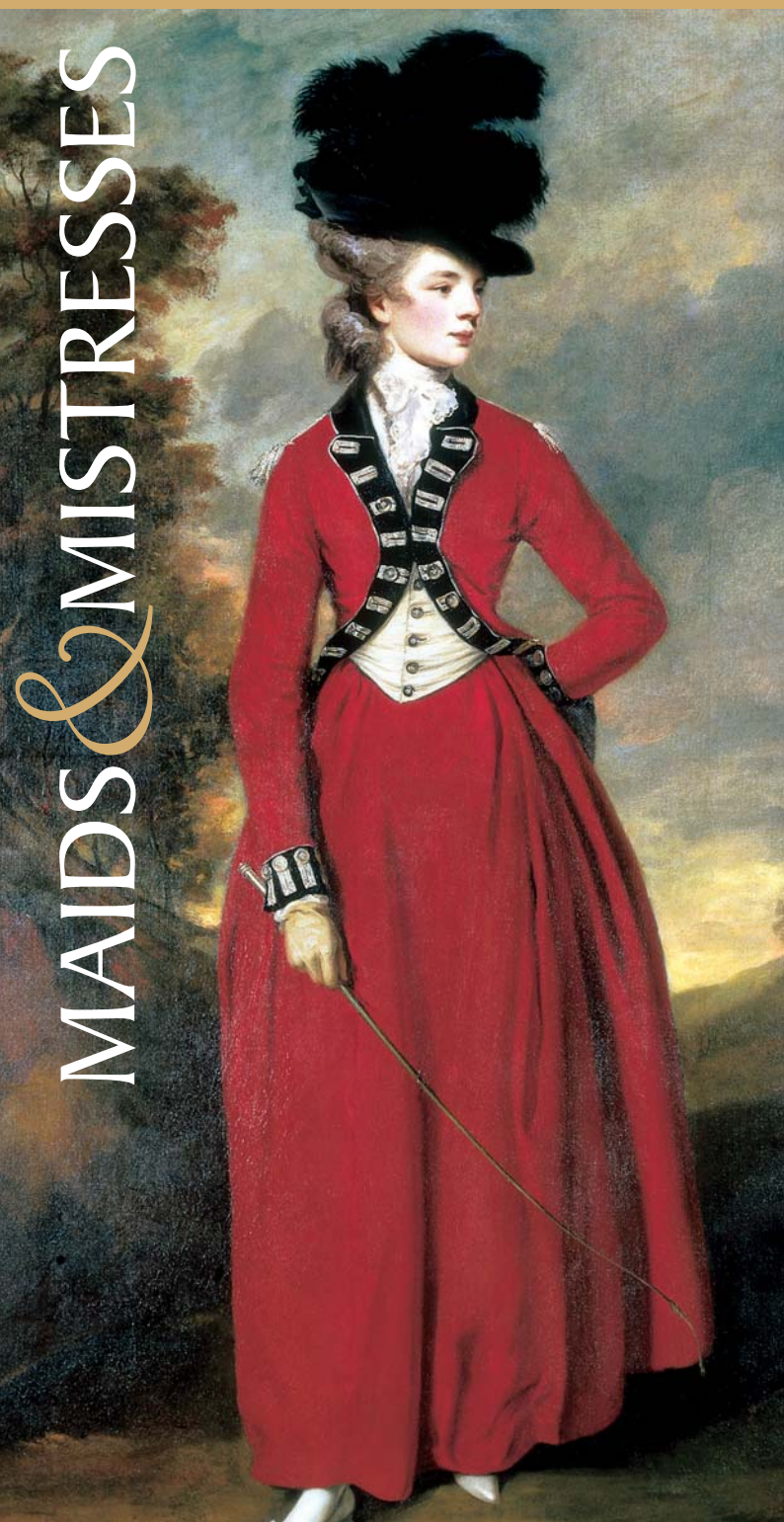




Exhibition Guide

17 March - 14 November 2004

MAIDS & MISTRESSES



Celebrating 300 years of Women
and the Yorkshire Country House

I am delighted to welcome you to 'Maids & Mistresses' at Harewood. It has been an education to find out more about my female predecessors in this wonderful house, and to discover many intriguing details of their lives. Having lived here for over 35 years, even I was surprised at some of the material and stories that have emerged through research for this exhibition. I trust that you will find it as fascinating as I have.

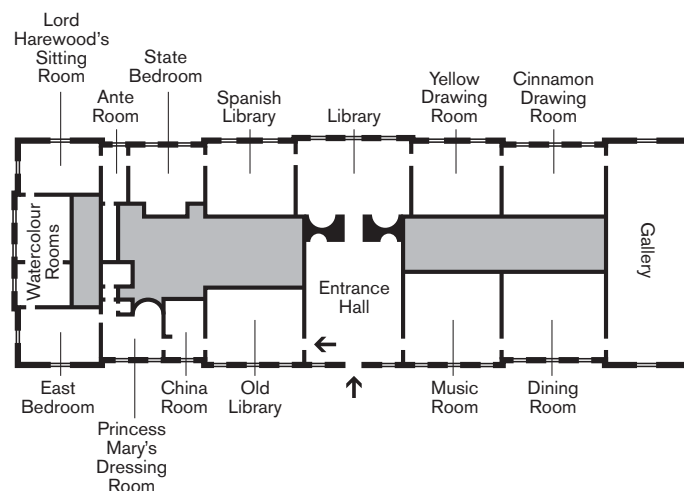
Patricia Harewood



Ever since the Lascelles family moved into Harewood House in 1771, the influence of women has been strongly felt. What did Harewood's women accomplish and what remains of their legacy? Today, each room at Harewood contains numbered objects that link to the text in this trail. This way, you can explore how women used the rooms within the house, and unlock the stories behind the women portrayed throughout the house. You can also discover the use of female figures in decorative art objects and the ways in which women lived and worked in the surrounding estate.

The State Floor

The State Floor is a series of rooms where the Lascelles family have lived and entertained since 1771, when John Carr of York and Robert Adam had almost completed the building and design of the Lascelles' Yorkshire country house. These rooms were designed for show and were visited by tourists as soon as the house was complete. Here you will meet the women who lived, entertained and – perhaps most importantly – sustained the Lascelles dynasty over the past 300 years. Women who worked below stairs supported their mistresses in a variety of roles. You can explore their lives later in the trail.



