to teachers and graduate students in education
- Offered in the Summer Term to allow maximum program flexibility

## The Strategic Policy Planning Program

The Strategic Policy Planning Program is aimed at students and government officials who are interested in developing their skills in policy planning and development. The program focuses on the challenges of planning foreign and defence policies, particularly as they pertain to the new democracies of Eastern and Central Europe. In past years, the program has attracted students and government officials from countries such as Poland and Ukraine, whose newly emerging democracies require a revision of past policy and government practices. The program is highly interactive and involves both group and individual projects. A major component of the program is an academic field-study trip which typically includes visits to such sites as NATO and the European Union headquarters in Brussels, and other relevant organization and agencies in Europe.

The program may also be of interest to Canadian and American students who are studying foreign and defence policy planning in the changing Europe and who wish to learn more about the issues facing governments in Central and Eastern Europe.

### SESSIONAL DATES

The Strategic Policy Planning Program usually runs during the Spring Term (May and June). Specific dates for the 1999 Program have not been set.

### PROGRAM FEES

Fees for 1999 were not available at the time of printing.

### HIGHLIGHTS

- small classes
- focus on experiential education
- English as language of instruction
- visits to pertinent sites and discussions with experts in the field
- daily interaction with faculty



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# Conferences and Special Functions

## Conference Facilities

With its completely modern educational facilities and range of services, the ISC provides an excellent venue for academic conferences, business meetings and special functions.

The ISC's relaxed atmosphere, away from day-to-day business pressures (while still near to London) provides an exceptional environment for conference participants. Facilities include a fully-equipped Conference Room (with video-conferencing technology), Board Room, professional in-house catering and computing facilities, complemented by friendly, efficient service. The Conference Suite, while housed in Herstmonceux Castle, is separate from the classrooms and student areas. Overnight conferences can be arranged with accommodation for participants in Bader Hall.

## Meetings, Colloquia and Seminars

*Although academic programs are the focus of the activities at the ISC during the fall, winter and spring months, the ISC is also an active conference facility and a favourite site for hosting special functions. Herstmonceux Castle, with its magnificent brick architecture and moat is set in 200 hectares of beautiful parkland and superb Elizabethan gardens. Its location only 100 km from London, outstanding facilities and personalized service make the ISC an ideal setting for conferences, seminars and special functions.*

## Special Functions

A number of rooms in Herstmonceux Castle can be rented for a variety of special events, and there are five rooms in which wedding ceremonies may be performed. The spectacular setting, beautiful garden, professional catering service and facilities for overnight accommodation have made the ISC at Herstmonceux a popular venue for weddings and other special events.

## HIGHLIGHTS

- Beautiful, historic buildings and gardens
- Fully equipped rooms for meetings and conferences (audio-visual and video-conferencing services)
- Modern accommodation facilities
- In-house catering
- Excellent and personal service
- Rural, quiet location
- Close to London
- Located in the heart of England's "1066 Country" tourist region and close to a wide variety of sites of historical significance



## The Grounds and Gardens

Although the ISC buildings are reserved for academic pursuits, visitors are welcome to explore the grounds and gardens each year between mid-April and the end of October. Visitors are invited to walk around the beautiful Elizabethan walled gardens and along the many woodland trails, leading to delightful discoveries such as the ornamental folly (a mock manor house), the Rhododendron Gardens, the Rose Garden, the Herb Garden, the Shakespeare Garden and the sundial collection.

Adjacent to Herstmonceux Castle is the Tearoom. The outer courtyard also has a Gift Shop and a Visitor Centre outlining the history of the site, complete with artifacts and photographs.

Visitors are also encouraged to take part in a guided tour of Herstmonceux Castle to gain an insight into life in times gone by and to become familiar with the stories and rumours which have circulated over the years, including those of smugglers and resident ghosts.

Guests can also visit the Science Centre on the estate, housed in the Equatorial Telescope Buildings (a separate entrance fee applies).

## Bed & Breakfast Accommodation

The ISC offers bed & breakfast facilities throughout the year, especially during the summer months. Single and double accommodation (with choice of private or shared washroom facilities) is available in Bader Hall Residence and full breakfast is offered in the Great Hall of Herstmonceux Castle. Additional lunches and dinners can also be purchased.

### Visiting the International Study Centre

*The setting and beauty of Herstmonceux Castle make the ISC a favourite site for tourists. Guests can visit the grounds and gardens, stay overnight as bed & breakfast guests and participate in any of the special events held at the ISC during the year.*



## Special Events

A number of special events are held at the ISC during the year. Some of the annual highlights include:

### OPEN-AIR CONCERT (JUNE)

Each June, an open-air classical music concert is held on the grounds of Herstmonceux Castle. Musical favourites are performed outside to appreciative audiences who enjoy champagne and strawberries or picnics against the magnificent backdrop of Herstmonceux Castle. The finale is a spectacular fireworks display.

### MEDIEVAL FESTIVAL (AUGUST)

Over 20,000 visitors from around the world converge on Herstmonceux Castle as it is recreated as a medieval village for the weekend. Visitors are delighted to watch over 300 men and women in period costume recreate attacks and counter-attacks in a siege of the Castle walls. Strolling minstrels, knights and men-at-arms display their skills in jousting, falconry, and fire-eating. Medieval food, music and merriment abound.

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## Facilities and Services

### Accommodation

Accommodation for faculty, students, conference participants and guests is provided in Bader Hall residence, a modern three-story residence about 500 metres from Herstmonceux Castle. Rooms in the executive wing have private en-suite bathroom facilities, telephone, and television (optional). Rooms in the student wings are designed for double same-sex occupancy with shared same-sex bathroom facilities. Bader Hall is co-ed.

Bader Hall also has laundry facilities, a TV common room, and kitchenettes (equipped with refrigerators and microwave ovens).

### Dining Room and Meals

The Dining Room for the ISC is located in the Great Hall of Herstmonceux Castle. Three meals per day are served during the academic terms. Meatless main-course choices are available at every meal.

### Classrooms, Conference and Seminar Rooms

Most are located in Herstmonceux Castle and are equipped with white boards, overhead projectors and left-hand/right-hand seating. There is also a board room and a separate conference suite (with video-conferencing capability).

### Library and Reading Room

The ISC has a small lending library in Herstmonceux Castle which is open to students and faculty 24 hours a day. There is a full-time librarian to locate and obtain materials and to consult on their availability. The core collection of the Library has been developed to support the academic courses taught at the ISC. The Library routinely keeps on reserve at least one copy



of all required and recommended texts for courses. The Library holdings emphasize Europe, especially Britain. The Library subscribes to daily and weekly newspaper and magazine publications and has CD-ROM access to several sources. Direct access to the Internet is also available. There is a course-related video tape collection.

To augment research materials available for students and faculty, as well as an inter-library loans facility, the ISC has borrowing agreements with the University of Sussex and the University of Brighton libraries, as well as the Sussex Public Libraries system. Library trips are made to Sussex and Brighton universities on a regular basis. In addition, students are encouraged to make use of resources available in London (Public Records Offices, galleries, museums, etc.) during the regular field studies trips to London.

The ISC Library Catalogue can be accessed via the Internet at: <http://130.15.161.15/internat.htm>

### Computing Facilities

There are two complete computer sites for students, one in Bader Hall and one in Herstmonceux Castle. Computers in these sites are PCs, running MS Windows and are linked to



the ISC Network and the Internet. A printer is available at each site, and there is a scanner for student use. Additional computer terminals are also located in the Reading Room, and in Bader Hall foyer (for e-mail use only).

Faculty and students are provided with an e-mail account on arrival at the ISC.

## Sports and Athletic Facilities

The ISC has a modest sports hall adjacent to Bader Hall residence. It is open each day until 11:00 p.m., but is accessible on a 24-hour basis with a key sign-out system. The facility has a gymnasium (equipped for basketball, badminton, indoor hockey and indoor soccer), exercise mats, weight equipment, free weights, stationary bicycles and rowing machines. Additional outdoor equipment is available for croquet, tennis, volleyball and softball. The ISC also has an outdoor tennis court, playing fields for boules (bocce), football (soccer), and an outdoor volleyball court.

## Prayer and Meditation Room

The southwest turret of Herstmonceux Castle serves as an ecumenical prayer and meditation room in order to provide ISC community members of all faiths and belief systems with a peaceful space. The Reverend Martin Francis, Rector of All Saints Anglican Church in Herstmonceux Village is the ecumenical chaplain for the ISC.

## Castle Shop

The Castle Shop carries basic supplies including textbooks, stationary, computer disks, writing materials, stamps, cards, post cards, phone cards, Bader Hall laundry cards, pharmaceutical products and gifts.

## The Headless Drummer Pub

An English pub (literally "Public House") is a meeting place for a community, where the focus is on friendship and conversation. In the spirit of that tradition, the Headless Drummer Pub, named after one of the legends associated with the estate, is located in the south turret of Herstmonceux Castle and is available for students, faculty and their guests.



## Grounds and Gardens

Students, faculty and guests at the ISC have access to the estate grounds. The beautiful Elizabethan walled gardens, the Rhododendron Gardens, the Rose Garden, the Herb Garden provide many peaceful retreats. The woodland walks and trails throughout the grounds are suitable for hiking, walking and running.

## Telephones

The Main Switchboard in Herstmonceux Castle is staffed 24 hours a day. It can be reached directly from Canada by dialing: 011-44-1323-83-4444. The number within England is 01323-83-4444.

The Bader Hall Reception Desk is also staffed 24 hours a day. It can be reached directly from Canada by dialing: 011-44-1323-83-4400. The number within England is 01323-83-4400.

Bader Hall student residence rooms do not have private telephones. Public telephones are available in both Bader Hall and Herstmonceux Castle. Fax and photocopy service is also available.

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## Further Information

### Academic Programs

Additional information on academic programs at the ISC can be obtained from:

Admission Services  
Office of the University Registrar  
Queen's University  
Kingston, ON Canada K7L 3N6  
tel: (613) 533-2218  
fax: (613) 533-6810  
e-mail: [admissn@post.queensu.ca](mailto:admissn@post.queensu.ca)

Information is also available via the Internet at  
[www.queensu.ca/liaison/isc/isc.htm](http://www.queensu.ca/liaison/isc/isc.htm)



### Conferences, Special Functions, Visiting the Grounds and Gardens, Bed & Breakfast Accommodation

Additional information can be obtained from:

*In The United Kingdom:*

Administration Office  
International Study Centre at Herstmonceux  
Hailsham, East Sussex, U.K. BN27 1RN  
tel: 01323-834444  
fax: 01323-834499  
e-mail: [j\\_brown@isc-queens.co.uk](mailto:j_brown@isc-queens.co.uk)

*In Canada:*

International Study Centre  
General Information  
Queen's University  
Kingston, ON Canada K7L 3N6  
tel: (613) 545-6947 (until December 31, 1998)  
tel: (613) 533-6947 (as of January 1, 1999)  
fax: (613) 545-6441 (until December 31, 1998)  
fax: (613) 533-6441 (as of January 1, 1999)  
e-mail: [iscinfo@post.queensu.ca](mailto:iscinfo@post.queensu.ca)

**Note:** The course listings and academic programs described in this guide represent Senate- and Faculty-approved requirements and electives for completion of degree requirements. Circumstances beyond the control of the University, such as severe budget shortfalls, may result in restrictions in the number and range of course and program choices available to students as compared with those listed herein or in other University publications. The University reserves the right to limit access to courses or programs, and at its discretion, to withdraw particular programs, options, or courses altogether. In such circumstances the University undertakes to the best of its ability to enable students registered in affected programs to complete their degree requirements. The Senate and The Board of Trustees of Queen's University reserve the right to make changes in courses, programs and regulations described in this guide, in either its printed or electronic forms, at any time without prior notice.





Queen's University



The International  
Study Centre at  
Herstmonceux, East Sussex, U.K.



*Thursday, 9-17 Class  
Friday, Droppe / trips  
Saturday, London*



2004-2005

INTERNATIONAL STUDY CENTRE  
HERSTMONCEUX CASTLE  
[WWW.QUEENSU.CA/ISC](http://WWW.QUEENSU.CA/ISC)





**International Study Centre**  
HERSTMONCEUX CASTLE, ENGLAND  
[www.queensu.ca/isc](http://www.queensu.ca/isc)

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# L E A R N I N G

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A university is much more than a place of learning. It is a place that will shape and prepare you for the rest of your life. An experience that starts in the classroom, but that goes far, far beyond.



This is the experience that awaits you at Queen's University's International Study Centre (ISC) at Herstmonceux Castle. Here, life starts where the lecture leaves off. Information is elevated to insight. Theory becomes real. Campus life becomes a life experience. These are among the rewards that await those who choose to experience this unique study abroad program.

The ISC challenges you and encourages you to challenge yourself in every way, not just intellectually. Your academic growth is matched by a rich, personal appreciation of new culture, history, societies, languages and economics. You gain a broader view of the world simply by occupying a different place in it.

By choosing to go beyond a traditional campus, you open your mind daily to a remarkably expanded educational and life experience and one that will significantly advance your career expectations. All fitting within, but enriching immeasurably the structure of your own chosen university program.

I look forward, very much, to the prospect of welcoming you to the International Study Centre at Herstmonceux Castle.

DAVID BEVAN  
*Executive Director*





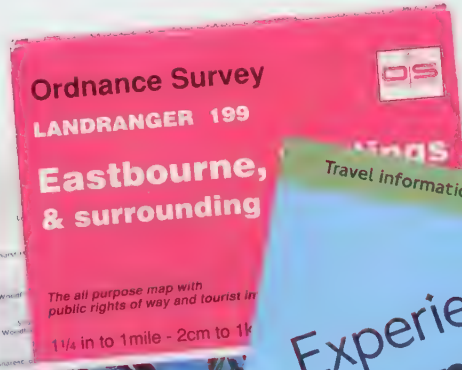
# F O R L I F E



*Studying at the ISC  
sets you on a path  
of opportunity and  
adventure that will  
change your life.  
Where will it lead you?*



# A L S T U D Y C E N T R E



**Imagine** watching a performance of 'Twelfth Night' at the reconstructed Globe Theatre.



Hearing a reading of 'In Flanders Fields' in Flanders Fields.

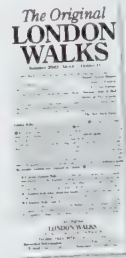
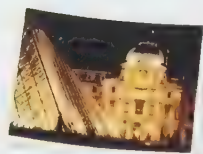


Enjoying a rare opportunity to interact with NATO officials in Brussels. Listening to a lecture on the Norman invasion while on the Battlefield at Hastings. Debating Van Gogh's artistic influences with the curator of the Musée d'Orsay. Or discussing monetary policy with a director of the Bank of England.

**I**magine how much richer your educational experience can be when the world is your classroom. Field studies are a vital and very special part of the ISC experience.



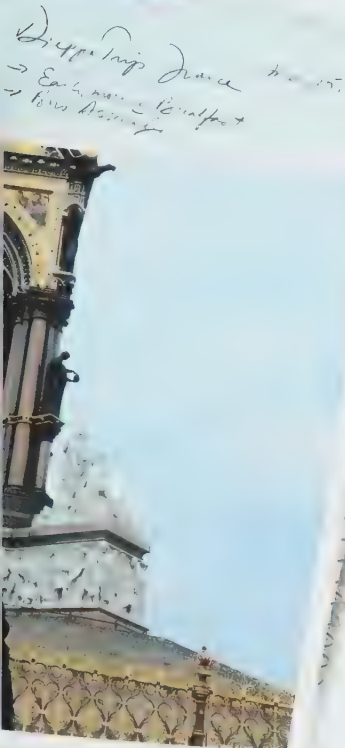
ART HISTORY	COMMERCE/ECONOMICS	INTERDISCIPLINARY STUDIES	DRAMA/FILM	ENGLISH	GEOGRAPHY
The Louvre, Paris	Bank of England, London	British Museum, London	Globe Theatre, London	Walking Tour of Dicken's, London	Brugge, Belgium



# D U R C L A S S R O O M

Day or multi-day excursions are integrated into most programs, providing colour and dimension to the curriculum. Scarcely a week in the school year goes by without an opportunity for you to travel to the very places where legends walked, art was created or history was made. It is learning come to life. Students at the ISC quickly discover that the context of their learning profoundly changes the content. Guest lecturers, private tours, special performances – they will all take your education, appreciation, enjoyment and understanding to a new level.

Field Studies are an essential and integrated element of the ISC programs and educational mission; the combination of classroom discussion and field study reflects the ISC's emphasis on anchoring the academic experience in direct observation and participation. They are a stimulating way to learn more about your course material, and provide wonderful opportunities to absorb first hand the extraordinary cosmopolitan riches of the United Kingdom and Europe.



HISTORY	LAW	MUSIC	POLITICAL STUDIES	FRENCH/SPANISH/GERMAN	PSYCHOLOGY/PHILOSOPHY/WOMEN'S STUDIES
Imperial War Museum, London	World Trade Organization, Geneva	English National Opera, London	Houses of Parliament, London	Paris, France	Freud Museum, London



# FIELD STUDIES: LECT

**The** number of course-specific field study excursions varies by term, course and discipline, based on course needs.



## Course-Specific Field Study

The course-specific field studies are integrated directly into course curricula and are considered off-site lecture classes. These are arranged prior to the beginning of the term based on the instructor's course objectives and requests. These excursions are usually scheduled to take place on Fridays and Saturdays. Students registered in courses offering such trips are not required to pay additional fees.

If you are not in the course, you may be able to accompany the group depending on the availability of seats and at the discretion of the instructor. Under these circumstances, you will be responsible for any costs incurred on these trips.

## The Midterm Trip

Normally, a five-day field studies excursion occurs in each of the Fall and Winter Terms. A regularly scheduled component of the ISC academic experience, it combines course-related and cultural activities.

All students participate, irrespective of course selection and program. In the Fall Term, students will normally travel to York and Edinburgh. In the Winter Term, students will travel to Normandy, Brussels and Paris. The main objective of the midterm trip is to introduce all students, regardless of their program and courses, to British and European political, economic and cultural issues, and their links with North America. Coach buses are used for transportation for all of these trips.

Students may also have the opportunity to see sites relating specifically to their courses, as well as some free time to explore on their own. Travel costs, accommodations (bed and breakfast) and entrance fees for course-related field studies are covered. All other expenses (including lunch and supper, and entrance fees to non-course related sites and events) are the student's responsibility.



## Cultural Studies Excursions

These are scheduled on a regular basis, are open to all members of the ISC community, and may also be integrated into course studies. These excursions are intended to provide students with a broad-based, academically and culturally relevant complement to their studies at the ISC.

Each of these excursions will be centred around a theme and accompanied by a pre-trip orientation to ensure the students benefit fully from the experience. Most will be centred around locations accessible in a single day (past destinations include Bath, Dover, and Canterbury), but one or two may be locations requiring an overnight stay (such as Stratford in previous years). For students, the cost of transportation, packed lunches and all entrance fees for day long cultural studies trips are included in their tuition fees. On overnight trips, the cost of accommodation and breakfast is included; however, students pay for their own lunches and dinners.

## Optional Excursions

In addition to the regular program of field studies, optional excursions are offered throughout the year. A weekend trip to Dublin, an evening at the opera in London's Covent Garden or croissants on the Left Bank in Paris are among the diversions you may choose when you need a break from the books.



**Built** in the 15th century, this magnificent castle is the physical and cultural home of the ISC. Its weathered stones are at the crossroads of history and speak of over 500 years of British kings, queens and nobility, of travellers and seekers, of hierarchy, of stories, trade, science and legend.



Today, Herstmonceux's halls echo with the footsteps of a new and very different looking generation of future leaders who are preparing to take their place in the world. And you could be among them...



Amidst over 500 acres of spectacular gardens and grounds, a simple walk on campus becomes a stroll back in time to the Elizabethan era and beyond. It is impossible not to be inspired by the sheer beauty and grandeur of such an environment.

The ISC is also home to an outstanding group of professors, many of whom live on the estate, further enhancing the interactive quality of the education that takes place there. Beyond the classroom, mealtimes in the Great Hall, chance encounters in the grounds, a shared drink in the Castle pub often become opportunities for lively debate between faculty, staff and students.



