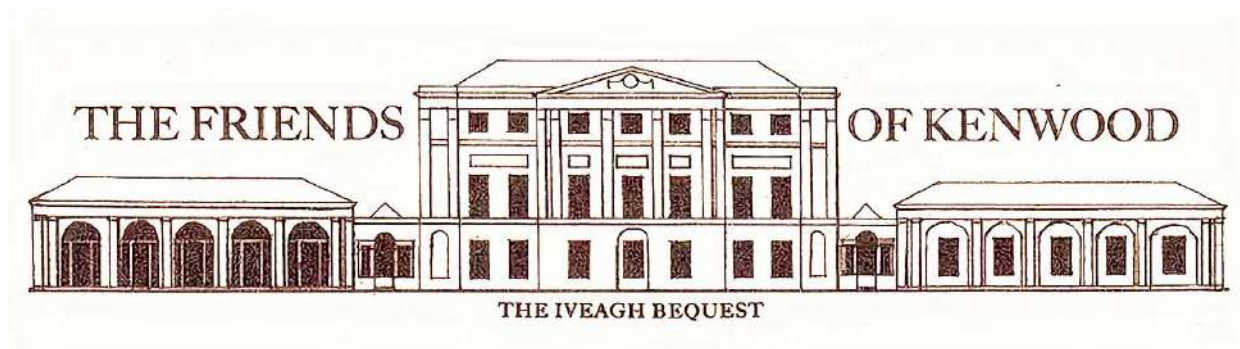




Newsletter 130 – June 2023

JOSHUA REYNOLDS: FORMATIVE BEGINNINGS

16th July 2023 marks the tercentenary of the birth of Joshua Reynolds, one of the most celebrated artists in the history of British art. Through his painting and teaching, Reynolds dominated artistic life in Britain in the mid-to-late 18th century. Over the course of a career spanning more than fifty years, he transformed British art, creating portraits imbued with the heroic and poetic. As a teacher and art theorist, Reynolds used his role as founder President of the Royal Academy to raise the status of art and artists in Britain and to set out his own comprehensive and influential theory of art, which would continue to impact the British School well into the 19th century.

We are delighted that our curator Louise has written for us here the first of two articles which will serve as an introduction to the life and work of Reynolds, and will seek to put into context the Kenwood paintings by Reynolds.



Catherine Moore by Joshua Reynolds, 1752, The Iveagh Bequest, Kenwood (English Heritage) ©Historic England

Joshua Reynolds was born in Plympton, a small town near the growing naval port of Plymouth in Devon on 16 July

1723, the seventh of eleven children born to the Rev. Samuel Reynolds and his wife Theophila. From an early age, his father, a former fellow of Balliol College, Oxford and Master of Plympton Grammar School, gave the young Joshua access to the world of learning and scholarship far beyond that available to most painters of the period. Reynolds was encouraged to read widely, and notations in his commonplace book demonstrate his familiarity with the work of classical authors including Plutarch and Ovid, as well as Shakespeare, Milton, Dryden and Pope. Significantly, the young Reynolds also copied down passages from writings on art theory, including those of Leonardo da Vinci and the British portraitist Jonathan Richardson. Richardson's 1715 work *An Essay on the Theory of Painting* was among the earliest and most eloquent English language texts to argue for painters to be considered on a par with poets and was to have a profound influence on Reynolds and the development of his own theories on art and artists.

Reynolds' parents also encouraged their children to take a practical interest in art and Joshua's artistic promise was evident at an early age, with his first known painted portrait dating to 1735, when he was just twelve. By 1740, what his father described as Joshua's 'very great genius for drawing' meant that a career as a painter was being given serious consideration, although training as an apothecary was also mooted. Writing to a friend, Reynolds senior noted that, having discussed these possibilities with his son, Joshua had responded that he would 'rather be an apothecary than an *ordinary* painter' but if training under an eminent master could be secured, he would prefer the latter.

Six months later, the 17-year-old Reynolds was apprenticed by his father to the Exeter-born portrait painter Thomas Hudson, who was then one of the leading society portraitists in London. From Hudson, Reynolds could hope to learn all that was required in order to establish himself as a professional artist, namely, a basic understanding of the conceptual underpinnings of contemporary artistic practice, practical skills and a grasp of the commercial mechanics of his chosen branch of art - portraiture.

Practically, Reynolds learned about the tools, materials and practices of both drawing and painting, delivered through a combination of verbal explanation and practical demonstration. In Hudson's studio, Reynolds had the opportunity to learn the tricks of the portraitist's trade not

only from Hudson himself but from earlier masters including Van Dyck, Lely and Kneller, whose work was studied through prints, which were in ready supply in London. Reynolds also had the opportunity to study the work of the Old Masters through Hudson's exceptional collection of drawings, from which his apprentices were encouraged to make copies.

A practical, theoretical and commercial understanding of the portrait painter's art was only half of the equation, and alone was not enough to guarantee a successful career. If one was to make it as a portraitist in the 18th century, it was necessary to move in the right circles and to cultivate a reputation among would-be clients. Happily for the young Reynolds, Hudson's studio was well placed in London's Lincoln's Inn, close to the artistic hub of Covent Garden. Hudson taught Reynolds the practical skills needed to paint portraits, but as important for Reynolds's future career was the society into which Hudson introduced his pupil. The opportunities to make contacts, learn about collecting and connoisseurship and rub shoulders with the great and the good were among the most valuable Hudson gave to his pupil.

After only three years with Hudson in London learning his trade, Reynolds was back in Devon, armed with all that was needed to set up his practice on his own. Reynolds continued to paint portraits, working between London and Plymouth. The rapidly expanding port town offered a ready supply of potential clients in the form of naval officers and civic worthies keen to patronise a London-trained portraitist. During his residence there, Reynolds also began to cultivate the group that would go on to constitute his most important patrons: the British aristocracy. Reynolds painted his most significant early works for wealthy Cornish and Devonian land-owning families such as the Eliots of Port Eliot and the Edgcumbes of Mount Edgcumbe, in which he began to explore the formal, narrative and psychological possibilities of portraiture. Richard, 1st Lord Edgcumbe was to prove particularly important to Reynolds, opening many doors for the young artist following the death of his father in 1745. It was through Edgcumbe that Reynolds was introduced to the celebrated naval commander Augustus Keppel. Keppel, en route for the Mediterranean, made an unscheduled stop at Plymouth and there met Reynolds, whom he invited to join on his mission. Two weeks later, Reynolds set sail.

