Portrait of a Cardinal
Preliminaries and Conservation Report

When this unexpected portrait of Thomas Wolsey was received in the studio for treatment, it was found to be very frail and badly damaged. The structure had been previously stabilized by lining, that is, the canvas had been stuck down onto another canvas for support. The adhesive used was probably a mixture of animal glue and starch paste. As well as attaching the lining canvas to the original, this adhesive would also have penetrated through the original canvas to consolidate the flaking ground and paint layers from the reverse. A large loss in the canvas at the lower left had been inlaid with a piece of canvas with a black paint layer. It is not known when this treatment was carried out. The lined canvas has been stretched onto a wooden stretcher whose design, which incorporates diagonal corner pieces, is typical of the eighteenth and earlier nineteenth century.

continued on page 11

INSIDE ARCHITECTURE
Second Phase in the Restoration of the Library

Exactly a year ago, this journal recorded the activities of the summer months of 2009, a period during which the Library was rewired, the exterior repaired and new lighting and heating installed. A great many structural and logistical challenges had been overcome during those few months in order that the Library should become ready for “normal business” at the start of the Michaelmas term. However, an inevitable consequence of this was that many superficial tasks remained to be done in order to restore the decorative condition of the Library to its pre-renovation state. In reality, the project had been conceived as falling naturally into two parts, of which the first would comprise the comprehensive repair, rewiring and structural interventions necessary to ensure long life and protection from the weather. The second would result in more than merely a “patching up” of the decorative surfaces disturbed during the earlier work.

continued on page 2
The prospect of a further long vacation strongly suggested using this opportunity for a more thorough restoration of the interior decorative schemes. The Library’s dramatic (and, at the time, controversial) colour scheme had not received attention since John Fowler devised it in 1957 and the reading room interiors had become uniform and lifeless over time through the gradual adoption of a “modern” white coating to all its surfaces. The summer work period offered a chance to add life to both.

At first sight this might not appear to be a task which should require fourteen weeks to undertake, but, as will be seen, few of the specialised parts of it could be hurried if the standard of the result was to be appropriately high.

A policy decision was made to create an independent route into the Upper Library which would neither conflict with the use of the entrance hall before the end of term nor, should the work overrun into the Michaelmas term, disrupt the busy activities of early October.

This was achieved by building a scaffolding platform opposite the Canterbury Gate which created a compact site compound with the contractor’s huts embedded in the middle, and a staircase giving direct access to a neat door formed through one third of the east Venetian window. In this way, protection of the Upper Library book collection and bookcases was able to begin quietly in the early weeks of June. Furthermore, it allowed the work to become sufficiently advanced to allow the internal scaffolding to be begun immediately after the end of the Trinity term.

The amount of pre-planning by the Library staff should not be underestimated and, as a consequence of assiduous preparation by Janet McMullin and her colleagues, the first task – the removal and storage of the entire contents of the reading rooms – ran smoothly and ahead of schedule. This allowed Knowles and Son to assess the condition of the two key elements of the project at the earliest possible opportunity. The first of these was the practicality of removing the East Library carpet, and this revealed the oak boards to be in pleasingly good condition and quite capable of repair so as to be exposed, as had been done in the West Library.

The second element which posed certain risks was the proposal to remove the 1960s hessian wall covering which had lined the reading room walls from the bookcases up to the ceiling. A little detective work had confirmed that the 18th century redwood panelling remained beneath, and the experiment carried out in December 2009 indicated that (in the West Library at least) this was capable of being repaired and displayed in a more pleasing colour. But what would happen if this turned out to be the only “good” area of panelling? After all, the panelling must have been covered for a reason: in all probability the installation of the first effective heating system in 1964 had caused such extensive splitting of the timber that we might be faced with a singularly unattractive apparition! It was not so. Progressive removal of that uniquely 1960s wall covering revealed panel after panel of sound timber. A repair method had been devised in advance, in order to deal with “worst case scenarios”, but it was used relatively little.

As the unknown elements which might affect progress in the reading rooms gradually became less and less of an obstacle, a task on an altogether larger scale was gathering momentum in the Upper Library. With the completion of the full scaffolding, conservators from Hirst Conservation immediately began the task of simultaneously cleaning the grimy ceiling and walls, and assessing the condition of Thomas Roberts’ extraordinary plaster relief work. As it turned out, the 1963 decorative scheme was well-bonded and responded well to expert cleaning to give back its initial vibrancy. Little had been lost of the extravagant plaster decoration but larger elements, such as acanthus leaves which had long been missing, were cast from latex moulds taken of
the surviving matching elements. On the north wall, small amounts of “surgery” were performed to ailing musical instruments; several bassoon necks were repaired and a few oboe bells re-fixed.

Undoubtedly the cause of the greatest amusement was the “back-to-front violin”.

One suspects that a minor accident occurred during the 1963-4 redecoration, in which the neck of a violin in one of the clusters high on the north wall was snapped off. Either through being unable or unwilling to trace the trajectory of the missing neck, it was clearly decided at the time that it would be less fuss simply to make a replica and attach it to what remained of the violin. What is conspicuous about the repair is not so much that the replacement lacks the finesse of the original, but that the scroll and tuning pegs face in the opposite direction, away from the finger board!

The design team had been clear that the wear and tear inflicted upon the heavily-used entrance hall since Fowler oversaw its decoration in 1957 had been such that total redecoration was likely to be inevitable. Add to this the removal of the electrical cupboards and various pipes in 2009, and the case was strong indeed. The staircase, however, was another matter. Certainly there were very tall cracks either side of the window and in the opposite walls also, and the southerly exposure had caused pronounced fading on the north wall. But, if this great space was to be redecorated, what would be left of John Fowler’s seminal scheme, which had been so influential?

In order to answer this question, it was necessary to research whether the damaged areas could be repaired in an invisible way. This would be a tall order, since the nature of the original depended upon the hand-applied stippled glaze and its relationship to...
the light undercoat. In other words, how feasible would it be to match a “pattern repeat” which was dictated by the hand movements of the decorators in 1957? In the event, this proved to be less of an impediment than the chemistry of the paint and the ability to maintain a “wet edge” when moving from one area to another. Many samples were tried, but it was clear that the repaired areas were going to be very conspicuous. After thorough discussion and consultation, it was, therefore, agreed to analyse the content of the original scheme and ensure that an accurate reproduction could be applied over it.

This process was very time-consuming as sample after sample was tried and textural irregularities and then chemical incompatibilities were eliminated one by one. Finally, the combination of a warm white eggshell undercoat and the ideal orange stipple glaze were arrived at, alarmingly close to the final date by which it could be applied and still be completed on time.

‘Synchronised stippling’ in the entrance hall.

The entrance hall was treated as the test run, using a three-deck tower scaffolding with one conservator working from each level so that a “wet edge” was maintained at all times to avoid the risk of darker zones caused by overlap, on account of the rapid drying time of the “ideal” stipple glaze. The choreography of this operation was so precise that it was tempting to refer to it as a new sport – “synchronised stippling”!

One final hurdle remained – the sheer surface area of the staircase itself. The entrance hall had been a useful test bed, but even that relatively small area occupied the team for a whole working day, so how would they cover an area nearly three times the size without stopping? Since this dictated that the work would have to be completed in a single day, the only course of action open to the conservators was to increase the size of their labour force appropriately.

As the day dawned and the augmented team assembled for the task, the site manager, Geoff Leitch, was mystified by the irrational familiarity shown by one new member to the work ahead. Eschewing the formalities required of the new members of the workforce, including a briefing on safety aspects, Paddy, joining the team for the first time, said to Geoff, “It’s OK, you don’t need to show me the staircase; I did it before”. Gently enquiring what he meant by this, Geoff discovered that Paddy had been the youngest member of John Fowler’s team from Symm & Co who had decorated the staircase in 1957, and now, at the age of 71, had become the senior member of the 2010 team!

It remained only to install the new furniture designed for the East Library and entrance hall, and, as a final touch, to revive the blackened oak entrance doors to return them to their youthful colour. However, the project will not be truly complete until the reading rooms receive their complement of portraits, and the entrance hall the restored portrait of Wolsey together with the busts removed in 2009. This pleasure will await you in January 2011.

Rob Dunton
Donald Insall Associates

Paddy Franklin at the reception organized by the Library on 25 October 2010 in honour of all those involved in the restoration.
Hirst Conservation initially became involved in the proposed restoration works to Christ Church Library back in 2008. The remit was to conserve and restore the acclaimed John Fowler decorative schemes within the Library (Upper Library, entrance hall and staircase).

To start with, we tried to locate any relevant information on the various phases of redecoration within the library. Thus we learned that the staircase and entrance hall were last painted by the Oxford firm Symm & Co Ltd between 15th April and 5th November 1957.

The ‘time capsule’ found in the cove of the grand staircase was of great help, as it provided very specific details, including dates, methods and materials, painters and even their wages. It also dwelled extensively on how the ceiling was sprayed with two coats of flat oil paint and the walls were painted with four coats of white, stippled and then flat varnished. The reverse of the note in the ‘time capsule’ was very relevant as well, for it stated that the staircase was distempered in cream by a Reading firm in 1922.

John Fowler was approached in 1957 to advise on the decoration of the staircase and entrance hall. In 1965 he was consulted again, this time for the decoration of the Upper Library. Here Fowler used a deep Italianate pink over white for the walls, with a much paler shade on the cove and main bed of the ceiling. The enrichments on the walls and ceiling were picked out in various shades of white with some gilding.