The Old Library

The country house library is often considered a male preserve. In fact, libraries were often used as sitting rooms for family use.

1 Bronze Bust of Her Royal Highness Princess Mary (1897-1965)

F. E. McWilliam, 1966.

Viscount Lascelles' mother, Lady Florence, 5th Countess of Harewood, was thrilled when



her son Henry became engaged to Princess Mary, only daughter of King George V and Queen Mary, in 1921. She wrote to Mary: *I feel perfectly certain that you & Harry are going to live for each other and be the very happiest of people – he does so love his home and with the wife he loves added to it, it will be perfect... You can well imagine the excitement there is here, & indeed in the whole of Yorkshire.* The couple moved into Harewood in 1930, and Princess Mary continued to live here for 35 years, until her death.

2 Decorative painting of Minerva

Biagio Rebecca, early 1770s.

Greek and Roman goddesses were frequently used as illustrative motifs as part of Robert Adam's decorative scheme at Harewood. Minerva was the Roman goddess of wisdom, crafts, arts and rational warfare; the last symbolised here by the helmet and weapon. As the goddess of wisdom, Minerva is often shown surrounded by books, making her an ideal symbol for the library.

China Room

The function of this room has changed several times over the past three hundred years. At one time Princess Mary used it to store parcels and books, which her son, the present Earl, called *the Piggery*. Princess Mary however, insisted on calling it the *Little Library*.

In Adam's original scheme, this room served as an annex to the Old Library.

More recently, it has been dedicated to Sèvres porcelain, chiefly collected by Edward, Viscount Lascelles (1764-1814). It has associations with two women of political significance and great fame:

Madame de Pompadour – Mistress to Louis XV and Queen Marie-Antoinette – wife of Louis XVI.

The sumptuous **rose pink vases** in this room are sometimes known as *Rose Pompadour*. Madame de Pompadour (1721-1764) was a great patron of the arts; she commissioned many pieces from the French firm of Sèvres.

The **blue Sèvres**, or *Déjeuner à Paris* 'Bleu du roi' tea service to give it its proper name, is thought to have once belonged to Queen Marie Antoinette (1755-1793). The service is illustrated with romantic, rustic scenes of peasants enjoying themselves: perhaps ironic, given that such idealised scenes were far removed from French court life. Marie Antoinette dressed up as a peasant and had her own rustic village, the *petit hameau*, at Versailles but the life of true peasants was not remotely romantic at this date.



3 Princess Victoria and her mother the Duchess of Kent George Hayter, 1834.

Princess Victoria and her mother visited Harewood in September 1835. She wrote in her journal, *The Park seems very fine, the view from the windows is very pretty...we dined in a beautiful gallery with a party of 300 in number.*

Victoria seems to have been inspired by the visit as around this date she wrote a story with a heroine called Alice Lascelles.

Princess Mary's Dressing Room

Princess Mary and the 6th Earl redesigned this room when they redecorated the house before they came to live here in 1930. The architect was Sir Herbert Baker.

4 Princess Mary's Jade

Princess Mary had a life-long passion for jade, which was probably inherited from her mother Queen Mary, who was a passionate collector of decorative objects. Princess Mary was often given beautiful objects as diplomatic or personal presents. At her wedding in 1922, numerous jade items were given to her by the Republic of China.



East Bedroom

This was the bedroom of Princess Mary from 1930. Here you can see several portraits of women dating from the eighteenth century.

5 Frances Ball, later Mrs Edward Lascelles (d.1761) Labelled as by Thomas Hudson but thought to be J. T. Heins, date unknown.

Frances Ball's family came from Richmond, Surrey, but her father Guy, lived in Barbados. She married Edward Lascelles but was widowed in 1747 at a young age and remarried. Her second son from her first marriage would become 1st Earl of Harewood.



Mrs Lascelles is portrayed in a fashionable wrapping gown; this was a type of undress or 'deshabille'. There was a trend early in the 18th century for ladies to be painted in this type of dress.

6 Anne Chaloner, later Anne Lascelles, 1st Countess of Harewood (1742/3-1805)

Francis Cotes, c1764.



Born Anne Chaloner in 1742/3, in 1761 she married Edward Lascelles (1st Earl of Harewood) with whom she had four children, Edward Viscount Lascelles, Henry (later the 2nd Earl), Frances and Mary Anne. Anne Chaloner came from Guisborough, North Yorkshire (now Cleveland).

She was much loved and when she died in 1805 the Gentleman's

Magazine reported: *the funeral was quite private... Seldom have the remains of a lady of rank been conveyed to the mansions of the dead with so little ostentation, or so much real sorrow.*

7 Elizabeth Dawes, later Elizabeth Lascelles (d.1764) George Knapp, c1746.

Elizabeth Dawes married Edwin Lascelles on January 6 1747. Sir Rowland Winn of Nostell Priory wrote to wish the couple *all the Happiness that state [of matrimony] can afford you*. Edwin Lascelles wrote to Harewood to announce the birth of a son in February 1756 *Mrs Lascelles was brought to bed Sunday last of a boy. They are both as well as can be expected*. Sadly, this son and another son both died very young and Edwin Lascelles would not have an heir. Elizabeth died in Bath where she may have been taking the waters to improve her health.

8 Jane Colman, second wife of Edwin Lascelles (1731/2-1813) After Northcote, date unknown.

Jane Colman became the second wife of Edwin Lascelles in 1770, just as building work on the new Harewood House was almost complete. Edwin was responsible for building Harewood House.

9 Frances Lascelles, later Lady Frances Douglas (1762-1817) Francis Cotes, 1764.

Frances was the first child of Edward and Anne Lascelles, later the 1st Earl and Countess of Harewood. In 1784 she married the Hon John Douglas, a younger son of the 14th Earl of Morton. They lived at Upton Court, then in Buckinghamshire but now in Berkshire, and she is buried there. Her father, the 1st Earl of Harewood paid for the construction of a vault and for a tablet in her memory.



Watercolour Rooms

The next two rooms are dedicated to the special exhibition of *Maids & Mistresses*.