With no public art galleries in Britain and access to great aristocratic collections limited, even to the likes of Reynolds, who counted the aristocracy among his patrons, the Grand Tour offered the young artist an unrivalled opportunity to examine first-hand the works of their predecessors. Reynolds' Grand Tour was to last for three years and it took him from Menorca to Italy, where he visited Rome, Naples, Bologna, Florence, Milan, Turin and Venice, before travelling home via Paris. During this period, Reynolds became part of the close-knit community of artists and aristocrats undertaking similar journeys; however, unlike many of the British travellers that embarked on such a journey, Reynolds took his Grand Tour very seriously. Much of his time on the continent was spent in a concentrated programme of artistic study that

would shape his style and philosophy of art. The sketchbooks kept by Reynolds during this period reveal his intensive study of the Italian Old Masters: in Rome he visited the Vatican to copy the works of Raphael and Michelangelo, as well as making drawings from antique sculpture. In Venice he examined the techniques of the great Venetian colourists Titian, Tintoretto and Veronese, while in Paris he saw the works of northern masters including Rembrandt, Rubens and van Dyck, as well as contemporary French painters. By these means, Reynolds acquired first-hand experience of four of the major European schools of painting: Italian, French, Dutch and Flemish. The sketchbooks he produced would form a pictorial repository to which the artist would return again and again throughout his career for ideas for his portraiture and subject pictures.

During his return journey through France, Reynolds spent time with the architect William Chambers and his fiancée, Catherine Moore. His portrait of the latter, begun in Paris in the autumn of 1752, is the earliest of Reynolds' paintings to be found at Kenwood. Strikingly, the soft shadows and powdery, almost pastel tones of the portrait reflect the influence of contemporary French portraitists rather than the Italian Old Masters Reynolds had been studying. However, the strongest influence on Reynolds is Rembrandt. Reynolds uses the device of a shadow falling across the eyes of his sitter to add a sense of mystery and allure to the otherwise tranquil portrait. It was one of several early female portraits to be engraved for publication at the artist's expense with the intention of advertising his skills, enriched as they were by three years' hard study. By the autumn of 1752, Reynolds was back in England, now firmly established in London, where he set about cultivating his reputation as an artist with grand ambitions, greatly improved by his travels.

Louise Cooling - Curator of Collection & Interiors, Kenwood

CURATORIAL REPORT

Conservation

Ahead of the celebrations to mark the 300th anniversary of the birth of Sir Joshua Reynolds in July 2023, four of Kenwood's seventeen paintings by the artist underwent technical analysis by the English Heritage Paintings Conservators, with support from the National Gallery and Courtauld Institute. Two works – *Master Philip Yorke* (1787) and *Miss Cocks and her Niece* (c.1790) have also undergone conservation treatment, with the latter successfully undergoing a transformative varnish removal. Analysis of *Master Philip Yorke* revealed that the chemical composition of the paint and discoloured varnish are too similar to safely separate the two and as a result, the painting has only undergone a surface clean. However, the work on this painting has provided new insight into Reynolds' experimental technique and it is hoped that in the future, new treatments may be available, allowing for a full treatment of the picture. The conservation of both paintings is explored in a short film that will be hosted on

the EH website, as well as forming part of the on-site interpretation to mark Reynolds' tercentenary.

Diana, Countess of Elgin by Cornelius Johnson from The Suffolk Collection has undergone treatment in 2022. This follows the conservation of the pendant portrait of the Earl of Elgin in 2018. Removal of old varnish and overpaint quickly revealed that the painting had at some point been removed from its wooden stretcher, folded in half and then rolled, resulting in extensive damage. Early cleaning tests also revealed the presence of a previously unseen monogram and date. These give the painting firmly to Johnson, where previously it had only been attributed to the artist on stylistic grounds and because the pendant portrait of the Earl of Elgin is given to Johnson. The date discovered on the painting suggests the painting may have been commissioned to coincide with the elevation of the couple to the rank of Earl and Countess. Interestingly, the portrait of the Countess appears to pre-date that of the Earl.

Since returning from loan to the Rijksmuseum, Amsterdam in late 2022, *Monolith Empyrean* by Barbara Hepworth has undergone further conservation treatment and has now been installed in the Flower Garden at Kenwood. A new plinth was fabricated, which not only improves the appearance of the sculpture, it better reflects Hepworth's intentions that the piece 'stand elevated in the landscape'.



Monolith Empyrean by Barbara Hepworth

In March 2023, specialist furniture conservator Tristram Bainbridge visited Kenwood to undertake small repairs to a number of items from the collection which had been accidentally damaged by visitors.

Research, Talks, Digital and PR

Louise gave a number of online talks and in-person tours including online talks to the Highgate chapter of the University of the Third Age and the London Black Educators Network, in-person tours for former staff of the National Portrait Gallery, organised by Richard Ormond, patrons groups from the NPG and Wallace Collection and a group of students from Yale, in collaboration with Martin Postle.

Louise also gave several tours on behalf of the English Heritage Development team.

In January 2023, Louise hosted a EH Members event at Kenwood, exploring the life and work of John Joseph Merlin and objects by him in the collection at Kenwood. This was the first post-pandemic Members event to be held at Kenwood.

Alongside fashion historian Serena Dyer, in November, Louise contributed to a short film exploring Georgian fashions, in particular those that may have been worn by former Kenwood resident Dido Elizabeth Belle. The film is part of a series examining fashion through history, made for English Heritage Members.

Louise contributed a short piece on the Skeleton Clock by John Joseph Merlin to the EH Members' Magazine.

In 2022 several pieces written by Louise were published on the EH website, including a long-form article exploring the life of Emma Hamilton and paintings of her by George Romney, including *Emma Hart as the Spinstress*. An introduction to the Draper, Hull Grundy and Lady Maufe Collections was also published. Additionally, the 'Histories and Stories' landing page was redesigned by the EH Curatorial Digital team, with support from Louise. The new 'History and Collections' page brings greater focus to Kenwood's collections and history by bringing together content both old and new which was previously scattered across the EH website: <https://www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/>

In late September Louise attended a reception organised by the Friends of Kenwood and their corporate supporters Killik and Co at Kenwood and gave attendees a short introduction to the Iveagh Bequest.

In Early October 2022 Louise hosted a group of academics and makers led by Dr Cordula van Wye from the University of York Art History Department with a view to developing a research project around the Lady Maufe Collection of Georgian Shoe Buckles. This would form part of a wider research project on the history of dress accessories, which is being run by Dr van Wye.

In December, Wendy Monkouse and Louise took Reynolds' *Self-Portrait* from Kenwood to a reception hosted by Sir Tim Laurence, the outgoing chairman of EH. Before travelling to the Royal Automobile Club in Pall Mall, the painting went to the EH Conservation Studio for a surface clean. The Paintings Conservators took the opportunity to carry out infrared imaging and took minute paint samples for analysis.

In March 2023, Wendy and Louise delivered a lecture as part of the FOK's Sunday Lecture Series. The talk titled *There and back again: Recent loans from Kenwood* explored the process of lending to another institution and some of the fantastic temporary exhibitions that works from Kenwood have taken part in since the pandemic.

