



Newsletter 129 – December 2022

PORTRAIT MINIATURES



Charlotte Elizabeth Vandenboff, by Samuel John Stump

Portrait Miniatures in the 18th Century

The portrait miniature flourished in Britain for 400 years, producing many masterful painters and a fascinating artistic and social history, intimately bound up with people's lives. Miniatures painted in watercolour on vellum (calf-skin) were first introduced into England at the court of Henry VIII. Two centuries later, the art form underwent a revolution at the turn of the 18th century, when a new technique arrived from Italy: watercolour on ivory. For the next half century, miniaturists experimented with new techniques for painting on this oily, unabsorbent surface. By the middle of the 18th century, a new, distinctly national

style of miniature painting had been established and the period spanning the accession of George III in 1760 and death of George IV in 1830 emerged as the heyday of the portrait miniature in Britain.

The 1760s saw the emergence of a new generation of miniature painters, who elevated the art form to new heights. Miniaturists including Jeremiah Meyer, Richard Cosway, John Smart, George Engleheart and William Wood painted on a larger scale (often over 3 inches) and developed styles and techniques that better exploited the luminous qualities of ivory. Such miniaturists were not only leaders in their specialist field but ranked alongside artists like Thomas Gainsborough, Sir Joshua Reynolds and George Romney as the greatest portraitists of the age. They were complemented by many able miniature painters working in London and urban centres like Bath, Liverpool and Edinburgh, each with their own individual style. In 1760, those looking to commission a miniature had the choice of around two dozen artists; by the close of the century that number had swelled to more than sixty, with some miniaturists painting more than 100 works a year.

The heyday of the miniature in Britain coincides with the period of greatest activity at Kenwood, when it was a favoured home to the first three Earls of Mansfield and their families. Archival evidence shows that during this time, miniatures played not only a significant role in the history of British portraiture but also featured prominently in the lives of the people who called Kenwood home.

Ever since their arrival at the Tudor court, the intimate scale of portrait miniatures meant that they were appreciated as objects of personal adornment and private sentiment. In a time before photography, miniatures were the only easily portable likenesses of friends or family and served as tokens of love and friendship or as reminders of those lost or absent.

Between 1785 and 1793, William Murray, 1st Earl of Mansfield, commissioned upwards of thirteen enamel copies after his portrait by Joshua Reynolds, principally from the enamellist William Russell Birch. These were given as gifts to friends and relatives. The household accounts for the year 1786 show that in August, 7 guineas were paid for a 'Picture of Lord M for Mrs Knightly' and a further £16, 10s for 'setting Lord M's picture with Pearls [for] Mrs K'. This payment undoubtedly relates to an enamel miniature.

Other family members also commissioned, gave and received miniatures. David Murray, 2nd Earl of Mansfield was a patron of the most famous miniaturist of the later 18th century, Richard Cosway, who was commissioned to paint amongst others, the Earl's son and heir David William Murray. A rough portrait drawing in the Kenwood collection of Louisa, Countess of Mansfield suggests that leading miniaturist Ozias Humphry was employed to capture her likeness; whether the sitting also resulted in a finished miniature is unclear. A generation later, in the early decades of the 19th century, David William Murray, by then 3rd Earl of Mansfield, invited the miniaturist John Linnell to visit Kenwood to paint four of his six daughters, while an inventory of the property dated 1831 records '21 miniatures framed and glazed' in the Countess of Mansfield's sitting room. Inventory records personally compiled by Frederica, 3rd Countess of Mansfield on the death of her husband nine years later detail numerous miniatures of her family and friends. Among them were works by some of the most prominent miniaturists of the period, including Thomas Richmond, William Egley and Sir Charles William Ross, as well as lesser-known practitioners of the art form, like Anthony Stewart, who specialised in miniatures of children and painted many of the younger members of the Murray family.

Sadly, the whereabouts of the miniatures commissioned by the Mansfields or otherwise recorded at Kenwood is unknown. The personal nature of miniatures means that they are more likely to remain within a family and it is therefore plausible that some survive in the private collection of the Earls of Mansfield at Scone Palace. Equally, the diminutive scale and portability that make miniatures such intimate objects also make them easy to lose, mislay or misidentify between one generation and the next. Luckily, today Kenwood has no shortage of wonderful 18th and early 19th century miniatures.

The Lady Cohen Collection

The Lady Cohen Collection of Portrait Miniatures is of outstanding art historical and artistic importance, both in relation to the study of portrait miniatures and more widely to British art of the long 18th century.

Every work in the collection is by a named artist, including many of the foremost miniaturists of the period, as well as works by lesser-known painters, who nonetheless made significant contributions to the art form. Virtually every important artist of the so-called 'heyday of miniature painting' is represented in the collection, as well as nearly all the leading artists of the early Victorian age. Several notable women miniaturists are also represented; although women became increasingly prolific as miniature painters from about the mid-18th century, their works are generally underrepresented in UK public collections.

The Lady Cohen Collection complements and enhances the existing collection of portrait miniatures in the care of English Heritage at Kenwood, both strengthening the representation of certain key artists and enriching the collection through the addition of works by hitherto unrepresented significant artists. In particular, the

acquisition significantly enhances the existing collection of early-to-mid-19th century miniatures, which were previously unevenly represented at Kenwood.

While we may never know the whereabouts of those miniatures commissioned and owned by the Mansfields, the history of portrait miniatures at Kenwood makes it the perfect place for the Lady Cohen Collection.

Research to Date

A miniature by Samuel John Stump arrived at Kenwood without the sitter having been identified. After some research, we've been able to identify the portrait as Charlotte Elizabeth Vandenhoff, a popular actress who appeared in leading theatres in London, New York and Philadelphia in the middle decades of the 19th century. In 1837 she premiered the role of Lydia in the first production of *The Love Chase* by Sheridan Knowles and the following year, Stump exhibited a miniature of *Miss Vandenhoff in the Love Chase* at The Royal Academy – the miniature that's now at Kenwood. It's an exciting discovery, as there are several portraits of famous 18th and 19th century actresses in Lord Iveagh's bequest at Kenwood, so it's great to be able to share Charlotte Vandenhoff's story alongside those of the predecessors and contemporaries.