**Restoration of the Upper Library**

Due to the relatively good condition of the Fowler scheme in the Upper Library, re-decoration of the painted surfaces was not required. All surfaces were dry cleaned with soft brushes, followed by vulcanized latex sponges.

The different kinds of staining evident on the painted surfaces (dark greasy stains from fingers, staining from insects, adhesive splashes etc) required varying methods of removal using either a 3% solution of tri-ammonium citrate in water, acetone or ammonium hydroxide. Tri-ammonium citrate is a chelating agent commonly used in conservation for the removal of particularly intransigent dirt. Clearing of the surface after its use with deionised water is necessary to remove any residues. An advantage of cleaning with ammonium hydroxide is that the ammonia gas is lost from the cleaning solution into the atmosphere, negating the need for clearing the surface with deionised water afterwards, thereby reducing the amount of wetting and mechanical abrasion. The plaster relief enrichments were cleaned with a 3% solution of tri-ammonium citrate and rinsed with clean water to remove any residue.

There were several missing elements to the plaster reliefs on the north wall which required reconstructing. Where possible, silicone and clay moulds were made of existing elements, and copies made in casting plaster. As no originals existed, copies of two leaves had to be remodelled in clay, and then silicone and clay moulds taken to enable copies to be made.

In total, copies of ten different elements were made and fixed to the reliefs with polyester resin and hard casting plaster. Loose and damaged elements of reliefs were repaired at the same time, and then all the reconstructed and repaired areas were carefully touched in with casein emulsion based paints to match the surrounding.

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Cast element adhered and secured in place and completed enrichment.

The very deep movement crack in the simulated beam at the east end of the ceiling needed additional support from below, which was achieved with the use of stainless steel screw repairs.

Rows of deep, narrow holes were drilled every 25 cm along the crack from below to reach the wooden beam inside. A 10 cm stainless steel screw with a washer was inserted into each hole and screwed into the wooden beam.

The holes were then filled and retouched to match the surrounding paintwork.

Any other cracks were filled with either a lime based mortar mix or a good quality decorator’s filler, depending on the width and depth of the crack.

An isolating varnish was then applied to seal the surface and to keep the re-touching separate from the original.

Stains from corroded elements in the plaster, which had previously come to the surface as a result of water ingress from leaks in the roof, were also sealed.
Restoration of the Entrance Hall and Staircase

The ceilings, coving and cornice of the entrance and staircase halls had previously been painted with water soluble paint, which meant that, in the main, only dry cleaning methods could be employed; therefore soft brushes followed by vulcanized latex sponges were used to clean the majority of these surfaces. Only the very dirty gilded areas were cleaned with 3% tri-ammonium citrate solution in water.

The results of the dry cleaning were mixed. There was a yellow staining or discolouration visible on the entrance hall ceiling and on the moulded ceiling bed of the staircase hall, which had not showed up during the cleaning trials. Laboratory analysis established that this staining was caused by a much earlier layer of distemper paint showing through the oil based layers. Also, the ochre background colour of the coving in the staircase hall had a very patchy appearance. After discussions with the architect a decision was made to over-paint the ceiling flat to the entrance hall, and the ochre background of the staircase hall coving but not the ceiling bed of the staircase hall, as this was thought to have an acceptable appearance. Instead, any cracks, repairs and areas where cleaning tests had been conducted were touched in to match the surrounding using casein emulsion paints, and areas of missing and damaged gold were undercoated with acrylic paints, sized with acrylic size and re-gilded with 23.5crt transfer gold leaf.

An isolating varnish was applied to the ceiling flat of the entrance hall, which was then over-painted by others. In preparation for over-painting the coving of the staircase hall, all the loose plaster enrichments were fixed back, one small element of the cornice reconstructed and any cracks were filled. Again, an isolating varnish was applied to the surface and then a vinyl matt emulsion, matched on site to the original using dry pigments, was used to over-paint.

Areas of missing plaster to the cornice of the entrance hall were reinstated and all the enrichments reconstructed. This required taking moulds in silicone rubber and clay, casting the missing elements and fixing them back. Reconstructed areas were then sealed, touched in with casein emulsion paints and gilded where necessary using acrylic gold size and 23.5 crt transfer gold leaf.
Other areas of damaged or lost plaster to the entrance hall and staircase hall were filled, or reconstructed freehand, sealed and touched in or re-gilded to match the surrounding.

The painted woodwork of the doors, cases and window surrounds and frames was cleaned with a 5% solution of tri-ammonium citrate in de-ionised water and rinsed thoroughly with water. In order to preserve as much of the original scheme as possible, it was decided to retouch the damaged areas of paint rather than re-decorate.

All the open joints and cracks were filled with appropriate wood fillers, and areas of missing paint were filled with fine surface filler. Damaged linseed putty next to the glass was removed and replaced with new. All the filled areas were then smoothed and sealed with an acrylic base coat, and re-touched and re-gilded, where required, using artist’s acrylic paints and 23.5 crt gold leaf.

Cleaning the floor and skirting proved to be quite problematic and required firstly stripping the thick layer of wax by applying an appropriate paint stripper. Removal of staining and more embedded dirt was carried out by poulticing the stone.

On the skirting, an ammonium carbonate solution in water with paper pulp was used, which was covered with cling film, to prevent premature drying out, and left in place overnight. The poultice was then removed and the stone surface cleaned with mildly abrasive sponges and water.

The floor was cleaned with a ready made latex paste which was left to cure overnight. The film was then removed by gently peeling back and any residue removed using a high pressure hot water cleaning system with suction to remove residues.

The statue of John Locke was also given a welcome facelift by dry cleaning with soft brushes, and then a further clean with a mildly abrasive paste followed by wiping the surface with white spirit to remove any residue.

A stain on the forehead of the statue, which had became more noticeable after cleaning, was retouched with casein emulsion paints to reintegrate with the surrounding areas.

Cleaning and re-touching trials undertaken on the walls of the entrance hall and staircase had indicated that achieving an acceptably clean and even finish on the walls would have been almost impossible, due to the large areas of loss and level of embedded dirt. Therefore, in consultation with the architect a decision was made to re-decorate the walls to the same finish as the Fowler scheme.

In preparation for re-decoration, the walls were cleaned with a 3% solution of tri-ammonium citrate in de-ionised water and thoroughly rinsed with clean
water to remove any residue. Cracks were cut out, cleaned, sealed and filled with fine surface filler, then sanded down. Some areas of failing plaster were examined and all unstable areas removed and re-plastered by experienced plasterers (using a thin coat of lime based mortar with hair).

In order to match the Fowler scheme in colour, texture and general appearance, paint research was conducted by Hirst Conservation on the staircase and entrance hall walls.

Cross sections of the original paint systems were examined under the microscope and analysis undertaken. Analysis included a combination of solubility, spot, stain, flame and micro-chemical tests, in conjunction with cross sectional examination in normal, UV and polarised light, at magnifications of up to 400x, using a fluorescence and polarising microscope.

The results of the paint analysis for the staircase wall indicated traces of a possible oil varnish overlying a cadmium red and yellow oil glaze on a zinc oil undercoat. Beneath this were four coats of a probable zinc oil paint. These layers are the significant Fowler scheme. Beneath these layers was a thick, course, stone-coloured lead oil or oil distemper on a white lead undercoat.

The results for the entrance hall wallpaper scheme indicated a similar stratigraphy, but without the earlier stone-coloured lead oil/oil distemper or earliest two Fowler layers. Results of the analysis tied closely with the archival evidence found.

Trials were then conducted on site and in the Hirst Conservation workshops in order to establish the best method of reconstructing the stippled effect of the paintwork.

Based on the results of our analysis, and given the vast continuous area (300sqm) of the staircase walls to be stippled (plus the more manageable entrance hall walls totalling 100sqm), the following paint characteristics were required:

A white base paint which would allow a coloured glaze to move over its surface rather than be held as a ‘block’ colour.

A peach coloured glaze (containing cadmium red, cadmium yellow, some red ochre and white pigments) that would remain workable for at least one hour.

Ideally the paint/glaze would dry to a matt finish.

An extended drying time was crucial, as initial tests had shown that once the stippled paint had dried, it was almost impossible to work up to a dried edge without a darkened shadowing effect.

Tests carried out to find a combination of base paints and glazes which would give the desired results.

Initial tests with white acrylic and oil eggshell paints (for the base coats) and acrylic glazes for the stippling coat, gave results which matched very well the original scheme, satisfying requirements 1 and 3, but they had only 30 – 40 minutes of re-working time and therefore could not satisfy all of requirement 2.

Extenders, acrylic gels, drying inhibitors and scumble glazes etc were tested, using acrylic paints and standard emulsion paints as colorants as well as dry pigments, but without success, apart from the acrylic scumble glaze which gave about 1 hour working time.

However, after testing the paints/glazes on the walls at Christ Church, one hour good working time was not quite attained and would be potentially too risky on the vast staircase walls.
In addition, oil scumble glazes, coloured with dry pigments and/or oil stains were tried, but these also generally dried out too quickly. Finally, it was decided that paints and glazes similar to and compatible with those used in the original 1957 scheme should be tested, even though it was thought these might take too long to finally dry. True to the original paints, white matt zinc-linseed oil paint (with 50% turpentine), coloured with dry pigments and some oil stains was tested (over two base coats of white oil eggshell) and proved ideal, giving at least 3 - 4 hours good working time. It did give a slightly glossy appearance, but this should matt down over time.

