THE ROYAL OAK FOUNDATION

Americans in Alliance with the National Trust of England, Wales, and Northern Ireland

The Horse and the Country House

The Lost House Revisited

Restoring Britain's Waterways

FALL 2019

Montacute House in Somerset is a masterpiece of Elizabethan Renaissance architecture and design. Royal Oak members visited the house on this year's annual garden tour.

Dear Members & Friends,

Though we are nearing the final quarter of 2019, our year is far from over. On November 6, we will host our fall benefit dinner at the Century Association in New York City. This year's event will honor the Duke of Devonshire for his contribution to the preservation of British culture and the 10 year restoration of Chatsworth. Sir David Cannadine will join in discussion with the Duke about his project to restore Chatsworth to its full glory and it promises to be wonderful evening.

We are well on our way to achieving our goal of raising $250,000 to preserve the library at Blickling Hall. This is one of the most significant libraries under the care of the National Trust containing over 12,500 volumes, including some very rare and unique books that date to the medieval period. The library is under threat from moisture, pests and structural damage, and our funds will be used to help protect the fragile environment and to catalog the library and make it available to a wider audience. If you have not done so yet, I hope you will consider making a gift to protect this special treasure.

You may have noticed a greater online presence from the Royal Oak Foundation. We now publish a monthly e-newsletter and are active on social media. This has resulted in a record number of visits to our website and increased membership. We are continuing to enhance our website and make improvements to both the substance and user friendliness. In the future we plan to bring you member only content in the form of lecture videos, maps for planning trips to National Trust properties, and other member specific benefits. Please keep checking the website for regular updates.

Our fall program will host lectures in 11 cities with 11 different speakers. If you have never attended a Royal Oak lecture, then I encourage you to take advantage of these interesting and educational talks about British heritage, history, architecture and gardens. If you are at a lecture, please say hello to me or the staff; we love to meet our members.

In this issue of the newsletter, you will discover the breadth of work undertaken by the National Trust; from the conservation of wild spaces in Riverlands, to the role of the country house in equestrian society, and finally country houses that have been lost before the National Trust existed.

I want to thank you all for your support and I look forward to continuing our important work for the National Trust.

Warm regards,

Ian Murray
Executive Director

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Photos: (Cover) ©National Trust Images. (Top) Courtesy of Ian Murray. Page 3 Peter Young.

Cover Photo: John E. Ferneley, Grooms and Horses at Calke Abbey

Letter from Hilary McGrady

Director-General of the National Trust

This year, there has been an undeniable rapid growth in public engagement in all things relating to our environment. Something has changed, it feels like we have moved past a tipping point, a week doesn't go by that there isn't some climate-related story.

Britain finally feels as though it is waking up, opening its eyes to the genuine threat that surrounds us. In July, we saw huge damage at Lyme following torrential rain. It is no longer simply scientists or special interest groups talking about it.

While there will always be people who doubt or question the problem, the tide is turning in a direction that is powerful, urgent and compelling.

There are two questions I have to ask myself as the leader of Europe's largest conservation charity. The first question is, "Is this something the Trust should be worrying about?" Some of our supporters believe climate change is the single biggest issue for us and I get letters from people saying we're not doing enough. Others believe it shouldn't even be on the list. They tell me "You, National Trust, are here to protect places in your care and provide us with a great day out. It's not your place to get involved. It's for government to deal with these things, and this is just a passing fad anyway."

The second question is, "Is this a fad we are tagging on to?" From politicians making promises that they cannot keep, to companies keen to attract young people to their brands, the temptation to get "cool with the kids" is huge. I have rightly been challenged over the past few months, on everything from coastal erosion to coffee cups. With the sheer breadth of the National Trust, it is easy to get overwhelmed by the scale of change needed but it's also exciting. I like a challenge. And this is a challenge we all have to face into, as individuals and as organizations.

So, it is not about—should we be involved—it is about what we are doing to play our part. My starting place is our properties because every one of them is impacted in some way: coastline, mountain, farmland, gardens, buildings and collections all face impacts from a changing climate. What that looks like will depend very much on the place. At Ham House in Richmond, Rosie, our Head Gardener, is managing the impacts of more frequent spells of extreme hot and wet weather. She has had to adapt to ensure Ham's formal garden can survive into the future by doing things like changing planting schemes to flowers that need less watering, letting sections of the garden go to long grass and using natural alternatives to pesticides to tackle Box Moth Caterpillars.

Second, we'll empower people to reduce their carbon footprint and to do their bit on their own doorstep. We'll challenge our staff, volunteers and supporters to look for solutions and then help make them happen.

In the last decade, we have replaced over a third of our fossil fuel use with renewable energy. Last year, we replaced the plastic covers on our membership magazine with one made from potato starch and just last month, we made the significant decision to disinvest from fossil fuel companies.

Third, we'll inspire others to help. We'll support where we can and lead where we should. It is by inspiring people to care for land, nature and the places that are important to them, that we benefit the nation and not just the people that visit our properties.

While I am proud of the work we have been doing, I am acutely aware that it is only when we work in partnership that we achieve real difference. Working with other NGOs, the voluntary sector and the private sector, we are seeing real change start to happen. Riverlands, featured in this magazine, is a great example of working in partnership and rooted to the extraordinary places in our care.

Left: Cartoon drawing of David Garrick, signed CWB. Right: Portrait of David Garrick and his wife beside the Temple to Shakespeare Garrick built at Hampton on the banks of the River Thames. Painted by Johan Zoffany 1762. Today, the temple is open to the public.

David Garrick: Giant of the Stage

By Leo Damrosch

When I got the idea of telling the story of a famous 18th-century club that called itself simply "the Club," I knew that there were incredibly rich resources in the writings of Samuel Johnson, James Boswell, Edmund Burke, Edward Gibbon, and the rest—as well as fascinating diaries kept by their women friends Hester Thrale and Frances ("Fanny") Burney. But I was afraid there would be no way to do justice to one of the most gifted members, the actor David Garrick. Everyone who saw him agreed that his performances were startlingly realistic, at a time when actors usually stood around passively until it was time to recite their own lines. But descriptions of acting are often vague, and Garrick's performances died with him two and a half centuries ago.

Fortunately, if you look for them, insightful accounts of particular performances do exist. An actor named Thomas Wilkes said this about Garrick as Lear: "I never see him coming down from one corner of the stage, with his old grey hair standing, as it were, erect on his head, his face filled with horror and attention, his hands expanded, and his whole frame actuated by a dreadful solemnity, but I am astounded, and share in all his distresses. . . . I feel the dark drifting rain, and the sharp tempest." In the crude, candlelit setting of the Drury Lane stage, Garrick could make you feel the storm. And his delivery was wonderfully expressive. Wilkes continued, "What superlative tenderness does he discover in speaking these words, 'Pray do not mock me; for as I am a man / I take that lady to be my child Cordelia.'" The most striking phrase of all in Wilkes's description is "I never see him." You could see Garrick in the same role many times, and still be overwhelmed.

The German writer Georg Christoph Lichtenberg saw Garrick in *Hamlet*, and noted some fine details of the actor's technique when Hamlet sees the Ghost. "His whole demeanor is so expressive of terror that it made my flesh creep even before he began to speak. The almost terror-struck silence of the audience, which preceded this appearance and filled one with a sense of insecurity, probably did much to enhance this effect. At last he speaks, not at the beginning but at the end of a breath, with a trembling voice: 'Angels and ministers of grace defend us!'"

