

National
Trust



Cultural Heritage

MAGAZINE

Collections | Gardens | Architecture |
Art | Conservation | Heritage

Spring/Summer 2024

12 Robin Muir and
Anna Sparham
in conversation

30 The Minton Medusa
tile mosaic recreated
at Cliveden

62 Coleridge Cottage
and the Trust's
first books

Formerly the *National Trust Arts, Buildings & Collections Bulletin*



Published in Great Britain by the National Trust, Heelis, Kemble Drive, Swindon SN2 2NA

National Trust Cultural Heritage Publishing

Copyright © 2024 National Trust

Text copyright © 2024 National Trust

Articles may not be reproduced or republished without permission in writing from the publisher.

Registered charity no. 205846

If you would like to receive future issues of the *Cultural Heritage Magazine*, please email chm@nationaltrust.org.uk

Recent back issues can be accessed at www.nationaltrust.org.uk/discover/history/art-collections/cultural-heritage-publishing

Although every effort has been made to ensure that information in this publication is correct at the time of distribution, responsibility for errors or omissions cannot be accepted by the publishers or contributors.

Unless otherwise stated, all measurements are given in the order: height, width, depth

Publisher: Christopher Tinker

Editor: David Boulting

Consulting Editors: Rachel Conroy,

Rupert Goulding and James Rothwell

Design concept: Sandra Niedersberg at

Steers McGillan Eves Design

The National Trust gratefully acknowledges a generous gift in will from the late Mr and Mrs Kenneth Levy that has supported the cost of producing this magazine through the National Trust's Cultural Heritage Publishing programme.

Front cover: Replicated Medusa tile roundel and conserved border tiles, Cliveden (see page 30)

Opposite (left to right): Anna Sparham and Robin Muir with Property Curator Andy Cochrane (right of group) at Lacock (see page 12) • Samuel Taylor Coleridge (see page 62) • Silver gilt freedom box (see page 76) • Photographer Leah Band (see page 78)

Contents

4 Welcome

The National Trust's Head of Curatorship introduces the spring/summer issue
Rupert Goulding

6 Briefing

News, events and publications plus research and conservation round-ups

12 In Conversation

Anna Sparham talks to Robin Muir about the Trust's photography collections



22 All Part of the Plan

Lutyens at Lindisfarne
Nick Lewis

30 'My most lucky find'

Cliveden and the Minton Medusa
Benjamin Alsop and Vicki Marsland

38 Fashion at Play

An 18th-century doll at Dudmaston Hall
Emma Slocombe



46 The Long Game

Restoring a designed landscape at Lodge Park
Simon Nicholas, Lauren Palmer and Julie Reynolds

58 Child's Play

A shared literary heritage
Jemima Hubberstey

62 Foundational Texts

The library at Coleridge Cottage
Tim Pye

72 Loans

Selected highlights, 2024

78 Meet the Expert

Leah Band





Rupert Goulding
Head of Curatorship

Welcome

I am delighted to welcome you to this fourth issue of the National Trust's *Cultural Heritage Magazine (CHM)*, which continues to showcase the breadth of our work across research, conservation, properties and collections.

This is my first opportunity to write as the recently appointed Head of Curatorship, and it is an honour to lead such a dedicated and knowledgeable community of curators, who work closely with many other colleagues to understand, interpret and care for everything in Trust ownership, from miniature doll's clothing to the houses of celebrated poets, or whole designed landscapes.

My own experience echoes that breadth of activity – during 16 years with the Trust I have enjoyed working on the transformation of Chedworth Roman Villa near Cirencester, tackled challenging conservation projects from

medieval Horton Court in Gloucestershire to Georgian Prior Park Gardens in Bath, curated *Prized Possessions* on the Trust's Dutch Golden Age paintings, and recently completed the revival of 17th-century Dyrham Park in South Gloucestershire.

At the time of writing, there are over 90 cultural heritage curators in the Trust. They can be found working at specific houses, or delivering large projects, they may be regional roles supporting a portfolio of properties, or operate nationally as subject specialists. All the Trust's curators are united in their passion to share authentic and inclusive histories with rigour and creativity, and in so doing connect with as many people as possible.

In this issue of the *Cultural Heritage Magazine*, we present another rich tapestry of activity, perhaps united by a theme of discovery and recovery. The chance to acquire an Edwin



Lutyens architectural plan has shed further light on his transformation of the evocative Lindisfarne Castle, Northumberland. Elsewhere, a careful study of encaustic tiles

All the Trust's curators are united in their passion to share authentic and inclusive histories

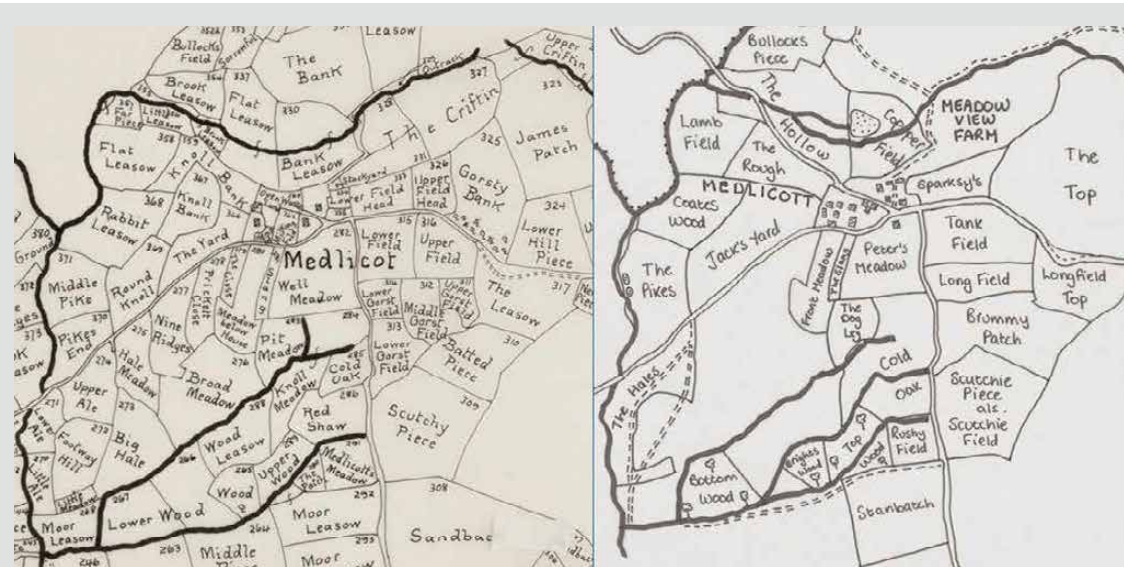
has revealed how William Waldorf Astor (1848–1919) greeted his visitors to Cliveden in Buckinghamshire. The close study of a doll from Dudmaston Hall, Shropshire, demonstrates not only its life as a cherished toy, but also reveals it to be an exceptional record of 18th-century fashion, culture and society.

Coleridge Cottage in Somerset, it is argued, contains the very first items collected by the National Trust – books to be used and enjoyed by those living nearby in a dedicated library annexe. And at Lodge Park, Gloucestershire, the lost but not erased Bridgeman landscape is carefully being replanted; both exemplify the Trust's ambition to provide benefits and enjoyment long into the future.

▲ **Clockwise from top left** Lindisfarne Castle, Northumberland, viewed from the south-west (see page 22) • Lodge Park, Gloucestershire, in an oil painting of 1747 by George Lambert (1700–65) (see page 46) • Rare 18th-century doll at Dudmaston, Shropshire (see page 38)

Briefing

News, events and publications



▲ Excerpts from maps by George Foxall (left, courtesy of Shropshire Archives) and Susan Kilby (right, Institute for Name-Studies), which show how field names reflect the historic and modern landscape, flora and farming practices.

Field names and landscape futures in Shropshire

A history of the landscape, ancient and modern, is written into the names of its settlements, fields, and features. These place names – or toponyms – record interactions with the landscape that may not otherwise find their way into the historical record. They provide valuable information about land management and responses to environmental challenges over time. They also represent a helpful starting point for discussions about landscape custodianship.

A recent collaboration between the National Trust, the Institute for Name-Studies (INS) at the University of Nottingham and Shropshire Hills National Landscape

has explored this potential with farmers in the Shropshire Hills. Building on the work of the Stepping Stones project, this pilot project was inspired by maps drawn by George Foxall (1911–89) in the late 20th century. Foxall redrew to scale mid-19th century tithe maps, adding in field names from the accompanying schedules. These beautiful maps led one farmer to propose a modern-day exercise to ‘record our own traditions and marks on the landscape before they are lost’.

INS researchers met farmers and their families at 13 farms to explore their farms’ historical names and to map the current field names. Site visits were both multi-

generational events (on one occasion, uniting four generations) and exercises in the transmission of intangible heritage. Parents, children and grandchildren shared name-stories, often for the first time. A hand-drawn map of the modern field names was produced for each farm and the gathered data informs a web app, which allows users to interrogate map layers and view both historical and modern fields, their names and associated information.

The 19th-century names provide a snapshot of the historic environment, indicating former woodland, moor, heath and wetland, and detailing past flora and fauna, coppicing and farming regimes. Viewed alongside current names, they track changes in land-use but can also trigger important conversations. The participants’ fine-grained landscape knowledge fed into discussions about changes in land-use over time and, crucially, future farming directions. Across the project, it was clear that field names could influence future land-management practices and are currently informing hedgerow and pond restoration plans. A field-name such as Snipe Bog can encapsulate information about the conditions favoured by particular species. On one farm, an understanding of field names led to plans to support biodiversity through the reinstatement of habitats, demonstrating how this kind of knowledge has the potential not only to inform but also to inspire regenerative action.



▲ Head of Mercury in pipeclay • Photo: National Trust Images/James Dobson

Mercury rising

Smallhythe Place in Kent has been the subject of investigations by archaeologists undertaking research on the shipyard by the river Rother, one of the most significant royal shipbuilding centres of medieval England. However, the excavation has now revealed startling evidence of an earlier Roman settlement, which was in use between the 1st and 3rd centuries AD.

According to National Trust archaeologist Nathalie Cohen, ‘We found tiles stamped with the mark of the Roman fleet, ceramics and evidence of buildings, which provide tantalising clues to the nature of this riverside community’.

Among the most exciting discoveries was the head of a figurine of the god Mercury (above), made from pipeclay. Just 5cm tall, the head is clearly identifiable by its winged headdress.

Funding for the excavations was provided by the National Trust’s Roman Research Fund, the Robert Kiln Fund, the Society of Antiquaries, the Royal Archaeological Institute and the William and Edith Oldham Charitable Trust. Finds from the excavation went on show at Smallhythe Place on 28 February.



▲ Visitors view the Long Gallery ceiling at Lanhydrock • Photo: National Trust Images/Steve Haywood

Spectacular ceiling

One of Europe's most spectacular historic plaster ceilings, in the Long Gallery at Lanhydrock in Cornwall, is getting a new lease of life. The 35-metre-long barrel-vaulted ceiling is undergoing specialist cleaning and intricate repair work.

Created for John Robartes between 1620 and 1640, the ceiling is believed to be the work of the Abbott family of Frithelstock, Devon. Its 24 panels depict scenes from the Book of Genesis, which are surrounded by animals, intricately moulded plants and mythical beasts.

Remarkably, the ceiling survived a fire that destroyed two wings of the house in

1881. Following many years of monitoring, however, conservation work is now needed as the plaster has been showing cracks, flaking and discolouration.

Specialists from Cliveden Conservation will repair the intricate plaster by filling cracks, replicating any lost plaster, washing off the old and discoloured distemper, and reapplying a new layer to restore the ceiling to its original appearance. A team from Plymouth University has also been working with the team at Lanhydrock to research and document the ceiling, taking hundreds of photos to create a 3D model of the ceiling, as well as using laser scanning to capture minute details, including a fingerprint left on a mould by one of the original craftsmen.

Conservation Focus

Senior paintings conservator Sarah Maisey presented her conservation treatment of *Theresa Parker* by Sir Joshua Reynolds at the Understanding British Portraits Annual Seminar in October 2023. Dr Tessa Kilgarriff commented, 'Sarah's exacting visual literacy allowed her to complete an extremely successful treatment.' The painting is now on display at Saltram.

Furniture conservator Nicola Shreeve presented her technical analysis of the Dolphin Suite from Ham House to ICON's Furniture and Woodwork group symposium in February 2024. All the chairs have undergone varying degrees of restoration, identified through small, sampled cross-sections of the decorative schemes. One chair retains its original gilded and silvered surface. Up to three campaigns of re-decoration have been identified on others.

The Black Prince maquette by sculptor and teacher Édouard Lantéri was treated by decorative surfaces conservator Maria Sanchez. X-ray and small cross-sections of paint identified Lantéri's sculpting methods, including the internal metal armature and original dark bronzed finish. The maquette is back in the Great Hall of Ightham Mote, as former owner Charles Robinson intended.

At the Textile Conservation Studio, work has started on the *Agenor sending Cadmus to find Europa* tapestry (1675–1700) from Lyme Park. Following specialist wet cleaning in Belgium,



▲ Maria Sanchez working on *The Black Prince* maquette • Photo: National Trust/Meg Taylor

conservation stitch treatment is now under way, project managed by Senior Conservator Rachel Langley.

As part of the continuing work on the Erddig State Bed, Jane Smith gave a talk to the ICON Textile Group, 'Reuse, Revise and Renew – The care and conservation of the Erddig State Bed', in April 2024. She shared her research into the past care and conservation of the Chinese embroidered bed as well as ongoing conservation processes, challenges and successes.

The dress made for Ellen Terry for the banquet scene in *Macbeth*, from Smallhythe Place, has concluded its momentous conservation treatment. Conservator Maria Pardos Mansilla has ensured that it is now strong enough to be supported onto a mannequin and will be available to view at the property from late April, while the Beetle-wing cloak and dress are on loan to the *Sargent and Fashion* exhibition at Tate Britain (see page 73).



Trees stand for hope

It's not too late to join the fight for nature and tackle the climate crisis together. Help nature thrive by planting a tree today.

Donate now to plant your tree. Visit nationaltrust.org.uk/plant-a-tree-today or scan the QR code



© National Trust 2024
Registered Charity No. 205846
© National Trust Images/Chris Lacey



Briefing *continued*

Facing the future

Some of the rarest surviving 18th-century stained glass in the care of the National Trust, at The Vyne, Hampshire, has been fitted with environmental protective or 'isothermic' glazing. Extreme weather patterns had accelerated the deterioration of the window in recent years, with painted detail beginning to flake, leadwork warping and leaking, and condensation eroding the surface of the glass.

Specialist conservators Holy Well Glass added a secondary glazing layer in lead and hand-made glass, replicating traditional methods. This was mounted in the original timber frame, with the stained glass contained inside a bespoke bronze frame. The space between the two layers is ventilated to prevent condensation from forming.

▼ Newly conserved stained glass at The Vyne, Hampshire • Photo: National Trust Images/Megan Taylor



Research Round-up

The National Trust is a co-investigator on an ambitious culture and heritage project, 'Understanding the Value of Outdoor Culture and Heritage Capital for Decision Makers', which has been awarded nearly £500,000 by AHRC and DCMS. Researchers from the University of Exeter are leading the project, working alongside the National Trust, Forestry England and a range of other partners. The project, which will run until 2026, will explore the relationship between the natural and historic environments and find ways to identify the value that the latter brings, informing decision-making on management and investment in outdoor cultural heritage assets.

Recent funding and partnership successes include a number of AHRC impact accelerator awards, which will support university academics to work with National Trust properties over the next year to explore their cultural heritage. For example, Dr Ann Matchette (University of Bristol) will be working with the Trust until August 2024 on 'Cultivating Audiences through Plants and Gardens at the National Trust'. Dr Matchette's project will investigate new interpretation strategies to engage visitors with the complex histories of global plant collecting, cultivation and display.

Funding has also been secured for a PhD project examining 'The Material Biography of Molly Lepel (1700–68)'. A courtier, muse and intellectual, Lepel (above) interacted



▲ *Mary Lepel, Lady Hervey* (detail), c.1765, Johann Zoffany (1733–1810), oil on canvas, 43.2 x 35.6cm, Ickworth, Suffolk (NT 851998) • Photo: National Trust Images

extensively with the intellectual currents of her time but is not appropriately reflected in the historiographical record and, consequently, the interpretation at Ickworth. The award comes to the Trust through the REACH Collaborative Doctoral Partnership Consortium, which is funded by AHRC. The PhD student will be co-supervised by curators from the National Trust and Historic Royal Palaces and by an academic at the University of East Anglia.

Finally, through its partnership with Oxford University, the Trust hosted six curatorial micro-interns in December 2023, who delivered research projects on the Talbot archive at Lacock, the artist Angelica Kauffman, the Tudor Garden at Paycocke's, Second World War evacuees at Castle Drogo and a Flemish still life at Rufford Old Hall. This research will underpin interpretation and larger-scale research collaborations.

▶ www.nationaltrust.org.uk/features/research-at-the-national-trust

In Conversation

Robin Muir

Writer and photography curator

Anna Sparham

National Curator for Photography, National Trust

Robin Muir is a writer and curator specialising in photography. A Contributing Editor at British *Vogue* and consultant to its archive, he has curated major exhibitions at the National Portrait Gallery, the Victoria and Albert Museum, the Museum of London and elsewhere. His publications include *The World's Most Photographed*, *Cecil Beaton's Bright Young Things* and several books on the history of *Vogue* magazine including, most recently, *The Crown in Vogue*.

Anna Sparham is National Curator for Photography at the National Trust. She has worked extensively with historic collections of photographs and contemporary photographic practice and has curated exhibitions on subjects including women's suffrage and London at night. Her latest book, *100 Photographs from the Collections of the National Trust* (see page 80), features an introduction by Robin Muir.

► Robin Muir and Anna Sparham in front of the lattice window in the South Gallery at Lacock Abbey, Wiltshire, which was the subject of William Henry Fox Talbot's early photographic experiments (see page 14) • Photo: National Trust Images/Leah Band

Continuing *CHM's* series of dialogues between National Trust staff and their professional counterparts, Anna Sparham talks to Robin Muir about their recent collaboration on *100 Photographs of the National Trust* (sponsored by photo-printing company CEWE) and about the Trust's collection of more than half a million photographs, which spans the history of the medium from the 1840s to the 21st century.

They met at Lacock Abbey in Wiltshire, where William Henry Fox Talbot (1800–77) produced the first photographic negative in 1835. Lacock is also home to the Fox Talbot Museum, which explores the history of photography and hosts exhibitions of contemporary work.

AS Robin, I wanted to start out by thanking you for coming to Lacock today to talk about the National Trust's photography collections and about *100 Photographs from the Collections of the National Trust*. You write about the significance of Lacock in your introduction to the book. How do you respond to it as a National Trust place and how far does its importance in the history of photography shape your personal experience as a visitor?

RM When we first come across Lacock in *100 Photographs* you use the word 'seismic', and



I think that's no exaggeration. This is where photography in Britain starts, with William Henry Fox Talbot's famous image of a lattice window in the Abbey, produced in 1835.

It feels as though there's always something happening here at Lacock, too, which is very exciting. Andy Cochrane [Property Curator] kindly gave us a tour this morning and it's a very different Lacock to the one I remember from four or five years ago, when I came to borrow a camera that had belonged to Cecil Beaton for my first Beaton exhibition.

I think the plans for the future here are really exciting – Andy was just explaining that they're going to restore the Botanic Garden laid down by Fox Talbot. I think that's an important part of the experience of visiting, for me, that it's

not just about engaging with the past, the long and rich history of Lacock Abbey and the people who've lived here, it's about the present too – there's an exhibition of Ellen Carey's contemporary photographs on display at the moment [until 5 May] – about those exciting plans for the future, and about the continuity and interplay between them.

