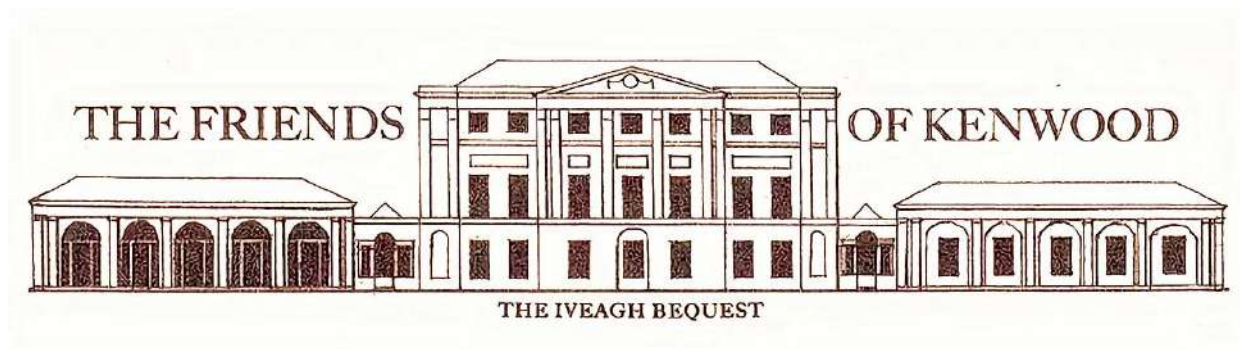




Newsletter 127 – December 2021

LONDON STONE DISPLAY



North Transept of Westminster Abbey by Samuel van Hoogstraten (detail)

The Friends of Kenwood are delighted to fund the small display *London Stone: From Westminster Abbey to London Bridge*. The display can be found in the Dining Room Lobby and will run until late March 2022.

London Stone explores the fabric of London as it appeared to two Dutch artists working in the seventeenth-century.

Samuel van Hoogstraten's exquisite painting, *North Transept of Westminster Abbey*, (c.1663-68), on loan from Dordrechts Museum, shows Westminster Abbey at a time when it was a potent symbol of religious and royal power. Every

English monarch had been crowned there since 1066, and, most recently in 1661, the newly restored Charles II.

Old London Bridge by Claude de Jongh (1630) is one of the masterpieces of the Iveagh Bequest. It is one of the first topographical paintings of London. London Bridge was begun in 1176 and took 33 years to complete. When painted by de Jongh, it was still the only stone crossing over the Thames.

The painting captures the striking contrast between the wealth of the City of London to the north, with its large stone buildings, and the ramshackle structures of the south bank, including taverns, inns, gambling houses and theatres.

Though created approximately 30 years apart, van Hoogstraten's and de Jongh's paintings are both detailed explorations of London landmarks in stone, and both employ a playful and dramatic use of perspective.

The two paintings are shown alongside masonry and stained-glass fragments from the English Heritage Architectural Study Collection, which were discovered during excavations at the Jewel Tower, the Palace of Whitehall, and Westminster Hall. You can also see examples of English Delftware pottery manufactured in the numerous pot-houses that once lined the Thames, which would have been a familiar sight to those who lived around *Old London Bridge*.



Old London Bridge by Claude de Jongh (detail)

CURATORIAL REPORT

Displays and Interpretation

The small display *London Stone: From Westminster Abbey To London Bridge* is running in the Dining Room Lobby until late March 2022. Please see the separate article above for further details.

In early December the new portrait of Dido Elizabeth Belle by Mikéla Henry-Lowe was de-installed from the Adam Library. Its display as part of the national *Painting Our Past* exhibition has been a great success and has garnered lively engagement from visitors and volunteers.

English Heritage is partnering with Historic Royal Palaces and the National Trust in a project led by the Research Centre for Museums and Galleries at the University of Leicester. *Permissible Beauty* examines how beauty has been defined, hailed and perceived in the past and how this is reflected in – and shaped by – our nation's heritage. The project will take Stuart portraits as a starting point, including those by Lely and Kneller in the Suffolk Collection at Kenwood. The curators look forward to sharing more about this project and its outcomes in the coming months.