Research has also revealed that Edward Paget, who is the subject of a portrait miniature by Reginald Easton, was distantly related to Elizabeth, 1st Countess of Mansfield, fondly known at Lady Betty. Edward (1852-1863), who was only eight when the portrait was painted, was the son of Major Henry William Paget. On his father's side he was the great-great nephew Lady Betty. His great-great grandmother, Lady Charlotte Finch, appears in a portrait at Kenwood, alongside her sister. Tragically, little Edward died a few years after the miniature was painted.



Edward Paget, by Reginald Easton

Friends of Kenwood Support

To date, the funding support provided by the Friends of Kenwood has supported a variety of activities around not only the Lady Cohen Collection but also the Draper Gift miniatures. This includes a complete condition survey undertaken by specialist miniatures conservator Alan Derbyshire, as well as the treatment of more than 40 miniatures. Funding has also helped to improve storage provisions for miniatures at Kenwood, which is all important for the long-term care of these highly sensitive objects. From early 2023, visitors to Kenwood will be able to see a selection of highlights from the Lady Cohen Collection. These small rotating displays will be shown in a bespoke case, the commission of which was made possible by the generosity of the Friends of Kenwood. Owing to their sensitivity to light and fluctuations in temperature and relative humidity, miniatures should not be on long-term display, so the displays will be rotated every 3-4 months. This will allow visitors to enjoy looking at and learning about just a few miniatures at a time, and over time, repeat visitors to Kenwood will have the opportunity to see the Lady Cohen Collection in its entirety.

Funding from the Friends will also support high resolution photography of The Lady Cohen Collection, making it possible for visitors to explore the collection digitally via the English Heritage website.

Louise Cooling – Curator of Collection & Interiors, Kenwood

CURATORIAL REPORT

Displays and Interpretation

The Captured Carriage: Paintings from the Wellington Collection opened earlier this year and ran until late-November 2022. Thank you to the FOK for their generous pledge of support for the display.

Francis Bacon's 1955 portrait of R.J. Sainsbury from the Sainsbury Centre for Visual Arts has gone on display in the Breakfast Room. Sir Robert Sainsbury was born in Hampstead, only a few miles from Kenwood and there are several interesting parallels between Sir Robert and Kenwood's own benefactor, Edward Cecil Guinness, 1st Earl of Iveagh. Both men inherited shares in family businesses, one in a brewery, the other in a grocery store chain, and as chairpersons, both men were instrumental in the growth and success of these businesses. Sir Robert and Lord Iveagh also shared a love of art and both amassed internationally important collections, which they subsequently gifted, resulting in the foundation of public institutions. Francis Bacon's extraordinary portrait of Sir Robert Sainsbury is shown opposite Kenwood's own portrait of Lord Iveagh, with interpretation exploring the lives, legacies and patronage of these two great businessmen and art philanthropists.

To mark the tercentenary of Sir Joshua Reynolds on 16 July 2023, Louise is currently developing a proposal for a temporary display at Kenwood. *Reynolds Revealed: Sir Joshua Reynolds, Kenwood and Lord Iveagh* (working title) will take the

form of a trail across key ground floor rooms, with Reynolds' late self-portrait spotlighted as an introductory centrepiece. Alongside Kenwood's seventeen paintings by Reynolds, the display will present less familiar works from

the collection, including prints and enamel miniatures after Reynolds, and will explore the artist's life, work and artistic process, as well as his appeal to Lord Iveagh as a collector.

Conservation

As part of the celebrations to mark the 300th anniversary of the birth of Sir Joshua Reynolds in 2023, two of Kenwood's seventeen paintings by the artist will undergo full treatment by the English Heritage paintings conservators. *Master Philip Yorke* (1787) and *Miss Cocks and her Niece* (c.1790) travelled to the English Heritage Paintings Studio in early February. They have since been the subject of technical analysis carried out with the support of the National Gallery, who generously made their specialist gas chromatography mass spectrometry (GCMS) equipment available to English Heritage. This analysis, carried out using microscopic scraping of varnish and paint taken from existing cracks and losses in the surfaces will allow the English Heritage Paintings Conservators to better understand the chemical makeup of the paint surface. This not only helps to elucidate Reynolds' painting technique but also enables the conservators to decide the best approach to treatment. The conservation process will be documented in a film, to be accessible via the English Heritage website and on site at Kenwood as part of the Reynolds 300 display.

Conservation continues on *Diana, Countess of Elgin*, by Cornelius Jonson from The Suffolk Collection. The removal of the yellowed varnish and poorly matched overpaint has revealed extensive losses to the paint surface. It appears that at some time, the painting was removed from its stretcher, folded in half vertically and then rolled. It is hoped that the removal of the old varnish and overpaint and the addition of more sympathetically applied retouching will greatly improve the overall appearance of the painting.

Digital

Several new pieces of digital content written by Louise Cooling are currently being finalised by the EH Curatorial Digital team. These include long-form articles on *Emma Hart as the Seamstress* and Frans Hals' portrait of *Pieter van den Broecke*, as well as a collections highlight page exploring the Lady Maufe Collection, the Hull-Grundy Gift and the Draper Gift.

Loans Out

Sir Godfrey Webster by Louis Gauffier, which was on loan to the Musée Fabre, Montpellier for their exhibition *A Journey Through Italy, Louis Gauffier* (1762–1801), travelled to the second leg of the exhibition at Musée Sainte-Croix, Poitiers from October 14, 2022 to February 12, 2023. On return, the painting will go on display at Battle Abbey (the EH property with which it is shared).

Monolith (Empyrean) by Barbara Hepworth was on loan to a major exhibition of Hepworth's outdoor sculpture in the Rijksmuseum Garden (27 May to 23 October 2022). The exhibition is supported by the Barbara Hepworth Estate and has been curated by Dr Sophie Bowness. Prior to going on loan, the sculpture underwent extensive conservation, greatly improving the appearance and stability of the piece. On its return, *Monolith (Empyrean)* will be installed on a new plinth. The specifications of the plinth have been agreed collectively by EH curators, conservators and gardens team, in order to improve the display and security of the sculpture while preserving the important historic view from the Music Room to the Dairy.

Kitty Fisher as Cleopatra Dissolving the Pearl by Joshua Reynolds is currently on loan to *Visions of Ancient Egypt* at the Sainsbury Centre for Visual Arts (3 September 2022 to 1 January 2023). The exhibition will travel to the Laing Art Gallery, Newcastle, in January 2023 and the painting will return to Kenwood in April 2023.

