

MARIA JOÃO NETO
(EDITOR)

MONSERRATE REVISITED

THE COOK COLLECTION IN PORTUGAL

200 YEARS SINCE THE BIRTH OF SIR FRANCIS COOK
PATRON AND ART COLLECTOR – 1817-2017



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TITLE

Monserrate Revisited The Cook Collection in Portugal

PRODUCTION

Parques de Sintra - Monte da Lua, S.A.

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GRAPHIC DESIGN

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COVER

Gregorio di Lorenzo, *Virgem e o Menino*, c. 1470

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PUBLISHING AND DISTRIBUTION

Caleidoscópico – Edição e Artes Gráficas, S.A.

Lisbon, 2017

Rua de Estrasburgo, 26 – r/c dto.

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PRINTING

Greca – Artes Gráficas, Lda.

ISBN: 978-989-658-484-9

Dep. Legal: 434587/17

DOI: 10.19262/978-989-658-481-8

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Parques de Sintra
Monte da Lua

200 ANOS NASCIMENTO 200 ANOS
FRANCIS COOK



Palácio de Monserrate, Music Room,
ceiling detail.
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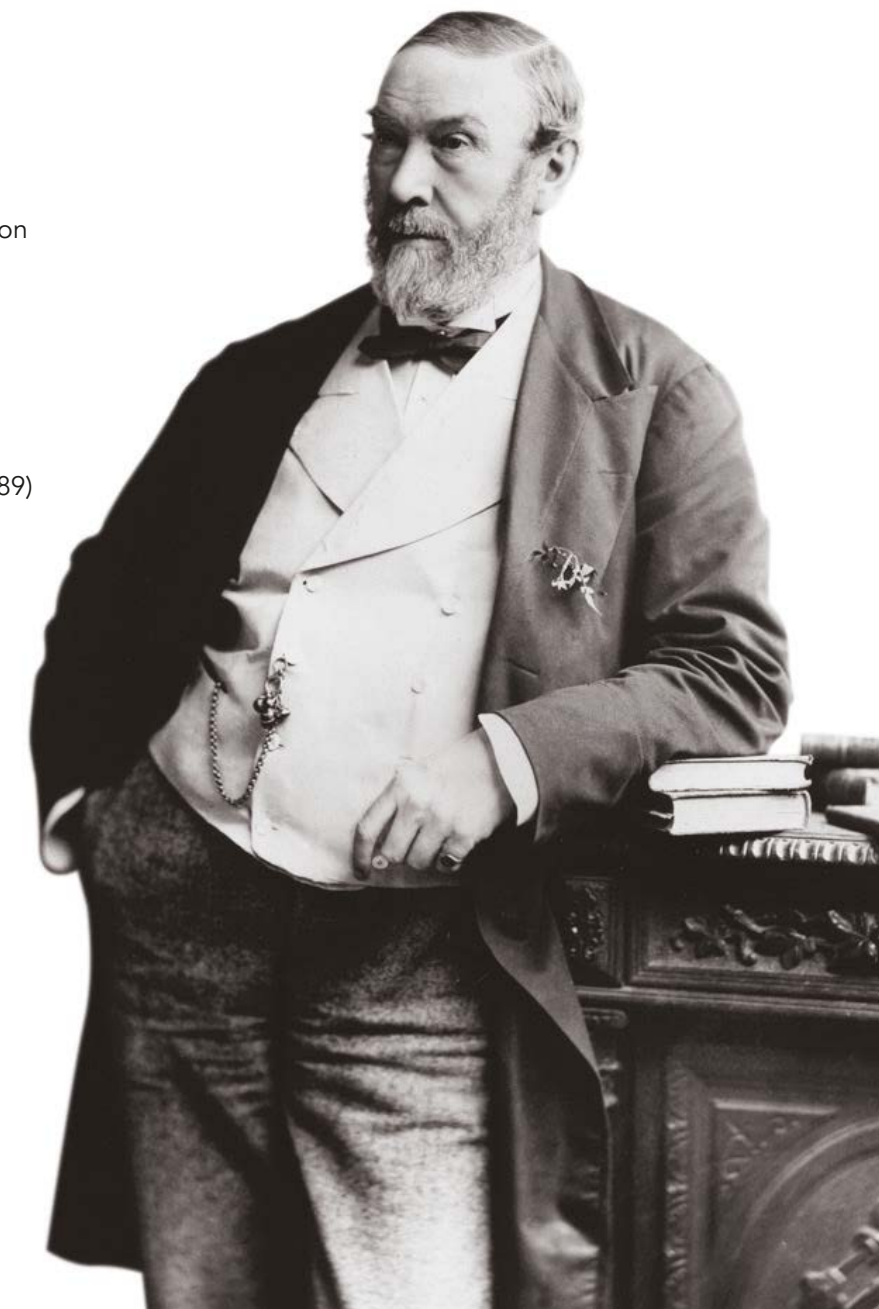
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António Nunes Pereira / Maria João Neto

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© Robin Briault | National Gallery of Art de Washington.





