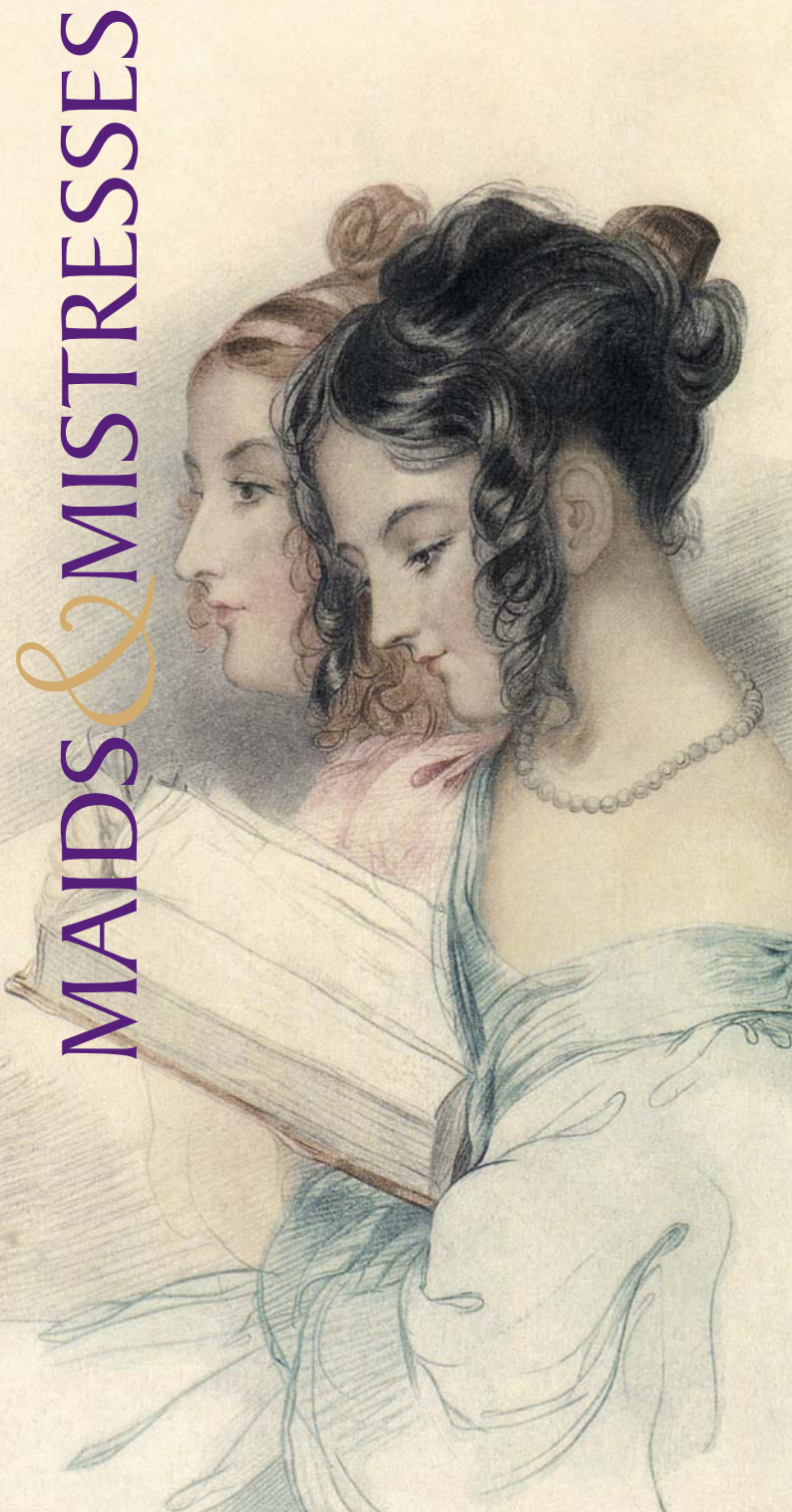


LOTHERTON HALL

Exhibition Guide

3 April - 30 September 2004

MAIDS & MISTRESSES



Celebrating 300 years of Women
and the Yorkshire Country House

This exhibition celebrates the lives and works of two sisters. Mary Isabella and Elizabeth were the daughters of Richard Oliver Gascoigne of Parlington Hall, Yorkshire and Castle Oliver, Co. Limerick in Ireland. Their lives spanned most of the nineteenth century: they were born in the 1810's, married in the 1850's and died in the 1890's. Many works of art and architecture which they and their families created or commissioned survive and they form the basis of the displays. Some of the objects have been unearthed by recent research and are shown here for the first time.