TRICOLOR

As a Jewish teenager escaping the Nazis, Dr. Alfred Bader fled to England in 1938, from where he was sent to an internment camp near Montréal, Québec. There, the young Austrian native continued his studies and, once released, applied to several well-known Canadian universities. Queen's was the only one to offer him admission. "I was determined to do my best," he later wrote. "Two years in the camp, education without distraction, followed by four years at Queen's, was a great beginning for a successful life."



# E U X C A S T L E

The ISC is a legacy made possible by the generosity of one of Queen's University's most distinguished alumni, Dr. Alfred Bader, and his wife Isabel. After receiving degrees in engineering chemistry and history at Queen's, Dr. Bader went on to graduate studies at Harvard, formed his own international chemical company, and became a world-renowned philanthropist and art collector. Among his many gifts to Queen's was Herstmonceux Castle.

A decade later, the ISC is already recognized as the world-class institution Dr. Bader dreamed it could be, embracing his vision and his commitment to academic enquiry, cultural curiosity and global responsibility as its own.

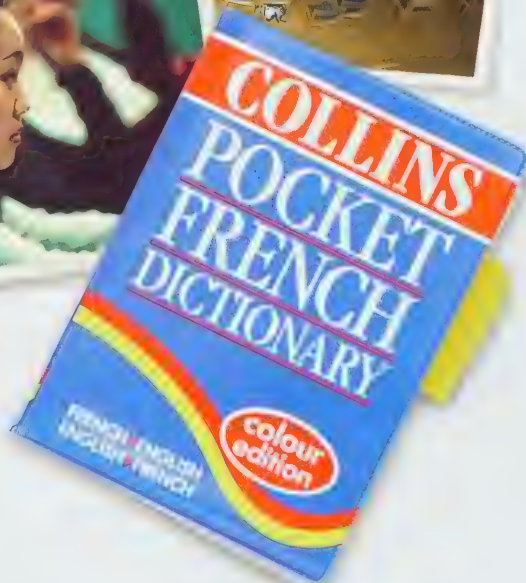


**The** First-Year Program provides students with an international perspective, a strong grounding in communication skills, core courses, and a sense of social and global awareness from the very beginning of their undergraduate studies



Students in the First-Year Program are admitted to a full university degree program, usually at Queen's University (Canada), but sometimes at other leading universities, and spend their first year of academic study at the ISC, before moving to North America for their remaining years of undergraduate study.

Very small classes, close interaction with faculty and other students, these develop learning habits and skills for life. Every course is a degree-level course accredited by Queen's University.



### The Upper-Year Program

The Upper-Year Program emphasises international and inter-disciplinary learning in a wide range of course options. The program is designed for students from around the world who have already completed at least a year of university study.

## Typical Course Offerings Include:

Art History

Astronomy

Business

Classics

Cultural Studies

Computing

Drama

Economics

English

Film

French

Geography

German

History

International Studies

Law (professional)

Math

Music

Philosophy

Politics

Psychology

Spanish

Women's Studies

World Religion

For full details please see the ISC website at [www.queensu.ca/isc](http://www.queensu.ca/isc).

Fall and Winter programs usually consist of five term-length courses. In the Spring Term three half-credit courses comprise the typical load. In the new four-week Summer Term planned for 2004, two half-credit courses will be possible. All courses are fully accredited by Queen's and normally transferable to all other universities.



# A C T I V I T I E S   A N D

One of the first things that strikes new students at Queens at Herstonceux is its intimacy. Around every corner is a cozy, favourite spot for study, waiting to be yours.



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**The** sense of community at the ISC extends far beyond the classroom. A wide range of student activities are available all year-round, both on and off campus.



**On-campus activities may include:**

- Indoor hockey, soccer and basketball leagues
- Yoga
- Personal gym training
- Coffee house
- Talent show
- Karaoke
- Theme nights (*Toga, Retro, Burns Night, etc.*)
- Local band concerts
- Wine and cheese tasting evenings
- Choir
- Photography club
- Guitar club
- Scottish country dancing club

**Non-academic trips are also one of the options open to ISC students, destinations may include:**

- Oxford
- Stonehenge and Salisbury (*Magna Carta*)
- Canterbury
- Brighton
- Dublin
- Cardiff
- Barcelona

**Off-site activities may include:**

- Theatre trips: West End and Brighton shows
- Cinema
- Swimming
- Ten-pin bowling
- Restaurants
- Local walks of interest
- Horse-riding
- Rock concerts
- Nightclubs
- Sports challenges against University of Brighton and Sussex University
- Premier League soccer and Rugby matches
- Church outings

**Community Outreach**

Many students also become involved in sports, cultural organizations and events within the local towns and villages, including the Hailsham Harriers Running Club, Hellingly Rugby Club, University of Sussex Philosophical Society, University of Sussex Christian Union Fellowship, Eastbourne Fencing Club, as well as a local infants' school and other volunteer programs.



**It** may be 500 years old on the outside, but once you cross over the moat and come inside, you'll find that Queen's at Herstmonceux is as well-equipped for modern student living and learning as any university in the world.



### Classrooms, Conference and Seminar Rooms

Herstmonceux Castle features modern, fully-equipped classrooms with complete presentation facilities. There is also a boardroom and a separate conference suite with video-conferencing capability.

### Library and Reading Room

The International Study Centre's library is open to students and faculty 24 hours a day. In addition to core library material based on ISC required and recommended texts, students may also choose from selected daily newspapers and weekly magazines, CD-ROMs, videos or music CDs. Our librarian can also provide additional research material through borrowing agreements with the University of Sussex and University of Brighton.



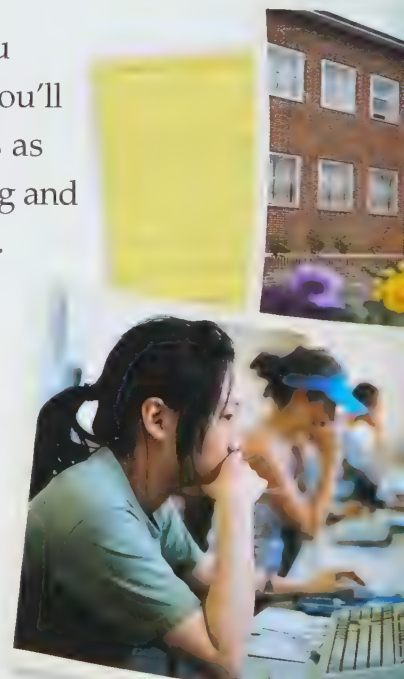
### Computing Facilities

All faculty and students are provided with individual e-mail accounts on arrival at the ISC. Students have access to three fully-equipped computer sites: two in Bader Hall Residence and one in Herstmonceux Castle.

Computers in these sites are PCs, running MS-Windows, and are linked to both an internal ISC network and the Internet.

### Sports and Athletic Facilities

A sports hall adjacent to Bader Hall Residence is accessible to students and faculty 24 hours a day. The ISC also has an outdoor tennis court, boules pitch, and playing fields for soccer.



## Residence

Bader Hall is a modern coeducational residence. All residence bedrooms are equipped with connections for laptop computers and high-speed Internet access. Students live two to a room (same sex), and share bathroom facilities. Bader Hall features two computer sites for students, study rooms, a television lounge and laundry facilities. Each floor also has kitchenettes with refrigerators and microwave ovens.

## Dining Hall and Meals

The Dining Hall is located within the Castle. Your program fee includes a full meal plan, with three meals per day served during the academic terms. There is a wide selection of fresh foods, including meatless main-course choices available at every meal.

## The Grounds and Gardens

One of the most memorable parts of your time at the ISC will be the time you spend on and around our spectacular grounds. Students are free to explore our beautiful Elizabethan walled gardens and the many woodland trails leading to delightful discoveries such as the ornamental folly (a mock manor house), Rhododendron Gardens, Rose Garden, Butterfly Garden, Shakespearean Garden and our sundial collection. Adjacent to Herstmonceux Castle is the Castle Shop. The outer courtyard has a Visitor Centre outlining the history of the site, complete with artifacts and photographs.

## The Headless Drummer Pub

No proper English community would be complete without their local pub, and Herstmonceux Castle is no exception. The Headless Drummer Pub, named after one of several ghosts traditionally associated with the estate, has been the site of countless memorable gatherings of students, faculty and their guests.

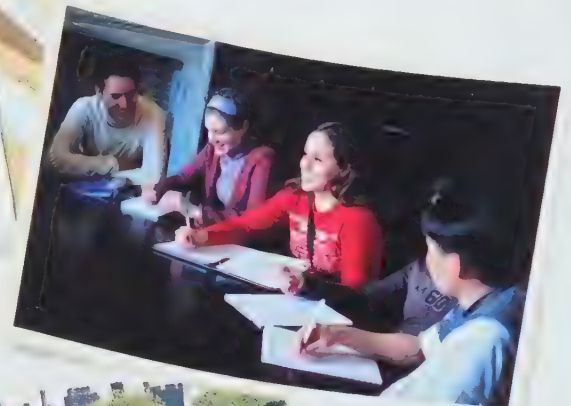
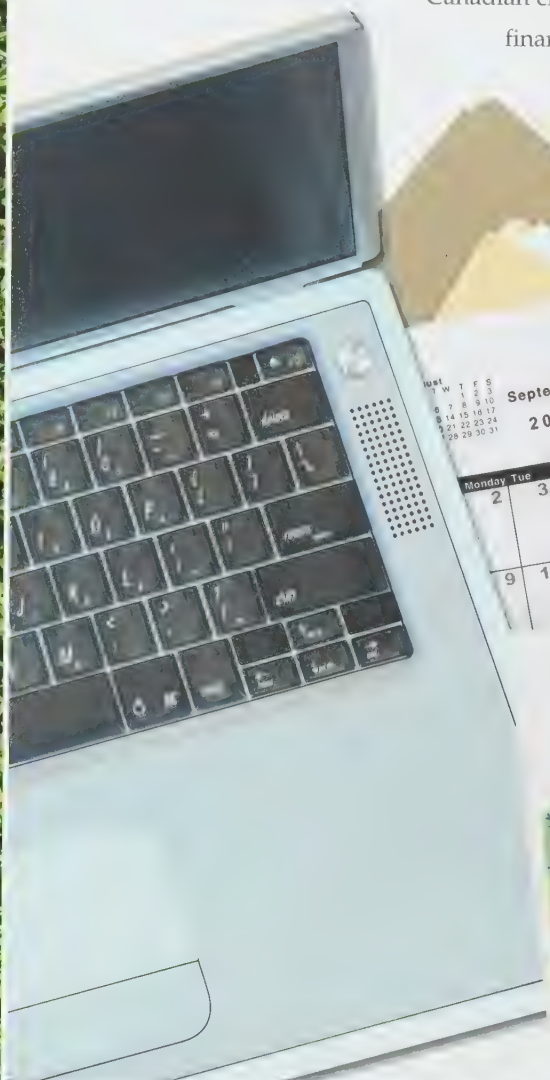


**For** many students the financing of a term or year of study at the ISC may involve a variety of funding sources. In addition to their own savings and parental/family contribution, many find it necessary to access loan funding from either the government or a financial institution. Scholarships and bursaries (non-repayable grants) are further financial resources students may consider.



#### Government Student Financial Assistance for Canadian Citizens and Permanent Residents

Canadian citizens and permanent residents may apply for government student financial assistance (loans and grants) to study at the ISC. This assistance is available to students who demonstrate financial need and is intended to supplement student and family resources.





# A S S I S T A N C E

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Students from Ontario may access government student financial assistance through the Ontario Student Assistance Program (OSAP). Students who are considered a resident of a Canadian province or territory outside Ontario must apply for government student financial assistance through their home province. Students apply for government student financial assistance (OSAP) by indicating they will be attending Queen's University – ISC.

## Scholarships and Bursaries

Scholarships, awards and bursaries are available to students studying in either the First-Year Program or the Upper-Year Program. Queen's University is committed to increasing the opportunities for students with a demonstrated financial need to attend the ISC. Approximately one-third of students studying at the ISC have received Queen's student assistance. For Queen's students enrolled in the First-Year Program, bursaries range in value from \$500 to \$9,000. For students enrolled in one term of study in the Upper-Year Program, the range in the value for bursaries is from \$500 to more than \$5,000.



## Further Information

The Queen's Student Awards Office is a resource for all ISC students seeking information or advice on student assistance matters related to attending the ISC.

For further information contact:

### Student Awards Office:

Main Floor, Room 101, Richardson Hall

Queen's University, Kingston, ON Canada K7L 3N6

WEBSITE: <http://www.queensu.ca/registrar/awards>

EMAIL: [awards@post.queensu.ca](mailto:awards@post.queensu.ca)

TEL: (613) 533-2216 FAX: (613) 533-6409

# A N E N R I C H I N

**I**t is difficult, if not impossible, to compare the ISC experience to traditional universities. There is simply no substitute for the ISC's ability to pack more education and memories into every day.



**A**s any student who has been to Herstmonceux will happily attest, you will profit from your experience here for years to come. The true value of the ISC lies in the broader perspective with which you will learn to view the world, and yourself. It is this aspect of the ISC experience which also makes our students highly desired by prospective employers.

While there may be other times in your life when you will have the opportunity to travel abroad, you may never again have the chance to dedicate yourself so purely to intellectual and life enrichment.

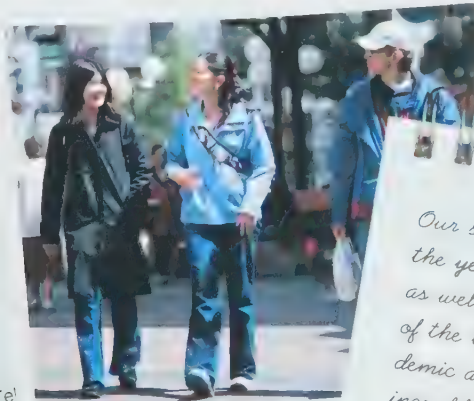


From   De   Von	TORONTO-T1	EQ	LOND
Name   Nom   Name	CHAN	AP	0109

Boarding Pass | Carte d'accès à bord | Bordkarte

**ANNON DRAPER**

Tel:  
Email:



## Summary of Qualifications

- Confident communicator with strong background in public speaking
- Bilingual / Bicultural - English/Spanish
- Excellent leader with strong interpersonal and organizational skills
- Responsible with proven ability to work in fast paced environment

## Education

- Bachelor of Education**  
Queen's University, Kingston, Ontario
- Bachelor of Arts (Honors)** Geography/History  
Queen's University, Kingston, Ontario
- International Study Centre at Herstmonceux Castle**  
East Sussex, England

## Current Employment

- Teacher - Grade 1**  
John F. Kennedy American School of Queretaro, Mexico
- Developed and implemented curriculum and thematic units
- Created and introduced the use of evaluation rubrics for all Grade 1 classes
- Presented seminars on the use of rubrics to all elementary staff
- Ongoing communication with all parents through group information conferences
- Easily adapted to Mexican culture, learned Spanish fluently

## Leadership Experience

- Dream Wild Coordinator/ River Guide**  
Esprit Rafting Adventures, Davidson, Quebec



Our son, Greg, attended the ISC in the year 2000/2001 and, in our opinion as well as our son's, it was definitely one of the best experiences of his life. The academic aspect of the program was an incredible adventure and a huge success largely because of the many field trips, directly related to Greg's course work. The enthusiasm that was generated by the learning environment and the small class sizes that made the transition from high school to university an easy one. This year opened up a whole new world for our son. He made lifelong friendships at the ISC and the experience enabled him to see the world as a bigger place with more possibilities than he could have ever imagined before.

Sincerely,  
Barbara Elliott

2000 - present



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# A T I M E L E S S

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**Every** day spent at the ISC is a little richer, a little more memorable. The true value of Herstmonceux is not just the quality of the education itself, but the quality of life that surrounds it.



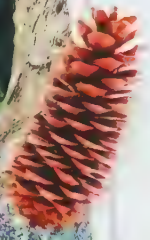
**S**tudy abroad gives you greater appreciation for diversity and nurtures your sense of independence. At the ISC, you will see and experience some of the most amazing things the world has to offer, at a time in your life when they will have their most profound effect.

In choosing the ISC, you join a select group of individuals from a wide range of backgrounds and origins who wish to take their education to a higher level of personal and academic achievement.

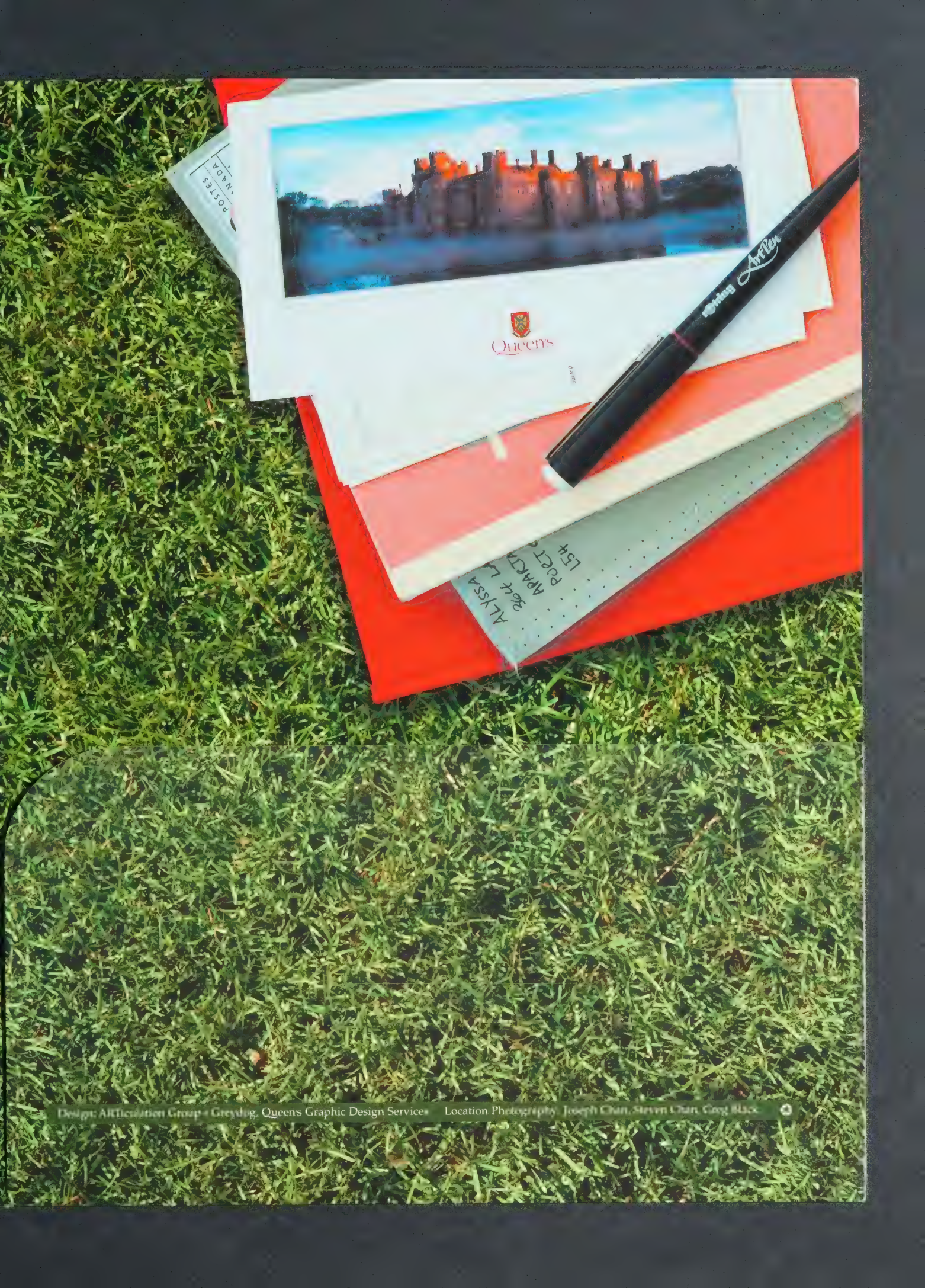
The International Study Centre offers a journey of discovery and self-discovery that will last your entire life. We look forward to sharing it with you.