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TRACES OF ENGLISH ROMANTICISM IN THE SERRA DE SINTRA: THE MONSERRATE ESTATE

António Nunes Pereira

"[...] The Valley of Colares affords me a source of perpetual amusement. I have discovered a variety of paths which lead through chestnut copses and orchards to irregular green spots, where self-sown bays and citron-bushes hang wild over the rocky margin of a little river, and drop their fruit and blossoms into the stream. You may ride for miles along the bank of this delightful river, catching endless perspectives of flowery thickets, between the stems of poplar and walnut. The scenery is truly elysian, and exactly such as poets assign for the resort of happy spirits. The mossy fragments of rock, grotesque pollards, and rustic bridges you meet with at every step recall Savoy and Switzerland to the imagination; but the exotic cast of the vegetation, the vivid green of the citron, the golden fruitage of the orange, the blossoming myrtle, and the rich fragrance of a turf, embroidered with the brightest coloured and most aromatic flowers, allow me, without a violent stretch of fancy, to believe myself in the garden of the Hesperides, and to expect the dragon under every tree. Oh, how I wish I had a quinta in Colares!"

*Diary of William Beckford: Portugal and Spain*¹

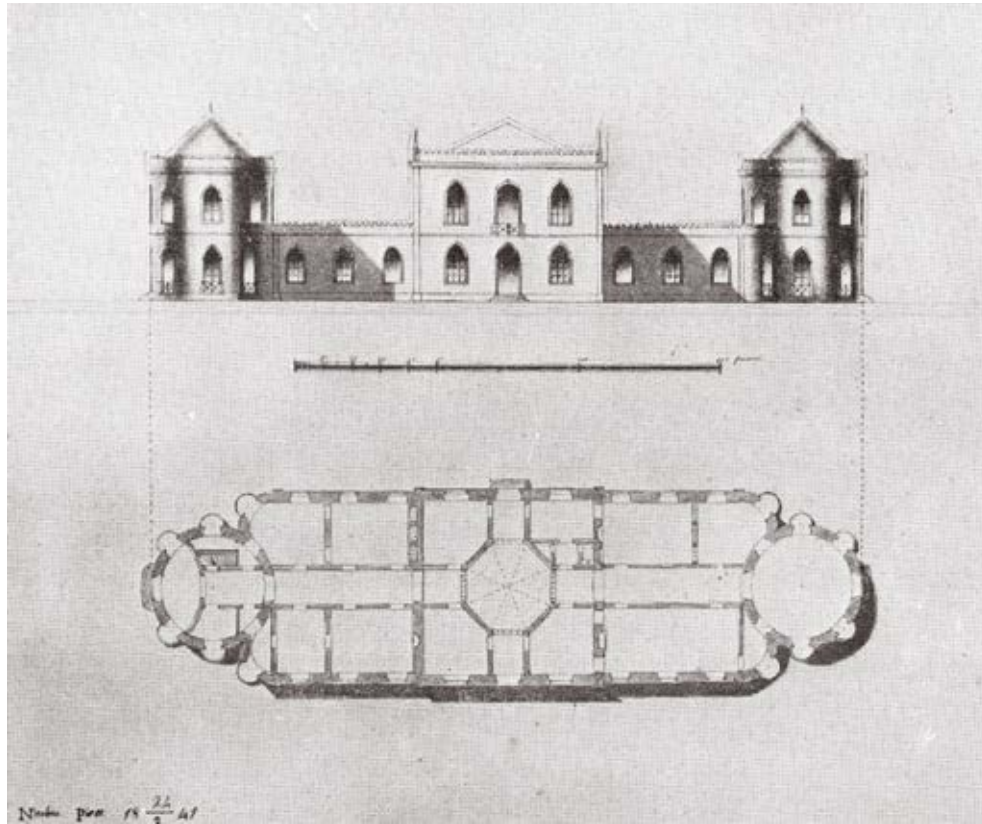
The landscapes of the Serra de Sintra have undoubtedly inspired raptures from visitors from a range of different countries over the centuries. Even the profound changes wrought during the 19th century, when the original, rustic mountain landscape was transformed into a lush, romantic vista replete with contrasts, did nothing to diminish the enthrallment of those who came this way. Even before this metamorphosis, the Serra de Sintra, with its unique setting between the gentle plains west of Lisbon, the bay of Cascais and the wild Atlantic to the north of the Cabo da Roca, not to mention its unusual microclimate, was a source of fascination for poets, artists, the local people and travellers alike.² Long before Sintra began

Rural landscape in Monserrate, Sintra, unknown artist, c. 1810-1825, oil on canvas, Museu Nacional dos Coches. © DGPC.

¹ Alexander, Boyd, "Diário de William Beckford em Portugal e Espanha", translated and prefaced by João Gaspar Simões, Lisbon, Biblioteca Nacional, 1988, 152.

² Ramalho, Margarida de Magalhães, "Escrever sobre Sintra", Sintra, Parques de Sintra – Monte da Lua, S.A., undated (2010). The Associação dos Amigos de Monserrate recently published an anthology of poems about Monserrate, entitled *O Jardim que o Pensamento Permite* (Associação dos Amigos de Monserrate, 2016).

