

# SELF-LED ACTIVITY

## MEET THE PEOPLE OF KENWOOD



### Recommended for

KS2 and KS3 (History)

### Learning objectives

- Explore sources to gather information about key people associated with Kenwood.
- Develop skills of research and historical enquiry.

### Time to complete

May vary, depending on scope of research



This activity requires students to closely examine the historical sources on pages 63–75.

### SUMMARY

Use the character cards (on pages 26-9) alongside the relevant sources (on pages 63-75) to explore Kenwood's key people.

Put students into eight evenly sized groups. Hand out one character card and the associated sources to each group, and task them with researching that particular character.

### TOP TIPS FOR EXPLORING SOURCES

For each source, consider:

- 1) WHO SAID IT, WROTE IT OR MADE IT, AND WHEN? Is it from the person's own perspective or someone else's? Is it from the time the person was alive or from later?
- 2) WHAT DOES IT TELL ME? What key pieces of information can you learn from this source?
- 3) CAN I TRUST IT? How reliable is this source? Would the person who created it have any reason to lie or exaggerate?
- 4) WHAT'S MISSING? Is there any missing evidence you wish you had? Why are certain people and their stories harder to find in the history records? Consider wealth, gender, race, class, literacy levels, etc

Each group should do a presentation about why that person is a significant figure in Kenwood's history, including which sources were used. They should plan their presentation in detail, sharing the job of presenting equally between them.

### MORE LEARNING IDEAS

Use the suggestions on the character cards to research each character further. Hand out laptops or tablets for this task, or take students to a computer room. Alternatively, you could set it as an independent homework task.

## LORD MANSFIELD, WILLIAM MURRAY, 1ST EARL OF MANSFIELD

### Dates at Kenwood

1754–93

### Did You Know?

He owned Kenwood for nearly 40 years, using it as a peaceful retreat to entertain many important guests. He was Lord Chief Justice for over 30 years. In 1772, he passed the Somerset ruling, which limited the rights of slave owners: an important step towards ending the slave trade.

### Find Out More

- **Explore** Source Group 2 on page 65.
- **Use** a search engine to look for more images of Lord Mansfield.



'William Murray, 1st Earl of Mansfield' by David Martin, 1775.

## LADY MANSFIELD, ELIZABETH MURRAY, 1ST COUNTESS OF MANSFIELD



Taken from 'Lady Elizabeth and Lady Henrietta Finch' by Charles Jervas, c.1730-31.

### Dates at Kenwood

1754–84

### Did You Know?

Originally Lady Elizabeth Finch, she married William Murray in 1738, aged 34. The couple had no children, but raised a nephew, two nieces and two great-nieces at Kenwood. She was an expert hostess at Kenwood, and at their other home in central London.

### Find Out More

- **Explore** Source Group 2 on pages 65.
- **Use** a search engine to research what life was like for upper-class women in the 1700s.

## LADY ELIZABETH MARY MURRAY

### Dates at Kenwood

1766–85

### Did You Know?

She was the daughter of David Murray, Lord Mansfield's nephew and heir. When Elizabeth's mother died in 1766, she moved to Kenwood where she was brought up by her great-uncle and great-aunt (Lord and Lady Mansfield).

### Find Out More

- **Explore** Source Group 3 on page 66
- **Watch** this video about rich ladies' clothing in the 1700s (7 min 22 sec):

<https://youtu.be/UpnwWP3fOSA>



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## DIDO ELIZABETH BELLE



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### Dates at Kenwood

1766–93

### Did You Know?

Dido was Lord and Lady Mansfield's great-niece. She arrived at Kenwood aged about 5 and became close friends with her cousin, Elizabeth. She was brought up as a lady, not a servant, which was very unusual for a person of dual heritage in the 1700s.

### Find Out More

- **Explore** Source Group 3 on page 66
- **Read** this online article:  
[www.english-heritage.org.uk/learn/histories/women-in-history/dido-belle](http://www.english-heritage.org.uk/learn/histories/women-in-history/dido-belle)
- **Watch** this video (4 min 24 sec):  
<https://youtu.be/9Z0zDX8VhQo>

## ROBERT ADAM

### Dates at Kenwood

1764–79

#### Did You Know?

He was a popular architect whose work was inspired by the ancient buildings he saw during trips to places like Italy. He adapted classical ideas for comfortable, modern living, creating a new (neo-classical) style that was popular with wealthy people in the 1700s.