FOK members can see a recording of this lecture on request, Ed

Loans Out

More than 25 objects from the Hull Grundy and Lady Maufe Collections are on loan to Historic Royal Palaces for the exhibition *Crown to Couture* at Kensington Palace. The show opened on 5 April and will run until October 2023.

The Prodigal Son as a Swineherd by Abraham Bloemaert has been lent to Leamington Spa Art Gallery and Museum for *Low Countries to Leamington: Seventeenth-Century Painting from the Collection*, returning in September 2023.

John Joseph Merlin's skeleton table clock and gouty chair will go on loan to the Bowes Museum, Co. Durham as part of *The Magic of the Silver Swan*, an exhibition marking 250 years since Merlin's famous silver swan automaton first went on display at Cox's Mechanical Museum. The exhibition runs from 8 July 2023 – 7 Jan 2024.

Pieter van den Broecke by Frans Hals will be lent to a major retrospective exhibition on the artist organised in partnership by the National Gallery, London and the Rijksmuseum, Amsterdam from October 2023 until June 2024. This loan, coming soon after the loan to the Wallace Collection, was given careful consideration and an exception was made owing to the significance and size of the NG/Rijksmuseum loan.

Three paintings by Angelica Kauffman – *The Artist in the Character of Design*, *Rinaldo* and *Armida in Vain Endeavours* – will go on display at the Royal Academy of Art, London in March 2024 as part of *Angelica Kauffman R.A.*

Inward Long Loans (renewals)

A number of long-term inward loans were renewed in 2022/3:

- The Falk Collection miniatures from a private collection
- Several significant items of furniture on loan from the V&A

Friends of Kenwood Funding

In 2022, the Friends donated £5,000 to support *The Captured Carriage* display, and in January 2023, a further £6,500 was pledged in support of an interpretative trail and associated content to mark the tercentenary of the birth of Sir Joshua Reynolds.

With the near completion of a Masterplan for Kenwood, generously part-funded by the Friends of Kenwood, we are now in a position to plan and fundraise for significant improvements to the presentation of the house and collections. Our participation in major exhibitions throughout Europe has taken Kenwood's paintings far and wide as ambassadors for the collections, and the extensive development of new content online relating to Kenwood has reached a large and diverse audience.

Louise Cooling - Curator of Collection & Interiors, Kenwood

LANDSCAPE MATTERS

Thank you to all our members for your regular feedback about all aspects of Kenwood House, its world-class paintings collection, and the estate. Our objective is always to ensure the House, its art collection and the estate are safeguarded for generations to come. We welcome any comments you might have about current or future plans.

Friends of Kenwood and other local stakeholders attended the public consultation on 22 March in the Lecture Room. It was poorly attended. As we reported in our last Newsletter, large-scale outdoor summer concerts will not take place at Kenwood for the foreseeable future. Set-up for the other summer events which use the Pasture Ground will take place via Millfield Gate, not via South Terrace and the front of the House. English Heritage still need to raise essential income in imaginative ways, so they have decided to erect tipis in the Kitchen Garden. These were available for hire in May for parties and events and their plan is to repeat this in 2024. There will be another public consultation in the autumn, where we will be able to review summer events and hear more about Christmas at Kenwood 2023 (we have no information at the time of going to press).

Landscape matters again featured in our April AGM. We were grateful to English Heritage's Senior Gardens Advisor for the South of England, Christopher Weddell for attending and presenting a report in advance to the AGM which can be viewed here:

<https://friendsofkenwood.org.uk/blog/landscape-update-2023/>

Other questions from members concerned future intentions for the pruning programme of rhododendrons around the estate, the increasing backlog of cyclical maintenance, the draft updated landscape conservation management plan upon which comments will be invited from local stakeholders, the possible future use of the Dairy as a refreshment point or alternatives, and the need to remember that Kenwood is historically inextricably linked to Hampstead Heath when making eventual decisions over the Kenwood Master Plan. Comprehensive answers to these questions were provided in our email bulletin of 5 May 2023.

Landscape work

The View Point has been re-turfed after the damage caused by Christmas at Kenwood 2022, and now has a chance to recover before the events on the Pasture Ground at the end of the summer.

The Portuguese laurel above the Bath House and the Brew House has been pruned. There has been pruning and coppicing of a substantial hawthorn, bay and other shrubs at Stable Field Gate. Some low branches of trees along the East Inner Circuit path have been lifted to allow more light through to shrubs and sweet chestnut. Work has been delayed to autumn 2023 to fell the birches west of the holly hedge just above 'Swing Back Gate' due to bird nesting season. Wood Pond and Thousand Pound Pond now fall

under the Reservoir Act 1975 (as amended), which brings them in line with ponds on Hampstead Heath.

Forty rhododendron plants have been planted in the island beds on the Flower Lawn where pruning failed to regenerate. The replacement varieties are more drought-tolerant and alkaline-tolerant as the island beds are no longer very acidic soil. Readers will have noticed pruning of the tall rhododendron hedge which runs between Barbara Hepworth's *Monolith 'Empyrean'* and the West Meadow. This has been treated differently to the island beds: the first of two steps is to cut them back to 3' – 4' and to strip back the bark on some of the lower branches to see if that encourages new growth. If they regenerate successfully, this will avert the need for a brutal prune to the ground and will visually better cover height reduction in years to come. This is a more labour-intensive way to prune, and we are grateful to English Heritage for committing the resources to this method.

Barbara Hepworth's *Monolith 'Empyrean'* has returned after its loan to the Rijksmuseum and looks transformed after conservation. It is now slightly raised on a plinth, and is surrounded by a low hedge of *Euonymus japonicus* 'Green Spire.'

Looking ahead, a reminder that *An Audience with Father Christmas* will return; it was so popular last year that it sold out very quickly, so be ready to book as soon as you see it advertised! A great local service is the sale of Christmas Trees at West Lodge car park by Pines & Needles, so we hope they will return this year.

Hampstead Heath News

This year's *Community Fun Day* will be on 25 June from 12.30 – 5pm and centred around the Parliament Hill Bandstand.

The 2023 *Kite Display* will be at Parliament Hill and its bandstand on 2 July, 12- 4pm.

Check out the Heath Hands website for more details or if you would like to find out more about Heath Hands. Heath Hands are volunteers who help out at Kenwood and all over Hampstead Heath. They make an important contribution to keeping the Kenwood estate looking so spectacular throughout the year. They are developing a Nature Interpretation Room at Kenwood Dairy and are still fund-raising for it, if you would like to donate.

To encourage Heath users to share the aspirations of the Heath Vision, there is a donations page where you can donate to specific projects:

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

Summer Fairs

Don't forget that Highgate Fair in the Square is on 10 June and the Hampstead Big Fair is on 2 July. Come and say hello to us at our stall! Highgate Festival is from 10 -18 June.

VISIT TO LAMBETH PALACE LIBRARY

28 February 2023



Apparently by chance rather than design, the Friends of Kenwood have recently visited a variety of archives in London. What a rich seam to mine!