Mary Isabella and Elizabeth Gascoigne The Peris of the North

Richard Oliver Gascoigne inherited a fortune unexpectedly when his stepfather-in-law, Sir Thomas Gascoigne, Bt. made him his heir after his only son was killed in a riding accident. The sisters were to gain similarly from tragic circumstances, for in 1842 both their brothers died, followed, within a few months, by their father. This left them bereft but very rich indeed, the sole heiresses to great estates on both sides of the Irish Sea. In the following few years they spent liberally on charitable works. They built the spectacular almshouses in Aberford in memory of their father and brothers (**3-8, 90**) founded a school in Garforth for the mineworkers' children (**91**) built a new church at South Milford and helped rebuild the old one at Garforth (**82-6**). In Ireland they were determined to show themselves as good landlords which, above all, meant spending time on the Limerick estates and attending personally to the needs of the people there. The old, dilapidated Castle Oliver was grandly rebuilt on a new site (**58-65**) and when the potato famine struck in 1846 relief was provided in the form of food and employment. Some of the family silver is said to have been sold to pay for it (**23**).

The sisters had interesting and unusual recreations. They designed and painted stained glass, a very rare activity for upper-class ladies at the time (**8, 85-6, 90**) and Mary Isabella wrote a book about the art of turning decorative objects on a lathe (**10**). At least one sister played the harp and Mary Isabella may even have dabbled in architecture (**73**).

In the 1850's the two sisters married two cousins, Irishmen of the Trench family from County Galway. Elizabeth became Lady Ashtown and Lotherton became her property while Mary Isabella, now Mrs Trench-Gascoigne, settled at Parlington. The charitable works continued, though on a more modest scale, and we begin to learn more about the people whom they employed, so that *maids* as well as *mistresses* enter the picture (**92-3**).

The exhibition is shown on the ground floor of the house, on the main staircase and along the corridor upstairs. Each exhibit is numbered and the number corresponds to this guide.

Spot the rogue object

One of the objects in the exhibition has nothing to do with the Gascoigne sisters and the information about its place in their lives which is given in this guide is false. Can you spot it? You do not need any special knowledge before you start: the puzzle can be solved by looking carefully and reading the information provided. The book *Maids & Mistresses* which is due for publication in May/June, contains an essay on the sisters which gives several clues. A prize of a bottle of champagne – or your favourite drink to the same value – is offered for the first correct entry opened at the end of the exhibition.

To enter, write your name and contact details on a piece of paper, together with the number and title of the object, and leave it at the reception desk in a sealed envelope marked for the attention of the Curator. Everyone who gets the right answer will be notified.

Leeds Museums and Galleries staff and others who have helped in the preparation of the exhibition may enter the competition but are not eligible for the prize draw.

THE EXHIBITION

In the Lobby

1 *The Peris of the North* Crayon-effect engraving by J. Comson after John Hayter. Lent from a private collection.

A portrait of the sisters as in their youth. Mary Isabella, the elder, is on the left. She was born in 1810 and her sister two years later, so the print *may perhaps be dated c.1830*. The title implies that the ladies were famed for their beauty: Peris are the spirits in the *Arabian Nights*.

2 *Mary Isabella and Elizabeth Gascoigne* by M. Theweneti. Mixed media on paper. Lent from a private collection.

The sisters look perhaps ten years older than in (1), so the drawing was probably done c.1840. At this stage their two brothers were still alive: they stood to inherit Lotherton and a sizeable sum of money, but they were not the great heiresses which they were shortly to become.

In the Inner Hall

3 *The almshouses at Aberford* Lithograph by A. Maclure c.1845. Leeds Museums and Galleries.



The Aberford almshouses were the sisters' first, and most conspicuous act of charity after they came into their inheritance in 1843. The grand building stands proudly on the Great North Road and was erected in 1843-5 to the designs of the York architect George Fowler Jones.

This fascinating image shows the social scene when the building was new. Villagers stand outside the front perimeter wall, and inmates within, while behind them an elegant carriage and pair, with two ladies seated inside, is seen drawing away from the front door. The ladies may well be the sisters themselves.

4 *Rules of conduct for the inmates of the Aberford almshouses* Printed ink on paper 1888. Leeds Museums and Galleries.

The almshouses were endowed for four men and four women, very few for such a grand building. The régime was severe, as this broadsheet shows.

