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Front cover: Kedleston Hall, The State Bedroom fully restored, 2017 (NT Images / James Dobson)
MAKING A GRAND ENTRANCE
Creating the new floorcloth at Attingham

Sarah Kay, Curator, Attingham

In 1827, when the estate was on its knees, the fabulous Regency contents of Attingham Park, Shropshire were put up for sale by Robins of London in a 16-day auction on the premises. One of the more modest items included in the sale catalogue was the floorcloth in the Entrance Hall, described thus: ‘Handsome square piece of stone and slate colour octagon panelled roset-pattern floor cloth, bordered, 7 yards by 6¾ yards.’ It clearly did not sell, as it was still in place in 1861, when the inventory says ‘Floor cloth 21 x 20ft’.

Floorcloths were an early form of linoleum, made of canvas and layers of paint and strengthening, protective varnish, offering both protection to a floor and a decorative, often illusionistic surface. The entrance hall was the formal point of entry to a house and as such needed to make a grand impression on visitors. We think of lino today as a cheap, disposable floorcovering, but historically it could form an integral part of an interior scheme.

At Attingham the same design of floorcloth was used not only in the Entrance Hall but as a border around the Axminster carpet in the Inner Library, a more luxurious room, where it was again described as ‘handsome’, providing a foil to the rich red carpet: ‘A superb crimson-ground Axminster Carpet, with beautiful broad border … The handsome slate and stone colour octagon-panel roset-pattern Floor-Cloth, to close fit room round carpet, about 16 yards of yard wide, in four pieces.’ We also know through paint investigations that the dado panelling of the Inner Library was decorated with an elaborate scheme emulating a marble pavement, comprising diamond-shaped marble ‘slabs’ in subtly different greys, outlined in grey graphite. The door architraves were treated similarly (Figs. 2, 3, 4).

ACQUISITION. A group of 34 oil paintings and a set of six watercolours were accepted by HM Government from the Penrhyn Settled Estates in lieu of inheritance tax and allocated to the National Trust for display at Penrhyn Castle. The group includes works by Flemish, Dutch, French and British artists from the 16th to the 18th centuries, including Jacob van Ruisdael (1628-82) and Philips Wouwerman (1619-68). They are mostly thought to have been collected by Edward Gordon Douglas-Pennant, first Baron Penrhyn of Llandegai (1800-86). The watercolours are attributed to John Cleveley (1747-86) and depict the Pennant family’s Jamaican estates.

Emile de Bruijn, Lead Registrar (Collections Development)
The floor of Attingham’s entrance hall is formed of plain flagstones, with no inlaid pattern, so the floorcloth would have provided an impressive design that worked well with the colours of the room’s decoration: the scheme is a neutral, powerful one in shades of grey and stone, with illusionistic marbled surfaces on the walls, trompe l’oeil niches, and inset grisaille panels of classical figures. The design of the floorcloth was intended to look like an inlaid stone pavement with its rosettes imitating those on the plasterwork ceiling above.

In 2001, using traditional techniques and materials, a new floorcloth was created for the Entrance Hall, designed to replicate closely the original described in 1827. When it was first installed, Attingham welcomed around 35,000 visitors into the house. Some 15 years later, the floorcloth had performed very well, but was on its last legs given that just over 100,000 visitors now visit the house every year and almost all of them walk over it, bringing in grit, dust and dirt. It was regularly dry-mopped and cleaned, and given an occasional re-varnish to maintain its protective surface. It was also turned every other year to try and spread the worst of the wear, although because it was not quite square (like the original) it could only be turned through 180 degrees.

Floorcloths made in the original way and using traditional materials are now very rare, and there are few people capable of producing them. The person who had made the 2001 version was no longer available, so we had to think laterally and came up with Cardiff Theatrical Services (CTS) (Fig. 8), a company who produce huge stage sets for the Welsh National Opera. What struck us were the parallels between the theatre and the grand historic house: both deploy tricks of illusion and aim to make a big, memorable impression on the spectator.

CTS came to visit twice to discuss their approach (Fig. 5) and felt confident that they could tackle the job; they normally deal with much larger surface areas that have to take a lot of rough treatment for touring theatrical productions. However, the need for precision and attention to detail was paramount, and our floorcloth would arguably be subject to much greater scrutiny than a stage cloth seen at a distance. The design, materials, paint, varnish, practicalities and dimensions were all discussed in detail. We wanted to make this replacement square (21 feet) so that it could be turned through 360 degrees to help spread the wear of sustained footfall. The whole thing would be held down, as before, by a flat metal bar concealed in a seamed ‘pocket’ around the perimeter of the canvas.

In an ideal world, if time and money were no object, we would have taken the opportunity to tweak the design slightly by improving the style of some of the rosettes, but there was a big cost-saving to be made by simply re-using the existing design as our template. As it was, CTS already needed to scale the proportions subtly to fit our required dimensions of 21 feet.

The design was traced and digitally transposed to CAD so that the stencils required could be laser-cut; this reduced labour time, and also replicated the sharpness of the previous design. Two consecutive trial pieces were produced for approval. In the first, the pale blue was considered too strident and the black diagonal lines could be seen running through the black squares, belying the fact that these were intended to look like
inlaid solid black marble. These issues were resolved in the second trial with the colour palette refined to blend perfectly with the Entrance Hall’s decorative scheme (Fig. 7).

CTS kindly agreed to film the production of the floorcloth on a time-lapse camera, so that we had a record of the process – and we could also show it to visitors. In accordance with our conservation-in-action approach, we have also been displaying a section of the previous floorcloth alongside the trials of the new in the Entrance Hall, so as to share the process, the details and the costs with our visitors and inspire them to think about what the National Trust has to consider when opening and caring for historic houses. As ever, we aim to turn passive visitors into active supporters.

The new floorcloth is a great example of the impact that active supporters can have. The need to commission the floorcloth serendipitously coincided with a very generous bequest left to the National Trust by the late Mr Thomas Bennett Parton (known as Tony), which came with a request from his widow that some of the gift be used at Attingham Park. We were delighted when Mrs Parton agreed that her late husband’s legacy could be used to fund the new Entrance Hall floorcloth, which we otherwise would not have been able to afford. Mrs Parton and her daughter were invited as guests of honour to the installation of the floorcloth in July 2017. We are extremely grateful for this gift: the National Trust’s conservation work relies entirely on the support of its members and donors. With Attingham’s preventive conservation measures in place to care for the new floorcloth, we hope that it will be a long-lasting testimony to the late Mr Parton’s generosity and his and his wife’s support for our cause. And who knows? Maybe one day we will re-instate the crimson Axminster carpet with its floorcloth border in the Inner Library, along with the marbled dado scheme.

1 Description from the 1827 sale catalogue (p.159). Originally, the floorcloth also had four yard-wide strips leading to each of the four doors off the Entrance Hall (two of the doors are fake). These were also reproduced in 2001 but were quickly dispensed with as they began to cause trip hazards and prevented the two real doors from closing properly.

2 Carried out initially by Lisa Oestreicher and later partially uncovered by Paintings Conservator Annabelle Monaghan (see images).

3 By Robert Fagan (c. 1745-1816), purchased by the 2nd Lord Berwick.

4 This was produced by Sophie Sarin.

5 Thanks are due to James Finlay, NT Advisor on Interior Decoration, for brokering this commission.

Canvas 16oz brown flax. Seams at 2m intervals
Paint Primer: Idenden water-based fire retardant paint
Rosco acrylic paints (stencilled)
Varnish Bona Mega (2 coats)
Size 21 feet square
Producer Cardiff Theatrical Services (Ian Siddall - Scenic Art Manager)
Cost £11,177 (Fully funded by Mr Parton’s gift) (The 2001 floorcloth cost £10,000)
Delivery & installation c. £1500
Grant me ye Gods, a pleasant seat
In attick elegance made neat
Within doors, rooms of fair extent
Enriched with decent ornament…

Thus begins a charming piece by Nathaniel Curzon, later 1st Baron Scarsdale (1726-1804), who enlisted the talent of Robert Adam to create one of the great show houses of the 18th century. A monument to ambition and built to rival Chatsworth, Kedleston Hall in Derbyshire was at the very forefront of the new ‘antique taste’ as pioneered by Robert Adam and his rivals. In creating Kedleston, Adam achieved one of the grandest and most lavish set of interiors of its generation; ‘spacious, lofty and magnificent’, as one early visitor described it.

Changed family fortunes and the sheer impracticality of the main part of the house meant that the piano nobile lay dormant in the 19th and most of the 20th century. Thus when a viable future for Kedleston was being sought in the 1980s, the Adam interiors were almost completely intact, since they had not acquired significant later layers; they also still contained an exceedingly high percentage of their original contents.