Monserrate House, elevation and plan, Nicolau Pires, c. 1841. In França, José-Augusto, *A Arte em Portugal. no século XIX*, vol. I, 177.



to attract international visitors in the late 18th century, the Portuguese inhabitants of this region had enjoyed the climatic benefits of Sintra, starting with the country's very monarchs. However, the profound transformation of Sintra's landscape in the 19th century was due to external influences.

The transformation of this natural landscape into a cultural one, a process initiated by King Fernando II at the Park of Pena and pursued by other landowners across the range, did nothing to detract from the fascination that it held for those who encountered it. It is clear, however, that the timeless natural heritage made way for a cultural heritage where the natural surroundings bear the traces of man's action at a certain time – in this case, the Romantic period. Depending on the executor of these transformations, we can discern influences from various parts of Europe within the context of that cultural movement. The most obvious instances have been identified. This phenomenon is most apparent in the case of Pena, where the park and palace are the direct expression of the Burgromantik movement, which originated in Germany.³ By acquiring the former Monastery of Santa Maria da Pena in 1838 and transforming it into a castle-like residence over the following years, King Fernando II stuck to the style of neo-medieval castles built in Germany and Austria in the late 18th century.⁴ The Baron von Eschwege, who was behind the work on both the palace and park at Pena, seems to have had a more significant hand in King Fernando's penchant for Burgromantik than has hitherto been credited.

³ Ottomeyer, Hans, "Alter Adel, neues Geld – Europäischer Schlossbau als Legitimationsstrategie", in *Götterdämmerung. Ludwig II und seine Zeit*, 2nd vol. Aufsätze, Darmstadt, Primus Verlag, 2011, 163-170; Rathke, Ursula, *Preußische Burgenromantik am Rhein. Studien zum Wiederaufbau von Rheinstein, Stolzenfels und Sooneck (1823-1860)*. Munich: Prestal-Verlag, 1979; Georg Baumgartner, *Schloß Hohenschwangau. Eine Untersuchung zum Schloßbau der Romantik*. PhD dissertation, University of Munich, 1977. Munich: Scanneg Verlag, 1987.

⁴ Laxenburg. *Die Franzensburg*. Regensburg: Verlag Schnell & Steiner GmbH, 2006 (Schnell, Kunstführer Nr. 2617); *Die Löwenburg. Mythos und Geschichte*, ed. Museumslandschaft Hessen Kassel, Bernd Küster. Petersberg: Michael Imenhof Verlag, 2012.



Antiga Residência de Mr. Beckford, [Former Residence of Mr. Beckford], lithograph, 1828. © PSML.

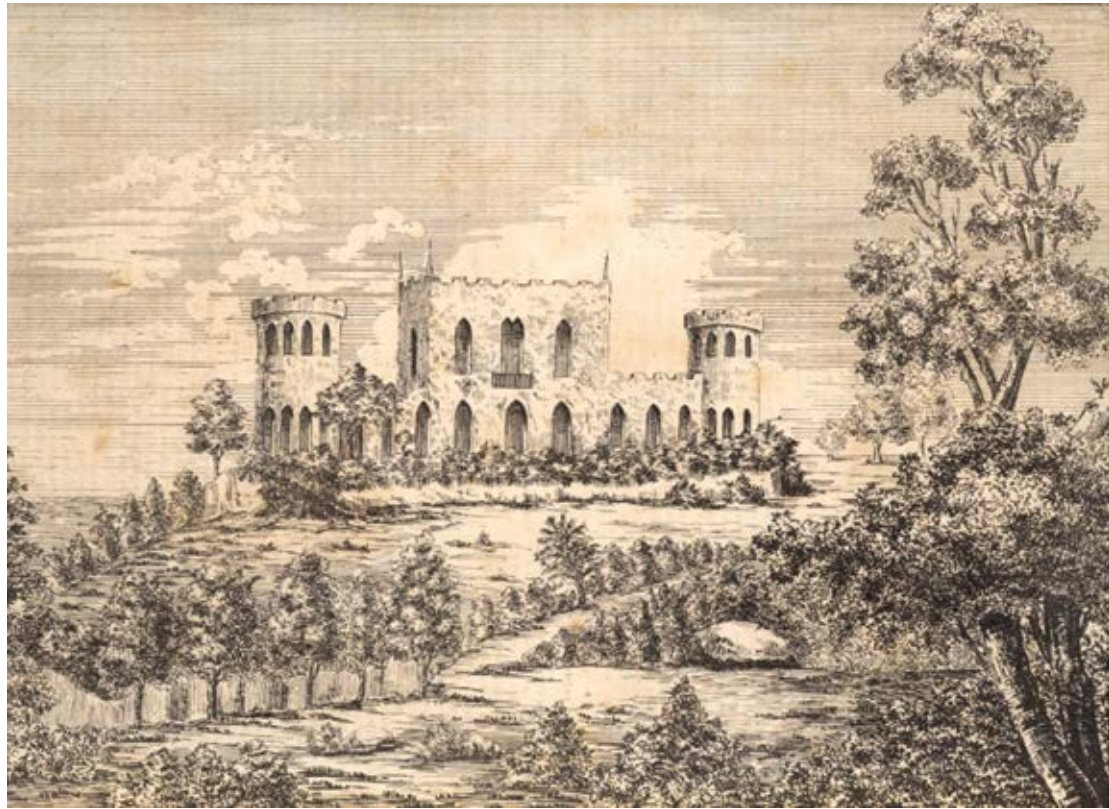
An inherent part of the Burgromantik movement was a celebration of the past of the locale in which the castle and its park were created. This was normally more evident in the architecture, where the various historical styles served as a vehicle for manifesting that celebration. As such, at the Pena Palace, the form of a Romantic, neo-medieval castle in the manner of its counterparts along the Rhine or on the Bavarian fringes of the Alps meets architectural styles and applied art techniques that evoke the Iberian Manueline, Moorish and Mudéjar traditions, not to mention echoes of Mughal architecture from India.⁵ The complex nature of these references arises from the fact that the Pena Monastery already stood on this spot, having been founded by King Manuel I in 1503, at the height of the maritime discoveries that were taking place during the expansion of the Portuguese Empire in the 15th and 16th centuries.⁶ A little over three centuries later, another Portuguese monarch (albeit a consort), King Fernando II, became associated with a range of historical forms that ably drew upon the high points of Portugal's historical and cultural legacy. The political and social role of this monarch, who was behind this wave of construction at Pena and was a liberal ruler of Portugal in the period that followed the 1832-34 civil war, is reflected in the architectural make-up of his residence, which constituted both a means of cementing his position and an attempt at self-promotion aimed at ensuring public acceptance.⁷ This strategy proved highly effective. Following the king's death, Portuguese citizens were resentful that he had bequeathed his castle at Pena to his second wife, the Countess of Edla, rather than to a member of the Portuguese royal family or indeed the state, as it was practically regarded as a national monument.