5 *Map of the Lotherton estate relating to the endowment of the almshouses* Pen and ink with watercolour on paper. Signed by Mary Isabella and Elizabeth Gascoigne with the date 27 March 1844. Lent by the West Yorkshire Archive Service.

The almshouses were endowed by the sisters with an income of £200 per year which was charged on the Lotherton estate. This map is a contractual document relating to the arrangements. The two sets of farm buildings indicated in the centre survive largely intact, although one of them has been incorporated into the present stable block of the Hall. The Hall itself is not shown, presumably because it was not relevant to the map's purpose.

6 *Refectory table, pair of corridor benches, chair and chapel stool from the almshouses* On permanent loan to Leeds Museums and Galleries from the almshouse charity (table, chair and benches); stool lent from a private collection.

The main rooms of the almshouses were furnished with solid and handsome pieces in a Gothic revival style which vaguely matched that of the architecture of the building. This furniture may have been designed by the architect, George Fowler Jones: the table, bench and stool are examples. The eight dwellings in the building were much more plainly furnished with 'bedsteads, tables, chairs etc.' which were supplied in 1846 by Henry Atkinson of Leeds and one A. Barker. The chair belongs to this second category.

7 *Plates and serving dishes from the almshouses* by Thomas Compton, London, early nineteenth century. Pewter. Leeds Museums and Galleries.

The pewter was used in the dining hall of the almshouses. It appears to be somewhat older than

the building itself, so was probably given or bought second-hand. Each piece is marked with the Gascoigne family crest and the letters G and AA (for Aberford Almshouses).

8 Stained glass windows from the almshouses c.1845. Lent by Fibre City.

The entrance hall, chapel and dining hall of the almshouses were fitted with stained glass windows. The Gascoigne sisters almost certainly had a hand in their design, although they appear to have been professionally made. In the 1970's some of the glass was removed when the almshouse charity ceased to occupy the building and it was turned into workshops for the Leeds City Art Galleries. The missing parts are currently being conserved.

9 Pedal harp (lady's model) by Sebastian and Pierre Erard, London. Various woods with gesso ornament, metal action and strings 1845-6. Leeds Museums and Galleries.

The harp was supplied by Erards to 'Miss Gascoigne' in May 1846. A second Erard harp was recorded in an inventory of Parlington Hall which was compiled three years previously. This could mean that both sisters played the instrument, or that the old instrument was replaced by a new one.

10 The Handbook of Turning by Mary Isabella Gascoigne, reprint of 1859. Leeds Museums and Galleries.

The *Handbook* was first published in 1842 in 'the hope of explaining, in a clear, concise and intelligible manner, the rudiments of this beautiful art' of turning decorative objects on a lathe. It is illustrated with technical diagrams and numerous turned decorations, one of which is a medallion frontispiece framing a portrait of the author, presumably a self-portrait. Mary Isabella took some trouble to disguise her sex: she had the book published anonymously, the self-portrait is noticeably masculine and the preface even refers to 'the author *himself*'. It was still difficult at the time for women to command respect as writers but the existence of this reprint suggests that Mary Isabella had at least a modest success.

11 Portrait of Sir Thomas Gascoigne, Bt. by Pompeo Batoni 1779. Oil on canvas. Leeds Museums and Galleries.

Sir Thomas was the last of his line. Descended from a family which had settled in Yorkshire in the Middle Ages, he was left without an heir when his only son Tom was killed in a hunting accident in 1809 (29). Sir Thomas then had to change his will and he left his property to the Oliver family who took the name Gascoigne in addition to their own.

12 Busts of Henry and Martha Swinburne

the models attributed to Christopher Hewetson; the casting attributed to Luigi Valadier c.1779. Bronze. Leeds Museums and Galleries.

Henry and Martha Swinburne travelled as Sir Thomas Gascoigne's companions on his grand tour of Europe where the Batoni portrait (11) was painted. Plaster models for the busts appear in the picture, on the table to Sir Thomas's left. The bronzes were part of the sisters' inheritance, being, almost certainly, two of three such busts which were recorded in the Billiard Room at Parlington Hall on the death of Richard Oliver Gascoigne in 1843.

13 Bust of Sir Thomas Gascoigne, Bt. *The model attributed to Christopher Hewetson; cast by Luigi Valadier 1778. Bronze. Leeds Museums and Galleries.*

This is the almost certainly third of the three busts recorded at Parlington in 1843 (12). Like the other two, it was modelled and cast in Italy.