Whilst the property had been saved for the nation in 1986 (with huge assistance from the National Heritage Memorial Fund), many of the artefacts and interiors at Kedleston had suffered over the years. In the case of the gilt furniture, structural damage was accompanied by inappropriate re-upholstery and re-gilding, including the use of bronze paint. Additionally, inaccurate decorative schemes had been introduced in most of the State Rooms in the 1960s and 70s. Recognising the significance of Kedleston’s interiors, the National Trust set out on a major restoration programme throughout the state floor and beyond. The restoration of the State Apartment is the culmination of 30 years of painstaking work in what is arguably the most complete and least altered sequence of Robert Adam interiors to be found anywhere.

Crimson cut velvet had initially been contemplated for the State Apartment by Lord Scarsdale as the luxury wall hanging of choice, but blue damask had also become fashionable in this period, and it was the latter that was eventually taken forward. As well as being cheaper, it acted as a suitable foil for Adam’s plain stone-coloured paint schemes, working well in tandem with gilt furniture and picture frames. The pomegranate pattern of the damask dated from about a decade earlier, and was therefore slightly old-fashioned by this time. The use of silk damask in the State Apartment represented a hierarchy of materials, as the preceding Withdrawing Room was hung in a ‘lesser’ mixed silk-and-wool damask (which was nonetheless a suitable foil against which to show the finest paintings in the house). This sense of hierarchy – resonant of earlier houses such as Holkham, Curzon’s inspiration for his new house – was also continued through the use of precious gold trimmings on the great state bed, clearly intended as the glittering climax of the parade through the State Rooms (Figs. 1 and 2).
The blue damask was first recorded in the guidebook of 1769. Helped by a series of 18th-century re-dyeings, repairs and patchings-up, it limped on until the early 20th century, when it was replaced with silk by the statesman and Viceroy of India, Marquess Curzon of Kedleston (1859-1935), only to be replaced in the 1970s with a satinsised cotton mix; this, unfortunately, was neither the correct colour nor width of weave. We may be thankful that both archival and physical evidence was available to enable the accurate replication of the original fabric. In 2008, thanks to funding by the John Cornforth Memorial Lectures, 1,500 metres of new silk damask was woven by Humphries Weaving of Sudbury to be hung on the walls; the remainder was used on the seat furniture and bed in 2015-16.1

Investigations revealed that the damask was accompanied by a very plain paint scheme, a series of subtle off-whites in a combination of distemper and oil paint on the light Adam neoclassical plaster ornament, a far cry from the heavier, gilded ceilings of the neo-Palladians, but surprisingly plain for an architect often associated with the use of colour in ceiling decoration. Over the 19th century this had been cleaned, patched and eventually repainted in roughly the same scheme.

However, the repainting both in Lord Curzon’s time in 1908 and in the 1970s included the picking out of the frieze in blue (Fig. 1), and in the 1970s emulsion paint had been used. As part of the first phase of work in 2008, the original Adam scheme was re-instated. The early 20th-century picture rail was also removed, and a large amount of long-missing pieces of gilt fillet was painstakingly replicated.

The rooms contain two suites of seat furniture, both of which are now tentatively attributed to George Bradshaw – they were made c. 1740 (Figs. 2 and 3). They show that although Kedleston is generally perceived as a ‘new’ project, some furniture came from the old house and was updated so as to contribute to the new room schemes. This furniture had been re-covered in the 1970s satinsised cotton, and there was significant wear to its gilded surfaces as well as structural weaknesses. The more Rococo of the suites had retained significant remnants of a historical re-gilding, but after cleaning it became apparent that this would not sit comfortably with the new damask and paint scheme in the room, so a decision was taken to augment it with a significant amount of re-gilding. The other, plainer, suite had retained most of its original water gilding; this was carefully cleaned and re-gilded where necessary. Thanks to the expertise of Tankerdale and their upholsterer, Kevin Dixon, both suites were re-covered in the new damask (with their original nailing form and pattern re-instated), and individual pieces received sensitive structural repairs.

Another key element of this suite of rooms is the palm motif, which is abundant in the carving of the mirrors, the bed, and a pair of torchères. The two smaller palmy mirrors predating the house may have suggested the use of this ornament, which derives from John Webb’s 1665 design for an alcove in the royal bedchamber in Greenwich Palace, the prominent palm fronds inspired by Villalpando’s 1604 engraving of the Sanctuary of Solomon’s Temple.

Equally, however, Robert Adam – a fairly controlling force when it came to interior decoration and furnishing – would have been familiar with Robert Wood’s 1753 Ruins of Palmyra (‘the city of the palms’), as this was an inspiration for Adam’s own book The Ruins of the Palace of the Emperor Diocletian at Spalatro (1764). Additionally, the Villalpando engraving was republished in 1744 by the architect John Vardy (1718-65) in Some Designs of Mr Inigo Jones and Mr William Kent, a work that Adam is very likely to have known; also, Vardy had adapted the John Webb scheme for the screen of the Palm Room at Spencer House in 1757.2 The palm is a classical symbol of triumph and fame; Adam would also have encountered the palm in the ancient structures he saw in Rome, such as the Arch of Constantine (on which Kedleston’s South Front is based), and in the Baroque architecture of Bernini,
which is a likely inspiration for some of the classical ornament at Kedleston, for example in the Saloon. The use on the great state bed can also be seen as a play on the arboreal origin of the classical orders of architecture. The two small mirrors were augmented by a larger pair and one very large mirror (Fig. 4), the latter installed to create a greater sense of depth at the point in the original scheme where a quadrant corridor would have led to a south-western pavilion. The supposition that these items were made in situ rather than in a cabinet maker’s studio is further supported by an amazing discovery made when the largest of the pier glasses was taken down. On the lining paper behind the mirror a full-scale sketch of an entire palm frond and trunk was found, almost certainly drawn to evaluate the likely effect of the motif before the pier glass was made by the local craftsman James Gravenor and his team. All the pier glasses underwent structural repairs, replacement of losses of carved detail, and cleaning and subtle augmentation of losses of the gilding where this was significant.

Like the walls and the seat furniture, the bed had last been re-hung with cotton damask in the 1970s, although older fabric on the underside of the tester presented its own challenges: the curved canopy had to be re-covered in a way which achieved a tight, neat fit but which also protected the original damask underneath. This was achieved by Zenzie Tinker Conservation, who created a protective membrane of Japanese tissue and aluminium foil over the original silk before applying the new damask. Although much of the original gold lace and braid on the bed was still intact, a good deal of it had been lost, and what was left was so tarnished and frayed that a decision was taken to retire it and to have new lace and braid made (Fig. 5). A re-creation of the original layout and spirit of the bed trimmings was made, based on the evidence available and the expertise of Annabel Westman, Historic Textiles Adviser. New trimmings were painstakingly made (partly by hand and partly on traditional machines) by Heritage Trimmings, a local company, and their lace maker Louise West (Fig. 6), and the bed itself was reupholstered by Ian Block of A.T. Cronin (Fig. 7).

Many of the carvings on the bed been crudely repaired and rearranged, and there were losses of gilding and carved detail. The gilding was a mixture of worn water gilding and later oil gilding, and there was also evidence of old water damage. Losses were replaced and gilded to match, and the original gilding was carefully cleaned; the new oil gilding was toned in to balance the newly made bed trimmings and silk hangings (Fig. 9).

Archaeological and comparative examination of the bed hangings indicated that they were not the work of a skilled upholsterer. Much of the carving on the insides of the bedposts was crude and incomplete. By contrast, the gilt mouldings in the tester and the scrolls at the front of the bed were by a finer hand than the rest, possibly a maker such as John Linnell (1729-96), who had supplied other furniture to the house. This is further evidence for the idea of the bed as a composite object created as a splendid centrepiece for the room; something intended more for show than for use, and indicative of the relatively late date of this formal apartment of state.

A pair of palm tree torchères, probably also by Gravenor and clearly intended to stand on either side of the bed, greatly add to the trunky, frondy effect of the whole assemblage. Missing pieces of carving have been replaced, and the torchères have been carefully cleaned and re-water gilded where necessary.