# E D U C A T I O N







POSTES  
CANADA

Queens

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Sharpie





Student Recruitment and International Initiatives  
Queen's University  
Kingston, Ontario  
Canada K7L 5C4  
[www.queensu.ca/isc](http://www.queensu.ca/isc)

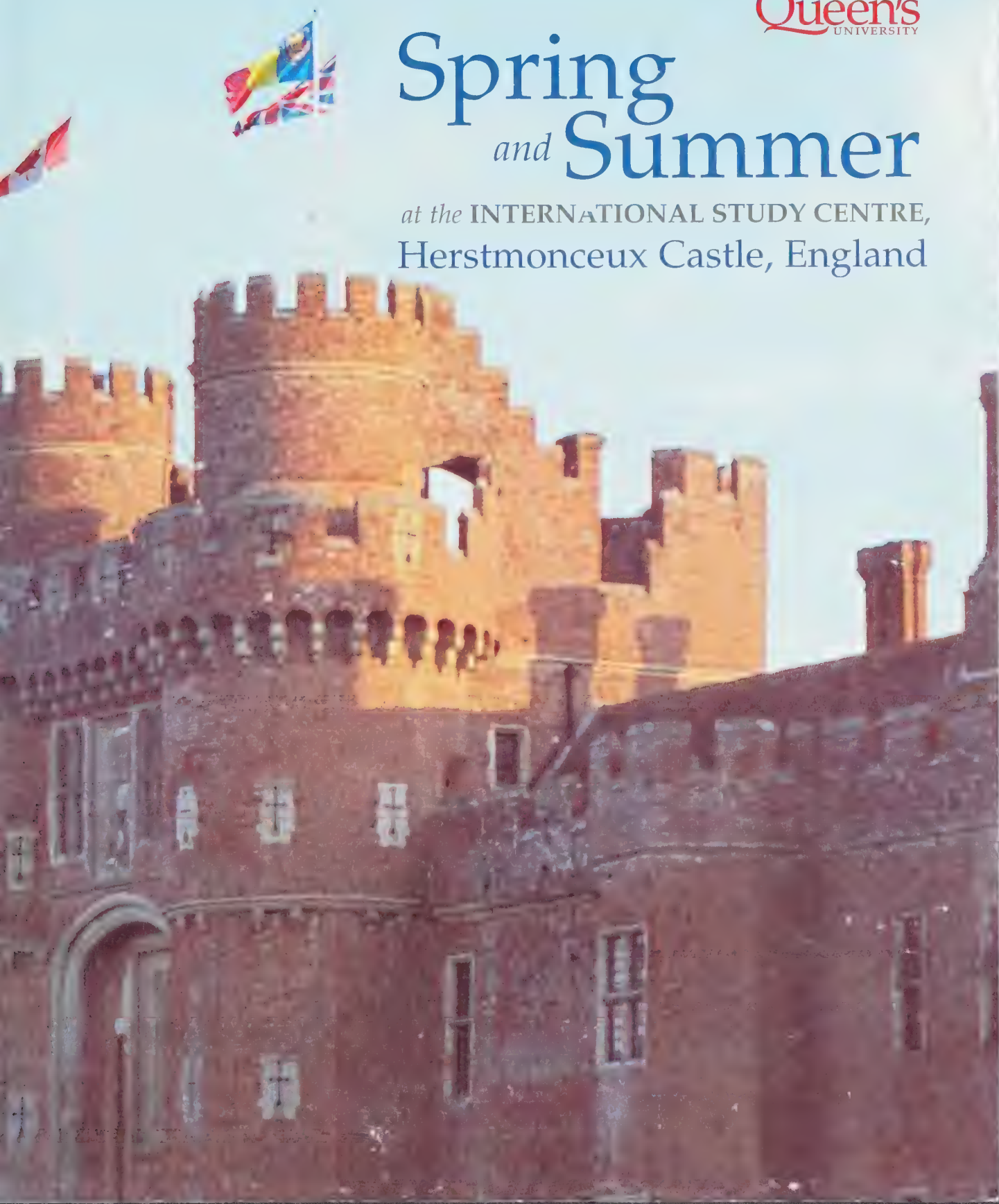




Queen's  
UNIVERSITY

# Spring *and* Summer

at the INTERNATIONAL STUDY CENTRE,  
Herstmonceux Castle, England





### Upper-Year Program Benefits

- ✓ Internationally focused courses
- ✓ Integrated field studies and site visits
- ✓ Fully transferable Queen's accredited courses
- ✓ An interactive, residential community of enquiry
- ✓ Proven marketability with prospective employers

## C O U R S E S

### Spring

May 1 to June 13, 2004

Art History	History
Archaeology	Interdisciplinary Studies
Commerce	International Studies
Drama	Music
English	Political Studies
Geography	

### Summer

June 19 to July 18, 2004

Art History	Geography
Astronomy	History
Commerce	Interdisciplinary Studies
Drama	International Studies
English	Music
Fine Art	Political Studies



Student Recruitment and International Initiatives  
 Stauffer Library, Lower Level  
 Kingston, Ontario  
 Canada K7L 5C4  
 TEL: (613) 533-2217





# SPRING / SUMMER PROGRAMS



2004

INTERNATIONAL STUDY CENTRE  
HERSTMONCEUX CASTLE  
[WWW.QUEENSU.CA/ISC](http://WWW.QUEENSU.CA/ISC)

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## UPPER-YEAR: EXPANDING THE EXPERIENCE

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**Students** who have completed at least one year of university study may enter the International Study Centre (ISC) through one of the Upper-Year Program options. Emphasizing international and intercultural learning, these programs offer a flexible range of course options. All ISC programs are designed to reflect the philosophy of anchoring the academic experience in direct observation and participation through field study.



Upper-Year courses offered at the ISC are designed to take maximum advantage of the many unique opportunities afforded by the castle's British location and proximity to continental Europe. In addition to course-specific field studies, all students participate in cultural study trips and a multiple-day program excursion.

The Spring Term program consists of three term-length (0.5 credit) courses totaling 1.5 credits. In the new four-week Summer Term, two credits will be possible. Each course is comprised of 36 contact hours, including course-specific field studies. Classes are scheduled Monday through Thursday, with Fridays and Saturdays reserved for field studies.



### Upper-Year Program Benefits

- ✓ Internationally focused, Queen's accredited courses
- ✓ Integrated field studies and site visits
- ✓ Fully transferable course credits
- ✓ An interactive, residential community of enquiry
- ✓ Proven "marketability" with prospective employers

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# ADMISSION AND KEY DATES

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## Admission Requirements

The Upper-Year Program is available to all qualified students from universities worldwide. Interested students are encouraged to apply promptly in order to be considered for an early offer of admission.

To be eligible for Upper-Year study at the ISC, you must be in good academic standing, meet your home university's requirements for study abroad, and meet course prerequisites or have equivalent qualifications. Students who are not Canadian citizens or who have not been resident in an English-speaking country for a minimum of three consecutive years may be required to submit a test of proficiency in English.

### Application Deadlines:

12 March 2004     Deadline for Spring Term 2004  
7 May 2004        Deadline for Summer Term 2004

## Application Procedure

### Queen's Students

Application forms are available online at [www.queensu.ca/isc](http://www.queensu.ca/isc) or from the following offices:

Student Recruitment and International Initiatives  
Stauffer Library, Lower Level  
TEL: (613) 533-2217  
FAX: (613) 533-6754  
EMAIL: [iscinfo@post.queensu.ca](mailto:iscinfo@post.queensu.ca)

### Faculty of Arts and Science:

International Programs Office  
Mackintosh-Corry Hall, Room B206  
TEL: (613) 533-2815  
FAX: (613) 533-6453  
EMAIL: [ipo@post.queensu.ca](mailto:ipo@post.queensu.ca)

### School of Business:

International Programs Office  
Goodes Hall  
143 Union St.  
TEL: (613) 533-6833  
FAX: (613) 533-2316  
EMAIL: [eleblanc@business.queensu.ca](mailto:eleblanc@business.queensu.ca)

### Faculty of Law:

Macdonald Hall, Room 200, Student Services Office  
TEL: (613) 533-2220  
FAX: (613) 533-6611  
EMAIL: [llb@qsilver.queensu.ca](mailto:llb@qsilver.queensu.ca)

### Faculty of Applied Science:

Ellis Hall, Room 101  
TEL: (613) 533-2055  
FAX: (613) 533-6500  
EMAIL: [mcdonb@post.queensu.ca](mailto:mcdonb@post.queensu.ca)

### Students from Other Universities

Students from universities which have exchange or study abroad agreements with Queen's should apply directly through their home universities.

Students from universities that do not have formal exchange agreements with Queen's may participate in the Upper-Year Program on the basis of a Letter of Permission (LOP) from their home university.

The LOP should specify the ISC courses students are allowed to take and the term in which they are requesting registration. Application forms can be obtained from [www.queensu.ca/isc](http://www.queensu.ca/isc), or from:

### Student Recruitment and International Initiatives

Stauffer Library, Lower Level  
Queen's University  
Kingston, ON Canada K7L 5C4  
TEL: (613) 533-2217  
FAX: (613) 533-6754  
EMAIL: [iscinfo@post.queensu.ca](mailto:iscinfo@post.queensu.ca)



# SPRING AND SUMMER TERMS

## Arts Courses

Students interested in completing an Arts Program at the ISC may choose from a variety of internationally focused areas of study. Courses are offered in the Humanities, Social Sciences, Creative Arts, and Natural Sciences. Of particular interest are the International Studies courses, which offer students a unique opportunity to examine a specific topic or issue in greater depth within its international context. Strongly recommended as key to developing an interdisciplinary perspective are the British Studies courses, which are dedicated to exploring the interrelationship of Art History, Literature, History and Geography.

The result is a dynamic, innovative liberal arts program designed to instil a global perspective on social and cultural issues, to develop habits of critical and creative thinking, and to provide skills in clarity of expression in speech and writing.

## Business Courses

The ISC offers Business courses in both the Spring and Summer terms for students to enhance their degrees with a selection of business courses oriented toward the European business community.

Spring Business courses are taught in intensive 3-week units. Each of these courses involves 12 contact hours each week (Monday – Thursday). Summer Business courses are taught in intensive 4-week units, each involving 9 contact hours per week. Final examinations, if required, will be held at the end of each unit.

For further information on Business courses offered at the ISC, contact the School of Business at Queens University:  
eleblanc@business.queensu.ca.

## SPRING AND SUMMER TERM COURSES (2004)

ARTF 025*	Introductory Fine Art (Drawing and Painting) (Summer)
ARTH 116*	Art and Architecture in Britain from the Classical Period to c.1600 (Summer)
ARTH 117*	Art and Architecture in Britain from c.1600 to the Present (Spring)
ARTH 322*	Impressionism and Post-Impressionism (Summer)
ARTH 399*	The English Country House (Spring)
CLST 206*	Roman Britain (Spring)
COMM 274/ 374*	International Business Strategy (Spring, Summer)
COMM 328*	International Finance (Spring)
COMM 331*	International Marketing (Spring)
DRAM 219*	Special Studies I (Summer)
DRAM 237*	Elementary Acting I – The Actor's Instrument (Spring)
ENGL 208*	Literature and Place (Summer)
ENGL 227*	Elizabethan Shakespeare (Spring)
ENGL 228*	Jacobean Shakespeare (Summer)
ENGL 269*	Contemporary Literature (Spring)
GPHY 259*	The Geography of Europe (Summer)
GPHY 359*	Cities and Development in Modern Europe (Spring)
HIST 287*	England under the Tudors and Stuarts, 1500 – 1688 (Spring, Summer)
HIST 289*	England since 1851 (Spring)
HIST 363*	The British Isles in the 19th and 20th Centuries (Summer)
IDIS 304*	British Studies (Spring)
IDIS 306*	Culture, Identity and Self (Spring)
IDIS 307*	Intercultural Relations (Summer)
INTS 301*	Special Studies in Britain and Europe in a Global Context (Spring)
INTS 302*	Seminar in Modern European Studies (Summer)
MUSC 171*	Social History of Popular Music (Spring)
MUSC 287*	Opera (Summer)
PHYS 015*	Astronomy I: The Solar System (Summer)
POLS 338*	European Integration (Spring)
POLS 358*	Critical Perspectives on Contemporary Capitalism (Summer)

### Sessional Dates:

Spring Term 2004: 1 May – 13 June

Summer Term 2004: 19 June – 21 July

Courses listed are subject to change. For the most up-to-date course listings, please visit: [www.queensu.ca/isc](http://www.queensu.ca/isc)

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# INTERNATIONAL LAW PROGRAM

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**The** ISC offers an intensive and integrated academic program in international law. The program offers two modules, one in International Business Law and the other in Public International Law.



Students may enroll in one of the two modules, and enrolment is limited to no more than 25 students per module. Taking advantage of the castle's location, the program includes a number of field trips to key international institutions in Europe.

The first three weeks are spent in the classroom while the fourth week comprises a one-week field trip to the continent, including field study trips to Paris, The Hague and Geneva. This is followed by three weeks of classes at the ISC and a three day exam period finishing at the end of June.

## Sessional Dates:

Spring Term (LAW): 3 May – 24 June

**The International Business Law** module is open to law students enrolled in LL.B or J.D programmes across Canada and the U.S.A, and to international law students enrolled at universities with which Queen's is an exchange partner.

### Courses:

The Law of International Trade and Investment (Law 454)  
International Commercial Arbitration (Law 612)  
International Business Transactions (Law 610)

### Typical Field Study Destinations

World Trade Organization (Geneva)  
World Intellectual Property Organization (Geneva)  
Organisation for Economic Cooperation and Development (Paris)  
International Chamber of Commerce, International Court of Arbitration (Paris)

**The Public International Law** module is open not only to law students, but also other qualified applicants including those who may have work or academic experience in a related field.

### Courses:

Public International Law (Law 540)  
International Human Rights Law (Law 542)  
International Criminal Law (Law 409)

### Typical Field Study Destinations

United Nations Office (Geneva)  
International Criminal Court (The Hague)  
International Red Cross (Geneva)  
Office of the United Nations High Commissioner for Human Rights (Geneva)

Upon the successful completion of the Spring Term Law module, students will receive a certificate from the Faculty of Law at Queen's University. For more information about the program, course descriptions, prerequisites, application procedure, and contact information, please visit: <http://qsilver.queensu.ca/law/international/isc/>

# FINANCIAL ASSISTANCE

## Excellent Value

A decision to study at the ISC is the choice to make a solid investment in your future. The ISC experience broadens personal, academic, and professional horizons in an increasingly interdependent world.

Session	Fees in Canadian Dollars	Approximate Conversion	
		US	EURO
Spring Term	\$5,700	\$4,050	€3,605
Spring Term International Law Program	\$8,200	\$5,980	€5,390
Summer Term	\$3,800	\$2,720	€2,380

### ISC program fees include:

- Tuition: Three half-year (Spring), or Two half-year (Summer)
- Room and board: shared accommodation (2 students per room) and full meal plan
- Field study trips: transportation, entrance fees and lunches, as well as accommodation and breakfast on overnight excursions
- Access to ISC facilities and services including computing rooms, library and sports room and equipment.
- Regular trips to the libraries (and borrowing privileges) at the University of Sussex and the University of Brighton

### Financial Assistance

Queen's University is committed to making the unique and enriching ISC experience accessible. To that end, Queen's has established a number of awards and bursaries to assist with the cost of attending the ISC.

### Upper-Year Awards and Bursaries

Awards and bursaries are available for students from any university who choose to study at the ISC in their second or subsequent years. These need-based awards range in value.

### How to Apply for Bursaries

Students should complete an ISC Bursary application to be considered for bursaries and awards. ISC Bursary Applications are available from both the Student Awards Office and the Student Recruitment and

- Regular banking/shopping trips to nearby towns
- Transfers: transportation from and to Heathrow or Gatwick airport on designated days

### Program Fees do not include:

- Return airfare to and from London
- Supplemental health insurance
- Textbooks and course supplies
- Personal expenses and laundry
- Lunches and dinners on overnight trips

Note: Queen's University provides assistance in the organization of travel arrangements and the acquisition of supplemental health insurance.

International Initiatives Office at Queen's University. Completed bursary applications must be submitted prior to departure for the ISC. You will be notified, by mail, of the results of your application for financial assistance, approximately two weeks following the date of submission of your completed application. For more information, please see page 18 of the ISC Profile.

### Student Awards Office:

Room 101, Richardson Hall, Queen's University  
Kingston, Ontario K7L 3N6

TEL: (613) 533-2216 FAX: (613) 533-6409

EMAIL: [awards@post.queensu.ca](mailto:awards@post.queensu.ca)

<http://www.queensu.ca/registrar/awards/isc.html>



Student Recruitment and International Initiatives  
Queen's University  
Kingston, Ontario  
Canada K7L 5C4  
[www.queensu.ca/isc](http://www.queensu.ca/isc)







# CANADIAN UNIVERSITY STUDY ABROAD PROGRAM



2004-2005

INTERNATIONAL STUDY CENTRE  
HERSTMONCEUX CASTLE  
[WWW.QUEENSU.CA/ISC](http://WWW.QUEENSU.CA/ISC)

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# CANADIAN UNIVERSITY STUDY ABROAD PROGRAM

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**The** Canadian University Study Abroad Program (CUSAP) is a consortium of Dalhousie University, McGill University, Queen's University, the University of British Columbia, the University of Toronto, the University of Victoria, and the University of Western Ontario. CUSAP students have direct access to two of the most innovative study abroad opportunities available to undergraduate students at Canadian universities, and both the first-year and upper-year programs have been specifically designed with input from the partner universities to suit Canadian students' academic needs.



## First-Year: The Adventure Begins

There can be no more memorable way to begin your university years than through the International Study Centre (ISC) at Herstmonceux Castle, England. The First-Year Program provides students with an international perspective, a strong grounding in communication skills, a sense of social awareness, and a timeless curiosity from the very beginning of their undergraduate studies.

Students in the First-Year Program are admitted to a degree program at: Dalhousie University, McGill University, Queen's University, the University of British Columbia or the University of Victoria and spend their first year of academic study at the ISC. They then return to their home campus to complete the remainder of their undergraduate degree. Students may even elect to return to the Castle for one or more terms of study after first year.

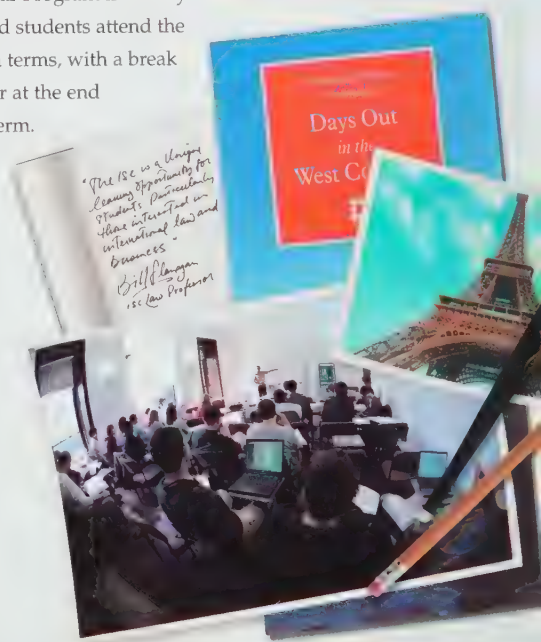
The First-Year Program is designed as a total first-year experience, a structured introduction to both university studies and the world beyond. Small classes and opportunities for daily interaction with residential faculty ease the transition from high school into university study, and help students develop learning habits that will last through life.

Field study is an essential element of the First-Year Program. In addition to course-specific field studies, your educational experience will be further anchored in direct observation and participation through cultural studies trips and additional program excursions.

All courses offered are fully accredited by Queen's University. Each course is comprised of 36 contact hours per term (3 hours/ week, Monday-Thursday), including course-specific field studies (usually scheduled on Fridays and Saturdays). All courses feature small class sizes and individual attention.

Most students take five courses per term. Your combination of courses may include full-credit courses (offered over both Fall and Winter terms), or half-credit courses (offered during a single term). Half-credit courses feature a partner course in the alternate term, but students are not necessarily required to complete both partner courses. Students often combine half-credit courses in different disciplines for elective credit.

The First-Year Program is a full-year Fall and Winter term program and students attend the ISC for both terms, with a break in December at the end of the Fall term.