Lambeth Palace is currently under scaffolding but we weren't excavating there. We were on the trail of London's newest library.

In 1610, Bishop Bancroft established a library in Lambeth Palace. In 1660, the Archbishop of Canterbury built a Great Hall (a 'new, old-fashioned hall', according to Pepys). Since then, this and many other rooms of varying sizes have housed Lambeth's burgeoning collection of ecclesiastical books. The rooms were cold in the winter and hot in the summer and historically the cost of heating them was taken from the Librarian's salary.

It all changed in 2018, when the Church of England took over a far corner of Lambeth Palace's grounds to build itself a brand new 8-storey box to house the collection and also accommodate the previously separate collection of the church records centre. It was funded by the Church Commissioners and was completed on budget and on time. It opened in March 2020... and then immediately shut because of Covid.

Twenty-eight separate spaces were decanted into this new box, plus some books hitherto in storage in a salt mine. The largest space for the collection until the new library was the 15th century Morton's Tower, which had previously doubled up as a smoking room. A WW2 incendiary bomb destroyed about 10,000 books and manuscripts, but the new building has 25 linear km of storage space to take the collections of England's former Archbishops and they calculate a luxurious 25 years' growth space. There is no basement due to its proximity to the River Thames.

The library is a public library, and they lend their books and manuscripts to institutions all over the world. The physical icing on this large storage box is the top floor roof terrace. There are marvellous views of London's cityscape, across the river looking straight at the Houses of Parliament, into St Thomas's Hospital, straight down into the garden of Lambeth Palace, and westwards towards MI6, the IMO, and a number of Norman Foster-type buildings towards Battersea.

Bibliotheca Lambethiana is the second largest collection of its kind after the Vatican City. It spans illuminated manuscripts, texts concerning religious controversy in the early days of Protestantism, and 19th century missionary

books. It is early days in the life of this re-formed library, but there is much potential for them to exploit their unique collection. Remember that the printer of the King James Bible, John Bill, was an early owner of Kenwood. You can learn about him by listening to our YouTube talk on *The Early Owners of Kenwood*. Perhaps there's potential for a future loan of one of his books to Kenwood!

VISIT TO SANDS PICTURE RESEARCH LIBRARY

9 March 2023

The Sands Picture Research Library in Rotherhithe is an alternative reality experience.

The picture library is a reference collection which contains thousands of photographs, articles and printed material, available to anyone – indeed, we met a student from Central St Martin's researching dress design. It is the creation of Christine Edzard, film director, writer and costume designer, and clearly her life's work. In 1975 she took over a warehouse close to the river, thought to date from about 1780. It's a gem of a building, with roof beams repurposed from the timbers from old barges which had buckled and so were 'weak at the knees.'

Our guide, called Neal, was almost contemporary with the building, having spent his entire working life connected to Sands Film Studios. He helped build the set of *Little Dorrit*, filmed in 1986, starring Alec Guinness, Miriam Margolyes, and Derek Jacobi. It comprised 18 reels of film and each film reel was 2,000 feet long. Compare that to a memory stick. Neal and his mates built 75 film sets on three stages over the course of a nine-month filming period. Sands Films have made a number of other good British films starring national treasures, and in 2019 they produced *The Good Soldier Schwejk* as a café opera, but unfortunately it was foiled by Covid. This satirical anti-war dark comedy is now available to stream online.

Our Dickensian introduction to the premises was topped by what was to follow. We passed a painting of Watteau's *Swing*, a monumental canvas by Titian, a courtier by Rubens, Venetian carnival masks. We toured two theatres, one set up as a proscenium theatre, the other arranged with sofas and armchairs for film screenings. There were many heads of mice from *Tales of Beatrix Potter*, and a willing member of the Friends of Kenwood posed for her photo (thank you, Jennifer!).



It became more surreal. We wandered along clothes rails and roamed through metres of boxes. They contained 'corsets 1790 – 1805', 'corsets 1805 – 1820', black stocks, white stocks, hats, 'clothing 1820 – 1860, seedy and rough', 'court costume', 'harlots coats', 'revolutionary officer coats & trousers'. All these items of clothing have been designed and made or overseen by Edzard. Literally hundreds and hundreds of them. It is impossible to express the scale of the resource.

We met the team of seamstresses on the top floor, working in a time warp: the lighting comes from roof windows reminiscent of 18th century weavers' workshops. The radio must have been 50 years old. We had a quick chat with an entire female line of workers – the grandmother, mother, daughter, and (the slightly more reluctant) granddaughter. They've made period costumes for *Wolf Hall*, *Mr Turner*, *Topsy-Turvy* and more.

If you ever have the chance to go to this part of Rotherhithe, take it. It's easily accessible on the Jubilee line. If you don't want to make the trek, go to <https://www.sandsfilms.co.uk/the-cinema-club/>

where you can find the most incredible archive of French, Italian, Russian, German and British films. Real classics. Even the Titfield Thunderbolt. It's better than Netflix and you don't have to pay, although as it's an educational charity, they ask you to make a donation if you watch one of their films.

After our unreal experience at the Sands Picture Research Library, we were treated to a walking tour of the immediate area, given by Blue Badge tour guide, Anne Pollak. It brought us back into the 21st century, but everywhere you turn there are reminders of the rich history of this part of the River Thames. There is a blue plaque on virtually every building. Michael Caine was born here (as Maurice Micklewhite). The Brunel Museum with its tall chimney is on the site where Marc Brunel constructed the first tunnel in the world under a navigable river. It was conceived as a cargo tunnel for horses because the river was so congested with boats. But they ran out of money, so didn't build the necessary ramps for the horses, and it became a pedestrian tunnel. You can still go down and visit it.

Rotherhithe was the home port of the Mayflower, the cargo ship which normally shipped wine to France, and which carried the Pilgrim Fathers to Massachusetts. As part of the redevelopment of the derelict Victorian wharves, in 1991 the London Docklands Development Corporation commissioned local artist Peter McLean to create a sculpture on Cumberland Wharf to commemorate the story of the religious adventurers and the story of America. A short distance away, next to the appropriately named Angel pub, is a sculpture of a family group plus a cat by Diane Gorvin, entitled 'Dr Salter's Daydream'. From 1898, Dr Alfred Salter and his wife Ada Brown devoted themselves to the impoverished people of Rotherhithe and Bermondsey. He promoted free medical treatment using modern methods and as a result dramatically reduced infant mortality, while his wife Ada worked as a social worker and became the first woman mayor in London.

Anne our guide imparted a wealth of information besides these highlights, and some of the hungrier Friends of Kenwood repaired with her to the pub called the Mayflower (of course), formerly called the Spread Eagle, in true Rotherhithe waterman style. Thanks to her, and to Mark King, for organising a completely mind-boggling visit.