As the entrance hall walls were a more manageable size than the vast staircase wall, they were painted first to iron out any potential problems with the method or materials. Initially, the decision was made not to key the surface of the extant paint prior to applying the white Permoglaze oil eggshell base coats, as this would damage the significant Fowler paint layers. However, the eggshell proved to have very poor adhesion to the varnished oil paint layer and was in significant danger of peeling away. Due to the nature of the spaces to be painted, and the high volume of people using them, this could potentially be disastrous. Therefore, in order to ensure the stability of the paint layers, it was decided that it would be necessary to strip the newly applied paint mechanically and to key the surface of the Fowler scheme with sandpaper. This additional work was obviously going to have an impact on the tight deadline for the handover of the library, so several late nights and long weekends were needed to ensure that the work was completed on time. After stripping and keying, the walls were coated with a thin layer of alkali resisting sealer and then roller-painted with two layers of white Permoglaze oil eggshell paint. A team of six people, working from two tower scaffolds from the corners of the room towards each other, applied the final layer of matt zinc oil paint evenly with brushes and then stippled with varying sizes of stipple brush.

Painting of the vast continuous staircase hall wall was (we thought) going to be more problematic as it would have to be completed in one day to prevent any edges drying. In order to do this, two people would have to work at the necessary rate, around the wall at each of the 5 levels of scaffolding, at the same time, carefully choreographed such that no edge of applied stippling dried out before being joined with an adjacent edge or area.

A team of 11 specialists was arranged for the 25th August, ten people to do the stippling and an additional person to choreograph/supervise. By coincidence, Paddy Franklin who worked on the original Fowler decoration in 1957 was also one of the team of specialist decorators brought in to assist with the stippling of the Staircase Hall. As it happened, the day went much smoother, and quicker than expected. Thanks to all the trials and hard work put in beforehand, and with any problems being resolved during the stippling of the Entrance Hall, the work was completed in less than five hours!

At the end of all this, the John Fowler colour scheme was restored. His was the vision tacitly accepted as the correct style for the decoration of a period interior. Christ Church Library is one of the best examples of the designer’s doubtlessly controversial but brilliant approach.

Amanda White
Hirst Conservation
The staircase hall stippling team. Back row (left to right): Andrew Hirst, Paul d'Armada, Catharina Flint, Kamil Bedkowski, Sandro di Giambattista, Kay Sentence, Paddy Franklin (who also worked on the 1957 decoration) and Philip Lodge. Front row: Krzysztof Kaszewski, Lucyna Kaszewska and Amanda White.

Preliminaries about a Painting Restored

continued from page 1

The stretcher may have replaced an earlier, fixed strainer, or have been re-used by a liner working at a still later date. No remedial treatment appeared to have been carried out to the front of the painting at the time of the lining.

The first stage of the work to conserve the painting for display was to document and photograph its existing state in detail.

Examination in ultra violet light gave an indication of extensive discoloured retouching over losses of paint and ground, showing that there had been at least one treatment campaign that pre-dated the lining.

Extensive subsequent losses had been consolidated by the lining but not restored. The painting must have been in a very fragile state when the lining was carried out, as many loose flakes of paint had become adhered to the surface in the wrong places.

This probably accounts for why the earlier restorations were not removed before lining. A heavily oxidized and discoloured resin varnish was present on the surface. This coating distorted the colour values and tonal range of the painting.

The treatment of the painting included removing dirt, discoloured varnish and old restorations, where they extended over the original. Some of the overpaint, was so thick and tough that commercial paint stripper had to be used to remove it.

Removal of these layers revealed the full extent of damage to the painting. Losses of paint and ground were concentrated around the edges of the image, marking the outline of an earlier supporting structure that did not feature the diagonal corner elements of the present one. Ragged lines of loss intersecting roughly at right angles suggest that the canvas had at some point been folded up or perhaps even torn almost into four pieces. Fortunately, key areas of the painting such as the face and the inscription on the document held by Wolsey, were almost unscathed.

CONSERVATION REPORT FOR CARDINAL WOLSEY’S PORTRAIT

Subject Thomas Wolsey
Artist Unknown
Date Unknown
Medium Oil on canvas
Dimensions h 1225mm x w 1015mm
Catalogue no Inv no 0651 Cat No LP12
Inscriptions Handwritten label on L (back) stretcher member ‘HAB | B | 290 | F’; Handwritten label on upper stretcher member ‘6HI’; Handwritten label on upper frame member ‘HAB | B | 290’; Inscr. in chalk on upper frame member ‘Top Left N’

Condition

The canvas has been lined, but discoloured varnish was not removed from the painting before lining, and extensive losses of paint and ground have not been filled or retouched. The surface of the gilding has contracted into an ‘alligator’ pattern, and the compo corner ornaments are all damaged.

There were scattered insect flight holes in the lower diagonal stretcher members. The infestation did not appear to be active.

A regular pattern of tack holes on the reverse of all four members of the frame build-up indicated that the frame was probably formerly backed with canvas.

1 For details and the context which made a portrait such as this possible, see Cristina Neagu, ‘The Divided Image and the Cardinal’, Christ Church Library Newsletter, Trinity 2010, pp.23-6
Treatment

The portrait of Thomas Wolsey before treatment.

The painting was removed from the frame. The reverse of the canvas was cleaned by brushing and vacuuming, followed by a vulcanised rubber ‘Smoke Sponge’.

Dirt was removed from behind the stretcher members with a palette knife. A thick black film of surface dirt was removed from the front of the painting with deionised water. The discoloured varnish was removed with industrial methylated spirit (IMS). Most of the overpaint was also soluble in IMS and was removed at the same time.

Removing excess filling material from the surface during filling of losses. Older, yellowish filling material is visible near the top.

Overpaint in red areas was resistant to IMS but softened in acetone. Where it could not be removed with acetone alone, it was softened with n-methylpyrrolidinone and then removed with acetone. Areas of thick overpaint resistant to this solvent combination were softened with ‘Nitromors Varnish and Lacquer Remover ™’ (dichloromethane and methanol in a thixotropic gel). The gel was left in place for 20 seconds and cleared with acetone. The overpaint could be removed mechanically after softening.

Removal of the overpaint revealed extensive old losses in the paint and ground layers. Losses were concentrated around the edges of the image, marking the outline of an earlier supporting structure that did not feature the diagonal corner elements of the present one. Ragged lines of loss intersecting roughly at right angles suggest that the canvas had at some point been folded up or perhaps torn almost into four pieces. Losses in the paint and ground had been filled, but the filling material was more extensive than the loss and covered original paint in many places. The filling material could be removed from the original paint with acetone. The thickest areas of fill were softened with ‘Nitromors’ gel and removed mechanically. Filling material over the inscription was removed mechanically under magnification to protect the inscription since this is more thinly painted and likely to be vulnerable to highly swelling solvents. Old filling material that was sound and confined to areas of loss was left in place. A few loose flakes of paint and ground were consolidated with 7% gelatine in deionised water. Some losses in the paint and ground layers had been overpainted without filling. This overpaint was more easily soluble than the rest, suggesting that it
belonged to a separate, possibly more recent campaign of restoration.

The portrait after filling and application of the isolating varnish, before retouching.

Restoration
After cleaning, an isolating varnish of ‘Paraloid B72’ acrylic resin approximately 15% in xylene with 1% di-ethyl benzene was applied by brushing. Losses in the paint and ground layers were filled with ‘Flügger’ acrylic putty (chalk and butyl methacrylate dispersion). An opaque base coat of ‘Plaka’ casein paint was applied to the fills. Retouching was carried out with dry pigments bound in ‘Paraloid B72’ acrylic resin in methoxypropanol. A further varnish of ‘MS2A’ reduced ketone resin in Stoddard solvent with approximately 1% ‘Cosmolloid 80H’ microcrystalline wax was applied by spraying. Final retouching was carried out with dry pigments bound in ‘MS2A’ in Stoddard solvent and a final varnish of ‘MS2A’ with approximately 1% ‘Cosmolloid 80H’ microcrystalline wax was applied by spraying.

The portrait after filling and application of the isolating varnish, before retouching.

Missing corner ornaments were reproduced in compo and coloured to match the existing finish with watercolours, rabbit skin glue and shell gold. A new toning layer of rabbit skin glue and water colour was applied to the whole frame surface.

Conservation framing
The frame rebate was lined with gummed brown paper tape and wool felt with pressure sensitive adhesive, to cushion the surface of the painting.

The frame rebate was lined with gummed brown paper tape and wool felt with pressure sensitive adhesive, to cushion the surface of the painting.

The painting was spaced in the frame with balsa blocks, attached to the sides of the frame rebate with brass pins. It was secured in the frame with screwed brass strips. A lightweight backing of 125μ ‘Melinex’ archival polyester film was attached to the frame with galvanized staples and sealed with ‘Filmoplast P90’ archival paper tape with acrylic adhesive, applied over gummed brown paper tape as a release layer. The label on the upper frame member was protected with a small piece of ‘Melinex’ attached with staples.