## Upper-Year: Expanding the Experience

Students who have completed at least one year of university study may enter the ISC through one of our Upper-Year Program options. Emphasizing international and intercultural learning, these programs offer a flexible range of course options. All ISC programs are designed to reflect the philosophy of anchoring the academic experience in direct observation and participation through field study.

Upper-Year courses offered at the ISC are designed to take maximum advantage of the many unique opportunities afforded by the castle's British location and proximity to continental Europe. In addition to course-specific field studies, all students participate in cultural study trips and a multiple-day, major program excursion.

### Arts (Fall, Winter, Spring, Summer)

Students interested in completing an Arts Program at the ISC may choose from a variety of internationally focused areas of study. Courses are offered in the Humanities, Social Sciences, Creative Arts, and Natural Sciences. Of particular interest are the International Studies courses, which offer students a unique opportunity to examine a specific topic or issue in greater depth within its international context. Strongly recommended as key to developing an interdisciplinary perspective are the British Studies courses, which are dedicated to exploring the interrelationship of Art History, Literature, History and Geography.

The result is a dynamic, innovative liberal arts program designed to instil a global perspective on social and cultural issues, to develop habits of critical and creative thinking, and to provide skills in clarity of expression in speech and writing.

### Business (Fall, Winter, Spring, Summer)

While Fall Business courses offered at the ISC are taught over twelve weeks, Winter, Spring and Summer Business courses are taught in intensive three-week units. Each of these courses involves a total of 12 contact hours each week (Monday to Thursday). Final examinations, if required, will be held at the end of each unit.

For further information on Business courses offered at the ISC, contact the School of Business at Queen's University: [eleblanc@business.queensu.ca](mailto:eleblanc@business.queensu.ca).

**Lille Option:** Students enrolled in Business at the ISC during the Winter Term have an additional opportunity for international study by applying to participate in an exchange with the IESEG School of Management at the Catholic University



of Lille in north-eastern France.

The successful completion of three intensive one-week seminars at IESEG (taught in English) earns transferable credit, and accommodation and meals are provided at no extra cost. Students are responsible for transportation between Lille and the ISC and for any additional personal costs. Further details about IESEG may be found at [www.ieseg.fr](http://www.ieseg.fr). For more information, contact [iscinfo@post.queensu.ca](mailto:iscinfo@post.queensu.ca).

### International Law (Spring)

The International Study Centre (ISC) offers an intensive and integrated academic program in international law. The program offers two modules, one in International Business Law and the other in Public International Law.

Students may enroll in one of the two modules, and enrolment is limited to no more than 25 students per module. Taking advantage of the ISC's location, the program includes a number of field trips to key international institutions in Europe. The first three weeks are spent in the classroom while the fourth week comprises a one-week field trip to the continent, including field study trips to Paris, The Hague and Geneva. This is followed by a final three weeks of classes at the ISC and a three day exam period finishing at the end of June.

Upon the successful completion of the Spring Term Law module, students will receive a certificate from the Faculty of Law at Queen's University.

The International Business Law module is open to law students enrolled in LL.B or J.D programmes across Canada and the U.S.A, and to international law students enrolled at universities with which Queen's is an exchange partner.

The Public International Law module is open not only to law students, but also other qualified applicants including those who may have work or academic experience in a related field.

For more information about the program, course descriptions, prerequisites, application procedure and contact information, please visit: <http://qsilver.queensu.ca/law/international/isc/>



# ACADEMIC PROGRAMS AND DATES

ARTF 025	Introductory Fine Art (Drawing and Painting) (S)	ENGL 228*	Jacobean Shakespeare (W/S)	INTS 303*	The Global Village: Case Studies of South-Eastern England (W)
ARTH 116*	Art and Architecture in Britain from the Classical Period to c. 1600 (F/S)	ENGL 261*	Modern British Fiction (F)	MATH 121	Differential and Integral Calculus (F/W)
ARTH 117*	Art and Architecture in Britain from c. 1600 to the Present (W/N)	ENGL 269*	Contemporary Literature (N)	MUSC 103*	Music and Society (F)
ARTH 316*	Special Topics in Renaissance Art and Architecture in Britain (F)	FILM 306*	Comparative Contemporary Film in Europe (W)	MUSC 203*	Romantic and Twentieth-Century Music (W)
ARTH 322*	Impressionism and Post-Impressionism (W/S)	FILM 307*	Classics of European Cinema (F)	MUSC 171*	Social History of Popular Music (N)
CISC 101*	Elements of Computing Science I (F)	FREN 101*	Français intermédiaire I (F)	MUSC 287*	Opera (S)
CISC 121*	Introduction to Computing Science I (W)	FREN 102*	Français intermédiaire II (W)	PHIL 111	Great Works of Philosophy (FW)
CLST 206*	Roman Britain (N)	GPHY 100	Geography and the Environment (F/W)	PHIL 157*	Moral Issues (W)
COMM 220*	Comparative Financial Institutions (F/W)	GPHY 224*	Foundations of Historical-Cultural Geography (F)	PHIL 158*	Critical Thinking (F)
COMM 274*	International Business Strategy (F/W/N/S)	GPHY 259*	The Geography of Europe (S)	PHYS 015*	Astronomy I: The Solar System (W/S)
COMM 314*	Management Control (W)	GPHY 359*	Cities and Development in Modern Europe (W/N)	POLS 110	Introduction to Politics and Government (F/W)
COMM 320*	Comparative Financial Institutions and Systems (F/W)	GRMN 101*	Beginner's German I (F)	POLS 336*	British Politics (F)
COMM 328*	International Finance (W/N)	GRMN 102*	Beginner's German II (W)	POLS 338*	European Integration (W/N)
COMM 331*	International Marketing (W/N/S)	HIST 125	The Evolution of Modern Europe (FW)	POLS 358*	Critical Perspectives on Contemporary Capitalism (S)
COMM 374*	International Business Strategy (F/W/N/S)	HIST 252*	Africa in the Modern World (F)	PSYC 100	Principles of Psychology (F/W)
DRAM 181	An Introduction to Current Theatre (FW)	HIST 281*	Gender in History: A European Perspective (W)	RELS 131	World Religions/Religious Worlds (F/W)
DRAM 237*	Elementary Acting I – The Actor's Instrument (N)	HIST 287*	England Under the Tudors and Stuarts, 1500-1688 (W/N/S)	SPAN 010*	Beginning Spanish I (F)
DRAM 289*	Special Studies in British and European Theatre (F/S)	HIST 289*	England Since 1851 (F/N)	SPAN 112*	Beginning Spanish III (W)
ECON 111*	Introductory Microeconomics (F)	HIST 360*	War and Peace in 20th-Century Western Culture I (F)	WMNS 101*	Introduction to Women's Studies (F)
ECON 112*	Introductory Macroeconomics (W)	HIST 361*	War and Peace in 20th-Century Western Culture II (W)	WMNS 102*	Introductory Issues in Women's Studies (W)
ECON 225*	The Economics of the European Union (W)	HIST 363*	The British Isles in the 20th Century (W/S)	F =	0.5 credit course offered during Fall Term (September – December)
ENGL 110	An Introduction to the Study of Literature (FW)	IDIS 304*	British Studies I (F/N)	W =	0.5 credit course offered during Winter Term (January – April)
ENGL 207*	Children's Literature (F/W)	IDIS 305*	British Studies II (W)	N =	0.5 credit course offered during Spring Term (May – June)
ENGL 208*	Literature and Place (W/S)	IDIS 306*	Culture, Identity and Self (F/N)	S =	0.5 credit course offered during Summer Term (June – July)
ENGL 227*	Elizabethan Shakespeare (F/N)	IDIS 307*	Intercultural Relations (W/S)	F/W =	1.0 credit course offered during full academic year (September – April)
		INTS 301*	Special Studies in Britain and Europe in a Global Context (F/N)	Note:	Courses listed are subject to change. For the most up-to-date course listings and descriptions, please visit: <a href="http://www.queensu.ca/isc">www.queensu.ca/isc</a>
		INTS 302*	Seminar in Modern European Studies (W/S)		

## Sessional Dates:

Fall Term 2004: 8 September – 16 December  
Spring Term (LAW) 2004: 2 May – 24 June

Winter Term 2005: 6 January – 15 April  
Summer Term 2004: 19 June – 21 July

Spring Term 2005: 1 May – 13 June

# APPLICATION REQUIREMENTS

## First-Year Program

The First-Year Program is exclusively available to First-Year students admitted to Dalhousie University, McGill University, Queen's University, the University of British Columbia or the University of Victoria. CUSAP offers direct access for undergraduate students at these universities to academic programs at the ISC. Due to the high demand and limited number of places available, participants must meet high academic standards.

Interested students are encouraged to apply early in order to be considered for the initial series of offers of admission. Contact the Admission Office at one of the CUSAP partner universities to obtain information on the specific application process and admission requirements for the First-Year Program at the ISC (see contact information on page 7).

## Upper-Year Program

The Upper-Year Program (Fall Term, Winter Term, Spring Term, Summer Term) is available to qualified students from around the world, including all CUSAP partner institutions. Interested students are encouraged to apply promptly in order to be considered for an early offer of admission.

To be eligible for Upper-Year study at the ISC, you must be in good academic standing, meet your home university's requirements for study abroad, and meet course prerequisites or have equivalent qualifications. Students who are not Canadian citizens or who have not been resident in an English-speaking country for a minimum of three consecutive years may be required to submit a test of proficiency in English. Application forms are available from the locations listed on page 7.

For specific application deadlines and key dates, please contact the appropriate office at your home university (see page 7).



# FINANCIAL ASSISTANCE

## Excellent Value

A decision to study at the ISC is the choice to make a solid investment in your future. The ISC experience broadens personal, academic, and professional horizons in an increasingly interdependent world.

Session	Fees in Canadian Dollars	Approximate Conversion	
		US	EURO
First-Year Program	\$23,100	\$16,550	€14,700
Upper-Year Fall Term	\$11,550	\$8,270	€7,350
Upper-Year Winter Term	\$11,550	\$8,270	€7,350
Upper-Year Spring Term	\$5,700	\$4,050	€3,605
International Law Program	\$8,200	\$5,980	€5,390
Upper-Year Summer Term	\$3,800	\$2,720	€2,380

### ISC program fees include:

- Tuition: Five full-year course equivalents (FIRST-YEAR)  
Five half-year course equivalents (UPPER-YEAR FALL AND WINTER)  
Three half-year course equivalents (SPRING)  
Two half-year course equivalents (SUMMER)
- Room and board: shared accommodation (2 students per room) and full meal plan
- Field study trips: transportation, entrance fees and lunches, as well as accommodation and breakfast on overnight excursions
- Access to ISC facilities and services including computing rooms, library and sports room and equipment
- Regular trips to the libraries (and borrowing privileges) at the University of Sussex and the University of Brighton
- Regular banking/shopping trips to nearby towns
- Transfers: transportation from and to Heathrow or Gatwick airport on designated days

### Program Fees do not include:

- Return airfare to and from London
- Supplemental health insurance
- Textbooks and course supplies
- Personal expenses and laundry
- Lunches and dinners on overnight trips

Note: Queen's University provides assistance in the organization of travel arrangements and the acquisition of supplemental health insurance.

### Financial Assistance

Financial awards may be available to students from the CUSAP partner universities participating in the ISC program. We encourage you to contact the Student Awards Office at your home university to inquire about the funding options available to you.

Scholarships, awards and bursaries are available to students studying in either the First-Year Program or the Upper-Year Program. The First-Year awards are administered through the CUSAP partner universities. Upper-Year students attending the ISC may apply for need-based student assistance administered by Queen's University.

### How to Apply for Bursaries (Upper-Year Program):

Students should complete an ISC Bursary application to be considered for bursaries and awards.

ISC Bursary Applications are available from both the Student Awards Office and the Student Recruitment and International Initiatives Office at Queen's University, and from the Queen's Student Awards website. Completed bursary applications must be submitted prior to departure for the ISC. Bursaries; Last year, \$240,000 was granted to more than 75 ISC students. You will be notified, by mail, of the results of your application for financial assistance, approximately two weeks following the date of submission of your completed application. For more information, please see page 18 of the ISC Profile.



# CONTACT INFORMATION

7

## Dalhousie University

International Student and Exchange Services  
Killam Library, Room G25  
Halifax, NS, Canada B3H 4H8  
TEL: (902) 494-1566  
FAX: (902) 494-6848  
EMAIL: [studyabroad@dal.ca](mailto:studyabroad@dal.ca)  
<http://www.dal.ca/~studyab/intStudCenApplication.html>

## McGill University

Student Exchanges and Study Abroad  
Admissions, Recruitment and Registrar's Office  
James Administration Building Annex  
845 Sherbrooke Street West  
Montreal, PQ, Canada H3A 3N6  
TEL: (514) 398-8342  
FAX: (514) 398-8343  
EMAIL: [studentexchanges@mcgill.ca](mailto:studentexchanges@mcgill.ca)  
<http://www.mcgill.ca/student-records/exchanges/cusap/>

## Queen's University

Student Recruitment and International Initiatives  
Stauffer Library, Lower Level  
Kingston, ON, Canada K7L 5C4  
TEL: (613) 533-2217  
FAX: (613) 533-6754  
EMAIL: [iscinfo@post.queensu.ca](mailto:iscinfo@post.queensu.ca)  
[www.queensu.ca/isc](http://www.queensu.ca/isc)

## University of British Columbia

**First-Year Program**  
Dean of Arts Office, Buchanan B130  
1866 Main Mall, Vancouver, BC, Canada V6T 1Z1  
TEL: (604) 822-6700  
FAX: (604) 822-6607  
EMAIL: [jdsouza@arts.ubc.ca](mailto:jdsouza@arts.ubc.ca)  
<http://www2.arts.ubc.ca/programs/CUSAP/admissions.html>

### Upper-Year Program

Student Exchange Programs Office  
1037-1847 East Mall, Vancouver, BC, Canada V6T 1Z1  
TEL: (604) 822-0942  
FAX: (604) 822-9885  
EMAIL: [student.exchange@ubc.ca](mailto:student.exchange@ubc.ca)  
<http://www2.arts.ubc.ca/programs/CUSAP/admissions.html>

## University of Toronto

**First-Year Program, Fall and Winter Terms**  
International Student Exchange Office  
Room 202  
214 College Street, Toronto, ON, Canada M5Y 2Z9  
TEL: (416) 946-3138  
FAX: (416) 978-6110  
EMAIL: [student.exchange@utoronto.ca](mailto:student.exchange@utoronto.ca)  
<http://www.utoronto.ca/student.exchange/programs/cusap.html>

### Spring and Summer Terms

Professional and International Programs  
Woodsworth College  
University of Toronto  
119 St. George Street  
Toronto, ON, Canada M5S 1A9  
TEL: (416) 978-8713  
FAX: (416) 946-3516  
EMAIL: [yali@wdw.utoronto.ca](mailto:yali@wdw.utoronto.ca)  
[www.wdw.utoronto.ca/shared/internat.html](http://www.wdw.utoronto.ca/shared/internat.html)

## University of Victoria

Academic Advising Centre  
Faculties of Humanities, Science and Social Science  
PO Box 3045, Stn. CSC  
Victoria, BC, Canada V8W 3P4  
TEL: (250) 721-7565  
FAX: (250) 472-5145  
EMAIL: [dadv@uvic.ca](mailto:dadv@uvic.ca)  
<http://web.uvic.ca/reco/website/cusap/castle.html>

## The University of Western Ontario

Exchange Coordinator  
Room 65, SLB  
London, ON, Canada N6A 5B8  
TEL: (519) 661-2111 Ext. 85196  
FAX: (519) 850-2423  
EMAIL: [exchange@uwo.ca](mailto:exchange@uwo.ca)  
<http://www.registrar.uwo.ca/cfns/exchange/outgoing/factsheet/castle.htm>





Student Recruitment and International Initiatives  
Queen's University  
Kingston, Ontario  
Canada K7L 5C4  
[www.queensu.ca/isc](http://www.queensu.ca/isc)





Call for Papers

# INTER 2005

*Conference on  
International  
Undergraduate  
Education*

July 23rd-25th 2005

**The International Study Centre of Queen's University (Canada) at Herstmonceux Castle, UK, is planning to celebrate the 10th anniversary of the establishment of its programme.**

As a major part of this celebration there will be a conference to explore the past, present and future of international undergraduate liberal education: its emergence, its philosophies, its programmatic elements, its pedagogy, its best and worst practices – both academic and operational, its infrastructures (institutional, regional, national,

**H**erstmonceux Castle was given to Queen's University (Canada) in 1993 by a generous and grateful alumnus, Dr Alfred Bader.

Dr Bader's vision was for an international centre where scholars and students could come together as a community of global citizens to share in the process of learning, with a view to contributing in an enlightened fashion to the world around them – and for which they would provide distinctive and distinguished leadership.

Classes began in 1994-1995 and, nearly ten years later, it is a work most definitely in progress.

international), its aspirations to provide leadership in society.

## **Call for Papers**

Papers of 20 mins are invited from those faculty and administrators who have been involved in such experiences in any part of the world.

**Please send proposals by April 15, 2004 to:**

Dr. David Bevan  
Executive Director, International Study Centre  
Herstmonceux Castle, Hailsham, East Sussex BN27 1RN  
Email: [d\\_bevan@isc.queensu.ac.uk](mailto:d_bevan@isc.queensu.ac.uk)





*Canadian*  
*University Study Abroad*  
*Program*

*First Year Option*

## **Introduction**

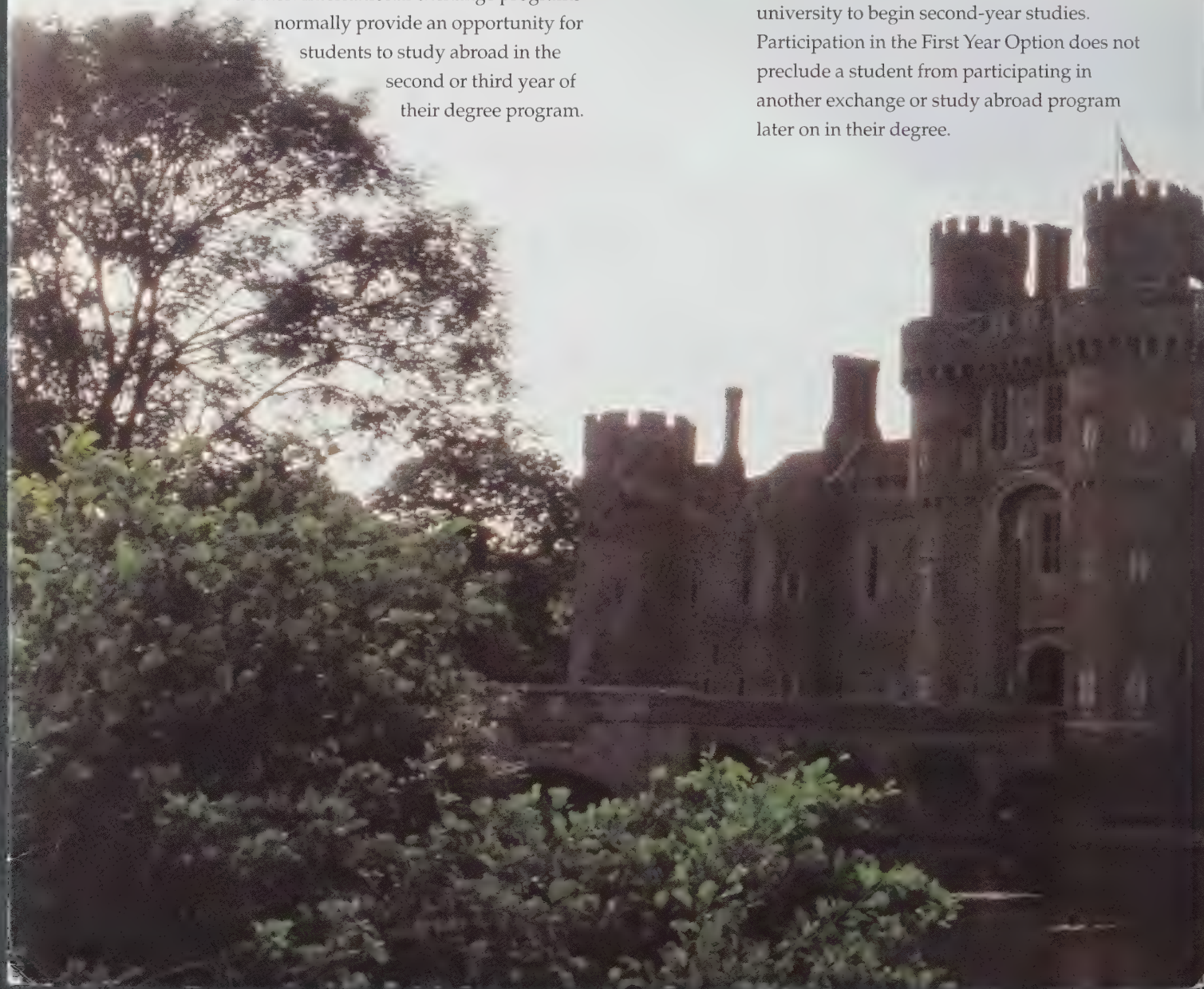
Queens University at Kingston, the University of Western Ontario, the University of British Columbia, and the University of Toronto have joined together to offer a unique opportunity to their first year students. The *Canadian University Study Abroad Program* – First Year Option represents a bold innovation to first-year university studies.