As the palm motif was also seen as a symbol of fecundity, resilience and biblical kingship, it is no coincidence that a series of Lely portraits of the Stuart court were hung in these rooms to emphasise the Curzons’ connections with royalty. Hung pointedly by the bed is a charming portrait by Jonathan Richardson (1667-1745). It depicts Lord Scarsdale’s parents and his elder brother (he died in infancy and is ascending to the heavens), whilst Adam’s future patron sits on

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5. Original lace on the 1970s satinsed cotton fabric of the State Bed

6. New lace for the State Bed, made by Heritage Trimmings

7. The reupholstered State Bed with new silk and gold trimmings

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his mother’s lap, a clear message of family resilience at a time of high infant mortality. Perhaps the two portraits of Lord Scarsdale and his wife were deliberately held back to be hung here, at the climax of opulence, in order to give maximum weight to the association between the patron and the visual feast that was the state parade (Fig. 8). The largest of these, by Nathaniel Hone (1718–84), shows Nathaniel Curzon, his posture, dress and manner the epitome of 18th-century aristocracy, having recently been elevated to the title of Baron Scarsdale. Collectively, these portraits underline the fact that while the State Apartment may not have been intended for the earlier, more traditional use of housing royalty, it is nonetheless infused with messages about nobility and status and the height of fashionable good taste. All the paintings here have also undergone extensive conservation work.

The project to restore the State Apartment sought to embody the highest standards of conservation and authenticity as well as to seize an opportunity to further the Trust’s Move, Teach, Inspire ambition. For instance, as well as ensuring that real gold thread was used for the replacement trimmings on the bed, a full-scale replica replaced the original bed whilst it was away into which visitors could climb and watch film footage of the restoration process on the tester above. Formal evaluation confirmed the extent to which people enjoyed this experience, understood better what the purpose of a state apartment was, appreciated the expertise involved in the restoration process, and also saw how the restorative approach was at the heart of Spirit of Place.

Having completed this long journey of restoration, the challenge is to find new ways to make the ‘attick elegance’ that is the parade through the State Rooms engaging and relevant to the visitors of today – and of tomorrow.

1 Overall the restoration of the State Apartment has been made possible by generous donations from the Royal Oak Foundation, monies generated by the visitor raffle, and income from filming. A private bequest also greatly assisted with the conservation of paintings in this suite of rooms and elsewhere in the house.


3 I am entirely indebted to Dr Adriano Aymonino of the University of Buckingham for this insight, and look forward with interest to his further researches on Adam’s exposure to post-classical Rome and its influence on his designs.

4 This discovery is completely thanks to John Hartley of Tankerdale Ltd., furniture conservation specialists, who were responsible for the work to the vast majority of the furniture in this and many of the other rooms at Kedleston, along with Peter Thuring.

5 The Wardrobe of the State Apartment had originally been decorated with an India (i.e. Chinese) wallpaper, and was divided into three sections with a water closet and a mezzanine floor on which a servant slept – much more reminiscent of houses from the earlier part of the century and the latter part of the previous century. However, when the house was being completed in the 1780s, the Wardrobe was turned into a single damask-covered room, presumably an indication that the apartment was not going to have a functional use and was merely for show. This, and a number of other features, such as the apartment not being in a single enfilade, are indicative of the relatively late date of this as a state apartment. As far as the author is aware, no comparative study of state apartments in the period of transition from formality to informality has yet been undertaken, and this would merit further investigation.

‘Have nothing in your houses which you do not know to be useful or believe to be beautiful’, said William Morris in his lecture *The Beauty of Life*, 1880. At Standen House, the National Trust’s Arts and Crafts property in West Sussex, once the home of the Beale family, recently recreated carpet runners in the Billiard Room and Morris & Co. wallpaper in the newly opened servants’ wing epitomise Morris’s words.

In October, the Billiard Room (Figs. 2 and 3) was given a dramatic new lease of life when a set of recreated carpet runners was installed. Luxurious reds, greens and blues echo the feel of the room at the time when the family were still living in the house; for some time the parquet flooring had been bare. The original runners were retired many years ago, after they became too fragile to withstand the increasing traffic from visitors, but they survived in store and were instrumental in enabling their recreation. Not only was this project desirable on aesthetic grounds, but it also had the very practical benefit of protecting the floor from wear (and thus fulfilling our Conservation Performance Indicator).

The carpet from which the original runners were fashioned is thought to have been woven near the Turkish city of Uşak around 1900. Ushak (or Oushak) carpets are highly valued for the silky texture of their wool and their vivid colours. Standen’s previous curator, Jane Eade (who is now looking after a portfolio of London properties), commissioned The Rug and Carpet Studio of Sudbury, Suffolk to recreate the runners. The new runners are the product of over a year’s work: it took seven months of consultation to map out the design of the original carpet, and the weaving process (carried out by a manufacturer in Kathmandu, Nepal) took five months. Tibetan wool, similar in texture to the original carpet, was selected, and colours for the dyes were closely matched. The carpet’s design was mapped for the weavers from detailed photographs and drawings. The runners were woven on looms with individual knots of wool to form the pile; a higher density of knots than in the originals was necessary to withstand the increased footfall. The making of the new runners, which cost £11,600, was generously funded through a raffle at Standen in 2015.

In the newly re-opened servants’ wing a replica of the original ‘Mallow’ wallpaper has recently been installed on the backstairs. The backstairs were originally hung with ‘Mallow’ wallpaper from Morris & Co in 1895. This wallpaper was designed by Kate Faulkner (1841-98) in 1879; she was the sister of Charles Faulkner, a founder member of Morris, Faulkner & Co. She designed and produced embroideries from the early days of the firm and also painted tiles and designed wallpapers. It is interesting that the Victoria & Albert Museum holds a Broadway piano decorated by Kate Faulkner in 1883 for Alexander Ionides, a friend and client of William
Morris. Ionides lived directly across the street from the Beale family, at 1 Holland Park, London, and was instrumental in their commissioning Philip Webb to design Standen. Webb made sure that his clients went to Morris & Co. for their furnishings.

The original ‘Mallow’ wallpaper was uncovered in the servants’ wing following restoration work (Fig. 4). At some point in the 20th century a wall was built at the bottom of the backstairs with a connecting door. At that time the wallpaper was stripped from both sides of the wall and the lower half was re-papered with a later edition of ‘Mallow’, which was subsequently varnished. Later in the 20th century, the wall was removed to reveal the original layout and in the process areas of the original ‘Mallow’ wallpaper were exposed – these had been concealed behind the wall when the original wallpaper was stripped off. The walls were then hung with a lining paper and painted white (fashionable at that time) when flats were being created to help the National Trust raise money for the upkeep and conservation of the main part of the house.

Having decided to reinstate the ‘Mallow’ wallpaper, the property team at Standen commissioned a wallpaper conservator, Mark Sandiford, to remove the lining paper over the original paper and worked with Morris & Co. to reproduce the original wallpaper from historical samples. This was achieved using a digital printing process, which meant that the original colour and also any imperfections in the original hand block-printed paper have been replicated. The reinstated wallpaper’s design is also to the original imperial scale so that it matches the small area of original block-printed wallpaper that remains on the wall.

This project was made possible thanks to the support of everyone who purchased a raffle ticket in 2016. The total cost was £6,950. This sum included wallpaper hanging, the reproduction and printing of the new paper, and the conservation of the existing paper.
A country house overlooking a romantic garden and a 14th-century moated castle, Scotney Castle sits within the picturesque High Weald valley in Kent. Scotney Castle and estate was sold in 1778 to Edward Hussey. His grandson, Edward Hussey III (1807-94), built a new house on higher ground, which was designed by Anthony Salvin (1799-1881). It was completed in 1843 together with a picturesque garden. The original medieval castle was partly demolished to create a romantic folly. The estate was left to the National Trust by the architectural historian and writer, Christopher Hussey, on his death in 1970, but his widow, Betty Hussey, lived in the house until her death in 2006. The house was opened to the public in 2007.

Volunteers have been cataloguing the enormous collection of artefacts and papers held at Scotney since 2007. They discovered a collection of coins in the back of a drawer in the Study while they were searching for photographs. The coins were sent to Julian Bowsher, Numismatist at Museum of London Archaeology (MOLA), for analysis and were also photographed and conserved by MOLA specialists. Altogether, 186 coins have been found spanning 25 centuries; the collection includes pieces from far-flung locations, including Syria and China, while others come from closer to home, including a late-18th-century Welsh bronze token. The oldest is a 7th-century BC silver coin from the Greek island of Aegina, depicting a sea turtle, sacred to the goddess Aphrodite. The majority is made up of Roman coins, ranging from the late 2nd century BC to the late 4th century AD. The Husseys, like many collectors, were probably trying to gather a complete set of the coinage of Roman Emperors. Despite the fact that many coins of the shorter reigns are very rare, they were close to achieving it.