Research, Talks, Digital and PR

Louise and the Kenwood Volunteer Manager Holly Walker, together with a cohort of volunteers, completed work on a series of short films in which the volunteers share their passion for highlights from the house and collection. The films were made by Iron and Glass London Video Production on a pro-bono basis (the videographer is a local resident and Kenwood fan!). The films were shared weekly on the EH Kenwood Facebook page in late September and early October as part of the drive to recruit new volunteers.

Louise has delivered tours of the ground floor rooms to two groups of would-be donors as part of a Development Cultivation Event.

Loans In and Out

Louis, Duc de Bourgogne by Hyacinthe Rigaud and Joseph Parrocel has returned from loan and is now on display in a new position in the Green Room (above the door) alongside other French paintings from the Iveagh Bequest.

The Yarmouth Water Frolic by John Crome and John Berney Crome was recently returned from Norwich Castle Art Gallery and Museum where it was on display in *A Passion for Landscape: Rediscovering John Crome*. However, the painting immediately travelled to Dordrecht, together with Aelbert Cuyp's *View of Dordrecht*. Both paintings are currently on display as part of *In the Light of Cuyp: Aelbert Cuyp & Gainsborough – Constable – Turner*, which examines the impact of the Dutch master on the development of British landscape painting. The exhibition will run until 6 March 2022.

Norfolk (Cows) Untitled by Richard Billingham has now been returned to Norfolk Museums and two new reciprocal loans from Dordrechts Museum have recently been installed in the Dining Room Lobby and Lady Mansfield's Dressing Room.

Frans Hals' portrait of Pieter van den Broecke was recently installed at the Wallace Collection in *Frans Hals: The Male Portraits*, which opened to the public on 22 September. This exhibition is the first to focus on Hals' male portraits and, alongside *Pieter van den Broecke* and the Wallace's own *Laughing Cavalier*, features paintings from the Royal Collection Trust, Metropolitan Museum of Art, New York, National Gallery of Art, Washington and the Rijksmuseum.

The loan of 24 objects from the Hull-Grundy and Lady Maufe Gifts to the exhibition *Court to Couture* at Kensington Palace has been postponed until spring 2023 owing the pandemic and furlough of HRP staff until September 2021.



Louis Duc de Bourgogne, by Hyacinthe Rigaud and Joseph Parrocel, returned from loan

Funding Update

East and West Wing Room Picture Re-lighting:

A mini project board has been assembled to oversee the relighting project for the wing rooms. The board provides project oversight and includes the Kenwood curatorial team as well as Property Curator, Kristian Kaminski and representatives from Paintings Conservation and Estates teams. A tender for a specialist lighting supplier was issued in mid-September. Once a supplier is appointed, the timeline for completion of the project will be finalised, but at present it is the intention to have completed stage 1 (West Wing rooms) and to have scheduled stage 2 (East Wing rooms) by the close of the 2021/22 financial year.

Louise Cooling – Acting Curator, Kenwood

LIGHTING APPEAL

Many thanks to Friends who so enthusiastically and generously donated to our appeal to fund the East and West Wing rooms lighting project, and enabled us to reach our target of £5,000, covering our shortfall of funds.

Susan Fisher, Director of Development at English Heritage, has sent the following message of thanks:

“Your support at this time is much appreciated as we seek to revitalise the East and West wings at Kenwood, which will help transform the way visitors view and engage with Kenwood's stunning collections. I am sure your gifts will encourage others to give generously to substantial projects at Kenwood in the future: we at English Heritage are very grateful”

ART ANGEL EVENT 14 October 2021



For the first time since 2019, the Friends of Kenwood came together for an evening event - *Art Angel: a window into the life of Angelica Kauffmann (1741-1807)*, a play written and performed by Kara Wilson.