Ruth E. Bubb
Conservation of Paintings

Frame treatment
The frame was surface cleaned to remove dirt and treated with ‘Cuprinol Woodworm Killer’ (0.2% permethrin in pentane). Flaking gesso on the outer edge of the lower member was removed. The area was re-gessoed and coloured to match the existing finish with watercolours, rabbit skin glue and shell gold (powdered gold bound in gum arabic). The two large losses from insect damage on the top rail were consolidated with ‘Ronseal Wet Rot Wood Hardener’ (unknown ingredients, possibly ketone resins, in acetone). They were then filled with gilders’ putty (chalk and rabbit skin glue) and coloured to match the existing finish with watercolours, rabbit skin glue and shell gold.

The portrait during application of coloured base coat to fills.

The portrait during application of coloured base coat to fills.

Note
The Library wishes to thank all those who have so promptly and generously helped with donations so that this painting could be restored.
HABEMUS PATREM
THE LOST WILLIAM WAKE

When several generations in the same family share the same name, at times it is difficult to work out who is who, and what belongs to whom. In the three years I have been cataloguing Wake's books held in the Upper Library, I have become familiar with the Archbishop's handwriting, and that of his grandfather, Reverend William Wake, who died in 1661. But also the Archbishop's father was called William.

Colonel William Wake's signature

Colonel William Wake (1628-1705) has been already mentioned in one of my previous articles. He was born on the 28th of April, 1628, the first child in a family of strong royalist feelings.

He was educated at Westminster School, and entered the King's Army rather young. During the civil war (1642-1649) he remained faithful to and acted upon his ideas, and in consequence he was imprisoned over 20 times. In particular, we know that in 1655 he participated in the Penruddock uprising, and following the defeat he was captured and held, with many others, in Exeter, where he was condemned to be hanged, drawn and quartered, but was saved by an Ordinance of Parliament and pardoned.

Regarding this episode, a lovely tale, unfortunately not mentioned in the Archbishop's autobiography, narrates that while still at Westminster School, Wake senior took the blame for some trick, and gained the gratitude of a schoolmate, whom he was to meet again in dire circumstances: "...The schoolroom is a spacious but gloomy apartment...It was originally the dormitory of the monks, and it still retains much of its original character. It has a very handsome Gothic roof of wood, but the windows are modern insertions. The roof is supported by iron bars, the centre one of which formerly divided the upper from the lower school. The bar above mentioned originally had attached to it a curtain whereby "hangs a tale," related in the Spectator, No. 313.

A boy is said to have saved his schoolfellow from Dr. Busby for having torn the curtain, by taking the blame upon himself. This boy, William Wake (the father of Archbishop Wake), was afterwards a colonel in the service of the King during the Civil War, and was a great sufferer in the royal cause. He joined in Penruddock's rebellion in 1665 [sic], and during his trial at Exeter was recognised by the commissioner who tried him as his old schoolfellow who had rendered the above service to him. Upon th[i]s the commissioner started off for London, and by his influence with the Protector succeeded in obtaining a pardon for his friend. The name of this man, who made so generous a return for his schoolfellow's kindness, is not known, but he is supposed to have been Serjeant Glynne, who took the most active part in the trial, and passed sentence on the prisoners.

But life in this period for Colonel Wake was not only war and prison. According to the Archbishop's autobiography, he married Amie, daughter of Edward Cutler, in the church of St. Bartholomew the Less, in...
West Smithfield, London, on the 4th of February 1653. The couple had 5 children, but only William, the future Archbishop, survived into adulthood. Magdalene, born in 1655, Edward, born in 1662, and another Edward, born in 1670, all died in infancy, and a second daughter was still-born. We can imagine that having a family to look after might have lured Colonel Wake into a quieter life. After being released, he settled into Blandford, helping his wife in the stapling business which she had started during his spells in prison.

He was highly esteemed in the area, and was Bailiff of Blandford four times. But he had not forgotten his previous life and his beliefs, nor had given up his old friends. We know he was in contact with fellow Cavaliers, and that the occasion of a visit to one of these at Christ Church carried with it his son's matriculation into this college rather than in the promised Trinity. He was back in the ranks in the early 1660s, when he was appointed "Captain, Lieutenant of the Foote under Sir William Portman, Bart: Collonell of the Eastern Regiment in the said County of Dorsette." by John Lord Poulett, Baron of Hinton St. George, Lord Lieutenant of the County of Dorset.5

Colonel Wake never achieved great wealth, but was certainly comfortable, as shown in his will.6 Apart from the usual charity to the poor of Wareham and Stobury, Blandford Forum and Shapwick, he left most of his possessions to his son, who was already involved and interested in the management of the family fortune.7 We know from the Archbishop's autobiography that the Colonel hoped for him to be even more involved, so much so as to strongly oppose his choice to take orders, in favour of farming. But soon the two reconciled, and maintained a close relationship for the rest of the Colonel's life.

So his "dear Son Doctor Wake" was to have "all my Sheep & Lambs and folde my pudder Beasts of all sorts ... all my horses mares and horse beasts with all their harnasse and furniture my Carts waggons Dungpotts and all my plough tackle and timber provided for the same and all my wood and timber cutt downe my hay and come growing in or upon the ground at the time of my death. And all the straw and dust of my come in James Rackes pookes or otherwise howsed and made up." He was also to receive "all my plate remaining that is not given particularly to his Children or others in this my Will, and all my Linnen and household goods of all sorts whatsoever and wheresoever not particularly given by this my Will to others the better to accomodate him to keep my Estate left him in Shapwicke in his hands if he shall think it soo fitt I doe also give him the Lease of White Mills bought into hand of Mr Samuel Pitt and the two leases bought into hand of Mr Harris ... in case I doe not grant in my life time leases of them to others". But the Archbishop was also left more poignant goods: "his Mothers wedding ring and one Double Guinea that was my dear Wife's to keep in memory of her".

Colonel Wake was very keen to leave his lands and properties to his descendants, and make sure that the name would be carried on: "And I doe here make it my request to my Son and obliege him That if God shall blesse him with a Son to inherit the Estate which I settled on him in marriage (as I trust in God he will) that my Son doth by his last Will (or Acte) leave to such his Son if of age at his Fathers death or if under age to Trustees for him a Stock on his Farme at Shapwicke to and for his Sons use proportionable to what I by this my Will doe now leave to him or Six hundred pounds in money in lieu thereof as a provision or Remembrance of his Grand Father."

He was not forgetful of the rest of the Archbishop's family. To his "daughter Mrs Ethelred Wake" he left "ten two and twenty Shilling pieces of gold which I have now by me and hope to have at my death.".

Amie, as the eldest grandchild, was to have the best furnishing and linen, and the sum of one thousand pounds "of good and lawfull money of England to be paid at the age of one and twenty yeares or day of marriage which shall first happen she marrying with the full consent of her Parents and approbation of my Executors" (but only one hundred pounds were she to be married without said consent and approbation). The other girls, Etheldred, Hester, Dorothy, Magdalene and Elizabeth, were to have linen and one piece of plate each in memory of their grandfather, and eight hundred pounds each at their marriage or 21st birthday. He was generous with his five servants, as well as with his enlarged family, dependants and neighbours.

But what about the Colonel's books? Did he read in his spare time, and did he leave books to his son? Apparently so.

The continuation of the Early Printed Books cataloguing project at Christ Church, carried out by David Stumpp, has seen the transfer of the action to the basement, in a room commonly referred to as 'Kitchen' (it housed the Killcanon lodgings kitchen, the old oven and the bread oven still present along

the wall). Here, on mobile shelves, part of the Christ Church great collection of pamphlets is housed. Among these volumes, David has found several items (25 to count) bearing a "William Wake" inscription. He was puzzled by the style of the handwriting, which did not resemble any of the examples he had left on file, and even more puzzled by the dates of publication of these pamphlets. Reverend Wake was already dead, but surely that was not the hand of the young Archbishop? Could this be the signature of Colonel William Wake?

An affirmative answer to this assumption came from the pamphlets themselves. Several show marks of having been folded and sent. The address can be read in correspondence to the outer fold: "Mr. William Wake at Shapwick near Blandford [Forum] 6 Dorsetshire Blanford" (shelfmark: Z.47/46); "For Mr. Wm Wake at Shapwick near Blandford 6 Dorsetshire" (shelfmark: Z.47/51); some still retain their wax seal, like the one held at Z.47/52, which as well bears the inscription: "For M William Wake at Shapwick near Blanford Dorset-shire".

What sort of material did Colonel Wake read? As to be expected, there are works by his son, likely proud presents to his father. So for instance we find a copy each of Wake's "Exposition of the doctrine of the Church of England", "Defence of The exposition of the doctrine of the Church of England", and "Second defence of the exposition of the doctrine of the Church of England", all three bound together (shelfmark: Z.16/1-3). There are also two copies of Wake's "Exhortation to mutual charity and union among Protestants" (shelfmark: Z.326/3-4).

But the majority of these works reflect the Colonel real passions: politics, and the Royalist Cause. So we find several pamphlets written by the staunch royalist Roger L'Estrange (whose works feature extensively also in the main Wake collection), news sheets and royal proclamations.

This discovery allows a better assessment of what Wake actually left to the College, and fills a gap in the narrative. But a new question arises: if part of the Wake Bequest found its way to 'Kitchen', we cannot exclude tracing in the future other interesting enclaves in different parts of the extensive holdings of Christ Church, which would shed light on this wonderful collection. Yet another reason and incentive to continue the cataloguing of Christ Church holdings at full antiquarian level, hopefully to completion.