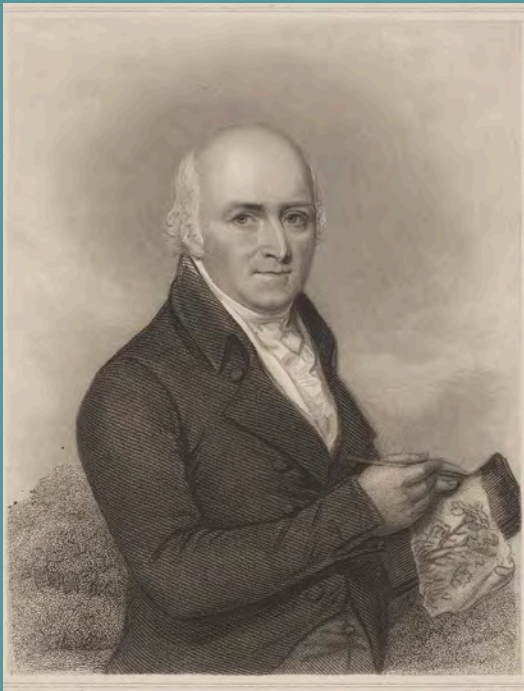
#### Find Out More

- **Explore** Source Group 4 on pages 67–68
- **Use** a search engine to find more examples of his work.
- **Read** this online article:  
[www.english-heritage.org.uk/learn/story-of-england/georgians/architecture](http://www.english-heritage.org.uk/learn/story-of-england/georgians/architecture)



© National Portrait Gallery, London

## HUMPHRY REPTON



© National Portrait Gallery, London

### Dates at Kenwood

1793–6

#### Did You Know?

He changed the landscape at Kenwood to make it more natural-looking. He presented his ideas in a red leather book containing ‘before’ and ‘after’ paintings of the grounds, so his proposed improvements could be clearly understood.

#### Find Out More

- **Explore** Source Group 5 on pages 69
- **Use** a search engine to find more examples of his work.
- **Read** this online article:  
[www.english-heritage.org.uk/learn/story-of-england/georgians/landscape](http://www.english-heritage.org.uk/learn/story-of-england/georgians/landscape)

## MARTHA

### Dates at Kenwood

1786

### Did You Know?

The housemaid, Martha, is listed in the accounts of 1786. She was probably 13 or 14 years old and was paid £8 a year. Martha was one of about 22 full-time servants living in the house, all working long hours, to a strict routine.

### Find Out More

- **Explore** Source Group 6 on page 70
- **Use** a search engine to research what life was like for servants in the 1700s.



© Nationalmuseum, Stockholm

## LORD IVEAGH, EDWARD CECIL GUINNESS, 1ST EARL OF IVEAGH



'Edward Cecil Guinness, 1st Earl of Iveagh' by Henry Marriott Paget, 1912

### Dates at Kenwood

1925–7

### Did You Know?

He earned his fortune by brewing and selling an alcoholic drink called Guinness, which is still popular today. He liked buying paintings and had a collection of over 200. When he died, in 1927, he gifted 63 of these paintings to be publicly displayed at Kenwood.

### Find Out More

- **Explore** Source Group 8 on pages 72–3
- **Look** at more highlights from Lord Iveagh's painting collection online:  
[www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections](http://www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections)

# SOURCES

PEER INTO THE PAST

A historical source is something that tells us about life in the past, such as a document, a picture or an object. It may be a primary source, from the time, or a secondary source, created later. Our experts have chosen these sources to help you learn about Kenwood's history.