The 2023 photograph by Carey that you use in the book, for example, was inspired by a Fox Talbot photograph, *A Cascade of Spruce Needles*, made in around 1839 – a piece of contemporary photographic experimentation that celebrates a historic one.

I love the way that Lacock celebrates those themes of experimentation and wonder that are so much a part of its DNA. It's also



◀ Positive enlargement, printed in 1934 by Herbert Lambert, reproducing the earliest surviving negative created by William Henry Fox Talbot in 1835 (NT 1545263) • Photo (modern capture): National Trust Images/Leah Band

interesting that it still acts as a magnet for contemporary photographers, who are entranced by the magic of the place and its history. Alongside Ellen Carey, your book also features work by other photographers who have worked at Lacock or been inspired by Fox Talbot's legacy. I'm thinking of Abelardo Morell, whose camera obscura image, for example, was made here at Lacock, but also Dafna Talmor, who experiments with collaged negatives.

AS Lacock has been really effective at showcasing contemporary work, but that engagement with the present runs through a lot of the properties I work with. Whether it's exhibiting contemporary photography, or addressing contemporary issues through historic photography, it's about providing opportunities for people to engage.

Our great advantage is that we're not generally speaking to specialists but to broad, diverse audiences, and photography is in the hands of everybody – everyone has a relationship with it. So I like to think we're already winning in that people don't need to have the medium explained to them because they bring their own version of it, their own photographic practice and relationship, with them.

RM I think that's very true. In the age of the smartphone, people are so much more engaged with making images. When I was younger you had to have a camera to do it.

AS Did you start out as a keen amateur photographer? I'm interested to know what the origins of your own interest in photography were.

RM Actually, I came to it from a rather strange direction. I was born and brought up in Scotland and I trained as a solicitor. I worked in Glasgow for a long time, for a company that

only seemed to have one client, and I hated every minute of it. Fortunately, I had a great friend who worked in *Vogue's* library and she phoned up one day and said 'I know you're really unhappy, why don't you come down to London? We need someone to do some photocopying for a week on a book we're producing called *Cecil Beaton in Vogue*. You've probably never heard of him, but come down anyway.' So I went down for a week and a week turned into a month and a month turned into 40 years. And I've been there ever since.

Funnily enough, though, I had heard of Cecil Beaton because I'd seen a touring show of his work while I was studying law at Aberdeen. It was absolutely amazing. I hadn't studied art history, so I didn't really have any conception of what photography should look like, and this guy did everything from portraits of Marlene Dietrich to photographing burnt-out tanks in Libya in the Second World War.

So I came down and worked for Condé Nast, firstly as a picture editor on their books. We did lots of photographic books in those days, in the '80s, and then I got brought onto the magazine as Picture Editor in the early '90s.

I left that to go and work for the National Portrait Gallery but keeping a role as Consultant to *Vogue's* archive. So my photographic training has really only ever been looking at pictures, beginning with the work that *Vogue* had commissioned over the years. But it was a great art training, because *Vogue* did everything, it wasn't just fashion photography, it was portrait photography, still life, reportage – and it really informed what I've done ever since.

So that's where I came from. What about you?

AS Photography for me started with my dad, a now-retired art and photography teacher. So it's been part of my life from a very young age –

I remember being in the school dark room where my dad was teaching at the age of five.

I gained a photography degree from Nottingham Trent University. When I graduated in 2001, I didn't feel that I wanted to pursue a career as a photographer but I really loved the blend of photography and history, which led me to the museum world. It's a highly competitive field but I had that slightly niche background then, combining practical photography with an understanding of digital practice, just at the point when museums were looking for that digitisation expertise to make their collections more accessible.

So that was my way in. After my first museum job with photography collections in Bristol, I spent 15 years at the Museum of London, 13 of them as Curator of Photography. I learned so much there, especially working on exhibitions, which allowed me to have a broad perspective on what you're looking at and what the connections are from an audience viewpoint.

I came to the National Trust in 2022 to take up what was then quite a new role as National Curator of Photography – my predecessor was the first, starting in 2019. When I took the job, the Trust had already initiated work on *100 Photographs from the Collections of the National Trust*, so I immediately immersed myself in the extensive collections and this huge but incredibly exciting project.

When you kindly agreed to write the introduction to the book were you familiar with the Trust's photography collections?

RM Actually, I was shockingly unaware of them – I live near Petworth, so I know the collection there fairly well, but photography doesn't play a major part in it. And I guess I had some preconceptions about what the National Trust photographic collection would be. One thinks it's going to be 'country-house camera', croquet, visiting members of the royal family,

that sort of thing. Rather like that wonderful photograph in the book from Wightwick Manor, with the gentlemen holding tennis rackets at the back. I think I was expecting to see a lot of those photographs – the ones that give an insight into the lives of the historic families at the grand country houses that the National Trust looks after.

And that shows how misguided my attitude was – it's not just about grand collections, it's also about these wonderful niche areas and aspects of our social history that can be explored. The range and scale was really eye-opening too – thanks to your book I've learned so much about other aspects of the collection, from commercial photography to Victorian collage-work to early photo-booth portraits.

And as you point out in the book, unlike museum collections many of these photographs came into the care of the National Trust along with the houses or businesses they relate to, and in several cases they were even made there, so they are contextualised with the history of their original makers.

AS That's a really important point because, of course, photography isn't just about the surface image, it's about why that image exists and how it was made, all of the contextual background that enhances our reading of the picture and adds to our enjoyment of it.

RM That richness of context must have been a factor when you were making your selection for the book, but what else informed it? What's special about the 100 photographs you picked, and why do you think this selection in particular will excite and intrigue readers?

AS Ultimately, each one was selected on its own merits. But as with an exhibition, you're also thinking about how the chosen photographs reflect the wider collection



and recurrent themes. And while I'm obviously selecting from the starting point of how something looks, that doesn't necessarily just mean its immediate visual impact – the 'wow factor'.

I hope the book gives an impression of the sheer variety across a collection that is held at so many different sites around the UK. After working at the Museum of London, I was used to looking after a collection in one place, so it was a really different experience to try to navigate and represent this widespread collection, not just in terms of location, but in content too. I hope that incredible range will be part of the excitement and intrigue for readers – and in the same way that I was often surprised by what I discovered in the collections, I hope that surprise element, in the diversity, will be there for the reader too.

So, although there are pictures of famous individuals like George Bernard Shaw and Winston Churchill, and of the elite families who

▲ Robin and Anna discuss a cyanotype by Anna Atkins (1799–1871) in the Lacock collection (NT 98244) • Photo: National Trust Images/Leah Band

are obviously integral to our collection, it's been really exciting to be able to include a varied range, across amateur and professionally made images, from the early pioneering photography of Fox Talbot and Anna Atkins, or the scientific experimentation of Lord Armstrong and John Worsnop recording electrical discharges at the tail end of the 19th century, right through to contemporary imagery in different formats.

RM What was your long list like – how many photographs did you look at in the early stages?

AS I've been to so many properties – not all of them, of course, so there's definitely more to explore. And, perhaps inevitably, I'm already

seeing images at Trust properties, since we finished the book, that would have been really strong contenders for inclusion.

RM So definitely scope for a Volume II?

AS Definitely! The list could easily have doubled, based on what I've seen. But like an exhibition, you're constantly refining. There are images I'd have loved to include on their own merits, but sometimes they

speak to a particular area of the collection – whether in terms of subject matter, or format, or historical period – that you've already covered really well, so you reluctantly have to leave them out.

RM One thing I really liked was that, although you've clearly been all over England, Wales and Northern Ireland, there are quite a few photographs in the selection from The Hardmans' House in Liverpool – and quite



◀ Edith Craig by Christina Broom (1862–1939), 1909, real photo postcard print, 13.6 x 8.7cm, Smallhythe Place, Kent (NT1123690) • Photo (modern capture): National Trust Images/ Matthew Hollow

rightly so. Lacock and Hardmans' both come across very strongly in the book as important centres of the collection.

AS For me, they're pillars of the National Trust's photographic collections in terms of scope and significance. And what I love about that is not only that they're geographically so far apart – from rural Wiltshire to the industrial North West – but that they represent such different approaches to photography and how we engage with it, so those two properties were always going to feature heavily in the book.

RM They also make a really interesting contrast – from the early development of photography in a historic setting to the hard graft of commercial photography.

Lots of people know about Lacock, especially in our world, but they don't necessarily know so much about Hardmans'. I've never been, but now I can't wait to visit.

AS The scale is really significant – the Hardmans' collection consists of about 140,000 photographs.

It's also really important in terms of the story of women working in this field, not only as photographers but also as hand-colourists and in other roles. As you know, the Hardmans were a husband-and-wife team, and Margaret Hardman played an integral role in the success of their studio.

There are a number of Hardmans' pictures in the book but only two that are technically attributed to Margaret. But so much of what they did was collaborative and she was absolutely a driving force in the running of the business, as well as being an internationally exhibited photographer in her own right. So it's important to get that balance of recognition of her role out there.

RM I like her trajectory. She goes from sort of assistant to collaborator and photographer.

And speaking more broadly about women photographers, it's often the case that we don't know who took a particular photograph and it's great that you're able to demonstrate that lots of them were women and how that has been elided historically.

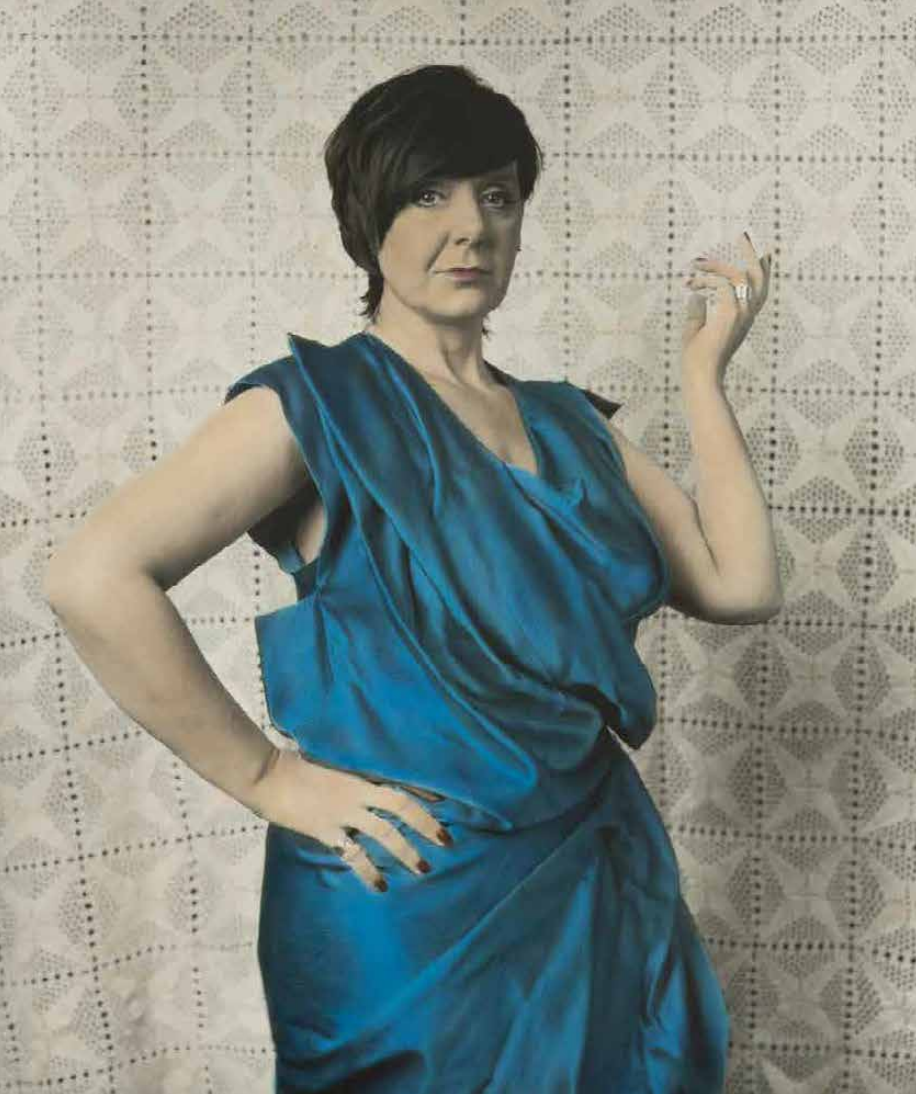
Vogue's first woman photographer doesn't start until the 1930s – I mean professional, as in on the staff. So it was wonderful to see so many named women photographers in your book.

AS Over certainly the last 15 years, there's been a growing endeavour to redress the balance, so I've had the bulk of my curatorial career to really tune into that. Obviously, being a woman and having practised photography for a number of years, I have that personal perspective too. So it was important to include the work of women photographers like Christina Broom, for example, who is such a significant name in pioneering press photography.

RM I think my favourite photograph in the book is very probably Christina Broom's beautifully composed portrait of the theatre producer and director Edith Craig [opposite]. Taken in the first decade of the 20th century, it's just captivating.

The women photographers in the book include some giants of British photography – Julia Margaret Cameron, Dorothy Wilding and Vivienne. But there are lots of women photographers in the book that I didn't know, too – gifted amateurs like Rosalie Chichester, who has this amazing eye for her subjects and was clearly very technically accomplished, using printing skills that ranged from cyanotype to silver processes.

AS Rosalie amassed a highly significant collection of self-printed albums at Arlington



◀ Angela Samata by Tabitha Jussa (b.1974), 2019, hand-coloured gelatin silver print, 24 x 16cm, The Hardmans' House, Liverpool (NT 974226)

Court in Devon. When you arrive at Arlington, you're presented with a portrait of Rosalie with her camera, which I love, and I know the team there are keen to embrace that side of her, the photographer. And it has a lovely spirit, that floral still life of hers that appears in the book – really sumptuous.

Other than the strong presence of women photographers in the book, were there other themes or connections that stood out for you?

RM I think there were things I just didn't expect to see in a book about the National Trust's

photography collection. In particular I didn't expect to see photography going right up into the second-half of the 20th century.

I'm very struck by the Neil Kenlock study of Muhammad Ali visiting a school in Tulse Hill, for example, which I'd never seen.

AS What I love about that photograph is that it's so relatable. I've been talking to the property – The Children's Country House at Sudbury in Derbyshire – about how we might display it. It's all about meeting your heroes. It just screams it straight away, so it's immediately accessible.

RM I noticed that the National Trust had acquired that photograph with the support of the National Heritage Lottery Fund. Actually, I hadn't realised that the National Trust was actively engaged in acquiring photographs, especially more contemporary ones.

AS We've recently made some contemporary photography acquisitions at Lacock and at Hardmans', where we acquired some of Tabitha Jussa's work [opposite]. She was an artist in residence at Hardmans' and we really wanted that work to be part of the collection.

The ongoing legacy of this work is what's so important, and if it inspires contemporary responses, or if an existing work speaks to some of the things we want to engage with, that's very much a part of modern museum practice.

RM But on a practical level, is it difficult to achieve? I mean, I know how hard it is to get the National Portrait Gallery to buy something.

AS It's largely achieved through external funding. Catherine Troiano, my predecessor as National Curator for Photography at the Trust, was involved in acquiring a few pieces for Lacock with the support of the Art Fund, which are represented in the book. And if she hadn't pursued that, they simply wouldn't be here.

Photographs can be donated too. Certainly, with Tabitha Jussa we acquired three and she donated one. But for me, and this is a really important point, sometimes the best way to bring a collection of historical photographs to life for a general audience is to bring in a contemporary response, a modern comparative. It helps to build a bridge from the present to that earlier, historic context, embracing new perspectives and making it more relatable.

I'm really interested to get your take on acquisitions though. You have such a wealth of

experience curating in the museum and gallery sector, how would you look to expand the Trust's photography collections?

RM You've estimated that the National Trust looks after 550,000 photographs, so maybe you don't need to expand the collections, perhaps it's more a question of how one displays them.

You've got this beautiful book showcasing the Trust's photographs, but I think people will want to actually see the objects themselves. I mean, who wouldn't want to look at Beatrix Potter's photograph of the rabbit that inspired Benjamin Bunny, or an exquisitely hand-tinted daguerreotype? Because nothing quite compares to looking at the original.

I suspect that's going to be the greatest challenge you have, given the fragile nature of historic photographs. I think it will be about finding clever and creative ways to share the collection and drive engagement with it.

That's what I would try and do. Just get it out there.

AS Absolutely. Photography has been cared for in the Trust for many years, so there's lots of expertise around conservation, storage and so on. But having a specialist curator for photography is relatively recent, so the question of display hasn't necessarily been as actively pursued strategically across the organisation.

Over the coming months, as a result of the book, I'll be helping properties to display a selection of these objects, either originals or reproductions. So we're starting to work out how best to share this amazing collection.

Ultimately, I hope the book speaks to our audiences, but also to the colleagues I work with as to the potential these photographs have and the scope to make the most of the opportunities they offer.

All Part of the Plan

A recent acquisition at Lindisfarne sheds new light on Lutyens's refurbishment

Nick Lewis
Collections and House Officer

When Edwin Lutyens (1869–1944) first heard he was to be offered a commission to renovate the former government fort on Holy Island, off the Northumberland Coast,¹ he thought it was a joke. In a letter to his wife Lady Emily Lutyens (née Bulwer-Lytton, 1874–1964) on 13 August 1901, the 32-year-old architect wrote that his friend Edward Hudson (1854–1936), proprietor of *Country Life* magazine ‘... has offered for a castle!! on Holy Island – a real castle, & out of which he would have to turn if the Country went to war! ... too funny!’²

Lutyens was certainly right on the point that the government retained the right to reoccupy the building in the event of a national emergency, not unreasonably given that it had guarded the island harbour against the nation's enemies – Scots, French, Spanish, Dutch, Americans, Russians, Germans, and others – for three and a half centuries. The castle had only been formally decommissioned nine years previously, when Captain Donald Bremner, Adjutant for the Royal Artillery North District,



Fig. 1 Lindisfarne Castle from the south-west • Photo: National Trust Images/John Millar

Fig. 2 The same aspect of the castle, with lime-works jetties on the shore, c.1910 • Photo: National Trust Images/Leah Band

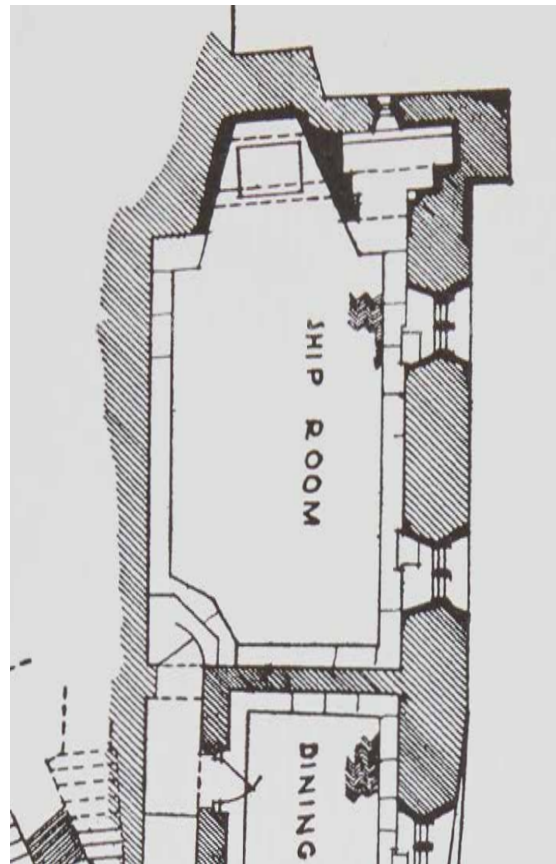
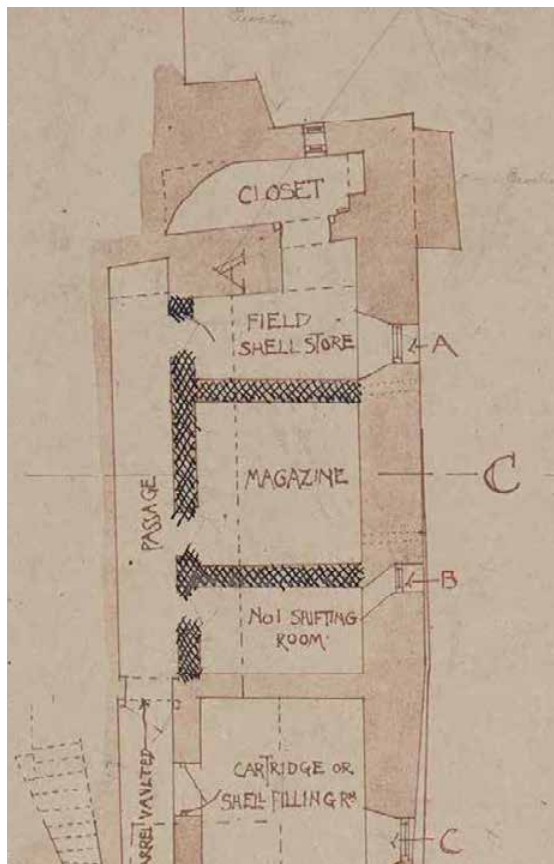


Fig. 3 Detail of the newly acquired plan of Lindisfarne, dating from around March 1902 (shown in full in Fig. 7) and showing the present Ship Room, with walls marked to be knocked down (NT 512059) • Photo: National Trust Images/Leah Band

Fig. 4 Detail of Lutyens plan of Lindisfarne as completed, 1912, showing the Ship Room as it is today (reproduced from A.S.G. Butler, *The Works of Sir Edwin Lutyens*, vol. I, plate LIII)

Fig. 5 The Ship Room at Lindisfarne c.1912 (NT 511941.2.23) • Photo (modern capture): National Trust Images/Leah Band

removed the castle’s three massive cannons, along with all stores and supplies. In terms of the acquisition and remodelling of the castle, however, Hudson was deadly serious.