John Constable's *Hampstead Heath with Pond and Bathers* is on loan to the Museo Centro Gaiás (Fundación Cidade da Cultura de Galicia) at Santiago de Compostella as part of the exhibition *Camiños Creativos* (Creative Paths).



Dido Belle by Mikéla Henry-Lowe

Mikéla Henry-Lowe's portrait of Dido Belle was on view together with the other five portraits commissioned for *Painting our Past* at the Africa Centre in Southwark.

Wing-Room Picture Lighting

The outstanding electrical work to light the Green Room overdoors will be completed when TM Lighting return this autumn to install the newly designed 'coal-scuttle' louvres, which will make the LED picture light bulbs almost invisible from ground level.

Miniatures

The third of four groups of portrait miniatures is currently undergoing conservation by Alan Derbyshire and the production of the bespoke desk case continues. This process has unfortunately been delayed by backlog created during the pandemic and the on-going global supply chain issues.

Volunteering

In July, Louise hosted the first monthly 'office hours' for the volunteers. Held between 3.30pm and 5.30pm on the final Wednesday of each month, the office hours are a chance for Louise to chat one-on-one with any volunteers who wish to drop by her office. Louise has been working closely with the volunteer co-ordinators on the reintroduction of previously approved spotlight talks, as well as on the development of new spotlight talks. So far, five existing talks have been relaunched and five brilliant new talks have been approved, with a further six in development. A new cohort of interested volunteers has also been trained to offer highlight tours.

Louise Cooling – Curator of Collection & Interiors, Kenwood

Louise has written a fascinating and beautifully illustrated article, *Emma Hamilton – Artist's Muse*, which is available online at this link:

www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/emma-hamilton/

Ed.

MASTER PLAN UPDATE

In our June 2022 Newsletter we explained that English Heritage had embarked on creating a Master Plan for Kenwood House, working with consultants. The aim of the plan is to set out operational, curatorial and marketing objectives for English Heritage at Kenwood for at least the next 5 years. The target completion date has been put back until the beginning of next year and with more time to consult all contributors, both within English Heritage and in the local community, we hope that the end product will be a framework which can be used to the best advantage for Kenwood. Thank you to all our members who have given their views so far, and to those who continue to do so. We are always pleased to receive your comments and will provide further updates when we can.

LANDSCAPE MATTERS

Landscape Work

Our June 2022 Newsletter gave details of spring and summer work on the estate. The holly hedge which runs from the Dairy to Beech Mount will continue to be worked on in sections, reducing it to a height of about 5 feet. There

will also be tree felling this autumn of some 24 trees in the woodland between West Meadow and the west Inner Circuit, just above 'swing back gate'. This will expose the view from the Pasture Ground to West Meadow.

The Kenwood Viewpoint has taken a heavy toll being used as preparation space for Kenwood outdoor events; English Heritage Gardens team has flagged it up as a problem.

The gardens team and curators are planning to slightly elevate Barbara Hepworth's *Monolith (Empyrean)* and encircle it with a low hedge, following its return from the Barbara Hepworth retrospective exhibition at the Rijksmuseum. This will afford it better protection on the Flower Lawn.

As we have already noted in our regular email bulletins, English Heritage plans to start work on substantial pruning of the tall rhododendron hedge along the west side of the path which runs between Barbara Hepworth's *Monolith (Empyrean)* and the West Meadow this autumn. We hope to be given more details and will update our members when we can.

Outdoor Events

At the Public Consultation on 2 November 2022, English Heritage told us that operationally, summer 2022 was the most successful year to date. GCE Heritage Live concerts ran over two weekends, on 10, 11, 12 June and on 17, 18 and 19 June. It was a long hot summer and all other outdoor events went well, although *How The Light Gets In* had to be postponed by two weeks from September to the beginning of October in order to avoid HM the Queen's State Funeral.

On 28 July 2022, English Heritage announced that "as part of its long-term planning for Kenwood, the charity will step away from hosting its large-scale summer concerts at the historic site for the foreseeable future."

The same day, after receiving unresolved representations from the Highgate Society and the Heath and Hampstead Society, a hearing at Camden Council approved a licence variation, whereby all events at Kenwood will in future fall under a single licence. Much of the change was a tidying up exercise so that, for example, *Christmas at Kenwood* would fall under the licence, and licences for smaller events which take place over the course of the year would no longer need to be applied for piecemeal. If ever 'major events' were to return, English Heritage has the potential to expand the frequency, duration and area over which events are held.

Our press statement was as follows:

"The Friends of Kenwood notes the announcement made by English Heritage that it will not be holding large-scale summer concerts for the foreseeable future.

We welcome this decision. In the past, these concerts have been important in generating significant income for Kenwood, and the Friends of Kenwood has supported them for this reason. In addition, these large events have been much loved and have also shown Kenwood to a wider public. The need for funding has not reduced: English

Heritage is a charity no longer directly financed by government. But we have always considered what is best for Kenwood. We have had concerns about the impact of the concerts on the estate, the house and the art collection, and so support this scaling back of the use of the landscape for such large-scale events.

The Friends of Kenwood has been reassured by English Heritage that the loss of the income from the summer concerts will in no way undermine English Heritage's stewardship of Kenwood House, its unique and internationally recognised art collection, the house and the estate. Indeed, this decision reflects English Heritage's commitment to the principles of heritage conservation.

Whilst these very large-scale events are to be put on hold for the foreseeable future, we fully support English Heritage hosting other events, such as Christmas at Kenwood, the FT Weekend Festival and How The Light Gets In, given the pressing need to raise income for this free-to-enter site. We are incredibly privileged to have Kenwood left to the nation, and we would encourage everyone to support English Heritage in any way possible in order to help Kenwood flourish."

South Terrace

The cessation of the largest summer events in no way diminishes our continuing concern about the risk of damage to the fabric of the House and the collection as a result of overly large vehicles passing along South Terrace, even for smaller events. We continue to voice these concerns to English Heritage at every opportunity.

Kenwood Opening Times

From 31 October, Kenwood winter opening hours are 10am – 4pm, 7 days a week.

Volunteers

Without Kenwood's Volunteers, the house cannot properly open, and English Heritage have deployed considerable effort into improving opening hours since the beginning of the summer. However, as has been the experience of many organisations since the end of the pandemic, there is a continuing need for more Volunteers at Kenwood.