In recent years increasing numbers of students have taken advantage of international exchange programs at most Canadian universities. International exchange programs normally provide an opportunity for students to study abroad in the second or third year of their degree program.

## **Canadian University Study Abroad Program**

*The Canadian University Study*

*Abroad Program* – First Year Option departs from the traditional model of study abroad programs by allowing highly qualified students to get a head-start in international studies. Students enter directly from high school and spend the first year of their degree program within the *Canadian University Study Abroad Program*. At the conclusion of their international year they proceed to their home university to begin second-year studies. Participation in the First Year Option does not preclude a student from participating in another exchange or study abroad program later on in their degree.



## *The First Year Option*

The International Study Centre (ISC) at Herstmonceux Castle, UK is the first site of the *Canadian University Study Abroad Program*. The ISC was established by Queen's University in 1994 to provide opportunities for upper-year university students to work towards their academic and professional goals alongside university students from around the globe. In addition to the First Year Option the ISC offers a number of programs including: the Upper Year European Studies Program, the Upper Year International Business and Law Program, the English as a Second Language (ESL) Program, the Summer Courses for MEd and ConEd programs, and the Master's Program in Environmental Management.

The First Year Option offers a selection of first-year courses that maximize access to the most popular second-year Arts and Science programs and

provide opportunities for students to engage in field studies while interacting with a national and international community of scholars. By carefully selecting from courses in Humanities, Social and Natural Sciences, and Languages, students may set the foundation for future international studies.

Classes are limited to 15 to 25 students and provide those students with an enriched academic experience through daily interaction with other students and with instructors. The *Canadian University Study Abroad Program* provides an international program with reputable accreditation and a unique combination of learning and living in an historic environment.

The *Canadian University Study Abroad Program* combines a unique, high quality international academic experience with an early focus in international studies.



**Faculty** The partner universities of the *Canadian University Study Abroad Program* will provide the faculty for the First Year Option. Queen's University professors will occupy most of the teaching positions at the International Study Centre. Instructors from other Canadian universities and from universities and colleges in Europe will also lend their skills to the program.

While at the ISC, students will have the opportunity to meet many members of the faculty on a much more personal level than would usually be found in a traditional first-year program. The small size of the ISC helps create an enriched academic environment both inside and outside the classroom.

Faculty members are very much a part of the experience as they live on the estate along with the students. Meal times in the castle's Great Hall find students and professors dining together, providing them with the opportunity to get to know each other on a more informal basis. There is also opportunity for casual interaction on the many field trips scheduled, or perhaps by just simply strolling the grounds.

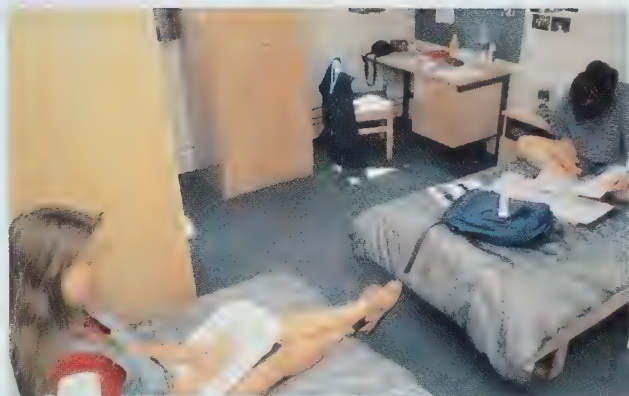
The theme of the academic environment at the ISC is collegial and interactive. It is a rare and memorable opportunity that few students will ever experience. It is an excellent preparation for whatever career a student might choose.



**Location** Herstmonceux Castle in East Sussex, in the southeast corner of England, is owned and operated by Queen's University at Kingston and is the home of the International Study Centre. The 15th century Norman-style architecture of Herstmonceux is on 500 acres of gardens, walks, groves and English countryside some 60 miles (100 km) south of London. Herstmonceux Castle has, in its five hundred year history, been a private home, the site of the Royal Greenwich Observatory and most recently the international campus of Queen's University at Kingston.

Built during the reign of King Henry V, Herstmonceux Castle embodies the history of medieval England and the romance of renaissance Europe. Set within carefully maintained Elizabethan gardens and parklands, the International Study Centre is a modern educational facility housed within the walls of Herstmonceux Castle at the foot of the beautiful Sussex Downs.





## Accommodation

Accommodation for students and visitors is provided in the relaxing comfort of Alfred and Isabel Bader Hall, named after the donors who made the establishment of Queen's University's International Study Centre possible. Bader Hall, a short walk (200 metres) from the castle, is a new residence complete with a games room, kitchenette, a television lounge, common rooms and an art room.

## Facilities

The castle contains classrooms, common rooms, a dining hall, a library, a computer room, study rooms, lounges, a pub, an ecumenical prayer and meditation room, a tuck shop and a video screening room. All meals are served in the Great Hall in the castle. The surrounding campus includes the residence, Alfred and Isabel Bader Hall, as well as a tea room, a tennis court, a cricket pitch and playing fields and the Herstmonceux Sports Hall. Trails throughout the grounds are suitable for hiking, running and walking. The rose garden has been a peaceful retreat for centuries.



## Expenses

Personal expenditures will be a matter of choice for each student, but certain items should be included in the personal budget: laundry, telephone, postal supplies, film, stationery, toilet articles, entertainment, etc.

## Fees

Students from partner universities pay tuition and fees directly to their home university.

Total program fees for the First Year Option are \$19,750 CDN and include tuition, room and board from September to April, most books, field trips, plus two return airfares (major Canadian cities to London/Heathrow).

## Finances

Bursaries, loans and scholarships are available to students participating in the *Canadian University Study Abroad Program*.

Students from partner institutions should contact the appropriate office at their university for available financial assistance.

Queen's University – *Application Form*

Queen's University – *1997 Supplementary Application, Fees, Financial Assistance*

First Year Option – *Courses of Study*

Herstmonceux Castle – *Facilities*

Herstmonceux Castle – *Accommodation*



***Herstmonceux Castle – Accommodation*** – Herstmonceux Castle provides fully equipped accommodation for all students of the *Canadian University Study Abroad Program*.

Students live in the relaxing comfort of Alfred and Isabel Bader Hall, named after the donors who made the establishment of Queen's University's International Study Centre possible. Bader Hall is a residential facility complete with a games room, television lounge, common rooms and a library.

All residents' rooms in Bader Hall are fully furnished and bed linen and towels are provided.

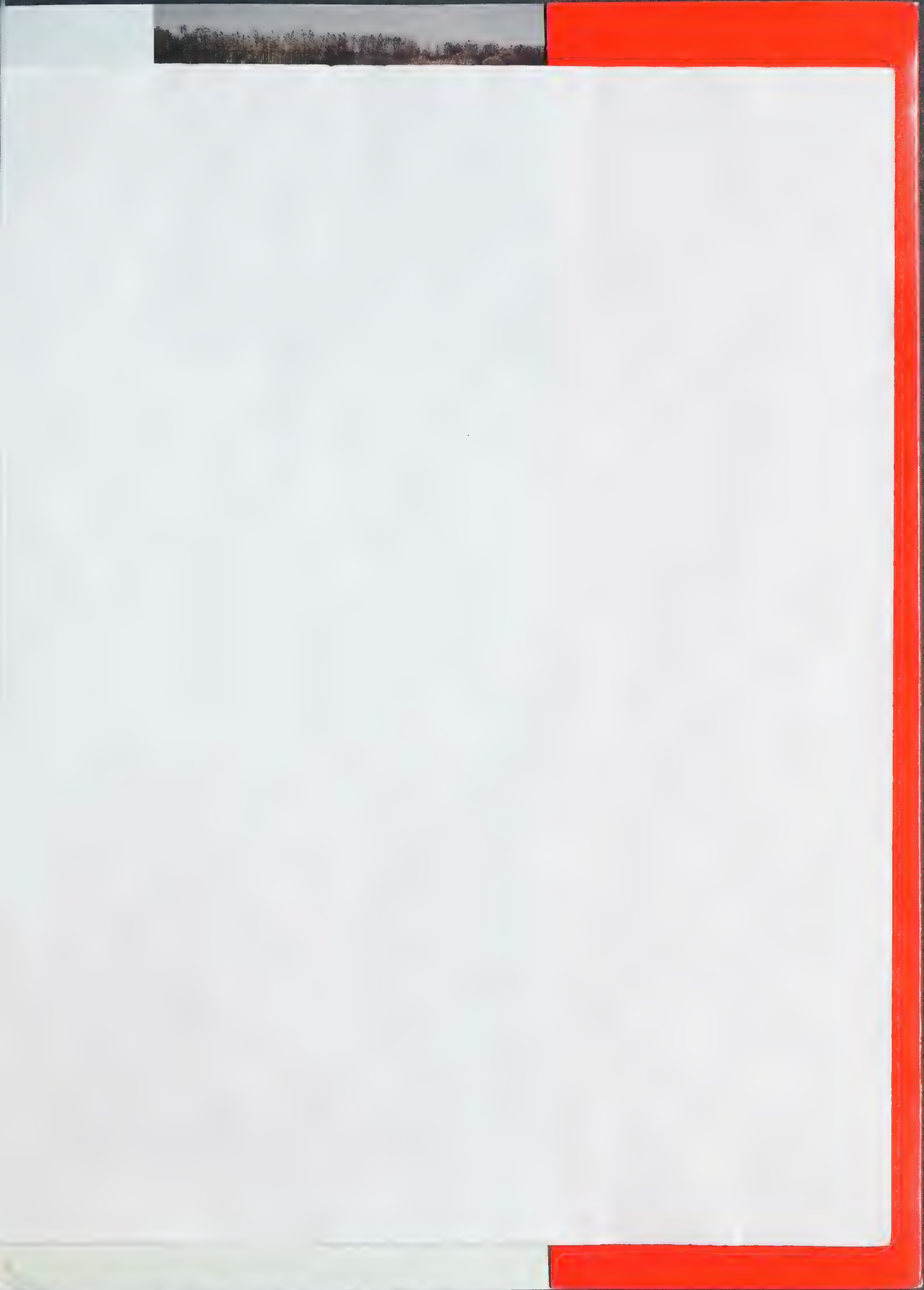
Kitchenettes with fridges, microwaves and hotplates are located on each floor of the residence.

Residents' rooms are very similar to university residence rooms in North America. All students live on a double basis, two to a room, and share washroom facilities. Each room has two beds, two desks, two bedside lamps, two cupboards, two notice boards, two locking drawers, two chairs and two lamps. Storage facilities are provided for baggage and other large items. All meals (21 per week) are served in the Great Hall at Herstmonceux Castle.



*Canadian  
University Study Abroad  
Program*







Queen's University – *Application Form*

Queen's University – *1997 Supplementary Application, Fees, Financial Assistance*

First Year Option – *Courses of Study*

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Herstmonceux Castle – *Accommodation*



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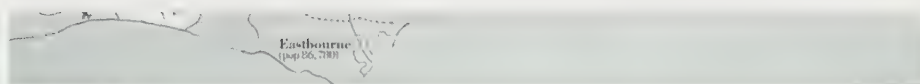
All residents' rooms in Bader Hall are fully furnished and bed linen and towels are provided. Linen and housekeeping services are provided with the room and board package. Laundry facilities are accessed with a debit card that residents purchase at

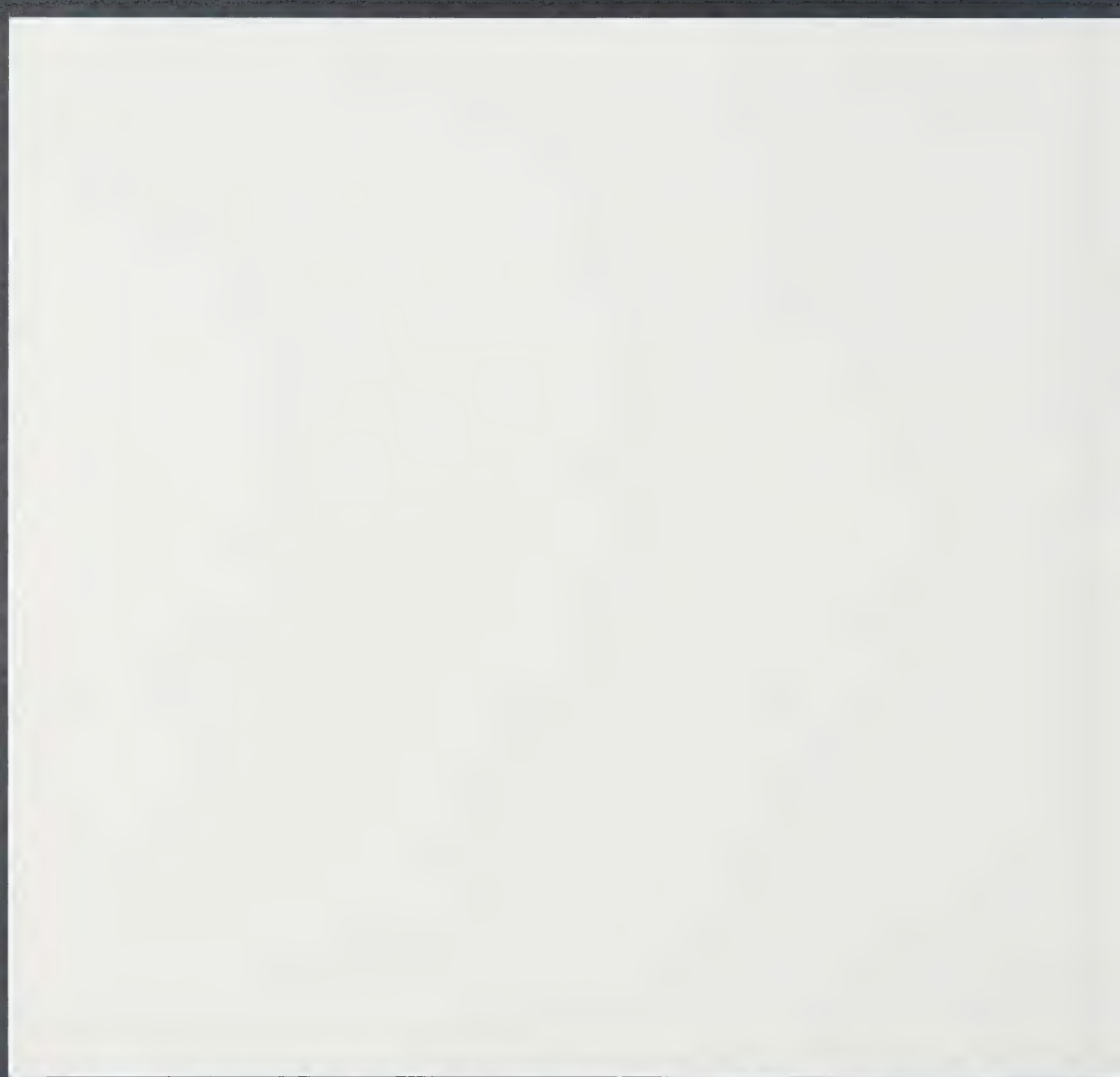
the Castle Shop. Kitchenettes with fridges, microwaves and hotplates are located on each floor of the residence.

Residents' rooms are very similar to university residence rooms in North America. All students live on campus, two to a room, and share washroom facilities. Each room has two beds, two desks, two bedside tables, two cupboards, two notice boards, two locking wardrobes, four lamps and two chairs. Storage facilities are available for baggage and other large items.

All meals are served in the Great Hall at Herstmonceux Castle. All meals (21 per week) are included in the package fee.

Visiting friends and family may be accommodated at Bader Hall at competitive rates.





Queen's University – *Application Form*

Queen's University – *1997 Supplementary Application, Fees, Financial Assistance*

First Year Option – *Courses of Study*

Herstmonceux Castle – *Facilities*

Herstmonceux Castle – *Location*



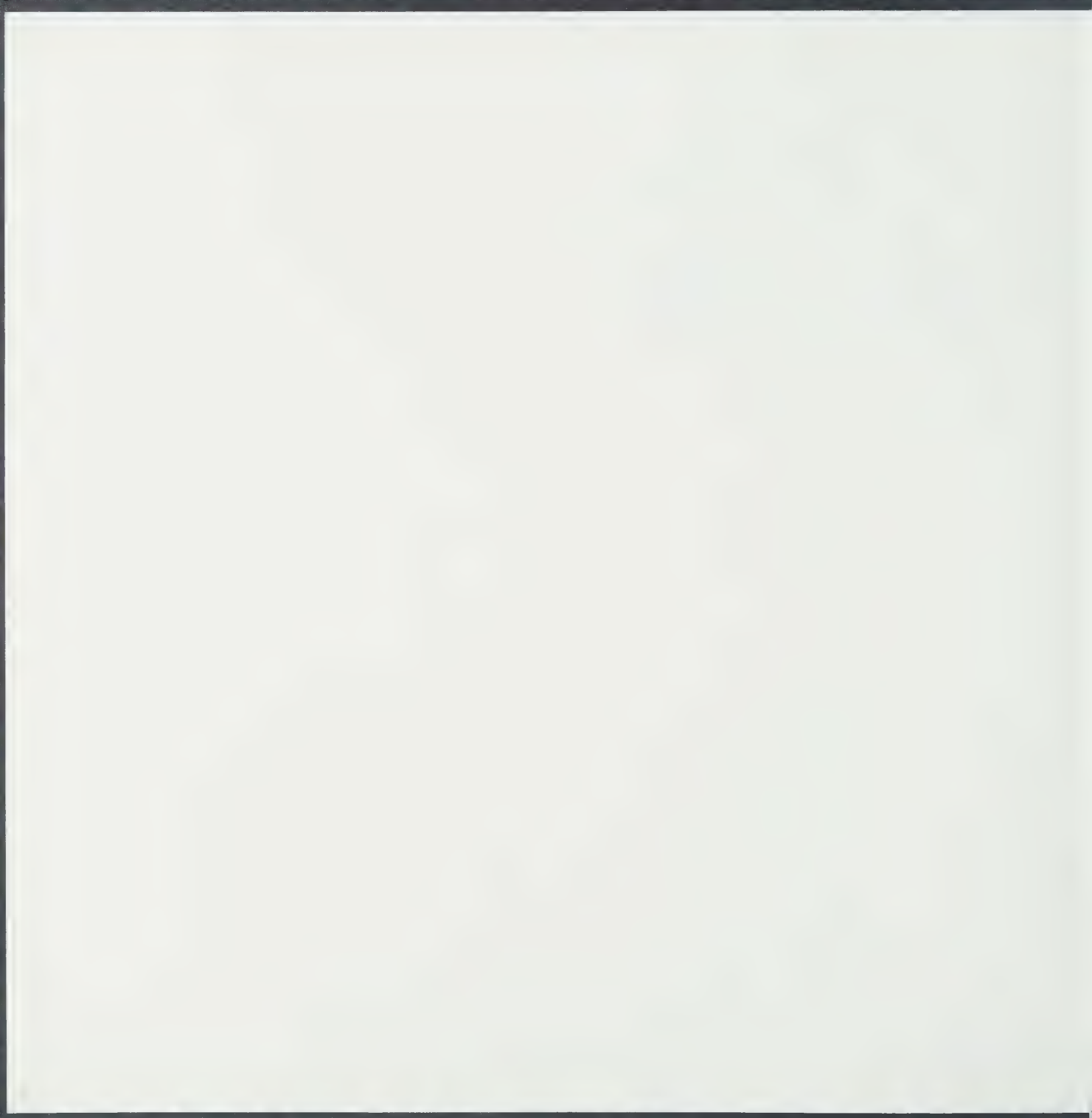
## **Herstmonceux Castle – Location**

Herstmonceux Castle is located just outside the village of Herstmonceux near Hailsham, a mere four miles from the coast at Pevensey Bay, about twelve miles west of Hastings, seven miles north of Eastbourne and eight miles southwest of Battle, the site of the Battle of Hastings in 1066.