The building that the Royal Artillery left behind was Lutyens’s canvas, so what was given to the National Trust in 1944, along with most of Hudson’s collection, is largely his finished picture. How the process unfolded in practice is less clear. What was Lutyens’s plan for the site and how did he propose to achieve it? Although sources from the period are scarce, the thousands of letters that the architect wrote to Lady Emily (both were remarkably prolific letter-writers) are held at the Victoria and Albert Museum, London. Several of the letters were written from Holy Island during this period and they represent a crucial source of information about Lutyens’s (and to an extent Hudson’s)

design intentions for the castle. Some of the letters include small sketches on the backs or in the margins, reminding us of Lutyens’s brilliant, spontaneous mind – he was constantly jotting down ideas. Even as a child he carried a small pane of glass tied to his belt on which he could make sketches with sharpened pieces of soap, the images quickly being wiped away to be replaced by the next idea.³

Lutyens’s various biographers have devoted considerable efforts to interpreting his intentions at this and other houses, so there has been little demand to reappraise his work at Lindisfarne over the past 70 years or so.⁴ Periodically, however, new sources of information do come to light, whether through curatorial research, from external sources such as generous members of the public, or by using keyword notifications to monitor

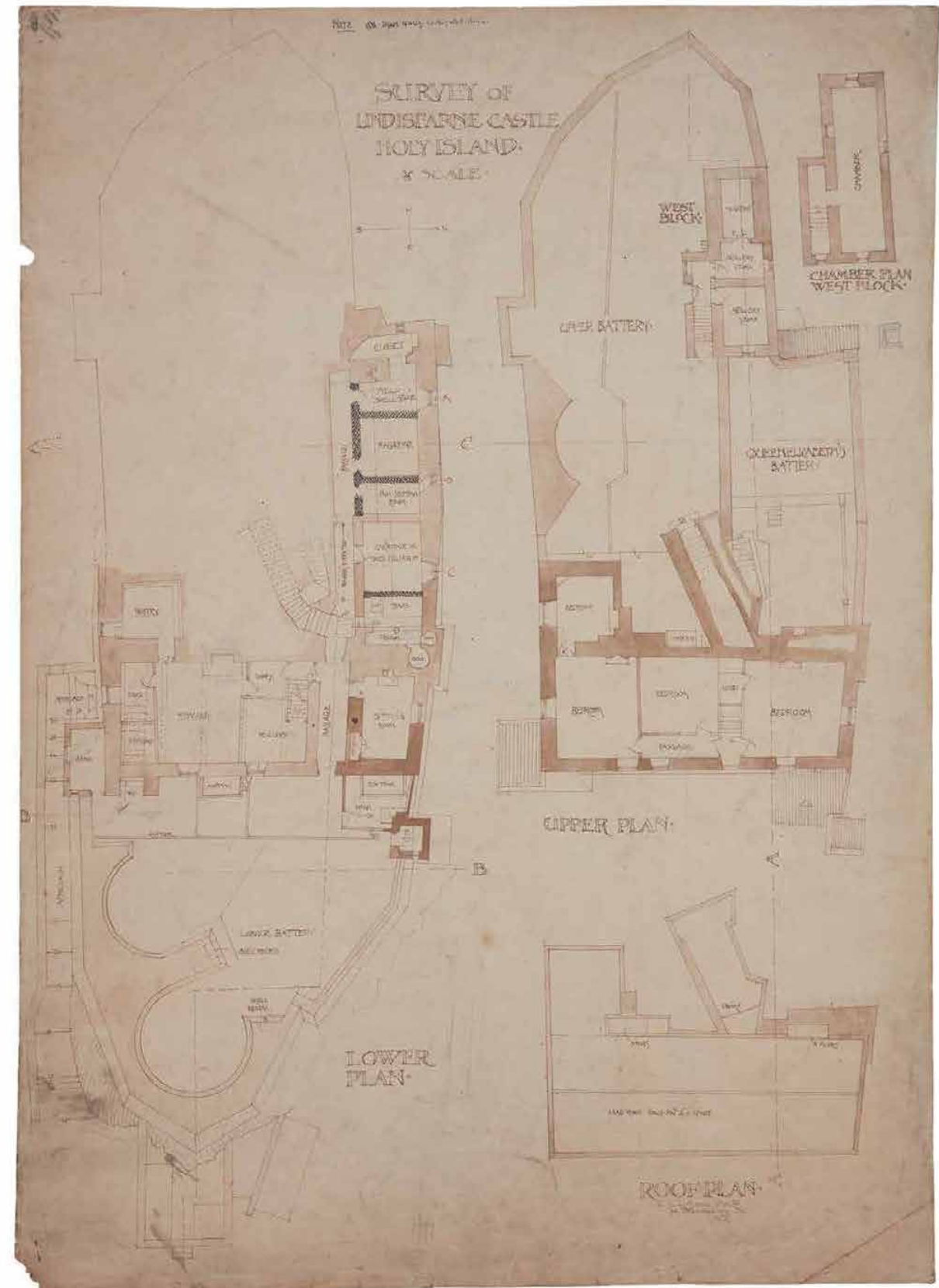
online auction sites for relevant material. The castle also has an extensive archive comprising photographs, testimonies from people who lived or stayed in the castle, and copies of documents from external archives (including both Lutyens’s and Hudson’s correspondence).⁵

One of the most important archival records came back to Lindisfarne in the 1980s, when the castle received an envelope from an anonymous donor that contained a photocopied plan, which was, unfortunately, incomplete and of poor quality. It had apparently been found in a skip in the nearby town of Berwick-upon-Tweed, but little is otherwise known about it. The skip may have been in front of an estate agent’s office, possibly the one that dealt with Hudson on behalf of the Lord of the Manor of Holy Island. In any



Fig. 6 A group of people on the old Queen Battery at Lindisfarne, the seated figure on the left is believed to be Lutyens • Photo: Royal Northumberland Yacht Club

Fig. 7 The complete annotated plan of Lindisfarne Castle that was purchased at auction in April 2022 (NT 512059) • Photo: National Trust Images/Leah Band



event, the image shown was of spectacular significance to Lindisfarne Castle. It was a plan, undated, showing the castle in a post-military but, crucially, pre-Lutyens state, and it seemed to be in the architect's own hand.

The plan improves our understanding of the castle as found by Lutyens in 1901 and, along with other plans and surveys of the castle from 1548, 1683, 1742 and 1880,⁶ further completes the picture of how the building has developed since its inception. Any real detail from the Lutyens restoration was, however, still lacking. Aside from the evidence provided by the building itself, along with letters and two drawings in the V&A's collection, little survives to give us an insight into Lutyens's thought processes before and during the work. Occasionally, however, further material comes to light that fills in a little more of the missing picture and causes the intervening decades to suddenly fall away.

In 2016, for example, during investigative works ahead of a major conservation project, property staff discovered a pencil inscription on the back of a lath and plaster wall. The joiner

had scrawled his name – Tom Bruce – and dated his work 1905. Some preliminary research revealed a little more about him, including the fact that he had married a local woman and emigrated to Australia. Entirely unaware of this discovery, Tom Bruce's granddaughter subsequently visited Lindisfarne from Western Australia and asked whether the staff knew anything about him. Although she had never met him, family tradition suggested that he had been involved in building work at Lindisfarne. When she was shown the inscription in her grandfather's hand, she was instantly moved to tears.

Then, in March 2022, several key-word notification emails were generated by an online saleroom site, flagging the terms 'Lutyens', 'Lindisfarne Castle', 'Edward Hudson' and 'Holy Island'. An upcoming sale in Edinburgh was to feature two lots, one was a set of elevations of Lindisfarne Castle from March 1902 that the property, significantly, had never seen before. The second lot was a plan of the castle from the same date, the complete version of the photocopy found in



Fig. 8 Lindisfarne from the north-east during the Lutyens restoration, in around May 1903 • Photo: Northumberland Archives, J.P. Gibson Collection (NRO-1876-F-2346)

the Berwick-upon-Tweed skip (Fig. 7). It was an intensely exciting moment and one that generated a flurry of emails to the General Manager, Finance Business Partner and others, including a specialist conservator. As far as the property's Collections Development Policy (CDP) was concerned, the documents ticked all the boxes to justify acquiring them if possible. Lindisfarne only rarely acquires objects for the collection as its CDP is very restrictive – because space in the castle is so limited, only highly significant pieces have a chance of making the grade.

Contact was also made with the Lutyens Trust and with the Royal Institute of British Architects at the V&A⁷ to ascertain whether they would be competing for the same lots. A colleague was able to attend the viewing and photograph the items and make a more detailed appraisal. Crucially, permission was granted for the plans to be removed from their frames for closer inspection. It was only then that it became clear that there was more to the plan, especially, than the low-resolution promotional images had indicated. The plan

was covered in pencil inscriptions in Lutyens's own hand, and his impenetrable handwriting. Typically of Lutyens, however, his scribbles were not limited to words – doodles on design ideas are present across the plan, along with annotations explaining the state of the site.

Lindisfarne's General Manager took on the role of telephone bidder, and a budget and priorities were agreed. The day of the auction was a nerve-wracking affair for all involved, and when the hammer fell on the elevations, Lindisfarne lost out to a rival bidder. There was better luck with the other lot, however, and the plan was successfully secured.

Once the framed plan had been received, it was possible to assess its condition and decide whether any work was needed to conserve or repair either the plan or its frame, and whether it could be more safely stored in a box. There were also decisions to be made about how best to share the new acquisition with visitors, perhaps as the centrepiece of an exhibition involving the other historic plans of Lindisfarne. The most immediate work, though, was to get the plan out of its frame again for a closer look. Transcribing Lutyens's idiosyncratic handwriting was challenging but it was helpful to have good copies of the 1880 plan for reference. When the latter is compared with the newly acquired Lutyens plan of 1902, it is possible to identify the changes that were made in the time between the production of the two plans. For example, the short-lived soldiers' washhouse briefly appeared on the Lower Battery until Lutyens removed it. He had crossed out some internal stud walls (Fig. 3), and his design for a new base to the flagpole is shown in plan, section, and elevation – both of which were new details.

Ultimately, the plan is a key primary historical source that transforms our understanding of this seminal moment in the history of Lindisfarne Castle and provides fresh insights

into the creative mind of the man at its centre. Visitors will soon be able to view the plan, as a facsimile of the original will go on display in the Kitchen at Lindisfarne this season (from 1 March 2024). This is part of a new exhibition focussed on the work Lutyens carried out at the castle between 1902 and 1912.

Perhaps equally importantly, however, the rediscovery of an object like this serves to remind National Trust staff and volunteers of the joys of the work they do, and of the possibility that no matter how distant history might seem, one day there may be an email in our inbox, or a note on our desk, or a visitor from Western Australia at the door, that will cause the years to fall away and the past, for a fleeting moment, to become present.

Notes

1. Better known today as Lindisfarne Castle.
2. *Letters of E.L. Lutyens*, Book 9, Series 1.34, LuE/5/2/1-20, 12 August 1901, RIBA archives at the V&A.
3. Christopher Hussey, *The Life of Sir Edwin Lutyens*, London, 1953, p. 9.
4. Principally, in this context, Lutyens's biographers Christopher Hussey, David Cole, Laurence Weaver and A.S.G. Butler. The more biographical studies by Jane Ridley and Mary Lutyens are also relevant.
5. Hudson's letters to the Crossman Estate survive in the Northumberland County Archive collection, held at Berwick-upon-Tweed Record Office.
6. Another survey was taken in 1638. As yet, however, no trace of it has been found.
7. The two institutions have been collaborating under the aegis of the V&A + RIBA Architecture Partnership since 1999, opening a permanent architecture gallery and study rooms at the V&A in South Kensington in 2004.

‘My most lucky find’

Cliveden and the Minton Medusa

Benjamin Alsop
Cultural Heritage Curator,
London and South East

Vicki Marsland
National Conservator,
Filming and Locations

When the phenomenally wealthy American William Waldorf Astor (1848–1919) bought Cliveden in Buckinghamshire (Fig. 1) in 1893 he immediately set about extensive remodelling of the interior. Employing John Loughborough Pearson (1817–97) and Frank Loughborough Pearson (1864–1947), father and son architects renowned for their work on ecclesiastical buildings, Astor focussed the most dramatic alterations on the main entrance hall. Arches and walls were removed, wooden panelling introduced and a series of carved figures representing significant people from Cliveden’s history lined the staircase. Much of the work was undertaken to complement the presentation of Astor’s significant collection, which included 17th-century tapestries, suits of armour and a complete 16th-century French chimneypiece.

While the new owner made considerable changes, he did retain and extend the remarkable Minton encaustic tile floor that had been introduced by the Duke and Duchess of Sutherland some 40 years earlier!¹ An article published in *The Pottery Gazette* in 1895 describes how the encaustic floor paving was expanded to incorporate not only the original Minton & Co. design but also nearly 25 square feet of new tiles commissioned from Minton, Hollins & Co.² The author left the reader in little doubt as to the floor’s quality, describing it

Fig. 1 The Cliveden estate in Buckinghamshire, which William Astor gave to his son Waldorf Astor on his marriage to Nancy Langhorne in 1906 • Photo: National Trust Images/Hugh Mothersole

Fig. 2 John Scott with the Medusa tile • Photo: Michael Whiteway



as ‘... undoubtedly the finest of its kind ever produced’, going on to commend its ‘... most magnificent appearance, such, in fact, as no other palatial residence in the kingdom can present’. The article describes the floor as being in Corinthian form (an ancient Greek style of architecture featuring highly decorative and stylised elements) with outer borders featuring cupids, wreaths and decorative scrolls, all picked out in coloured tiles of blue, white, grey, buff, black, green and purple. In the centre of this floor was its most remarkable element, a winged mask of Medusa with entwined green snakes in her hair.

Even before Astor’s renovation, the floor at Cliveden was nationally known – an article in the *Liverpool Mercury* from 1874 describes

how the mansion was entered through a ‘magnificent hall having a floor of tessellated pavement by Minton’. The reference to the manufacturer was particularly pertinent as Ronald Gower, the son of Harriet, Duchess of Sutherland (1806–68), later explained that the tiled floor had been:

... given by the head of the establishment, Herbert Minton, to my mother at the time Cliveden was rising, for the second time, from its ashes, as a token of his appreciation of the constant interest she had shown for the welfare of the Staffordshire potteries.³

The newly extended tiled floor lasted little over a decade, until it was purportedly removed



by William's daughter-in-law Nancy Astor (1879–1964) after he had given Cliveden to his son Waldorf (1879–1952) and his new wife as a wedding gift in 1906. To Nancy, Cliveden had become a place typified by a 'splendid gloom', dominated by dark panelling and leather furniture. The antidote, as Nancy saw it, was to introduce '... books and chintz curtains and covers and flowers'.⁴ Despite Nancy's criticisms, it is notable that the most significant, colourful and expressive element of the original Sutherland and William Waldorf interior – the encaustic tiled floor – was no longer required, and was replaced with muted grey Ancaster stone flags. Given William Waldorf's exacting standards, Nancy was concerned how changes to his considered interiors and collection would be received. In fact, they did not go unremarked, with William noting that they were '... no pleasure for me to see'.

Thankfully, the tale of the Cliveden's Minton floor does not end there. In the 1970s eminent decorative art collector John Scott (1935–2020) (Fig. 2) bought the original Minton, Hollins & Co. Medusa centrepiece from a dealer in Portabello Road in London. Fortunately, the tile had been kept by the daughter of a surveyor who had overseen Nancy and Waldorf's changes to the Entrance Hall and eventually found its way onto the open market. In the catalogue of his collection,⁵ which he later gave to the Jackfield Tile Museum, Scott described the Medusa roundel as, 'My most lucky find. Not quite Tutankhamun's death mask but still ...' Scott's joy at owning the roundel was tempered by his view of the destruction of the floor by the newlyweds in the first place, which he described as an act that '... tops the list of awful losses of much of Britain's cultural heritage'. However, although the floor was removed, it was not wholly destroyed. The tiles were left to languish for 100 years in wooden crates in an open-fronted chamber behind

Fig. 3 Stack of tiles as rediscovered in the East Fernery • Photo: National Trust/Vicki Marsland

Fig. 4 Some of the tiles following careful repacking • Photo: National Trust/Vicki Marsland



the mansion. After the wooden packing crates decayed, the tiles were piled into one big stack (Fig. 3). When they were rediscovered, it was initially unclear what remained or how best to go about preserving them.

To appropriately re-pack the tiles, a series of five working holidays was organised over consecutive summers from 2008 to 2010. Ten volunteers at a time, some from as far afield as Japan and New Zealand, came to work 'hands-on' under the guidance of two conservators. One volunteer who worked with the Tiles & Architectural Ceramics Society (TACS) reflected, 'Interestingly, I was the only person to volunteer for this project because of an interest in ceramics, although by the end of the week everyone had come to really care about the future of Mr Minton's floor.'⁶

The main tasks involved dry cleaning with a soft brush to remove dirt and debris, and

Fig. 5 The Entrance Hall in William Waldorf Astor's time, showing the 1851 floor • Reproduced by kind permission of Emily Astor



Fig. 6 Chris Cox laying out border tiles • Photo: National Trust/Nick Harrandell

numbering and photographing each tile and fragment before re-packing with conservation grade materials (Fig. 4). The volunteers were taught how to correctly handle the tiles, record structural and surface condition, and apply acid-free tissue paper facing with a reversible adhesive to prevent delamination. Rather than working behind closed doors, an important part of the volunteers' role was to engage visitors with the preservation work and the history of Cliveden's tiles. In all, 3,476 encaustic tiles were saved, and the crates were moved into a secure collections store.