VISIT TO MARBLE HILL AND ORLEANS HOUSE

26 April 2023



An early spring day found the Friends of Kenwood in unfamiliar territory: the Middlesex side of the River Thames, opposite Richmond, coined by Horace Walpole as Twickenhamshire or, as he wrote it, 'Twitnamshire'.

Our guide was the new Marble Hill Curator, Harriet O'Neill, just a couple of weeks into her new role, passionate about the history and artefacts of the house, and we were also privileged to have the company of Wendy Monkhouse, Senior Curator for the South of England, who was closely involved in the Marble Hill Revived project, completed in 2022.

Marble Hill is Palladian in style, commissioned in 1724 and completed in 1729. It was built for Henrietta Howard, later Countess of Suffolk, mistress of George II and Lady of the

Bedchamber to his wife, Queen Caroline. A complicated personal situation which apparently they all managed to navigate.

George II gave Henrietta £11.5k for the construction of the house, and her friend Archibald Campbell, later 3rd Duke of Argyll arranged the acquisition of land for her. He probably also advised her on her planting, and Alexander Pope, another friend and greatest overall influence in the construction of Twickenhamshire, gave her advice on the landscaping of Marble Hill. Henrietta Howard's circle was described as 'The Twickenham Club' and the 18th century's 'architect earls' and 'gardening lords' included themselves among it. Burlington's influence on Pope's Twickenham, although not direct, is obvious. Chiswick was exactly contemporary, 1725 – 1738.

Henrietta Howard died in 1767 and the inventory exists from 4 days before her death, very helpful for curators and research. She was deaf, married twice, first to an abusive husband, Charles, 9th Earl of Suffolk, and then happily to politician George Berkeley for 11 years. She lived at Marble Hill on and off from its beginnings until her death.

Her will stipulated that the house, its contents and the estate should stay together, but inevitably, after the death of her great-niece, Henrietta Hotham, parts were sold off and split up. The Cunard family bought the dilapidated site at the end of the 19th century for housing development, but public outcry meant it was saved for the nation, although at some sacrifice: Henrietta Howard's large service wing was demolished at the beginning of the 20th century.

What remains of Marble Hill is a compact villa and English Heritage have done much to reassemble the interiors and the landscape of the 18th century. Looking from the windows, you get an idea of the original coherence of the house with the landscape.

The house is a gem. The square, symmetrical Entrance Hall has 2 real and 2 false doors, with sculpted roundels of Ceres, Bacchus, Jupiter & Juno over the doors, and these useful deities are reflected in other rooms of the house.

Above the Entrance Hall is the Great Room, modelled on Wilton House. Panini capricci are in panels above the doors, originally fixed in 1738. Over the centuries they had scattered, but Julius Bryant, who was curator for Marble Hill (as well as for Kenwood), succeeded in repatriating them to Marble Hill. This was an important milestone in English Heritage's restoration of the house, and additionally, his success set a valuable precedent which has helped English Heritage Curators in their work ever since.

Our Twitnamshire tour continued with the complete opposite to the 'stately villa-home' of Marble Hill. Orleans House doesn't really exist. But it has some surviving buildings and is well worth the short walk from Marble Hill to appreciate the interconnection between the estates. Moreover, it illustrates the constituent parts of a unique configuration along the River Thames, and the value of the sum of those parts.

What remains of the existing building dates from 1710, except for the surviving Octagon Room, a party space which dates from 1720, built for James Johnston (1643-1737), Secretary of State for Scotland, by James Gibbs, a leading architect in Twickenham.

Louis Philippe, duc d'Orléans, later King of the French 1830-48, lived here from 1815-17, and his fifth son, Henri d'Orléans, duc d'Aumale lived here for 20 years from 1852. He had an extensive art collection, all of which ultimately returned with him to France and to one of his other houses, the Chateau de Chantilly.

Like its neighbour Marble Hill, Orleans House gradually fell into disrepair. A Victorian entrepreneur bought it as a country club, but it was unsuccessful. He sold it to the Cunard family for development, and after that aborted attempt, the Sisters of Compassion had it for 4 years as an orphanage.

No one knows what happened to it 1912-1926, but it was slated for demolition. It was no longer rural. The trains had brought access to London and suburban developments in Twickenham. Nellie Ionides bought it in 1926 and saved the trees and pictures of the views (which have proven to be a valuable archival resource). She gave it to Richmond Council in the 1960s stipulating it should be used for artistic purposes. She used the Octagon Room for parties and the stables for dog-breeding, so they survived. Lucky for us, because it meant they are now a café where we could have our lunch.



BLUE PLAQUE HAMPSTEAD WALK

24 May 2023



Last year, Anna Eavis of English Heritage gave a fascinating talk to the Friends about their famous blue plaque scheme. Keen to learn more about the famous people commemorated on our own doorstep, thirteen FOK members met Julia Male at Hampstead Heath Underground station.

We visited the Blue Plaque in Holly Bush Hill dedicated to George Romney, erected by the London County Council in 1908. Romney left his wife and children in Kendal and came to live and work in London. He went back to live with his wife 27 years later, once dementia had set in.

With special permission, we were able to visit the private garden at Bolton House in Windmill Hill which has a plaque dedicated to Joanna Baillie, a poet and dramatist who lived in the house for nearly 50 years. The plaque was erected by the Society of Arts, as noted in the border, in 1900 and is brown because at the time the manufacturers were unable to create a stable blue glaze.

Hampstead is such a rich hunting ground for plaque enthusiasts and we went on to Hampstead Grove to see plaques for George du Maurier, a cartoonist on Punch magazine, John Galsworthy at Grove Lodge in Admiral's Walk, architect Sir George Gilbert Scott, designer of the Albert Memorial and St Pancras Station, John Constable in Well Walk, James Ramsay MacDonald in Frognal, PM from 1924, who moved into this big house in Frognal to accommodate his large library. The location is shared with Donald Ogden Stewart, an American screen writer.

Next door is a French connection with plaques for Charles de Gaulle from 1940 and Jean Moulin, a French civil servant and resistance fighter. The French government installed a plaque to Moulin at this Frognal address in 2020.

Also on Frognal, contralto Kathleen Ferrier who died tragically young in 1953, and Tamara Karsavina, a Russian prima ballerina, who settled in Hampstead and was recognised as one of the founders of modern British ballet. Round the corner EV Knox, a poet and satirist who wrote under the pseudonym Evoc. Then on Holly Place composer Sir William Walton, R. L. Stevenson in Mount Vernon, and Sir Henry Dale, an accomplished physiologist.

Rich pickings indeed and Julia's entertaining walk had introduced us to so many famous people here in Hampstead. There are interesting stories remaining to be celebrated behind many other local plaques too.

Note: Only 15% of plaques have been awarded to women. EH, who run the scheme, are keen to encourage more nominations for women!