As this couldn't take place at Kenwood, we met in the historic Long Gallery at Lauderdale House. No-one was quite sure what to expect. A stage was set up with an easel and painting equipment. When we were all seated, a swish of skirts and a welcoming voice announced the arrival of an '18th century lady' dressed for painting and we were transported to the studio of the celebrated artist, Angelica Kauffmann. We were her guests. In her day, artists' studios were open to friends, and painters were accustomed to having visitors even while they worked. So we had the privilege of watching Kauffmann paint a self-portrait.

As she painted, Kara Wilson, in the guise of Kauffmann, spoke to us about her eventful life – its challenges and its triumphs in a profession dominated by men. She had been a child prodigy, trained by her artist-father, and, as his assistant, travelled through Austria and Italy. In Florence, she encountered the nascent Neoclassical style in which she became proficient. Having arrived in London she was instantly successful, not least because she was befriended by Joshua Reynolds, soon to become the first President of the Royal Academy, of which Kauffmann was also a founder member. Reynolds called her 'Miss Angel'.

Then heartbreak and scandal struck. She was tricked into a bigamous marriage by a man posing as a Swedish count. All her savings were needed to pay him off. Only after he died did she marry again, the Italian decorative painter, Antonio Zucchi and they returned to Italy. (Zucchi had painted the ceiling of the library at Kenwood.) But she never stopped painting. For Kauffmann, portraiture paid the bills, but her ambition was to produce history paintings and in this she was successful.

All the while, the portrait progressed. It was engrossing to watch. The final flourish was the huge 'Gainsborough' hat with a black ribbon that Kauffmann/Wilson added at the end and it brought the house down.

Kara Wilson's finely written monologue and her sparkling performance vividly evoked Kauffmann's life. Moreover, we learnt afterwards that the inspiration for the play came from seeing her paintings at Kenwood!

Very many thanks to Kara Wilson, to Lauderdale House and to the Events team, especially Mala Gole who worked so hard to make this event happen at short notice.

KENWOOD ESTATE AUTUMN WALK 27 October 2021

The end of October is the perfect time to witness the disappearance of chlorophyll from leaves as daylight hours shorten.

Our autumn walk started where our spring walk had left off: admiring the Fothergilla as its leaves turn blazing shades of red – a year-round visual treat. The Strawberry Tree by the west wing of the house now has its fruit, but our destination was the bottom of the Service Wing Drive to admire the Dawn Redwood, *Metasequoia* by the gate, tucked in amongst the Cornus. Crissy explained that this deciduous conifer is identifiable by its 'armpits' where the branches leave the main trunk; previously thought to be extinct, forests of *metasequoia* were discovered in China in the 1940s. The Cornus will be pruned early next spring, so its red stems will be more noticeable in winter 2022, something to look forward to!

The Christmas Box, *Sarcococca*, in the same area will soon be producing its sweet-smelling flowers, and is drought-tolerant with waxy leaves, an example of good planting position on the Kenwood estate.



Metasequoia

Repton's design of the estate relied on scale and views, and this is the reason the rhododendrons along the eastern Inner Circuit have been reduced. Crissy's intention is to infill some of the existing gaps with other shade- and drought-tolerant shrubs, and mentioned *Ruscus aculeatus*, or Butcher's Broom, as being particularly robust. We were also able to witness repair work being carried out on the Pasture Ground while we stood at the magnificent veteran Sweet Chestnut along the path. The Holm Oak in this grouping does not unfortunately host truffles as it might in its native Mediterranean habitat, but the Medlar is one of Kenwood's great secrets: look up! You will always see medlars in the autumn! Right next to it is a Black Walnut, *Juglans nigra*. It is distinguishable by the segmented pith visible in the chamber inside its bark and is native to eastern North America, introduced to Europe in 1629. It is a sure sign that autumn is coming with its bright yellow leaves which don't last long.

Our thanks to Crissy Mulrain for another informative and enjoyable tour. We appreciated her depth of knowledge and enthusiasm for some of the great joys of Kenwood, and also for some of its unsung 'hero' plants.

This walk was incredibly popular and we were pleased to accommodate a large group. Apologies to all those who only got as far as the waiting list.