Scott became aware of Cliveden's work in 2010, when National Trust staff visited him to look at his Medusa roundel. A few years later,

when Scott gave his entire tile collection to the Jackfield Tile Museum at Ironbridge, he funded Cliveden's Minton Tiles Jigsaw Puzzle project in an effort to establish whether the border tiles for Medusa could be found. Three volunteers were recruited in 2015 to work alongside a conservator to reassemble the thousands of printed photographs of tiles according to their colours and patterns.

The team found that a significant proportion of the 1851 Minton & Co. floor paving had survived at Cliveden but that its centrepiece was missing. Enough tiles remained to potentially recreate floor designs from other areas of the mansion, probably hallways and corridors, although their precise locations are unknown. Sufficient tiles survived from the 1895 extension to recreate a full repeat pattern of the outer border, which features cupids on jasper blue. In addition, another border with a foliate scrollwork pattern on jasper blue is likely to be part of William Waldorf's tiled extension, but none of the main allegorical figures or pictures of the four elements described in *The Pottery Gazette* have remained on site.

In a photograph from 1869 the main centrepiece is covered with a statuary planter. In a later photograph dating from William Waldorf's time, it is visible at an oblique angle (Fig. 5). It appears to depict a classical head, with a background that is paler than the jasper blue background of the 1895 Medusa, surrounded by a laurel-leaf border. Ten curved tiles with the laurel pattern were found to have survived at Cliveden, but only eight of them are required to fit around a 14-inch roundel. Some are stamped Minton & Co., while a few are unstamped. This suggests that the same border may have been produced to go around the Medusa centrepiece when the Minton, Hollins & Co. extension was installed.

The border tiles (NT 766425–766426) were retrieved from storage and Scott

commissioned Chris Cox from Craven Dunnill Jackfield (Fig. 6) to make a replica of Medusa for Cliveden. Established in 1872, Craven Dunnill Jackfield uses authentic equipment, materials and techniques to reproduce encaustic tiles. Given the large, 14-inch size of the roundel and its many different colours, the replica of Medusa proved to be the most technically challenging tile Cox had ever made.

The process first involved carving the complex design onto a new mould and testing and firing coloured slip (liquid) clays to ensure accurate matches. To make the tile, some of the coloured inlay slips are brushed into the mould details individually, before the clay body of the tile is 'thumbed-in' over the fills. The reverse

The replica Medusa was the most technically challenging tile Cox had ever made

is smoothed before pressing the tile with a backstamp. Then the pressed tile is turned out of the mould and more coloured inlay slips are applied to recesses on the front. After drying, the front surface of the raw tile is fettled (trimmed smooth) before firing.

The first attempt was not expected to be perfect, as splitting inlays tend to be a problem with initial pressings. When the first pressing was fired in 2020 the main issue was the bleeding of colours around the edge of the wings and the scroll at the bottom. The second pressing still suffered several splits but, fortunately, a third firing was successful, with the replica (NT 766427) being distinguished from Minton's by Medusa's green eyes, as opposed to the brown of the original tile.

The border tiles were conserved at Edge Conservation Restoration Services, with the

Fig. 7 New display panel with replicated Medusa and conserved border tiles
• Photo: National Trust/
Clare Bates Photography



removal of residual bedding mortar, cleaning, consolidation, and filling and retouching of losses. The replica Medusa tile and eight original border tiles (Fig. 7) have been mounted for display on a bespoke easel.⁷

The reinstatement of Medusa will be a striking addition to the Entrance Hall, allowing the property to tell the story of Cliveden's magnificent Minton tiles. There remains scope for curators, conservators and volunteers to further interpret, conserve and display more of the tiles in the future. Meanwhile, Cliveden's Medusa will be displayed across the hall from John Singer Sargent's 1908 portrait of Nancy Astor (NT 766112), the former resident whose taste for change at Cliveden may have been responsible for the Medusa's long exile in the first place. It is good to see the two of them finally reconciled.

Notes

1. For a fuller description of the floor and its manufacture see Hugo Brown, 'A Minton floor rediscovered at Cliveden', *Apollo Magazine*, March 2003.
2. 'Millionaire's Encaustic Floor', *The Pottery Gazette*, 1 November 1895.
3. Lord Ronald Gower, *My Reminiscences*, vol. 1, 1883.
4. Nancy Astor's opinion of Cliveden, as quoted in Justin Kaplin, *When the Astors Owned New York*, 2007.
5. For further information see *The John Scott Tile Collection Catalogue*, The History Press, 2015; and Paul Hardin Kapp and Gillian Crumpton, 'Industry and Art: The Jackfield Tile Museum and the John Scott Collection at the Ironbridge Gorge World Heritage Site, Shropshire, England', *Journal of the Tiles & Architectural Ceramics Society*, vol. 21, 2015.
6. Elaine Godina, 'Conservation as a holiday option: a volunteer perspective!', *Glazed Expressions*, no. 62, 2008.
7. The bespoke display easel was made by Museum Exhibition Services UK Ltd and funded through a kind donation from the Amersham Centre, a National Trust supporter group.

Fashion at Play

An 18th-century doll
at Dudmaston Hall

Emma Slocombe
Senior National Curator

In 1881 a young Olive Mary Wolryche-Whitmore (1879–1951) was painted walking barefoot in her nightgown holding a red shawl closely to her (Fig. 1). From its folds, hang the hem of a small skirt and two tiny shoes, revealing the contents of her wrapped bundle to be a doll. Although its identity is concealed, it has long been believed to be 'Jane' (Fig. 2), a beloved mid-18th-century doll passed down through generations of the Wolryche-Whitmore family at Dudmaston Hall in Shropshire.

Over 120 years old when she became Olive's toy, Jane bears the scars of use. Her once glossy, painted face is covered in scuffs and scratches (Fig. 3) and her right arm has a large gouge running down its paintwork, hinting at an accident in which several of her fingers were also snapped off. However, extensive repairs suggest an enduring value placed on the doll by the Wolryche-Whitmore family, resulting in her rare preservation. Jane's damaged arm has been neatly sewn back on and a large cavity in her leg has a pieced repair. Her gown and petticoat have been laundered and are covered in minutely stitched darns, particularly around her waist, repairing holes where small hands have carried her and worn away the fabric.



For a doll that has been enjoyed and loved, Jane survives remarkably complete. She is adorned with layers of clothing that replicate those typically worn by a fashionable woman of the early 1760s. From her underwear to outer gown and accessories, each item Jane wears has been painstakingly recreated in miniature (Fig. 4). What makes this particularly important is that, unlike surviving garments of the 18th century, which are only ever partial, Jane's doll-sized clothing represents a complete outfit designed and constructed at a fixed point in time. Undisturbed by the need to discard the dirty or refashion the outdated in the way of full-sized garments that were worn, Jane's clothes survive as a sartorial moment in microcosm.¹



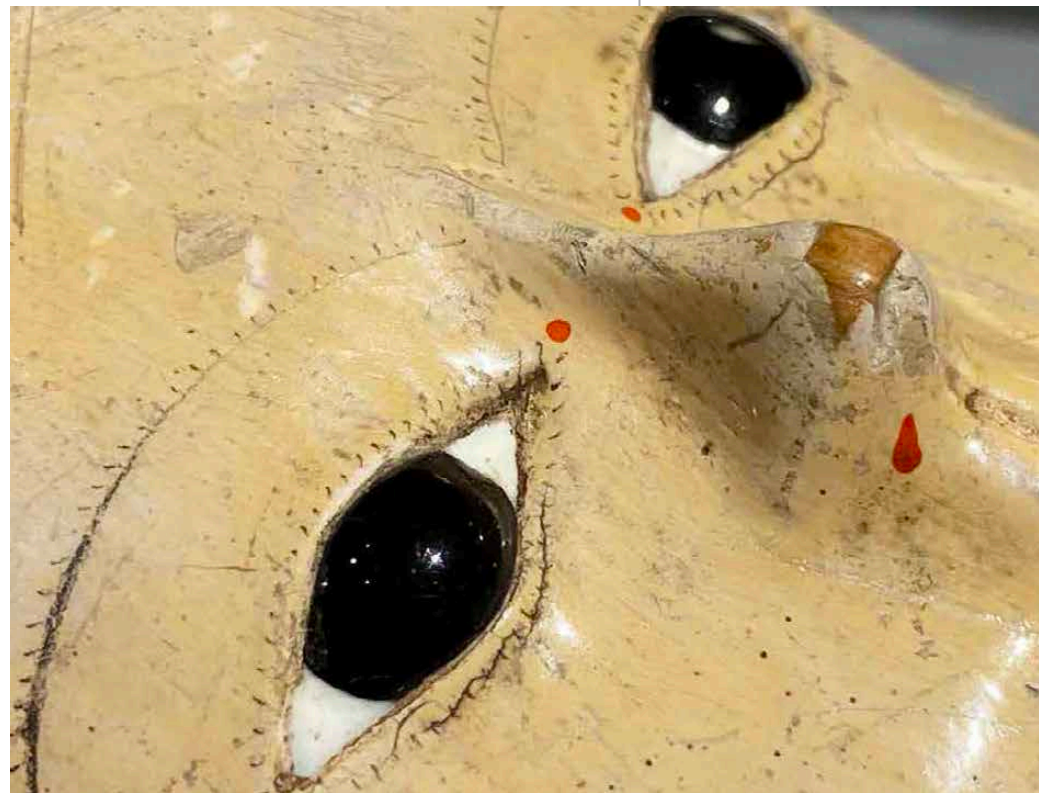
Fig. 1 *Olive Mary Wolryche-Whitmore*, 1881, British (English) School, oil on canvas, 103 x 66cm, Dudmaston, Shropshire (NT 814212) • Photo: National Trust Images

Fig. 2 'Jane' doll, c.1760, cotton, gesso, glass, hair, leather, linen and wood, 49cm (height), Dudmaston, Shropshire (NT 815064) • Photo: National Trust/Emma Slocombe

But why would women's high fashion be valued in an 18th-century child's toy? Historically, children from all social classes played with dolls of varying quality and size dressed in approximate versions of contemporary dress. An association between dolls and fashion in Western societies was also longstanding, albeit as a method of concept transmission between adults. Paris was considered the home of sartorial style and by the early 18th century imported Parisian fashion dolls had become the established way of communicating and popularising new styles of dress, accessory and hairstyle to women. They were available to purchase by the elite or as a pay-to-view experience in specialist dressmakers with a wealthy clientele.² The size of most surviving fashion dolls suggests they could be interchangeable with girls' toys and some may well have been passed on once they had served their original purpose.³

However, as the 18th century progressed, dolls were increasingly viewed as essential tools in elite female education. By the 1750s wooden dolls were being manufactured in large numbers in London workshops for a home and British colonial market. Referred to as 'babies' despite being modelled on adult proportions, the most expensive, like Jane, were purchased ready-dressed in fashionable attire and given as expensive gifts to young girls. An order for new clothes and toys placed in London by future US president George Washington (1732–99) in 1759, to be shipped to America for his four-year-old stepdaughter Martha Parke Custis (1756–73), included '1 Fash.-drest Baby 10/.; and other Toys 10/.'⁴ and may well evidence the start of Martha's formal instruction.

Dressed dolls of similar date and design to Jane also begin to appear in portraits of young children at play, such as that of Henrietta Grey and her brother George, shown in their nursery in 1767 with their nurse (Fig. 5). Propped on the



arm of a nursery chair with a loose protective cover, Henrietta's doll wears a fashionable full-length blue silk gown, the type of dress she is likely to have seen her mother and other female members of her family wearing. The playthings of each child, Henrietta's birds and doll and George's dog, indicate the gendered specificity of child's play and toys in the 18th century, pleasurable but instructive tools intended to prepare the young for the particular social roles and behaviours they were expected to adopt as adults.

18th-century British society placed a high value on female deportment, underpinned by traditional feminine virtues such as fidelity, modesty and obedience, and there was a school of thought that believed play with dressed dolls, as embodiments of the feminine, might also provide a moral instruction.⁵ Writing at the same time as

Jane's manufacture, philosopher Jean-Jacques Rousseau (1712–78) recommended differentiated educational approaches for boys and girls founded in natural play in his essay *Émile, or Treatise on Education* (1762), evidencing his theories on girls' education through play with dolls:

*Boys seek movement and noise – drums, tops, carts: but girls prefer what appeals to the sight and serves as ornament – mirrors, trinkets, rags and especially dolls. The doll is the especial amusement of this sex; and in this case the girl's taste is very evidently determined by her destination ... Here is a little girl busy all day with her doll; she is always changing its clothes, dressing and undressing it ... she is engrossed in her doll and all her coquetry is devoted to it. This will not always be so; in time she will become her own doll.*⁶



Fig. 3 Detail of the doll's painted face • Photo: National Trust/ Emma Slocombe

Fig. 4 The doll's layers of petticoats, pocket and shoes • Photo: National Trust Images/ John Pitwood



Although Rousseau's views on the education of girls and the subservient role of women in society were challenged by philosophers such as Mary Wollstonecraft (1759–97), the debates around the role of toys in shaping and reinforcing gender stereotypes still resonate today.⁷

More easily asserted is that through the multisensory experience of play, Jane's first young owner would have become accustomed to the component parts of adult female dress and how different garments were worn together, as well as developing knowledge of their material qualities. Behind the manufacture of Jane's tiny clothing was the same network of silk mercers, linen and woollen drapers, milliners, staymakers, haberdashers and wigmakers that dressed fashionable society, and that Jane's owner would become acquainted with as an adult. Although working in miniature, dollmakers furnished their creations with wardrobes filled with luxurious garments of silk and fine linen familiar to discerning 18th-century consumers. The survival of a yellow quilted-silk petticoat

that doesn't fit Jane's current gown suggests her wardrobe may have originally been even more extensive.

Jane is constructed of wood, turned on a lathe to create a basic head, conical torso and angular hips that echo the fashionable female silhouette of the mid-18th-century (Fig. 6). For a degree of realism in her movement and to make dressing and undressing easier, her upper arms are made of padded linen stitched to holes drilled into her shoulders, and her legs are jointed at the hips and knees. Jane's face, bust and hands are finely carved with naturalistic features and overpainted with a layer of gesso and paint to create skin tone, while her face is further enhanced with a pair of inset brown glass eyes, enhanced by finely painted eyebrows and eyelashes, and her lips and cheeks are emphasised in red. A tiny wig of human hair attached to the back of her head would have originally been set in fashionable style. In contrast, areas of her body and legs concealed under layers of clothing after dressing have a cruder finish, her feet formed of rough triangles.



Over a loose short-sleeved, knee-length shift of fine linen, Jane is dressed in a pair of stays, an embroidered linen under-petticoat and a linen hoop. For an adult, a shift provided an easily laundered barrier between her body and layers of more expensive clothing, petticoats provided comfort and warmth, while laced stays and hoops formed the supporting structure that shaped outer gowns. Although Jane doesn't require the boned stays that would ordinarily support and shape a human wearer, her stays still have seven tiny strips of whale baleen (known as whalebone) stitched into them. Similarly, her full hoop is shaped by three horizontal circular bands of baleen sewn into a skirt of coarse linen.

Jane's open one-piece gown with stitched pleated bodice, elbow-length sleeves and double-scalloped sleeve ruffles, worn over a matching outer-petticoat finished with a ruffle, reproduces the cut and construction of full-sized gowns of this style worn by women mid-century (Fig. 7). Made of block-printed linen with a pattern of madder-red stylised leaves and sprig motifs, the fabric illustrates



Fig. 5 *George Harry Grey and Henrietta Grey with their Nurse*, 1767, Hugh Douglas Hamilton (c.1740–1808), oil on canvas, 65 x 81cm, Dunham Massey, Cheshire (NT 932368) • Photo: National Trust Images

Fig. 6 The structure of the doll, c.1760, cotton, gesso, glass, hair, leather, linen, paint and wood, 49cm (height), Dudmaston, Shropshire (NT 815064) • Photo: National Trust/Claire Reeves

Fig. 7 The doll's gown, c.1760, block-printed linen, 45.5cm (height), Dudmaston, Shropshire (NT 815064) • Photo: National Trust/Emma Slocombe

Fig. 8 The doll's pocket with handkerchief, tied-over stays and hoop, c.1760, cotton and linen, 13cm (height), Dudmaston, Shropshire (NT 815064) • Photo: National Trust Images/John Pitwood

Histories of Childhood

Histories of childhood are the subject of a new research partnership between the National Trust and the University of Oxford's Centre for the History of Childhood. The project uses the Trust's rich collections to reveal fresh perspectives on properties now in the Trust's care and original insights into the lives of children and young people in the past.

Dr Gillian Lamb and Dr Siân Pooley at the University of Oxford have published a new toolkit, '[Histories of Childhood: Uncovering New Heritage Narratives](#)', which centres on 11 case studies that outline innovative approaches to histories of childhood in properties and museums, including many in the care of the National Trust. Charlotte Newman and Ruth Lewis write about the refurbishment of the nursery suite at Lanhydrock in Cornwall to create a more authentic, inviting, and child-centred space. Research using letters, diaries and photographs has allowed Lanhydrock to bring to life children's experiences in this late-Victorian nursery. Edith Parkinson describes how the Children's Country House Museum at Sudbury in Derbyshire similarly foregrounds children's voices by working with present-day children to creatively re-display the collection.

The toolkit also reveals the range of National Trust properties that offer insights into histories of childhood. At Southwell Workhouse in Nottinghamshire, Nancy Wilson recounts the painstaking task of piecing together fragments of evidence to uncover what it was like to grow up in a workhouse. This contrasts with the Beatles' Childhood Homes in Liverpool, where Katie Taylor describes how the lives of two extraordinary people illuminate teenage life in ordinary post-war homes. The case studies range across 2,000 years of British history and, together, demonstrate how histories of childhood open new windows into the past. The research reveals how histories of real children engage young visitors, but also how stories of childhood connect us all to a complex and thought-provoking past.

Thanks to a Knowledge Exchange Fellowship, Dr Pooley is currently working with National Trust properties to research [the history of the residential war nurseries](#) that became home to thousands of evacuated babies and children under five during the Second World War. The research will explore what this experience meant for children, their families and those who cared for them.



the influence of Indian printed cotton chintz on British design at a time when imports were prohibited by the Calico Acts, protectionist legislation put in place to protect British textile industries.⁸ Asian design is also imitated in the colourful flowers and bird decorating the border of Jane's inner-petticoat, the motifs copied from embroideries produced in Gujarat for the European market (Fig. 4).

Concealed beneath her gown and petticoat is Jane's pocket, a teardrop shaped linen bag with a front opening, tied around her waist, and containing a handkerchief (Fig. 8). At a time when men's tailoring incorporated pockets, women of all classes wore detachable pockets into which they could reach through openings at the top of their skirts. Pockets were useful for carrying personal and practical

items such as money, keys and gloves.⁹ The memory of this once essential item of clothing is captured in the well-known children's nursery rhyme 'Lucy Locket lost her pocket'.

Jane is meticulously accessorised in a cap, stomacher, sleeve ruffles, kerchief, frilled neckband and apron of diaphanous bobbin lace and whitework, an embroidery technique in which white thread is stitched onto a white cotton or linen ground. Each piece is worked in minute detail combining tiny buttonhole, chain and satin stitches with infills of drawn thread-work to create motifs of flowering branches and scrolls infilled with a variety of intricate geometric patterns. Caps and kerchiefs were worn to cover women's heads and neckline as an indicator of feminine

Jane is a rare survival of a toy once commonplace in wealthy households

modesty and respectability, while beautiful but impractical aprons symbolised the role of high-status women as household managers.¹⁰

A pair of tiny brown leather shoes completes Jane's outfit, lined with linen and stuffed at the toe with paper to extend the shape of her roughly cut triangular feet into a more natural form. Each shoe has six eyelets, laced by brown ribbons and is finished with a minute rosette of pink ribbon at the front.

Jane is an incredibly rare survival of a toy once commonplace in a wealthy, 18th-century household. Stitched into her tiny clothes are histories that speak to the intimate experiences of childhood play, wider debates around the role of girls and women in society, and broader histories of production and consumption in the 18th century.

