



## LECTURES AND VISITS DECEMBER 2014 TO JUNE 2015

Sunday 7 December **George Morland**

Marian Kamlish

The prolific, and now largely forgotten artist George Morland (1763-1804), was born and buried in what is now the London Borough of Camden. There is a fine example of his landscape painting in the Kenwood collection. This talk will focus mainly on the period in his life when he was living 'near Mother Red Caps on the road to Hampstead', now better known as Camden High Street. Morland sought

inspiration for the backgrounds of many of his paintings in the countryside all around him, particularly the heaths and woodlands of Hampstead.

Marian Kamlish is the author of 'George Morland - a London artist in eighteenth-century Camden High Street'



**THIS LECTURE WILL BE FOLLOWED BY OUR CHRISTMAS PARTY.**

**From January 2015 all Lectures will begin at 10.30 am and be held in the Lecture Theatre in Kenwood House**

Sunday, 18 January, **Map Making**

Barber

himself a long-time Friend of Kenwood, has lectured to us before on George III's maps. This time he will be giving us a survey of maps through space (Europe, Mexico, Australia and Kenwood itself), and through time (from the Stone Age to the present). The mapping instinct is as old as the human race but the maps have taken a bewildering variety of forms. Why do people map? And do the maps matter beyond their roles as route-planning aids and wall decoration? Peter is in charge of the map collections at the British Library.

Peter

Our lecturer,

Sunday, 15 February, **John Julius Angerstein (1735-1823): Patron and Promoter of British Art in 18<sup>th</sup> Century London**

Dr Susanna Avery Quash

Angerstein, a successful banker and underwriter, amassed a great collection of mainly Old Master pictures in his London town house, which Lord Liverpool's government purchased for the Nation in 1824 as the nucleus of the National Gallery. Long before that event he had opened his house to the public (including painters), and promoted contemporary British art in many other ways. He was a natural philanthropist, and, among other good deeds, he helped to revitalize the Veterinary College, aided the promotion of life-boats and tried to ameliorate the plight of children chimney-sweeps. Dr Avery-Quash is Research Curator in the History of Collecting at the National Gallery, and was responsible for curating recent exhibitions on the Gallery's first director, the painter Sir Charles Eastlake, in London (2011) and Plymouth (2012).

Sunday, 15 March, **Dido Belle**

Laura Houliston

Dido Elizabeth Belle was the mixed-race, great-niece of Lord and Lady Mansfield who grew up at their north London home, Kenwood House. With Dido's life recently depicted in the film 'Belle', the talk will centre on the evidence and documents that survive from the period. Dido's father was a naval officer and nephew of Lord Mansfield, whilst her mother had been an enslaved African. With the recent restoration of Kenwood House in November 2013, her story has featured more prominently for visitors. Discoveries about her life before and after her time at Kenwood will also be explored. Laura Houliston is the curator of English Heritage Collections in the south-east, including Kenwood.

Sunday, 19 April, **Captain Cook and his Artists: Reporting and Recording Exploration**

Dr Sophie Forgan

Accompanying Captain Cook's famous voyages were an array of scientific men and artists, keen to document the unfamiliar flora and fauna of the South Seas. Most famous of these were William Hodges and John Webber, who provided an excited public with their first vision of the exotic landscape of Polynesia, Australia and New Zealand, not to mention Hawaii and British Columbia. Dr Forgan, chairman of the Captain Cook Museum in Whitby and a distinguished historian of science, has curated many superb Cook exhibitions in which the arts figure prominently.

Sunday, 17 May, **Ford Madox Ford, 'Parade's End' and the First World War**  
Professor Max Saunders

In recent years there has been a growing recognition that Ford Madox Ford, the grandson of the Pre-Raphaelite painter Ford Madox Brown, is a great and underestimated literary figure. His novel, *The Good Soldier* (1915), has long been popular, but other books, such as his tetralogy *Parade's End* (1924-8), the subject of a recent TV series, have now been judged as masterpieces. We could have no better

guide than Max Saunders, Ford's biographer and a teacher at King's College London, to explore the nature of his genius.