The collection of 1st-century AD coins (from Augustus to Nerva) is missing just one: the coin representing the short-lived Emperor Otho is actually a western forgery from the 19th century of a denarius. Signs of forgery include the coins being cast rather than struck, and its edges, filed to disguise this, are uncharacteristically flat. Genuine coins from Otho’s reign, only minted in gold and silver, are very rare. The 2nd-century collection is remarkable too, again only lacking one example, a coin of Didius Julianus, who reigned in AD 193.

Documentary research suggests that the collection was amassed by Edward Hussey III and his son Edwy during the 19th century. An entry in Edwy’s diary recorded that on 2 February 1883 he ‘went to the British Museum with papa as he wanted to ask about some coins’. On 28 October 1894 Edwy ‘looked at the coin collection after dinner’. The records also give insight into the purchase value of the collection in the 19th century. In Edward’s diary from 1823 the ‘Accounts’ section lists him purchasing ‘Coins’ priced from ‘4 shillings’ to ‘7 shillings and 6 pence’. Suggesting greater ambitions still for the collection, Edward’s memoranda books include a list of coins he wanted relating to English monarchs, alongside those outstanding from the Roman era. It may well be that further coins remain to be discovered in the house, for instance the English coins mentioned in Edward’s accounts.

Some of the coins are on display as part of the exhibition Inside the Collection, open until 4 February, which celebrates the ten years since the Trust opened the house to visitors.
Quarry Bank, Cheshire is one of the country’s most complete industrial heritage sites built during the early Industrial Revolution. Established in 1784 by Samuel Greg (d. 1834), it became a thriving cotton mill at this defining moment in history. Around it he developed a mill workers’ village in nearby Styal, built an Apprentice House for the child workers, and built his own home next to the mill. In 1939 the mill (still in operation), Styal village and the estate were given to the National Trust by Alec Greg, along with an extensive archive and collection.

The Quarry Bank Project is a £9.4m undertaking; over four years it will transform the site. Central to this work is the archive, which survives almost in its entirety, and which will allow us to tell one cohesive story of how mill owners’ and mill workers’ lives were intertwined. Through the project we also have an extraordinary opportunity to catalogue, digitise, conserve and research the archive to increase our understanding of this comprehensive resource, provide access to it, and preserve it for the future.

The archive comprises approximately 100 linear metres of business records relating to the mill, including accounts, order and production ledgers, correspondence, wages records, and estate records, as well as the private papers of over six generations of the Greg family, which also cover their business concerns across the world. It includes a discrete collection of records known as the Workers’ Library. This is a rare survival of a library established for the benefit of the mill workers, and consists of over 200 books, the complete borrowing records from 1901 to 1939, and associated documentation in accounts ledgers.

In 2017 we embarked on a research project in collaboration with the University of Manchester to reveal the story of the Workers’ Library. The literary world of Quarry Bank has traditionally been associated with the Greg family; by focusing on the Library we wanted to show a different side of Styal, and challenge preconceived ideas of how the workers lived and spent their free time. From the beginning our understanding of the Library and how it functioned was not what we expected. Our research to date has confirmed that it provides a unique insight into the social and cultural lives of the inhabitants of Styal village and the changes society was going through during the early 20th century.

In this article we will set out the way the research has been approached and reveal some of these exciting early discoveries. We focused on the first 15 years of the Library’s life (from 1900 to 1915). We envisage this to be a long-term research project, and aim at using our findings across Quarry Bank in events, interpretation and programming.

Setting up the Club Room

The first step towards understanding why the library was set up was to analyse the speech made by Henry Philips Greg (1865-1936) (Fig. 2), at the opening of the Styal Village Club Room on 8 November 1900. The Club Room was intended by Greg to provide ‘pleasant, social interactions’, amusements such as billiards, draughts and chess, and also ‘elevating’ activities such as ‘lectures, classes, debates, concerts, penny readings’, and drama performances. He saw the room as a replacement for an earlier society set up by his great-grandfather, Samuel Greg, to improve the health and wellbeing of his workers. The inclusion of a library was not mentioned in his speech, but Greg referred to a similar Working Men’s Club he had set up at one of the family’s other cotton mills in Stockport, which had been furnished with a library for use by the workers.

Historical maps and plans of the village revealed that

**Quarry Bank Project**

1. View of the Mill at Quarry Bank

2. Henry Philips Greg (1865-1936)
the Club Room was set up in a building adjoining the Ship Inn, the village pub in Styal (Fig. 3). While Greg owned the inn, he was a keen promoter of temperance. Alcoholic drinks were limited to two per person and the publican was encouraged to sell only to visitors and not to the locals. Using this location seems to have been a concern for Greg, because much of his speech sets out his aim to ‘find a solution to the question of providing a counter-attraction to the public-house’.

Libraries contained within working men’s clubs and Mechanics’ Institutes were not uncommon by 1900 and were usually overseen by middle-class reformers and business owners. Greg, however, intended the Club Room in Styal to be self-sufficient, organised by a self-governing committee, and not run by philanthropy alone. Given that the Greg family had always been very involved in all aspects of the workers’ lives, Henry Greg’s approach to the club is interesting and challenged our initial thoughts on how the Club was run.

The Club was made up of subscribers, who were males over the age of 17. Greg stated that he hoped girls would use the Club on one evening a week to socialise, read the periodicals and newspapers, and borrow books, but the Club itself remained very much a male-dominated organisation. The subscription fee of one shilling per quarter was to pay for the newspapers and periodicals and the charge for billiards would be used to pay the wages of a steward (Fig. 4). The minutes of committee meetings held in the archive set out the Library’s rules: ‘Books may be taken out on Steward entering name of book and of borrower in the Library Book. Books taken out must be returned in good condition in a fortnight.’

**Library Books**

The archive now contains 260 books from the Library, but a catalogue from the 1920s lists 487 books in alphabetical order with spaces left under each section for the addition of further books.

The borrowing book shows the very first loan on 11 November 1901 (Fig. 6), almost a year after the Club Room opened. The delay in setting up the Library may indicate that it took time to provide it with books. Bookplates and inscriptions suggest that some books were initially donated by the Greg family.

The Club Room meeting minutes do not describe the approval system for choosing new books; research to date suggests that the librarian was granted £10 each year by the committee for purchases. With books ranging in price from 2s for a cheap reprint to 7s for a new imprint, this would have added between 25 and 50 books per year to the Library. Close analysis of the books in the archive and additional research into publishing houses and booksellers of the time will illuminate where they came from and how much they might have cost – this will refine our understanding of the growth of the Library.

The make-up of the books in the Library reveals not only the librarian’s taste, but also reflects the demands of the readers, who expressed their personal preferences through their borrowing choices. By digitising one of the borrowing books and cross-referencing with information from the catalogues and further research, we discovered that approximately 80% of the books were fiction, with the remaining 20% consisting of non-fiction books. This may seem unremarkable to modern readers, but when this catalogue is compared to other contemporary libraries we notice some striking differences. Where catalogues from Mechanics’ Institute libraries survive, these show their contents were predominantly non-fiction. The quantity of fiction in the Styal library sets it apart from its peers and rivals at the time revealing some interesting information on the social and cultural life of the community.

Middle-class reformers of that time were concerned with promoting ‘rational recreation’, forms of leisure that were thought to be improving to the body and the mind. Reading ‘improving’ literature, such as predominantly non-fiction and classic fiction, was thought to be a good way of using leisure time, but concerns over fiction reading and sensationalist literature were common.

At the beginning of the 20th century, new genres of fiction...
had emerged that simultaneously challenged society's ability to define the right sort of reading matter while gripping the interest of the reading public. Historical fiction by Mary Johnstone, science fiction by H.G. Wells, children's fiction by Louisa May Alcott, Harriet Beecher Stowe and Rudyard Kipling appeared, all brand new genres at the time. Sensationalist fiction by Mrs Henry Wood, Edna Lyall, Marie Corelli and Baroness Orczy simultaneously thrilled and challenged readers with themes such as adultery, love triangles, murder, villains, brave triumphant heroines and handsome heroes. Adventure fiction by Robert Louis Stevenson, H. Rider Haggard, Guy Boothby and Ralph Boldrewood meanwhile captivated the tastes of boys and men, young and old, with exciting tales of adventure, exploration and conquest abroad.

The books of the period covered by the first borrowing book reflect the free choice available to the Library's patrons. The Mighty Atom, Thelma and The Sorrows of Satan by Marie Corelli, Edna Lyall's To Right the Wrong, We Two and Doreen, and Silas Hocking's Doctor Dick and In Spite of Fate were the most popular. However, books by Mary Johnston, H. Rider Haggard and George Eliot were almost as popular, suggesting that all tastes were catered for, and that readers freed from specific direction read widely and diversely, taking in classic fiction, poetry, and some non-fiction alongside their more sensationalist fare.