At the same time, I cannot help but speculate why items with such a strong provenance were left out of the main Wake Collection and relegated to the basement. Certainly not for a lack of space, given that part of the Wake shelves in the Upper Library are taken by unrelated, later material.

The most likely reason ought to be found in the main historical aim of the Library, that is, to serve as a College library for the Students of Christ Church, rather than a museum and "dead" repository.

Among these pamphlets there are duplicates of items already shelved in Wake, which of course would have been considered surplus and transferred, with no regard to their obscure previous owner. Provenance information goes in and out of fashion, and for a long time only the books of "important" persons were considered worth recording. Besides, the times were changing, and this material was likely of limited use to the Students.

In the 19th century more recent authors, such as Alumni Edward Bouverie Pusey, Regius Professor of Hebrew, and John Henry Newman, both leaders of the Oxford Movement, were considered more necessary and important than the study of Royalist proclamations and family connections of donors.

So the works of the former found their way into the Wz shelves in the Upper Library, within easy reach, and Colonel Wake and his books, not so important in the greater picture of history, were transferred to 'Z', a room above the 'Manuscript Room' (Wake Archiva Superiora), then, in order to reduce the excessive weight in the centre of the room, they were moved again to 'Kitchen' when the library's extension in the basement was completed.

Maria Franchini
Antiquarian Cataloguer
Early Printed Books Project (currently at All Souls)

David Stumpp
Antiquarian Cataloguer
Early Printed Books Project (at Christ Church)
Medieval Manuscripts from the Charterhouse at Mainz in the Bodleian Library (1)

Between the years 1635–1640, Archbishop Laud of Canterbury († 1645), at the time Chancellor of the University of Oxford, donated his private collection of nearly 1300 manuscripts to the Bodleian Library in four donations. The first donation of 22 May 1635 comprised 461 volumes, including 46 manuscripts from Würzburg, which had been acquired there in 1631. The second donation was sent to Oxford on 16 June 1936 (184 vols.), and the third donation on 28 June 1639 (559 vols.).

The c.320 volumes which Archbishop Laud had acquired in Germany in 1636 – the desolate situation there in connection with the Swedish Intervention was clearly of advantage, as at that time the vicissitudes of war had left libraries and manuscripts more or less abandoned – did not arrive in England straight away, but continued to arrive in the years 1637–1638. Among these, over 100 manuscripts belonged to the Charterhouse of St. Michael at Mainz – a collection that shall be the subject of this paper.

As suggested by the contents and the clear preference for manuscripts written on parchment rather than paper, the manuscripts from the Mainz Charterhouse, which were donated to the Bodleian as part of Laud's third donation of 1638, were certainly not picked up randomly, but selected with much consideration and care – if not by the Archbishop himself, then by people hired by him.

Most of the volumes – predominantly bulky composite manuscripts which contain a vast range of various texts – display numerous ( marginal and interlinear) additions, annotations and/or corrections, stemming from Carthusian hands in Mainz, mainly from the second half of the 14th and the 15th century, and attesting the librarians' and monks' assiduous preoccupation with the contents.

More than half of the volumes predate the foundation of the Charterhouse (see below) and thus reveal traces of (at least) three different important stages of their existence: there is the original volume as it had been produced, probably rebound or with texts/comments/annotations/fascicles added some time afterwards; then there is the volume as it appeared in the Charterhouse, where the texts contained in the volumes were read, maybe copied, usually annotated, revised and corrected, probably also rebound and put together with other fascicles (either 'old' parts or new ones, which had been produced in the Charterhouse) or even downsized; and finally there is the Laudianus, the volume after its arrival in England, in the typical Laudian binding. The manuscripts or parts of a volume are believed to have arrived 'naked', i.e. with the binding stripped off; in London, they were bound into the distinctive Laudian binding, and again, different parts were often bound together, loose leaves were reused as flyleaves, etc., and hence the appearance of a volume changed once again.

The same is of course true for the c.52 Arundeliani in the British Library that originally came from the Charterhouse.

Before immersing ourselves in a detailed examination of the collection's contents, it is valuable to turn back the time and dig a little deeper into the history of the Mainz Charterhouse and, intrinsically tied to it, its library:

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2 Coxe, p.xxxii.

3 Coxe, p.xxviii.

4 Coxe, p.xxiii.

5 It is surely more appropriate to speak of 'numbers' rather than manuscripts, as most of these Laudiani consist of many different fascicles, which in many cases had not been bound together when in the possession of the Charterhouse.

6 Only a few manuscripts, Laud Misc. 116 and 479 for example, are written on parchment mixed with paper (see also Schreiber, p.142).

7 Coxe, p.xxxviii; Schreiber, p.139.

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8 The typical Laudian binding consists of tanned (sometimes reversed) calf over laminated pulpboard, c.1638/39, or, for thin volumes, limp binding, both of varying size; most MSS. have 17th-cent. endleaves (there are several different endleaf types) made of parchment and/or paper; the Bodleian shelfmarks (pre-1759, 18th cent. and also 20th cent.) are usually inscribed into the inner upper board. Laud's centrepiece, tooled in gold, is displayed in two different sizes (small: c.65–70 × 50 mm; and large: c.100–102 × 81–84 mm) on both boards; all (four) ties are usually cut off now.

9 The person responsible for the binding was Richard Badger, a printer in London (Coxe, p.ix).

10 What is said in n. 5 certainly also applies to the Arundeliani.

11 Thomas Howard, Earl of Arundel (1592–1646) bought most of the manuscripts of his collection himself in Nürnberg, in 1636 (Coxe, p.xxii; Schreiber, pp.146ff.). Not all of the manuscripts from the Arundel collection came to the British Library; the collection was divided, and a small part of it was incorporated into the College of Arms Library; none of these at least 30 manuscripts comes either from the abbey of Eberbach or from the Mainz Charterhouse (Schreiber, p.150). In terms of number, age and content, these manuscripts in London are definitely of a lower rank than the Oxford collection: the Arundeliani seem to be a second expert selection after the Laudiani had already been chosen.

12 The only modern and very detailed account of the history of the Charterhouse at Mainz is provided by J. Simmer, *Die Geschichte der Kartause zu Mainz, Beiträge zur Geschichte der Stadt Mainz 16* (Mainz, 1958), on which the following abstract is based.
Foundation of the Mainz Charterhouse

In 1084, Saint Bruno of Cologne (1030–1101) installed himself together with six companions in a mountainous and uninhabited spot in the lower Alps of the Dauphine. In a valley called la Chartreuse, not far from Grenoble, they lived in complete isolation and poverty, entirely occupied in prayer and study – the Carthusian order was born, named after its master monastery La Grande Chartreuse. 75 years after the founder’s death, on 2 September 1176, Pope Alexander III confirmed the new order. 13

This newly founded religious order, which flourished at first in seclusion, found strong admiration and much favour in the 14th century, not least on account of its strict ideals: Carthusians strive for a contemplative life without interruption, the key to which is rigorous spiritual and corporal restriction: an ascetic lifestyle with tight regulations concerning daily routine, food, clothes, hairstyle, buildings etc.; nothing that placet, nothing that is fashionable, but instead a devotional life in deep silence and solitude.

Even if the Carthusian order began to settle in the German speaking lands from the 2nd half of the 12th century onwards, with its oldest foundations exclusively in the Southeast, it was only in the 14th century that the biggest expansion in the Germanic lands started – namely with the foundation of the (later Mainz) Charterhouse in the so called ‘Peterstal’ at Eltville (Rhine District):14 Peter of Aspelt, Archbishop of Mainz (1306–20), had invited the Carthusians to his parish. In the foundation charter of 21 May 1320, he bestows them land in the Rhine District, a place known as nova domus (‘Neuhaus’) but which he preferred to be named after himself ‘Peterstal’. 15

The small community stayed there for only about three years. A charter of 7 July 1322 reveals that soon after moving to the Peterstal, the monks desired a locum magis competentem et congruum. Other charters even speak of danger, of threats towards the monks by neighbours, which made it impossible for them to observe the rules without interruption and live in peace.

The new place granted to them, on the Michaelsberg near (the Benedictine monastery) St. Alban at Mainz, was situated a little south of Mainz, between Mainz and Weißcnau on the one hand, the Albansberg and the Rhine on the other. On the original ‘Rynhelde’ (later Michaelsberg), the monks stayed from c.1323 onwards in the Charterhouse in monte sancti Michaelis.

This new, quiet place was soon expanded through property donations, consisting of fields and vineyards, with which the monks were endowed by citizens from Mainz. The Charterhouse became a real part of the monastic order however, with all its rights, only in 1326, when the General chapter fully incorporated the community into the order under its third rector (= first prior) Tielmann, or Thilo.

History of the Charterhouse until 1552 16

The monks stayed on the Michaelsberg for about 450 years. Yet hardly any information about the construction or the outline of the monastery has come down to us, and we are likewise badly informed about the building and exact number of cells, which makes it difficult to come to any conclusions pertaining to the number of monks and the extent of the Charterhouse in general.

The Archbishops of Mainz stayed in favour with the local Carthusians, kept confirming their privileges and imparted spiritual and secular benefits to them.