LANDSCAPE MATTERS

Outdoor Summer Events

Outdoor events in summer 2021 did not, unfortunately, go as planned. Of the events we listed in our June 2021 Newsletter, Beat Retreat was cancelled and GCE Heritage Live concerts, scheduled for 25 – 27 June were postponed until 19 – 22 August, with an extra evening added (the group 'James'). However, when August arrived, all Heritage Live concerts were cancelled at very short notice as the

main stage started to sink. All other outdoor events were held as planned, made possible by the total lifting of government Covid restrictions on 19 July.

There was a public consultation by Zoom on 23 March 2021 where English Heritage outlined the summer event plans as best they could. The autumn consultation on 21 September 2021 was held in real life in the Old Kitchen at Kenwood at short notice. It was very poorly attended.

For 2022, English Heritage are currently planning to rerun the cancelled 2021 GCE Heritage Live concerts. Still subject to confirmation, they run over two weekends, on 10, 11 and 12 June and on 17, 18 and 19 June.

Christmas at Kenwood

From 26 November 2021 – 9 January 2022, there will be a 2km Christmas light trail in the grounds of Kenwood, with a Christmas market, stalls, refreshments, street food and a bar.

Visit the website for tickets and the map detailing the route - <https://christmasatkenwood.com/>.

English Heritage will offer Friends of Kenwood a 10% discount on all tickets purchased for the event. To use your discount, please enter the code FRIEND10 to apply the discount to your purchase.

As with the 2021 outdoor summer events, Friends of Kenwood has given English Heritage our support for the current winter programme because it brings in essential income while raising the profile of Kenwood as a great London landmark. We are keen to encourage a new audience to grow to love Kenwood. Our overriding concern is always to ensure the House, its incredible art collection, and the Kenwood estate are well-cared for.

South Terrace

Work has still not begun on the resurfacing of the South Terrace. Our concerns about the dust which comes into the House and the additional risk of damage to the fabric of the House as a result of overly large vehicles passing close to the House is well-known to our regular readers and we continue to voice these concerns to English Heritage at every opportunity.

Landscape Work

Our June 2021 Newsletter gave you details of spring and summer work on the estate. Plans for the autumn include the removal of brambles and scrub from Beech Mount to maintain open vistas towards the House and the Dairy. This is quite complicated and dependent upon manpower, but it has moved up the list of priorities. It is important work as it is one of Kenwood's 18th century landscape views.

You may also notice some regenerative pruning along the east Inner Circuit Path, running down from Mansion Cottage to the Tea Hut, and some reduction of large shrubs further down towards Sham Bridge. As these shrubs have

got bigger, the grass has become significantly eroded, so the plan is to get the hard path back into its correct position. On the other side, between West Meadow and the Pasture Ground, English Heritage intend to fell eight birch and reduce holly height in order to free up the oak canopy.

The climbing rose against Mansion Cottage this summer was beautiful and more climbers will be trained against the Brew House garden wall this winter.



Sadly, a weeping willow fell over earlier this year on the grass near Farm Cottage and it will be removed this winter in order to protect the shrubs behind it, which it is currently impeding.

We would like to thank our members for their regular feedback about all aspects of Kenwood House, its world-class paintings collection, and the estate. We know how much you value the Kenwood landscape in particular.

Kenwood Opening Times

The Miniatures Room reopened in September so that the whole House is now open to the public.

However, English Heritage have decided that the House will continue to open only for 5 days a week until April 2022, from Wednesday until Sunday. This is disappointing given the conditions laid out in the Iveagh Bequest, but current levels of volunteers do not permit more opening.

The one-way system continues inside the house, and visitors are kindly requested to consider wearing masks for their own safety as well as that of the staff and volunteers.

Volunteers

If you know of anyone who might be interested in joining the existing group of wonderfully loyal Volunteers, please go to the English Heritage Volunteering page:

<https://www.english-heritage.org.uk/support-us/Volunteer/kenwood-house-explainer-volunteer/>. This page occasionally ceases to function, but please do not be put off. You can also send an email marked for the attention of the Kenwood Volunteer Manager directly to Kenwood.House@english-heritage.org.uk.