In the well of the Staircase

14 Portrait of Richard Oliver Gascoigne *British school, early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Richard Oliver Gascoigne was the father of Mary Isabella and Elizabeth. He came from an Anglo-Irish family and seems to have installed himself at Parlington Hall during the lifetime of Sir Thomas Gascoigne (11) who had made him his heir. On Sir Thomas's death in 1810 he became the squire of Parlington which is situated on the far side of the village of Aberford, about two miles from here. He spent huge sums developing the colliery at Garforth and the associated transport network, and he added to his landholdings by purchasing the Lotherton estate in 1825 (69).



15 Portrait of the Rt. Hon. Silver Oliver *British school, late 18th century. Oil on canvas. Leeds Museums and Galleries.*

Silver Oliver was Richard Oliver Gascoigne's father. He was an Irish landowner and politician who served as MP for Kilmallock, then for County Limerick. He died in 1799.

At the beginning of the Corridor

16 **Portrait of Isabella Sarah Newman, Mrs Silver Oliver** *British school, late 18th century. Oil on canvas. Leeds Museums and Galleries.*

Isabella was the wife of Silver Oliver (15). She was the daughter of Richard Newman of Newbury, Co. Cork in Ireland and married in 1759, bearing four sons and five daughters. She died in 1777.

The curious profile image shows the influence of the new fashion for classical art which took hold throughout Europe in the latter part of the eighteenth century. The study of ancient coins, medals and cameos is particularly in evidence here.



In the Silver Cases

17 **Three silver tankards won by Frederick Charles Trench Gascoigne in shooting competitions**

(a) **Tankard attributed to Thomas Hughes Headland** 1858-9, inscribed. c.1872 with details of three Carton prizes won by FCT Gascoigne in that year.

(b) **Tankard by John Ruslen** 1704-5, extensively altered 1864, inscribed Wimbledon 1869/Four Carton prizes.

(c) **Tankard by GR Elkington** 1866-7, inscribed Wimbledon/1868/Three Carton prizes. Leeds Museums and Galleries.

Frederick Charles Trench was Mary Isabella's husband. He was a career army officer and became Colonel of the Yorkshire Volunteer Engineers. The couple married in 1850 and he took the name Gascoigne in addition to his own (20). He was a crack shot.

18 **Tea kettle, stand and burner** by James Fray, Dublin 1828. Silver. Leeds Museums and Galleries.

This spectacular piece of Irish silver is thought to have come into the Gascoigne family from the Trenches, perhaps as a result of the Mary Isabella's marriage in 1850 (17).

19 **Two grants of arms to Richard Oliver Gascoigne** 1810. Pen and ink with illumination on parchment; seals suspended. Lent by the West Yorkshire Archive Service.

(a) **Grant of the right to use the arms of Oliver**
(b) **Grant of the right to quarter the arms of Oliver with those of Gascoigne**

Under the terms of the will of Sir Thomas Gascoigne, Richard Oliver had to take the family name in order to claim his inheritance. He thus had to change his coat of arms and these two documents record the process.

20 **Grant of the name and arms of Gascoigne to Frederick Charles Trench** 1851. Pen and ink with illumination on parchment; seals suspended. Lent by the West Yorkshire Archive Service.

The document grants Frederick Charles Trench the right to use the name of Gascoigne and to quarter their arms with his own 'in compliance with an Injunction contained in the ... will ... of Sir Thomas Gascoigne ... and from grateful regard to his memory' (30).

21 **Set of church plate from St. Mary the Virgin, South Milford: chalice, paten, flagon and almsdish** Silver, maker's mark of John Wilmin Figg, London 1846; retailer's mark of Wilkinson & Dobson, Piccadilly, London. Lent by the parochial church council of South Milford.

Each item is inscribed *Given by the Misses Gascoigne to the church of St. Mary the Virgin at Milford 1846.*

The sisters were Ladies of the Manor of Sherburn in Elmet which included the neighbouring village of South Milford. In 1846 they built and endowed a new church there, commissioning their favourite architect, George Fowler Jones to provide the designs.

22 **Match striker** Granite with silver mount. Chester 1892. Lent from a private collection.

The striker is engraved with the coronet and monogram of the 3rd Lord Ashtown, Elizabeth Gascoigne's step grandson.

23 **Race cup** by Robert Sharp, London 1797-8. Silver. Leeds Museums and Galleries.

An inscription on the cup records four Great St Ledger wins by horses owned by Sir Thomas Gascoigne and Richard Oliver Gascoigne between 1778 and 1824. According to Mary Isabella's son, Colonel FRT Gascoigne, the sisters sold many of their race cups to pay for famine relief on their Irish estates in the late 1840's. The four original trophies may have been cases in point; this one would then have been bought as a replacement.