Herstmonceux is close to excellent railway services and a short drive from many sites of interest to

those interested in British history and culture. The continent is accessible from nearby Gatwick Airport and the English Channel Tunnel. From London's Heathrow Airport, it will take you approximately two hours to drive to the castle. The simplest and most enjoyable drive is straight down the A22 to the Boship roundabout then take the A271 through the village of Herstmonceux and follow the signs to the Castle. The entrance is on the Wartling road.





Queen's University – *Application Form*

Queen's University – *1997 Supplementary Application, Fees, Financial Assistance*

First Year Option – *Courses of Study*

Herstmonceux Castle – *Facilities*



## **Herstmonceux Castle –** **Facilities**

The castle contains classrooms, common rooms, a dining hall, a library, study rooms, lounges, a pub, a tuck shop and a video screening room. The surrounding campus includes the residence, Alfred and Isabel Bader Hall, as well as a tea room, a tennis court, a cricket pitch and playing fields.

The **Computer Room** has 15 PCs, with additional PCs located in the Reading Room and the Library. All of these computers provide access to the Internet and the World Wide Web. Each student will be provided with a personal E-mail account at the ISC. Students are free to bring their own personal computers such as notebooks and laptop models.

The **Library and Reading Room** are open 24 hours a day. Books are available for three hours or overnight reserve. Copies of all the required textbooks and photocopied readings will be on reserve in the library by faculty members. All books are listed in an online catalogue which may be searched from all computer sites within the ISC LAN.

The Library holds approximately 2,000 volumes of art history, commerce, drama, economics, English literature, film, geography, history, philosophy, political studies, religious studies, sociology, and languages (French, German and Spanish texts). Current issues of European newspapers and magazines and current run videos are available for loan.

Borrowing privileges at the University of Sussex library have been arranged for ISC students.

**Herstmonceux Sports Hall** is open every day until 11:00 pm. There are facilities for basketball, badminton, volleyball, floor hockey and indoor soccer. Equipment is also available for croquet, tennis and softball outdoors. Bicycles are available for hire for local trekking. Sports equipment is available for use on the grounds and residents may book times for the tennis court. Other facilities available in the vicinity of the castle include: a local tennis club, rugby, fencing as well as a recreation facility in Hailsham, with a pool, squash courts, etc.

The **Castle Shop** carries basic supplies: textbooks, stationary, stamps, writing materials, cards, postcards, phonecards, washing machine cards, pharmacy products, and computer disks.

Books that are required for your course work will be available for sale at the Castle Shop on the grounds of Herstmonceux.

An ecumenical prayer and meditation room has been prepared in the southwest turret of the castle in order to provide people of all faiths and belief systems with a peaceful space in which to pray, meditate and practice their personal form of spirituality.

The **Castle Pub**, which has a fully licensed bar, is located on the ground floor of the Castle and is normally open from 7-11 pm.







## First Year Option Courses of Study

Students may choose a full program from the following course offerings for the 1997-98 academic session.

### Humanities

#### *Art History: A Survey of Western European Art and Architecture in Britain*

A chronological examination of painting, sculpture and architecture in western culture from Greece and Rome through the Renaissance and modern times. The materials will mostly be studied in British galleries, including the British Museum, the National Gallery, the Victoria and Albert Museum and the Tate Gallery, as well as architectural monuments such as St. Paul's Cathedral and Herstmonceux Castle.

QU equivalent:	ARTH-115/1.0
UWO equivalent:	Visual Arts 040
UBC equivalent:	specific equivalent TBA
UoT equivalent:	specific equivalent TBA

#### *Drama: Twentieth Century Drama*

An examination of elements of theatrical production through use of text, live and videotaped performances with specific reference to Europe. Opportunities given for practical projects.

QU equivalent:	DRAM-101/1.0
UWO equivalent:	Year 1 Arts credit
UBC equivalent:	specific equivalent TBA
UoT equivalent:	specific equivalent TBA

#### *English: An Introduction to the Study of Literature*

English literature from the beginnings to the modern period. This course emphasizes close reading and intensive study of major works rather than broad historical coverage. While content varies from year

to year, the course offering at Herstmonceux draws upon the students' locale in Europe.

QU equivalent:	ENGL-110
UWO equivalent:	English 020
UBC equivalent:	specific equivalent TBA
UoT equivalent:	specific equivalent TBA

#### *History: The Evolution of Modern Europe*

A survey of Western and Central Europe and Great Britain from about 1750 to 1950. The focus is on the revolutions which produced modern Europe, notably the political revolutions (1789 and 1848), industrialization, urbanization, population growth, secularization, the rise of new classes, and changes in ideologies and popular attitudes.

QU equivalent:	HIST-125/1.0
UWO equivalent:	History 020
UBC equivalent:	specific equivalent TBA
UoT equivalent:	specific equivalent TBA

#### *Philosophy: Great Works of Philosophy*

An introduction to philosophy through the examination of a number of classic philosophical works, with an evaluation of the positions and arguments offered in each.

QU equivalent:	PHIL-111
UWO equivalent:	Philosophy 020
UBC equivalent:	specific equivalent TBA
UoT equivalent:	specific equivalent TBA

### Social Sciences

#### *Economics: Introductory Microeconomics*

An introduction to microeconomic analysis of a modern mixed economy with specific examples drawn from the European context. The course analyzes the

*continued on reverse*

behaviour of individual consumers and producers, the determination of market prices for commodities and resources and the role of government policy in the functioning of the market system.

QU equivalent: ECON-111\*  
UWO equivalent: Economics 020  
(Macro also required)  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **Economics: Introductory Macroeconomics**

An introduction to macroeconomic analysis of the economy as a whole, including the determination of national income, the price level, interest rates, the money supply, and the balance of payments. The principles of monetary and fiscal policy are also examined and comparisons between Canada and the European context are employed.

QU equivalent: ECON-112\*  
UWO equivalent: Economics 020  
(Micro also required)  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **Geography: Geography and the Environment**

An introduction to physical and human geography, with specific reference to Europe, from an environmental perspective. The interface between human activity and the physical environment is examined at various geographical scales.

QU equivalent: GPHY-100/1.0  
UWO equivalent: Geography 020  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **Political Studies: Introduction to Comparative Politics**

An introduction to comparative political processes and public policies in a group of countries chosen to illustrate a wide variety of contemporary political and socioeconomic systems.

QU equivalent: POLS-131  
UWO equivalent: Political Science 020  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

### **Languages**

#### **French: Français intermédiaire**

Practice in reading, writing, grammar review and literary analysis.

QU equivalent: FREN-100

UWO equivalent: French 020  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **German: Communicative German I, II**

Intended for students with no previous knowledge of German or only a very limited background, these two introductory half courses will particularly emphasize proficiency in oral communication, though the development of reading and writing skills will also receive due attention.

QU equivalent: GRMN-101\* -102\*  
UWO equivalent: German 002  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **Spanish: Beginning Spanish I**

Offers a basic level of Spanish understanding, speaking, reading and writing for students who have no knowledge of Spanish whatsoever.

QU equivalent: SPAN-111\*  
UWO equivalent: Spanish 002  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

#### **Spanish: Beginning Spanish II**

The continuation of Beginning Spanish I. Also for students entering the University who have some knowledge of Spanish but have not completed OAC Spanish or equivalent.

PREREQUISITE: Spanish I or Queen's SPAN 111\*, 113\* or equivalent.

QU equivalent: SPAN-112\*  
UWO equivalent: Spanish 010  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

### **Sciences**

#### **Mathematics: Differential and Integral Calculus**

Differentiation and integration of the elementary functions, with applications to physical and social sciences; Taylor polynomials; multivariable differential calculus. Intended for students not concentrating in Mathematics or Statistics.

QU equivalent: MATH-121  
UWO equivalent: Mathematics 027  
UBC equivalent: specific equivalent TBA  
UoT equivalent: specific equivalent TBA

PREREQUISITE: OAC Calculus or equivalent. Students without previous calculus will be admitted to the course if they are prepared to do extra work.



## **1997 Supplementary Application Procedure**

Applicants to the *Canadian University Study Abroad Program* – First Year Option must have already applied through the Ontario Universities' Application Centre (OUAC), and have an active application to Arts or Science at Queen's for September 1997. The enclosed Supplementary Application Form should be filled out and returned to the address below. Please include the OUAC reference number on the Supplementary Application Form and on any further correspondence with Queen's University.

Competition for the limited number of spaces in the First Year Option is expected to be keen and participating students must meet high academic standards. Admission will be based solely on academic achievement. Interested students are encouraged to apply prior to 15 April in order to ensure that they are considered for admission.

### **1997 Critical Dates**

**1 May – Offer of Admission Date**

**2 June – Response to Confirm Acceptance Date**

### **Accepting an Offer of Admission**

Successful candidates will have one month to confirm that they accept the offer of admission. Response forms must be accompanied by a non-refundable tuition deposit of \$1000 in order to secure one of the limited spaces, and must be received by Queen's Admission Services by the close of business on or before 2 June.

Once students accept the offer to attend the First Year Option at the International Study Centre and return the deposit, their active OUAC application to the Arts or Science program at the Kingston campus will be closed.

### **Requirements for Admission**

Applicants must complete the graduation requirements for the Secondary School Diploma in their jurisdiction. Documents required in support of the *Canadian University Study Abroad Program* application will be the same as the Queen's application. Only one set of official documents should be forwarded. For specific prerequisite information for Arts and Science please refer to the centre chart in the *1997 Guide to Undergraduate Studies*.

For further information please contact:

International Study Centre Admissions Officer  
Admission Services, Applicant Division  
Queen's University  
110 Alfred Street  
Kingston, Ontario K7L 3N6  
Phone: (613) 545-2218  
Fax: (613) 545-6810  
E-mail: foleyr@post.queensu.ca

### **Fees**

The 1997 fee payment schedule for the *Canadian University Study Abroad Program* – First Year Option is as follows:

2 June	\$1,000 tuition deposit
1 September	\$9,375 second payment
1 January 1998	\$9,375 balance due
total package fee	\$19,750

Total package fee includes: tuition, room and board from September to April, some text books, field trips plus two return airfares (most major Canadian cities to London/Heathrow).

*continued on reverse*

## **Financial Assistance**

### **Scholarships**

The Queen's University International Study Centre Entrance Scholarship program seeks to attract a community of scholars whose presence will enrich the entire University. The program consists of ten Queen's University International Study Centre Entrance Scholarships, each valued at \$5,000 for one year of study. These awards are available to students admitted to Queen's University and enrolled in the First Year Option of the *Canadian University Study Abroad Program*. Winners of these awards may be eligible for additional Queen's entrance awards. These students need to provide evidence of excellent academic ability, financial need, and involvement in high school and/or community activities. Application forms are available from high school Guidance/Student Services offices or the Student Awards Office at Queen's University. Completed applications must be in the Student Awards Office by 15 April.

### **Bursaries**

Funding in the form of Bursaries has been made available to assist students in emergency situations. Applications for this grant assistance are available throughout the term from the Student Awards Office at Queen's University.

### **Loans**

Queen's University and its benefactors have established loan funds to assist students with their educational costs. Loan applications requesting detailed information on the applicant's income and expenditures are available from the Student Awards Office.

### **Cash Advance**

Students who are temporarily in financial need and who can provide evidence that they will have sufficient money to make repayment within 90 days may apply for a short-term cash advance.

### **Government Assistance**

Each province in Canada has financial assistance available on a need-assessment basis for university studies. At the same time, students and their parents are expected to make the maximum effort to contribute to the cost of their education. The government aid programs are based on the assumption that it is primarily the responsibility of the students and their parents to provide for their post-secondary studies.

Please contact:

Student Awards Office  
Queen's University  
Kingston, Ontario K7L 3N6  
Phone: (613)545-2216  
Fax: (613)545-6409  
E-mail: Awards@post.queensu.ca



***First Year Option  
Supplementary Application Form  
1997-1998***

PLEASE PRINT Ontario Universities' Application Centre (OUAC) Reference Number 97-

Program Choice (Circle One)

Arts

Science

Male

Female

Date of Birth \_\_\_\_/\_\_\_\_/\_\_\_\_  
DD MM YY

*Mailing Address*

Title (Mr., Miss, etc.) \_\_\_\_\_

Family Name \_\_\_\_\_

Given Names in Full \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_

Province \_\_\_\_\_

Postal Code \_\_\_\_\_

Phone Number \_\_\_\_\_

E-mail \_\_\_\_\_

I hereby certify that all statements on this form are correct

Signature \_\_\_\_\_

Date \_\_\_\_\_

*Please return completed application to:*

Assistant University Registrar – Admission Services

Queen's University

110 Alfred Street

Kingston, Ontario K7L 3N6





*Canadian  
University Study Abroad  
Program*

For additional information please contact: *Canadian University Study Abroad Program*

*Queen's University at Kingston*  
Assistant University Registrar  
Admission Services  
130 Alfred Street  
Kingston, Ontario, Canada K7L 3N6  
Tel: (613) 545-2218  
Fax: (613) 545-6810  
E-mail: [admissn@post.queensu.ca](mailto:admissn@post.queensu.ca)  
www: <http://www.queensu.ca/liaison/>

*University of Western Ontario*  
Program Officer, International/Exchange  
Student Affairs, Office of the Registrar  
Room 174, Stevenson-Lawson Building  
London, Ontario, Canada N6A 5S8  
Tel: (519) 663-2111 ext. 4876  
Fax: (519) 661-3710  
E-mail: [fchan@julian.uwo.ca](mailto:fchan@julian.uwo.ca)

*University of British Columbia*  
Student Exchange Program Coordinator,  
Student Exchange Programs Office  
2nd Floor - Office of the Registrar  
Brock Hall, 1874 East Mall  
University of British Columbia  
Vancouver, British Columbia, Canada V6T 1Z1  
E-mail: [tpather@mail.regi.ubc.ca](mailto:tpather@mail.regi.ubc.ca)

*University of Toronto*  
Student Exchange Officer  
International Student Exchange Office  
307K, Koffler Student Services Centre  
214 College Street  
Toronto, Ontario, Canada M5T 2Z9  
Tel: (416) 946-3138  
Fax: (416) 978-6110  
E-mail: [student.exchange@utoronto.ca](mailto:student.exchange@utoronto.ca)

*First Year Option*









## *Application and Admission*

Applicants to Queen's University at Kingston, the University of Western Ontario, the University of British Columbia, or the University of Toronto may apply for the First Year Option through the appropriate office at those partner universities.

Competition for the limited number of spaces in the First Year Option is expected to be keen and participating students must meet high academic standards. Interested students are encouraged to apply prior to 15 April in order to be considered for the initial series of offers of admission.



## Note

The course listings and academic programs described in this guide represent *Canadian University Study Abroad Program* approved requirements and electives for completion of degree requirements. Circumstances beyond the control of the *Canadian University Study Abroad Program* may result in restrictions in the number and range of course and program choices available to students as compared with those listed herein or in other university publications. The *Canadian University Study Abroad Program* reserves the right to limit access to courses or programs, and at its discretion, to withdraw particular programs, options, or courses altogether. In such circumstances the *Canadian University Study Abroad Program* undertakes to the best of its ability to enable students registered in affected programs to complete their degree requirements. The *Canadian University Study Abroad Program* and the International Study Centre reserve the right to make changes in courses, programs and regulations described in this publication, in either its printed or electronic forms, at any time without prior notice.



## **For Further Information**

For additional information please contact:

### ***Canadian University Study Abroad Program***

*Queen's University at Kingston*  
Assistant University Registrar  
Admission Services  
110 Alford Street  
Kingston, Ontario, Canada K7L 3N6  
Tel: (613) 545-2218  
Fax: (613) 545-6810  
E-mail: [admissn@post.queensu.ca](mailto:admissn@post.queensu.ca)  
www: <http://www.queensu.ca/liason/liason.htm>

*University of Western Ontario*  
Program Officer, International Exchange  
Student Affairs, Office of the Registrar  
Room 174, Stevenson-Lawson Building  
London, Ontario, Canada N6A 3B8  
Tel: (519) 661-2111 ext. 4876  
Fax: (519) 661-3710  
E-mail: [jchan@julian.uwu.ca](mailto:jchan@julian.uwu.ca)

*University of British Columbia*  
Student Exchange Program Coordinator  
Student Exchange Programs Office  
2nd Floor - Office of the Registrar  
Brock Hall, 1874 East Mall  
University of British Columbia  
Vancouver, British Columbia, Canada V6T 1Z1  
E-mail: [tpather@mail.regi.ubc.ca](mailto:tpather@mail.regi.ubc.ca)

*University of Toronto*  
Student Exchange Officer  
International Student Exchange Office  
307K, Koffler Student Services Centre  
214 College Street  
Toronto, Ontario, Canada M5T 2Z9  
Tel: (416) 978-3138  
Fax: (416) 978-6110  
E-mail: [student.exchange@utoronto.ca](mailto:student.exchange@utoronto.ca)

HERSTMONCEUX



## HERSTMONCEUX



*Built during the reign of King Henry V in the mid-15th-century, Herstmonceux Castle combines the history of medieval England and the romance of renaissance Europe.*

*Today, following complete renovations, Herstmonceux has opened its doors to a new era of learning and enlightenment.*

*Set amid rolling parklands and formal gardens, Herstmonceux Castle is the embodiment of European culture and history and the perfect location for Queen's University's International Study Centre.*





Il Convegno di ...  
L'Associazione ...





Queen's University at Kingston is one of Canada's leading research intensive universities with a long tradition of academic excellence and innovation. The International Study Centre at Herstmonceux Castle in East Sussex, England is a continuation of Queen's strong commitment to international education.

The International Study Centre is a state-of-the-art educational

*Experience the Herstmonceux difference.*

Built during the reign of King Henry V in the mid-15th-century, Herstmonceux Castle combines the history of medieval England and the romance of renaissance Europe. From stately home, to scenic ruin, to Royal Observatory, to International Study Centre, Herstmonceux continues to provide color, character, and opportunity.

*Herstmonceux offers breathtaking views and vistas from every angle.*

Students and visitors can wander through attractively restored and graciously appointed rooms with vaulted ceilings and bay windows to find state-of-the-art classrooms

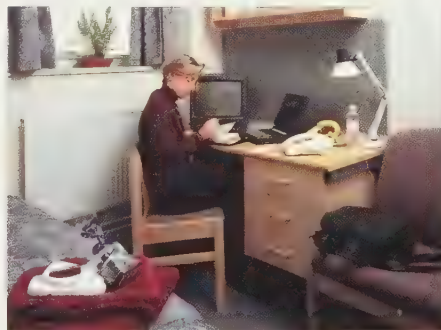
provided in the relaxing comfort of Bader Hall, located a short walk from the Castle across the grounds.

During your stay at the International Study Centre spend time wandering through the Castle's magnificent gardens and



parklands, pick up a game of tennis with a friend, take a drive through the rolling countryside dotted with heritage homes and thatched roof cottages or relax in the tranquility of the inner courtyard.

Come to learn, stay to enjoy... this is your chance to experience the distinction.



facility housed within the walls of a 15th century castle. The Centre is home for up to 200 undergraduate students each term, and provides fully-equipped conference, meeting, and executive program facilities.

and meeting facilities, a computer laboratory, a library, and distinctive dining areas. Accommodation is



*Clockwise from top left*

- Herstmonceux adds atmosphere and charm to any event.
- Our conference facilities provide the perfect working environment.
- Enjoy the relaxing comfort and serviceability of our guest rooms.
- Our technical services are state-of-the-art.
- After a busy day, relax and unwind in the Castle pub.