The year 1552 however was a turning point in the history of the Mainz Charterhouse which had been relatively undisturbed thitherto: Albert Alcibiades, Margrave of Brandenburg-Kulmbach (1522–1557), a ferocious young aristocrat of bellicose nature who had fallen out with the emperor and rejected the Peace of Passau, started a war against the south German territories on his own account; and at the beginning of August 1552, he invaded Mainz. Wherever the fate of the Charterhouse on the Michaelsberg is mentioned at that time, it is always (as was the case with many other monasteries too) in connection with complete destruction: under the priorship of Vitus von Dulcken (1547–1553), in the night of 22 August 1552, the Charterhouse was allegedly burnt down by Albert’s soldiers and completely destroyed. 17

Considering the amount of manuscripts that have come down to us, a complete destruction (which would include the library) is very unlikely, unless the monks had managed to store the volumes (over 1000!) in a secure place and hence save them from

14 For the following see Simmert, pp.1ff.
15 Henry of Kalkar does not mention the Charterhouse in the Peterstal in his De ortu et progressu ordinis Cartusiensis (1398), and until now, it was not possible to locate the buildings. The historian Joannis (Rerum Moguntiacarum ii (1722) 831) tells us that the first patres came from upper German Charterhouses (i.e. Seitz und/ or Gairach in Styria/ Austria, etc.), but does not mention how many monks there were at the very beginning.
16 Simmert, pp.4ff.
17 Only in Schunk’s breviary is a motivation for the sacking and burning down of the Charterhouse mentioned: Albert’s wife and her servants wished to pay a visit to the Charterhouse. When the porter refused to let them in (women were not allowed into the Charterhouse, and disobeying this rule would have provoked the ban of the pope), the Margrave became so upset, that he gave the order to set the Charterhouse on fire (Simmert, pp.7f.).
fire beforehand. The Charterhouse however suffered immense damage.\textsuperscript{18}

**History until 1781**\textsuperscript{19}

The Thirty Years' War (1618–1648) – in general one of the most destructive conflicts in European history – had disastrous economic consequences for the Charterhouse. Presumably at the time of the Swedish Intervention, in 1631–1635, the collection in question was separated from its library. We lack detailed accounts on how many manuscripts went missing when, why and by what means, and can therefore only speculate about it.

On 27 November 1631, Frankfurt surrendered to King Gustav Adolf's army, and shortly afterwards the king captured Oppenheim and isolated Mainz. Gustav Adolf did not hesitate to seize the books, as they were part of his booty by the law of war. Apparently due to bad experience connected with the siege of other cities, he had already prepared careful instructions: except for two confidants who were commissioned to collect the manuscripts from libraries and private houses in Mainz and to store them in a safe place, all others were strictly warned not to harm the libraries or even touch the books. Hence it is not justified to talk about a Swedish plundering of manuscripts at that time, as the king had determined that the books were left unharmed. Furthermore, the instructions explicitly referred to books from deserted monastic or private houses.\textsuperscript{20}

The Charterhouse at Mainz was indeed deserted at that time: following the example of the monks from the Cistercian abbey of Eberbach, who had – except for one ill monk – already fled on 29 November, the Carthusians left too shortly afterwards.

But what happened at that time to the manuscripts from the libraries in Mainz, most of which were apparently deserted, and especially to those from the Charterhouse library? Schreiber (138ff.) suggests a double dispersal: Following the instruction issued by King Gustav on 13 December 1631, the Swedish surveyed ten libraries, in particular the University Library and the Dombibliothek, in the years 1631 and 1632. The selected manuscripts were designated to be sent northwards. This explains why there are still c.450 volumes from the Mainz University Library in Uppsala. However no manuscripts from the Charterhouse – only three printed books\textsuperscript{21} – or from the Dombibliothek could be tracked down in Sweden. A second investigation happened in the year 1635 and was conducted by Johannes Terserus, who had been the bibliothecarius constitutus for all libraries in Mainz since 1635. The ship on which the chosen books were supposed to be delivered to Sweden perished. This was supposedly the time when the Laudiani from the Mainz Charterhouse fell into English hands. We can only hypothesise how Archbishop Laud came to possess them. Did English officers, who fought under Gustav (and there were many of them), negotiate, so that Swedish booty finally ended up not in Sweden but England?\textsuperscript{22} Or did the Archbishop, as I'd like to think, have an agent or even several, who would watch out for manuscripts, and, if applicable, negotiate between the owner and Laud himself?

After the Thirty Years' War, calmer times followed. Under prior Jodocus Schwab (1682–1712) however, when the Charterhouse had one of its floruits, new danger had to be faced – in the form of the French, as Mainz had fallen prey to them in 1688. On 11 July 1689, the allies decided to reconquer Mainz from exactly where the Charterhouse was located.\textsuperscript{23} For better military operation, the walls of the monastery were apparently battered down; in general, much property was destroyed by the soldiers then. The Charterhouse itself involuntarily became the lodge of Duke Charles of Lotharingia and the electors of Saxony and Bavaria, including their many girlfriends.

The Charterhouse's spiritual and artistic peak was reached under prior Michael Welcken (1712–1753), not least thanks to the preliminary work of his predecessor prior Jodocus Schwab.\textsuperscript{24}

In the late 18\textsuperscript{th} century the Mainz Charterhouse became, together with the nunneries Altmünster and Reichklara, victim of the intention to remunerate the old University of Mainz – a tendency as old as the University itself, which had especially become a topic of interest under the regime of Elector Emmerich Josef († 1774). The final decision to abolish the monastery was made at the end of 1777, at the latest at the beginning of 1778, and on 22 October 1782 all the monks moved out. The University did not make any use of the buildings though, but sold them to the Elector in 1788 instead. Emmerich's plans for building work concerning the remaining parts\textsuperscript{25} of the Charterhouse came to an end on 21 October 1792, when the French invaded the area and when all remaining parts of the Charterhouse were completely destroyed.

\textsuperscript{18} The church for example had no proper roof for the following 40 years, until c.1590, and was only covered with straw.
\textsuperscript{19} For the following see Simmert, pp.8ff.
\textsuperscript{20} Schreiber, p.133.
\textsuperscript{21} See Schreiber, pp.136f.
\textsuperscript{22} Schreiber, p.139.
\textsuperscript{23} The monks had fled; only the procurator stayed behind.
\textsuperscript{24} Under Welcken's priorship the rebuilding of the monastery, which had already begun in 1692, was brought to an end; as a result, the baroque Charterhouse at Mainz surpassed all other Charterhouses in Germany. The newly built cells for instance were now rather comfortable, more like little houses, with a spacious living room, an attic, a cellar, a workhouse, a garden, a small room and a little kitchen.
\textsuperscript{25} A part of the Charterhouse, the church and the cloister, had already been knocked down by him in 1791/92; the rest was connected with his palace nearby.
The Library

Unfortunately, we do not have any plans of the library, and we also lack information about its exact location. We do know however that at the beginning of the 18th century, under Michael Welcken's priorship, the German bibliophile Zacharias Conrad von Uffenbach came to check the library catalogue. Much to his displeasure, a part of the main building, where the library was situated, was being redecorated at that time and access to the library denied, as the stairs had been demolished. Thus the library was, and most likely had always been, upstairs. There are examples of monasteries where the library was or is situated on the first floor, above the sacristy. Such a room would have been in fact very small, especially for a fast growing library like the one in question. But we have to bear in mind that the room was merely used for storing books, as the monks read and wrote in their cells; furthermore, it is clearly stated in the library rules that not more than 5 monks were allowed to step inside the room at the same time – which suggests that the room was indeed quite small.

Catalogues

Thanks to two medieval catalogues, the oldest which have come down to us, we not only have reliable information concerning the variety and amount of manuscripts kept in the library, but also concerning their arrangement.

The first preserved catalogue – here referred to as cat. i – was written c.1466–1470 by a librarian on 298 paper folios, and lists c.1500 manuscripts and early prints.

The description of the manuscripts in the catalogue is in general very brief; only on rare occasions, when there was danger of confusing volumes with each other, the material or the existence of glosses for instance would become a principle of distinction.

The author of the catalogue also indicated secundo folios – a usual practice since the 13th/14th century, first starting in France, which is more valuable for us now in terms of identifying manuscripts than it was back in the 15th century, when it was solely used for differentiating between individual copies of a text in a way its opening words could not.

Cat. i shows with all its cancellations, additions (even on little slips of paper), changes of shelfmarks and numerous references, which direct the user to a new location (supra; quere supra; vacat hic ...), the librarians’ eager intention to keep it up-to-date. At some stage however the catalogue gives nothing so much as the impression of what seems to be the preliminary work of a new catalogue, cat. ii: approximately 50 years after cat. i had been written, several changes and additions following the growth of the library – the increase of manuscripts, which still continued during the time of incunables, mostly stopped when the letterpress flourished – made it necessary to produce a new catalogue, cat. ii.

The catalogues' principal purpose was to indicate to the user what kind of manuscripts could be found where in the library. Each subject group is assigned to one letter from A–P: Bibles and the Old Testament, including commentaries, are kept under A, the New Testament, legends etc. under B, C contains Church Fathers and doctores ... I sermons, N Libri iuris utriusque, O medicine and P librari arcium. Each letter has about 20–30 classifications indicated by roman numerals, which are themselves subdivided into P(rimus) S(ecundus) T(ertius) Q(ua)R(tus) and Q(ui)N(tus) [liber].