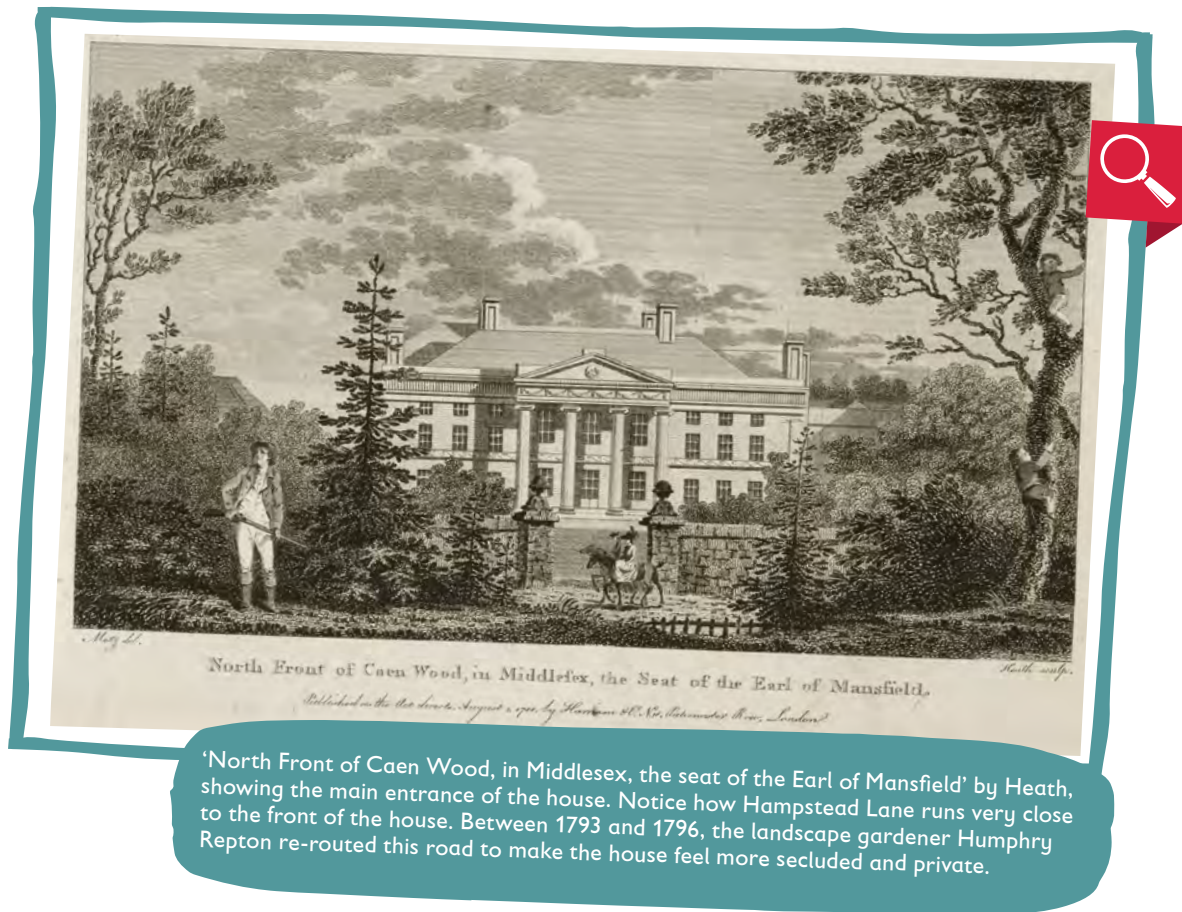
## SOURCE GROUP 1 - HISTORIC IMAGES OF THE HOUSE

### A. SOUTH FRONT ENGRAVING



'View of Cane Wood, the superb villa of the Earl of Mansfield near Highgate in Middlesex' from the Mayson Beeton Collection. This engraving shows the south front of the house as viewed from the garden.

## B. NORTH FRONT ENGRAVING (1788)



'North Front of Caen Wood, in Middlesex, the seat of the Earl of Mansfield' by Heath, showing the main entrance of the house. Notice how Hampstead Lane runs very close to the front of the house. Between 1793 and 1796, the landscape gardener Humphry Repton re-routed this road to make the house feel more secluded and private.

## C. WATERCOLOUR PAINTING (1850)



'Caen Wood, Lord Mansfields' by C H Matthews, from the Mayson Beeton Collection.