SERVICES

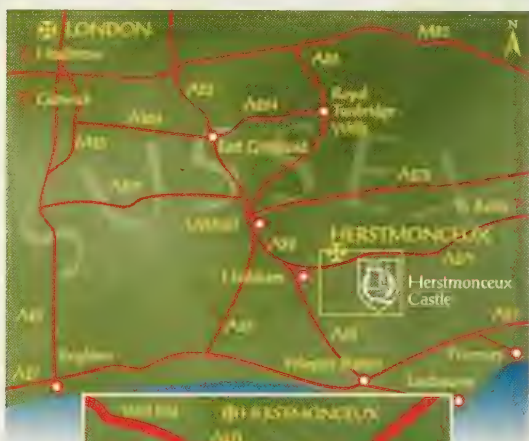


HERSTMONTCHOUX



*Experience  
the  
distinction...*





For more information please call or write:

INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University  
243 Richardson Hall, Kingston  
Ontario, Canada K7L 3N6

(613)545-2815 or 1-800-733-0390

Fax: (613)545-6453

E-mail: [castle@post.queensu.ca](mailto:castle@post.queensu.ca)

or

INTERNATIONAL STUDY CENTRE  
Herstmonceux Castle  
Queen's University (Canada)  
Hailsham, East Sussex  
England, BN27 1RP

Tel: 44-01323-834444

Fax: 44-01323-834499

# CONFERENCE ROOM RATES

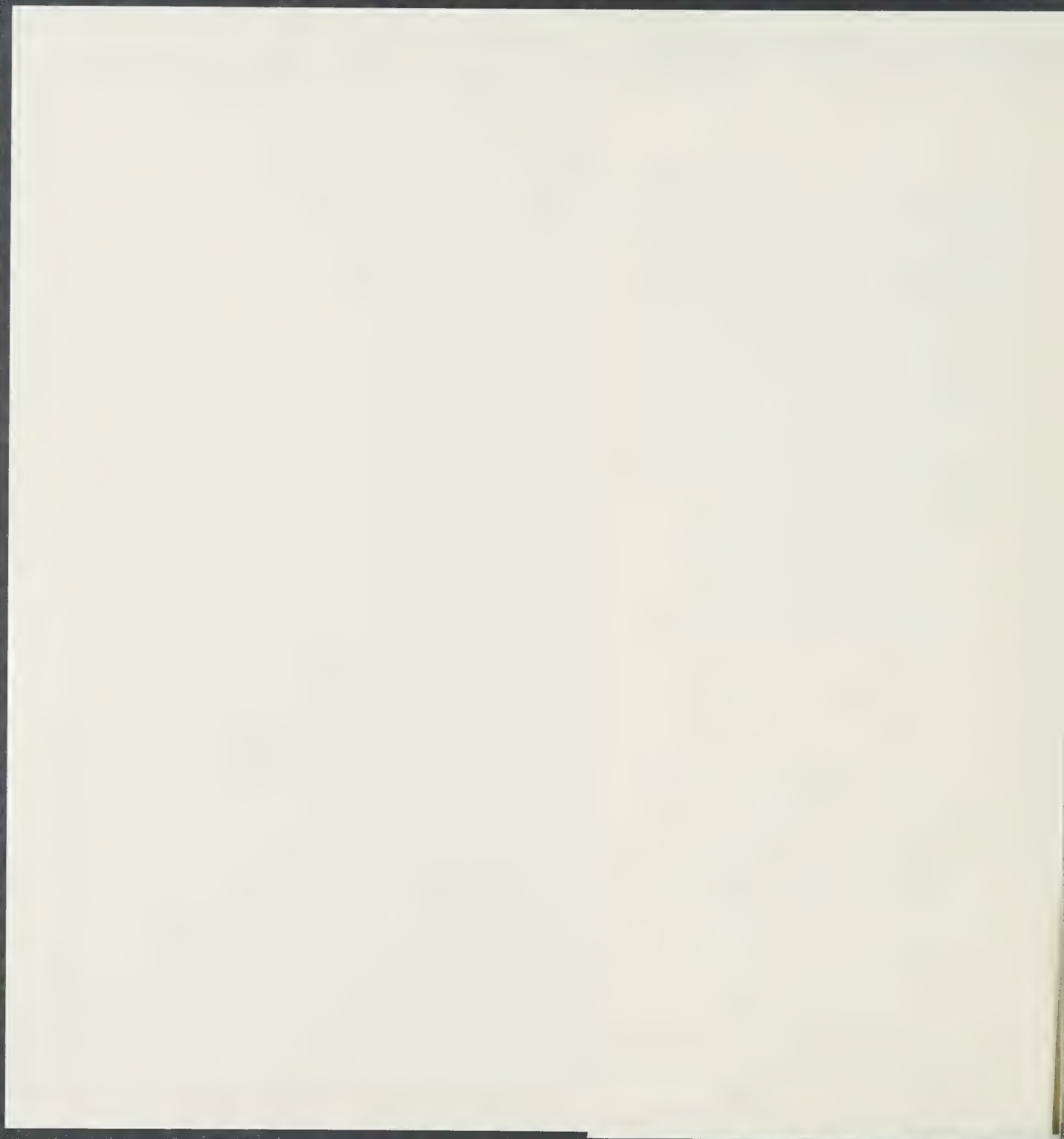
INTERNATIONAL STUDY CENTRE, HERSIMONCEUX C

Room	Capacity	Day Rate	1/2 Day/Eve
Seminar Rooms 1 - 6	Between 20 & 70	£250	£175
As break-out rooms		£100	£ 75
Dacre Room	65	£250	£175
Film & Video Room	70	£500	£300
Ballroom	200	£1,000	£500
Board Room	25 - 30	£500	£250
Conference Room	60}	£700	£350
Conference Ante Room	40}		
Elizabethan Room	40	£300	£175
Drummer's Room	24	£250	£125
Great Hall	120	£1,000	£500
Pub	70	£300	£175
Use of Garden or Courtyard		£1,000 (+ marquee rental fee)	

For functions and weddings, discounts are available against room hire subject to size of attendance and costings.

Banquet meals start at £29.95 per head.

***A non-refundable deposit of 10% is required to confirm a booking.  
Prices are subject to change.***



# ACCOMMODATION RATES

## BADER HALL

### Bed & Breakfast Rate Per Night

#### ENSUITE (telephone & television in room)

Double	2 people	<b>£63.00</b>
Single	1 person	<b>£42.00</b>

#### STANDARD (washrooms separate)

Double (twin beds)	2 people	<b>£31.50</b>
Single	1 person	<b>£18.50</b>

*Price includes full English or Continental Breakfast - all prices include VAT*

There is a discount of 10% for group bookings of 10 bedrooms and over + 1 free bedroom for conference organizer.

*Meals are taken in the Great Hall of the Castle.*

Lunch and Dinner (hot and cold choices) per meal per person **£11.50**

*Please note that we are a no smoking establishment.*





# FACILITIES





# BUFFET LUNCH MENUS

## SAMPLE COLD MENU 1 £7.55 per head (inc VAT)\*

SELECTION OF FILLED SANDWICHES  
*(to include beef, cheese, chicken, ham and tuna)*  
*Vegetarian selection on request*

ASSORTED QUICHES

FRESH FRUIT BASKET

COFFEE OR TEA

\*\*\*\*\*

## SAMPLE COLD MENU 3 £10.55 per head (inc VAT)\*

TURKEY SALAD  
*Pineapple, peach and apple in a lightly curried mayonnaise*

SMOKED MACKEREL FILLET  
*Served with creamed horseradish*

VEGETABLE TERRINE  
*with tomato and basil dressing*

SELECTION OF FOUR SALADS  
ASSORTED BREADS AND RELISHES

ORANGE AND LEMON FOOL

COFFEE OR TEA

\*\*\*\*\*

## SAMPLE HOT FORK BUFFET MENU 1 £11.95 per head (inc VAT)\*

FILLET OF PORK ZURICHOISE  
*Cooked with paprika, shallots and cream*

*or*  
BRAISED STUFFED PEPPER

DAUPHINE POTATOES  
TOSSED MIXED SALAD

ASSORTED BREADS

FRESH FRUIT BASKET

COFFEE OR TEA

\*Prices are subject to change

INTERNATIONAL STUDY CENTRE, Hermoncourt Ca

## SAMPLE COLD MENU 2 £11.95 per head (inc VAT)\*

SALAD NIÇOISE  
*Tuna, anchovies, green beans, black olives and potato*

HONEY BAKED GAMMON

WALDORF SALAD  
*Celery, apples, peppers, and walnuts with cream and yogurt*

SELECTION OF FOUR SALADS  
ASSORTED BREADS AND RELISHES

FRUIT TARTLETS

COFFEE OR TEA

\*\*\*\*\*

## SAMPLE COLD MENU 4 £12.00 per head (inc VAT)\*

SEAFOOD SALAD CREOLE  
*Selection of shellfish, saffron rice, peppers and sweetcorn*

STILTON AND BEEF TARTLETS

HUMMUS WITH VEGETABLE CRUDITÉS

SELECTION OF FOUR SALADS  
ASSORTED BREADS AND RELISHES

FRESH FRUIT SALAD WITH HONEYED YOGHURT

COFFEE OR TEA

\*\*\*\*\*

## SAMPLE HOT FORK BUFFET MENU 2 £11.95 per head (inc VAT)\*

LAMB ROGAN GOSH  
*Cooked with coriander, tomato and spices*

STEAMED SAFFRON RICE

*or*  
MUSHROOM STROGANOFF

NANN BREAD  
CONDIMENTS TRAY  
MIXED SALAD

TROPICAL FRUIT SALAD WITH  
HONEYED YOGHURT

COFFEE OR TEA



# CARVED BUFFET MENUS

INTERNATIONAL STUDY CENTRE, Herston

**£29.95 per head (inc VAT)\***  
(minimum of 25 guests)

## MAIN COURSE ITEMS

### MARINADED SALMON

*Marinated with dry sherry, balsamic vinegar and honey*

### HOT AND SOUR PRAWNS

*Large peeled prawns served with chilli and tomato sauce*

### SMOKED TROUT

*Served with creamed horseradish and apple*

### SUGAR BAKED HAM

*With spiced peach*

### ROAST RIBS OF BEEF

*Served with apricot raifort*

### CHICKEN HAWAIIAN STYLE

*Strips of chicken breast in creamy mayonnaise  
with pineapple, celery and grapes*

### DUCKLING MANDARIN SALAD

*Sliced fillet of duckling with peppers, bean shoots and ginger,  
in a light orange flavoured dressing*

### CARROT AND WATERCRESS TERRINE

*Served with minted yoghurt*

### ASPARAGUS AND MUSHROOM QUICHE

### FETA CHEESE, OLIVES AND TOMATO

*Tossed in olive oil and lemon dressing*

### SELECTION OF FIVE SALADS

### RELISHES AND PICKLES

### ASSORTED BREADS

## DESSERTS

### FRESH FRUIT SALAD WITH HONEYED YOGHURT

### RASPBERRY AND APPLE FOOL

### TOFFEE AND PECAN CHEESECAKE

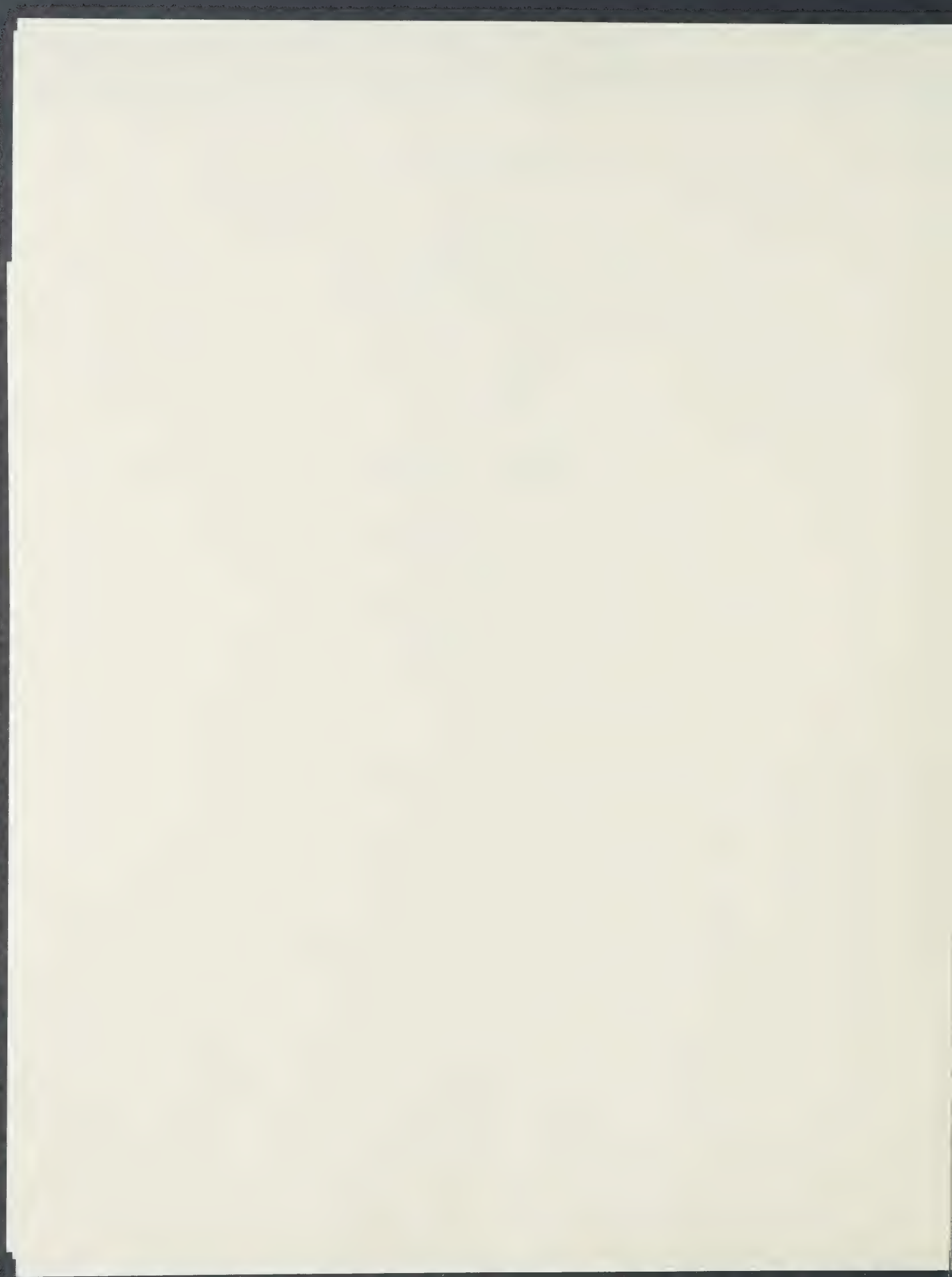
### CHOCOLATE AND BRANDY CREAM CUP

### CHERRY TARTLET WITH CREAM

### COFFEE WITH MINTS

*Price includes any 4 Main Course items, a selection of five salads,  
assorted breads and relishes, and any three desserts.*

\*Prices are subject to change



# FINGER BUFFET MENU

INTERNATIONAL STUDY CENTRE, Herts

**£18.55 per head (inc VAT)\*  
(minimum of 25 guests)**

SMOKED SALMON AND CREAM CHEESE TARTLETS

FILLED TOMATO BASKETS

FRESH FRUIT AND CHEESE KEBABS

BUFFALO CHICKEN WINGS

CHIPOLATA SAUSAGES

QUICHE FINGERS

SPINACH AND ANCHOVY PROFITEROLES

FILLED BRIDGE ROLLS

SMOKED BACON CROISSANTS

MINI TURKEY KIEVS

CHICKEN SATAY WITH DIPS

*\*Prices are subject to change*





# WAITRESS SERVED MENUS

**£29.95 per head (inc VAT)\*** INTERNATIONAL STUDY CENTRE, Herstmon  
**(Minimum of 25 guests)**

## SAMPLE MENU 1

### TROPICAL FRUIT PLATTER

*Pineapple, kiwi fruit and fanned melon served with passion fruit sauce and garnished with grapes and stem ginger*

### BAKED TROUT FLORENTINE

*Whole trout baked with creamed spinach and mushrooms*

### BREAD AND BUTTER PUDDING WITH CUSTARD

\*\*\*\*\*

## SAMPLE MENU 3

### PRAWNS MANDARIN

*Large peeled prawns marinated with oriental spices and served in a light and tangy dressing*

### BEEF EN CROUTE

*Fillet of beef with paté and mushrooms, cooked in a light puff pastry*

### CHOCOLATE AND WHISKY MOUSSE

*Served in a chocolate basket*

\*\*\*\*\*

## SAMPLE MENU 5

### AUBERGINE AND PIMENTO TERRINE

*Served chilled with a two leaf salad and sun-dried tomato, accompanied by olive bread*

### LOIN OF PORK, INDONESIAN STYLE

*Boneless loin marinated with lemon grass, tamarind and honey, roasted and served thinly sliced with stir fry vegetable garnish*

### FRESH FRUIT BROCHETTE

*Served with raspberry puree*

*All main courses are served with a selection of fresh vegetables*

## SAMPLE MENU 2

### CHICKEN AND PORK PATÉ

*Made with chicken breast and pork fillet flavoured with herbs and Calvados. Served with Westmorland sauce*

### STEAMED FILLET OF SALMON

*Served with a light cucumber sauce and garnished with prawns*

### CHERRY PIE WITH CREAM

*Served cold*

\*\*\*\*\*

## SAMPLE MENU 4

### SMOKED SALMON SALAD

*Fine strips of salmon combined with diced avocado and pasta, tossed with olive oil and lemon, served with mixed salad*

### TURKEY MADAGASCAR

*Escalope of turkey cooked in a creamy peppercorn and brandy sauce*

### RASPBERRY AND APPLE FOOL

\*\*\*\*\*

## SAMPLE MENU 6

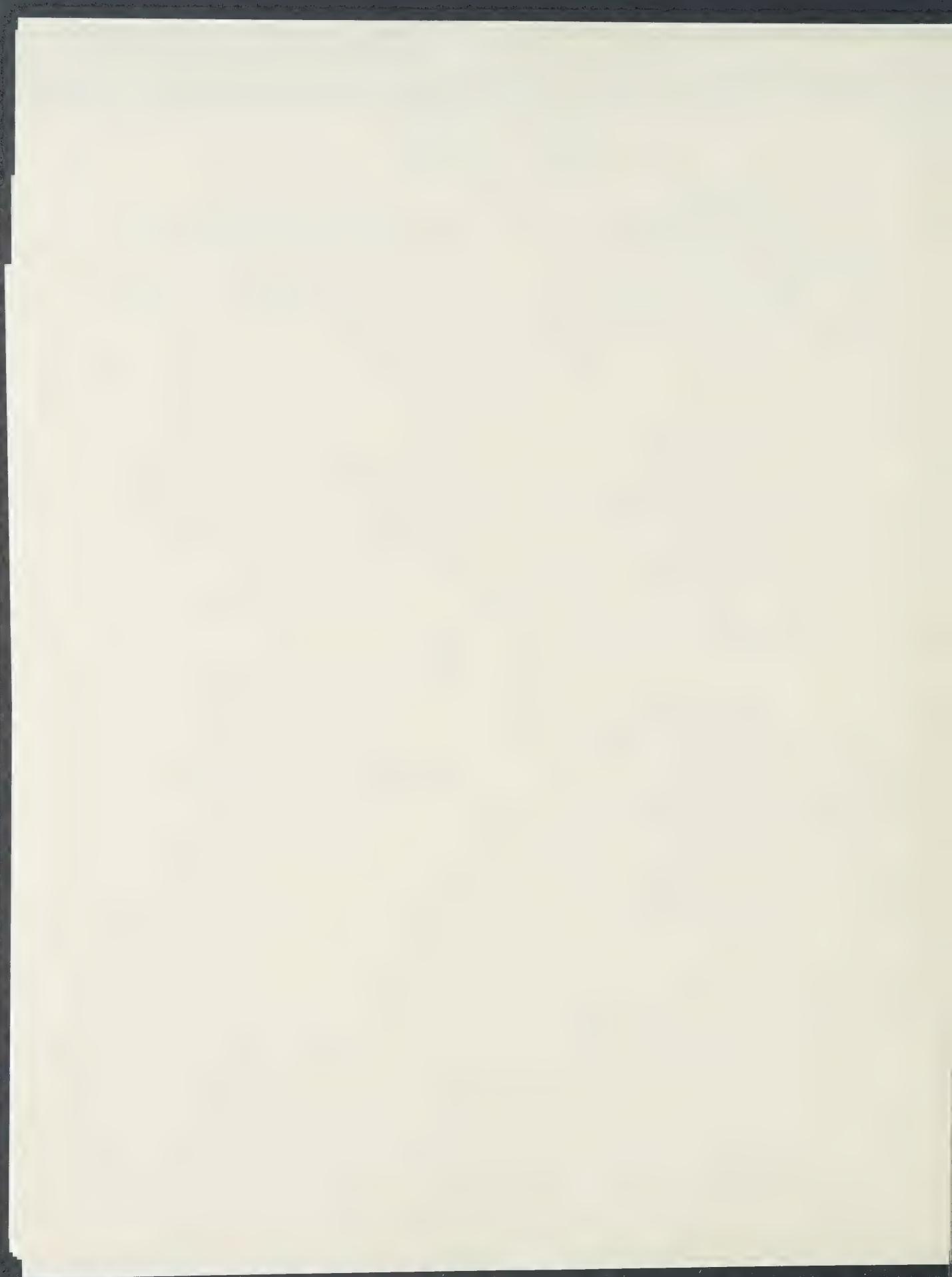
### CARROT AND CORIANDER SOUP

### LAMB STEAK NELSON

*Lamb leg steak cooked with red wine and rosemary and a hint of lavender, garnished with minted pear*