Garrick was eight years younger than Johnson, and in his youth had been Johnson's student in a short-lived boarding school near their native town of Lichfield in Staffordshire. It struck their friends how remarkable it was that two obscure young men from the same town should end up with memorials next to each other in Westminster Abbey. After they had both become famous, Johnson was entertained by a story about a poor woman who came to London and fell upon hard times. When asked where she was from, she said Lichfield, but that there was no likelihood that anyone she used to know still existed. "I knew one David Garrick indeed, but I once heard that he turned strolling player, and is probably dead long ago. I also knew an obscure man, Samuel Johnson, very good he was too—but who can know anything of poor Johnson?" When Johnson heard about that he collected money from his friends on her behalf.

Garrick was the first to die, five years before Johnson; no fewer than 34 coaches carried mourners to the Abbey, four of which were allocated to members of the Club. A playwright who was there recalled seeing "old Samuel Johnson standing beside his grave, at the foot of Shakespeare's monument, bathed in tears."

Leo Damrosch is the Ernest Bernbaum Professor of Literature Emeritus at Harvard University. He will be speaking to Royal Oak audiences this fall about his new book, The Club: Johnson, Boswell, and the Friends Who Shaped an Age.

Designed in the 1760s by Robert Adam, Pulteney Bridge is an historic, shop-lined bridge spanning the River Avon in the heart of Bath.

Royal Oak Garden Tour

By Ian Murray, Executive Director

In late May, an intimate group of Royal Oak members enjoyed a spectacular week in Somerset on our annual garden tour, led by James McDonaugh of Art Tours. Garden tours are open to anyone at the Heritage Circle level as a benefit of their membership and this year's tour included a unique combination of houses, gardens and art. We used the beautiful Georgian town of Bath as our base and stayed at the historic Royal Crescent Hotel, part of the Royal Crescent terraced houses built in 1767-74.

Upon our arrival, we embarked on a walking tour of Bath, where James pointed out highlights of the stunning architecture of the city, including Bath Abbey and Pulteney Bridge one of only four in the world that incorporate shops built across the full span.

The next day we ventured to the countryside to visit Hauser and Wirth. This world-class gallery and art center, situated on the Durslade Farm, showcases contemporary art and serves as an educational center for new artists. The site also has a large perennial meadow garden and sculptures designed by world-renowned landscape designer Piet Oudold.

Friday found us at Wells Cathedral one of the most beautiful buildings in England. A highlight of the tour was private access to the Chained Library which dates to 1440 and is not open to the public. This library gets its name from the books which are chained to the bookcase to prevent theft during medieval times of these incredibly valuable hand written volumes. In the afternoon, we visited Shatwell Farm. Our host, Niall Hobhouse, showed us some of his private collection of architectural drawings and models dating from the 16th to 21st century that number in the thousands. Our day finished with an al fresco barbeque of locally-sourced food.

Our fourth day took us to a National Trust property—Montacute House; a grand Tudor home where donations from Royal Oak members were used to acquire and restore two delicate chairs that were original to the house. The gardens included an extraordinary and strange "wobbly" yew hedgerow. This is the result of a heavy snowfall that misshaped the hedge. Rather than 'train" the hedge back into a conventional shape, the gardeners simply trimmed it as it had formed from the snow.

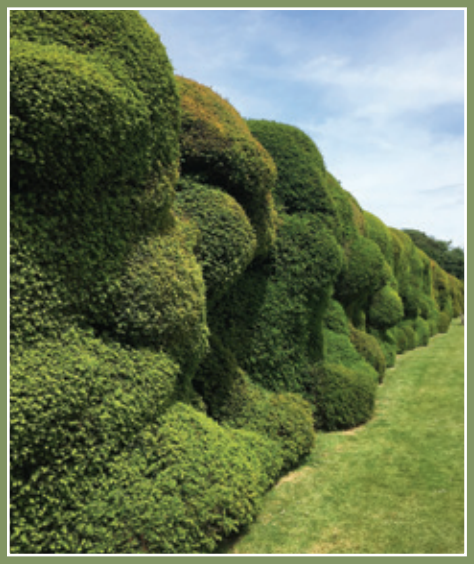
After leaving Montacute, we enjoyed a very special and elegant lunch in a private Edwardian home followed by a tour of the owners' private collection of 20th-century art including Picasso, Klee and Matisse.

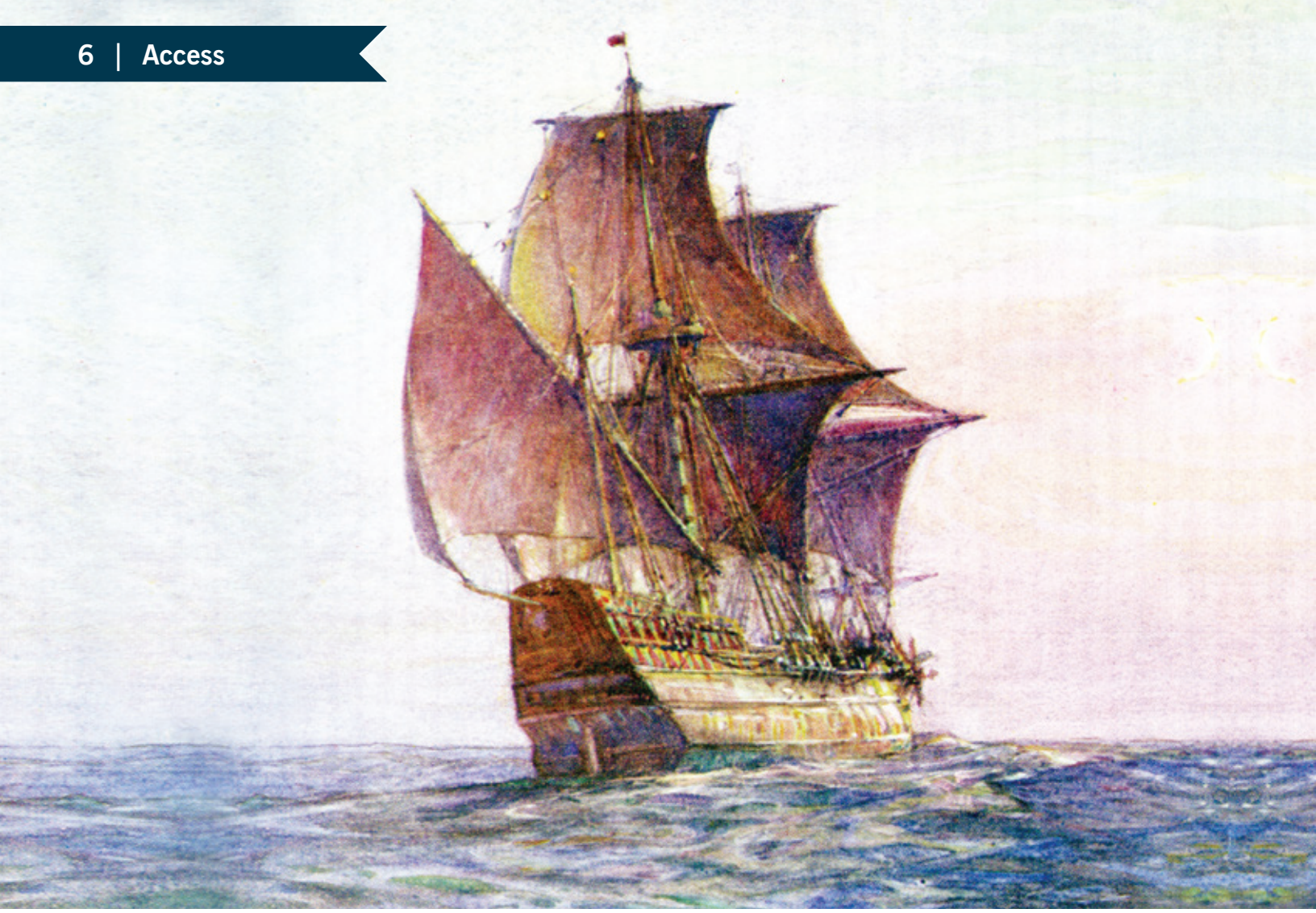
Our final day's visit was to Tyntesfield, a National Trust property, where we enjoyed a tour of the house and gardens. This Victorian period, Gothic-style house is special because it contains all the original family furnishings thanks to the National Trust who saved it in 2001. In addition to the house, there are extensive parkland and formal walled gardens where one of our own Horan scholars studied several years ago.