The second-hand Bookshop in Mansion Cottage near the Brew House café is entirely run by volunteers. It has some fabulous books for sale. It is normally open Thursday – Sunday 12pm – 4pm. Donations are gratefully received - classics, history, biography, poetry, Penguins in good shape, art, crafts, gardening, cookery and children's books all greatly appreciated.

DON'T FORGET! Pines & Needles will be selling Christmas trees in the Kenwood Car Park as in previous years. 10% discount is available to Friends of Kenwood upon presentation of your membership card.

HAMPSTEAD HEATH NEWS

The Code of Conduct for all dog walkers and the licensing scheme for professional dog walkers permitting them to walk up to 4 dogs at any one time on the Heath was delayed by the pandemic, but will be introduced by year-end.

2021 marked the 150th anniversary of the 1871 Hampstead Heath Act. This landmark legislation protects the 200 acres of the Heath as an open space for the people of London to enjoy. Visitors to the Heath were able to enjoy a number of events over the summer, ranging from jazz at the Parliament Hill bandstand, to the outdoor Hideaway Cinema (headphones on!), to the outdoor exhibition celebrating the history of the Hampstead Heath Act on the path leading into the Heath at South End Green.

Look out for the boards at entrances to the Heath and the board at the end of Kenwood's Lime Avenue, which all celebrate the biodiversity of the Heath and Kenwood. This initiative is led by The Heath & Hampstead Society.

The Heath 2022 Calendar with photos by Matt Maran is now on sale, available from [Heath Hands](#), from Matthew Maran's website, and at the Parliament Hill Farmer's Market.

The pandemic has presented an immense challenge for the City's Open Spaces department and Hampstead Heath, which is a charity, has been a vital resource for us all. To encourage Heath users to share the aspirations of the Heath Vision, you can donate to specific projects if you so wish:

<https://www.cityoflondon.gov.uk/things-to-do/green-spaces/hampstead-heath/donate-to-hampstead-heath>

If you are interested in recent developments on Hampstead Heath, you can visit:

<https://www.cityoflondon.gov.uk/things-to-do/green-spaces/hampstead-heath>

Lynne Stern

It is with sadness we share the news that Lynne Stern died on 25 July 2021, after an 8-month period living with a terminal illness.

She was a long-standing and active member of the Friends of Kenwood. Michael, her partner of 20 years, told us that she derived great joy from her love of Kenwood. She attended all our lectures and visits, and then, despite her illness, was able to enjoy our Zoom lectures from home during the Covid lockdowns.

Our heartfelt condolences go to her family and friends.

LECTURES AND VISITS

January to June 2022

Lectures

As it is still uncertain when we can use the Lecture Room again at full capacity, we shall continue to have our lectures transmitted by Zoom at 11am on Sunday mornings. However, should circumstances change, you will be notified in the regular Friends of Kenwood email bulletin, where you will also find the link for each lecture.

Sunday 16 January, **Where did Dido get those clothes?**
Lawrence Scott

Sunday 20 February, **Hogarth and Europe**
Alice Insley

Sunday 20 March, **The Plume of a Great Man: European Swords in Civilian Life, 1620-1785**
Tobias Capwell

Sunday 24 April, **The Courtauld Gallery Refurbished**
Deborah Swallow

Sunday 22 May, **The Genius of Modern Sculpture: Rodin Revealed**
Alicia Robinson

Sunday 19 June, **To Be Announced**

Visits

We are resuming Friends visits now that places are opening up to groups. As in recent years, we are visiting places in the London area which are accessible by public transport. There will be more visits arranged for the summer and autumn. Do check the website and read the regular email newsletter.

Wednesday 9 February, **Apsley House**

149 Piccadilly, Hyde Park Corner, London W1J 7NT at 10.45

Monday 21 March, **Haberdashers' Hall**

18 West Smithfield, London EC1 9HQ at 13.45

FOR FULL DETAILS OF LECTURES AND EVENTS SEE THE EVENTS SHEET AND WEBSITE

SPRING ESTATE WALK



Thursday 12 May, 10.30 am, **Spring at Kenwood**

A walk with Kenwood's Head Gardener. Meet at North Front of Kenwood House.