If you know of anyone who might be interested in joining the existing group of Volunteers, please go to the English Heritage Volunteering page or send an email marked for the attention of the Kenwood Volunteer Manager 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 is normally open Thursday – Sunday 12pm – 4pm. It has some fabulous books for sale and welcomes donations during opening hours.

Christmas at Kenwood

2 December 2022 – 1 January 2023, 4.30pm – 9pm

Tickets can be booked at:
<https://christmasatkenwood.com/>

A whole new Christmas light trail this year in the grounds of Kenwood. Christmas stalls, refreshments, street food and a bar.

Kilimanjaro, the promoters, offered Friends of Kenwood a 10% discount on ticket purchase until the end of November. If you are an English Heritage member, you can claim a 25% discount. Find out how to claim by contacting English Heritage.

As in 2021, we have given English Heritage our support for the current winter programme. It was generally accepted last year that the impact on the landscape resulting from Christmas at Kenwood (where 65,000 tickets were sold) was far less damaging than large outdoor summer events. The Christmas at Kenwood organisation has listened to feedback and will be implementing changes in response. 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.

Christmas Trees on Sale at Kenwood

DON'T FORGET! From 21 November – 22 December, 9am – 9pm, Pines & Needles will be selling Christmas trees in the Kenwood Car Park as in previous years. There is a 10% discount for Friends of Kenwood by citing the code KENWOOD10 and showing your membership card.

Thank you to all our members for your regular feedback about all aspects of Kenwood House, its world-class paintings collection, and the estate.

Thank you also to those members who attended the Public Consultation meeting in November; we very much appreciate your support in persuading English Heritage to listen to the views and comments of the Friends of Kenwood.

HAMPSTEAD HEATH NEWS

The Hampstead Heath 2023 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.

Heath Hands are developing a nature interpretation space at the Dairy. When we get more information, we will include it in our regular email news bulletins.

You can donate to specific Hampstead Heath 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>

BLUE PLAQUE FUNDRAISING EVENT



Jenny Abramsky and Anna Eavis

Friends gathered in the Lecture Theatre to hear Anna Eavis, the Curatorial Director at English Heritage, talk about the London Blue Plaques scheme, which Anna also manages.

Anna first took us through the history of the scheme, which has been run by four institutions since it was conceived by the British MP William Ewart in 1863. The Society of Arts installed the first plaque, to Lord Byron, which was lost to demolition, but the earliest surviving plaque is to the French Emperor Napoleon III, who was still alive when the plaque was installed in 1867, contrary to the rules of the scheme which stipulate that the recipient must have been dead for 20 years.

The first plaques were hand-made in the Minton Pottery works and were sometimes in terracotta or brown (for example, the plaque to Roland Hill in Hampstead), but the blue colour was standardised in 1921 as the colour works well on all types of building stock. Today, the plaques are 1.5 inches thick, 9 inches wide, convex to be self-cleaning and have to be inset into the building.

The London County Council took over management of the scheme in 1901 and set up a research department for the purpose. When the LCC became the Greater London Council in 1965, the plaque scheme moved with it.

Anna explained that plaque dedicatees are nominated by the public and then undergo a selection process by a panel of experts - only around one in ten make it onto a wall. It is important that the subject has done something

remarkable and that there is a surviving building associated with him or her. Only 14% of plaques are dedicated to women but there is now a move to redress this inequality and also to commemorate people of different backgrounds.

Anna then took us through the moving stories behind some recent plaques - Caroline Norton the champion of women's legal rights, which was unveiled by Lady Antonia Fraser, Ellen and William Craft, black refugees from slavery, whose descendants came from the US for the unveiling, Fanny Wilkinson the landscape gardener, Helena Normanton, the first female barrister in 1922, whose legacy is continued by the ladies of Doughty Street Chambers, among whom is Lady Hale of spider-brooch fame, Noor Inayat Khan, the SOE agent who was imprisoned and killed by the Nazis, Martha Gellhorn, the war correspondent and Jean Muir the fashion designer.

Members were very grateful to Anna for such an informative, entertaining but also moving talk which was ultimately a celebration of those, sometimes unsung, individuals who have contributed so much to our political and social culture. The evening concluded with delicious canapés and wine served in the rooms of the Suffolk Collection.

Special thanks to Anna, to FoK secretary Mala Gole, who organised the talk, to English Heritage personnel who opened and staffed the house for us in the evening and the Brew House team which provided the excellent refreshments.

VISIT TO ST BART'S HOSPITAL



Christ at the Pool of Bethesda, by William Hogarth

How many visits offer you champagne before you have even started? This augured well.

We were also all favourably disposed to Will Palin, CEO of Bart's Heritage Trust even without that carrot, because he

was responsible for the truly brilliant restoration of Thornhill's Painted Hall at the Old Royal Naval College in Greenwich a few years ago. To be on the scaffolding next to that ceiling was the treat of a lifetime.

So we were all very pleased to learn that, coinciding with the 900th anniversary in 2023, Will intends to do something similar with the restoration project of the Hogarth Stair and Great Hall at Bart's Hospital. The project will take 18 months and begin in July 2023. Its cost is nearly £10m, and the target is almost reached, with significant contribution from the National Lottery Heritage Fund. The whole project is to conserve and renovate the Grade I listed North Wing (the Staircase and Great Hall need major repair) and the 18th century Henry VIII Gate.

The staircase is currently poorly lit, and Hogarth's two huge paintings of *Christ at the Pool of Bethesda*, (1735-6) and *The Good Samaritan* (1736-7) (with landscape painted by George Lambert) need careful cleaning.

William Hogarth executed the paintings, effectively for free, and they have been in situ since 1737. Hogarth, that most English of painters, is understood to have undertaken the job in order to preserve the family honour: the contract was originally given to Jacopo Amigoni, but Hogarth's father-in-law, James Thornhill, had been slighted by non-payment of work at Moor Park, so Hogarth painted these two large canvasses for Bart's to save the family from financial ruin.

Despite their virtuosity, Hogarth never got another commission for paintings of this size. The subject matter is conceived as befitting the purpose of the hospital: man helping his fellow man in the subject of the Good Samaritan, and the spiritual healing of Christ recorded in St John's Gospel, when, at the healing pool of Bethesda, surrounded by five covered colonnades, he tells the paralysed man to pick up his bed and walk. It is likely that the sick people in this painting were modelled on hospital patients, but there is no proof. Some of Hogarth's favourite motifs are apparent in both: children, animals, and a blasted tree.