The borrowers

By looking through the list of names in the Library's first borrowing volume (1901 to 1915) and checking these against mill wage books, rent books, and census returns, we discovered that the Library was overwhelmingly popular with the residents of Styal who worked in the mill, gardens or on the estate, in the village shop, domestic servants and young students. Initial research has already revealed fascinating insights into the readers' lives, tastes and behaviours and how reading practices were shaped not only by class, but also by gender, age, life experiences and work hierarchies. The scale of working-class intellectualism provides another fascinating challenge to our preconception that workers might not have the time or the inclination to read – an important factor as we consider the social and cultural aspects of Quarry Bank’s history.

The Edwardian period was known as a golden era for children's literature. Children were enjoying a new elevated status at the heart of British society, protected by legislation ensuring their health, wellbeing and education. They were also the focus of new forms of consumption; toys, books and clothing were marketed towards both them and their parents. With their increased leisure time, children dedicated much of it to reading and as a result children's fiction as a genre took off.

Adventure books for boys grew in popularity as part of this expansion in children's literature. Books about war and colonial conquest, for example King Solomon's Mines by H. Rider Haggard and Kim by Rudyard Kipling, offered a glimpse of adventure and glory in far-off lands. Empire and military conquest seemed to permeate much of the everyday lives of these children.
For boys in particular the material culture of childhood seemed to be preparing a generation of young men for war, from the toy soldiers they played with, to the scouting clubs they joined, to the books they read. When the outbreak of war came in 1914 those old enough signed up to join in the ‘great game’, as it was described by Kipling.

One of the library borrowers who stood out for us was Ezra Tunnicliffe. He was 21 when the First World War broke out and he was quick to join the army. From the year 1910, when he was 17, until 1914 he was a prolific reader in the Worker’s Library. Ezra was the son of a cotton factory worker and attended the school in Styal village. He became a clerk and was the only one in his family who made use of the library during this period, a reflection of his education and of his being the eldest of five children. His taste in books is very clear from his borrowing records. Adventure books by Daniel Defoe, R.M. Ballantyne, R.L. Stevenson, Ralph Boldrewood and Talbot Baines Reed were favourites, with a couple, Robbery Under Arms by Boldrewood and The Dog Crusoe by Ballantyne, requiring a second reading. Adventures overseas and on the high seas were the subject of many of the books he read (such as Defoe’s Captain Singleton, a book filled with piracy and travels to Africa), while books with brave and chivalrous heroes, such as Edna Lyall’s The Knight Errant and Baroness Orczy’s The Scarlet Pimpernel were loaned for long periods of time (94 days in the latter case), suggesting perhaps a number of readings. He also read sensational fiction by Marie Corelli, although it appeared that other female writers received much less attention: Mary Barton by Elizabeth Gaskell, The Mill on the Floss by George Elliot, and Danesbury House by Mrs Henry Wood were all returned after one day. With his average book loan standing at 32 days, it is highly unlikely that Ezra would have completed these books in a day, especially given that these book loans all occurred midweek and Ezra was working during this time. Ezra probably returned these books having quickly established that they were not the sort of books for him.

Ezra was not alone in his particular reading tastes. Young men of a similar age were also reading this sort of literature, although perhaps without the doggedness of Ezra. Given the intellectual demands of his job we might consider Ezra’s reading as purely for entertainment rather than for education, leading him to neglect the works of Shakespeare, Dickens and the Bronte sisters, as well as factual accounts of natural history or science. His role as a working-class office clerk, rather than manual labourer, set him apart from his family and peers, and may have led him to seek to identify with and idolise the alternative forms of masculinity and chivalry set out in the books he read.

In 1914, Ezra disappears from the borrowing record, joining the army as a Private. He survived the war, unlike many of his contemporaries who had also been seduced by the idea of adventure presented thrillingly to them in the pages of the books they read. He received the British War Medal and Victory Medal, and was mentioned in dispatches in 1917. He married Gertrude Bushill from nearby Wilmslow in 1917 and after the Great War they settled in the area to raise their children (Fig. 7). He returned to work as a shipping clerk after six years in the army.

One of the particularly fascinating aspects of the borrowing records at Styal is that we will be able to see if he once again borrowed books from the Workers’ Library, and, if so, how war altered the tastes of the young man who consumed adventure fiction to the exclusion of all else.

Further research

Research so far has only covered the first of the Library’s borrowing books, but it has already provided considerable insights into the way the reading of literature shaped the shared social experiences of life in Styal village between 1900 and the outbreak of the First World War.

Our aim is to continue research into the next four volumes of borrowing books. The scope of this research is considerable; it has the potential not only to provide important insights into the neglected subject of working class consumption of literature, but also to provide a rich tapestry of individual stories that can illuminate this fascinating aspect of working class cultural life in Styal.

We want to continue to explore the choices the borrowers made and by cross-referencing these with age, gender, place of work and residence, as well as family and life events, establish how their reading habits changed. The tastes and reading choices of distinct groups of workers or families are revealed, which suggest that a more nuanced look at reading habits is needed. The sociability and networks of reading that can be uncovered from discovering who read which book and when also reveal how literature fits into social life as a topic for discussion and recommendation.
As 2017 was the 500th anniversary of the Reformation, it is appropriate to revisit the history of Catholic faith in the British Isles and explore the challenges Catholics faced during times of persecution following the Dissolution of the Monasteries (which took place between 1536 and 1541) until Catholic Emancipation 300 years later in 1829. Several National Trust houses provide a rich narrative seam illustrated by portraits, sacred objects and memorabilia.

Women in Catholic families were conditioned from childhood to a life of faith. Mid-17th-century portraits of Jane and Alice, daughters of Sir Thomas Strickland (1621-94) of Sizergh Castle, Cumbria (Figs. 1 and 2), signed 'JH', were probably painted by the Jesuit priest Dom Jerome Hesketh, whose role as an itinerant portrait painter covered his illegal practice as a priest. Hesketh had trained with the painter William Dobson (1611-46), and also painted portraits of Catholic families in Westmorland and Cheshire.

Sir Francis Throckmorton, 2nd Baronet (1641-80), was unusual as a Catholic in attending Cambridge University – he had to conceal his true faith because Catholics were not admitted to British universities. When Francis inherited Coughton Court (Fig. 3), he undertook substantial building work there between 1663 and 1665 to make the house habitable after the depredations of the Civil War. A letter sent to the editor of one of London’s weekly journals describes the impact of billeting Parliamentary troops: ‘We lay at a place called Colfon [sic] in Warwickshire, and there lived a great papist, one Frogmorton [sic], who hearing of our coming, fled away from his house, and his whole family, which the soldiers did plunder, and found abundance of images and pictures, which they brake and committed to the fire. They likewise burnt many popish books, some of them being almost as big as we could lift.’

Sir Francis Throckmorton separated from his wife Anne in 1677; she remained at Coughton, and Sir Francis moved to Weston Underwood, Buckinghamshire. After Sir Francis’s early death in 1680, his widow took up residence in Paris with the Conceptionists (the Order of the Immaculate Conception), the English blue nuns, so called because they wore blue mantles, where she remained until her death in 1728. Her husband had already donated an organ to the chapel of the convent, where their two daughters Anne and Mary were educated; Sir Francis also gave sacred silver to the English Benedictine Priory in Paris.