This walk is free for Friends of Kenwood; non-members £5.00.

Booking in advance (essential) by emailing:

info@friendsofkenwood.org.uk

GiveAsYouLive and Amazon Smile

Help the Friends of Kenwood when you shop online! Thank you to those members who already help us raise money through *Give As You Live* and *AmazonSmile*. To date we have raised nearly £600. If you have not yet joined, please consider joining now.

Both platforms provide support to charities by linking them with online retailers who are willing to give a small donation to the charity each time someone who is registered makes a purchase.

It is very easy to use and costs nothing.

To sign up for Give As You Live, you just have to register at www.giveasyoulive.com/join/kenwoodfriends.

To sign up for AmazonSmile simply go to smile.amazon.co.uk from the web browser on your computer or mobile device. You use the same account on amazon.co.uk and AmazonSmile so it's very quick to set up.

Thank you very much for helping the Friends of Kenwood in this simple way.

Friends of Kenwood on Social Media

You can find us on Twitter, Instagram and Facebook. You can also find our Friends of Kenwood online talks on YouTube. Just search for 'Friends of Kenwood'.

MEMBERSHIP

We would like to thank all our supporters for your continued loyalty in another difficult year, whatever membership level you belong to. By belonging to the Kenwood community through the Friends of Kenwood, you have made a significant contribution to our ability to act as an important advocate for Kenwood.

If you haven't yet renewed for the current membership year, please remember it's never too late to **renew your membership!** If you're not sure about your current membership status, simply email us to ask: info@friendsofkenwood.org.uk

You can pay in several different ways: by bank transfer, by PayPal, or by cheque (although we would much prefer renewal by electronic means). For payment by bank transfer, you can find our bank details on the 'Join Us' page of our website, <https://friendsofkenwood.org.uk>. If you would like to pay by PayPal, please go to the 'Join Us' page of our website and follow the simple instructions to pay online.

Between April and August each year, you can also pay by Direct Debit; this option is only available through our website and by setting up the direct debit facility through GoCardless.

You can support us even more generously by becoming a **Rembrandt Friend** for £300 p.a. or a **Vermeer Friend** for £750 p.a.

We need lots of support, so please encourage your friends and family to become Friends too! *Why not buy a subscription as a Christmas present?*

SUPPORTING THE FRIENDS OF KENWOOD

We rely on your support to keep our high profile at Kenwood House. We greatly appreciate any donation which helps us achieve our aim to keep Kenwood a top

priority within the English Heritage portfolio while it recovers from the effects of the pandemic.

The response from our members towards the Lighting Project was fantastic and we extend our grateful thanks to all donors to the project, it would not have been possible to embark upon it without you.

If you would like to make an additional financial contribution to our work, please contact our Treasurer, Ken Solomons by emailing him at kssco@aol.com or writing to him c/o Kenwood House, NW3 7JR.

You can also support us by remembering the Friends of Kenwood in your will. This can make a significant difference to our fund-raising efforts, helping us protect the future of Kenwood House, its outstanding art collection, and the Kenwood Estate. If you choose to include the Friends in your will, you will need to direct your gift to our registered charity number: 273258. It is simple to do and tax efficient.

A further benefit of leaving a gift to Friends of Kenwood, or any other qualifying charity, is that this amount will not be subject to Inheritance Tax. In addition, if total charitable bequests amount to at least 10% of the taxable estate, then the Inheritance Tax chargeable on the balance is reduced from 40% to 36%.

VERMEER AND REMBRANDT FRIENDS

The Friends would like to extend grateful thanks to the following for their continuing support:

Vermeer Friends: Chris Carter

Rembrandt Friends: Jenny Abramsky, Elizabeth Meek, Kip Meek

CORPORATE BENEFACTORS

The Friends would like to extend grateful thanks to the following for supporting us as Corporate Benefactors:



The British Museum Marsh Awards

This is an award for museum volunteers' achievements and contribution to learning. This year it was based on community engagement during lockdown. The Kenwood volunteers and FOK were 'highly commended' for the fortnightly Tuesday online talks we had in 2020 and 2021. FOK members contributed to these talks, and Helen Payne and Nick Fielding managed the organisation and presentation.