The first of these two rooms contain portraits of prominent Harewood women from the 1770s to the present day together with a Lascelles family tree that covers the last 300 years. Harewood's 19th century women dominate the second room. Once you have finished viewing the exhibition, you can continue the trail in the next room, Lord Harewood's Sitting Room.



Lord Harewood's Sitting Room

The present Countess, Lady Harewood, recounts her personal thoughts on some of the artworks in this room.

This room contains pictures that my husband and I have collected over the last 40 years and contains pictures and objects which have appealed to us over this time and are relevant to various aspects of our lives.

10 The Austin Bennett busts of my husband and myself

Austin Bennett is an interesting character. He is a former Royal Ballet dancer who had to leave his profession because of injury and turned to two remarkable other careers. First of all, obviously sculpture and the other the training of sheepdogs and I well remember him coming to our House with two of his intelligent charges who had to remain in the back of his car as we had Burmese cats. I like both the busts very much but have to admit nobody recognised the one of me until we put an old pair of my spectacles on it.

11 The double portrait of us by Tom Wood

was done to celebrate my husband's 75th birthday. Tom, who is a celebrated Yorkshire painter came many times to the House for sittings and we found him as interesting a conversationalist as he is a painter.

12 The Kitty North painting of Turner and his dog at Harewood is one of a series she did of many aspects of Harewood, including one which hangs in our bathroom, of Harewood in an Australian landscape! She is a particularly vivid and interesting artist and is also a Yorkshirewoman, which to us is a special thing in itself and we are delighted to have this new addition to our collection.

13 There are three pictures in this room connected with our musical life. The first is a Sickert portrait of the great Italian Baritone, Battistini, which we were lucky enough to find about thirty years ago. Next there is a fine drawing of the celebrated German conductor, Otto Klemperer, by Milein Cosman. Klemperer was a beloved friend as well as a revered musician and this picture captures him exactly at rehearsal. The last musical picture in this series is actually of myself in 1952, drawn by the well known Australian artist Louis Kahan who died last year at well over 90 years old. Louis came to my house in 1952 and drew quite a few portraits of me playing the violin. In a previous life I was a professional violinist with the Sydney Symphony Orchestra. I am very fond of it as it really is a picture of a fiddler fiddling and is a welcome reminder of my active musical past.



14 Chair, embroidered by the present Countess

Ante Room

15 The Naked Lady

No one knows how or when this risqué portrait entered the Harewood collection, or the identity of the masked woman. It is unlikely that a wife would present her husband with such a miniature so it may be that this picture was a gift from a courtesan, or high-class prostitute, to her lover. At the time this was painted (early 19th century?) it was accepted that upper class gentlemen kept mistresses. A number of miniatures in the collection came with the Clanricarde bequest. The 14th Earl of Clanricarde is known to have had a liaison with Harriette Wilson, the most notorious courtesan of the day so perhaps she is the mysterious masked lady?

The Clanricarde Bequest

In 1916, the 6th Earl of Harewood (then Henry, Viscount Lascelles) inherited a large Irish estate from his great uncle, Hubert, last Marquis of Clanricarde.

This estate included several fine portraits of women now displayed here at Harewood, together with the paintings by Lady Canning.

It is through the marriage of George Canning's daughter, Harriet, to the 14th Earl and 1st Marquess of Clanricarde that the Canning connection was made.



The State Bedroom

Here we can detect evidence of the influence of Louisa, 3rd Countess of Harewood. Louisa commissioned Sir Charles Barry, architect of the Houses of Parliament, to make changes to the house. He altered this room to create a service passage behind the bed alcove. From 1840 this room was the sitting room to a succession of Lady Harewoods.

16 Margaret Dundas, later Mrs. John Scott (d.1797) and her daughter Henrietta

Richard Cosway, date unknown.

Henrietta, later Duchess of Portland



(1774-1844) here sits on her mother's knee, and is shown a miniature, similar to those just seen in the Ante Room. Mrs Scott and her husband, Major General John Scott, had three daughters, one of whom married George Canning, who was to become Prime Minister of Great Britain in 1827. Henrietta, Duchess of Portland gave this picture to her sister Joan Canning, so it came to Harewood via the Clanricarde bequest.

The Chippendale Diana and Minerva commode below the portrait is another example of women as classical figures within decorative schemes. Minerva is the goddess of the arts introduced in the Old Library – and Diana, the huntress.

Spanish Library

During the late Victorian and Edwardian periods this room was used as a dining room for breakfast and lunch by the whole family.

17 Dinner Gong

The family of the house had their lives ordered by routine almost as much as the servants. The dinner gong summoned the family to their meals but also acted as a signal to the maids downstairs that the sitting rooms would be empty and ready to be tidied and sorted. As in all country houses, when working on the State Floor, house maids in the 18th and 19th centuries were to remain invisible to the family at all times. One reason for this was so that a gentleman would not happen upon a maid carrying a heavy load and be obliged to help her, causing social embarrassment and inconvenience.

On the huge table, the present Countess has arranged a collection of photographs and statuettes of Kings and Queens of the 19th and 20th centuries, mostly belonging to Princess Mary. You can see Princess Victoria as a young woman (she stayed in this room when she came to visit, with her mother the Duchess of Kent staying in the room next door). There is a photograph of her as an old lady at the time of her Diamond Jubilee in 1897.



The Library

Originally this room was the Saloon where visitors would have been welcomed from the Entrance Hall. The view from the window was designed to further impress the visitors as a mark of the family's status and wealth.

18 The Castle

Sir William De Aldburgh originally owned Harewood Castle in the 14th century. His daughters, Elizabeth and Sibyl were joint-heiresses to his estate. The two sisters and their descendants took turns to live in the castle with their families, thus ensuring that the estate remained intact. You can see their magnificent alabaster effigies in the church, which lies to the north-east of the House and welcomes visitors.

The Castle is not currently accessible to visitors. This picture is an 18th century view of the Castle by the artist Michael Rooker.