These canvasses should detract neither from the splendour of their painted rococo framework, nor from the grisaille depictions of the life of Rahere, the founder of the hospital.

Rahere established the Priory of the Hospital of St Bartholomew in 1123 after a pilgrimage to Rome where he fell ill and was reputedly directed by St Bartholomew to a religious hospital on an island in the River Tiber, where many of St B's relics ended up. Rahere's gratitude to God, mediated through St B, materialised in Bart's, the oldest hospital in Britain still on its original site, having always offered free medical care.

The architect of the current 18th century buildings, James Gibbs, produced their designs in 1728. Building began in 1730, but the last of the four identical blocks around the courtyard wasn't completed until 1768, war having got in the way. The facades of the buildings were made of

crumbly Bath stone (probably some dodgy building contract) and were later refaced in harder Portland stone.

Until September, HM The Queen was the main Patron of Bart's, and HRH The Prince of Wales was Patron of Bart's Heritage Trust. Presumably these roles will now pass to King Charles III and the new Prince of Wales. Royal patronage explains some of the portraits in the Great Hall, as well as a bust of Queen Victoria. Less obvious is the reason for the bust of Sir Sydney Waterlow, another great philanthropist for the people of London, as we know from Waterlow Park, much closer to home. It is in the Great Hall because in 1872 he gave Lauderdale House to Bart's as a convalescent home for the poor.

After such splendid rooms, we wound our way up a humbler staircase to the Clerk's Apartments, where we were treated to that promised refreshment and more discussion about the exciting project underway. If you would like to learn about it for yourself, and see drone footage of the ceiling of the Great Hall, go to <https://bartsheritage.org.uk/>



VISIT TO BOW STREET POLICE MUSEUM AND COVENT GARDEN WALK

You don't have to be a crim to be a temporary resident of the Bow Street Police Station. An innocent group of Friends of Kenwood had a spell in the cells on 11 November. We were, in fact, visiting the new, very small Bow Street Police Museum, bang opposite the Royal Opera House, next door to a luxury boutique hotel. There are 5 cells on display, each designed to hold one detainee, although more often there were apparently 3 in a cell. The end cell is ominously named 'The Tank', which often held 20-30 people on a drunken Saturday night. Really not a place you would want to be. The Bow Street Police Station closed its doors in 1992, and its police joined others at the new Charing Cross Police station. The Magistrates Court lasted a few years longer; by the time it eventually closed in 2006, a Magistrates Court had operated on Bow Street for 266 years. This is still pretty recent, so ex-police officers have been able to provide museum manager, Vicki Pipe, with fantastic extra information and recollections. It really is a living museum.



Everyone is familiar with the louche reputation the area had historically. The Theatre Royal, Drury Lane, re-opened after the Restoration of the monarchy, and with more theatres and the Covent Garden market so arrived crowds, gin houses, coffee houses, gambling houses, brothels and crime. Trading Justices, or Magistrates, together with Parish Constables, or 'Charleys' attempted to control crime, although they were often terribly corrupt themselves. A possibly over-enthusiastic Trading Justice, Thomas de Veil lived at 4 Bow Street (now subsumed by the ROH) and he opened a court in his front room in 1740. He tried to clamp down on the gin trade and satirical theatre productions, although strangely enough, not on brothels, one of which was spitting distance from his front room.

The writer Henry Fielding and his half-brother, John, were successors to de Veil and began to create the first criminal database by writing it all down. Unfortunately, the whole lot went up in flames during the Gordon Riots of 1780. It was under the Fieldings that the Parish Constables became Principal Officers, and then the Bow Street Runners. When the Metropolitan Police Force was created in 1829 they refused to join it, but they could not resist progress and by 1839, they were absorbed. Their building and the 'Brown Bear' pub next door (their quasi-police station) were redeveloped in 1881 into the Bow Street Police Station, the holding cells, and the Magistrates Court, with an inward-looking yard which ensured detainees could not run off down the street or into the pub.

Even though the Bow Street Police Museum itself is very small, the NoMad hotel next door is a statement redevelopment of the Grade II-listed building which held the Bow Street Magistrates Court and Police Station. What is left of the police station yard is now covered by a glass roof which accommodates the hotel restaurant. The US design team, Roman and Williams, have turned the

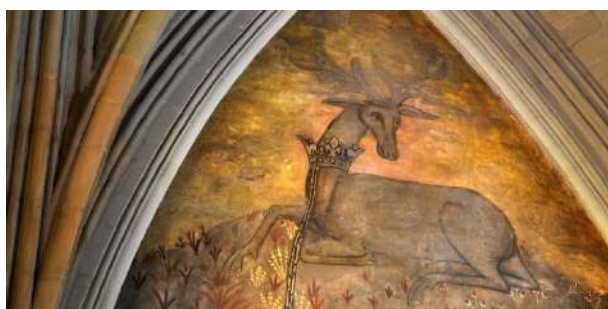
Number 1 Magistrates Court into the 'Magistrates Ballroom'. There be ghosts. It has been decorated with a stunning mural by contemporary French artist, Claire Basler. The other courtrooms have been demolished, but the cast-iron railings of the dock of Court No. 2, where Oscar Wilde stood, have survived by a stroke of luck. Too heavy to shift, they were on a landing of the hotel as it was being gutted.

Vicki had already explained the genesis of the Bow Street Police Station; now it was time to venture outdoors and see what we could spy on our animal-themed walking tour of Covent Garden. We actually didn't see any Chimps (a prize for anyone who knows this Police slang), but we saw plenty more. Just look up at details on buildings and you will see London's menagerie! There are ostrich feathers over the door of Penhaligon's (a royal warrant), there are elephants, fish and camels (India House), a beaver (Canada House), fossils (wall-cladding of the BBC World Service), and of course there are the lions of Trafalgar Square. Not to stray too far from Bluebottles, entomological or human, we stopped at St Paul's church, the actor's church, designed by Inigo Jones, where the first known victim of the 1665 flea-borne plague, Margaret Pountney, was buried.