Photos: Courtesy of Ian Murray

Taking in the Topiary

Royal Oak members enjoyed many wonderful experiences including visiting the famous wobbly hedge at Montacute House. The unusual shape of the hedge is due to a heavy snowfall in the 1940s. The hedges were so striking that the gardeners decided to keep trimming them in the new shapes the snow wrought.





The Mayflower, a merchant ship, took approximately two months to cross the Atlantic Ocean. Painting by the British naval historian and marine artist, Gregory Robinson.

Of Tide and Time

Commemorating the Mayflower at National Trust Properties

By Alison Cooper, Curator, National Trust

As the city of Plymouth in the U.K. builds up to commemorate the 400th anniversary of the sailing of the Mayflower, National Trust properties in the area are also preparing for a year in which trans-Atlantic links and influences will come under the spotlight.

In September 1620, a group of passengers aboard a merchant ship bound for the New World were forced to stop in Plymouth while their boat, the Mayflower, was repaired. Plymouth at that time was a rapidly growing port. The Elizabethan period saw the city of Plymouth boom, and trade, emigration and discovery became synonymous with the city.

Religious and economic migrants as well as sailors and traders made up the city's temporary and fluctuating population as it was a natural departure point for those setting off to seek new lives and fortunes across the ocean.

As a result, the area was home to some of the greatest names of the age including Humphrey Gilbert, Richard Grenville and of course, Sir Francis Drake. Their homes, including Compton Castle and Buckland Abbey are both now in the ownership of the National Trust and only a short journey from Plymouth.

Buckland Abbey was originally a Cistercian monastery founded in 1278. After Henry VIII's Reformation, the Abbey was dissolved and passed to the Grenville family. Roger Grenville (1518-1545) was the captain of Henry VIII's famous warship the Mary Rose, and died aboard it when it sank in 1545. It was his son, Richard Grenville (1542-1591), who converted the Abbey building into an extravagant and richly decorated Elizabethan mansion.

Drake acquired Buckland from Grenville, purchasing it with the spoils from his latest adventure having just returned from the circumnavigation of the globe. His last stop on the Northern American mainland before attempting the homeward journey was a bay identified today as Point Reyes, just North of San Francisco. It was here that Drake ambitiously claimed 'possession of the land on behalf of her majesty' [Elizabeth I] naming it Nova Albion.

Today, Buckland Abbey is very evocative of its eminent Elizabethan owners and their global ventures. The Great Hall completed in 1576 incorporates personifications of the four continents. Amongst the collections are some of the earliest surviving Royal Standards—possibly ceremonially flown on Drake's ship.

In many ways, it was the Elizabethan seafarers and their backers who paved the way for the emigrants who would become known as the Pilgrims and other English colonizers of the 17th century. Attempts—sometimes disastrous ones—were made to establish strategic footholds in Virginia and along the coast of New England. Humphry Gilbert was involved in attempts to establish the Popham colony and Grenville, at the order of his cousin Sir Walter Raleigh, the Roanoake colony.

The Gilberts

A contemporary of Drake, Grenville's cousin and Sir Walter Raleigh's half-brother, Humphrey Gilbert (1539-1583) was another Elizabethan seafarer who explored the 'new world'. He had mixed success and his attempt to establish a colony at Roanoke ended in disaster. While not at sea, Gilbert returned to Compton Castle in Devon where his descendants live to this day. Nearby, the site of Humphrey's childhood home is also owned by the National Trust, though most people will now know it today as Greenway – the holiday home of Agatha Christie.

By the early 17th century, increasing numbers of investors recognized the potential for settlements in America. James Bagg (1554-1624), owner of Saltram house, was amongst these. He was an investor in the Plymouth Company, chartered in 1606 to settle areas of Virginia. In 1620, this was re-chartered as the Plymouth Council for New England.

Bagg played other key roles in the busy port of Plymouth, not least as Controller of Customs. His son, also James Bagg (1592-1638), took over this role and was in post during 1620 when the Mayflower sailed. Bagg was accused of embezzlement by supplying rotten victuals to the Navy, earning him the nickname 'the bottomless Bagg'. Despite this, as a result of his loyalty to the crown, he was knighted by Charles I in 1625. It was perhaps this occasion that prompted Bagg to rebuild his house. By 1632, he had developed the modest Tudor building into a 'neat house, called Saltram.' The remains of this house still sit at the core of Saltram today, beneath the later, 18th-century development. The prominent Jacobean tower, with its windows around the top, once had views directly to Plymouth Sound and was likely a prospect tower, from which Bagg could watch for arrivals to the harbor.

These two examples only begin to touch on the wealth of trans-Atlantic connections at National Trust places and in the collections. Throughout 2020, talks, tours, events and displays at properties surrounding Plymouth will aim to bring more of these stories to life, offering a chance to explore in more detail the global connections and shared histories between the South West of England and the United States.

Alison Cooper is Curator for the National Trust in the South West covering properties in the Tamar Valley and English Riviera including Cotehele, Antony, Buckland Abbey, Coleton Fishacre, Greenway and Saltram. Previously, Alison was Assistant Curator of Art and then Curator of Decorative Art at Plymouth City Museum & Art Gallery where she developed an interest in 18th-century collections with a specialism in ceramics.

National Trust Places to Visit

Robert Adam designed key interiors for **Saltram** in the 18th century which today are considered some of the finest surviving examples in the country; the recently conserved Saloon is the highlight of any visit. The Parker family filled Saltram with the 'finest art collection in Devon' purchasing and commissioning paintings by the best artists of the day including President of the Royal Academy Joshua Reynolds, Angelica Kauffman and Boston-born portraitist Gilbert Stuart.

The core of the house at **Compton Castle** dates to the 1320s which was then extended in the 15th century before its fortress style front was added in the 1520s. Despite being remodeled inside in the 1950s, Compton Castle is still wonderfully evocative of its earlier history and its most famous inhabitant—soldier, MP explorer and colonizer Humphrey Gilbert. Compton Castle has remained, with a single break, in the ownership of the Gilbert family for 600 years.

Buckland Abbey sits on the edge of Dartmoor and its estate still retains views down to the river Tavy where its famous owners—Grenville and Drake—would have arrived by boat in the 16th century. The Elizabethan Great Hall still retains its original plasterwork and the fireplace overmantel, bearing the date 1576, shows when Grenville completed the main stage of his transformation of the Medieval Abbey into a private house.