Yellow Drawing Room

19 Jane Colman (1731/2-1813), second wife of Edwin Lascelles Henry Singleton, c1795.

Jane moved into the 'new house at Harewood' in 1770 with her two daughters from her first marriage to Sir John Fleming – *Lady Worsley and Lady Harrington*. There is little record of her role in furnishing the house, but she was involved with developing the garden and pleasure grounds. The estate accounts and



correspondence show that she created a new flower garden. In 1781 it was announced that *Lady Fleming's new garden (was) now ready for planting*. She was also the creative force behind the Northern Pleasure Grounds and the romantic structures therein. She was a lover of birds and, as well as caged birds in the house, she had a menagerie for ornamental pheasants in the park.

20 Chippendale Stool kindly lent by the Chippendale Society, 1777.

The cover of this stool, originally one of a pair, was worked by Lady Fleming, a confident needlewoman. Thomas Chippendale (1718-1779) received his most

valuable commission from Lady Fleming's husband, Edwin. It lasted from 1767 until 1777 and was worth around £10,000.

21 Lady Emily de Burgh, later Emily, Countess of Cork and Orrery (1828-1912) *Richard Buckner, c.1840s.*

Lady Emily de Burgh was the 3rd daughter of the 14th Earl of Clanricarde. She was described in 1846 as a

beautiful girl of seventeen. She is very lovely, wears a Grecian braid round her head like a coronet. The 6th Earl lent this portrait to an exhibition in Bond Street early in 1933. It provoked a letter from Lady

Emily's daughter who claimed that it was a 'horrid portrait', 'not the least like her' and that her mother told her 'she never sat for that picture'.



22 Lady Elizabeth de Burgh, later 4th Countess of Harewood (1826-1854) *Richard Buckner, c.1840s.*



Elizabeth was daughter of the 3rd Marquess of Clanricarde and Harriet Canning. She married, aged 19, Henry Thynne Lascelles, later the 4th Earl of Harewood. She had six children and died aged 28. She is buried in the family vault at All Saints Church in the park at Harewood.

23 Adelina Patti (1843-1919) *Franz Xaver Winterhalter, 1870.*

A famous 19th century opera singer. Music has been important to many generations of the Lascelles family and the current Earl purchased this portrait in the 1970s.

Cinnamon Drawing Room

Two of Harewood's most famous women dominate this room. Seymour Dorothy and Jane Fleming arrived at Harewood in 1770, following their mother Jane's second marriage to Edwin Lascelles, whose portrait by Reynolds hangs above the fireplace and who built Harewood.

24 Lady Worsley (d.1818) *Sir Joshua Reynolds, c.1775.*

In 1775, Seymour Dorothy Fleming married Sir Richard Worsley of Appuldurcombe, Isle of Wight, at Harewood House. Her father, Sir John Fleming, owned almost 100 acres of Kensington at the time of his death in 1763 and this passed to his two surviving daughters. Thus the size of her considerable fortune at the time of her marriage was obviously of great interest. On the announcement of their marriage, it was commented that Sir Richard was marrying Miss Fleming for 'love and £80,000'. Lady Worsley was a colourful character. The following sums up her wit and audacity:

'There has been great masquerading this Christmas at Harewood...Lady Worsley and the two Miss Cramers threw most of the gentlemen's Cloaths out of the window particularly their Breeches thinking them I suppose unnecessary. One night these three heroines desired Lascelles to lend them his coach to go to Leeds, which he refused. They therefore took the cart horses and rode there. They stopt at one of the Inns and ordered the waiter to show them into such a room which he told them he could not do, as it was kept for the officers of the militia and their colours etc. were there. But they were determined to go in and took the pokers and broke open the door, then they heated them red hot and pop'd them into the colours which set them in a blaze. How do you think they quenched the flame their own fair selves had caused? They did not call water! Water!, it was more at hand. They fairly p—d it out... this is a specimen of the wit and courage of the Belles of Harewood'.



Lady Worsley went on to gain national prominence at the centre of a divorce scandal from Sir Richard, which became the talk of society. She was ostracised from her family and separated from her son, who died as a boy. When Sir Richard died in 1805, as their only son had predeceased him, a settlement of £70,000 reverted to Lady Worsley. It was hinted at the time that this new wealth was the reason that Lady Worsley became reconciled with her family.

This portrait shows Lady Worsley in a riding habit based on the uniform of her husband's regiment, the Hampshire Militia. This trend was one of the leading fashions of the day and was based on a desire to show allegiance to England, under threat of invasion from France and America.

25 Lady Harrington (1755-1824) *Sir Joshua Reynolds, c1775.*



Lady Worsley's sister, Lady Harrington, is here depicted as Aurora, Goddess of the Dawn. Perhaps in contrast to her wild younger sister Lady Worsley, Jane was feted in the press as *Blessed with domestic happiness, a lovely progeny, and every endearment that can make life desirable.*

Born in 1755, she married Charles, 3rd Earl

of Harrington in 1779. Lady Harrington was at the centre of the social whirl of Georgian London. In 1782, the London Chronicle named Lady Harrington as one of the best-dressed ladies in town. Georgiana, Duchess of Devonshire was also on the list. The Harrington's eldest son, Viscount Petersham, was a famous Regency Buck who gave his name to the Petersham overcoat. He was also reputed to own 365 snuffboxes – one for each day of the year.

26 Anne Chaloner, later 1st Countess of Harewood (1742/3-1805) *with her daughter Frances, Sir Joshua Reynolds, 1764.*

27 Lucy Long, later Mrs Hardinge (d.1820)

Sir Joshua Reynolds, 1778.



George Hardinge, an author and senior justice, wrote to a friend in 1777 to announce that *a lady has accepted me in marriage, whose birth, connections and habits are quite as I could wish them... whose person is very*

beautiful, and... fortune a good one. In a later letter he declares that he loves the *tall woman*, a pun on Lucy Long's surname.

28 Henrietta Sebright, later 2nd Countess of Harewood (1770-1840) *John Hoppner, 1796.*

Queen Charlotte comments on the engagement of Henrietta Sebright and the Hon Henry Lascelles: *The younger Lascelles, alias Cupid, is to marry Miss Sebright.*

The gay Lothario is to wed the sedate and retired wife; how they will suit, time will shew; for beauty there is none, nor fortune on the female side... She has been well educated; as I hear, is possessed of many talents, and has behaved with great attention to her mother.