⁵ Schedel, Mariana and António Nunes Pereira, "D. Fernando II e o Palácio da Pena. Olhar Oitocentista sobre a Época Manuelina e os Exotismos". In *Artis*, no. 4, Caleidoscópio, 2016, 42-49.

⁶ While the Manueline style is inextricably associated with the reign of King Manuel I, Moorish architecture draws upon styles from North Africa, where the Portuguese expansion had begun three generations ago, and which King Manuel I insisted on retaining under the Portuguese crown. The Mughal style, meanwhile, draws upon Indian references; the route to India had also been discovered in the time of King Manuel's reign.

⁷ Nicklas, Thomas, *Das Haus Sachsen-Coburg. Europas späte Dynastie*, Stuttgart, Verlag W. Kohlhammer, 2003, 214-218.

Quinta de Monserrate [Monserrate Estate], etching, 1852.
© PSML.



Monserrate is another obvious instance of a foreign strain of Romanticism in the Serra de Sintra. Today we know that the thorough reconfiguration of the property by Francis Cook (1817-1901) and his descendants only began in the 1850s, when the work on Pena was already quite advanced. However, the influence of Romanticism on this property, which stands on a hillside of the Serra de Sintra facing the Colares Valley, was already becoming evident in the late 18th century, having always been informed by an English take on the movement. The various phases of work carried out at Monserrate reflect the very development of Romanticism in England, leaving traces that the Cooks deliberately left in place, despite their radical changes to the estate.⁸

For all that, the story of Monserrate begins some time before the English influence made itself felt. We know that the estate belonged to the Hospital de Todos os Santos in Lisbon during the 16th century. During the 17th century the estate was leased to the Melo e Castro family, who went on to buy it in 1718. Little is known about the layout of the gardens or the estate's buildings during this period.⁹ It is likely that there was limited investment in the property, as the Melo e Castro family lived in Goa, involved as they were in the administration of Portuguese India. As a result, Monserrate was managed by various proxies, who leased it out for farming.¹⁰ In 1789 Gerard de Visme (1726-1797) took over the lease on the condition that he would rebuild the main residence, which had largely been destroyed in the 1755 Earthquake. As an Englishman from a French Huguenot background, de Visme heralded not only the start of the aforementioned period of English influence on Monserrate, but also introduced the Romantic style to the Sintra region for the first time.

⁸ Coutinho, Glória Azevedo, *Monserrate. Uma Nova História*, Lisboa, Livros Horizonte, 2008, 93-105; Luckhurst, Gerald Lee, *Monserrate, an English Landscape Garden in Portugal (1790-1901)*, (dissertação de doutoramento, Universidade de Bristol, 2014), 101-110 e 305-307; Maria João Neto, *Monserrate. A casa romântica de uma família inglesa*. Casal de Cambra, Caleidoscópio, 2015, 15-22 e 36.

⁹ Luckhurst, *Monserrate...*, 18, 20, 23, 28.

¹⁰ Costa, Francisco, "A Quinta e o Palácio de Monserrate". In *Romantismo – Sintra nos Itinerários de um Movimento*, Sintra, Instituto de Sintra, 1988, 163-175.