A River Runs Through It

The National Trust is embarking on an ambitious multi-year program Riverlands to restore Britain's waterways

by Richard Higgs, Riverlands Manager, National Trust

A shoal of minnows in a quiet tributary of the River Glaslyn, Porthmadog, Wales.

Rivers are life forces. They've helped sustain ecosystems, cultures and communities for millennia, their quiet power steadily shaping everything from landscapes to place names. Historically their role in farming, transport and water power existed relatively harmoniously with the natural environment, but today our rivers are in trouble, and so is the wildlife that depends on them.

Intensive agriculture, development pressures and the effects of climate change all take their toll on rivers. Many river systems have been modified over the years, leading to loss in wildlife value and reducing these rivers' ability to sustain flooding and drought. As a result, only 14% of England's rivers are in good health and 13% of freshwater and wetland plants and animals are threatened with extinction. Public awareness of these challenges is low and personal connection with rivers—like our relationship with nature overall—is in decline.

Recognizing that urgent action is required, the National Trust has joined together with the Environment Agency, Natural Resources Wales and other partners to create an ambitious program to inspire widespread change and ensure a healthier future for British waterways.

This isn't just good news for nature; the natural-environment is vital to people's well-being. It offers us fresh air and room to breathe healthy soil and clean water, wildlife to treasure and wilderness to explore.

Nature does not recognize borders, making it critical that Riverlands looks beyond what we do on National Trust land, instead working at a landscape scale. The program focuses on places where both the need and the opportunity to act are greatest. Each catchment encompasses the rivers themselves, the land that drains into them, and the plants and animals that exist in and around the rivers. To begin with, we're focusing on eight rivers and catchments around England and Wales, covering 981 kilometers of river and many different types of landscape.

Conservation with impact

Many of the Riverlands' interventions are straightforward yet will have enormous impact. For example, to reduce flood risk, we'll slow the flow of water by installing woody debris dams, strategically plant new hedgerows and woodlands and create floodplain storage areas.

We'll create wildlife buffer zones on river banks, restore and build ponds, make and improve wetland habitats, and connect areas of woodland to improve conditions for native animals and plants, including otters, brown trout and kingfishers. Species like water voles will be reintroduced or encouraged through river enhancements, while man-made obstacles to fish migration will be removed.

Other approaches will be more complex and take longer to achieve their goal. We'll be restoring the natural form of rivers that have been altered and, in partnership with farmers, we'll minimize pollution from agriculture so that soils and water are better managed for nature.

Reconnecting with nature

Conservationists now realize the increasing degree of separation between people and nature is at the center of the environmental crisis we face. We must help people develop a stronger relationship with nature: to feel part of it, care for it and importantly, enjoy it.

Guided by this philosophy, we'll work closely with local communities to restore rivers together, facilitate new experiences and skills and stimulate a sense of ownership.

When cherished, rivers define places, bind communities and enrich us all.

Photos: (Top) ©National Trust Images/Graham Eaton. (Bottom) Chinese Bridge spanning the River Bure at Blickling, Norfolk.

Tales from the Riverbank

Ratty's return

Water voles were once synonymous with Britain's natural history, providing the inspiration for Ratty, the much-loved character in *The Wind in the Willows*.

But the species have experienced one of the most dramatic declines of any British wild mammal. Driven by habitat loss, pollution of waterways, increased urbanization, and the introduction of non-native predators, more than 90% of the water vole population across the UK has died out.

With the support of local communities and landowners, more than 300 water voles have been reintroduced at six carefully chosen sites at the Holnicote Estate on Exmoor. These precious new arrivals are now being closely monitored by Rangers and special 'vole-unteers' to see how they are settling in.

Porlock Vale Streams, Exmoor, Somerset – Species reintroduction

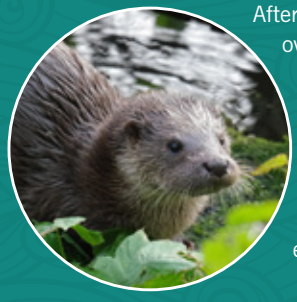
Keeping Yr Afanc happy

Through a fusion of art, myth and environmentalism, we teamed up with a local theater group to offer community workshops exploring flooding through the eyes of the mythical creature, Yr Afanc.

Yr Afanc was a legendary Welsh water monster, perhaps similar to the Loch Ness Monster. It made its home in Afon Conwy and local flooding events and disruption to farmers' crops and livestock are thought to be linked to its bad mood. People were encouraged to think about what makes a healthy habitat and how activity upstream might affect creatures such as Yr Afanc downstream.

Conwy Catchment, Snowdonia, Wales – Community engagement

Otter barometer



After seeing a population decline over the 20th century of nearly 95%, otters are beginning to return to Britain's rivers. At the top of the food chain in riverine environments, otters are considered to be an indicator of the health of an ecosystem.

"No one will protect what they don't care about and no one will care about what they have never experienced"
—Sir David Attenborough

Riverlands Projects

Restoring a stream to save a catchment

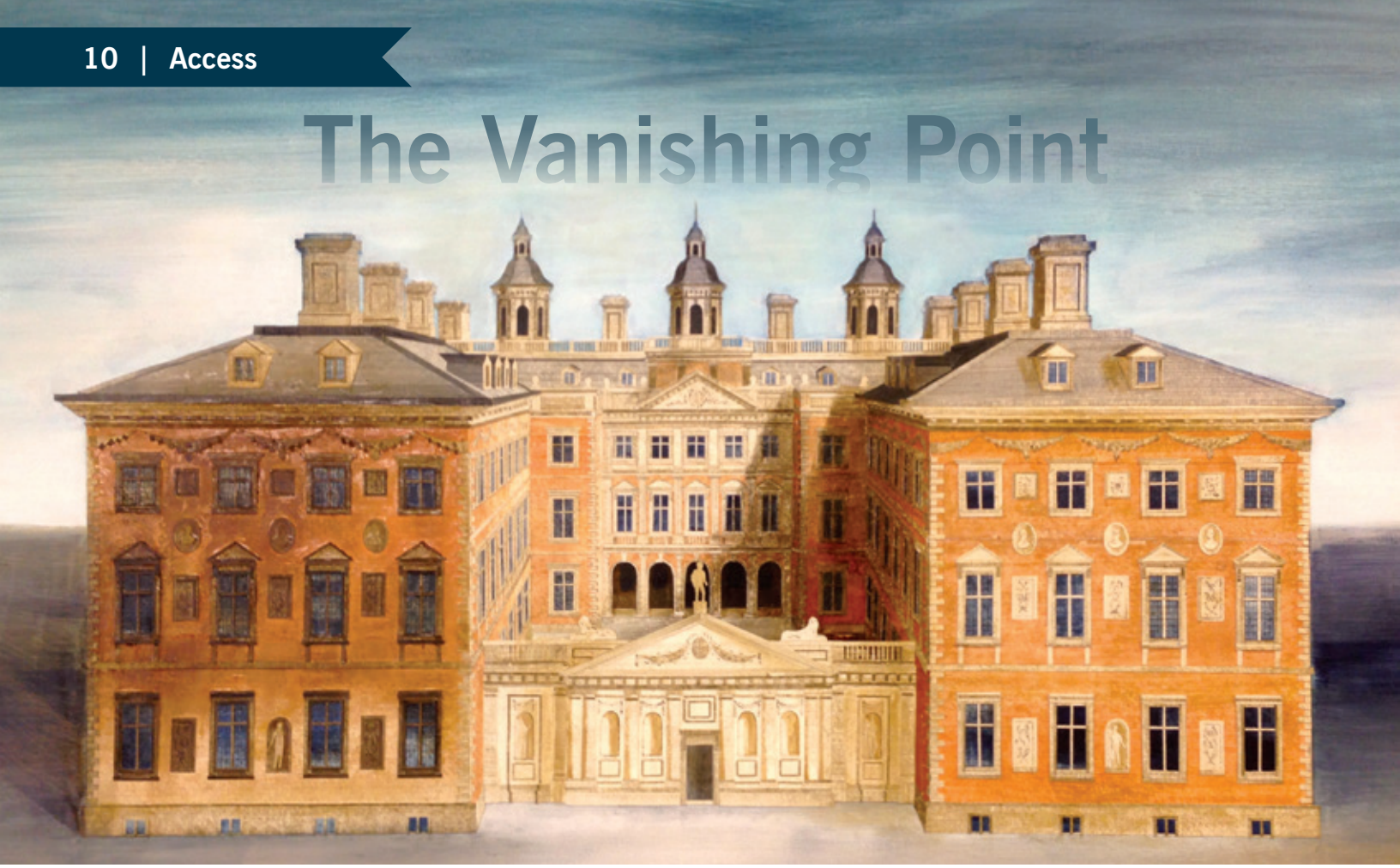
Silvergate stream runs through Blickling Estate, feeding the lake before joining the River Bure, an internationally important and rare chalk stream that feeds into the Norfolk Broads National Park. Since the 1940s, the lake has seen an increase in nutrients entering from the stream, which has led to an increase in algal blooms and the disappearance of what was once a diverse community of plants and fish species.