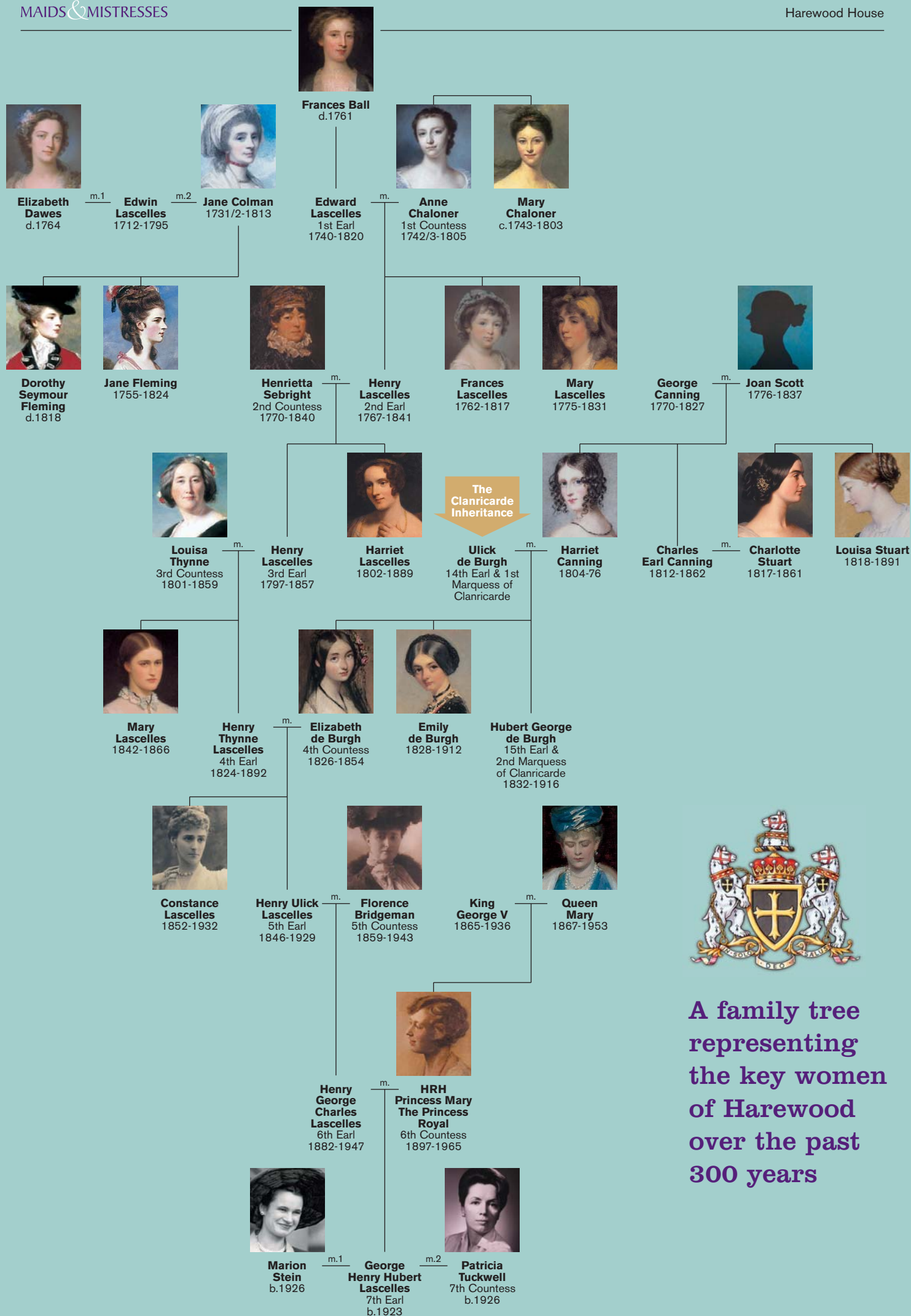


29 Mary Lascelles, later Lady Mary York (1775-1831)

John Hoppner, between 1775-1810.

Mary caused a family scandal by eloping in 1801. Mary's aunt *Mrs Hale* wrote to her daughter in law with the news: *Miss Lascelles... has thought proper to elope with a young man who was either enamoured with her extensive person, or more probably with her prospective fortune.* She lived happily with her husband and the marriage was accepted by the family.

30 Henrietta Sebright, later 2nd Countess of Harewood (1770-1840) *John Jackson, 1796.*



A family tree representing the key women of Harewood over the past 300 years

The Gallery

The decorative paintings above the impressive mirrors are attributed to **Angelica Kauffmann** (1741-1807). Kauffmann was one of only two female founding members of the Royal Academy, London in 1768. Despite this obvious success, she suffered jealousy, ridicule and criticism of her ambitious nature and she had to work within numerous restrictions in the Academy. Indeed, women artists were not formally accepted into the Royal Academy schools until the 1860s and the first female A.R.A. was not elected until 1921. Despite these professional obstacles, Kauffmann was a very successful artist in her day. She married Antonio Zucchi who was also an artist. Both worked on many of Robert Adam's interior schemes, including those at Harewood.

31 **Psyche** Lorenzo Bartolini, 1835.

This sculpture illustrates another mythological female figure. The name Psyche means 'soul' in Greek and she was the tragic lover of Cupid. Her traditional attribute is the butterfly, which symbolises the soul.

The Dining Room

This room was greatly altered under Lady Louisa's patronage of Barry, who removed Adam's elaborate ceiling and added an access route down to the kitchens (the door to the left of the fireplace).

Psyche

Lorenzo Bartolini,
1835.



32 **Lady Florence Katherine Bridgeman, later 5th Countess of Harewood (1859-1943)**

Solomon J. Solomon, date unknown.

The first of these portraits shows the 5th Countess of Harewood. She missed the black sheep that grazed at her childhood home,

Weston Park, in Shropshire, so some were imported to Harewood to make her feel at home. Their descendants remain at Harewood today.

33 **Louisa Thynne, later 3rd Countess of Harewood (1801-1859)** *George Richmond, c1855.*

The tenants on the Harewood estates commissioned this portrait in 1855 as a gift for the 3rd Earl. Louisa was daughter of the Earl of Bath and mother to 13 children. She approved of her portrait and wrote that her *dear husband thought (it) perfect*, she herself approved of her *soft matronly, ladylike appearance*. She asked Richmond to display the portrait at the Royal Academy, but he never did. Louisa never saw her portrait at Harewood; she died before it came to Yorkshire.