KENWOOD ESTATE SPRING WALK

9 May 2023

For this spring's walk, Crissy's intention was to focus on the biodiversity of Kenwood. This fits well with the biodiversity boards which are in place all around the Heath, thanks to the Heath & Hampstead Society's initiative with the City of London Corporation. Regular readers of our email news bulletins will already be aware of their existence, and of the board at the end of Lime Avenue as you walk towards Henry Moore's *Two Piece Reclining Figure No. 5*.

The willow in the SSSI (Site of Special Scientific Interest) at the bottom of the Inner Circuit towards Stone Bridge has been coppiced; this was intended some time ago but got held up in the backlog of works until recently. The hedge which runs all the way from the Dairy to Beech Mount has been written about before in our Newsletter. Work on another stretch of this hedge near the willow and 'Swing-Back Gate' has been carried out, it looked very bare a few weeks ago, but now the leaves are out, it looks less brutal.

We walked into South Wood via the path over Stone Bridge, to look for nesting kestrels in a dead monolith. Standing deadwood is kept upright for the benefit of invertebrates and woodpeckers, as long as it is not dangerous. Kestrels hunt over a 1km radius and lay 4-6 eggs which take only 4 weeks to hatch; there are 31,000 pairs in the UK. We saw an Egyptian Goose perched up high and then, as if on cue, a kestrel flew through the SSSI near the wild service trees, sorbus terminalis, which grow slowly, so benefit from being in the fenced-off area of Kenwood. England's ancient woodland covers only 2.5% of the UK in total and is definable as woods which date from about 1600. South Wood is some of it. Although no individual Kenwood tree is on the list of England's ancient trees, there is one on the edge of the Flower Lawn, known by veteran tree expert, Ted Green, as 'Old Tom.' Here is a picture of it – go and see if you can find it next time you are at Kenwood!



The meandering paths of South Wood took us up to Beech Mount to the bluebells. Kenwood's English bluebells are a real success story: some years ago, a previous Head Gardener noticed that they were at risk of being obliterated by the Spanish bluebell, a garden escapee. By dint of timely hard work, we are now seeing the benefits and the bluebells are for the most part the more delicate English variety, with nodding heads on only one side of the stem, and narrower leaves. Of course, they have also hybridised, so it is a long game, but there is now evidence that English bluebells are survivors, because they receive the pollen from hybrids better than the Spanish variety.

The Sphagnum Bog is also designated as a SSSI. It arrived at Kenwood by chance when some clay plant pots were left in the damp depression on West Meadow, and it is special

because it is the spot closest to central London where you can find sphagnum moss. It's a lot of work to keep it in good condition, because trees self-seed in it and rosebay-willow herb likes it, but you can't uproot these or the moss comes up too. But a sphagnum moss specialist surveyed it in 2021 and 2022 and found sphagnum compactum for the first time, an indication that it is in good condition to support a new variety. Grass snakes are happy there too, although none visible on our walk!

We thank Crissy for another illuminating walk. We always learn a lot on these perambulations and look forward to the autumn one!

THE MASTERPLAN FOR KENWOOD

We reported on the progress of the Master Plan at the AGM in April 2023. English Heritage extended the completion date beyond last autumn because it became evident that Kenwood is a highly complex site which deserves longer and deeper thought and consultation. Thank you to all who gave input, we hope the final version will reflect some of the views you shared with English Heritage. The consultants have completed their contribution to the document; it is now the responsibility of English Heritage senior management to finalise the Master Plan, incorporate recommendations and identify priorities, before submitting to the English Heritage Board.

The Friends of Kenwood will continue to be closely involved with the Master Plan. It is a significant piece of work which we hope will provide a long-term strategic framework for Kenwood's future. We will give our members updates about how it affects operational, curatorial and marketing objectives at Kenwood when we can.

PLANNING APPLICATION

Approval has recently been given by Haringey Council for the redevelopment of two Arts & Crafts houses in the conservation area, at 44-46 Hampstead Lane, on the corner of Compton Avenue and almost opposite West Lodge Gate, into a 4-storey, 66 bed dementia care home with underground car park. The application was initially turned down in 2021, but despite objections from (amongst others) local residents, the Highgate Society, English Heritage and the Friends of Kenwood, it has now been allowed.

FRIENDS OF KENWOOD AGM

23 April 2023

The 46th Annual General Meeting of the Friends of the Iveagh Bequest, Kenwood (the Friends of Kenwood) was held at Kenwood House on Sunday, the 23rd of April 2023. It was attended by 36 Friends (including 11 officeholders) and 4 representatives from English Heritage (EH).

The Chair, Dame Jenny Abramsky, reported on the Friends' activities since the last AGM on 1st April 2022. With the support of the volunteers, who make Kenwood special, the Spotlight Talks returned, and the House was

opened daily by May 2022 with no route restrictions in place by the end of the year.

Although a limit on numbers was placed, the Sunday lectures have returned to the Lecture Theatre and continue to be live streamed to make them available for the wider membership. Most of the lectures are recorded and form a legacy.

The Friends have supported English Heritage by funding the acquisition and conservation of miniatures that will go on display in 2023. We have also supported the *London Stone* exhibition and *The Captured Carriage* paintings from the Wellington Collection. With financial support of the Friends, English Heritage has commissioned a new Masterplan for the House and estate. The Chair is on the committee overseeing the work and we hope the Masterplan will be completed in 2023.

The Friends received a generous legacy bequest from former member Rosemary Campbell which will enable us to support future projects at Kenwood.

The Friends are grateful to Anna Eavis, Curatorial Director at English Heritage, for giving the annual lecture on the history of Blue Plaques which was attended by a full house and followed by a drinks reception. The successful relighting of the Iveagh Bequest collection in the two wings of the House was celebrated with a reception for donors. Corporate benefactor Killik & Co held a reception at Kenwood for their high-net-worth clients in North London. The Friends held their Christmas drinks party in the Upper Hall.

The Chairman reported that membership had been steady, with 610 members as at April 2023, with several Ordinary members upgrading to Life membership. We are grateful to all our corporate benefactors, Killik & Co, Pentland and Julius Baer, for their steadfast support, as well as to our Vermeer (Chris Carter) and Rembrandt (Elizabeth Meek and Jenny Abramsky) Friends.

The Treasurer, Ken Solomons, reported a surplus of £370,098 for the year, after grants of £103,755 had been made to EH: one of £51,000 to cover the picture lighting project in the East and West Wings, the second tranche of £12,500 for the conservation and display cabinet of the miniatures collection at Kenwood and £5,000 towards the exhibition of pictures from the Wellington Collection at Apsley House and £30,000 towards consultants' fees for the preparation of a Masterplan for Kenwood.