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The catalogues' principal purpose was to indicate to the user what kind of manuscripts could be found where in the library. Each subject group is assigned to one letter from A–P: Bibles and the Old Testament, including commentaries, are kept under A, the New Testament, legends etc. under B, C contains Church Fathers and doctores ... I sermons, N Libri iuris utriusque, O medicine and P librari arcium. Each letter has about 20–30 classifications indicated by roman numerals, which are themselves subdivided into P(rimus) S(ecundus) T(ertius) Q(ua)R(tus) and Q(ui)N(tus) [liber].

As with all medieval bindings of the Laudian collection, there was danger of confusing volumes with each other, the material or the existence of glosses for instance would become a principle of distinction.

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manuscripts from the Charterhouse however that are now in the Stadtbibliothek in Mainz display a 15th-century shelfmark, and some of them even an older one, which provides us with important information about the arrangement of manuscripts before cat. i had been produced. In the library’s early days, from the 2nd quarter of the 14th century onwards, when it sheltered only about 100 manuscripts, it was not difficult for the librarian to remember what manuscripts were being stored where; but later on, as the library was steadily growing, his memory had to be ‘replaced’ by a reliable system. The earlier, pre-cat. i shelfmark system consisted of a letter and a number.39 Later on, when the system was not sufficient any more due to the increasing amount of volumes, it had to be expanded to the aforementioned threefold system, which was in general very popular and often used in the late Middle Ages.40 At least one catalogue had been produced before cat. i, but it has not survived.41 Among the Laudiani, only MS. Laud Misc. 650 bears a shelfmark which does not stem from the Charterhouse, but from the private library of a previous owner:

As reconstructed by the shelfmark system, the arrangement of manuscripts in the library seems to have been the following:43 15 desks or double desks across the room, each indicated with a letter A–P, on which the manuscripts with the corresponding letter were lying. In as much as there was not enough space on the desks, other volumes of the same letter were stored underneath, lying on shelves with the spine facing the user;44 most likely, each shelf had its own number, numbered from top to bottom.

When the more elaborate system (cat. i) was introduced, symbols had to be changed on the desks (and also on/ in the manuscripts): the letter might have stayed on a desk, and each place on the desk could have been indicated with a roman numeral. At the same time, the manuscripts upon the desk would belong to the category P(rimus), whereas the manuscripts underneath, in the shelves, would belong either to the category S(ecundus), T(ertius) Q(uus)(tus) or Q(uus)(nus) (top to bottom).45 Most of the German manuscripts (totalling c.100), which already appear in cat. i, have a shelfmark beginning with the letter X46 and were apparently stored on a separate desk in the library.47

Fig. 1) MS. Laud Misc. 650, fol. 83v, end flyleaf (verso, left-hand margin).

Fig. 2) MS. Laud. Misc. 521, fol. 4r.

**Dating**

The oldest preserved manuscripts from the Charterhouse at Mainz are several centuries older than the house itself. A large proportion of the oldest manuscripts are not listed in the catalogues as they were kept somewhere else, such as Laud Misc. 584, for example, which was written in the 3rd quarter of the 9th century and contains excerpts from Eupippus, Flores ex operibus s. Augustini. It is the oldest surviving MS. from the Mainz Charterhouse:

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39 As far as the shelfmarks are concerned, each subject group was assigned to a letter A–P as it was in the time of cat. i (and still in the 16th century). There was however a little shift in the distribution of letters, see Schreiber, pp.33f.
40 Schreiber, p.34.
41 Schreiber, p.32.
42 MS. Laud Misc. 650 Peter of Blois, Epistolae (sel.); id., Carmen acrophalum (South-?) France; s. xv. Parchment, c.374–95 × 285–300 × 20 mm, fol. 84. The endleaves (fols. ii & 83) stem from a bulla (Clement VI to Iohannes de Prau, prior of Artacella/ diocese of Aix; c.1350); what is now fol. 83r was once the left-hand (inscribed) part of the charter and fol. ii verso the right-hand part. The charter was later used as the limp binding for the present volume (which is quite unusual considering its size and weight); the spine was where the stitching holes are (fol. 83v, right-hand margin; see picture) with the above-mentioned shelfmark; the title which is still displayed on fol. 83v was originally on the front cover, and another title on fol. i recto was at the back of the volume. Later again, presumably in the Charterhouse, the binding was removed, cut into two halves which were reused as endleaves.
43 For the following see Schreiber, pp.34f.
44 Most preserved shelfmarks are written on the spine.
45 The format of a manuscript had no impact on its arrangement. Today, there are hardly any shelfmarks from cat. i preserved on the spines, as they had to give way to those from cat. ii.
46 Among the Laudiani, such a shelfmark is only preserved in MS. Laud Misc. 521: ‘X uuij T’, in the upper right corner of fol. 4r (see Fig. 2).
47 Schreiber, pp.46f. on the contrary thinks that they were stored in a separate library for lay people.
These manuscripts stored in choro, in the sacristy – mostly liturgical manuscripts, but also compendia, reference books and statutes – are very closely connected to the beginnings of the Charterhouse and its library.49

In general, nearly half of the Laudiani are older than the Charterhouse itself: manuscripts from the 14th and 15th century do not outnumber the volumes from the 9th to the 13th century.

A few examples: MS. Laud Misc. 456 for instance was written in the 2nd half of the 9th century, in France, South of the Loire, and contains Odo of Cluny, *Epitome Moralium S. Gregorii in Iob*.50

Another interesting manuscript among the oldest volumes is Laud Misc. 514, which was written presumably in Germany, in the late 11th/early 12th century and contains an interesting range of texts.51

Fig. 3) MS. Laud Misc. 584, fol. 125v.

Fig. 4) MS. Laud Misc. 456, fol. 18v

Fig. 5) MS. Laud Misc. 514, fol. 11r.
I think that William Townesend’s masons would have built the staircases properly using prepared stone.

When the area beneath the stairs was excavated to install the toilets we expected it to be solid but were pleasantly surprised to find, on breaking through the wall on each side of the passage between the back-door and the Dean’s door, that it was hollow with the walls and alcoves shaped properly. Most of the anomalies in the building can be attributed to the long time it took to construct and the changing demands of the Dean and Chapter."

John Wing
Christ Church Library 1962-1995

PHOTOGRAPHING BEAUTY

I have been photographing buildings for nearly ten years now and without exception each new assignment presents its own unique set of challenges. You could say it’s what keeps me on my toes.

When Donald Insall Associates asked me to photograph their restoration of Christ Church Library, I jumped at the opportunity. Most of my work centres around new build, both public and private, so the opportunity to photograph such a fine example of mid18th century architecture could not be missed. The main challenges that I faced came from working with low level lighting in the small archive rooms and the balancing of light in the large Upper Library. I also had to be mindful of keeping an accurate recording of detail and colour.

My day began relatively early when I arrived at Canterbury Gate and captured my first shot looking through the gate to the library’s east façade. Timing, luck or a mixture of both saw one of the porters walk through my shot at the ideal moment. The hand raised to the brim of his bowler hat completed one of my favourite shots of the day. It has always been my feeling that buildings are the back drop to the contents and lives within them and capturing people in some, if not all of my shots, really does complete the picture. Next, I moved inside to the main staircase. Complex and ornate with its decorative plasterwork ceiling, it just called out for a near fisheye lens. 15mm on a full frame camera is a must in such a situation.

East face of the Library from Canterbury Gate.

The balcony obscured most of the ceiling from the foot of the stairs so I opted to shoot from half way up, framing and focusing the shot by lying flat on my back under the tripod, very dignified!
The decision to move on to the large Upper Library with its gallery to the south and large arched windows to the north was taken based on a lack of students in the ground floor libraries.

It was after all only 10am and on the same day as the student protests against the rise in fees for university tuition.

It was while taking these shots that a good assistant proved invaluable. Here I needed to balance the light levels of the dark wood bookcases, window frames and gallery and the lighter upper walls and ceiling.

My assistant, Kirsten, hid behind one of the bookcases and operated the light switches to my shouted instructions. Exposures ranged from 6 to 10 seconds with the artificial lighting only being used for 2-3 seconds of the overall exposure. The East and West libraries on the ground floor required the same tricks of light balancing. For obvious reasons photography was carried out on this floor in silence. An elaborate sign language was developed for the day. Kirsten handed out a short letter, explaining our presence in the library, to all of those students who would potentially be in the shots.
In stark contrast to these open, light airy library rooms were the small archive rooms on the upper floors.

The low light levels and tight spaces of these rooms presented their own challenges, which were overcome by long exposures, wide angle lenses and some well placed fill in lighting.

And what a joy to be surrounded by such a large collection of early printed books and manuscripts.

Onward and upward we went to the roof of the library where slates and lead have been replaced. The views were beautiful, especially as the sun was setting on such a clear and crisp day.

My camera batteries were not too impressed though... I needed to remove them twice in order to warm them into working again.

By this time all that was left to do was a detail of the plasterwork in the Upper Library and a dusk shot of the south façade.

The lights were all turned off for the final interior shot, which I lit using multiple flash on a long exposure. I used 3 flashes in 6 seconds with a soft box to diffuse the light. This really helped to cut the shadows and bring out the detail of the intricate plasterwork.
Time was now against us, sunset at this time of year is around 4.30pm so I needed to be shooting my dusk shot 20 minutes after that. Shoot too early and your exterior can end up looking washed out, too late and you lose detail.

Fewer daylight hours in the winter do make for a faster pace of working and early finishes. In contrast to languid summer days and sunset shots at 10pm.