Over two centuries, as Jane was passed down through generations of the Wolryche-Whitmore family, she accumulated the material imprint of play while retaining the complex strata of her garments, becoming both an exceptional document of mid-18th-century sartorial style and a treasured family heirloom.

Notes

Acknowledgements: the author wishes to thank the team at Dudmaston Hall for access to Jane and assistance with photography, particularly Laura Bishop, Audrey Hedley, Emma Meehan and John Pitwood, and Karun Thakar for advice on 18th-century printed textiles.

1. For comparable contemporary examples of dolls see 'Doll and original clothing', c.1740–60, Colonial Williamsburg Foundation, Virginia, USA (obj. no. 1971-1738); and 'Dressed Doll', c.1760, Victoria and Albert Museum, London (acc. no. T.19-1936).

2. Neil McKendrick, 'Commercialization of Fashion' in *The Birth of a Consumer Society: The Commercialization of Eighteenth-Century England*, Neil McKendrick (ed.), John Brewer and John Harold Plumb, Bloomington, 1982, pp.44–5.

3. Serena Dyer, *Material Lives: Women makers and Consumer Culture in the 18th Century*, London and New York, 2021, p.181.

4. Linda Baumgarten, *What Clothes Reveal*, New Haven and London, 2002, p.175.

5. Leslie Reinhardt, 'Serious Daughters: Dolls, Dress, and Female Virtue in the Eighteenth Century', *American Art*, vol. 20, no. 2 (summer 2006), pp.32–55.

6. Jean-Jaques Rousseau, *Émile, or Treatise on Education*, 1762, translated by William H. Payne, New York, 1909, pp.265–6.

7. Dyer, op. cit., p.179.

8. Sarah Fee, 'Indian Chintz: Cotton, Colour, Desire' in *Cloth that Changed the World: The Art and Fashion of Indian Chintz*, Sarah Fee (ed.), New Haven and London, 2019, pp.16–17.

9. Barbara Burman and Ariane Fennetaux, *The Pocket: A Hidden History of Women's Lives*, New Haven and London, 2019, pp.11–12.

10. Susan North, *18th-century Fashion in Detail*, London, 1998, pp.99–111.

The Long Game

Restoring the Charles Bridgeman designed landscape at Lodge Park

Simon Nicholas
Countryside Manager

Lauren Palmer
Collections Lead,
South West Cotswolds

Julie Reynolds
Cultural Heritage Curator

Fig. 1 Aerial view of Lodge Park and the surrounding landscape
• Photo: National Trust Images/James Dobson

The conservation projects undertaken by the National Trust often take many years to plan and deliver. Long project timelines allow the Trust to conduct deep research to fully understand the character of a site, to consult widely on the best approaches to restoration, to consider the current and future needs of visitors and the wider community, and to carefully evaluate and, if necessary, modify its approach over time. Nowhere is this long-term approach more clearly illustrated than in the 30-year project to restore Charles Bridgeman's designed landscape at Lodge Park, Gloucestershire (Fig. 1).

This article provides insights into the history and significance of the Grade I park with its 18th-century design, examines the evidence that is guiding its restoration, and reviews both the work delivered to date and future plans. It also illustrates the value of thinking about and delivering this project over decades, rather than months.

Lodge Park's early history

Lodge Park, on the Sherborne Estate, is situated in east Gloucestershire. The lush rolling parkland contains a Neolithic long barrow, bearing witness to human activity in the area more than 5,000 years ago.



In the early 17th century a building was erected on the estate that was designed as a banqueting house and grandstand from which to view the 'coursing' of deer by greyhounds along the purpose-built one-mile course.

Charles Bridgeman's New Park

A century after it was built, the grandstand was refurbished and modernised, and its parkland greatly extended. The owner, Sir John Dutton (1684–1743), purchased busts and paintings for the building and commissioned Charles Bridgeman (c.1690–1738) to design a new and highly innovative parkland, generally known as New Park until the 20th century.

Bridgeman had a countrywide private practice and was appointed Royal Gardener to George II in 1728. He was a key figure in the evolution of the 'English landscape garden', which swept through Europe in the mid-18th

century. His innovations included the use of the ha-ha – a ditch and concealed retaining wall that separated the garden proper from the wider landscape – but his great contribution to landscape gardening lay in starting to free the English garden from the rigid geometry inherited from both earlier English gardens and the dominance of French and Dutch influences.

Gathering the evidence

The Sherborne Estate came under the Trust's management in 1987. Bridgeman's association with Lodge Park was already known, but to fully understand his vision for New Park specialist consultants led by Christopher Gallagher and Dr Sarah Rutherford were commissioned to produce a Conservation Management Plan (CMP). A detailed site survey was carried out to date trees in the parkland and this data was then combined with other sources of evidence

to gain a full understanding of Bridgeman's influence on the landscape.

Receipts from the Dutton family archive tell us that Charles Bridgeman's first visit to Sherborne was in 1725¹ and investigation work within the park appears to have started almost immediately. He visited again in 1729² and was paid £70 (the equivalent of around £8,000 today) for supplying 'a plan for my New Park'.

Despite a good start, progress appears to have slowed. Sir John's will of 1742 shows the park had not been completed at that date as he stipulates that the plan must be finished by his successor. Sir John died a year later, making it likely that work remained: a later payment may relate to its completion.³

For decades these were the only known written records of Bridgeman's work at Lodge Park, then, extraordinarily, an early working version of the final plan was discovered in 1998 by David Jacques in the Bridgeman collection at the Bodleian Library (Fig. 2). This plan shows the parkland in full detail and is notable among Bridgeman's other surviving plans for very unusually including both a site survey (marked in pale ink) and his proposals for the new layout (in darker ink).

The key proposed landscape features comprise the enormous serpentine canal, the ha-ha or bastion west of the grandstand pleasure ground, a number of viewing points around the whole landscape, and the two key buildings to the west and north ends of the cross axes. Proposed plantings included woodland and park trees in formal and informal groupings, most notably the theatrical planting on the western axis and the serpentine avenues along the tops of the slopes.

The discovery of the plan raised the intriguing possibility of restoring Bridgeman's design to the landscape, but further research was needed to confirm the extent to which the design had been realised.

Physical evidence

With the drawing for reference, sections of Bridgeman's design could be traced in the landscape with the aid of aerial photographs. An aerial laser – or LiDAR – scan of the park (Fig. 3) revealed more of the original pits dug for tree planting, which complemented the tree-dating evidence.

The CMP team commissioned archaeological investigations to look for evidence of the buildings shown in the plan, but no traces were found.

Assistance from an 18th-century painting

An oil painting of 1747 by George Lambert (Fig. 4) corroborates the physical evidence. It shows the grandstand open to the deer course, which has now become a paddock course for riding horses instead of racing dogs and deer.

Behind the grandstand is an extensive wood, which probably enclosed a garden. In the middle distance are single and double lines of trees, probably the Great Avenue, and further on are the narrow belts of trees enclosing views.

Clarity of vision

Gallagher and Rutherford's research proved that the vast majority of Bridgeman's planted design was put in place, although it also confirmed that his proposed buildings in the park and the great serpentine canal were not constructed.

Documents show the park was largely neglected from the 19th century onwards, while the grandstand itself was converted into cottages. Sir John Dutton's successors focussed on other areas of the estate, and this apparent disinterest allowed the park to survive as an almost pure Bridgeman landscape, untouched by the later informal English landscape style. It is, therefore, a unique unaltered survivor of this important phase in the history of landscape design.

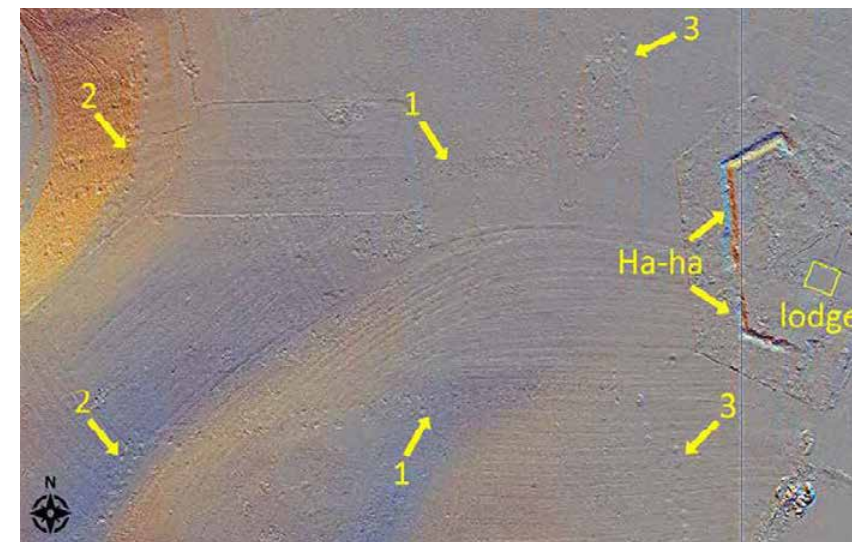


Fig. 2 The Bridgeman Working Plan, oriented to the west • Photo: The Bodleian Libraries, The University of Oxford, MS Gough Drawings a. 4, fol. 68r

Fig. 3 Detail from the LiDAR scan of Lodge Park showing the area of the grandstand and Great Avenue • Photo: National Trust/ArcHeritage annotated for CMP by Chris Gallagher



Fig. 4 *Lodge Park, Gloucestershire* (detail), 1747, George Lambert (1700–65), oil on canvas, 119.4 x 180.4cm, Sherborne Park Estate, Gloucestershire (NT 562393)
• Photo: National Trust Images/ John Hammond

Establishing the significance of the Bridgeman landscape acted as the catalyst for the development of a long-term programme of restoration work, led by this clear vision:

Where we know this elegant and sophisticated design to have been executed it will be fully reinstated, incorporating where possible the surviving elements of its original layout.

Realising the vision

As a first step, early replanting work to reinstate the Great Avenue was reassessed. This had

been undertaken in 1995, based primarily on the George Lambert painting and tree-pit depressions. With increased knowledge and confidence in the evidence drawn together by the CMP, it was possible to identify and correct some inaccuracies in the planting.

Beyond this, the CMP recommended that the next elements of Bridgeman's park design to be replanted should be the curving (or 'serpentine') tree-lined walks on both sides of the valley.

Selecting new tree specimens

Before tackling the walks, the project team needed to decide which tree specimens to plant because none of the trees from the 18th-century design survive in this part of the park. The choices were informed by historic evidence but also took into account current environmental factors such as pests and disease, and resilience to climate change.

History demonstrates the value of this approach: the estate accounts record that Sir John Dutton purchased 14,000 elms for his estate in 1725, buying 7,000 in January at Kew Green and, in March, a further 7,000 elms for £92.12.0 (the equivalent of around £11,000 today).⁴ It is not currently clear where these were positioned but elm must have been a prominent feature in the parkland, although sadly none of them survive. This is possibly because they were English elm, *Ulmus procera*, which later proved to be susceptible to Dutch elm disease.

Today, the Trust considers species variety to be the chief mitigation tool in the face of pests, disease and climate change. It also provides greater biodiversity.

Elm: *Ulmus New Horizon*

The relatively recent development of a disease-resistant variety of elm created the opportunity to reinstate this species in the landscape.

In addition to being resistant to Dutch elm disease, it is drought tolerant and shares the same phenology as the native elm, which has been all but lost from large parts of our countryside.

Lime: *Tilia cordata* Greenspire

The team also visited a site where *Ulmus* New Horizon had been growing for a number of years. Although it appears to be performing well, there was still a degree of risk in re-introducing elm to the landscape. To mitigate this, the decision was taken to use more than one species of tree to establish important landscape features in order to spread the risk.

Lime was chosen as the second species, guided by advice from experts in avenues and historic landscapes. With *Ulmus* New Horizon already selected, *Tilia cordata* Greenspire was chosen specifically to complement the size, shape and form of this species of elm.

It was agreed that the best way to limit the visual effect of multiple species planting was to ensure each row of the avenue contained only one species. Accordingly, the lines of the walks facing the Great Avenue and the grandstand were planted with limes, while the lines facing out to the river were planted with elms.

Siting the new trees

As none of the trees of the serpentine walks survive today, the 18th-century hand-drawn plan was used as a guide to where they may have been planted, corroborated by tree-pit evidence from the LiDAR survey. This data was then transposed onto the Trust’s GIS (Geographic Information Systems, a map-based database) browser, giving GPS coordinates for individual tree-pit locations (Fig. 5).

This combining of historical and archaeological data onto a very precise modern mapping tool led to the need for small corrections to be made by eye to smooth

the curves of the tree-lined walks and spaces between each tree.

Initially, 43 trees were planted in the northern serpentine walk, extending as far as the proposed viewing platform; and 43 trees in the southern serpentine walk, extending to the break, as highlighted in yellow in Figure 6. The following year, both walks were completed by planting a further 99 trees, highlighted in blue. With these anchoring elements in place, replanting followed of the ‘dogleg’ avenues (1), the woodland blocks (2), the ha-ha avenues (3) and the individual trees in groups to the north of the grandstand (4); the north-east park wall is also being repaired (5) (Fig. 7).

The dogleg avenues extend north and south from the eastern end of the Great Avenue and consist of 130 trees: 76 in the north and 54

Small corrections were made by eye to smooth the curves of the tree-lined walks

in the south doglegs. As with the serpentine walks, pairs of elm and lime were used, and tree locations were initially plotted using GPS and then lines corrected and spacings equalled.

In the woodland blocks along the Great Avenue no trees survived. Once again, CMP research initially turned to Sir John Dutton’s accounts. In addition to the elm purchased in 1725, Dutton also purchased three bushels of furze seeds (gorse), beech mast, and, in December, 2,200 ash sets. In March 1726, 3,000 ash and 50 yew sets were bought in and, in May, 600 Scotch firs – possibly as a nurse crop for deciduous trees.⁵ In 1734, 4,500 Quick (hawthorn) were bought for ‘ye Park’.⁶

Research into parallel designs at Amesbury and Eastbury in Dorset suggested that

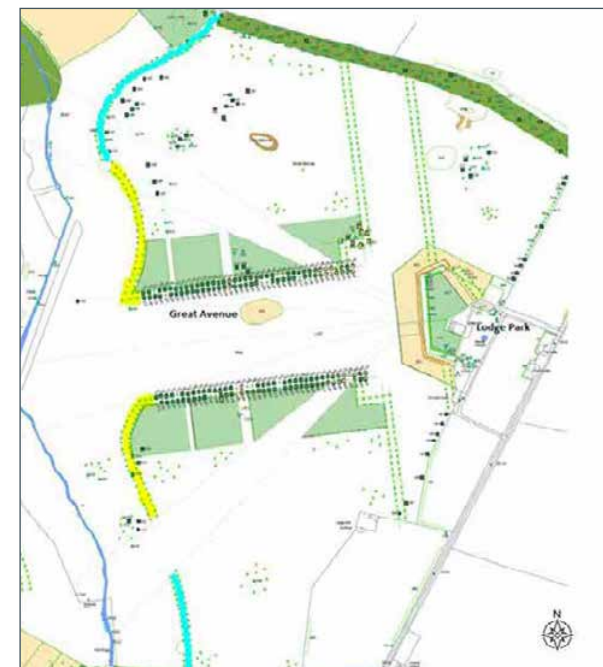
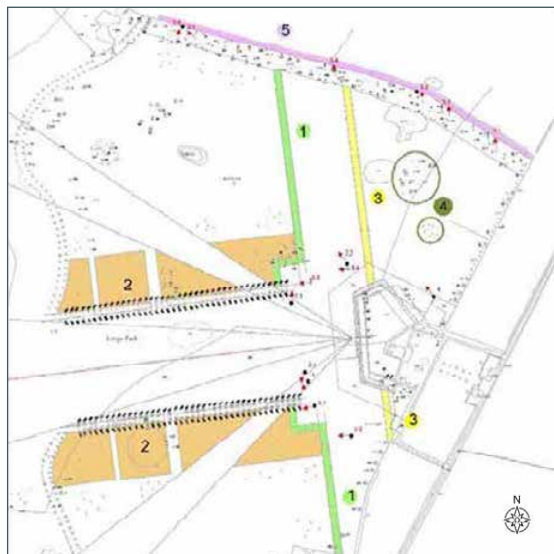


Fig. 5 Redrawn plan from the CMP, oriented to the west • Image: National Trust/Chris Gallagher

Fig. 6 Extract from the CMP map of Lodge Park marked up to show the Phase One planting along the serpentine walks in yellow and Phase Two in turquoise • Image: National Trust/Chris Gallagher



Bridgeman appeared to favour variety for his plantation blocks, with no obvious prevalent species – a tendency that sat well with the preference for diverse planting. It was decided to plant the woodland blocks with a mix of native shrubs and small trees, selected with an eye to the number of veteran trees in the park and the communities dependent upon the current and future stock of decaying wood. Nectar- and pollen-producing species were considered particularly important, to support and sustain the adult stages of many deadwood invertebrates. In total, 15,000 trees and shrubs were planted in the woodland blocks, with species including field maple, hawthorn, hazel, blackthorn, wayfaring tree, crab apple, rowan, spindle and dogwood.

Looking to the numbers of ‘quicks’ purchased at the time of the Bridgeman design, as well as his frequent use of trimmed hedges, it was decided to plant hawthorn and blackthorn around the perimeter of the woodland blocks at a density of six stems per metre. In time, this dense planting will provide a stock-proof hedge and will allow for trimming of the outer edge to retain the viewing lines in Bridgeman’s design. In the meantime it seemed sensible, from both a financial and logistical perspective, to protect the new planting by fencing out the blocks as two large enclosures, north and south, each containing four woodland blocks.

Investigating the landscape features

Some carefully reasoned decisions have been made along the way. For example, the CMP recommended the restoration of the woodland setting around the Grandstand, including a terrace walk circuit, shown on Bridgeman’s plan with a ‘hard edge’, suggesting that he intended the walk to be bounded by a formal ha-ha. The projecting viewpoint was designed to provide open views over the adjacent parkland (Fig. 8).

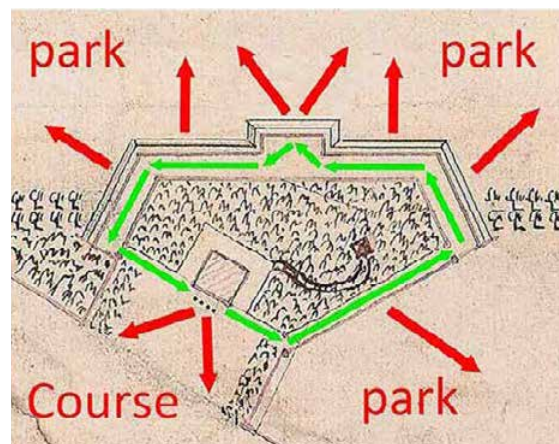


Fig. 7 Extract from the CMP map marked-up to show the latest restoration elements • Image: National Trust/Chris Gallagher

Fig. 8 Extract from Bridgeman’s c.1729 plan (see Fig. 2), modified to show the central viewing platform (top), intended route around the viewing terrace (green arrows), and principal views to the course and park (red arrows) • Image: Bodleian Libraries/annotated for CMP, Chris Gallagher

While the remains of the terrace walk are apparent, it wasn’t clear whether this feature had been built as designed. A small archaeological investigation was commissioned to look for evidence of this, carried out by Ian Powlesland on behalf of the National Trust in 2019.

This revealed that the ha-ha ditch was dug with a gently sloping outer face into the ditch and a more steeply dug inner face. An estate record of 1735 records that labourers were paid £24.10 (the equivalent of around £3,000 today) for ‘digging half of Fossee behind the Lodge ... for ye Sunk Fences’.⁷ Archaeologists found evidence that the wall had been started, with wall footings of roughly dressed limestone present. However, shortly afterwards work seems to have ceased and natural silts began to accumulate over the wall footings (Fig. 9).