24 **Portrait of Catherine Oliver, Lady Mount Sandford** by Richard Cosway 1788. Watercolour on ivory. Leeds Museums and Galleries.

Catherine was Mary Isabella and Elizabeth's aunt, one of Silver and Isabella Oliver's five daughters (15,16). She married Henry, Lord Mount Sandford in 1780 and died in 1818.

25 **Portrait of Lieutenant-Colonel WH Campbell** by John Comerford (?1770-1832). Watercolour on ivory. Leeds Museums and Galleries.

The miniature is inscribed *Lt Col WH Campell killed at Fuentes D'Honor*. The inscription may have been added later and is probably inaccurate as to the place of death, confusing Fuentes with Trocical where a Brigadier-General William Howe Campell met his end in January 1811.

The brigadier held this rank in the Portuguese service and was simultaneously a Lieutenant Colonel in the British army. He seems to have the person of this name whose wife was left money in the will of Sir Thomas Gascoigne and Richard Oliver Gascoigne.

26 **Portrait of Isabella Sarah Oliver, Mrs Waller** British School, early 19th century. Watercolour on ivory. Leeds Museums and Galleries.

Mrs Waller was one of Lady Mount Sandford's younger sisters (24) and another of Mary Isabella and Elizabeth's aunts. She married John Waller, the MP for County Limerick.

27 **Plate; two tureens and stands** Chinese, c.1770. Porcelain. Leeds Museums and Galleries.

The sisters' inheritance from the Gascoigne family included a dinner service and a tea and coffee service which had been ordered by Sir Thomas Gascoigne from China c.1770-80. One hundred and seven items survive but the service would originally have been far larger.

It was common in the eighteenth century for English upper-class families to order services of Chinese porcelain which were painted with their coats of arms. The finished items were sent back on the tea clippers, their weight being useful as ballast.



28 **Portrait of Sir Thomas Gascoigne, Bt. in old age** by Sir Robert Frankland (1784-1849).

Watercolour on paper. Leeds Museums and Galleries.

Sir Thomas in old age, affectionately caricatured by a fellow Yorkshire gentleman, Sir Robert Frankland of Thirkleby. Even as a young man he had a tendency to portliness (compare 11) and later he became grossly fat. His melancholy air in the portrait seems to suit his circumstances, for the picture was probably painted about the time he lost Tom, his only son (29).

29 **Portrait of Tom Gascoigne** by Sir Robert Frankland (1784-1849). Watercolour on paper. Leeds Museums and Galleries.

Inscribed in pen and ink *Tom Gascoigne/of Parlington/ killed out hunting*. According to his obituary in *The Gentleman's Magazine*, Tom was with Lord Scarborough's hounds near Worksop in Nottinghamshire when he was thrown from his horse while leaping a high hedge and 'his back came with great violence against a tree, so as to affect the spinal marrow'. He died a week later, on 20th October 1809.

30 **Will of Sir Thomas Gascoigne, Bt.** Proved 2 April 1810. Pen and ink on parchment. Lent by the West Yorkshire Archive Service.

This is where the story of the sisters' English inheritance starts. The death of Tom Gascoigne (29) forced Sir Thomas to remake his will and he bequeathed the bulk of his property to Richard Oliver who was his second wife's son in law by her previous marriage. Two clauses in the document are particularly significant. One states that Richard, and his sons after him, must assume the name and arms of Gascoigne to claim their inheritance. The second states that, if possible, whichever son inherits the English estates shall not also inherit the Irish property. In the event, the sisters had joint ownership until they married, after which a division took place in both countries, although the Irish estates continued to be jointly managed.

31 **The Gascoigne jewellery**

(a) **Micromosaic parure (necklace, hair ornament, pair of bracelets and earrings)** Mosaics set in malachite and mounted in coloured gold cannetille work and semi-precious stones. Italian plaques with French mounts c.1840. Leeds Museums and Galleries.

(b) **Cameo parure (necklace, tiara, pair of bracelets and earrings)** Shell mounted in and linked by coloured gold filigree work. Italian c.1840. Leeds Museums and Galleries.

(c) **Coral parure (necklace, bracelet, brooch and ear clips)** Carved coral in gold mounts. Probably Italian c.1830-40 (necklace and earrings not en suite, but of similar date). Leeds Museums and Galleries.