Their son, Sir Robert Throckmorton, 3rd Baronet (1662-1720), married Mary Yate from Harvington Hall, Worcestershire in 1686. She died in 1696, when the inventory of her possessions included ‘church stuff’, including a jewelled locket (probably a reliquary) which was inherited by her granddaughter. Harvington retained its recusant chapel furnishings and its priest holes. Lady Throckmorton also endowed a divinity professor at the English College, Douai. The Yate family influence did much to preserve recusant family ways in the Throckmorton family, which had gained in momentum during the short reign of the Catholic James II. In 1685, Sir Robert Throckmorton contributed to the cost of building a new Catholic chapel in Birmingham; in May 1687 he completed a large family chapel at Coughton, a symbol of temporary Catholic emancipation under James II’s short reign. This encompassed the entire east wing of the house. However, it was destroyed the very next year by a...
Protestant mob from the nearby town of Alcester on what became known as ‘Running Thursday’, the anti-Catholic riots of December 1688 which followed the overthrow of James II. Between 1686 and 1692, Sir Robert re-stocked the moats and pools at Coughton and Weston Underwood with carp and tench. This ensured that the dietary requirements for Catholic fasts were consistently observed, but it may also reflect his enjoyment of fishing! In the later 17th century, the Throckmorton family were welcome at Somerset House. Here, Queen Catherine of Braganza supported a Catholic printing press and members of leading Catholic families worshipped in her private chapel. As Gabriel Glickman has written, ‘in the absence of an institutional church, the spirituality of English Catholicism was centred on a cult of the devout family’. This was so at Oxburgh Hall, Norfolk (Fig. 5), where the Bedingfelds are shown beneath the sheltering arms of the Virgin (Fig. 4) and in the Yate family chapel at Harvington Hall, where the walls were decorated with red and white drops symbolizing the blood and water of the Passion. Catholic families commissioned special requiem vestments for use at funerals, which were lovingly preserved by later generations, and were often conserved by family members in European convents; there are examples in the Bedingfeld family collection at Oxburgh. Sacred objects acquired an additional significance with time; recusant gentlewomen were regarded as preserving a consistent devotional tradition and passing it on from one generation to another. Thus William Blundell of Crosby Hall, Lancashire, regarded his wife Anne as ‘the Ark who has saved our little cockboat at Crosby from sinking in many a storm’. The Blundells still live at Crosby today.

Sir Francis Throckmorton’s widow, Anne Monson, promised to leave her eldest son and heir, Sir Robert Throckmorton, 3rd Baronet, a prayer book with a golden enamelled cover that had belonged to Queen Mary; this had been in her family for generations. The cope and chasuble of Queen Katherine of Aragon, embroidered with the pomegranates representing Granada, were also Monson family heirlooms. These passed to Sir Robert Throckmorton and then to his daughter Apollonia, who married Edward Blount of Mawley Hall, Shropshire in 1722.

Sir Francis’s daughter Anne (1644-1734), professed Canoness in 1687 at the English Augustinian Convent of Notre-Dame-de-Sion in Paris as Sister Anne Frances, and a novice mistress from 1706, was its Abbess from 1720 to 1728. Her sister Mary chose a more enclosed community and became an English Poor Clare of Rouen; Anne and Mary’s niece Frances Wollascott (1708-51) and Frances’s sisters, Mary and Elizabeth, also became nuns at the Augustinian Convent in Paris. Anne, Elizabeth and Frances are familiar from their portraits as nuns by the leading French artist Nicolas de Largillierre (1656-1746), which were commissioned by Sir Robert Throckmorton, 4th Baronet (1708-51), when he was in Paris in 1729. These portraits, with their magnificent Rococo frames, were installed at Weston Underwood, Buckinghamshire and were moved to Coughton Court in the mid-19th century; they remained there as a group of three until 1964, when two were sold.

The Largillierre portraits show the nuns with transparent black veils and pleated white Augustinian rochets (vestments similar to a surplice). Largillierre was renowned for his psychological penetration and also for his skilful use of black pigment, as can be seen in the portrait of the elderly Abbess Anne Frances (Fig. 6). She was the 4th Sir Robert’s aunt, and her portrait remains at Coughton today (NT 135583); in it she holds her seal of office as Abbess of the Augustinian Convent of ‘Filles Anglaises’ in Paris. Her niece, Abbess Elizabeth, Sir Robert’s sister, is pale and scarred from the ravages of smallpox and holds her prayer book (National Gallery of Art, Washington), while her...
younger cousin Frances, aged 21, energetically sews a brocaded coat and peers straight at the viewer (National Gallery of Victoria, Melbourne). Largillierre also painted Sir Robert’s portrait in Paris in 1729, and the richly brocaded waistcoat which his cousin Frances is embroidering in her portrait provides a link with the coat he is wearing in his (it can be seen at Coughton, NT 135620).

The Catholic gentry had access to an alternative political world. The exiled Jacobite court at St Germain, near Paris, as the 2017 Edinburgh exhibition Bonnie Prince Charlie and the Jacobites demonstrated, was sustained by funding from Louis XIV; after the king’s death the court moved to Rome in 1718, where it remained the hub of a diaspora of Catholic literary and artistic talent. Between 1692 and 1713, English Catholic families featured amongst the 1,000 British names that appeared every year in the parochial registers of St Germain.

In 1720, Sir Robert Throckmorton had married Lady Theresa Herbert, daughter of the Marquess of Powis, who brought to Coughton a portrait of her aunt Lady Mary Herbert; this was painted by Jean François de Troy (1679-1752) at St Germain. Lady Mary married Viscount Montague of Cowdray Park, West Sussex and in 1737 presented the Poor Clares in Rouen with the remarkable reliquary now on loan to the V&A.

The Throckmorton family continued their links with Paris, Brussels and Rome. They gave a yearly gift of £100 to the Benedictines in Paris and maintained a full household in Brussels, where they revelled in trips to the opera and the theatre. The 4th Baronet’s grandsons were educated at the English College at Douai; the family then went to Rome, where the elder Robert sat to Pompeo Batoni for his portrait in 1772, in which he is shown holding a plan of the Pantheon (now at Coughton, NT 135594). In Rome, the Jesuit Father John Thorpe reported that the Throckmorton boys frequented low company in an English coffee house and were ‘very capable of improvement’.

Both the Throckmorton and the Strickland family archives preserve heroic narratives of ‘the miracle of Providence’ as Prince Charles Edward Stuart escaped in 1746 through the Western Isles. The Throckmortons also preserved a handwritten copy of the last instructions from Father Benjamin Petre, confessor to the Earl of Derwentwater – the Earl was executed for treason because of his support of the 1715 Jacobite rebellion. The Stricklands retained a piece of the blood-stained shirt in which he was executed (the rest of the clothes of the unhappy earl are at Ingatestone Hall, Essex, the home of the Petre family).

The Catholic community continued to celebrate mass at Coughton during the early 18th century (the register only survives from 1744) and by 1767 the community numbered 75. For most of the 18th century,
the Throckmorton family’s activities were centred on Buckland House, Oxfordshire, the Yate family property, which was rebuilt in the 1750s in the Palladian style by Sir Robert Throckmorton, 4th Baronet (1702-91). His portrait at Coughton by William Hoare of Bath (NT 135160) shows him with the plans of the temple in the park at Buckland, designed by the architect Richard Woods (1715-93), a Catholic contemporary of ‘Capability’ Brown. The house was hung with family portraits and the library stocked with over 1,500 books.

The Throckmorton genealogy in the 18th century is complicated. Marriages to generations of established Catholic families expanded the wealth and property of the family. This wealth was partly due to the fact that many of the Throckmorton women became nuns, so their fathers did not have to find them large dowries. Sir Robert’s two sons-in-law, Thomas Giffard of Chillington Hall, and Thomas Fitzherbert of Swnynerton Hall, both in Staffordshire, were amongst the Catholic patrons of ‘Capability’ Brown, with houses set in beautiful parkland inspired by the paintings of Claude Lorrain.

The Chapel at Coughton Court was re-established under Sir John Courtenay Throckmorton (1753-1819) in 1791 (after the second Catholic Relief Act of 1791 legalized the opening up of Catholic places of worship). Sir John had returned from the Grand Tour in Italy in 1778, the year that the first Catholic Relief Act was passed.

In 1853, a Catholic church was built at Coughton; its altar-stone was found by Sir Robert Throckmorton, 8th Baronet (1800-62) in the Drawing Room at Coughton. It was dedicated to St Peter, St Paul and St Elizabeth in memory of Sir Robert’s wife Elizabeth, who had died in 1850, and designed by the Catholic architect Charles Hansom (1817-88). The chaplain at Coughton was always a Benedictine; he would enjoy a close relationship with the family, dining with them on most days. The Throckmortons continued to serve as Catholic feudal Lords of the Manor; their tenants and servants all attended the church services and scrupulously kept all the church feasts.

The visitor to Coughton and Sizergh, where descendants of the Throckmorton and Strickland families are still in residence, emerges with a clear sense of faith maintained and European cultural influences gained. The most striking examples of Throckmorton and Strickland patronage are the series of French family portraits, portraits of members of the exiled Stuart court, and portrayals of appropriate saints. An example is the painting of St Margaret at Sizergh (NT 998409), by Nicolas de Largillierre (Fig. 7). Queen Margaret of Scotland was born in exile in Hungary about 1045; she was educated at the court of her uncle, King Edward the Confessor. She fled with her brother, Edgar the Atheling, to Scotland, where she married the Scottish King Malcolm. She re-founded the monastery at Iona and built a church at Dunfermline, where she was buried in 1093. She had eight children and adopted nine orphans and also made time to embroider vestments. St Margaret was thus an ideal model for recusant wives and daughters. Largillierre represents St Margaret as a beautiful woman in royal robes holding a sceptre and book and praying for the soul of her husband, who died in the attempt to win back the Castle of Alnwick.