34 **Lady of the House**

Part of the duties of the Lady of the House would be to agree the daily menu with the chef. It depended on the house and the chef as to how much creative input the Lady would have. This tradition continued into the twentieth century at Harewood with Princess Mary regularly visiting the kitchens to examine the menu of the day. The menu would have been set unlike a hotel or restaurant that offers many choices for its visitors. The set menu would have allowed the chef to spend the whole day preparing one meal to the finest quality, rather than quickly producing several dishes that might only be satisfactory. The Lady of the House's main contacts in the management of the servants was through meetings with the Housekeeper and the cook. Together they would ensure the house ran smoothly and frugally, particularly important to employers during the Victorian period.

The Music Room

Perhaps the most overtly feminine room on the State Floor, the Music Room remains much as it would have been seen in Robert Adam's day. Above the fireplace hangs another fine portrait by Reynolds.

35 Mary Chaloner, later Mary Hale (c1743-1803)

Sir Joshua Reynolds, 1762-64.

Mary Hale was born Mary Chaloner in Guisborough, North Yorkshire. Her elder sister, Anne, married



Edward Lascelles in 1761. In 1763 Mary married John Hale (1728-1806) and together they produced an astonishing 21 children, including two sets of twins, over a period of around 25 years. Mary was a great beauty and well respected as a mother.

In this portrait, Reynolds paints

Mrs Hale in the character of Euphrosyne, one of the three graces, companions of Venus. The portrait was popular and a number of engravers offered prints. Dorothy Wordsworth visited Scotland with her brother in 1803 and in a secluded inn noted a print, after Reynolds, of *some lady of quality in the character of Euphrosyne*. The servant tells Dorothy that the engraving is *more admired than any* in the house.

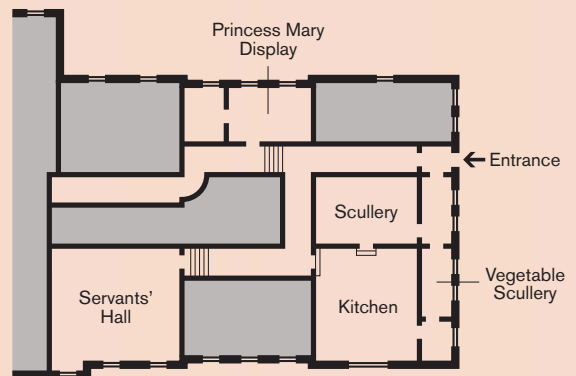
You have now reached the end of the State Floor trail. If you have not visited 'Below Stairs: Harewood's Hidden Collections', you may like to do so now, to discover more about the life of Princess Mary and the female servants of the house.



BELOW STAIRS

Harewood's Hidden Collections

The lives of the mistresses of Harewood House are only part of the story of women in the country house. Beyond the state floor was a world of servants and staff. It was here that the majority of women and girls in the house lived, either as lowly maids or as 'upper servants' such as the housekeeper and school governess. Behind closed doors a different reality existed. What was the daily routine of a house maid? Who managed all the female staff, and what was it like to spend your life serving others?



The Kitchens and Sculleries at Harewood

The kitchens were originally built in the 1760s and then redeveloped in the first half of the 19th century. The main kitchen was redeveloped again in the 1930s. The kitchen has always acted as the nerve-centre of the house, providing meals for a variety of occasions.



Vegetable Scullery

These alcoves were used by the scullery and kitchen maids for preparing vegetables. Sometimes they rested their legs by sitting on the slate worktops. The scullery maid was at the bottom of the kitchen hierarchy and had many of the hardest jobs to do, these included vegetable preparation, washing up and general cleaning of the kitchen. Sarah Sanders was a scullery maid in the 1920s.



She remembered her time at Harewood as enjoyable but hard work.

Kitchen

Anyone, apart from the kitchen staff, had to knock and wait to be allowed in by the cook. In the 18th and early 19th centuries Harewood had a succession of male cooks, often French chefs. In later years the cook was always a woman and she had absolute authority over the kitchen areas. The cook's quarters were situated above the kitchen where she could keep a watchful eye over proceedings.

36 1930s Benham & Sons Range

In 1930 the 6th Earl of Harewood and his wife, Princess Mary began a programme of restoration. As part of that programme this range replaced the Victorian range that had given eighty years service. This range was put to great use during the Second World War, when the kitchens were used for the resident convalescent hospital.



Margaret Smith came to Harewood in 1943 aged 18 as joint head cook for the hospital. She remembered this range as terrible to work with. It would either be extremely hot after it had been stoked up, or going out and needing to be re-stoked by the orderlies. Needless to say it was hot work cooking over the range.

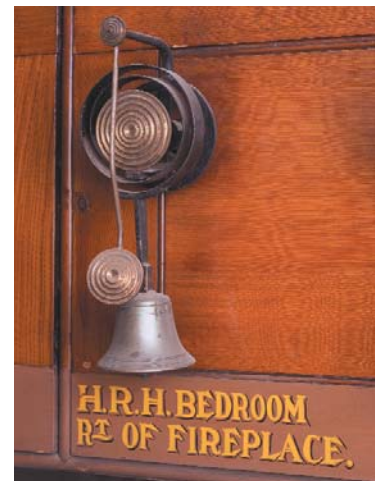
Servants' Hall

37 18th century servants' bench

Both footmen and maids would have eaten in the Servant's Hall, sitting on benches at two long tables. Female and male servants would have sat at different tables. The Housekeeper, as head of female house staff, would have headed the maids' table.

38 19th century bell-boards

The bell-boards on either side of the Servants' Hall were linked to all the main rooms in the House by a wire and pulley system. The wires ran under floors and between walls and were skilfully engineered. When a bell-handle was rung upstairs the corresponding bell was activated on the boards down here. In the twentieth century an electrical system replaced it and you can see this in the corridor on your way out. The electrical systems had flag indicators that kept moving after the summons had been rung, this would let servants know where their help was required.