Sunday, 21 June, **Artist and Empire**

Alison Smith

This is the title of the exhibition to be held at the Tate Gallery in November 2015, curated by our lecturer, a senior curator at the Tate, who will give us a preview of this fascinating and controversial subject. The Empire spawned all kinds of art from the jingoistic and the grandiose to the documentary and the anti-heroic, and it helped to shape people's perception of the world around them and Britain's place in it.

## VISITS

Thursday, 14 May **A stroll round the Kenwood Estate with Head Gardener.**

Paul Jackson.

An opportunity to take a look at the wonderful spring flowers in the new dairy garden which includes 1,500 native daffodils, 8,000 bluebells, 2,500 lily-of-the-valley, rhododendrons, camellias and Fothergilla. If the weather treats us well it will be a delight.



Meet at 10.30 am at the North Front of the House.

Wednesday, 7 January at 10.00 am **THE GARRICK CLUB**

The Garrick Club, situated in the midst of theatre-land, was founded in 1831 as a place where 'actors and men of refinement and education might meet on equal terms'. Its elegant building contains the largest and most important collection of British theatrical works of art in the country. The elegant rooms and staircases are brim-full of paintings, sculpture and drawings of the most distinguished actors of the past 250 years from David Garrick onwards. Although women may not be members in this 'gentlemen only' club, at least their images are well represented. Among the most vivid pictures are scenes from plays in which actual performances are recorded. Artists represented in the collection include Johann Zoffany, who made his reputation in England as a theatrical painter, Thomas Lawrence and John Everett Millais. Club members were (and are) not only actors; many major figures in literature, publishing, music and the art world belonged to the club; Dickens, Thackeray, J.M Barrie, Elgar, W.S. Gilbert, Arthur Sullivan, Rossetti, Millais and Leighton were members in the nineteenth century.

The art collection was started by the actor Charles Mathews in the early nineteenth century. His 400 paintings and drawings were bought by Robert Durrant in 1835 and

given to the Club. The collection continues to grow and portraits of Laurence Olivier and John Gielgud hang alongside those of Henry Irving, Ellen Terry and of course, David Garrick.

This visit is a must for anyone interested in art and the theatre.

We meet at **The Garrick Club, Garrick Street, WC2E 9AY at 10.00am**. The cost is £17 and the visit, which includes coffee/tea and a guided tour, lasts about two hours. The nearest tube stations are Leicester Square and Covent Garden.

Monday, 13 April at 10.45am **SPENCER HOUSE**

If you want to get a sense of 18<sup>th</sup> century aristocratic opulence combined with great style, you will find it in the magnificent private palace built by the first Earl Spencer starting in 1756, the year after he married. The house was conceived as a showcase of classical design and the first architect, John Vardy produced a Palladian exterior, but he was soon succeeded by James 'Athenian' Stuart, the first English architect to employ delicate motifs from classical Greece, and followed by Henry Holland in the 1780s, who worked on the interior. Earl Spencer and his wife, Georgiana, were prominent figures in London society, and the house was intended for the lavish entertainments their social prominence required, so a festive theme runs through the decoration of all the many state rooms. The Spencer family continued to live there in great splendour throughout the 19<sup>th</sup> century. From 1926 the house was let to various tenants, but in 1942, at the height of the Blitz, the contents and the valuable original fixtures were removed for safety to the Spencer's country house, Althorp. Now Spencer House is leased to RIT Capital Partners plc. They undertook a meticulous ten-year programme of restoration. As far as possible, the house has been restored to its original late eighteenth-century grandeur in eight state rooms, retaining Henry Holland's alterations of the 1780s and 1790s. Paintings, sculpture and furniture have been bought to furnish the state rooms and other works have been borrowed from various sources, including the Royal Collection, the Royal Academy, Tate Britain and Temple Newsam. Some of the key pieces of furniture have been returned to their original locations including John Vardy's elaborate giltwood console tables in the Dining Room and the return of James Stuart's Painted Room suite, both on loan from the Victoria and Albert Museum. A fitting setting for the house is the imposing garden overlooking Green Park, originally designed by Henry Holland. It has also been restored and may be glimpsed from the house. We meet at **Spencer House, 27 St James's Place, SW1A 1NR at 10.45am**. The cost is £13 for the guided tour, which lasts about an hour. The nearest tube station is Green Park.

Please complete a separate booking form for **each** visit. **Registered charity 273258**