The reasons why Gerard de Visme chose this estate in the Serra de Sintra were not recorded. It is possible that he may have chosen to settle in Monserrate due to its renown as one of the most pleasant spots near to Lisbon. What is certain is that de Visme is the first testament to the fascination that this particular spot in the Serra de Sintra held for generations of Englishmen. This fascination seems to stem from their recognition of an archetypal image of the mythological paradise portrayed in the Classics and/or the Eden of the Bible, a feeling of familiarity only heightened by its similarities to their native England.¹¹ Monserrate's relatively sheltered location halfway up the Colares Valley makes it idyllically mild. Yet its Atlantic climate and the frequent mists that are so much a feature of Sintra, and which provide an ideal habitat for sweeping lush, dense vegetation, give it a scenery that undoubtedly has more in common with northern Europe than the central and southern areas of mainland Portugal. It seems that encountering the areas surrounding Monserrate did not evoke a perception of an unfamiliar or exotic landscape, but rather felt like a return to something familiar. It was a sensation to which the English proved particularly partial. Presumably it was this feeling of recognition that led the English tenants and owners of Monserrate to introduce architectural and landscaping elements from their native England to the estate. In this specific case, the scenery around Monserrate thus lies at the very root of this ingression of artistic and cultural influences directly from England. Contrastingly, Pena's wild and craggy setting, constantly buffeted by violent Atlantic gusts, attracted those adherents of the German "Sturm und Drang" aesthetic, King Fernando II and the Baron von Eschwege. The diverse landscapes and climate of Sintra encouraged and enabled the newfound internationalisation of Sintra, which coincided with the advent of the Romantic movement in the 19th century.

Gerard de Visme pre-empted this internationalisation by several decades. The main house and secondary buildings that de Visme had constructed at Monserrate between 1790 and 1793 drew upon the standout features of the first Gothic Revival period in England, applying them to the Sintra estate around two generations after their first appearance.¹² This manifested itself in the application of various motifs from Gothic architecture, albeit poorly understood, to architectural structures that were rooted in the Classical aesthetic that was dominant until the close of the 18th century. The main house in particular, together with its floor plan and volume based on two axes of symmetry, running perpendicular to one another, clearly demonstrates a concern with Classical order and balance. Two cylindrical towers are interlinked lengthways via two lower wings, separated from one another by a parallelepipedic tower at the centre of the whole composition. Even the openings took the form of Gothic windows with pointed arches, very similar in appearance to those seen on the oldest wing of the most famous Neo-Gothic residence at that time, the house of Horace Walpole (1717-1797) in Strawberry Hill (built from 1749).¹³ The supporting walls around this building were designed in such a way as to suggest a castle-like residence,¹⁴ a look that was also in vogue in England, at least since the publication of *The Castle of Otranto* by Horace Walpole himself in 1764.

¹¹ Byron, Baron George Gordon, *Childe Harold's Pilgrimage. A Romaunt*, no place, Forgotten Books, 2012 [facsimile of the New York edition, Thomas Y. Crowell & Co., undated (1813)], 14; Kingsbury, Ida, *Castles, Caliphs and Christians: a Landscape with Figures. Monserrate*, no place, The British Historical Society of Portugal, Associação dos Amigos de Monserrate, 1994, 13; Luckhurst, *Monserrate...*, 88. At times, the Sintra landscape evoked the memory of places other than the homeland of visitors from England, as is apparent from the excerpt of Beckford's Diary that appears at the start of this paper.

¹² Aldrich, Megan, *Gothic Revival*, Londres, Phaidon, 2005, 44; Coutinho, *Monserrate...*, 97-98.

¹³ Aldrich, *Gothic Revival*, 54-64.

¹⁴ Araújo, Agostinho, "O Palácio Neogótico de Monserrate e a sua Leitura ao longo do Préromantismo". In *Romantismo – Sintra nos Itinerários de um Movimento*, Sintra, Instituto de Sintra, 1988, 177-214.

Monserrate's links with English culture were only just beginning. In 1794 it was the turn of another Englishman, William Beckford (1760-1844), to sublet the Monserrate estate from Gerard De Visme for the second of his three sojourns in Portugal. However, Beckford's enchantment with Sintra's scenery predated this period, stemming from his first visit to Portugal in 1787.¹⁵ The excerpt from his diary that appears at the start of this paper reveals his enthusiasm for the Colares Valley, as he expresses his desire to own a property there. Beckford's second stay, between 1793 and 1795, allowed him to fulfil this desire. Ultimately, Monserrate won his favour, located as it was on slopes overlooking the Colares Valley. Beckford leased the property in 1794, the year when de Visme returned to England for good. Beckford seems not to have invested much in the estate, despite the lengths to which he went to acquire it. The notable mention of a carpenter that Beckford summoned from Falmouth may be related to the need for interior improvements to the main house that de Visme had not managed to accomplish.¹⁶ Beckford kept up his lease of Monserrate even after returning to England, and came back to stay in the house during his third and final stay in Portugal, from 1798 to 1799.¹⁷ He only terminated the lease in 1807, but due to his absence over the previous eight years the property had become dilapidated and fallen into ruin.