To reduce the nutrients getting into the lake, we'll be installing silt traps to prevent soil run-off from the fields. We'll also use woody debris to trap soil and narrow the stream, as well as improve the plants you see along the water's edge. Trialing these measures over a small area will allow us to demonstrate their effectiveness for use across the whole of the Upper Bure area.

The Bure Catchment, Norfolk — Restoration

To find out more about Riverlands, please visit:
nationaltrust.org.uk/features/riverlands-how-we-keep-our-rivers-flowing

The Vanishing Point



Hamstead Marshall, the lost mansion built by William Craven, the first Earl of Craven, located in Berkshire. All that remains today scattered in its fields are some of the gateposts.

Royal Oak interviews British artist Ed Kluz who finds inspiration in country houses and buildings lost to history

Artist, illustrator and printmaker, Kluz explores contemporary perceptions of the past through the reimagining of historic landscapes, buildings and objects in his work. Romanticism, the Picturesque and antiquarian representations of topography and architecture underpin his approach to image-making. The eccentric, uncanny and overlooked; follies, lost country houses and ruins provide inspiration. Kluz has received commissions from the V&A, Faber, Folio Society, John Murray publishers, Little Toller Books and St Jude's fabrics. Born in 1980, Kluz grew up in North Yorkshire, where he lives today. He studied fine art at the Winchester School of Art.

Q. How did your childhood in Yorkshire influence your work as an artist?

A. The county of Yorkshire is rich in social and architectural history. The ruins of the great medieval monasteries of Fountains, Jervaulx and Easby were regular childhood haunts as was the castle at Richmond. I explored these buildings and such ruinous and empty places formed backdrops for all sorts of imaginings and play-times. They were fertile spaces full of potential creativity and theatricality. This informed a way of looking and interacting with our built heritage which transcended historical fact and opened up a more direct relationship with the atmosphere and character of a place.

When I was a small child, my parents bought a ruinous farmhouse in the tiny hamlet of Applegarth which sat on the side of an exposed hillside in Swaledale. The house had served the local farm as a make-shift barn for years following a fire in the early 20th century which destroyed most of the building. For two years we lived in a caravan next to the house while restoration was carried out. I spent my time exploring the hillside which was scattered with the traces of the past: old lead mines, a Romano-British fort, a long vanished medieval Manor House and its gardens. This fed my imagination and seeing our house brought back to life gave an extra understanding of the fragility of buildings.

Q. What is the role of fiction, theater or imaginary worlds in your work?

A. The sites of lost houses are charged and uncanny places where past and present collide. In their destruction, an immaterial presence is created. The allure of the long-gone is a powerful attraction for me and the unseen sparks my imagination far more than the seen.

The sight of charred country house in the wake of fire was, I thought, a thing of the past. I've studied countless photographs of eerily similar scenes. To see the aftermath of the destruction at Clandon for myself was at once terrifying and enthralling. The National Trust allowed me onto the grounds to create a series of drawings. I used actual bits of charred material to do them, in a sense transferring Clandon to the page. Fire

Ed Kluz at work in his studio on the portrayal of the Triumphal Arch of James I, Arch of the Italians. Paper collage and oil on board.

and demolition are both spectacles which transfix, like theater they are acts which evoke reflection and contemplation. The cutting-short of the life of a building is a stark reminder that death and decay comes to things both living and inanimate.

In many ways, the form and functions of a house echo those of the human body. Arterial corridors and staircases connect rooms, windows, and doors look out onto the world, life-sustaining and warming-hearths topped by chimneys respire, kitchens provide and distribute nourishment, picture galleries, gardens and chapels house the spiritual and creative needs. Houses are also material projections of their creators' personalities and aspirations. Towers, porticos, pediments and halls raised in a classical, gothic or exotic style tap into the architectural language of the past. Houses evolve and morph with changes in taste and the swell or loss of fortunes. New wings will be raised, some torn-down, interiors ripped out and remodeled, old facades re-clad. The ravages of time slowly become part of its character: woodwork warps, brick cracks, stone weathers, paint and gold leaf dulls and fades. Layer upon layer, a house acquires its own history. It becomes a palimpsest in which relics, vestiges of times gone and the almost imperceptible acts of lives lived co-exist.

When visiting an historic house I try to switch off the more rational part of my brain and open my senses to the quieter, less immediately tangible qualities of a place. The still, melancholy state of a house will often slowly reveal a different character. It is not nostalgia that motivates me, but to sense and reinterpret the past as something performative; as a theatrical and peculiar act.

Q. What is your creative process?

A. The creation of a collage is underpinned by drawing from life where possible and I often rely on words rather than sketches to document my impressions. I'll depict the structure as existing in a surreal dream-like landscape illuminated by theatrical lighting. In this way, I am able to present the buildings as a purely architectural idea. A lost house is like an architect's plan; it is a product of the imagination and yet without physical form. The composition and scaling of the structures within the pictures are deliberately ambiguous—some could be architects' models, others stage sets. Creating a collage is like that of model-making: each element meticulously cut from paper and glued one on top of the other.

Research is a crucial part of the process and enables me to flesh out the forms of the buildings. The possibility of making a new discovery about a house is always a possibility. I pour over old engravings, drawings, plans and descriptions to build a full mental picture. Often a house will have vanished without documentation; many exist only in name. The name of an architect is invaluable in creating an accurate likeness of a house. Their stylistic flare, sense of proportion, decorative taste, architectural massing and material sense can all be distilled from other existing examples of their work. I'll seek out fragments of the buildings themselves where they exist. The demolition of a house dissipates a huge number of architectural relics—pillars, pediments, plasterwork, staircases, panelling, carved stone, stained glass and fireplaces often find reincarnation in other buildings. Aerial photographs can add even more to the story.