During its long, colourful history, the area has been fields and orchards, monastic land, grand houses, a market, a site of intemperance and soliciting, and since 1980, one of the major tourist sites in London with its craft market, shops, eateries, and street performers. It is still not without its edgy side down a few dark alleys, but we had mostly visited the cleaned-up Covent Garden, a far cry from the era of the Bow Street Runners. The guiltless Friends of Kenwood had run the gauntlet of Covent Garden's first police force and finished up nearer godliness, on the pre-Reformation site of Convent Garden, built by the Benedictine monks of Westminster Abbey, a convent for their nuns.

The Bow Street Police Museum opened in 2021 and is an independent charity. You can visit it yourselves Friday – Sunday 11-4.30pm.

VISIT TO WESTMINSTER ABBEY



The white hart in the Muniment Room

Monday 3 October saw the annual judges' service to mark the start of the legal year, a tradition which started in 1897. It also saw our visit to the Queen's Diamond Jubilee Galleries and the Westminster Abbey Archive. Once we had seen off the procession of bewigged reds and purples, the entrance was clear for us to go in search of greater antiquities.

The cloisters already satisfied that desire, dating from the 13th – 15th century, so we were already several hundred years away from the judges and being led towards our goal by Curator, Dr Susan Jenkins.

Susan previously worked for English Heritage and was involved in the Caring for Kenwood project in 2012-13, so she was already a familiar face to some. The work she has been part of at Westminster Abbey is phenomenal. The £23m project for the new galleries in the triforium, built about 1250, is breath-taking. Not only does it show the genius of the architect, Ptolemy Dean, squeezing a new staircase and lift into a space between a buttress and the wall of the Abbey, but the quality of workmanship is very apparent. Westminster Abbey, designated and protected as a UNESCO World Heritage site, chose not to go to the lottery; they managed to fund their ambitious transformative project from trusts and foundations and donors. A relationship with the alumni of St Peter's College, aka Westminster School, helped.

Once up in the roof-space, we were greeted by a maquette group of 10 Christian martyrs, created by sculptor Tim Crawley in the 1990s; this rooted us firmly in the concept that this is a working collection.

The oldest coffin in the collection is Roman, but it contains a skeleton which dates from about 1000 AD. In other words, a cuckoo inhabitant. The Westminster retablo 1259-1269 (Henry III) is badly damaged but is the oldest surviving altarpiece in the UK – some of it was used as a cupboard door for a while.

The restored medieval corbel heads at the end of roof braces have not been visible since the Abbey was reroofed under the direction of Sir Christopher Wren in the early 18th century, so for the first time in 300 years they can now be admired under 21st century lighting. The 'Dimpleby view,' whence the BBC commentates royal events (don't forget May 2023!) provides a fabulous long view of the whole abbey. It also allows you to see the 'Queen's Window' designed by David Hockney and installed in 2018.

The Galleries have only 300 objects displayed; one would have thought there were more somehow. Each item has been so carefully selected and each one is a 'star performer'. The clothing on the funeral effigy of Charles II dates from his death in 1685, pause for thought. In any case, three times as many objects are displayed here as were formerly on show in the old gallery on the ground floor of the cloisters.

From a 21st century gallery inside the Abbey, we stepped through another time warp from the cloisters to meet the incoming Director of Muniments, Dr Matthew Payne. The library has been in existence since 1591; before that, they think it was used as a monks' dormitory, accommodating about 60 monks. The roof burnt down in October 1447. Precisely. The new oak roof came from Hendon in 1448. How extraordinary that they can date this by dendrochronology. The library is predominantly pre-1800, and the books sit on shelves constructed in 1623. There are

three medieval survivals: the Liber Regalis, probably compiled in about 1382. This is upstairs in the Galleries and provides the template upon which all future coronations and funerals were to be based. Then there is the Litlyngton Missal (owned by Nicholas Litlyngton, Abbot of Westminster 1362-1386), and a fragment from William Caxton's printing found in the binding of The History of Westminster Abbey by John Flete (fl. 1421 – 1465), Caxton's first printing press being set up at Westminster in 1476.

Muniments are documents which prove ownership of land – and Westminster Abbey held much land. So it is that up in another bit of the Abbey roof-space are huge chests which have stored such documents since they were created. We saw the oldest document chest in the country, dating from the 11th century, a great hulk of a thing. It contains the indentures for the building of the Lady Chapel (1503-1516, under Henry VII). Another chest is full of coroners' inquest papers from the 18th – 19th centuries. Yet more hold the Abbey's remarkable collection from the 10th century onwards of Royal Charters of every monarch.

And finally, there was the fresco of the white hart of Richard II high on the wall. It's a power statement, but also a personal one: it is visible from the North Door of the Abbey, through which royal processions entered, but also it faces Richard II's chapel down at ground level. It was painted in 1395, but Richard II's Queen, Anne of Bohemia, died in 1394 and is buried there, so it is as if the stag is watching over her from up among the rafters.

Our thanks to Mark King for arranging a fascinating visit. You think you know London until you go on a visit like this, and then you realise that it is still all there to discover.

If you are interested in reading more about the galleries, there was a feature on Westminster Abbey in Vol 161 of the Burlington Magazine (Jan 2019), while Vol 162 (April 2020) has a piece on John Flaxman's funerary monument for the Earl of Mansfield. There is also a great deal of information on the Westminster Abbey website.



KENWOOD ESTATE AUTUMN WALK

1 November, 2022



'The owl beech near Flamme'

Undeterred by dramatic downpours and the occasional gust of wind, a group of doughty members met Head Gardener, Crissy Mulrain, for our habitual Friends of Kenwood autumn walk on the Kenwood estate.

Crissy's intention had been to go into the woods up on Prospect Hill; instead we had to admire North Wood from the house drive. Most readers will be familiar with the fact that Repton moved the public highway north, away from the House, beyond what is now North Wood, to its current position of Hampstead Lane. This stretch of woodland thus became part of the Kenwood estate, and contains some magnificent examples of veteran trees, particularly beech. As Crissy noted, if the oak is the 'King' of British trees, then the beech is the 'Queen'.