The abandonment of the wall footings makes it unlikely that the ha-ha was ever fully completed to Bridgeman’s design. Following the guiding principle of only reinstating features where it could be confirmed they had been executed, plans for the restoration of the ha-ha were adjusted to exclude the stone wall.

Work has begun to reinstate the terrace and its surroundings: the most recent phase of planting restored 57 trees of the north ha-ha avenue, with the remainder and the entirety of the south ha-ha avenue due to be planted in winter 2024–5. This will require the removal of the recently planted outer beech belt, which is not part of Bridgeman’s design. Conflicts with later buildings and underground services will also need to be resolved, so some trees may be represented by marker posts as a pragmatic solution while the landscape restoration progresses (Fig. 10).

Taking root

While a good deal has been done towards the recreation of the Bridgeman designed landscape, there is still much more to do. This



Fig. 9 Archaeological excavation of the ha-ha in 2019, showing the abandoned limestone wall footings • Photo: Dr Ian Powlesland and Tracey Smith (Archaeological Services)



Fig. 10 Volunteers tree planting at Lodge Park
• Photo: National Trust Images/Lisa Edinborough

Fig. 11 Aerial view of Lodge Park showing replanting elements in the east of the park up to May 2023
• Photo: National Trust Images/James Dobson



includes recreating the ‘theatre’ (174 trees) and serpentine walks (158 trees) in the western section of the park, beyond the River Leach, as well as carrying out significant repairs to historic estate walls and planting an additional 370 trees that make up smaller features in the landscape. Finally, the intention is to open up the terrace walk behind the ha-ha, and thus re-establish the link between the building and the landscape for visitors, highlighting Bridgeman’s elegant solution to the clash of orientations between the grandstand and parkland.

This future work will continue to draw on the documentary, pictorial and physical evidence collated in the CMP to deliver this ambitious project, integrating new discoveries and adapting plans as necessary. As the newly planted trees take firm root, their growth and condition will be assessed over several years

and this assessment will be used to inform future species choices. Likewise, climate forecasts will be continually monitored to ensure our choices are appropriate for the next 50–100 years of growth. This approach should enable us to create an enduring landscape that will benefit future generations of visitors (Fig. 11).

Notes

1. Gloucestershire Archives D678/1/F12/2/2.
2. Ibid.
3. Gloucestershire Archives D678/1/E5/1/1 Receipt.
4. Gloucestershire Archives D678/1/F12/2/2.
5. Ibid.
6. Gloucestershire Archives D678/1/F12/2/3.
7. Ibid.

 A promotional graphic for National Trust's 'leave-a-legacy' campaign. It features a young boy in a blue historical-style jacket and a crown, looking towards another child. The background is a lush green landscape. Text includes the National Trust logo, the headline 'Dear future historians and storytellers', the slogan 'I leave this place for you.', and information on how to leave a gift in a will, including a QR code and contact details.

National Trust

Dear future historians and storytellers

I leave this place for you.

Leaving a gift in your will protects the places you love. To find out how to make or update your will, request your free guide at nationaltrust.org.uk/leave-a-legacy, call 01793 817699, or email legacies@nationaltrust.org.uk

Registered with FUNDRAISING REGULATOR

Wentworth Castle, South Yorkshire. © National Trust 2024. Registered charity no. 205846. © National Trust Images/Trevor Ray Hart

Child's Play

Reviving a shared literary heritage

Dr Jemima Hubberstey
Postdoctoral Research Assistant,
University of Oxford

Fig. 1 Performance of *The Woodcutter* at Wimpole Hall, Cambridgeshire, in 2023 • Photo: National Trust/Toby Roney

Until recently the manuscript of *The Woodcutter, or, The Three Wishes* had lain forgotten in a box of miscellaneous papers. However, as a result of a recent Knowledge Exchange Fellowship between the University of Oxford, English Heritage and the National Trust, sponsored by The Oxford Research Centre in the Humanities (TORCH), the play has been brought to life once more – bringing together two historical sites in the process.

At the heart of the project was the goal to reanimate the shared literary and familial history that once united Wrest Park (Bedfordshire) and Wimpole Hall (Cambridgeshire). From the mid-18th century, the properties were linked by close family ties, an arrangement that continued for several generations, well into the 19th century. Yet, despite the once well-established connection between these family homes, today Wrest Park is owned by English Heritage and Wimpole Hall by the National Trust.

The TORCH Knowledge Exchange Fellowship created an opportunity to reunite the two houses and revive their shared literary history.



Among the treasure trove of surviving archival materials, *The Woodcutter* is a prime example of this shared literary culture.

The project brought together researchers, curators and volunteers from the National Trust, English Heritage and the University of Oxford. Sharing resources and research was instrumental to uncovering the complex history of this family play and showing the connections with both Wrest Park and Wimpole Hall.

History of *The Woodcutter*

Originally written in 1797 by Elizabeth Yorke (née Lindsay, 1763–1858), Countess of Hardwicke, *The Woodcutter* is a farcical comedy, loosely based on *A Midsummer Night's Dream* and a French play, *Le Bucheron*, which tells the story of Hodge, a lazy woodcutter who is granted three wishes by Oberon, King of the Fairies. After Hodge accidentally wastes

his first wish on a roasted eel (it is, at least, an 'excellent eel ... and well roasted'), much humorous chaos ensues!

The manuscript shows that the play was written for children. Elizabeth's own children Philip (aged 12), Anne (aged 13), Catherine (aged 10), Elizabeth (aged 7) and Caroline (aged 2) were all cast in the play, as well as their cousins Thomas Robinson (aged 15) and Frederick Robinson (aged 14). The original cast list also reveals that there was some comedic cross-dressing, with Philip playing Margery, the opinionated wife of Hodge, and the children's aunt, Caroline Eliot, playing the ponderous Justice.

There would have been a flurry of activity in the house as the family made everything ready for the play. Thomas Robinson, who played Hodge, recalled the excitement as he and his cousins prepared for the performance,

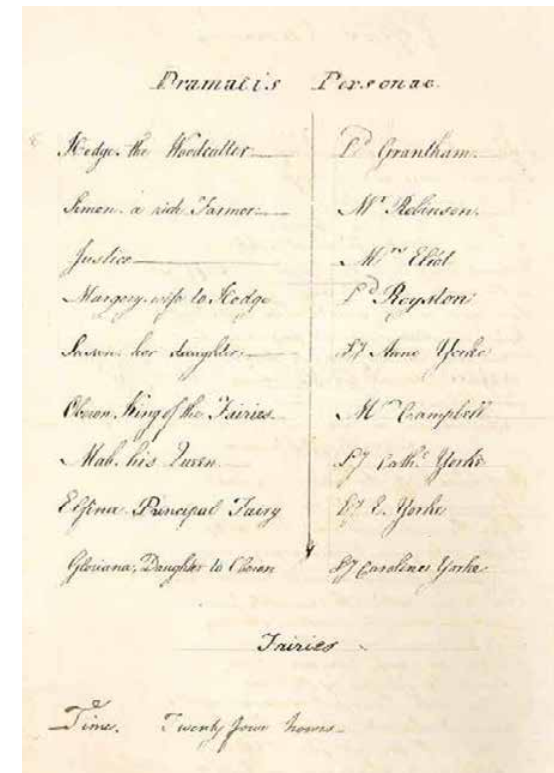
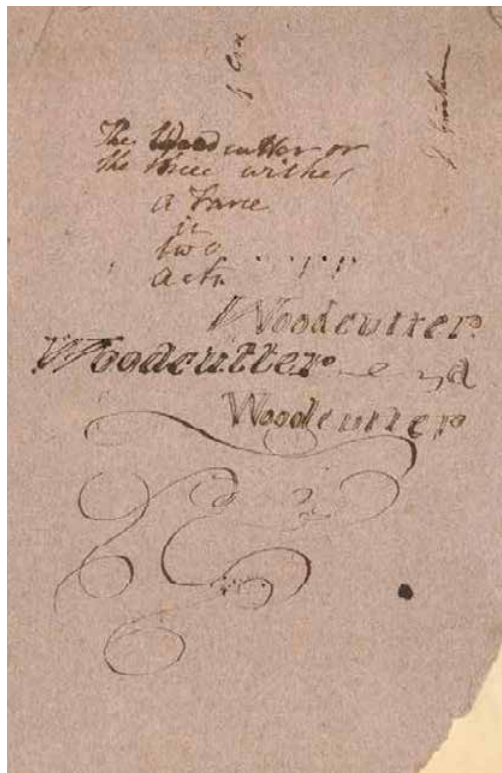


Fig. 2 Detail of the cover of the original 1797 manuscript of *The Woodcutter* • Photo: Bedfordshire Archives, L31/340/61

Fig. 3 A scene from the 2023 performance at Wimpole • Photo: National Trust/Toby Roney

Fig. 4 The cast list from the 1797 manuscript • Photo: Bedfordshire Archives, L31/340/61

‘to which we attached much importance’, as they learned their lines, planned costumes, and painted scenery.² Unfortunately, after all their efforts, the performance was cancelled as Thomas and Frederick’s grandmother, Jemima, Marchioness Grey, died early in the new year.

Nonetheless, *The Woodcutter* seems to have been a family favourite, as it was revived several times after this date, notably in 1849 when Thomas – now Earl de Grey (1781–1859), having inherited Wrest Park – staged the play there for his own grandchildren.

On tour in 2023

Through sharing resources and research, the project team was able to piece together the play’s complex history. But this was only one aspect of the project: the main goal was to revive the play by taking it on tour.

Students at Lady Margaret Hall, Oxford, directed and performed the play, first staging

it at Lady Margaret Hall before going on to Wimpole Hall and Wrest Park. The students worked with a transcript of the manuscript, but were encouraged to make the play their own, which allowed for some playful experimentation. It was clear from the 1797 cast list that several roles called for cross-dressing, an element that the students explored with other characters, creating new, imaginative possibilities for the play.

For many of the student performers, this was their first foray into acting. In many respects, however, this was entirely fitting for a play that was effectively an amateur, family production (although it should be emphasised that the students performed with great fluency and polish).

Restaging *The Woodcutter* also revealed interesting insights into the ways in which visitors engaged with the literary history. The audience feedback suggested that restaging

the play in the sites where it was originally performed had created new ways for visitors to imagine and engage with the space. One respondent, for example, commented that, ‘it was very special and I kept thinking about them [the family]’, going on to observe that the ‘setting and players allowed you to imagine immediately what the original players and audience had experienced’.

A literary legacy

Since the completion of the project, the play has inspired further family activities at Wimpole Hall. The first was a *Woodcutter*-inspired woodland walk that recreated key scenes from the play, including a long wooden eel and a celebratory fairy tea party. In 2023, over the Christmas period when the play would have been performed by the family, an audio-visual recording of *The Woodcutter* was played for visitors to view in the house.

On reflection, the project showed the potential to tap into the literary history of heritage sites and use it to engage visitors through an under-explored aspect of the family history. More importantly, it also showcased the benefits of working collaboratively across organisations and drawing on a range of perspectives from those stakeholders involved – from researchers and students, to volunteers and curators – to uncover and understand shared histories.

Notes

1. Bedfordshire Archives, L31/340/61, *The Woodcutter*.
2. Thomas Robinson, ‘Memoirs of my own Life’, Bedfordshire Archives, CRT190/45/2, p.5.

<https://www.torch.ox.ac.uk>

Foundational Texts

The library at Coleridge Cottage

Tim Pye
National Curator
(Libraries)

‘That a Library be formed by gifts of books, to be kept in the Library Annexe, for use as a reference but not a lending library: That preference be given in the acceptance of gifts for the library to such books as have a direct bearing upon Coleridge’s life and works: That Mr Greswell be asked to act as Honorary Librarian.’

Minutes of Meeting of the Estates Committee, 16 December 1909

This year marks the 115th anniversary of the National Trust’s acquisition of Coleridge Cottage in Nether Stowey, Somerset (Fig. 1). This modest 17th-century house was occupied by Samuel Taylor Coleridge (1772–1834) and his family between 1796 and 1799, and is where he created some of his greatest poems, including ‘The Rime of the Ancient Mariner’ and ‘This Lime-Tree Bower My Prison’. The significance of the cottage being the first literary home in the Trust’s care, and the first property acquired for its connection to a famous individual, has long been recognised. However, little attention has been paid to another of the cottage’s firsts: that the collection of books that came with the cottage in 1909 can be regarded as the Trust’s first true collection of objects in its care.

This is a claim that is open to challenge, not least because surprisingly little attention has been paid to the foundation collections of the National Trust. A 19th-century pine hall seat (NT 200023) at Alfriston Clergy House – the first building acquired by the Trust, in 1896 – has been at the property since at least c.1905 but it is unlikely that it was considered a ‘collection item’ until much later. Frank Bramley’s monumental canvas, *The Grasmere Rushbearing* (NT 419408), is known to be the first painting owned by the Trust, an acquisition overseen by Canon Hardwicke Rawnsley (1851–1920), but only in 1913. Even former libraries staff have

Fig. 1 The exterior of Coleridge Cottage, showing the commemorative tablet erected in 1893 • Photo: National Trust Images/Andreas von Einsiedel



been unsure about the origins of the book collections: as late as 1999 the books at Quebec House, Kent – a property acquired in 1918 – were being claimed as the Trust’s first.¹

What sets the Coleridge Cottage books apart is the documentary evidence tying them intrinsically to the overall acquisition of the property. They were championed by the Trust’s founders and paid for (in part) by one of the greatest figures in British library history. Very much considered as part of the turn-of-the-century public library movement – the central aim of which was the provision of education and wellbeing to the general public – they have much to inform us about what was, and still is, the purpose of the Trust and its collections.

The campaign

The broader story of the cottage’s acquisition is well known² but some key elements of the acquisition process, particularly as they pertain to the cottage’s library history, have not been published before.

The idea of a library at Coleridge Cottage was first articulated in *The Quantocks and Their Associations* (Bath, 1873) by William Luke Nichols (1802–89), a retired clergyman from Bridgwater, Somerset. In the appendix of the book Nichols wonders, ‘Are there no admirers of Coleridge who would be willing to assist in appropriating to some purpose connected with education – a Free Library, or a village reading-room, – the house and orchard of the Poet.’³

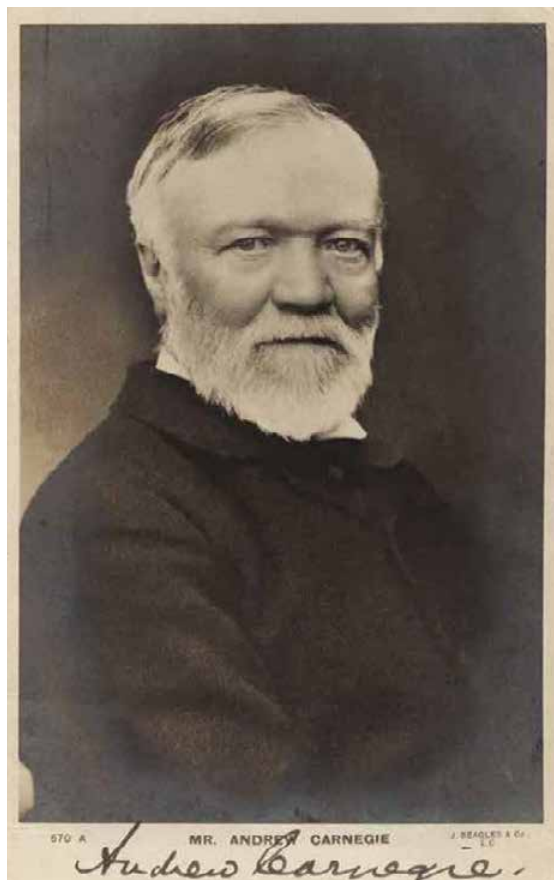


Fig. 2 Andrew Carnegie (1835–1919), c.1900, J. Beagles & Co., bromide postcard print, 12.5 x 8.2cm (NPG x20499)
• Photo: © National Portrait Gallery, London

The question seems to have gone unanswered but shortly before his death his path crossed that of William Greswell (1848–1923), the vicar at nearby Dodington and a lifelong devotee of Coleridge. Greswell took up Nichols’s mantle and became a driving force behind the campaign to turn the cottage into a Coleridge memorial, beginning with the erection of a commemorative tablet on 9 June 1893 (still in situ at the front of the cottage). This was to be the start of a worldwide campaign for ‘a Coleridge reading-room and library’,⁴ the cost of which included £225 to lease the cottage until 1908 and a £600 purchase price at the end of the 15-year period.

The campaign initially struggled. Between 1893 and 1896, just over £61 was raised, with the fledgling National Trust responding to a direct appeal from Greswell in April 1896 by contributing a meagre £3. Accompanying the donation was a commitment from the Trust that Canon Rawnsley would visit and inspect the cottage.

Rawnsley became a strong advocate for the acquisition of Coleridge Cottage and a founding member of the Purchase Fund Committee in late 1906. The latest iteration of the campaign was more energised than it had been in the 1890s and with the 1908 deadline looming all attention focussed on engaging one significant benefactor: Andrew Carnegie (1835–1919), the American philanthropist (Fig. 2). By 1906, Carnegie was at the forefront of the public library movement, funding a swathe of new libraries across Britain. With the plans for a library at Coleridge Cottage, who better to ask for £400 of the acquisition costs?

The path to securing funds from Carnegie was not a smooth one. The Coleridge proposal did not meet the ‘Carnegie Formula’ for successful funding; there was no demonstrable need for a public library at Nether Stowey, nor was it clear how sustainable the plan



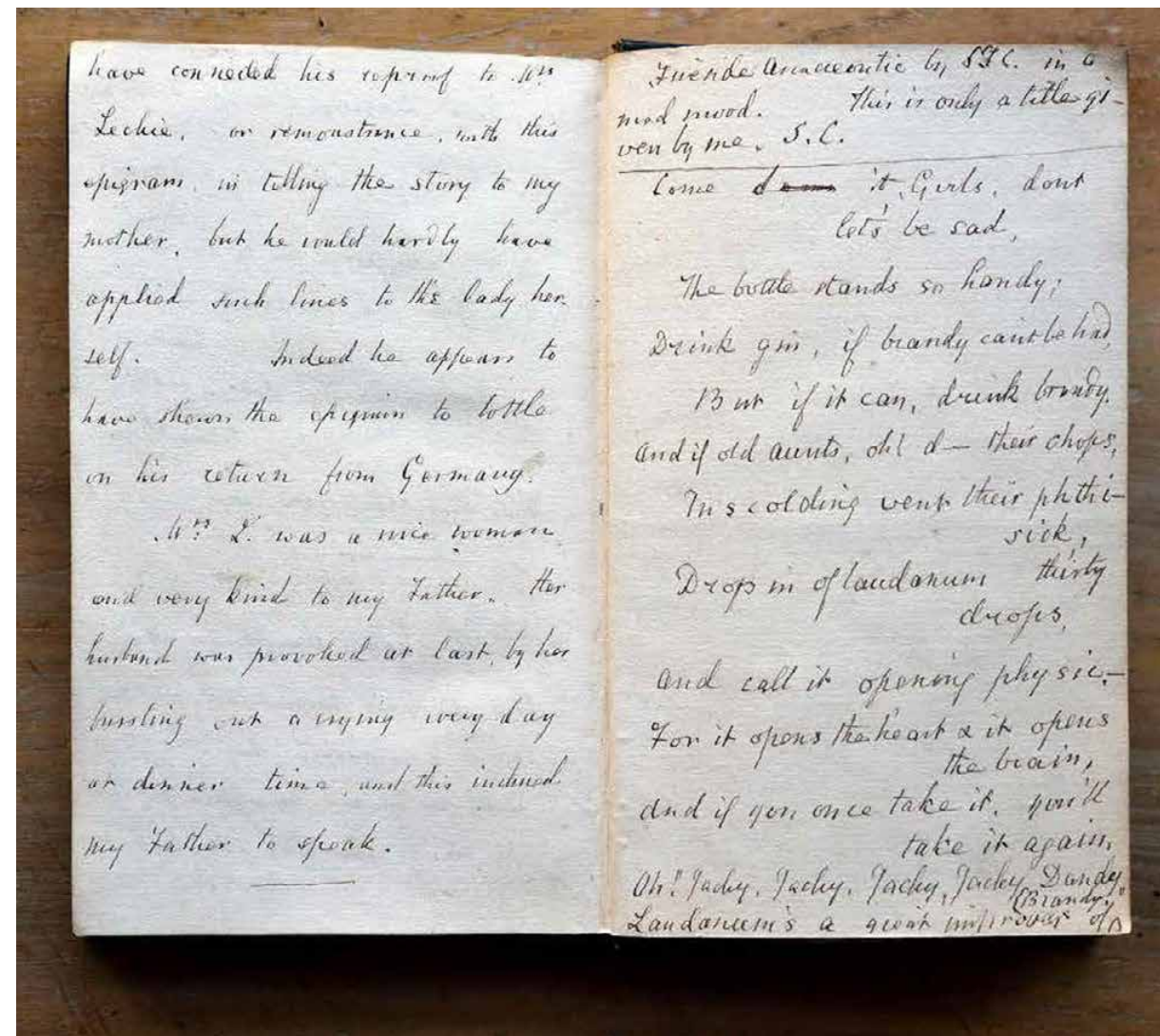
Fig. 3 A selection of founding collection books from the Coleridge Cottage library • Photo: National Trust Images/ David Brunetti

was. Carnegie’s reputation was also at stake, as articulated in a letter to the committee’s Secretary, William Knight (1836–1916): ‘[I] don’t want to have anything to do with a failure.’⁵ Overlying all of this may have been some ill feeling towards the National Trust, which in 1903 had attempted to interfere with Carnegie’s plans for a new public library in Stratford-upon-Avon, in close proximity to Shakespeare’s birthplace. The Trust’s intervention was clumsy and ill-informed, receiving sharp criticism from, among others, Sidney Lee (1859–1926), then Chairman of the Shakespeare Birthplace Trust.⁶ It is no surprise, therefore, that in 1905 – around the time of the Stratford library’s opening – Carnegie refused an invitation to become involved in the governance of the National Trust.