Q. Do you have a favorite house or story?

A. Fonthill and its many lost houses has to be one of the most captivating stories. I think seven houses have stood on the site since the medieval period. The most curious and extraordinary house was built by William Beckford: a gothic building with a tower measuring 300 feet. Beckford was a man of great wealth and exceptional taste in art, objects and furniture. The halls and galleries of the Abbey were lined with an extraordinarily varied and fine collection. He lived the life of a recluse, keeping a small number of staff and hardly ever entertaining guests. Beckford interfered continuously with the building of the house and yet ultimately despaired of the finished structure. After he had gone, the vast central tower collapsed in 1825, destroying many of the surrounding buildings.

I'm drawn to a building as a subject for a piece of work because of the narrative behind its construction. My intention is to communicate the eccentricity or atmosphere of a place by telling a story in a single image.

Fonthill Abbey.

Q. What you are working on now?

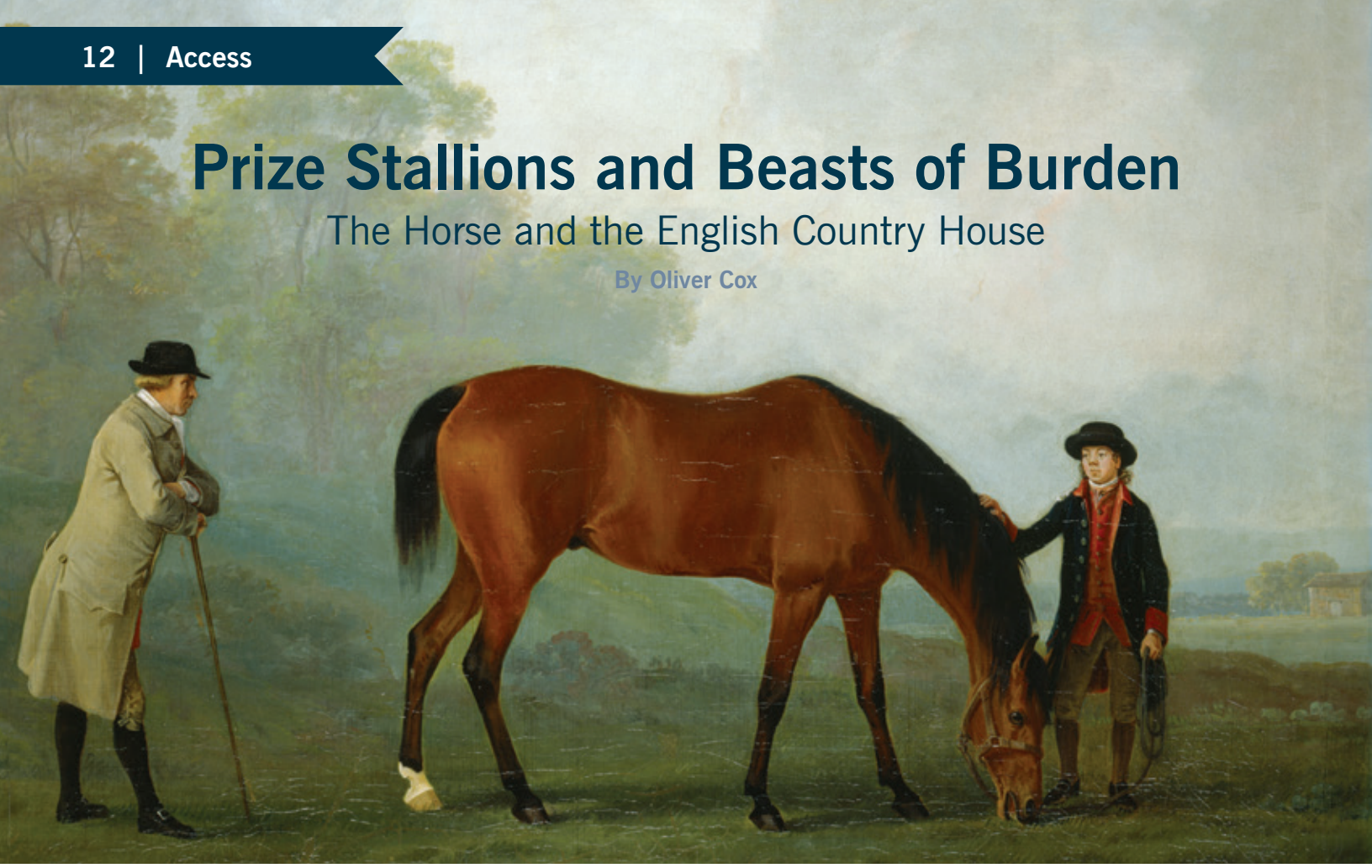
A. I'm working on an exhibition of oil paintings and paper collages to be exhibited at John Martin Gallery in London this fall. These works focus on the architecture of celebration and feature curious and short-lived buildings that once graced London, such as the seven triumphal arches constructed for the Coronation of King James I. I'm also working on an exhibition and book on Dorset houses to be launched in late 2020.

Photo: (Top) Delphine Ruston.

Prize Stallions and Beasts of Burden

The Horse and the English Country House

By Oliver Cox



Jason, His Groom and Sir Harry Harpur by Sawrey Gilpen (1733-1807) from Calke Abbey. Gilpin was as celebrated a horse painter as Stubbs in his own day.

There can hardly be a more powerful demonstration of the importance of horse racing to many of the original owners of country houses now in the care of the National Trust than the almost four-meter-wide canvas, *Hambletonian, Rubbing Down,* painted by the supreme master of equine portraiture, George Stubbs, between 1799 and 1800.

Hambletonian dominates the main stairs and landing at Mount Stewart in County Down, Northern Ireland. Commissioned by Hambletonian's owner, Sir Henry Vane-Tempest (whose daughter married Charles William Vane, 3rd Marquess of Londonderry, of Mount Stewart), Stubbs uses a scale more suited to a sweeping historical panorama to capture a moment of equine heroism and the highlight of Vane-Tempest's career as an owner.

Hambletonian has just beaten Joseph Cookson's horse Diamond in a head-to-head match race for 3,000 guineas over the Beacon Course at Newmarket. This was the race of the 1790s, and according to the *Sporting Magazine,* it 'drew together the greatest concourse of people that was ever seen at Newmarket'. A huge amount of money—some 20,000-30,000 guineas (c. $4m in today's money)—was bet on the match race, which Hambletonian (after much whipping and goading by the jockey, Frank Buckle's, spurs) won by a neck. Stubbs's painting captures the cost of the victory for Hambletonian in unflinching detail.

This remarkable portrait is the exception, rather than the rule. Horses that adorn the walls of National Trust properties usually shrink into the background; memorials to the obsessions of previous generations, rather than giving clues to the enormous social, cultural, economic and political significance of horse racing from the seventeenth-century to the present day.

Sporting pictures, much like family portraits, emphasize dynamistic connections and historical pedigree. Of particular importance to owners was the need to demonstrate their horses' connections back to the so-called 'Foundation Sires'; three colts imported from the Middle East in the early 18th century, from which all modern racehorses are descended. The Darley Arabian, the Byerley Turk and the Godolphin Arabian assumed legendary status amongst aristocratic owners and the racing public at large. Their names continue today, with Godolphin perhaps the most prominent, as the name of the global thoroughbred breeding operation and horseracing team founded by Sheikh Mohammed bin Rashid Al Maktoum.

Just as family portraits split across a range of locations can demonstrate the kinship networks vital to the maintenance of country house sociability and political power, so can sporting paintings of thoroughbreds and their achievements on the racecourse. The exchange and breeding of racehorses was a vital way of consolidating family connections and building political alliances.