## SOURCE GROUP 2 – LORD AND LADY MANSFIELD

### A. THE 'SOMERSET' CASE (1722)

‘The state of slavery is of such a nature that it is incapable of being introduced on any reasons, moral or political, but only positive law... it is so odious that nothing can be suffered to support it but positive law. Whatever inconveniences, therefore, may follow from a decision, I cannot say this case is allowed or approved by the law of England, and therefore the black must be discharged.’

This is perhaps Lord Mansfield’s most famous ruling. James Somerset, a former slave from the Caribbean, had been imprisoned in England by his old slave master, who was trying to ship him out of the country to be sold in Jamaica. Lord Mansfield’s verdict was that a master could not keep a slave on English soil or ship him out of the country by force.

Lord Mansfield wasn’t very vocal about his personal opinions on slavery, and never called himself an abolitionist, but he did seem to have a personal interest in the rights of slaves. His judgment in the ‘Somerset’ case contributed to the eventual abolition of slavery. The slave trade itself was not outlawed until 1807, and slavery was not abolished in the colonies until 1833.

The miniature portrait (right) was created by William Birch, copied from a larger portrait by Joshua Reynolds.



### B. LADY MANSFIELD'S LETTER (1757)

‘Kenwood is now in great beauty. Your uncle is passionately fond of it. We go thither every Saturday and return on Mondays but I live in hope we shall now soon go thither to fix for the summer.’

Lady Mansfield, writing to her nephew in May 1757.

The statue (right) was created by Louis-François Roubiliac, the leading sculptor working in England at the time. Lord Mansfield paid the sculptor to create this bust of his wife in about 1745, when she was 40 years old.



### C. QUOTES ABOUT LORD AND LADY MANSFIELD

‘Lady Mansfield is said to be benevolent and charitable to the poor.’

Thomas Hutchinson, 1779

‘His piercing eyes denote a penetration and comprehension peculiarly his.’

Samuel Curwen, 1775

‘Lord Mansfield, the friend of every elegant art and useful science.’

Robert Adam, 1774





## SOURCE GROUP 3 – LADY ELIZABETH AND DIDO BELLE

### A. DOUBLE PORTRAIT (1779)

This portrait shows cousins Dido Belle and Lady Elizabeth Murray standing on the terrace at Kenwood. Elizabeth and Dido were both brought up at Kenwood after Elizabeth's mother's death. The portrait of the two women is highly unusual in 18th-century British art for showing a black woman as the near-equal of her white companion, rather than as a servant or slave. Dido's aristocratic upbringing can be seen in her expensive silk gown and pearl necklace. However, art historians have noted that exotic symbols such as the fruit she carries and the turban on her head suggest that, while Dido may not be a servant, she is still considered different from her more conventionally styled white cousin.

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### B. HOUSEHOLD ACCOUNT BOOK (1789)

Detail from Anne Murray's account book from 1789 which shows that Dido Belle was given an allowance of £5 four times each year. This suggests that she was raised as a lady and an equal member of the family, rather than a servant, since servants were not given a quarterly allowance in this way.

fm Sept: 28 to Octo: 4	.....	.....	.....	.....	.....
Letters & Surveys	.....	.....	.....	.....	.....
fm Sept: 28 to Octo: 4	.....	H	.....	.....	.....
Dido's Allowance Octo: 4	.....	.....	.....	.....	.....
Jane Jones's wages Octo: 28	.....	.....	.....	.....	.....
Car Doctors Bill for the year	.....	.....	.....	.....	.....
Doors Rate at Paneras & the Wick	.....	.....	.....	.....	.....
Subscription to Birch's & W. of Birch	.....	.....	.....	.....	.....
To Mr. Agle. Player	.....	.....	.....	.....	.....
To Digger poor Labourer	.....	.....	.....	.....	.....



### C. QUOTES ABOUT DIDO BELLE

'Dido's amiable disposition and accomplishments have gained her the highest respect.'

From the obituary of Dido's father in *The London Chronicle*, 1788. An obituary is an article about someone's life and achievements, published after their death.

'A Black came in after dinner and sat with the ladies and, after coffee, walked with the company in the gardens, one of the young ladies having her arm within the other [...] He calls her Dido, which I suppose is all the name she has. He knows he has been reproached for showing fondness for her – I dare say not criminal.'