This jewellery belonged to the Gascoigne family, and is the kind that wealthy foreign visitors to Italy bought in the early 19th century. There is no proof that the sisters went there, but they very well could have done so in their youth, by way of completing their education. There are large gaps in our knowledge of their early lives.

32 Mary Isabella and Elizabeth Gascoigne in Florence 1835. *Italian school, early 19th century. Oil on board. Lent from a private collection.*

The sisters stayed from January to May 1835 at a house in the Via de' Benci, Florence where they received instruction in painting from one Signor Fossi 'maestro di belle arti' who lived in a flat at the top of the building. The scene here is shown as if painted in a mirror by Mary Isabella who appears on the left of the picture.

On the wall opposite the jewellery case

33 Design for a summer house in Parlington park 1825. *Pen and ink with wash on paper. Lent by the West Yorkshire Archive Service.*

The drawing is inscribed *Plan of Summer House for Miss M. & E. Gascoigne Parlington to be made of round larch poles and covered in Thatch & Ling.*

In 1825 the sisters would have been teenagers, aged 12/13 and 14/15 respectively.

34 Design for a summer house in Parlington park (alternative scheme to no.33) c.1825. *Pen and ink with wash on paper. Lent by the West Yorkshire Archive Service.*

It is not clear which of these designs, if either, was built. The summer house may be the 'Round House' which is marked on the 1863 map of Parlington (67) to the north-east of the Hall.

In the Dining Room

35 Portrait of Mary Turner, Mrs Richard Oliver Gascoigne *British school, early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Richard Oliver Gascoigne's wife Mary was the daughter of Sir Charles Turner, Bt. and Lady Turner of Kirkleatham in the East Riding of Yorkshire. When her father died her mother remarried. Her second husband was Sir Thomas Gascoigne, Bt. of Parlington (11, 28). It was through this connection that the Gascoigne inheritance came to the Oliver family.

36 Portrait of Thomas Oliver Gascoigne *British school, early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Thomas was Richard Oliver Gascoigne's eldest son. He was an officer in the Royal Horse Guards and died young, shortly before his father, on 24 April 1842.

37 Portrait of Sarah Barker, Mrs Robert Oliver Gascoigne *British school c.1834 (?). Oil on canvas. Leeds Museums and Galleries.*

Sarah Barker married Richard Oliver Gascoigne's younger brother Robert. They had two sons, named after their father and uncle (14). The family lived not far from here, at Darrington Hall, near Pontefract. She is shown in mourning, probably for her husband who died in 1834.

38 Portrait of a member of the Oliver family *British school, early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Probably a portrait of one of Richard Oliver Gascoigne's three brothers, Charles Silver, Silver and Robert the husband of Sarah (37). The very family likeness is very strong, particularly the prominent nose, (compare 14,15).

39 The Irish House of Commons by F. Wheatley, 1780. *Oil on canvas. Leeds Museums and Galleries.*

This is Lotherton's most famous painting. It was part of the sisters' inheritance and is listed in the inventory of Parlington Hall which was compiled on their father's death in 1843. The scene depicted is the Parliament House in Dublin when Henry Grattan proposed the repeal of Poyning's Law. This would have meant that laws passed in Dublin no longer had to be ratified in London. The subject would naturally have been of great interest to Richard Oliver Gascoigne and it was probably he who bought the picture.



40 Key to The Irish House of Commons by W. Skelton, London 1801. *Printed paper. Leeds Museums and Galleries.*

The print attempts to identify most of the men debating on the floor of the House (though not, one may note, the ladies seated in the gallery above). A second version of the key was published in 1906. This differs in a number of respects from the earlier key, notably in naming no. 116 as William Power Keating Trench, later 1st Earl of Clancarty. The earl was a kinsman of the Trenches of Woodlawn, the family of Elizabeth's Gascoigne's husband, Lord Ashtown. William Trench voted against the bill on this occasion.

41 Boy with a Parrot *British school, 18th century. Oil on canvas. Leeds Museums and Galleries.*

Possibly a member of the White family of Woodlands, Co. Dublin. In 1807 the Whites married into the Trench family (51).

42 'Mr Oliver at Hyde Park Barracks' *British school, early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Apparently another portrait of Thomas Oliver Gascoigne (36). The title comes from an old label on the picture, but it is not clear that it fits the building shown in the background.

43 Chimneypiece, probably from Parlington Hall *Mid Victorian, c.1860-70. Grey marble with cast-iron inset and grate. Leeds Museums and Galleries.*

This dining room was built onto the house by Mary Isabella's son, Colonel FRT Gascoigne (49) at some time after the First World War. By then Parlington was abandoned and falling into ruin, and it seems that some of the interior fittings were salvaged for use here at Lotherton. This chimneypiece may be a case in point; if so, it would have been installed in the old house by Mary Isabella and her husband.