Aristocratic families with younger sons in mercantile or consular positions in cities like Aleppo were most likely to be successful in the endeavor to secure Arabian horses. The Harley Family at Wimpole were particularly well placed thanks to Edward Harley, 2nd Earl of Oxford's uncle, Nathaniel, who had lived in Aleppo since 1686, and exported at least nine Arabian horses using English men of war or Levant Company merchant ships before his death in 1720. Hanging on the wall at Stourhead is a remarkable portrait

by John Wootton that simultaneously emphasizes the Englishness and exoticism of one of these horses, The Bloody Shouldered Arabian, and links the newly rich Hoare family of bankers to the establishment family of the Earls of Oxford. This painting also reminds us of the truly global reach of the country house.

At Grimsthorpe Castle in Lincolnshire, horses were as important as kings. Stubbs's painting of *The Duke of Ancaster's Bay Stallion Blank* (c. 1761) was listed in the Grimsthorpe inventory of 1812 as framed and hanging in the Great Hall, with eight other portraits of horses by unnamed artists. Importantly Blank was sired by the Godolphin Arabian, and this direct link to a foundation sire was of huge significance to the Ancaster stud. The pendant to *Blank, The Duke of Ancaster's bay stallion Spectator, held by a Groom,* likewise reinforced significant familial links.

Spectator was bred by Thomas Panton, keeper of the King's running horses, whose daughter, Mary, Ancaster married in 1750. Ancaster bought Spectator in 1755 from his father-in-law thus emphasising both equine and familial lineage and connections. The arcaded side walls on the south side are painted in grisaille with seven kings of England by Sir James Thornhill who had granted lands and titles to the Bertie clan—namely George I, William III, Henry VIII, Henry VII, William the Conqueror, Edward III and Henry V. In a home so anxious about genealogy and the inheritance of title, the prominent position of horseflesh in the heart of the great hall is revealing of the status and importance of the racehorse to the Bertie family.

However, there is much more research to be done to understand the true significance of the racehorse to the country house. The Attingham Trust's pioneering Fall Study Programme in 2018, which visited houses as diverse as Wimpole Hall, Welbeck Abbey, Anglesey Abbey and Euston Hall opened more doors and raised more questions.

What became clear during this Study Programme was the extent to which a fascination with horses permeates the country house. From the vast stable block at Wentworth Woodhouse, through to the portraits of stars of the turf by great and not-so-great artists that continue to occupy prominent positions on the walls of the country house, and the glittering gold and silver racing trophies, the racehorse sat at the top of a vast equine hierarchy that enabled and sustained life in the country house until the early decades of the 20th century.

Some country houses' associations with horseracing are more apparent than others. Proximity to the races can explain particular acquisitions of horses and architectural developments. Newmarket, which still acts as the epicenter for purchasing, breeding and racing, was from the late 17th century progressively surrounded by a number of significant country houses, including Wimpole Hall, Euston Hall, Cheveley Park, and Audley End. Some houses have even given their names to prominent races, with Lord Derby's country house near Epsom, The Oaks, giving its name to the fillies' equivalent of The Derby.

For the many millions of visitors to country houses in the UK and Ireland, discovering the impact of horses on these properties and their landscapes can often be an archaeological exercise. The enormous growth in visitor numbers means that those structures seen as peripheral to the main property and collection are repurposed into gift-shops, cafes and bathrooms. More often than not these spaces are the stables. Within the house, sporting art is rarely given prominence.

An early 1800s traveling chariot in front of the stable block at Arlington Court, Devon. Part of the National Trust's Carriage Museum.

However, horses were far from peripheral. They underpinned the successful functioning of the country house, and the pursuit of victory on the racecourse led to innovations in architectural design and country house technology; the development and consolidation of social and political networks; and, in some cases, to the sale and dispersal of significant country house collections and even the demolition of the house itself.

Beyond the country house, horse racing remains Britain's second most popular spectator sport (after soccer), with one-tenth of the population going to the races each year. Horse racing continues to attract the full spectrum of British class and society: to gamble and socialize, to plot and scheme, to flirt and fight. The sport has an enthralling history, and from Newmarket to Kentucky, Paris to Mauritius, and Hong Kong to Sydney, it has shaped the world we live in today.

Oliver Cox is Heritage Engagement Fellow at the University of Oxford and will be speaking to Royal Oak members this fall on the topic of horses and the English country house.

View of the stable block and clock tower at Kingston Lacy, Wimborne Minster, Dorset.

Fall 2019 Royal Oak Calendar

The Four-Squares & Terrace, Kiftsgate Court Gardens.

This fall, take a ride through Britain's great houses with Oliver Cox during his lecture on the history of the horse and the English Country House. Find out if she was a harlot or a housewife during Angus Haldane's talk on the lives and portraits of notorious mistresses, faithful wives, and creative figures of the 17th-century English Royal Court. Delight in the stunning garden of Kiftsgate Court, cultivated by three generations of women gardeners, with owners Anne and Johnny Chambers. Be transported back to 18th-century Britain into a club of extraordinary people whose ideas helped shape their age with Leo Damrosch. And more!

CALIFORNIA

NOV 11 12:45 p.m.
Leslie Klingner
Los Angeles

NOV 12 6:30 p.m.
Leslie Klingner
La Jolla

NOV 14 6:30 p.m.
Leslie Klingner
San Francisco

DISTRICT OF COLUMBIA AREA

OCT 15 6:45 p.m.
Dr. Oliver Cox
Alexandria, VA

NOV 12 6:45 p.m.
Dr. Leo Damrosch
Alexandria, VA

The Private Dining Room at Goodwood House.

GEORGIA | Atlanta

OCT 28 6:30 p.m.
Sonia Purnell

NOV 25 6:30 p.m.
Carol Ann Lloyd

ILLINOIS | Chicago

OCT 29 6:15 p.m.
Sonia Purnell

NOV 20 6:15 p.m.
Angus Haldane

LOUISIANA | New Orleans

NOV 6 6:30 p.m.
Robert O'Byrne

MASSACHUSETTS | Boston

OCT 29 6:00 p.m.
Anne & Johnny Chambers

NEW YORK | New York City

OCT 18 2:00 p.m.
Walking Tour:
Grand Living on-and-around Riverside Drive

OCT 24 6:15 p.m.
Adrian Edwards

OCT 25 10:30 a.m.
Walking Tour:
Essex Market

NEW YORK | New York City *continued*

OCT 29 6:00 p.m.
Tour: Merchants House Museum Ghost Tour

OCT 30 6:15 p.m.
Anne & Johnny Chambers

NOV 5 6:15 p.m.
Dr. Leo Damrosch

NOV 6 6:30 p.m.
Royal Oak Foundation Annual Benefit Honoring the Duke of Devonshire

NOV 7 10:30 a.m.
Tour: Museum of the Dog

NOV 13 7:00 p.m.
Robert O'Byrne (ICAA)

NOV 15 2:00 p.m.
Tour: N-YHS Tiffany Lamps & Reading Room

NOV 21 6:15 p.m.
Angus Haldane

DEC 5 6:15 p.m.
James Peill F.S.A.

DEC 6 5:30 p.m.
Reception:
Celebrating the Seasons

DEC 10 2:30 p.m.
Tour: Cooper Hewitt Museum Nature by Design

King George III after Allan Ramsay.