Fig. 4 William Greswell (1848–1923), c.1912, photographic portrait by Hills & Saunders, 14 x 10cm, Coleridge Cottage (NT 253242) • Photo: National Trust Images/ David Brunetti

Fig. 5 *The poetical works of S.T. Coleridge*, London, 1834, with Sara Coleridge's extensive notes, Coleridge Cottage (NT 3070716) • Photo: National Trust Images/John Millar



£200 from Carnegie was eventually secured, primarily through the dogged persistence of Knight, and on the back of a fundraising drive that went down to the wire. Numerous favours were called in and prominent individuals leant upon. In June 1908, Kensington Palace – the home of Princess Louise (1848–1939), the President of the National Trust – hosted a lecture event whose speakers included Ernest Hartley Coleridge (1846–1920) and Canon Rawnsley. In November a matinee performance of Coleridge readings took place at the Haymarket Theatre, involving

stage stars such as Lena Ashwell and Johnston Forbes-Robertson. With a final contribution of £100 from the National Trust, the future of Coleridge Cottage was secured and ownership was transferred to the Trust in summer 1909.

The Coleridge Cottage library in 1909

Carnegie's money came with strings attached. In Knight's final letter to the American magnate, he wrote, 'would you be willing to give your £200 if we fit up one room in the Cottage as a Library? This could be done at no great outlay, and would be a real boon to the villagers. The

librarian might also act as a custodian of the building, and caretaker of the property'.⁷ And so, in December 1909, the local committee of Rawnsley, Knight, Greswell and Ernest Coleridge, decreed:

That a Library be formed by gifts of books, to be kept in the Library Annexe, for use as a reference but not a lending library: That preference be given in the acceptance of gifts for the library to such books as have a direct bearing upon Coleridge's life and works: That Mr Greswell be asked to act as Honorary Librarian.⁸

In becoming the librarian, Greswell – the ceaseless champion of a library at Coleridge Cottage – became the Trust's first curatorial appointment (Fig. 4).

It is not possible to compile a definitive list of the books that were under Greswell's care at the time of the library's official creation. No contemporary inventory remains but a list of books was drawn up in November 1952, itemising some of the notable volumes in the collection. Together with presentation inscriptions within the books, enough information survives to identify 16 titles

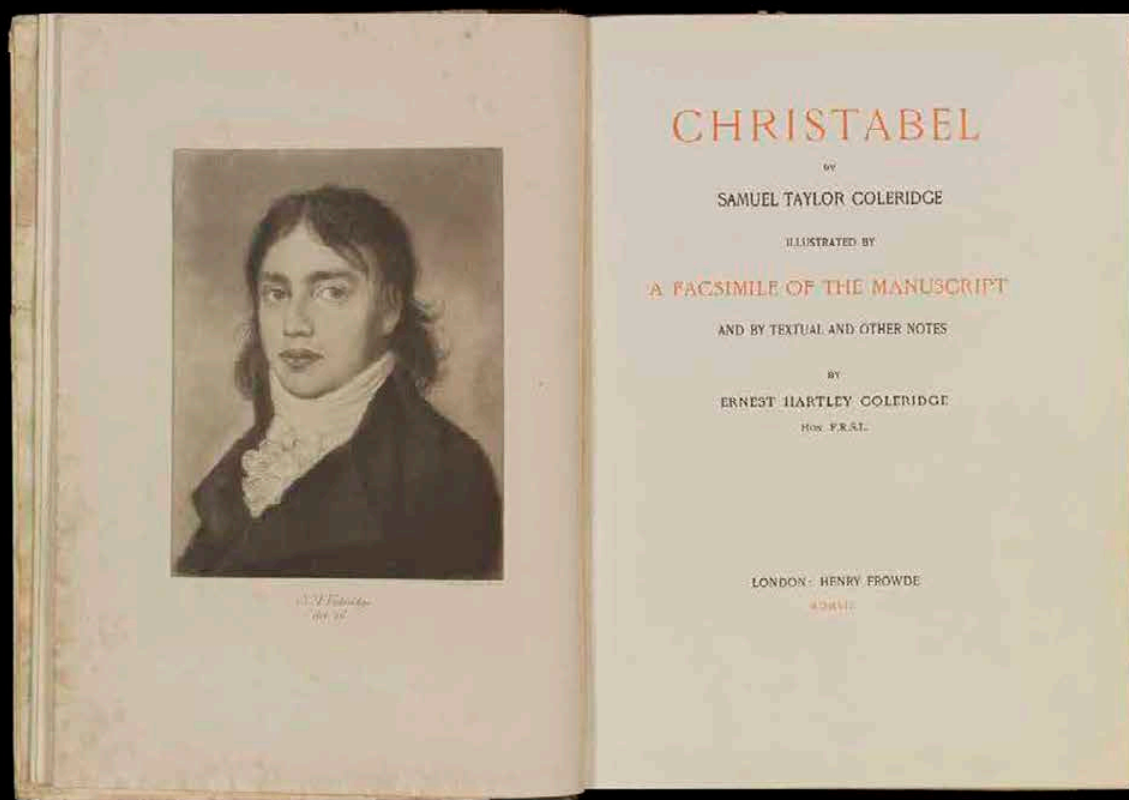


Fig. 6 *Christabel* by Samuel Taylor Coleridge, London, 1907, the edition produced by Ernest Hartley Coleridge; this copy is one of the 19 books formerly owned by Lucy Watson, Coleridge Cottage (NT 3116612)
• Photo: National Trust Images/David Brunetti

present in 1909. These are listed in the shaded box on pages 70–1, at the end of this article.

The Coleridge Cottage library after 1909

Some nine years after the acquisition of the cottage, Canon Rawnsley revisited Coleridge Cottage on his honeymoon. Proudly comparing it to Dove Cottage (the Lake District home of the poet William Wordsworth) as a national monument to poetic genius, he makes mention of a bookcase filled

with books about Coleridge and the ‘little annexe, which it is hoped will some day be used as a village library’.⁹

Evidently the plans expressed at the end of 1909 had not succeeded as fully as had been hoped. Greswell’s role as librarian was interrupted by a move to Minehead in 1911, precipitated by his wife’s ill health, but he appears to have made some headway in his short tenure. His efforts to personally expand the library are referenced in correspondence from 1937, the Trust’s Secretary stating that ‘if any of them [i.e. books introduced by Greswell] are of any value the [Estates] Committee felt they should be sold but otherwise distributed to people in the village or burnt’.¹⁰

Other donations to the Coleridge library fared better than Greswell’s. For example, at least 19 books formerly owned by Lucy Eleanor Watson (1838–1929) were given to the

million items. But it is inspiring for all those invested in the Trust’s libraries to know that books are the foundation of the organisation’s collections and that their origin is very much tied to the history of public libraries and the provision of community reading. That the Trust’s founders saw the organisation’s collections as a resource to be actively shared is a challenge and encouragement for those charged with their custody in the 21st century.

Notes

1. Nicholas Barker, *Treasures From the Libraries of National Trust Country Houses*, New York, 1999, p.35.
2. David S. Miall, ‘The Campaign to Acquire Coleridge Cottage’, *The Wordsworth Circle*, vol. 22, no. 1, 1991, pp. 82–8.
3. William Luke Nichols, *The Quantocks and Their Associations*, Bath, 1873, p.xxii.
4. William Greswell, ‘Coleridge and Nether Stowey’, *The Athenaeum*, no. 3425, 17 June 1893, pp.765–6.
5. Letter from Andrew Carnegie to William Knight, 22 April 1907 (recorded in the Minutes of Meetings of the Purchase Fund Committee of the Coleridge Cottage – Somerset Archives, A/AKR,1).
6. Sidney Lee, *The Alleged Vandalism at Stratford-on-Avon*, Westminster, 1903. Lee’s assessment of the National Trust’s involvement is documented in chapters VI and VII.
7. Letter from William Knight to Andrew Carnegie, 16 February 1909 (Somerset Archives, op. cit.).
8. Minutes of Meeting of the Estates Committee, 16 December 1909.
9. H.D. Rawnsley, *A Nation’s Heritage*, London, 1920, pp.92–5.
10. Letter from D. MacLeod Matheson to C.J. Harland, 14 June 1937 (National Trust, file 1592).

It is inspiring to know that books are the foundation of the Trust’s collections

cottage at some point after 1913. Watson was the author of *Coleridge at Highgate* (London, 1925), a work informed by her being the granddaughter of James and Ann Gillman, with whom Coleridge lived during his last years. These books still remain in the cottage collection, as do those listed overleaf, forming part of a library of over 200 volumes.

None of the individuals associated with the founding and development of the Coleridge Cottage library could have envisaged the National Trust becoming a library organisation of international importance and one whose collection has grown from 16 to nearly half a

Overleaf: Details of the 16 titles present in the Coleridge Cottage library in 1909.

Coleridge Cottage library in 1909

The 16 titles present in 1909 are listed below by donor and arranged according to the size of donation (all books by Samuel Taylor Coleridge and published in London, unless otherwise stated).

Edith Coleridge (1832–1911)

1. *The poetical works of S.T. Coleridge*, 1834 (NT 3070716)
2. *Specimens of the table talk of Samuel Taylor Coleridge*, 1836 (NT 3073997)
3. *The friend: a series of essays*, 1837 (NT 3117090)
4. *On the constitution of the church and state ... Lay sermons*, 1839 (NT 3092491)
5. *Biographia literaria*, 1847 (NT 3047549)
6. *Aids to reflection*, 1848 (NT 3047446)
7. *Confessions of an inquiring spirit*, 1849 (NT 3117092)
8. *Lay sermons*, 1852 (NT 3116567)
9. *Notes, theological, political, and miscellaneous*, 1853 (NT 3047415)

Edith Coleridge was the granddaughter of Samuel Taylor and an early member of the National Trust, appearing in the list of subscribers in the 1900–01 annual report. She is notably absent from any of the records concerning the acquisition and it is likely that appeals from her cousin Ernest persuaded her to make donations to the cottage library. As it is, the books from Edith, a welcome female presence in the otherwise male-dominated story of the cottage's origin, represent the most important books now in the collection.

The most significant is the 1834 edition of *The poetical works*. This was formerly owned by the editor, Sara Coleridge – Edith's mother – who was largely responsible for reinforcing Coleridge's posthumous reputation as one of English literature's most important writers. She devoted her later life to researching and reissuing the poet's work and her copy of his collected

works provides an invaluable insight into her diligence and working practice. It contains manuscript notes, corrections and anecdotes about Coleridge and his circle, some of which made their way into later editions of his works.

A number of the other books donated by Edith include Coleridge family provenance. The 1839 *On the constitution ...* volume bears the ownership signature of the editor, and Edith's father, Henry Nelson Coleridge (1798–1843), while her brother Herbert (1830–61) has penned his name in two of the books. At least five of the nine titles came into Edith's possession via this sibling route; the signature of Herbert's wife Ellen (1829–1909) can be found four times, suggesting that some, if not all, of the books became donations as a result of Ellen's death.

Ernest Hartley Coleridge (1846–1920)

10. *Essays on his own times*, 1850 (NT 3016603)
11. *Christabel*, 1907 (NT 3116613)

As one of the driving forces behind the acquisition of Coleridge Cottage, it is not surprising to find books given by Ernest Hartley Coleridge, even if the number of donations is lower than might be expected. Both of his books bear the inscription, 'Presented to the Library of the "Coleridge Cottage"'. The publication of the 1907 *Christabel* was something of a passion project for Ernest, presenting his edited text alongside photographic reproductions of the manuscript of 'Christabel' owned by Edith. It is entirely fitting that a copy of the poem should find a

place in the fledgling cottage library, having been partly composed in Nether Stowey some 112 years earlier.

Daniel Pring Alford (1838–1911)

12. *The retreat and other poems* / Daniel Alford, 1874 (NT 3116604)
13. *Samuel Daniel and the 'Lake poets'* / Daniel Alford, 1906 (NT 3117111)

In 1909 Daniel Alford was living as a retired clergyman in nearby Taunton. A letter (dated 24 September) accompanies his donations outlining the reason for proposing his own poems for inclusion in the cottage collection: 'it has occurred to me that a small volume of poems which I published in 1874, may not be out of place in your Coleridge library; because the longest piece *The Retreat*, is dedicated to S.T. Coleridge, and was written when my mind was pretty well saturated with his teaching.'

Bernard John Seymour Coleridge (1851–1927)

14. *The story of a Devonshire house* / Bernard Coleridge, 1906 (NT 3116622)

The 2nd Baron Coleridge was the great-grandnephew of Samuel Taylor and his book on the origins and history of his Devonian family and its seat in Ottery St Mary – the birthplace of the poet – was given to the cottage in June 1909. Lord Coleridge played a role in raising the funds for the purchase of the property; he took part in the event at Kensington Palace and was one of those who lent their voices to the fundraising matinee at the Haymarket.

Charles Stuttaford (1872–1945)

15. *Diary, reminiscences, and correspondence* / Henry Crabb Robinson, 1869 (NT 3116625)

Stuttaford's most enduring contribution to the history of the cottage is as the editor of the

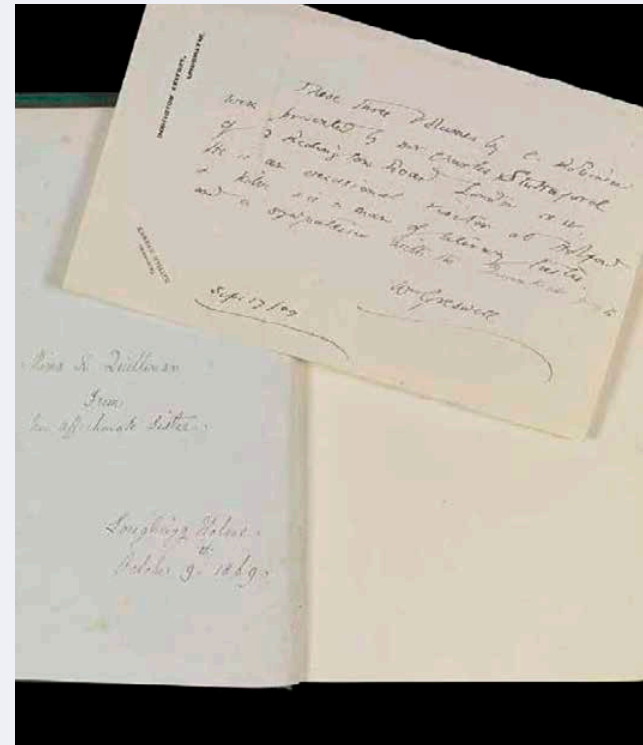


Fig. 7 *Diary, reminiscences, and correspondence* of Henry Crabb Robinson, London, 1869 (NT 3116625), including a note by William Greswell acknowledging the book's donation by Charles Stuttaford on 17 September 1909 • Photo: National Trust Images/David Brunetti

Trust's 1924 publication *Coleridge at Stowey*, the property's de facto guidebook, long before such publications were an expected offering at Trust sites.

Unidentified donor

16. *A selection from the sonnets of William Wordsworth*, 1891 (NT 3116611)

This is the book with the longest known association with Coleridge Cottage, bearing a frustratingly anonymous presentation inscription dated 1897.

Loans

Selected highlights, 2024

The National Trust regularly lends collection items to exhibitions across the world, reaching and inspiring new audiences. Every loan increases our shared knowledge, understanding and appreciation of history and art.

2024 promises to be another busy year with several star and iconic collection items being lent to important exhibitions both across the UK and further afield. This builds on a busy and successful programme in 2023, when over 1.3 million people saw objects

from the Trust's collections in exhibitions. These included the successful tour of the *Beatrix Potter: Drawn to Nature* exhibition, co-curated with the V&A Museum, which toured to several North American venues.

Highlights this year include loans to the touring exhibition *Sargent and Fashion*, which can be seen at Tate Britain until 7 July; *Angelica Kauffman* at the Royal Academy of Art, London, until 30 June; and *Vanessa Bell: A World of Form and Colour* at the MK Gallery, Milton Keynes, which opens in October.



Sargent and Fashion

Tate Britain, London
22 February–7 July 2024

This major exhibition, a collaboration between MFA (Museum of Fine Arts) Boston and Tate Britain, explores the role of dress in John Singer Sargent's portraiture. After a successful run in Boston, which welcomed over 155,000 visitors, the exhibition opened at Tate Britain in February.

The Trust has lent one of the most iconic and well-known pieces from our nationally significant collection of fashion and textiles – the spectacular 'Beetle Wing Dress' and velvet cloak (NT 1118839). It was worn by the Edwardian actress Dame Ellen Terry when she played Lady Macbeth in the 1888 performance of *Macbeth* at the Lyceum theatre. Sargent was captivated by her appearance and captured the dazzling costume, designed by Alice Laura Comyns-Carr, in paint. Sargent's portrait of the actress is now in the Tate's collection and this exhibition is believed to be the first time the painting and costume have been reunited since 1889.

The gown and cloak were conserved at the National Trust Textile Conservation Studio, Blickling, Norfolk. They are from the collection at Smallhythe Place, Terry's home from 1899 until her death in 1928. Her daughter, Miss Edith (Edy) Craig, generously gave the house and collections to the Trust in 1939.