In 1809 it would be Lord Byron's turn to visit Sintra.¹⁸ His enthusiasm for Sintra's scenery found literary expression at the beginning of his long poem *Childe Harold's Pilgrimage*, specifically in Canto I.¹⁹ Byron placed particular emphasis on Monserrate and William Beckford's time in this place. The contrast between the opulence of the life led by Beckford – who at the time of the poem's drafting and publication was building the fantastical Fonthill Abbey – and the melancholy of the abandoned ruins of his former residence in Portugal chimed perfectly with the Romantic sensibility in vogue in Britain and elsewhere, especially the feeling of loss at the inexorable passing of time.²⁰ Not only did Byron's poem manage to place Sintra on Europe's Romantic map, but it also ensured that Monserrate became permanently associated with England and English Romanticism. In literary terms, by evoking Beckford, the author of the famous novel *Vathek*, published in 1786,²¹ Byron associated the concepts of orientalism and exoticism with Monserrate, although these had hitherto been expressed neither in the estate's buildings nor in its gardens.

Over the decades between Byron's journey and the arrival of Francis Cook, who was to effect Monserrate's radical transformation into the place that it is today, William Beckford's time at Monserrate and Byron's depiction of the place remained vivid in the memories of those who visited the estate belonging to the Melo e Castro family. The particular enthusiasm for Sintra's landscapes among British visitors was, in the case of Monserrate, only heightened by their recollection of Beckford's stay at Monserrate. The presence of the English millionaire gave that

¹⁵ Alexander, Boyd, *Life at Fonthill 1807-1822*, Stroud, Nonsuch Publishing Ltd, 2006, 14; more detailed information about Beckford's visits to Portugal, and his connections with Monserrate in particular, can be found in Luckhurst, *Monserrate...*, 111-122.

¹⁶ Costa, "A Quinta e o Palácio de Monserrate", 167.

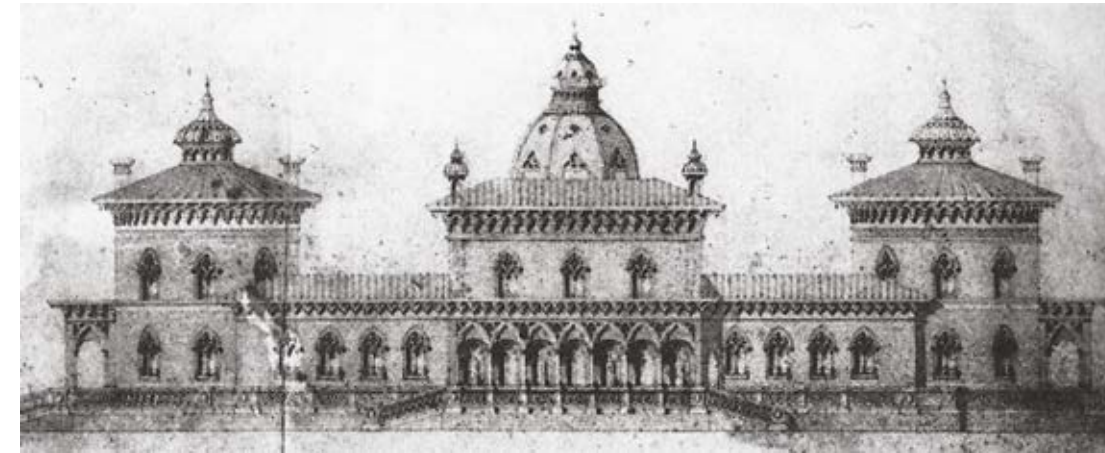
¹⁷ For details of this lease see Costa, Francisco, *História da Quinta e Palácio de Monserrate*, Sintra, Sintra Municipal Council, 1985, 21-25.

¹⁸ Luckhurst, Gerald Lee, "Byron in Sintra, 1809". In *Revista de Estudos Anglo-Portugueses*, no. 19, 2010, 61-73.