44 Portrait of Susanna Oliver, Mrs Hans Hamilton *British school, mid 19th century.*

Watercolour on paper. Leeds Museums and Galleries.



Susanna was the youngest of Richard Oliver Gascoigne's eight brothers and sisters. She married a clergyman, The Rev. Dr Hans Hamilton and was known for her staunch Protestant views.

45 Portrait of Sir John Gascoigne, Bt. *British school, early 17th century. Oil on canvas. Leeds Museums and Galleries.*

Sir John was first in a line of eight Gascoigne baronets (hereditary knights), Sir Thomas (11) being the last. The two men were also the first and last of the post-Reformation Catholics in the family which suffered persecution as a result. In 1780 Sir Thomas reverted to the Protestant faith, which continued to be upheld by the Oliver Gascoignes.

46 Dining table *by Gillows, Lancaster 1810. Mahogany with oak. Leeds Museums and Galleries.*

When Richard Oliver Gascoigne inherited Parlington Hall in 1810 he ordered furniture from the well-known firm of Gillows to furnish the principal rooms. The furniture remained there during Mary Isabella's time and most of it was removed to Lotherton by her son, Colonel FRT Gascoigne (49) after his father's death in 1905. The suite includes this dining table which can be extended by inserting leaves in the centre. There are altogether eight leaves of which six are now in use.

47 Dining chair *by Gillows, Lancaster 1810-11. Mahogany with elm and oak. Leeds Museums and Galleries.*

One of sixteen chairs supplied to Richard Oliver Gascoigne at Parlington to match the table (46). The simple design contrasts with that of the other set of chairs around the table which are of later date, though in an eighteenth-century style.

48 Wine or social table *by Gillows, Lancaster 1810. Mahogany. Leeds Museums and Galleries.*

This intriguing piece of furniture is recorded as being in the main dining room of Parlington Hall in 1843. Wine or social tables were intended for after-dinner drinking in front of a fire. The drinking party would have sat in a semi-circle and passed the decanters around by pushing the coaster in an arc around the table's inner lip, to which the coaster is fixed by a brass pivot arm. The curtain protected faces from the heat of the fire and the decanters have their own protective screen, made of wood.

In the Library

49 Portrait of Colonel FRT Gascoigne *by Herman Gustave Herkomer 1903. Oil on canvas. Leeds Museums and Galleries.*

Colonel Gascoigne was Mary Isabella's son & Elizabeth's nephew. He inherited Lotherton on his aunt's death in 1893 and was the first member of the family both to own it and live there. He remodelled the house extensively and it owes its present character largely to his work.

50 Portrait of Colonel White *British school, late 18th century. Oil on canvas. Leeds Museums and Galleries.*

The identification comes from an old list of furniture and other objects at Lotherton which was printed c.1930. It is not known precisely who Colonel White was, but he was evidently a relation of Anna Maria (51).

51 Portrait of Charles Trench *British school, late 18th/early 19th century. Oil on canvas. Leeds Museums and Galleries.*

Charles Trench was the father of Frederick Charles Trench-Gascoigne, Mary Isabella's husband. He lived at Farnleigh, near Dublin.

52 Portrait of Anna Maria White, Mrs Charles Trench with one of her children *British school, early 19th century. Oil on canvas. Lent from a private collection.*

Anna Maria White was the daughter of Luke White of Woodlands, Co. Dublin. She married Charles Trench in 1807 and they had six children, of whom Frederick Charles Trench, Mary Isabella's husband was the eldest.



In the Medal Room

53 Portrait of Frederick Mason Trench, 2nd Baron Ashtown *British school, c.1830 (?). Oil on canvas. Lent from a private collection.*

Lord Ashtown was Elizabeth Gascoigne's husband. He was a substantial Irish landowner with property in several counties and a seat at Woodlawn, Co. Galway. When the couple married in 1852 he was a widower in his late forties; here he looks younger, perhaps in his late twenties or early thirties, so the painting can tentatively be dated c.1830.

54 Woodlawn House from the lake *Watercolour, mid 19th century. Lent from a private collection.*

Woodlawn was extensively remodelled in 1855-60, for Lord and Lady Ashtown almost certainly by a local architect, James Kempster of Ballinasloe. This may be a presentation drawing which Kempster did to show his clients how the alterations would look.