39 Servants' weddings

Marriages between servants were common, other servants and staff would have been the only social contact many young girls would have. Young maids hoped to progress in service and then marry well, particularly if they came to a house like Harewood that had lots of younger, male staff. Marriage would often signify the end of a woman's life in service. Some servants fraternised illicitly, but servants' dances would offer a legitimate opportunity for socialising. Servants' balls may have occurred only once a year around Christmas time. One such servants' dance is recorded as taking place here at Harewood on January 6th 1837 for Twelfth Night. It is highly likely they would have been held in the Servants' Hall, and with 'appropriate' restrictions relating to amounts of drink and finishing times.



40 Dairy Yoke

This yoke was used by dairy maids to carry milk up from the home farm to the dairy room and scullery in the house. Harewood Estate, like many others, had its own dairy with the dairy maids responsible for storing the milk and making butter and cheese. Dairy maids often had an idyllic image, particularly in the minds of Victorian gentlemen, but the reality was a hard and often strenuous job. Elizabeth Dibb was a dairy maid at Harewood in 1792 and she was paid £7.7 shillings a year. This low wage demonstrates that a dairy maid was low in the servants' hierarchy.

41 Laundry Basket

Sarah Brown was a laundry maid at Harewood in 1792 and she was paid £10 a year. Well into the twentieth century the laundry remained a specialist department, staffed by maids. The maids worked in the laundry building away from the main house and they were not allowed to mix with other staff, especially men.

Cotton and linen items would have been taken straight to the laundry in large baskets. However, the finest things were hand washed and ironed in the house, carefully overseen by the Housekeeper. Items to be 'dry' cleaned were the footmen's responsibility.

Harewood's laundry was beyond the stable block, near the stream. Laundries were often situated far from the house, so that the smells they produced would not disturb the household.

For this reason the laundries and stable blocks were often close to each other.

The resulting proximity of laundry maids and stable

lads caused some moral concern amongst the ruling classes in the Victorian era.



42 House Maid's Box

A house maid would have carried this box around with her as she conducted her morning chores, it would have contained the various brushes and cloths needed for her cleaning duties.

The house maids at Harewood would have been amongst the hardest working servants, they would start their lives in service as young girls in their early teens. The house maids would be the earliest to rise, between five and six o'clock in the morning. They would be busy with many jobs, including opening shutters, carrying coal, cleaning grates, laying and lighting fires, sweeping rooms and dusting downstairs. After their own breakfast the House Maids would have emptied slops, carried hot water and made beds, as well as further cleaning.

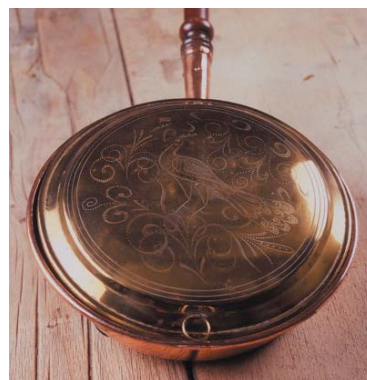
Later in the day the maids would have worked in the Maids' Hall at the opposite end of the house, out of the way of the footmen. After the morning's duties, the maids would have worked on needlework and other, less strenuous jobs. Things were worse for housemaids in smaller houses, however. At a large household like Harewood, there was a larger staff and several footman to help divide the duties.



43 Bed warmers

Last thing at night the housemaids would have collected hot embers in bed warmers and then warmed the beds for the family and their guests. Salt was put

on the embers to prevent a smell of sulphur. Sometimes a house maid wouldn't get to bed until after midnight. As well as being the earliest servants to rise, they were often the last to get to bed.




44 Glass nursing bottles

Nurseries were often placed in the far corner of a house, out of ear-shot. The nursery was very much the domain of the nurse, and she was extremely influential in the family, being responsible for the

children's upbringing and discipline. In later years a governess would have schooled the children until they were old enough to leave for boarding school. This method of raising children seems rather detached to modern eyes, but does not necessarily mean that aristocratic families were not fond of their children. Traditions were strongly in place, and everything that was done was believed to be for the best.

45 Gas mask



Harewood House was used as a convalescent hospital during both world wars. During the Second World War, the house was effectively divided between hospital and family use, and extra partition walls were put up. A Colonel Lewis and Matron Denne, who had a fearsome reputation and was a veteran of the Boer War, ran the hospital. Nurses, orderlies, kitchen staff and officers fraternised freely, despite the Colonel and Matron's best attempts to keep them apart. Once a week there was a film shown in the Dining Room. Princess Mary would sometimes attend their dances and dance alongside the nurses with a lucky officer. The walk to the Harewood Arms was a goal for many recovering officers, especially those learning to walk again (the pub survives to this day in the village) When nurses and officers went to the Arms, the Matron and Colonel would wait and check everyone back in, enforcing a curfew. Officers from many countries were at Harewood, including members of the Polish, Indian, Canadian and Norwegian forces.

Christmas seems to have been a particularly special event with hand painted menu cards being created and the nurses and kitchen staff being waited on by men dressed as women nurses.

46 Ice Skates

In the winter the Head Gardener at Harewood would be responsible for testing the ice on the lake and allowing people to skate on it.



Both the family and the villagers would skate and occasionally play the odd game of ice hockey. Princess Mary is remembered to have played in goal.

47 Gun powder dispenser

Shooting was a country pursuit that many ladies appeared to have enjoyed as much as men. Lady Florence, the 5th Countess of Harewood appears to have enjoyed the odd shoot and the current Lady Harewood was once a keen shot herself.

Housekeeper's Room

This was the Housekeeper's Room in the mid to late 19th century. It now holds the Princess Mary display.

48 'Pug's Parlour'

In the 1890s the Housekeeper was one Jane Elizabeth Foot and she was paid £45 a year. She would have been given the title of 'Mrs' regardless of her marital status. Mrs Foot would have been in charge of all the female staff who cleaned the house, lit the fires, cared for the clothes and so on. She was also responsible for all of Harewood's supplies of linen, china, soap, candles and dry foods such as flour. She had her own cellar to store eggs and dairy produce, and her own special kitchen, the Still Room.

The Housekeeper had no uniform but her badge of office was the large bunch of keys she would always have carried with her. She was one of the closest servants to the family and ideally would have been recruited from the lower ranks, so that she knew the household before taking over.