This painting encapsulates the Catholic family culture of celebrating the continuation of the true faith through history. This medieval Scottish saint provides inspiration through a sophisticated rendition by a fashionable French artist and was commissioned at the exiled Stuart court at St Germain by a leading member of an English Catholic family. The faith and political allegiance of English recusant families opened the doors to European cultural influences in art and decoration, which continue to enliven their ancestral homes.

6 http://collections.vam.ac.uk/item/O142161/reliquary-partridge-affabel/7 Sizergh Castle, Cumbria, National Trust Guidebook, 2001, pp.48-50.
8 Marshall and Scott, op. cit., p.158.
GODOLPHIN HOUSE, CORNWALL

The Schofields and their connections with St Ives artists and craftsmen

Tony Clifford Volunteer, Godolphin

The National Trust has owned Godolphin's 550-acre estate in Cornwall since 2000, and later bought the Grade I-listed Godolphin House from the Schofield family, its owners since 1937, in 2007. This article aims to show the close connection between the Schofields and the colony of artists living and working in St Ives, a compelling story that adds to the rationale for ensuring the future of this atmospheric and ancient place.

The side passage adjacent to the Dining Room at Godolphin House is used today as a gallery to display paintings by Sydney Schofield (1901-83). Sydney was the second son of Walter Elmer Schofield (1867-1944), known as Elmer, an American Impressionist painter of the Pennsylvania school (Figs. 1 & 2), whose Lancashire-born father had emigrated to America and became part-owner of the Delph Spinning Company in Philadelphia. Elmer was descended from an illustriously creative family: his mother, Mary Wollstonecraft Schofield, was the grand-niece of Mary Wollstonecraft Shelley (1797-1851), the author of Frankenstein.

Elmer moved to St Ives in 1903 to paint, adding the Cornish coast, harbours and cottages to his repertoire of grand Pennsylvania snow scenes. He lived with his wife, Murielle (1869-1960), and their two sons (Seymour, born 1899, and Sydney, born 1901), at 16 Tregenna Terrace. The colony of artists at St Ives was known for following the tradition of plein air landscape painting, which suited Elmer’s style, particularly his Impressionist winter scenes, painted in England as well as Pennsylvania. It was the Cornish coastline and landscape that provided the inspiration for some of his finest works. His paintings were richly developed, and often infused with brilliant cobalt blues. In 1921 Elmer and his family were living at Doreen Cottage, Perranporth; in 1925 they moved to High House, Otley, Suffolk.

While in St Ives, Elmer had met and befriended (William) Herbert Lanyon (1862-1936), a composer, concert pianist and photographer, who lived at Red House, The Belyars. Herbert was the eldest of the eight children of Alfred Lanyon (1836-1915), an industrialist who lived at Tolvean Farm, Trerise Richards (1842-1916), a banker, and the author of Frankenstein. Herbert Lanyon’s wife, Lilian. This encounter with Godolphin, tenanted from the Duke of Leeds at the time (c. 1910) by the ‘congenial and interested’ William Trerise Richards (1842-1916), left a lasting impression on her brother, the artist Peter Lanyon (1918-64). The sculptor Barbara Hepworth’s triplets carried her train, wearing costumes designed by Hepworth’s husband, the artist Ben Nicholson (1894-1982).

Peter Lanyon was the only member of the St Ives contingent of artists to be born in Cornwall. He is now regarded as a landscape painter of international repute. According to Tate St Ives, ‘Lanyon navigated a course from Constructivism through Abstract Expressionism to a style close to Pop. He also made constructions, pottery and collage.’ Godolphin is the subject of several of his paintings (Fig. 3). Peter Lanyon died in 1964, as the result of injuries received in a gliding accident (gliding over the Cornish landscape had inspired some of his greatest paintings), and was buried in St. Uny's Church, Lelant.

Another abstract and figurative artist to paint Godolphin was Patrick Heron (1920-99), who lived at the Eagles Nest, Zennor, from 1956. His Hyacinths and Hyacinth, Godolphin, oil on canvas, was painted in 1950.

In 1928, Peter Lanyon, then aged 10, and Heron, aged 8, had founded a society called the Golden Harp Club (subtitled The Society for the Preservation of Culture in England); they ‘met in a hedge near our Dame’s school, Bakie’s, in a field high above St Ives’.

Sydney Schofield had sometimes painted in Cornwall with his father, and first saw Godolphin when it was recommended to them as a good subject to paint by Herbert Lanyon’s wife, Lilian. This encounter with Godolphin, tenanted from the Duke of Leeds at the time (c. 1910) by the ‘congenial and interested’ William Trerise Richards (1842-1916), left a lasting impression on
Sydney. He went on to train at the Slade School of Fine Art in the early 1920s after obtaining an MA in history at Christ’s College, Cambridge, but eventually decided to pursue a career in farming, studied agriculture at Seale Hayne College, Devon, and farmed at High House, Otley, Suffolk, which according to an account of a visit by the Suffolk Institute in 1928 was owned by his parents.  

Whilst living at Otley, Sydney spent a considerable time renovating and discovering the history of the property; however, on hearing that Godolphin was up for sale in 1937, Sydney bought it and moved from Suffolk to farm there. A sale catalogue of some of the contents of Godolphin House (Bearnes, Hampton & Littlewood, 2008) states that ‘it seems almost on the spur of the moment that he [Sydney] sold his house in Otley and moved lock stock and barrel down to Cornwall with his parents, accompanied on the train journey by his Suffolk Punch horses, their heavy wagons and his pedigree milking herd of Red Poll cattle.’ In 1938, his parents moved in, and Sydney briefly took up painting again; his best work from this period is the series of portraits of St Ives fishermen on display at Godolphin House (Fig. 4). After the Second World War, Sydney rarely painted – the rescue and repair of Godolphin House became his principal passion.

After moving into Godolphin House, Elmer used what is now the west wing bedroom (formerly a withdrawing room) as his studio until 1943. He wandered around the 300 acres of the estate ‘painting everything in sight.’ His painting The Manor Garden, c. 1940, shows the old greenhouse and ‘ghost walk.’ The ponds were a particularly favourite subject; a winter view of them, painted as a wedding present for Sydney and Mary, is in the east living room at Godolphin (Fig. 5), and The Lily Pond (1939) shows the ponds full of water. Poetic licence, indeed, since the 17th-century ponds had been dry for decades; it is interesting that the Trust may now be looking into the possibility of re-filling them once the programme of urgent repairs to other buildings has been completed. The Hayricks shows Godolphin Hill with woods in the background. In her book on Elmer, Valerie Livingston wrote: ‘He executed in his last years a number of large works depicting features of the Godolphin estate but, rather than focusing on the architecture of the house, he chose the woods and ponds (Fig. 6) and simple gates with their huge stone supports so redolent of menhirs.’ Valerie Livingston considers that ‘these paintings at Godolphin were his last contemplations of the Cornish landscape.’ Elmer died at Gwedna House, a smaller house on the Godolphin estate now called the Count House, on 1 March 1944; he suddenly collapsed with a heart attack after a day spent painting in the nearby countryside. He was first buried at Lelant, but after the Second World War his body was moved to Saint James the Less Church in Philadelphia. In the 1970s Bernard Leach (1887-1979), the pre-eminent studio potter based at St Ives and a close friend of Elmer, painted Godolphin (Fig. 3).
of Mary Schofield, helped her son Peter (b. 1944) and his friend Mike Dodd (b. 1943) to create a working pottery within the Cider House at Godolphin, which replaced an earlier outside pottery. Its floor was uncovered by archaeology conducted in 2013, when excavations also revealed the Japanese climbing kiln inspired by the one built by Leach and the Japanese potter Shoji Hamada in 1920 for Leach’s St Ives Pottery. 13

Sydney Schofield died in 1983. It was always his desire that if the family were unable to maintain the house the National Trust should acquire it and keep it accessible to the public, which is what has happened. Mary Schofield died at Treliske Hospital, Truro, in 2008, having been unremitting in her efforts to save the house which she and her late husband had purchased in a deteriorated state in 1937.