English Heritage reported that two site supervisors were appointed in March 2022. Operations Assistant Judita Krlickova returned from maternity leave in the summer and the positive impact of her knowledge and experience was felt by all. A new retail Manager, Jo Bowers was appointed in mid-July, Food and Beverage Manager, Lidiya Ivanova in December 2022, and Caitlin Tevendale was appointed as the permanent Volunteer Support Assistant. Recruitment for a replacement gardener is on-going as is Volunteer recruitment. Several events are scheduled to be held on the estate in 2023: Luna Cinema (12th-15th July),

Lord Chamberlain's Men (13th August) and the Financial Times Festival.

Louise Cooling was promoted to Curator of Collections and Interiors at Kenwood in May 2022. Please see the separate Curatorial Report in this newsletter.

Christopher Weddell, Senior Gardens Advisor at English Heritage submitted a comprehensive update on Kenwood's Landscape and addressed questions raised by the members.

All current elected members of the Council agreed to stand for re-election and were re-elected as Council members for the years 2023-2025. Tracy Abraham, Dr Patricia Hardy and Mark King were elected to the Council for the period 2023-2025.

The Chair thanked all Council members for their time, expertise and commitment to Kenwood.

The Report, in full, will be available on the Friends' website:

<https://friendsofkenwood.org.uk/news/>

Mala Gole, Secretary, Friends of Kenwood



LECTURES AND EVENTS AUTUMN 2023

Please see the separate Lectures and Events sheet for more details of our lectures, visits and events, or visit our website

Lectures

Lectures take place in the Lecture Room starting at 11am and are livestreamed so that Friends can also watch at home. Whenever possible, the lectures are also recorded for future viewing on our YouTube channel.

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

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Donato Esposito

Sunday 22 October, **Fra Angelico's *The Miracle of the Black Leg***
Scott Nethersole

Sunday 19 November, **Inspiring People at the National Portrait Gallery**

Alison Smith

Sunday 10 December, **'The Last of England': Ford Madox Brown and Colonialism**

Patricia Hardy

Visits

Tuesday 27 June, **Say 'Hi!' to High Barnet – Guided Walk**

Friday 8 September, **'Zeppelin!' - Guided Walk**

Events

Thursday 19 October, **Friends Annual Evening Event**



The Hon. Mrs Anne Bethell, Jeremiah Meyer, c.1780

Accepted by HM Government in 2021 under the Cultural Gifts Scheme from Bryony Cohen and allocated to Historic England for display at Kenwood (English Heritage).

To celebrate the generous bequest of English portrait miniatures by Lady Cohen we are hosting a joint talk by Kenwood Curator Louise Cooling and Alan Derbyshire who conducted their conservation with the support of the Friends.

Further details about the bequest and invitations for the Talk and Drinks Reception to follow.

Sunday 10 December, **Christmas Drinks**

You are warmly invited to a Christmas Drinks party in the Upper Hall after the December lecture.

Autumn Estate Walk

Thursday 2 November, 10.30 am, **Autumn at Kenwood**

OUTDOOR EVENTS AT KENWOOD SUMMER 2023

Luna Cinema

Wed 12 July: **The Great Gatsby** (12A)

Thurs 13 July: **Everything Everywhere All at Once** (15)

Fri 14 July: **Top Gun: Maverick** (12A)

Sat 15 July: **Grease** (PG)

Sun 16 July: **Jurassic Park** (PG)

All films start at 9.15pm

The Lord Chamberlain's Men

Sunday 13 August: **Romeo & Juliet** (on the Half-Moon Lawn at 7pm, doors open 6pm)

The UK's premier touring all-male theatre company

Financial Times Weekend Festival

2 September

The Institute of Art and Ideas at Kenwood

23 & 24 September: **How the Light Gets In**

KENWOOD HOUSE OPENING TIMES

Kenwood is open 7 days a week, from 10am – 5pm until 30 October, when it moves to winter hours 10am – 4pm.

To keep Kenwood open in the way it was intended, nearly every day of the year, English Heritage needs 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 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 takes donations during opening hours.

YOUR FRIENDS MEMBERSHIP DON'T DELAY – RENEW TODAY!

The new membership year begins on 1 June 2023, and membership rates are:

Single annual membership	£25 p.a.
Joint annual membership	£35 p.a.
Associate (u-18s & full-time students)	£9 p.a.
Single Life Membership	£375
Joint Life Membership	£500
Rembrandt Friend	£300 p.a.
Vermeer Friend	£750 p.a.

Please continue to support us and our work for Kenwood by renewing your membership as soon as you can.

You can pay in a number of ways. You can pay by **Direct Debit** or **PayPal**, both available via the Join Us page on our website, <https://friendsofkenwood.org.uk/join-us/>. You can also pay by **Bank Transfer** to our account. All details can also be found on the Join Us page on our website.

The advantage of paying by Direct Debit is that you do not have to think about renewing every year and your cards are sent to you automatically.

Although you can continue to pay by cheque (payable to 'The Friends of Kenwood'), please note that we would much prefer an electronic form of payment which will help us process your payment more quickly.

If you do not pay by Direct Debit, please also complete the renewal form on the Join Us page of the website, to notify us of your payment.

If you wish to support us even more generously, you might consider becoming a Rembrandt or a Vermeer Friend, all details are also on our website.

The loyalty of our members is really important to the Friends of Kenwood. We are so grateful for your support and commitment, which helps us advocate for Kenwood, and encourages us in our ambition to safeguard Kenwood as English Heritage's greatest asset.

Please do continue to support us, and please encourage your friends and family to join too!

For more instant updates, please keep checking our Facebook, Twitter and Instagram posts.

Help the Friends of Kenwood when you shop online!

A number of our members already help us by nominating us as their chosen charity when they make online purchases.

Unfortunately, Amazon have stopped their scheme, but you can still donate to us through GiveAsYouLive. It is very easy to use and costs nothing.

Once you have registered, we receive a small donation each time you make a purchase. You can help us with your weekly grocery shop!

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

Thank you very much for shopping online in this effortless way to support the Friends of Kenwood.

SUPPORTING THE FRIENDS OF KENWOOD

We rely on your support to keep our high profile at Kenwood House, and we would welcome any donation you feel able to make. Kenwood is under the care of The English Heritage Trust, itself a registered charity with no government funding. Our aim at the Friends of Kenwood is to keep Kenwood a top priority within English Heritage's national 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 reported at the April AGM that we have received a substantial bequest from one of our long-standing members, Rosemary Campbell. We are very grateful for her generosity. It will 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.

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 Friend: 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 SEPTEMBER TO DECEMBER 2023

Lectures take place in the Lecture Room starting at 11am and are livestreamed so that Friends can also watch at home. Whenever possible, the lectures are also recorded for future viewing on our YouTube channel.

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

LECTURES

Sunday 24 September, **The Artist as Collector: Sir Joshua Reynolds and his Collection of Art**

Donato Esposito



Grainfields, 1879, by Jacob van Ruisdael

Eighteenth-century London provided a lively and competitive atmosphere in which Reynolds distinguished himself as a foremost collector. After a sojourn in Italy, he returned in 1752 to launch his successful artistic practice. He became founding President of the Royal Academy of Arts in 1768, and received a knighthood.