Thomas Hutchinson, an American living in London, writing about his visit to Kenwood as a dinner guest in 1779. He was the ex-governor of Massachusetts and a client of Mansfield at one stage. At this time, it would have been unusual to see Dido joining in with after-dinner activities in this way. The 'young lady' who Dido links arms with is probably Elizabeth, her cousin.



## SOURCE GROUP 4 – ROBERT ADAM

### A. NORTH AND SOUTH VIEWS OF THE HOUSE (1774)



### B. LIBRARY (1774)



## C. LIBRARY DETAILS (1774)



Close-up detail of the half dome and fireplace designs used in the library, from *The Works in Architecture of Robert and James Adam*.

## D. QUOTES ABOUT ROBERT ADAM (1812)

‘The new room latterly built by his Lordship, from a design of Mr Adam’s, is considered, by architectural judges, as well for its proportions and decorations as its novelty to be superior to anything of the kind in England.’

*The Ambulator; or the Stanger’s Companion in a Tour Round London, 1782*

‘The light and elegant ornaments, the varied compartments in the ceilings of Mr Adam, imitated from Ancient Works in Baths and Villas of the Romans, were soon applied in designs for chairs, tables, carpets and in every other species of furniture. To Mr Adam’s taste in the ornament of his buildings and furniture we stand indebted, inasmuch as manufacturers of every kind felt, as it were, the electric power of his revolution in art.’

Said by Sir John Soane in a lecture to his students at the Royal Academy in 1812. At this time, not everyone studying Adam’s designs thought they were particularly groundbreaking. However, Sir John describes Adam’s accomplishments as ‘revolutionary’ in this lecture. Adam’s work eventually gained wider approval and is now considered pioneering by many.

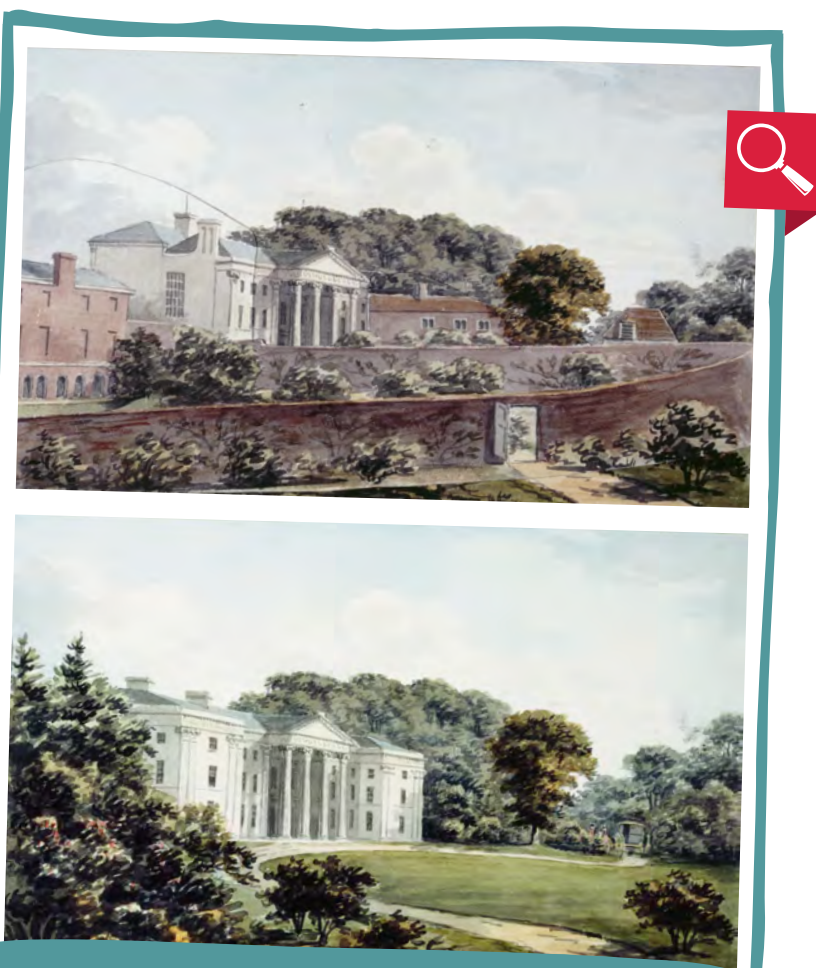
## SOURCE GROUP 5 – HUMPHRY REPTON

### A. RULES FOR LANDSCAPE GARDENING (1795)

‘The perfection of landscape gardening consists in the four following requisites: First, it must display the natural beauties, and hide the defects of every situation. Secondly, it should give the appearance of extent and freedom, by carefully disguising or hiding the boundary. Thirdly, it must studiously conceal every interference of art, however expensive, by which the scenery is improved; making the whole appear the production of nature only; and, fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed.’