### CREME CARAMEL

*Served with butterscotch cream*



Bin No.		Vintage	Bottle
<b><u>FRENCH WHITE WINES</u></b>			
1.	<b>CHATEAU BOUDIGAND A.C.</b> , Bergerac Sec Comte de Bosredon <i>Fairly dry with great finesse and balance.</i>	1994	£ 9.10
2.	<b>COTES DE DURAS, A.C.</b> Labaume Aine et Fils <i>A clean, crisp, dry white wine of great appeal.</i>	1994	£ 8.95
3.	<b>VOUVRAY</b> , Guy Saget <i>Medium flowery wine from the Loire Valley.</i>	1994	£10.25
4.	<b>CHATEAU BELINGARD</b> , Monbazillac <i>Full, luscious sweet wine.</i>	1992/3	£13.55
5.	<b>SAUVIGNON BLANC</b> , Dulong, A.C. <i>Medium dry, fruity white wine</i>	1995	£ 8.95
6.	<b>CHARDONNAY</b> , Vin de Pays de l'Ardeche Louis Latour <i>The ultimate Chardonnay - fresh, smooth and full.</i>	1993/4	£11.30
7.	<b>CHABLIS</b> , J. Moreau et Fils <i>Classic elegance - flinty, dry and with good flavour and length.</i>	1994	£14.80

*Occasionally, if a wine listed is not available, an alternative may be offered which can be equally enjoyable.*

*\*All prices are inclusive of VAT.*



# WINE LIST

INTERNATIONAL STUDY CENTRE, HERSTIMONCEUX CASTLE

Bin No.		Vintage	Bottle
<b><u>FRENCH RED WINES</u></b>			
8.	<b>CHATEAU BOUDIGAND A.C.</b> , Cotes de Bergerac Comte de Bosredon <i>Light, elegant red wine. Well balanced.</i>	1993	£9.10
9.	<b>COTES DU ROUSSILLON A.C.</b> <i>Full flavoured, medium bodied red from the South of France.</i>	1993	£9.10
10.	<b>CLARET A.C.</b> , Bordeaux Rouge, Dulong <i>Medium dry, well balanced and fruity.</i>	N.V.	£9.20
11.	<b>COTES DE BEAUNE VILLAGES</b> , Louis Latour <i>Full, flowery and subtle with a good structure and a long finish.</i>	1992/3	£14.80
12.	<b>CHATEAU TALBOT</b> , 4me Cru Classé, St. Julien <i>One of the most popular St. Juliens. A wine of great distinction.</i>	1981	£24.75

*Occasionally, if a wine listed is not available, an alternative may be offered, which can be equally enjoyable.*

*\*All prices are inclusive of VAT.*



# WINE LIST

INTERNATIONAL STUDY CENTRE, J

Bin No.		Vintage	Bottle
<b><u>WINES FROM GERMANY</u></b>			
<u>Hock</u>			
13.	<b>OPPENHEIMER KROTENBRUNNEN SPATLESE,</b> Q.m.P., Hallgarten <i>A delicious medium sweet white wine with concentrated fruit.</i>	1994	£10.10
<u>Moselle</u>			
14.	<b>BERNKASTEL KURFURSTLAY KABINETT,</b> Q.m.P., Schmitt Sohne <i>Fragrant white wine with a hint of sweetness.</i>	1993	£9.10
<b><u>ITALIAN WINES</u></b>			
15.	<b>VALPOLICELLA, 'Palu',</b> Botter, D.O.C. <i>Smooth dry red from Verona.</i>	N.V.	£8.10
16.	<b>FRASCATI SUPERIORE SAN MARCO</b> <i>Soft, round, fragrant white wine.</i>	1994	£8.95
<b><u>AUSTRALIAN WINES</u></b>			
17.	<b>PENFOLDS WINERY BIN 21, SEMILLON CHARDONNAY</b> <i>A clever blend of classic fruity grapes. Highly recommended white wine.</i>	1995	£10.85
18.	<b>BERRI ESTATES, CABERNET SHIRAZ</b> <i>From South Australia - a soft red with a fine fruity flavour.</i>	1993/4	£10.75
<b><u>CALIFORNIA WINES</u></b>			
19.	<b>BLOSSOM HILL RED</b> <i>Fruity, light bodied wine - predominantly Cabernet grape.</i>	N.V.	£8.85
20.	<b>BLOSSOM HILL WHITE</b> <i>Crisp, clean and fruity - mainly from Colombard grape.</i>	N.V.	£8.85

*Occasionally, if a wine listed is not available, an alternative may be offered,  
which can be equally enjoyable.*

*\*All prices are inclusive of VAT.*





## CHAMPAGNE

- |     |  |      |        |
|-----|--|------|--------|
| 21. | <b>JULES FERAUD</b> , Cuveé de Reserve, Brut<br><i>Light and dry, finest quality Champagne.</i>  | N.V. | £22.50 |
| 22. | <b>MOËT ET CHANDON</b> , Brut Imperial<br><i>A classic Champagne, dry and fairly full bodied</i> | N.V. | £28.50 |

## SPARKLING WINES

- |     |   |      |        |
|-----|---|------|--------|
| 23. | <b>CHEVALIER</b> , Cuveé Blanc de Blanc, Brut<br><i>Good quality, French, dry sparkling wine.</i> | N.V. | £11.75 |
| 24. | <b>ASTI SPUMANTE</b> , San Carlo<br><i>Sweet Italian sparkling wine.</i>                          | N.V. | £12.65 |
| 25. | <b>LINDAUER BRUT</b> , Montana<br><i>Finest quality, dry sparkling wine from<br/>New Zealand.</i> | N.V. | £13.85 |

*Occasionally, if a wine listed is not available, an alternative may be offered  
which can be equally enjoyable.*

*\*All prices are inclusive of VAT.*



# SERVICES

<b>AVE HIRE CHARGES</b>	<b>Per day</b>
Full AVE & technician	£300.00
Full AVE without technician (Conference Room only)	£150.00
Slide Projector (to include screen & stand)	£ 50.00
Barco Unit (Conference Room only)	£140.00
20" Monitor & VCR	£ 20.00
PA System (microphone, amplifier, two speakers)	£ 25.00

*We do not charge for OHP or Flip Charts.*

<b>FACSIMILE</b>		
<b>Outgoing</b>	<b>1st page</b>	<b>Subsequent pages</b>
Within the UK	£0.20	£ 0.10
Overseas	£0.70	£ 0.35
Incoming	£0.05	£ 0.05

<b>PHOTOCOPIER</b>	
Per copy	£ 0.05

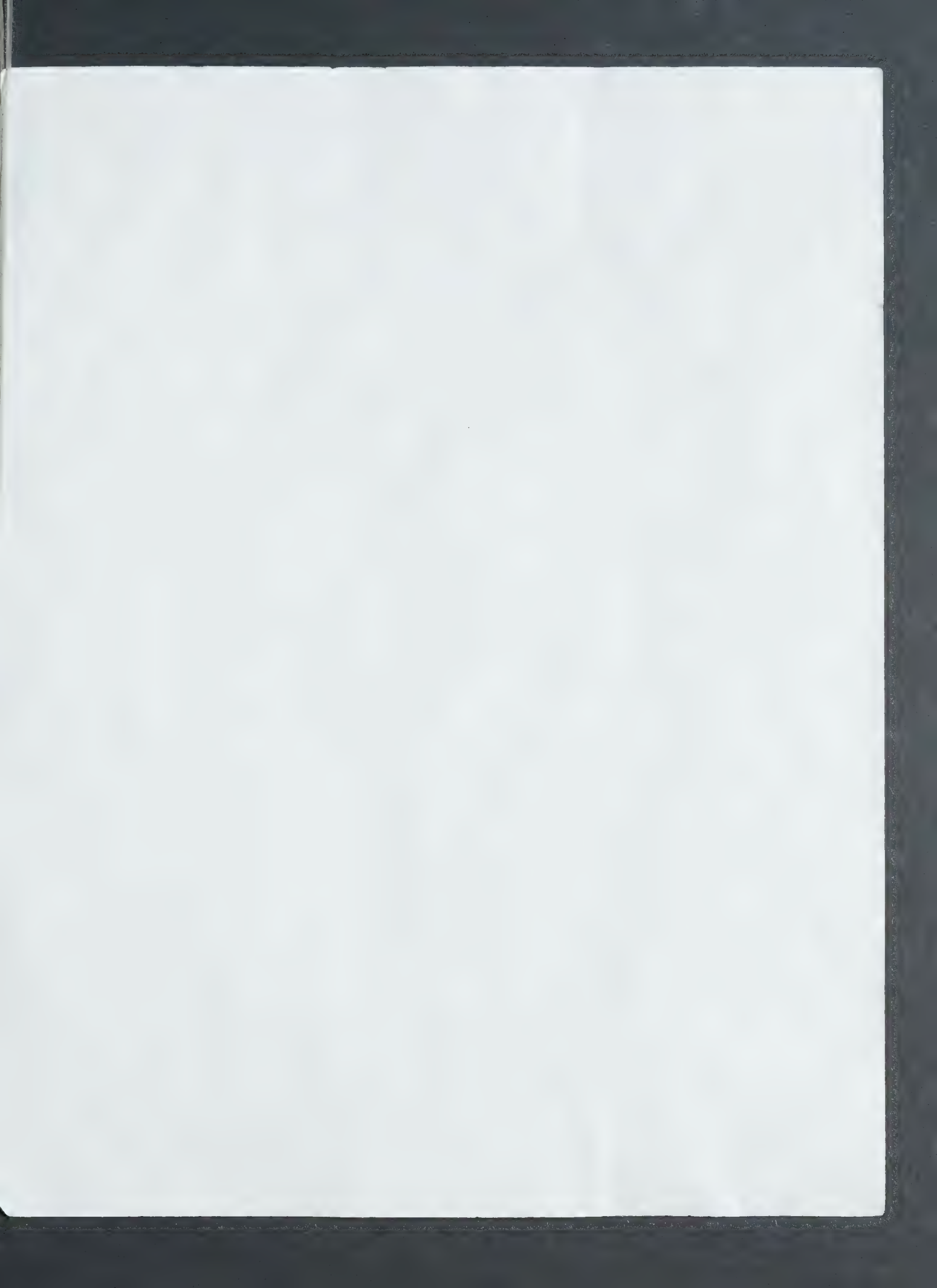
<b>TELEPHONE</b>	<b>Rate Per Minute</b>
Local Calls	£ 0.04
Regional Calls (15-30 mile radius)	£ 0.08.3
National Calls	£ 0.09.8
International Calls*	£ 0.33.6

*\* Based on International Calls to Canada and USA*

*Please note that the minimum charge is £0.05 per call.*

*All the above prices are subject to VAT*





HERSTMONCEUX





Queen's  
UNIVERSITY

# SHAD VALLEY at Queen's University's Herstmonceux Castle



**T**ake an outstanding leadership program for bright senior high school students that focuses on science, technology and entrepreneurship, place it in a 15<sup>th</sup> century English castle that has been carefully restored and designed to provide a rich learning environment, and you are sure to have a winner. This is what Canada's Queen's University is doing at its International Study Centre at Herstmonceux Castle.

Shad Valley is an award-winning leadership and learning experience for meritorious senior high school students. The program is designed to push students' creative and intellectual capacity to the limit, and to ignite a passion for learning and acquiring knowledge. Shad Valley's four-week academic program gives students the opportunity to interact with ranking experts in cutting-edge fields. Students are plunged into stimulating, hands-on workshops, lectures and team activities. Shad Valley has graduated more than 7000 students since it began in 1981.

Herstmonceux Castle in East Sussex, England, is rich in history and tradition. Queen's University acquired the estate in 1993 in order to establish an International Study Centre (ISC). The Castle is now a thriving campus, attracting students from all over the world for university-level programs in the fall, winter and spring terms. The Shad Valley program takes advantage of this spectacular educational facility in the summer.



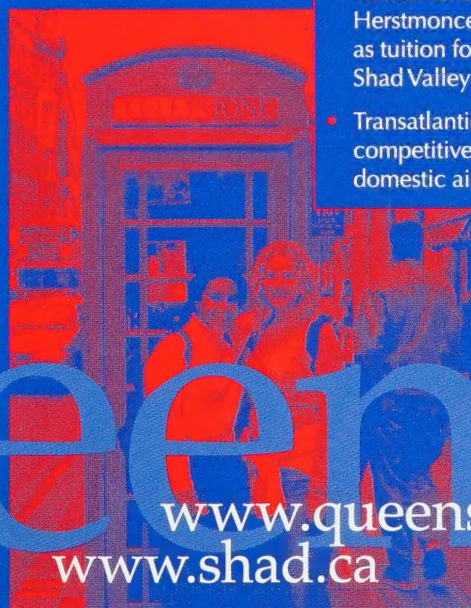
Castle study group



Satellite Laser Ranging Station

## SHAD in England

- Tuition for Shad Valley at Herstmonceux is the same as tuition for the Canadian Shad Valley programs.
- Transatlantic airfares are competitive with Canadian domestic airfares.



[www.queensu.ca/isc/](http://www.queensu.ca/isc/)  
[www.shad.ca](http://www.shad.ca)

The opportunities for learning in such an environment are boundless. Classrooms are equipped with state-of-the-art technology, so Shad Valley students will attend lectures in modern and comfortable settings. But there's so much more. Herstmonceux Castle was once home of the Royal Greenwich Observatory, and some of the telescopes used by the RGO remain on the site, including the satellite laser ranger which is still in operation today. The castle is surrounded by parklands and gardens, offering a magnificent atmosphere of tranquility and beauty – an ideal location for quiet study. The program will be enhanced by visits to London, where students will explore Britain's scientific and engineering heritage at sites such as the Royal Observatory, the National Maritime Museum, the Science Museum and the Natural History Museum. Shad Valley at Herstmonceux – perfect symmetry for keen young minds.



Bader Hall

## Residence at Herstmonceux

Accommodation for Shad students and faculty is provided in a modern three-story residence located on the ISC estate. Named Bader Hall, after the benefactors who donated the castle and grounds to Queen's University, the residence is just a short walk from the castle.

Student rooms in Bader Hall are very similar to university residence rooms in Canada. Shad students live in twin rooms with shared bathroom facilities. Bader Hall also has a computer site, study rooms, a games room and a television lounge for the students. Dining facilities and classrooms are located in the castle.

Shad Valley at Herstmonceux is an ideal introduction to international study for young adults. Students will experience the excitement and stimulation of studying abroad in a safe and secure setting.

# SHAD

## Message from the President Jack Pal, Shad International

"We are proud to welcome Queen's University as the host of our newest Shad Valley program. The unique setting provided by Herstmonceux Castle further enhances the appeal of adding one of Canada's premier universities to our community of eight Shad Valley campuses across Canada. Congratulations Queen's!"



### Other Shad Valley Campuses

Carleton University – Ottawa, Ontario

Dalhousie University – Halifax, Nova Scotia

Lakehead University – Thunder Bay, Ontario

McMaster University – Hamilton, Ontario

University of British Columbia – Vancouver, British Columbia

University of Calgary – Calgary, Alberta

University of New Brunswick – Fredericton, New Brunswick

University of Waterloo – Waterloo, Ontario

For more information on the facilities and life at the ISC visit [www.queensu.ca/isc/](http://www.queensu.ca/isc/)

For more information on the award-winning Shad Valley program and associated costs, or to download an application or brochure, visit [www.shad.ca](http://www.shad.ca).

Shad International

8 Young Street East, Waterloo, Ontario, Canada N2J 2L3

Tel 519 884-8844 Fax 519 884-8191 [www.shad.ca](http://www.shad.ca) [info@shad.ca](mailto:info@shad.ca)



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# HERSTMONCEUX CASTLE CLASSICS FESTIVAL

GRAND FIREWORKS FINALE  
in aid of local charities

## ROYAL PHILHARMONIC CONCERT ORCHESTRA

SATURDAY 11TH JUNE 1994  
8:00 PM

in the Castle Grounds  
(Gates open 4:00 PM)

Sponsored by:



BATTLE & VILLAGES LIONS CLUB

By kind permission of:  
INTERNATIONAL STUDY CENTRE  
(in association with Queens University, Canada)

### ABOUT HERSTMONCEUX CASTLE

This magnificent moated Castle in its parkland setting is one of the first major brick buildings in England. Built by Sir Roger Fiennes in the 1440s, it remained in the family until 1708. During this period they fought against the King at the Battle of Lewes and with the King at Agincourt. One owner was hanged at Tyburn for being involved in a skirmish with poachers at a nearby estate.

During the next 200 years the Castle's history was less significant and it was partly demolished in order to build Herstmonceux Place. Then in 1911 restoration began under the direction of Claude Lowther, which was later completed by Sir Paul Latham in the 1930s. Following the War it was bought by the Admiralty and became the Royal Greenwich Observatory, with the resulting landmarks of the telescope buildings.

In 1994 a new chapter will begin for the Castle when the International Study Centre is opened here under the auspices of Queen's University of Canada.

# HERSTMONCEUX CASTLE CLASSICS FESTIVAL

GRAND FIREWORKS FINALE  
in aid of local charities

SATURDAY 11TH JUNE 1994 8:00 PM  
in the Castle Grounds (Gates open 4:00 PM)

## ROYAL PHILHARMONIC CONCERT ORCHESTRA

SIBELIUS Karelia Suite: Intermezzo and Alla Marcia  
GRIEG Peer Gynt Suite: Morning  
DVORAK Slavonic Dance, Op. 46, No. 8  
TCHAIKOVSKY Sleeping Beauty: Waltz  
BRAHMS Hungarian Dance No. 5  
GERSHWIN Rhapsody in Blue **Soloist: Anthony Goldstone**

### INTERVAL

WALTON Crown Imperial  
ELGAR Enigma Variations: Nimrod  
VAUGHAN WILLIAMS Greensleeves  
GRAINGER English Country Garden  
ELGAR Pomp & Circumstance March No.4  
WOOD Fantasia on British Sea Songs: Hornpipe  
ARNE Rule Britannia  
PARRY Jerusalem  
ELGAR Pomp & Circumstance No.1 'Land of Hope and Glory'

**CONDUCTOR: John Georgiadis**

PROMOTED BY:  
BATTLE & VILLAGES LIONS CLUB  
by kind permission of: INTERNATIONAL STUDY CENTRE  
(in association with Queens University, Canada)

## BOOKING FORM

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Broad Street SEAFORD	High Street UCKFIELD

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except in the case of a cancelled performance.

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Unseated		£12.00	

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