The day that I spent photographing Christ Church Library was one of those days when I smile quietly to myself, reassured and happy with the choice that I made to be an architectural photographer.

Special thanks to the staff of Christ Church Library for all their help, and to the students for all their patience.

Sarah Duncan
Sarah J. Duncan Architectural Photography

Note
Sarah specialises in architectural photography for a wide range of purposes including special campaigns, corporate brochures, and magazine features. She also carries out regular site progress photography for a number of building contractors and property developers.

Removal of Artworks and Antiquities to Safety

I first visited the library in January 2009 to view the site and produce an estimate of costs for the packing and removal of art objects and antiquities to storage for the period of the restoration. Once Constantine were employed to take on the decant project, I made a second visit to the library in order to discuss the logistical methods of removal and the type of storage needed. We offer heated storage, suited to the storage of the many marble busts in the entrance hall of the library. We also have a large capacity for climate controlled storage where the temperature is a steady 18 degrees C and the relative humidity is stabilized at 55%. This is mainly because we store and transport museum standard collections of materials that are susceptible to rapid changes in environment such as textiles, archival materials and old master paintings. For example say, a Dutch old master painting on a wooden panel can be seriously affected by the humidity levels dropping below 50%. Warping of the panel can cause catastrophic cracking to the painted surface and loss of the original artists work. If the humidity should go above 75% then moulds and fungi can spread throughout a collection.

As the type of objects in Christ Church Library’s art collection is quite varied I had concerns for the conservation of some items during the removal process as this is often the point where items are most vulnerable to damage. The act of handling and packing can often be a painstaking affair as the condition of objects can mean that they require specific conservation standard materials and containers for wrapping and storage. These materials are required to be chemically inert as the off-gassing of chemicals over a long storage period could cause harmful reactions with the art objects. Damage to art objects is often accumulative over decades or even centuries. The size and scale of an object as well as the materials and method of production can often mean that it has intrinsic weaknesses that must be addressed before any attempt is made to move it. As well as changes in environment, objects are often subjected to vibration during handling and transport. To counter this an art truck should always be climate controlled and air-ride suspended, rather than sprung, as this reduces the amount of vibration an item incurs during transit.

The fact that library had paintings hanging high above a collection of busts located around the entrance hall meant that we should remove the sculptures first to avoid working around them and there being a possible collision or accident. As the main bulk of items such as furniture would be coming through this main thoroughfare from the upper floor we decided on removal of these busts and their corresponding plinths would be best completed at the beginning of the job. In general the busts were
removed using mechanical means and they were packed for storage into plastic removal crates lined with foam and additional wadding. In the case of bust of Queen Victoria we had to have a bespoke packing crate made as she had been sculpted as full head and shoulders so weighed substantially more than her neighbours within the library.

During the period of the restoration, the library succeeded in securing a budget to have a paintings conservator make a survey of the condition of its thirty four oil paintings over two days and a further week's worth of cleaning and conservation work. This was completed by Ruth Bubb and an assistant and took place in one of our warehouse spaces in early November 2010.

Paintings from Christ Church Library in storage.

Constantine warehouse staff assisted in moving the paintings from another store and un-wrapping each piece to allow the work to take place and re-wrapping prior to the return to storage. This was a welcome process as it gave us the opportunity to review the picture hanging hardware on the back of each painting.

The artwork collection returned to the library at the end of December 2010 and the process of packing, transport, unwrapping and placing in position happened in reverse. In some ways it proved easier as we gained a certain familiarity with the artworks and their individual eccentricities as well as the library building. There were some practical difficulties to overcome, as always, but this is part of the job and what makes it so interesting. I am lucky in many ways as I get to see a project like this through from the initial viewing and estimate, through the removal and then the redelivery into a freshly restored building. There is a substantial sense of achievement when completing an assignment such as the Christ Church Library and our aim was to reduce the obvious disruption involved to a minimum and make what can possibly be a slightly traumatic experience, less so.

Ben Sparkes
Constantine Ltd.

I ask the indulgence if colleagues far superior in specialised knowledge and artistic sense for the following attempt to set out my views on the decoration of the plaster ceilings and walls of the Upper Library.¹ I do not wish to argue that one solution is 'right' and all others 'wrong'; it is a question of avoiding one solution which would (to my mind) definitely be 'wrong' and of finding the 'best' solution among various ‘acceptable' ones. What follows is based on four long discussions with Mr Fowler, on visits to seven comparable rooms (five Oxford libraries and two country houses), and on some historical research.

The plasterwork of the Upper Library was executed by Thomas Roberts (d. 1771), a well-known Oxford 'stucco-man', in 1753. On the evidence of recent ‘scrape’, the plaster enrichments were originally painted in a greyish white and the flat surfaces in stone-white. Roberts’ work in the Upper Library of Queen’s was left white and in the drawing-room at Kirtlington Park it was left off-white. There is no evidence for the original colour of his work at St John’s Library, the Radcliffe Camera, the Bodleian, or Rousham House; the interior of the Codrington Library (another of Roberts’ works) was originally painted a bright olive (to tone with the bookcases, no doubt), and the Library at Kirtlington may possibly have been left light olive in shade. In Roberts’ day it appears to have been usual to leave such work white, and not to gild it; though within a very few years the Adam brothers and others were injecting colour and gilding into decoration on a large scale. I hope, however, that we will not necessarily feel bound to follow the original colour scheme. For one thing, we have sold that pass already: as a member some years ago of the Committee which accepted Mr Fowler’s scheme for the Library Vestibule and Staircase (decorated by Roberts in 1761, presumably in white), I cannot remember that we even bothered to find out what the original scheme had been. If mid-18th century Oxford taste in these matters was austere, Oxford taste is not bound to be austere now. Moreover, conditions in the Upper Library will never again be the same as in Roberts’ day in two important respects: the woodwork of the bookcases has aged by two centuries, and though we may periodically wax it it must, I presume, for ever be normally much darker than it originally was; secondly, the books themselves have darkened irreversibly with the years and with the preservative

treatment which now they regularly get. In recent times the flat portions of Roberts’ work (or some of them) have been painted a colour other than white in five cases (Codrington – pale green; Queen’s – grey-green; St John’s – greenish-blue; Kirtlington – green; Rousham – pink), to my eye successfully so, except at Kirtlington, where the green is too vivid. I think we would all agree that the extensive plaster enrichments must be painted white, or (as Mr Fowler in fact proposes) in two or even three shades of white. We have to reach agreement on whether (a) the flat background surfaces should also be painted in white, or in some other colour; and (b) whether selected portions of the enrichments should be gilded or not. The second point, though not of course the first, will make a real difference to the cost. Messrs. Clark and Fenn have quoted a price of £554 for gilding four members throughout the entire length of the main cornice on the pattern now simulated in yellow paint above the entrance doorway; the gilding of these members is the essential feature of Mr Fowler’s plan, though certain key points in the ceiling enrichments would be gilded in addition. On this evidence I do not myself regard the cost of a reasonable amount of gilding as likely to be prohibitive.

The Upper Library during the redecoration in 1964.

The alternatives then appear six, assuming white enrichments in each case: 1). flat surfaces of ceilings and walls in white, without gilding; 2). the same, with gilding; 3). flat surfaces of ceilings in white, and those of the walls in some other colour, without gilding; 4). the same, with gilding; 5). flat surfaces of ceilings in a lighter shade of a colour other than white, and those of the walls in a darker shade of the same colour, without gilding; 6). the same, with gilding (this is a solution which Mr Fowler has long advocated). Our Upper Library is a great deal larger than almost any comparable room (except the Codrington). It is badly lit by natural light. Thus, in complete contrast to the Codrington, it gets no southern light whatsoever. I have already mentioned the inescapable darkness of bookcases and books. This makes it especially necessary to avoid monotony and dullness. I have been much struck by a reminiscence at Queen’s that in 1942, within three years of redecoration in white, the Upper Library ceiling there already looked dingy. Moreover, our Upper Library was redecorated in the 1920s in white; and I cannot recall that a single one of our more senior members ever told me that the result was memorable. I am sure that to paint the whole of the plasterwork in a uniform shade of white would be ‘wrong’. Even the contrast between different shades of white, may, in my opinion, soon begin to fade; and it may be that greyish shades of white would, in the special circumstances, be in any case too drab. A ceiling in white or in various shades of white, must, in my view, be gilded to offset these difficulties. This should be an ‘acceptable’ solution. But on the whole I incline to the view that in order to bring out the full quality of the white enrichments, the flat surfaces on both walls and ceilings should be painted in a darker and lighter shade respectively of a colour other than white which we must choose; and that to bring out the structural pre-eminence of the main cornice and key points in the intricate floral patterns of the decorative work, and to harmonise with the existing gilt of shelf-guides and of book titles, we should gild selected parts of the enrichments. To many, though not I know to all, Mr Fowler’s scheme for the Library Vestibule and Staircase in 1957 is an encouraging precedent for the success of such treatment. In 1964 I wish again to rely on his expert guidance to find a suitable colour. The range available is not great, as it seems fairly clear that some blues and greens would not do. But Mr Fowler has investigated various other possibilities. Descriptions of individual colours may arouse unnecessary prejudices, and I ask my colleagues to study his five proposals later this week. Mr Fowler will be in the Upper Library on the afternoon of Thursday, 5th March.

John F.A. Mason
Librarian of Christ Church 1962-1987

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