An extract from *Sketches and Hints on Landscape Gardening* (1795). Here, Repton explains his principles for creating an ideal landscape garden, all of which were applied to Repton’s designs for the grounds at Kenwood.

### B. 'BEFORE' AND 'AFTER' PICTURES (1793)



Pages from Repton’s ‘red book’ for Kenwood, showing a view of the north front before and after his proposed changes. Paper flaps on the before picture (as seen by a faint line) lift up to show the new view underneath.

## SOURCE GROUP 6 – LIFE FOR SERVANTS AND GUESTS

### A. HOUSEHOLD ACCOUNT BOOK (1786)

Detail from Anne Murray's account book from 1786, which shows that Martha the handmaid's wages were £8 per year. She was probably 13 or 14 years old when she started working at Kenwood. At this time, boys received an education at school, but girls didn't. Wealthy families could pay to have their girls educated at home. Martha didn't have such opportunities and had to look for work instead. She would probably have been glad to get a job at a respectable house like Kenwood.

for Oct 2 to Oct 8	H.	10 13 6 1/2
Baker's bill & repairing		7
Groom's wages & others		11
for Oct 9 to Oct 15	F.	4 10 4 1/2
Poor Person Oct 17		5
for Oct 19 to Oct 18	H.	18 15 1
Washed under keeping each day 17		1 1
Martha's wages		8
Carried over		427 19 9 1/2

### B. QUOTES FROM DINNER GUEST, LADY MARY COKE (1770)

'I dined today at Kenwood. The improvements since I saw it are very great: Ld Mansfield has laid out a vast deal of money and with a very good taste. The great room [library] he has built is as fine as it can possibly be; no expense spared. 'Twas late before I came home.'

'Lord Mansfield has the happy and engaging art of putting the company present in good humour with themselves.'

Lady Mary Coke writing about her visit to Kenwood in 1770. At Kenwood, the experiences of the servants 'downstairs' and the guests 'upstairs' would have been very different.

### C. NEWSPAPER ARTICLE (1773)

'Having filled her apron, she was about to de-camp, when the gardener ran with fire and fury at her, and drawing his knife, cut down her apron... down tumbled the apples, pears and plumbs from the lap of plenty.'

From a report in the *Morning Chronicle* newspaper, 1773. Lord Mansfield had noticed that fruit was going missing from an apple tree. His gardener was instructed to lie in wait one evening and he caught the housekeeper red-handed. In an interview, Lord Mansfield noted that his housekeeper 'has served me for a long time very faithfully' and she was not discharged.

## SOURCE GROUP 7 – KENWOOD IN THE 1800s AND 1900s

### A. A ROYAL VISIT (1835)

‘The breakfast at Ken Wood. The road was crowded with people all the way anxious to see the King. A triumphal arch was erected on Hampstead Heath, and in most of the houses by the side of the road there were preparations for illuminations. I heard the King was extremely well received by the crowd, and the Duke still more so... It was a beautiful day. The grounds are excessively pretty, and if there had been enough to eat, it would have been perfect... The King and Queen and all the Royalties seemed extremely well-pleased; the King in particular trotted about with Lord M. in the most active manner, and made innumerable speeches!’

Fanny Cascoyne-Cecil, Marchioness of Salisbury, writing in her diary on Thursday 23 July 1835 about King William IV's visit to Kenwood, accompanied by the Duke of Wellington.