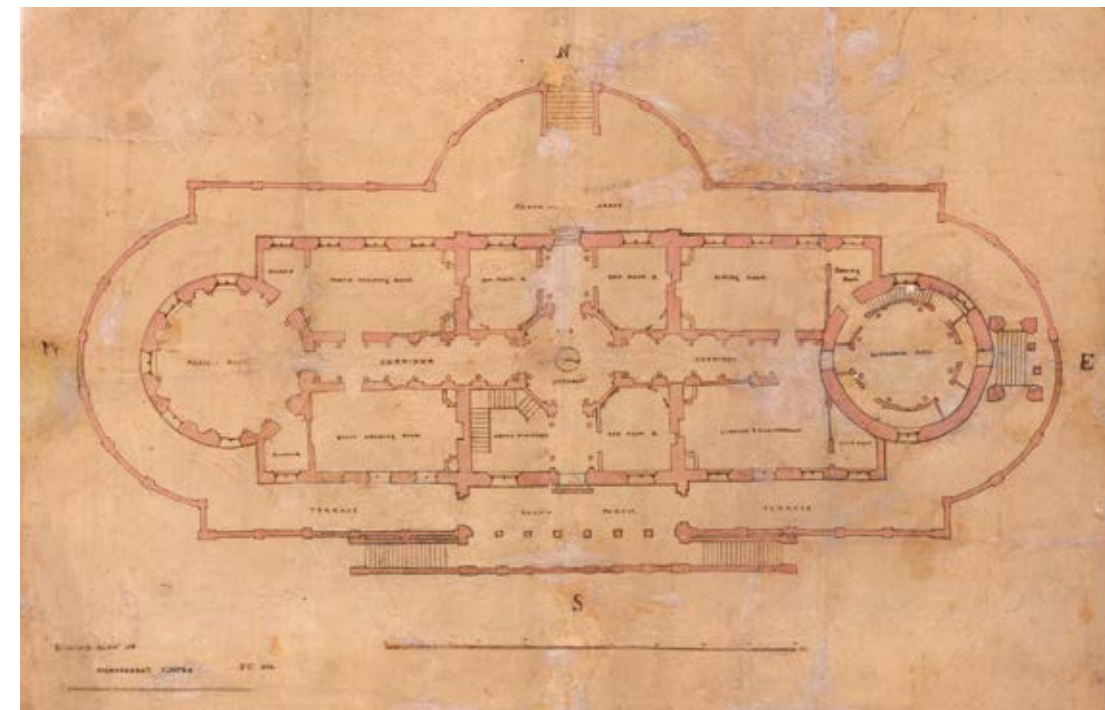
¹⁹ Byron, *Childe Harold's Pilgrimage...*, 12-17.

²⁰ Araújo, Agostinho, "O Palácio Neogótico de Monserrate...", 183 and 186.

²¹ Alexander, *Life at Fonthill...*, 14.



James Thomas Knowles, Monserrate, main elevation, drawing, 1858. Cook Collection, in Metcalf, Priscilla, James Knowles. *Victorian Editor and Architect*, Oxford, Oxford University Press, 1980.



Monserrate Palace, plan, Sintra Historical Archive. © CMS.

estate an air of prestige and romance. It is no mere coincidence that descriptions of Monserrate written by these visitors begin to attribute various elements of the house and the gardens at Monserrate to the hand of Beckford²² – an association that persists to this day.

As such, when Francis Cook visited Sintra after arriving in Lisbon in 1841,²³ Monserrate's fame was already intertwined with William Beckford's memory. Cook took over the lease of Monserrate in 1856, at which point the property was still bound up with the majorat of the Melo e Castro family. Only in 1863, with the abolition of majorats, was Francis Cook able to acquire the estate.²⁴ In spite of this situation, as early as 1858 Francis Cook commissioned the architects James Thomas Knowles senior (1806-1884) and junior (1831-1908) to come up with a design for the reconstruction of the main house.

²² Kingsbury, *Castles, Caliphs and Christians...*, 60.

²³ *Idem*, 54.

²⁴ Costa, *História da Quinta...*, 34-37.

Monserrate Palace,
southwest façade.
© PSML, Wilson Pereira.



Francis Cook's alterations to Monserrate were marked by their continuity, both in terms of the English and Beckfordian tradition of the property and by extending the influence of contemporary Victorian-style English architecture on Monserrate. Despite the significant transformations to the buildings and gardens of Monserrate, Francis Cook kept much of what remained from the time of Gerard de Visme – his major innovation in the gardens was perhaps the exotic tinge that he brought to the quintessential English garden. The Mexican Garden, for instance, harnesses the full potential of Sintra's climate.

The reason for which he chose to retain the style of Monserrate's main house, which we know today as the palace, are unknown. The Knowles made use of the crenellated platform – of which traces remain on the northeastern side of the house to this day – and the main walls of de Visme's house, which was in ruins at that time, and integrated them into the new building.²⁵ They may have done this to make their work easier, thus circumventing the need for new foundations on a narrow and rugged plot. There may, however, have been another reason for this choice. Despite huge differences in architectural styles and, above all, in scale, the ruins of de Visme's house at Monserrate bear certain similarities to Beckford's Fonthill Abbey, which had already collapsed by that time. Both featured a long gallery that ran lengthways through the whole building, orthogonally crossing another, smaller gallery in an octagonal space.²⁶ Francis Cook, who was fascinated by the figure of Beckford, may have found this coincidence too good to alter.

²⁵ Kingsbury, *Castles, Caliphs and Christians...*, 56.

²⁶ Coutinho, *Monserrate...*, 115.



Owen Jones, *The Grammar of Ornament*, 1856, "Moresque no. 3".

Palácio de Monserrate, estuques no corredor principal.
© PSML, 2016.