Through the mizzle we were able to spot a Lion's Mane fungus (*Hericius erinaceus*), also known as the Hedgehog mushroom. It is halfway up an oak on the edge of East Drive, and unsurprisingly is golden and looks a bit like a lion's mane. What is more surprising is that the Lion's Mane fungus is normally found on beech, but here it is on an oak. Lion's mane has a number of uses, it is used in medical form to aid brain function. It is scarce, and is one of only four fungi to have the highest level of legal protection in the UK, making both picking and sale of the fungus illegal. Kenwood is blessed with many different types of mushroom, both saprophytic (which normally live off dead wood), and mycorrhizal (which symbiotically associate with the roots of almost all living plants), thanks to the extensive variety of trees and living and dead wood.



Mycorrhizal Armillaria or honey fungus, photo by FoK life member Carmel Eilon

There is another notable Queen beech just past the sweet chestnut by the sculpture of *Flamme* by Eugène Dodeigne on West Drive. It has a deep cavity, much used by one of Kenwood's resident owls.

You can find a map of the ages of woodland at Kenwood on the Friends of Kenwood website (<https://friendsofkenwood.org.uk/blog/even-newer-blog/>). Crissy brought a waterproof hard copy with her for the walk so that we could see the relative ages of parts of Kenwood's woodland and the rest of the estate. It also shows the line of an historic hedge which runs all the way from the Dairy, down along the west Inner Circuit, through the SSSI and all the way up to Beech Mount. Sections of this mostly holly hedge, over 100 years old, have been the subject of some reduction over the past several years, and work will continue to get it to hedge (as opposed to tree) height. The consequence is that there will be a more visible view of the House and the Pasture Ground from West Meadow.

Our thanks to Crissy for another uplifting, interesting and, finally, sunny morning. We left the Dairy in blazing autumn sunshine; a short while later the heavens opened again.

LECTURES AND VISITS

January to June 2023

Lectures

Sunday 15 January, **Joshua Reynolds at 300: 1723-2023**
Martin Postle

Sunday 12 February, **Kenwood and Vermeer**
Chantal Brotherton-Ratcliffe

Sunday 19 March, **Loans from Kenwood**
Wendy Monkhouse and Louise Cooling

Sunday 23 April, **Portrait of a Family: John Singer Sargent and the Wertheimers**
Jean Strouse

Sunday 21 May, **Stronger Together: 'The Women's Guild of Arts'**

Laura MacCulloch

Sunday 18 June, **To Be Announced**

Visits

We are visiting places in the London area which are accessible by public transport. There will be more visits arranged for the spring and summer. Do check the website and read the regular email newsletter, where you will also find booking details when these become available.

Wednesday 18 January, **Parliamentary Archives, Palace of Westminster**

Tuesday 28 February, **Lambeth Palace Library and Archives**

Booking for these events is available by link on the Events Sheet and on our website.

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

Spring Estate Walk

Tuesday 9 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

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

'Earth has not anything to show more fair'. Wordsworth might have been thinking of the view from Westminster, but member Robert Garland was thinking of Kenwood when he used it in a note to us earlier this year, adding 'Kenwood House is just about my favourite place on earth.'

If you feel equally attached to Kenwood, and 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 support us even more generously by becoming a Rembrandt Friend for £300 p.a. or a Vermeer Friend for £750 p.a.

To renew your membership, you can pay by bank transfer, by PayPal, or by cheque (although we would much prefer renewal by electronic means). You can find all details of how to pay on the 'Join Us' page of our website at <https://www.friendsofkenwood.org.uk/join-us>.

From April to October you can also pay by Direct Debit; this option is only available through our website and by setting up the direct debit facility through the GoCardless platform.

We would like to thank all of you for your support, whatever membership level you belong to. We recognise that all our members feel a great fondness for Kenwood and its outstanding art collection, and, like Professor Garland, cherish it as a special place. With your help, we are able to act as an important advocate for Kenwood. 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?

(With thanks to Robert Garland for his appreciation; he attended Highgate School and lives in New York State. He has recently increased his membership to become a Life Member).

SUPPORTING THE FRIENDS OF KENWOOD

We rely on your support to maintain our high profile at Kenwood House. We would greatly appreciate any donation which helps us achieve our aim to keep Kenwood a top priority within the English Heritage portfolio. 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. 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.

We have recently been the beneficiary of a substantial bequest from one of our long-standing members, Rosemary Campbell. This will be reported in our annual report and accounts for the current year.

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%.

GiveAsYouLive and Amazon Smile

Thank you to those members who already help us raise money through Give As You Live and AmazonSmile. To date we have raised £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 <http://www.giveasyoulive.com/join/kenwoodfriends>.

To sign up for AmazonSmile simply go to www.smile.amazon.co.uk from the web browser on your computer or mobile device. You use the same account on www.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.

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

Corporate Benefactors

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



LECTURES AND VISITS - JANUARY TO JUNE 2023

We are back in the Lecture Room, although with reduced capacity. Since September 2022 we have trialled having our lectures live-streamed so that Friends can also watch at home. This is dependent on having WiFi connection at Kenwood, which is not always reliable. Friends have been most understanding and patient during this period.

Up-to-date information for each lecture will be in the *Friends of Kenwood* email newsletter, where you will also find the link for each lecture.

LECTURES

Sunday 15 January, **Joshua Reynolds at 300: 1723-2023**

Martin Postle



Self-Portrait by Joshua Reynolds

The talk will consider the reputation of Reynolds as it developed during his lifetime, and in the period following his death, from 1792 to the present day. 2023 marks the tercentenary of his birth and has special importance for Kenwood, which holds a significant collection of his work. Emphasis will be placed upon the seminal role of the self-portrait in fashioning Reynolds's public-facing role as an artist, writer and arbiter of taste, and upon the public exhibition, both those held during his life and since.

Martin Postle is Senior Research Fellow at the Paul Mellon Centre for Studies in British Art. His many publications include articles and exhibition catalogues on Joshua Reynolds, Thomas Gainsborough,

Richard Wilson, Johan Zoffany and George Stubbs., as well as books including *The Art of the Garden*, and *The Artist's Model*. His current research focuses upon the compilation of a catalogue raisonné of the paintings of Joseph Wright of Derby. Martin Postle was most recently commissioning editor and contributor to the major Paul Mellon Centre research project, *Art and the Country House*, published online by the Centre in November 2020.