1 David Tovey, Creating a Splash: The St Ives Society of Artists 1927-1952, Lifton, 2003, p.159.
7 For an account of Sydney’s farming activity at Godolphin, see Peter Herring, Godolphin, Breage: An Archaeological and Historical Survey, Cornwall Archaeological Unit, 1997, pp.83-84.
9 https://artuk.org/discover/artworks/lily-pond-godolphin-230729
10 E H Sedding described the ponds as ‘in good order’ in 1894. Water from Carsluick Leat, which originated at Great Work mine, supplied the ponds, but could also be diverted to work the farm’s two water-wheels.
11 Tovey, op. cit., p.161.
12 Livingston, op. cit., p.46.

Exhibition Basildon Park
AT HOME WITH ART: Treasures from the Ford Collection

Basildon Park is staging an exhibition which includes impressive Old Masters, 20th-century engravings, and paintings of the Grand Tour.

The collection has been offered to the National Trust on long-term loan by Augustine Ford. It is his share of his father Sir Brinsley Ford’s considerable and highly respected collection (Sir Brinsley was a collector and art historian), and includes important works of art from Tiepolo to Augustus John. The collection complements the existing works of art at Basildon Park collected by Lord and Lady Iliffe.

Lord and Lady Iliffe rescued the country estate from ruin in the 1950s and restored the 18th-century house, filling it with fine furniture, paintings and fabrics. Visitors have long enjoyed gazing on the rich and varied collection of Baroque and Rococo pictures at Basildon Park, including a portrait by Batoni (below, right).

Like the Iliffes, Sir Brinsley was generous in sharing his works of art with the public. He once said: ‘The pleasure of owning a collection, and sharing it with others, fully compensates for the burdens that it entails.’

1 David Tovey, Creating a Splash: The St Ives Society of Artists 1927-1952, Lifton, 2003, p.159.
7 For an account of Sydney’s farming activity at Godolphin, see Peter Herring, Godolphin, Breage: An Archaeological and Historical Survey, Cornwall Archaeological Unit, 1997, pp.83-84.
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11 Tovey, op. cit., p.161.
12 Livingston, op. cit., p.46.
**ATTINGHAM PARK**

A pair of Piedmontese neoclassical stools, made in about 1810, was purchased at auction at Dreweatts, Donnington Priory, funded by gifts and bequests. They were probably once part of the set (NT 608168.1.1-608168.1.7 and NT 608168.2.1-608168.2.2) acquired by the third Lord Berwick during his tenure as envoy and ambassador to the Kingdom of Naples and the two Sicilies. 

NT 2900222.1-2

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**BERRINGTON HALL**

A painting by Thomas Luny (1759-1837), depicting the naval battle of the Saintes (near Dominica, West Indies), between a British fleet under Admiral Sir George Rodney and a French fleet led by Admiral Comte de Grasse on 12 April 1782, was bequeathed by William Norman Bruce George. The painting shows the British ship Canada engaging the French flagship Ville de Paris. It is signed and dated 1785. Another version of this scene by Luny was already at Berrington (NT 618103). 

NT 618741

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**BLICKLING HALL**

A collection of about 70 items that belonged to Flying Officer Norman Leslie Hill DFC, including medals, ribbons, a log book, dog tags, tunic buttons, letters, photographs, correspondence, maps, a cigarette case, books, pamphlets, trousers, a knife and other items was donated by his daughter, Valerie Minns. Flying Officer Hill was a member of 214 Squadron which was based to Flying Officer Norman Leslie Hill DFC, another version of this scene by Luny was already at Berrington (NT 618103).

NT 618741

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**GAWTHORPE HALL**

Five oil paintings depicting members of the Nowell family – Roger Nowell (b. c. 1674), Rebecca Nowell, née Heber (d. 1774), Thomas Michael Nowell (1760-1807), Alexander Nowell (1761-1842), and Richard Nowell (1764-1831) – were donated by Jane Elizabeth Douglas. Several generations of the Nowell family leased Gawthorpe Hall during the 18th century. 

NT 422003, NT 422004, NT 422014-NT 422016

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**HAM HOUSE**

A waxed paper negative depicting Ham House and dating from about 1850 was purchased at auction at Dominic Winter, Cirencester. It is probably the earliest photographic image of Ham, showing it before the current iron railings were put up. 

NT 2900253

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**HINTON AMPNPER**

A policeman’s truncheon, decorated with the royal coat of arms and inscribed ‘Hinton Ampper 1829’, was purchased at auction at Sworders, Stansted Mountfitchet. 

NT 2900247

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**LYME PARK**

A longcase clock by Thomas Tompion was bequeathed to the National Trust for display at Lyme Park by the estate of Richard T. Berney. The clock has a brass and silvered dial with bolt and shutter action signed ‘Tho. Thompion Londini fecit’ and has an oyster veneered case with marquetry panel decoration and spiral twist columns to the rising hood, which is surmounted by a shallow swan-neck pediment with a central angel motif. 

NT 2900213

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**MOUNT STEWART**

A blue document box, supplied to Charles Vane-Tempest-Stewart, 7th Marquess of Londonderry (1878-1949) when he became chairman of the Royal Commission on London Squares in 1927, was donated by his granddaughter Lady Rose Lauritzen. 

NT 1656792

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**PENRHYN CASTLE**

A group of 34 oil paintings and a set of six watercolours See page 3 for full description.
ACQUISITIONS

PLAS NEWYDD
A portrait of Lord Henry Paget, later 7th Marquess of Anglesey (1922-2013) by Rex Whistler (1905-44), oil on panel, painted in about 1936, was purchased at auction at Sotheby’s, London. NT 2900223

PLAS YN RHIW
Two watercolours by Mildred Eldridge (1909-91), Yspytty Ifan (1941) and Welsh Black Lleyn (1948), were purchased from Abbott and Holder, London, for Plas yn Rhiw. The artist was the wife of the poet R.S. Thomas (1913-2000), who lived at Sarn y Plas, near Plas yn Rhiw, and the watercolours show local scenes. NT 2900224 and NT 2900225

QUEBEC HOUSE
Three portraits with a connection to Quebec House – of General James Wolfe (1727-59) and of his friend General George Warde (1725-1803), as boys (painted retrospectively), both by Benjamin West (1760-1820), and of James Wolfe’s mother Henrietta Wolfe, née Thompson (1703-64), attributed to George Knapton (1698-1778) – were purchased by private treaty. The paintings had been handed down among the descendants of George Warde, the Warde family of Squerryes, Kent. NT 529238-NT 529240

UPPARK
The tortoiseshell, gold and mother-of-pearl cane of Sir Harry Fetherstonhaugh, 2nd Baronet of Uppark (1754-1846), was transferred to the National Trust by the Victoria & Albert Museum, London. It had originally been bequeathed to the Victoria & Albert Museum by Miss Beatrice Turnour-Fetherstonhaugh (1881-1965). NT 137358

WADDESDON MANOR
A Hispano-Moresque basil pot, tin-glazed earthenware, Valencia region, Spain, 1440-70, was accepted by HM Government in lieu of inheritance tax and allocated to the National Trust for display at Waddesdon Manor. This basil pot or alfâbeguer (from the Arabic word for sweet basil, al-‘habac) is a remarkable survival of 15th-century Spanish lustreware. These cup-shaped basil pots were extremely labour-intensive and expensive to make, as they included a ring-gallery, finials and turrets connected to internal channels that supplied water to the plant’s roots and kept the interior moist. The armorials of blue unicorn heads on a yellow ground placed on opposite sides of this basil pot are thought to be the coat of arms of a Florentine family – between the late 14th and early 16th centuries there was a strong demand in Italy for Valencia lustred wares. The object was probably acquired by Baron James de Rothschild (1792-1868) and was then handed down in his family. The collection had been on loan to Wightwick Manor since 1991. NT 1287108-NT 1287159

WOODCHESTER PARK
Two designs by Humphry Repton (1752-1818) for Woodchester Park, grey wash on card, and two etchings of Woodchester Park, attributed to Amelia, Lady Farnborough (1762-1837), were purchased from Karen Taylor Fine Art, London. NT 2900218-NT 2900221

WIGHTWICK
The Munro collection of drawings by Dante Gabriel Rossetti (1828-82) was accepted by HM Government in lieu of inheritance tax from the estate of Mrs Katherine Elizabeth Neaves Macdonald and allocated to the National Trust for display at Wightwick Manor. The collection comprises 51 drawings by and attributed to Dante Gabriel Rossetti from the early years of his career, just before he became a founding member of the Pre-Raphaelite Brotherhood. The drawings were collected by the sculptor Alexander Munro (1825-71) and were then handed down in his family. The collection had been on loan to Wightwick Manor since 1991. NT 1287108-NT 1287159

Emile de Bruijn, Lead Registrar (Collections Development)