Cook's palace undoubtedly owes much to the new formal finish given to the former tectonic structure, whereby only a few of the interior spaces were redefined.²⁷ Knowles Junior and Senior conferred this new look on Monserrate by applying a synthesis of the revivalist styles that were much in vogue in Victorian England.²⁸ As has already been highlighted in the specialist literature, the forms that define this palace in Sintra evince certain references to the Brighton Pavilion, to the Mughal style (at a time when the British Empire was expanding in India, allowing Queen Victoria to add the title Empress of India to her crown in 1876), the Gothic (which had never completely disappeared in England since the Middle Ages), a Venetian-tinged Gothic style (which John Ruskin made popular in England when he published *The Stones of Venice* in 1851-1853) and Neo-Moorish decorative themes (inspired or even lifted wholesale from prints by Owen Jones). The design that Knowles father and son produced for Monserrate reflects the architectural and decorative currents prevalent in British culture at that time.²⁹ Other elements undeniably stemmed from personal penchants of the Knowles or those associated with their architectural practice, as is the case with Monserrate's central dome, which is modelled on that of Florence Cathedral, and cornices that are very similar to those of the Grosvenor Hotel in London, which was designed by those very architects.³⁰

By contrast, the architecture of the Palace of Monserrate appears to have almost no links with architecture or decorative art traditions that are native to Portugal or specific to Sintra.

²⁷ This fascinating dichotomy between the tectonic structure and decorative finishes was the subject of a study by Gottfried Semper (1803-1879), who shortly afterwards came up with a concept that he called the 'Theorie der Bekleidung' [Theory of Dressing] in *Der Stil in den technischen und tektonischen Künsten oder Praktische Ästhetik* [Style in the Technical and Tectonic Arts, or Practical Aesthetics], Frankfurt am Main/Munich, 1860-1863.

²⁸ It is not even certain that either of the Knowles ever visited Portugal.

²⁹ Coutinho, *Monserrate...*, 117.

³⁰ *Idem*, 137 e 236-237; Luckhurst, *Monserrate...*, 205-206.



James Wyatt, Fonthill Abbey.
In John Rutter's *Delineations of Fonthill Abbey*, 1823.



Monserrate Palace, octagonal atrium.
© PSML, Emigus, 2012.

Even the references to Portuguese culture, be it in the Moorish style (in strong evidence at the National Palace of Sintra) or the Founder's Chapel at Batalha Monastery, to which a subtle reference is made in Monserrate's central octagon, are refracted through the prism of English artistic practice. The Neo-Moorish motifs inspired by the Alhambra in Granada may have been included by virtue of the orientalism suggested by Beckford's *Vathek* or the printing of Moorish patterns (along with other such works) by the English designer Owen Jones,³¹ which

³¹ Neto, *Monserrate...*, 48-51.

the stucco worker Domingos Meira used as a direct source of inspiration for his decorative motifs at the Palace of Monserrate.³² Batalha Monastery was already known all over Europe due to the drawings produced by the Irish architect James Murphy (1760-1814).³³ Moreover, in 1835 William Beckford (him again!) had published a report of his visits to the monasteries of Batalha and Alcobaça in 1794 (the year in which he sublet Monserrate). Beckford subsequently made reference to the Founder's Chapel at Batalha in the octagonal atrium of his Fonthill Abbey in England – a space that would in turn be replicated by Francis Cook at Monserrate, this time with Neo-Mughal ornamentation. The application of Hispano-Arabic tiles on the outer walls of the Palace of Monserrate, wholly similar to the tiles seen at the National Palace of Sintra, is one of the few concessions made to local traditions.

The English character of the forms and architectural configuration of Monserrate is also evident in the layout and distribution of the interior spaces, as discussed in Mariana Schedel's article in this catalogue.

The exclusive and ongoing bond between the English and this particular property from the 1780s onwards, whether as tenants, owners or architects, has made it a testament to the evolution of Romanticism and revivalist movements in England. Today it is clear that the most abiding intervention was that of Francis Cook, who implemented the English tradition at Monserrate. Unlike his contemporary and rival in Sintra, the king-consort Fernando II, Francis Cook and the members of his family had no roles or duties within Portuguese society. By the same token, they did not live permanently in Portugal, instead spending periods of around two months in Sintra over the summer. The Cooks, like de Visme and Beckford, were private people from bourgeois society. As such, they developed Monserrate as a private estate for their own enjoyment and that of their extended family and friends. Their need for a certain standing did not compel them to draw upon historical or geographical references from any country but their native England, although this inevitably included allusions to British colonies such as India.

Monserrate Park and Palace reflect the English tradition of architecture and landscaping from the final decades of the 18th century to the early 20th century. Francis Cook was the leading figure in this process, acquiring and then preserving the legacy of an earlier tenant, Gerard de Visme, while evoking the memory of another, William Beckford, and in turn having his own hand in creating a unique property that would remain in his family's possession until 1946. His very English brand of eclecticism was – alongside the work on the Park and National Palace of Pena – one of the most important influences on the transformation of Sintra's original landscape into a cultural setting with an international aspect to it, as we know it today, and which was designated a UNESCO World Heritage Site in 1995.

³² Frade, Marta, "Domingos Meira e os Estuques Decorativos no Romantismo Português". In *Artis*, no. 4, 2016, 50-57.

³³ Murphy, James, *Plans Elevations Sections and Views of the Church of Batalha, in the Province of Estremadura in Portugal* by Fr. Luis de Sousa, Londres, I. & J. Taylor, 1795.