PENNSYLVANIA | Philadelphia

OCT 28 6:30 p.m.
Anne & Johnny Chambers

NOV 4 6:30 p.m.
Dr. Leo Damrosch

NOV 25 6:30 p.m.
Angus Haldane

SOUTH CAROLINA | Charleston

OCT 30 6:30 p.m.
Sonia Purnell

NOV 19 6:30 p.m.
Angus Haldane

Photos: (Top) Courtsey of Anne Chambers. (Left) James Fennell. (Middle) © Government Art Collection.

SPEAKERS & THEIR LECTURES

HELEN CASTOR
England's Forgotten Queen: The Life and Death of Lady Jane Grey

ANNE & JOHNNY CHAMBERS
Kiftsgate Court Gardens:Three Generations of Women Gardeners

OLIVER COX
Prize Stallions and Beasts of Burden: The Horse and the English Country House

LEO DAMROSCH
The Club: Johnson, Boswell, and the Friends Who Shaped an Age

ADRIAN EDWARDS
The Last King of America: George III and His Library

ANGUS HALDANE
Harlot or Housewife? 17th-Century Women at the English Royal Court

LESLIE KLINGNER
Staging a Country House Party: Biltmore and Downton Abbey®

CAROL ANN LLOYD
Ciphers, Secrets, and Spies in the Elizabethan Age

ROBERT O'BYRNE
Romantic Irish Country Houses

JAMES PEILL
Glorious Goodwood: England's Greatest Sporting Estate and the Dukes of Richmond

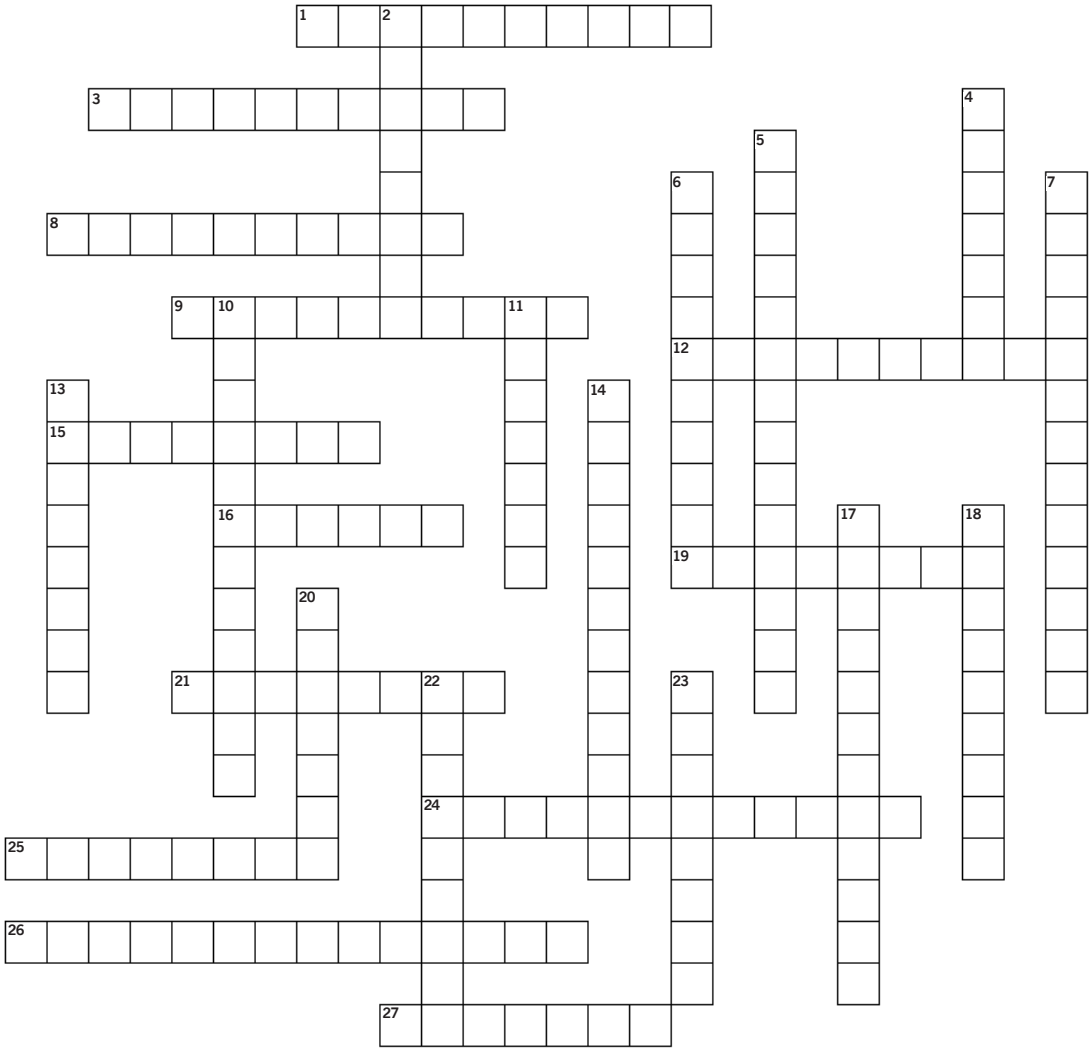
SONIA PURNELL
A Woman of No Importance: The Spy Who Helped Win WWII

For more Lecture and Tour information and to register: royal-oak.org/events or call 212.480.2889 ext. 201.

Test Your Knowledge with the Royal Oak Crossword

ACROSS

1. Nickname of 18th-Century gardener
3. First woman MP to sit in Parliament
8. Eccentric 18th-century mansion in County Down, Northern Ireland
9. Country retreat of novelist Virginia Woolf
12. 16th-century cottage once owned by Victorian actress Ellen Terry
15. House where first woman MP lived
16. NT Village in Wiltshire
19. Hughenden was the home of which British PM
21. Built by one of the wealthiest women in Elizabethan England
24. House that has a famous white garden
25. The only house commissioned, created and lived in by William Morris
26. Cistercian monks established this in North Yorkshire in 1132
27. Neo-Norman castle North Wales



DOWN

2. The artist JMW Turner lived and worked for a time at this house
4. Grade I listed garden in the foothills of Snowdonia
5. Greenway belonged to which British author
6. Family who lived at Waddesdon Manor
7. House that is famous for its Chippendale interiors
10. Robert Adam-designed house near London
11. Arts & Crafts house designed by Philip Webb in West Sussex
13. Georgian Neoclassical palace in Suffolk
14. Powis Castle is home to his collection from India
17. Roman outpost
18. The National Trust's only arboretum
20. House with famous garden that was created by an American
22. British painter from Suffolk
23. First house in the world to be lit by hydroelectricity

1. Capability 2. Petworth 3. Nancy Astor 4. Bodnant 5. Agatha Christie 6. Rothschild 7. Nostell Priory 8. Castle Ward 9. Monks House 10. Osterley Park 11. Standen 12. Smallhythe 13. Ickworth 14. Clive of India 15. Clwyden 16. Lacock 17. Hadrian's Wall 18. Wimpworth 19. Disraeli 20. Hidcote 21. Hardwick 22. Constable 23. Cragside 24. Sissinghurst 25. Red House 26. Fountains Abbey 27. Penrhyn

A view of the Plym Estuary at Saltram, Devon. Plymouth was the departure point of the Mayflower in 1620.
Photo: ©National Trust Images/Joe Cornish

The Royal Oak Foundation seeks to raise awareness and advance the work of the National Trust of England, Wales, and Northern Ireland by inspiring support from the United States for the Trust's efforts to preserve and protect historic places and spaces – for ever, for everyone.

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