Sunday 12 February, **Kenwood and Vermeer**
Chantal Brotherton-Ratcliffe



The Guitar Player by Vermeer

Vermeer's *The Guitar Player* hangs in the dining room at Kenwood, where its neighbours include paintings by Rembrandt, Hals, Bol, van Dyck and Jordaens. These artists were all contemporaries, and painted within a few miles of each other, yet they could not look more different from one another. The art centres of Delft, Haarlem and Antwerp tended to produce artists with very distinctive characteristics, and the lecture starts by analysing these differences. The second half of the

lecture, explores what it is in those qualities of paint, colour, and lighting that tell us that *The Guitar Player* could only ever be by Vermeer.

Chantal Brotherton-Ratcliffe has worked for over 30 years at Sotheby's Institute of Art, and for other institutions including the National Gallery, the Wallace Collection and the Royal Academy, as a lecturer on 15th, 16th and 17th century European art. Her interest is in the approach of the traditional connoisseur, teaching the analysis of those stylistic features of a painting or work of art, that can tell us who the artist is, and when a painting is a copy, good or bad.

Sunday 19 March, **Loans from Kenwood**
Wendy Monkhouse and Louise Cooling



Packing Crome's Yarmouth Water Frolic

Requests for temporary loans from Kenwood are not infrequent and enhance significantly its reputation as a major art collection. Sometimes in return, Kenwood can enjoy a loan item that complements its own collection. Every so often a familiar painting leaves the building for a few months – but where did it go? Our curators explore a year of exciting exhibitions and venues to which English Heritage provided loans, the journeys there and back, the curators, conservators and registrars involved. It is a glimpse backstage of what lending entails, and a taste of the shows which many of us could not visit due to the pandemic.

Wendy Monkhouse is Senior Curator for the South at English Heritage. She manages a team of nine curators and collections managers, and has curatorial oversight for 140 sites. Her background spans working with archaeology, fine and decorative arts, at the V&A, the National Trust, the Museum of London and other institutions.

Louise Cooling joined English Heritage as Assistant Curator at Kenwood in October 2018 and became Curator of Collection and Interiors at Kenwood in December 2020. Her previous roles include Curator of Paintings at Royal Collection Trust and Assistant Curator of Paintings at the V&A. She specialises in British art of the 18th and 19th centuries.

Sunday 23 April, **Portrait of a Family: John Singer Sargent and the Wertheimers**

Jean Strouse



Ena and Betty, Daughters of Asher and Mrs Wertheimer, by Sargent

Between 1897 and 1908, John Singer Sargent painted twelve portraits of one family: the prominent London art dealer Asher Wertheimer, his wife, and their ten children, his largest private commission. In the process, artist and patrons became good friends. Jean Strouse will discuss the portraits, these friendships, and the lives of an expatriate American painter and a Jewish family of German descent in London.

Jean Strouse is the author of *Morgan, American Financier* and *Alice James, A Biography*. Her essays and reviews have appeared in *The New York Review of Books*, *The New Yorker*, *The*

New York Times, and elsewhere. She served as Director of the Cullman Center for Scholars and Writers at The New York Public Library from 2003-2017. Her new book, about John Singer Sargent's twelve portraits of the London art dealer Asher Wertheimer and his family, will be published in 2023.

Sunday 21 May, **Stronger Together: ‘The Women’s Guild of Arts’**
Laura MacCulloch



Maids of Honour, embroidery by May Morris
Maids of Honour, embroidery by May Morris

The Women's Guild of Arts was formed in 1907 by May Morris and Mary Elizabeth Turner, both brilliant embroiderers. It was in response to women being denied membership of the Art Workers Guild, the prestigious organisation associated with the Arts and Crafts movement, due to their gender. In this lecture, Laura MacCulloch looks at the women who joined the guild, how they pushed back against the prejudices of their day and how the remarkable archive of the guild survived.

Laura MacCulloch is the Head of Collections and Exhibitions at Watts Gallery - Artists' Village. She has worked in art galleries including The Barber Institute, Royal Holloway, University of London, Birmingham Museum and Art Gallery and National Museums Liverpool. She is passionate about making art engaging and accessible to all. She completed her MPhil which explored the influence of Japan on Dante Gabriel Rossetti and her PhD on the drawings of Ford Madox Brown held at Birmingham Museum and Art Gallery. Her specialisms are the Pre-Raphaelites, Japonisme and women artists.

Sunday 18 June, **To Be Announced**

SPRING ESTATE WALK



Tuesday, 9 May, **Spring at Kenwood**

A walk with Kenwood's Head Gardener.
Meet at North Front of Kenwood House
at 10.30am.

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

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

VISITS

*We are visiting places in the London area which are accessible by public transport.
There will be more visits arranged for the spring and summer.*

Visit booking: *To book a place for a visit, please use the Eventbrite or other 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 18 January, **Parliamentary Archives, Palace of Westminster**

Houses of Parliament, London, SW1A 0PW (enter via Cromwell Green)



Behind the scenes at the Parliamentary Archives: a one hour-long tour taking place in the Victoria Tower, comprising a visit to the Well and the opportunity to see one of the strongrooms and view some original documents from our collections. Maximum 8 people, Minimum 5 people.

The tour is **free** and must be booked using the links below, which can also be found on our website.

Please also see the links below for **important information on entry and health and safety**.

18 January at **14.00**: <https://www.eventbrite.co.uk/e/behind-the-scenes-at-the-archives-external-friends-of-kenwood-tickets-460804317117>

18 January at **15.00**: <https://www.eventbrite.co.uk/e/behind-the-scenes-at-the-archives-external-friends-of-kenwood-tickets-463582286097>

Tuesday 28 February, **Lambeth Palace Library and Archives**

15, Lambeth Palace Road, London, SE1 7JT at **TBA**



We will tour the new Lambeth Palace Library building. The tour will explain the history of the library and its collection, as well as our journey to a brand new, purpose-built home for the books and documents we care for.

Lambeth Palace Library was founded in 1610 by Archbishop Bancroft who left his books to his successors in perpetuity. Since then the collection has grown and in 2020 the library was combined with the archives from the Church of England Record Centre and moved to its new home at the end of Lambeth Palace garden. The collection is rich and varied, ranging from the ninth century MacDurnan gospels to modern-day archival material from the Church of England national bodies and the Archbishops of Canterbury.

The tour costs £15 plus a small administration fee and can be booked here:

<https://www.eventbrite.co.uk/e/fok-visit-to-the-bibliotheca-lambethana-aka-lambeth-palace-library-tickets-464556409727>



© *English Heritage*