Dido Belle by Mikéla Henry-Lowe



Christmas at Kenwood

LECTURES AND VISITS - JANUARY TO JUNE 2022

As it is still uncertain when we can use the Lecture Room again at full capacity, we shall continue to have our lectures transmitted by Zoom at 11am on Sunday mornings.

However, should circumstances change, you will be notified in the regular Friends of Kenwood email newsletter, where you will also find the link for each lecture.

LECTURES

Sunday 16 January, **Where Did Dido Get Those Clothes?**

Lawrence Scott



Princess Henriette Of Lorraine Attended By A Page, 1634 by Van Dyck

The lecture centres on an analysis of the double portrait of *Dido Belle and Elizabeth Murray* by David Martin (Scone Palace) and compares it to other 17th and 18th century portraits, such as *Henrietta of Lorraine with her Black Servant* by Anthony van Dyck. It also considers portraits by artists hung at Kenwood, whose portraits elsewhere depict black figures. For example, Joseph Wright of Derby's *A Black Man* (Tate) which is thought to represent Francis Barber, the servant and companion of Dr Johnson and Thomas Gainsborough's *Ignatius Sancho* (National Gallery of Canada), who was at one time also enslaved.

Lawrence Scott FRSL is a prize-winning novelist from Trinidad & Tobago. His new novel, *Dangerous Freedom*, (2021) is based on the life and times of Dido Elizabeth Belle.

Sunday 20 February, **Hogarth and Europe**
Alice Insley



The Painter and His Pug, 1745 by Hogarth

This major exhibition at Tate Britain focusses on William Hogarth's paintings and prints, displaying them alongside his European contemporaries who shared his preoccupations. These images captured modern life during a time when society was experiencing massive economic, social and cultural changes. In an affluent, cosmopolitan Europe, the seeds of modern empire and global war were being sown. Along with enlightenment and innovation, there was also excessive materialism, exploitation and injustice.

With energy, wit and imagination, Hogarth captured the complexities and injustices of modern life. His greatest works are displayed with works by continental artists – Chardin in Paris, Guardi in Venice and Cornelis Troost in Amsterdam – to suggest the exchanges, continuities and divergencies that crossed borders.

Dr Alice Insley is one of the exhibition's co-curators. She is Assistant Curator, British Art, c. 1730-1850 at Tate Britain and has recently published *William Hogarth: Visions in Print*.

Sunday 20 March, **The Plume of a Great Man: European Swords in Civilian Life, 1620-1785**

Tobias Capwell

In the 17th and 18th centuries, the sword was an essential item of gentlemanly dress. It was a weapon of self-defence and a work of art, designed both to kill and to radiate visual messages, about the owner's identity, status and associations. This lecture traces the story of these deadly and beautiful weapons, from the age of the Dutch Masters to the end of the fashion for carrying them in the 18th century, looking at the

evolving style of civilian swords themselves, and their presence in portraiture.

Tobias Capwell is Curator of Arms and Armour at the Wallace Collection, Fellow of the Society of Antiquaries, Freeman of the Armourers' Company of London and an internationally acknowledged expert on Medieval and Renaissance weapons about which he has written widely.

In 2015 he was one of the two horsemen escorting the remains of Richard III from Bosworth Field to Leicester Cathedral.



Smallsword, French, ca 1775

Sunday 24 April, **The Courtauld Gallery Refurbished**
Deborah Swallow

Sunday 22 May, **The Genius of Modern Sculpture: Rodin Revealed**
Alicia Robinson



The Age of Bronze, by Rodin

Auguste Rodin is widely regarded as having paved the way for modern sculpture. The Victoria and Albert Museum has an outstanding collection of 24 sculptures by Rodin, of which he gave 18 works in exceptional circumstances in November 1914, after considerable debate about his work and its place in the V&A. It remains the

museum's most generous gift by a living artist. It includes iconic works such as the *Age of Bronze* and *St John the Baptist* but also smaller

compositions, varied portraits, and several on a larger scale which dramatically broke with convention. This lecture will discuss the Rodin gift to the British Nation, its highlights and significance.