Reynolds promoted the keen study of past art through his annual lectures (Discourses) to the students at the Royal Academy. His art collection functioned as evidence of the intellectual claims he made upon art and reveals much about the privileged position he assumed. His collecting began in earnest from 1760, when he moved into a large home in Leicester Fields (later Leicester Square). His collection of some 10,000 prints and drawings and 300 paintings was extraordinary and wide-ranging, from Leonardo da Vinci to his contemporaries including Hogarth and Kauffmann. The bulk of his collection was bequeathed to his niece and disposed of in a series of spectacular sales in the 1790s and is now widely dispersed throughout the

world. This lecture seeks to uncover this extraordinary and little-known collection.

Donato Esposito is an academic and curator who specialises in 18th and 19th century art, collecting and taste. From 1999 to 2004 he worked as Curator in the Department of Prints and Drawings, British Museum and was in 2012–13 an Andrew W. Mellon Fellow at the Metropolitan Museum of Art, New York. He curated the tercentennial exhibition *Reframing Reynolds: A Celebration* at the Box, Plymouth (24 June – 29 October 2023).

Sunday 22 October, **Fra Angelico's *The Miracle of the Black Leg***
Scott Nethersole



The Miracle of the Black Leg, by Fra Angelico

For the high altar of San Marco in Florence, Fra Angelico painted a scene in which Saints Cosmas and Damian graft the black leg of a deceased Ethiopian onto the body of a white European devotee. The white man, upon awaking, ‘saw nothing wrong’. Did he, or his audience around 1440, really have no objection to his new black leg? It would seem that to them the issue was not that the leg was black, but whether or not it came from a Christian. This lecture uses Fra Angelico’s image to ask broad questions about the meaning of skin colour in Florence before the advent of the transatlantic slave trade. It will also consider the presence of Ethiopians in the city around the same time.

Scott Nethersole is Reader in Italian Renaissance Art at the Courtauld Institute of Art, which he joined in 2010. He is a specialist in the art of 15th century Florence on which he has published extensively, including, *Art and Violence in Early Renaissance Florence* (2018) and *Art of Renaissance Florence: A City and its Legacy* (2019). He is currently engaged in a study on the connections (or lack of connections) between Sub-Saharan Africa and Southern Europe in the 15th century.

Sunday 19 November, **Inspiring People at the National Portrait Gallery**

Alison Smith

The National Portrait Gallery was founded in 1856, the first gallery anywhere to be dedicated solely to portraits, and opened to the public in a small Westminster house in 1857. After various temporary locations, the collection was moved to its current site in 1896, an elegant purpose-built gallery adjoining the National Gallery. Since then, the collection has expanded enormously as have its public activities. The Duveen Wing was added in 1933 and a further extension, the Ondaatje Wing, in 2000. Then in spring 2020, the gallery closed for a complete refurbishment of the building interior and a comprehensive redisplay of the collection, the *Inspiring People* project due to open in June 2023. The talk will explore the history of the renovation and reveal some of the highlights of the new displays.



Prior to joining the National Portrait Gallery as Chief Curator in 2017, Alison Smith was at Tate Britain (2000-17) eventually becoming the lead curator on 19th century British art. She organised key exhibitions including *Exposed: The Victorian Nude* (2001), *Millais* (2007), *Artist and Empire* (2015) and *Edward Burne-Jones* (2018-9). For the past five

years she has worked intensively with the Gallery's curatorial and collections teams on the decant and reinstallation of the collection.

Sunday 10 December, **'The Last of England': Ford Madox Brown and Colonialism**

Patricia Hardy

Ford Madox Brown's masterpiece about Victorian emigration is probably his most celebrated work. The compelling gaze of the emigrant couple in his Pre-Raphaelite painting *The Last of England* has attracted attention since

its production in 1855. Modelled on the artist himself and his wife Emma, the work is usually interpreted as a melancholic parting from their homeland for the unhappy couple.



*The Last of England, by Ford
Madox Brown*

But, taken in the context of the outpouring of artworks depicting the everyday subject of emigration from Britain and Ireland in the 19th century, this painting can be viewed in a very different way. This talk will explain how. We shall look at a range of works showing how artists captured the exodus of people who sought new lives overseas, who were pulled towards new opportunities or pushed out by the tragedies of the Highland Clearances and the Irish Famine. In so doing we can better understand and interpret *The Last of England*.

Dr Patricia Hardy has recently joined the Council of the Friends of Kenwood. She is an art historian, exhibition curator and writer, and is currently working on the Parliamentary art collection. She has previously worked at the Museum of London as Curator Paintings, Prints and Drawings, the National Portrait Gallery, National Museums Liverpool and the National Horseracing Museum.

You are warmly invited to a Christmas Drinks party in the Upper Hall after the lecture.

AUTUMN ESTATE WALK

Thursday, 2 November, **Autumn 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.

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

Tuesday 27 June, Say 'Hi!' to High Barnet – Guided Walk

Ticket hall of High Barnet Tube station, Barnet Hill, Barnet EN5 5RP at 14.30



Come on this walk to get to know a whole new side of London.

It will be well worth taking a trip to the northernmost end of the Northern Line! Come and discover old coaching inns atop the principal road to the

North, the site of a defining battle in the 15th century Wars of the Roses, the venue for an ancient horse fair, outstanding boys' and girls' schools with their origin in the days of 'Good Queen Bess', taverns where highwayman Dick Turpin and his trusty steed 'Black Bess' hid out and even a church with a very unusual date over its doorway and possibly, a dark secret deep in its foundations. Today, Barnet retains something of a county feel amidst the trappings of a modern High Street. It's where for centuries 'urban' has been meeting 'suburban', giving us today so many fascinating stories to discover.

This guided walk will be led by Friends of Kenwood council member and Blue Badge tourist guide, Mark King.

The tour costs £12.50 plus a small administration fee and can be booked here: <https://www.eventbrite.co.uk/e/friends-of-kenwood-say-hi-to-high-barnet-guided-walk-tickets-644303929397>

Friday 8 September, **'Zeppelin!' - Guided Walk**

Holborn Tube station (by the High Holborn exit), High Holborn,
London WC1V, at 10.30



A guided walk following the path of destruction as German Zeppelin LZ13 blasted and burned its way across the City of London on the night of 8-9 September 1915. This was the first effective air raid on the City and a landmark in the

development of modern warfare.

On this walk along the air-raid route led by Friend of Kenwood council member and Blue Badge tourist guide Mark King, we will examine how Londoners dealt with this new form of warfare, its strategic purpose in the context of the 'war to end all wars', and visit sites that tell the stories of that fateful night.

The tour costs £12.50 plus a small administration fee.

EVENT

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