### B. PHOTO OF GRAND DUKE MICHAEL (c.1915)



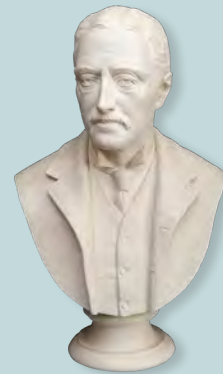
Grand Duke Michael of Russia, photographed here, lived at Kenwood during the First World War with his wife and three children. They participated in local life, with the Grand Duke becoming President of the Hampstead General Hospital and offering Kenwood for use as a hospital during the war. They played tennis on the lawn and entertained on a grand scale, playing host to King George V and Queen Mary, who attended a ball here in June 1914.

## SOURCE GROUP 8 – LORD IVEAGH AND HIS ART COLLECTION

### A. IN THE WORDS OF HIS SON (1950)

‘My father during the First World War spent a good deal of time up here at Heath House in Hampstead, and he was very much impressed and delighted with Hampstead and the country around. At that time the place was for sale, and his idea was to make a wonderful, I think a most wonderful idea, and that was to give some of his best pictures that they should be in the proper surroundings... where everybody could appreciate them.’

Rupert Guinness, 2nd Earl of Iveagh, talking about his father in 1950. The plaster statue of the first Lord Iveagh (right) was created by Neil Simmons.



### B. 'OLD LONDON BRIDGE' BY CLAUDE DE JONGH (1630)



London Bridge was a well-known city landmark, with many people employed to build and maintain it. The artist adapted the bridge's scale and detail, possibly to fit a particular space, such as over a door or fireplace. The bridge is built up with wooden houses, across a much wider Thames than today. It was a busy thoroughfare lined with shops and is known to have supported houses up to seven storeys tall. A funeral procession in the foreground leads the viewer's eye into the detail of the bridge. Note the Tower of London, to the left. This wouldn't have been visible from this position but the artist included it, probably because he was a Dutch painter, painting for a Dutch audience, so he wanted them to know it was London.



### C. 'PORTRAIT OF THE ARTIST' BY REMBRANDT VAN RIJN (c.1665)

Rembrandt made more than 80 self-portraits but this is arguably one of his greatest masterpieces. It was painted in his later life when he was poor. He depicts himself in his studio, in his working clothes of a fur-trimmed tabard and white linen cap. He holds his palette, brushes and 'mahlstick' (used to rest his painting hand), emphasising his identity as a painter. The mysterious circles in the background may relate to the artist's quest to draw a perfect circle.

Explore our online article to find out more about this painting:  
[www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/rembrandt-self-portrait](http://www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/rembrandt-self-portrait)



## D. 'THE GUITAR PLAYER' BY JOHANNES VERMEER (c.1672)

Vermeer specialised in painting everyday life inside people's homes. Here, he captures the moment when the girl -possibly his teenage daughter -Maria, looks up, interrupted by an unseen visitor. This work is carefully composed, with light flooding in from a hidden window to the right. The girl is seated so far to the left that her arm is cropped by the edge of the painting. When Lord Iveagh bought this painting, Vermeer was only just becoming collectable; today he is considered among the world's greatest artists, although only 36 of his works survive.



## E. 'HAMPSTEAD HEATH WITH POND AND BATHERS' BY JOHN CONSTABLE (1821)

Painted not far from Kenwood, Constable's landscape shows the view over Branch Hill Pond towards Harrow. Constable's romantic landscape paintings often feature loose brushwork, and dramatic skies to enhance the mystery and beauty of the scene. In this oil sketch, he has chosen a stormy-looking day, perhaps to practise painting dark clouds, which feature more commonly in his later work. An inscription on the back reads 'Evening of Coronation July 19, 1821. Westward by North, cloudy and tempestuous looking but did not turn out so.'



For more collection highlights, visit: [www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections](http://www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections)



## SOURCE GROUP 9 – KENWOOD TODAY

### A. CONSERVATION WORK IN THE LIBRARY



### B. RESTORED LIBRARY CEILING



Using the evidence from more than 200 tiny samples of historic paint, in 2013 English Heritage reconstructed the complex palette of colour in Robert Adam's original scheme of decoration. The frames around the ceiling panels were painted gold in the 1790s, so we returned them to the original white colour intended by Adam in the 1760s.

## C. CONSERVATION WORK ON THE NORTH FRONT



## D. AERIAL PHOTO OF THE ESTATE