Alicia Robinson worked with the V&A for 36 years in various roles. She was Director of Apsley House, the Duke of Wellington's art collection in his London home, and subsequently Senior Curator of post-Medieval French Sculpture (1600-1914), and Ironwork.

Sunday 19 June, **To Be Announced**

SPRING ESTATE WALK



Thursday, 12 May, **Spring at Kenwood**

A walk with Kenwood's Head Gardener.
Meet at North Front of Kenwood House

This walk is free for Friends of Kenwood;
non-members £5

Book in advance (essential) by emailing info@friendsofkenwood.org.uk

VISITS

We are resuming Friends visits now that places are opening up to groups. As in recent years, we are visiting places in the London area which are accessible by public transport. There will be more visits arranged for the summer and autumn. Do check the website and read the regular email newsletter.

Visit booking: *To book a place for a visit, please use the Eventbrite link which can be found on the Lectures/Events page of our website, or look out for the link in our regular email news update.*

Wednesday 9 February, **Apsley House**

149 Piccadilly, Hyde Park Corner, London W1J 7NT at **10.45**



Apsley House

© *English Heritage*

Apsley House, once known as 'Number One London' was the London home of the 'Iron Duke', the first Duke of Wellington from 1817 until he died in 1852 and has changed little since his lifetime. He commissioned Benjamin Wyatt to refashion and extend the Georgian house originally designed by Robert Adam. The

glittering interiors are full of magnificent art treasures: nearly 3,000 paintings, sculpture, fine silver and porcelain. Many of them were priceless gifts from emperors, tsars and kings in gratitude for Wellington's victories against Napoleon, particularly at Waterloo. They include the massive silver gilt centrepiece, the Meissen porcelain dinner service hand-painted with scenes from Wellington's life, the silver gilt Wellington Shield depicting scenes of his victorious battles, presented by the merchants and bankers of London and, of course, a stunning art collection including paintings by Titian, Velasquez and Goya and, extraordinarily, Canova's colossal nude sculpture of Napoleon as Mars the Peacemaker, presented to Wellington by the British government.

Many of you will remember the fascinating talks on Velasquez's *The Waterseller of Seville* and Wilkie's *The Chelsea Pensioners Reading the Waterloo Despatch* given by Josephine Oxley, Keeper of the Wellington Collection. Josephine has arranged a private tour for the Friends while the house is closed in winter.

The cost is £14.50 for the tour led by Josephine Oxley and numbers are limited.

Monday 21 March, **Haberdashers' Hall**

18 West Smithfield, London EC1 9HQ at **13.45**



Haberdashers' Hall
© Haberdashers' Company

Over the years we have visited several Company halls in the City of London. However, this one is different. Although the Worshipful Company of Haberdashers has its origins in medieval times – in common with most of the 110 livery companies active today – it boasts one of London's most impressive modern halls.

Relocating to a site opposite the King Henry VIII Gate of St Bartholomew's Hospital, the present hall, designed by celebrated British architect, Sir Michael Hopkins, was opened in 2002. It is the company's fourth since its first was completed in the mid-15th century. It centres around a cloistered courtyard that combines modern architecture with traditional materials to form a versatile 21st century venue of the finest quality and highest standard.

Over six and a half centuries the company has moved away from its involvement in the trade of haberdashery to become a significant supporter of schools and education.

There is even a topical connection with Kenwood. As the centrepiece of the current *London Stone* exhibition in Kenwood's dining room antechamber, Claude de Jongh's picture of *Old London Bridge* features a tall row of buildings along each side. Records show that 23 haberdashers were trading there in 1478 and 13 in 1633 shortly after the date that this scene was painted.

Our tour will be led by the company's archivist, Dr David Bartle. The cost is £10 and numbers are limited.