<https://www.tate.org.uk/whats-on/tate-britain/sargent-and-fashion>



▲ 'Beetle Wing Dress' for Lady Macbeth, 1888, Alice Laura Vansittart Comyns Carr (1850–1927), cotton, silk, lace, beetle-wing cases, glass, metal, Smallhythe Place, Kent • Photo: National Trust Images/David Brunetti

◀ Detail of the Beetlewing cloak at the Textile Conservation Studio, Norfolk • Photo: National Trust Images/James Dobson

Gardening Bohemia: Bloomsbury Women Outdoors

Garden Museum, London
15 May–29 September 2024

This exhibition focusses on four women – Virginia Woolf, Vanessa Bell, Vita Sackville-West and Ottoline Morrell – and the green spaces with which they surrounded themselves. It highlights how these spaces became sites of refuge and inspiration both for their creators and those who visited them.

The Trust is lending artworks, books and photographs representing the gardens of Virginia Woolf at Monk's House in East Sussex and of Vita Sackville-West at Sissinghurst in Kent, among others. From Sissinghurst, the Trust will be lending out Vita Sackville-West's and Sir Harold Nicolson's garden tools, carrying their initials on the handles.

🔗 <https://gardenmuseum.org.uk/exhibitions/gardening-bohemia-bloomsbury-women-outdoors/>

▼ *Virginia Woolf*, 1912, Vanessa Bell (1879–1961), oil on panel, 41 x 31cm, Monk's House, East Sussex (NT 768417)
• Photo: © Estate of Vanessa Bell. All rights reserved, DACS 2024/Image: National Trust Images



Vanessa Bell: A World of Form and Colour

MK Gallery, Milton Keynes
19 October 2024–23 February 2025

This is the first solo show of Vanessa Bell's work in over seven years. It will provide an overview of the artist's illustrious career, with a particular focus on her contemporary relevance. Bell's pioneering work at the forefront of British abstraction is still little known – less still her role in convening the conditions in which artistic practice could flourish, from the Friday Club to Omega Workshops.

The Trust is supporting this exhibition by lending Bell's portrait of her sister, the Modernist author Virginia Woolf (NT 768417). The painting is part of the collection at Monk's House, East Sussex, Woolf's former home.

🔗 <https://mkgallery.org/whats-on/>



Angelica Kauffman

Royal Academy of Arts, London
1 March–30 June 2024

In March the Royal Academy opened a major retrospective exhibition exploring the life and work of one of its two female founding members, Angelica Kauffman. The Trust owns a number of paintings by the artist and is lending two important works, from Nostell in West Yorkshire and Saltram in Devon.

In a male-dominated art world, Kauffman used self-portraiture to explore her identity and establish her brand. The painting from Nostell, *Self-Portrait of the Artist Hesitating between the Arts of Music and Painting* (NT 960079), plays a central role in a section dedicated to public self-imaging, while her portrait of *Sir Joshua Reynolds* (NT 872180), from Saltram, illustrates how the artist cultivated friends and patrons in high places.

The Royal Academy exhibition covers Kauffman's life and work: her rise to fame in London, her role as a founding member of the Royal Academy and her later career in Rome, where her studio became a hub for the city's cultural life.

🔗 <https://www.royalacademy.org.uk/exhibition/angelica-kauffman>

▲ *Self-portrait of the Artist Hesitating between the Arts of Music and Painting*, 1794, Angelica Kauffman (1741–1807), oil on canvas, 180 x 249cm, Nostell, West Yorkshire • Photo: National Trust Images



◀ Late 18th-century elongated silver gilt freedom box, 1700–1800, silver-gilt, 3.2 x 8.3 x 5cm, Mount Stewart, County Down • Photo: National Trust/Brian Rutledge

Six Lives, The Stories of Henry VIII's Queens

National Portrait Gallery, London
20 June–8 September 2024

Opening in June, the *Six Lives* exhibition will chronicle the representation of Henry VIII's wives, Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Katherine Howard and Katherine Parr throughout history and popular culture in the centuries since they lived.

As a frequent source of fascination, the stories of the six women have inspired writers and artists of all kinds to attempt to uncover the truth of their lives: their characters, their appearance and their relationships. From historic paintings, drawings and ephemera, to contemporary photography, costume and film, the exhibition draws on a wealth of factual and fictional materials to present the life, legacy and portrayal of six women who forever changed the landscape of English history.

The Trust is lending a portrait of Stephen Gardiner, Bishop of Winchester (1483–1555), from Oxburgh Hall in Norfolk (NT 1210278). Gardiner was a key statesman during Henry VIII's reign, and came into contact with all six of his wives. The portrait helps to tell the story of how courtiers and statesmen navigated sometimes conflicting loyalties to their monarch and the Church.

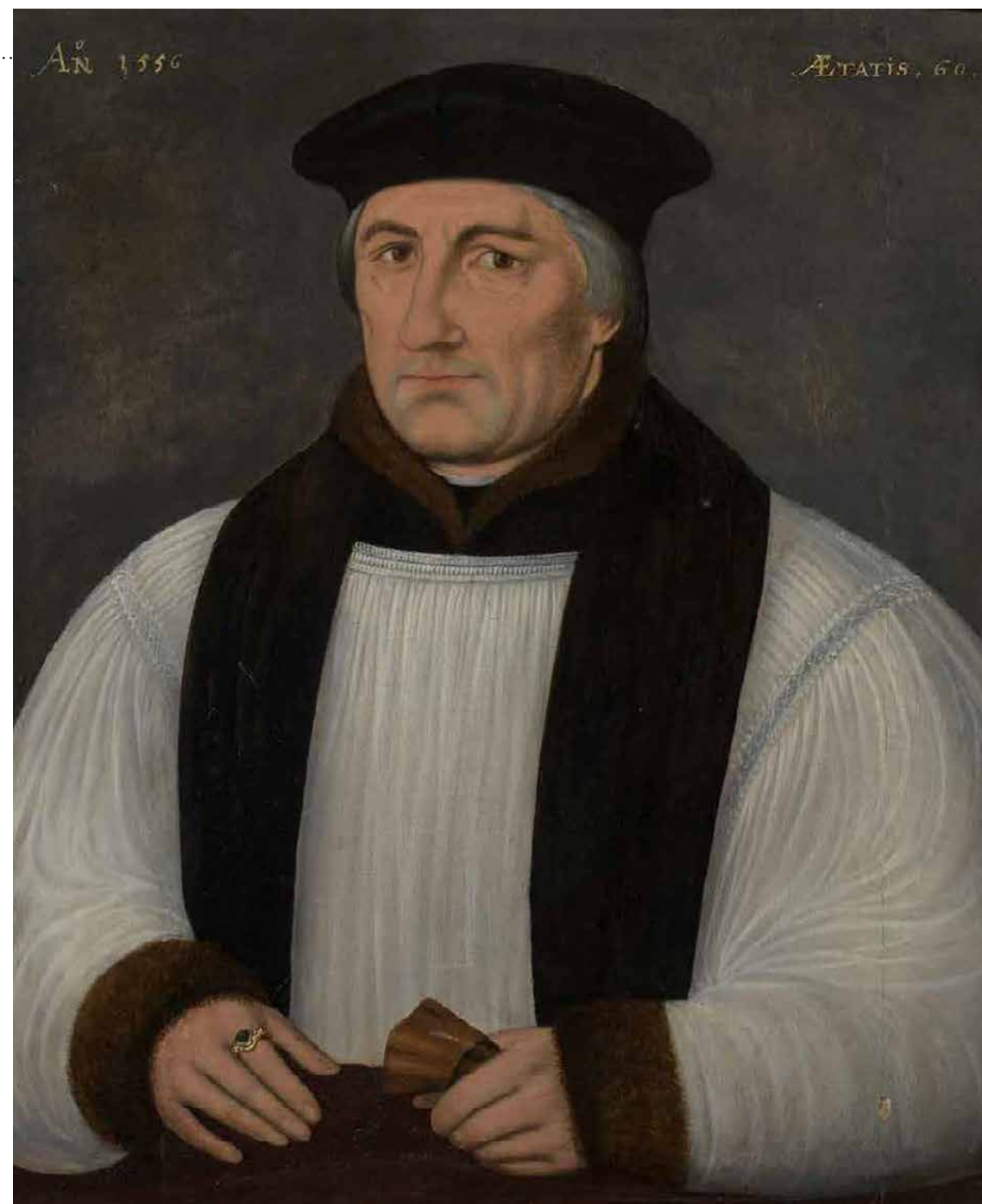
Dublin Gold and Silver Boxes, 1662–1830

Dublin Castle
November 2024–March 2025

This exhibition is the first to focus on the production and exchange of gold and silver boxes in late Stuart and Georgian Dublin. The display will primarily focus on boxes used for civic presentations, which formed part of the civic material culture of Dublin for more than 160 years. The exhibition situates these objects in the cultural, social and commercial contexts of their production and presentation.

The Trust is lending a late 18th-century elongated silver gilt freedom box (NT 1220114) from Mount Stewart, County Down, which was given to Viscount Castlereagh in 1798 by the Dublin Corporation.

▶ <https://www.dublincastle.ie/events-calendar/>



▲ *Stephen Gardiner (1483–1555), Bishop of Winchester, 1556, British (English) School, oil on panel, 48.9 x 38.7cm, Oxburgh Hall, Norfolk • Photo: National Trust Images/ David Brunetti*

▶ <https://www.npg.org.uk/whatson/exhibitions/2024/six-lives>

Meet the Expert

Leah Band Collections Photographer

I've always been fascinated by photography, image-making and everything visual. I love the challenge of responding to a photography brief and the key layers of planning and problem solving – creative, technical and logistical – that are involved in making and delivering a final set of images.

I'm a people, places and still-life photographer, working throughout the UK and often beyond in a range of areas that spans portraiture, advertising and the heritage sector. Before joining the Trust in 2021, I spent nearly 15 years as a self-employed photographer and in various roles in the photo, advertising and moving-image industries. I continue this work today on a freelance basis.

My work with the National Trust is focussed on providing image content for the Cultural Heritage Publishing (CHP) programme, which publishes research-based books and magazines on the collections, properties, gardens and other cultural assets in the Trust's care. My role is to coordinate and undertake photography for CHP and I have been the lead photographer on seven books in the programme, including the Collections series titles *100 Photographs* (Anna Sparham, 2024) and *60 Remarkable Buildings* (Elizabeth Green, 2023), and larger-format books such as *Borrowed Landscapes* (Emile de Bruijn, 2023). I regularly carry out

assignments for the *Cultural Heritage Magazine*, too, and recently enjoyed working at Lacock in Wiltshire, the home of photography, for the latest 'In Conversation' feature (page 12), and at Lindisfarne on beautiful Holy Island for an article on Edwin Lutyens (page 22).

I'm currently in the final stages of photography for a major book on Standen – an Arts and Crafts country house in West Sussex. Before this project, most of my work for the Trust involved photographing large groups of related objects, such as books or photographs for the Collections series, which are dispersed across England and Wales. This usually means extensive travel and shooting at several properties each week. Spending so much time at Standen and being immersed in its collection, however, has been a different way of working and a really rewarding experience. It's been a pleasure to photograph such a fascinating place and, after five busy weeks of photography, to get to know both the hugely supportive property team and the book's authors.

On a typical property shoot day, I start early. I try to arrive before 9am to maximise my time on site. This often means loading my equipment into the car – effectively a mobile studio, complete with lighting, backdrops, cameras and lenses – and setting off by around 7am.



If the property is further away, that might mean one or more nights away, depending on the number of shoot days that the project requires.

Working in these unique spaces is always fascinating, but it does bring challenges. Common obstacles include uneven floors, sloping ceilings and confined spaces – not to mention the risks associated with being surrounded by priceless, fragile objects. Planning in advance, combined with flexibility and quick-thinking on the day are essential for determining the best approach to photographing and lighting a space or object to achieve the best possible shot.

Like most professional photographers, I spend a relatively small amount of time behind the camera and a surprisingly large amount of time dealing with other aspects of the job. In my National Trust role, that means working closely with the CHP team and book authors in the planning and production stages of each book, liaising with the busy house, collections and conservation teams at properties, coordinating the photography, evaluating property

▲ Leah photographing a mid-18th century Chinese mirror painting at Shugborough Hall, Staffordshire for Emile de Bruijn's book *Borrowed Landscapes* (2023)
• Photo: National Trust/Leah Band

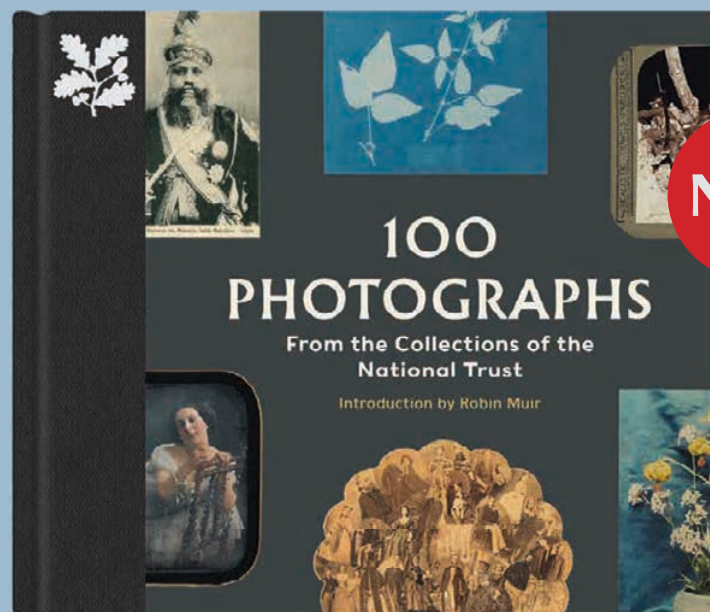
access and risks, assessing and maintaining equipment, creating visual guidelines, and post-production work. Ultimately, the pleasure of connecting with places and people through my camera and seeing my images alongside expert narratives in the finished books is immensely rewarding.

My recent work for CHP includes collections photography for the forthcoming *Women Artists & Designers* book (Rachel Conroy, 2025), which particularly resonates with me as it highlights the significant and sometimes under-acknowledged contributions of women in the arts. The future of photography is incredibly exciting and as the industry continues to evolve one of my motivators is helping to make photography a more accessible place, ensuring a fairer and more open profession.



100 PHOTOGRAPHS

FROM THE COLLECTIONS OF THE NATIONAL TRUST



NEW

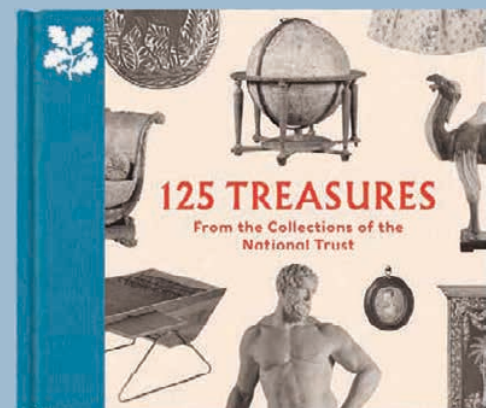
The National Trust looks after more than half a million photographs. This beautifully illustrated book features a selection of 100 examples, spanning the history of the medium from the 1840s to the present day.

Alongside works by well-known photographers such as William Henry Fox Talbot, Julia Margaret Cameron, Camille Silvy, Edward Chambré Hardman, Dorothy Wilding, Angus McBean and Jane Bown are remarkable images captured by less familiar practitioners, many of which are published here for the first time.

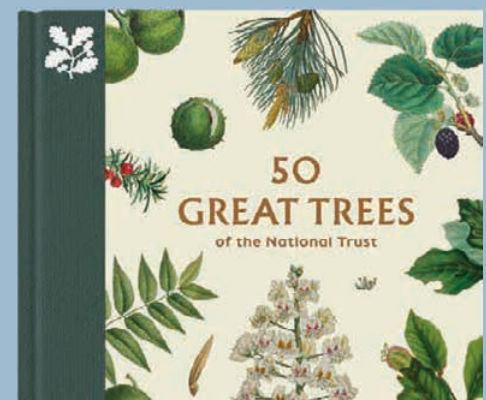
Professional studio portraits, landscapes and images of war sit alongside family groups, domestic scenes and travel photographs by talented amateurs whose images provide glimpses into the way we have viewed and recorded the world over the last two centuries. Through these pages, glass-plate negatives give way to celluloid film; monochrome makes room for colour; and early cumbersome processes evolve into modern, portable formats that would bring photographic creativity within easier reach of everyone.

Anna Sparham, National Curator for Photography *and contributors* • Introduction by the writer and curator **Robin Muir**, Contributing Editor at *British Vogue*

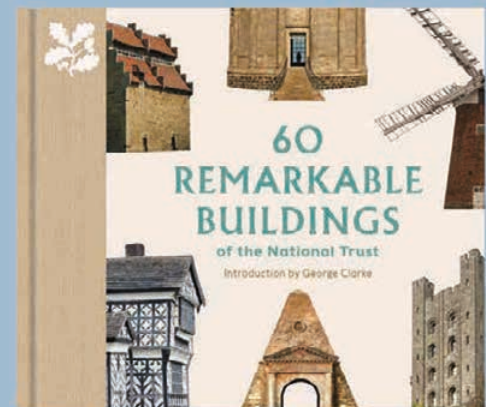
Hardback • £10 • 150 x 180mm • 224pp • 978-0-70-780467-5



978-0-70-780453-8

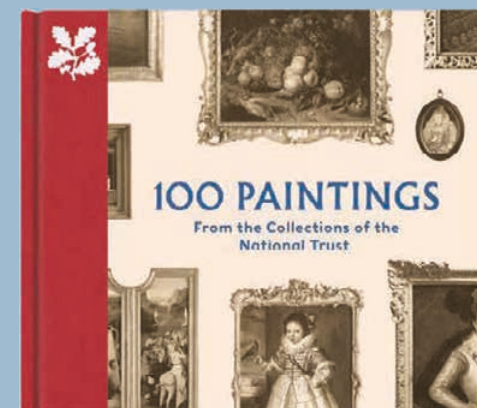


978-0-70-780461-3

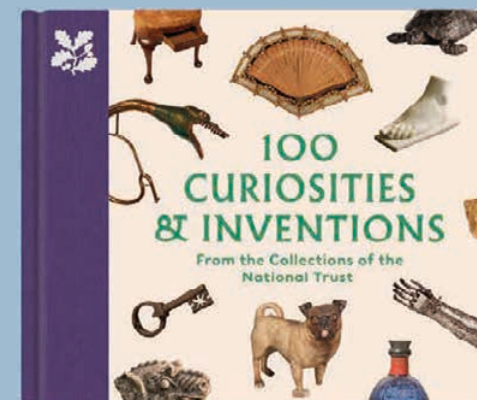


978-0-70-780465-1 (English)

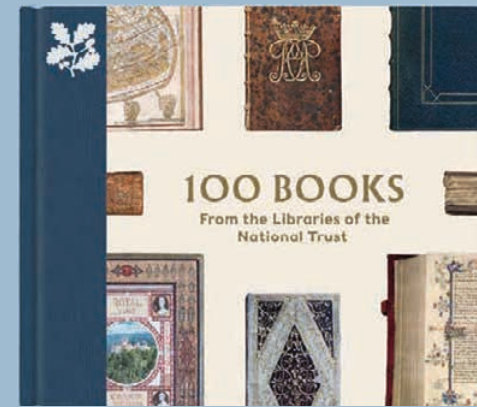
978-0-70-780466-8 (Welsh)



978-0-70-780460-6



978-0-70-780462-0



978-0-70-780464-4

In addition to the *Cultural Heritage Magazine*, the National Trust's Cultural Heritage Publishing (CHP) programme publishes research-based books on our collections, properties, gardens and other cultural assets – including the popular Collections series, which is written by the Trust's curators and other in-house experts and is aimed at a broad audience.

CHP books, including those shown here, are available from shops at many National Trust properties, the Trust's online shop (shop.nationaltrust.org.uk) and through most high-street bookshops and online retailers in the UK and internationally. For more information about National Trust Cultural Heritage Publishing, please see www.nationaltrust.org.uk/discover/history/art-collections/cultural-heritage-publishing