Princess Mary Display

Princess Mary was the only daughter of King George V and Queen Mary. Her eldest brother, David, became King Edward VIII, only to abdicate within a matter of months. The crown was passed to Princess Mary's second eldest brother King George VI. Her younger brothers were the Duke of Gloucester, the Duke of Kent and Prince John. Princess Mary was a prolific letter writer and seems to have been particularly close to her eldest brother. This letter was written by David in 1918 whilst he was abroad during the First World War.

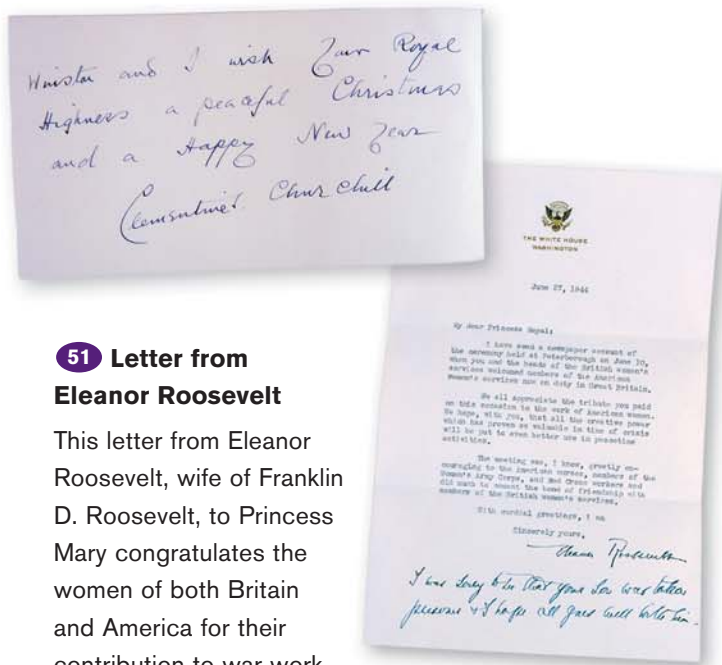


49 Hair Washing Tray

This tray would have been placed on the back of chair so that Princess Mary's hair could be washed, probably by a lady's maid. Princess Mary had long, golden curly hair and as a child was nicknamed Goldilocks.

50 Christmas Card from Clementine Churchill

This Christmas card is copied from a painting done by Winston Churchill in 1930, it was sent from his wife Clementine Churchill to Princess Mary in 1940.



51 Letter from Eleanor Roosevelt

This letter from Eleanor Roosevelt, wife of Franklin D. Roosevelt, to Princess Mary congratulates the women of both Britain and America for their contribution to war work during the Second World

War. The role of women in the country house shifted dramatically as a result of both world wars. Many worked in munitions factories and hospitals whilst the men were away fighting. Princess Mary made her contribution to the Second World War effort by visiting troops and the injured. Harewood House became a hospital for officers in both wars, whilst the family lived in a small area of the house. The Red Cross flag was flown above the house so that people would know that it was being used as a hospital.

52 Riding Hat and Crop

Princess Mary was a keen and natural horse rider, a passion that she shared with her husband. They were both members of the Bramham Moor Hunt and would ride out regularly. Princess Mary and the 6th Earl also had a passion for horse racing and had their own stud farm here at Harewood.

53 Princess Mary's Fans

When Princess Mary married Viscount Lascelles in 1922, they received gifts from all over the world including this beautiful, lacquered fan box from the Crown Prince of Japan. Many people gave fans as gifts



as they were a traditional wedding present and many are decorated with scenes of love or betrothal. These fans are made from a variety of materials, including mother-of-pearl and ivory for the sticks and painted paper or feathers for the leaf.

Women & the Estate

When exploring the grounds, you can discover areas of special interest to the *Maids & Mistresses* of Harewood. Of course, women lived their lives well beyond the confines of the house. Aristocratic women spent their leisure time outside, walking and playing with their children, as well as hunting and gardening. Some played an active role in fashioning the landscape. Female staff worked on the estate too, though usually within the dairy and laundry.

All Saints' Church

All Saints' Church was built in about 1410 by two sisters, Elizabeth and Sybil, joint-heiresses of Sir William De Aldburgh, of Harewood Castle. Their alabaster monuments – some of the finest in the country – lie within the church, together with four others, all effigies on table tombs, which date from between 1419 and 1510. They are rare and were once highly coloured. The effigies depict both Elizabeth and Sibyl; there are panels in the church about each tomb.





Servants' Graves

Some former servants are buried in the graveyard of All Saints church, amongst them is housekeeper Elizabeth Burrows (c1718-1789). Her grave is unusual for a servant's in its ostentation. Having served the Lascelles family for over 40 years her loyalty appears to have been rewarded. When she died aged 71, Elizabeth had substantial savings, some of which she will have earned in tips from giving visitors tours of the house.

Her gravestone reads:

"Here lieth the body of Elizabeth Burrows who lived in the family of Edwin Lascelles Esq upwards of 40 years and departed this life Jan the 30th AD MDCCLXXXIX aged 71 years."

Her grave is near the East end of the church.

Princess Mary and the Gardens

Princess Mary was a keen gardener and horticulturist; she often got involved with the arranging and planting at Harewood. She was especially interested in old species of roses and had her own area of the garden to the west of the Terrace. In her later years, Princess Mary could be seen dead-heading her roses: *I still spend many hours cutting off dead blooms – and often a few buds into the bargain*. These young blooms would often end up in vases in the house, which frustrated the Head Gardener, since he needed the flower heads for fertilisation.

With thanks to the following archives for permission to quote from their sources:

1. The Royal Archives RA VIC/QVJ/1835: Sept.12.
By permission of her Majesty Queen Elizabeth II. **(3)**
2. Lord St. Oswald, Nostell Papers, WYAS 1620/32. **(7)**
3. Nottinghamshire Archives DD/FJ/11/1 (letter dated 28 Jan. 1779). **(24)**
4. Royal Academy of Arts acc. 2002/1, George Richmond Papers, #760, 3rd Countess Harewood to George Richmond, c.1855. **(33)**

‘I don't really mind very much whom I marry, but I will marry someone ...who will let me have proper drawing lessons.’

Constance Lascelles, sister of the 5th Earl of Harewood, later Lady Wenlock.



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