55 Four photographs of Woodlawn House *by Sir Simon Marsden, Bt. 2002. Lent from a private collection.*

- (a) **View from from the south-west**
- (b) **View from the south-east**
- (c) **The drawing room**
- (d) **Interior view of one of the windows**

These highly atmospheric photographs document the current state of Woodlawn which has been derelict for a number of years. A fire in the 1980's left part of the northern range, which contains the drawing room, in a ruinous condition.

56 Designs for Woodlawn (Killaan) church *by James Kempster of Ballinasloe 1861. Pen and ink with wash on paper. Lent by the parish of Killaan.*

Having completed the remodelling of their house, Lord and Lady Ashtown apparently turned their attention to the building of a church for the estate and commissioned the same architect, James Kempster to design it. In the event his design was not proceeded with, although the project was clearly aborted at a

very late stage, after the detailed drawings had been prepared for the masons to work from.

57 Design for the east window of Killaan church *Pen & ink on paper c.1874. Lent by the parish of Killaan.* Killaan church was eventually built in 1874 and this design shows the east window more or less as executed. It is not clear if James Kempster was involved (**54, 56**).

58 Designs for Castle Oliver *by James and George Pain 1826. Pen and ink with watercolour on paper. Lent by the West Yorkshire Archive Service.*

In 1826-7 the house and demesne of Castle Oliver were said to be in a 'much neglected' state. Richard Oliver Gascoigne considered rebuilding the castle and commissioned James and George Pain, a well-known firm from Cork, to provide designs. Alternative proposals were drawn up for a classical mansion and a pseudo-medieval castle, here shown with the ground floor plans. Neither scheme was implemented.

59 Castle Oliver when newly built *by The Rev. David Markham c.1850. Watercolour. Lent from a private collection.*

Castle Oliver was finally rebuilt on a new site by the sisters in 1845-8, to the designs of George Fowler Jones who had just completed the almshouses at Aberford (**3-8, 90**). The new building was superbly constructed in local red sandstone, with further components in limestone, brick and cast iron. It cost about £14,000, a very large sum indeed for those days. This drawing is inscribed *Cloughanodfoy*, the Gaelic name for the castle (variously spelt Clonghanodfoy, Clonodfoy etc.).

60 Designs for interior fittings at Castle Oliver: hall window, staircase window, a ground floor doorcase and a ceiling *by George Fowler Jones 1845. Pen and ink on paper. Lent by the West Yorkshire Archive Service.*

The drawings are inscribed *Glenorthy Castle*, a name which the sisters considered using for the new Castle Oliver. The window and door designs were executed, with modifications, but the ceiling design does not seem to have been used, perhaps because the Celtic interlace pattern was out of keeping with the other fittings and decoration.

61 Bosses from the library ceiling at Castle Oliver *Plaster, late 1840's. Lent from a private collection.*

62 Fragment of ceiling decoration from the Large Drawing Room at Castle Oliver *Painted canvas, late 1840's. Lent from a private collection.*

The 'interior finishings' of Castle Oliver were supplied by Henry and Thomas Creaser of York, where the architect, George Fowler Jones, also practised. The two drawing rooms (Small and Large) have ceiling panels filled with painted canvas, of which this is an example.

63 Chimneypiece from the Large Drawing Room at Castle Oliver *Three glass panels inserted into a new surround, the glass c.1850. Lent from a private collection.*

Castle Oliver is notable for its stained glass which was designed and painted by the sisters. This panels in this chimneypiece are done in *verre églomisé*, a process of unfired painting and gilding on the back of the glass. The original chimneypiece was destroyed when the castle was left empty and was vandalised in the 1980's. Recently, however, some of the original glass was recovered and it has been inserted into a new structure which is loosely based on old photographs.

64 Fragments of stained glass from the Patrick window at Castle Oliver *Late 1840s. Lent from a private collection.*

For the entrance hall at Castle Oliver the sisters conceived an elaborate stained-glass window with scenes illustrating the life of St Patrick, the patron saint of Ireland. Like the glass-panelled chimneypiece (63), the window was destroyed in the 1980's and these fragments are virtually all that remain. They are remarkable for the variety of techniques employed: painting, etching and lamination. Irish shamrocks figure prominently in the design.

65 Account book from Castle Oliver 1891-2. *Lent from a private collection.*

These accounts relate to the very end of Lady Ashtown's time at Castle Oliver when her stepson and heir, the Hon. William Cosby Trench had taken a hand in the running of the estate. The first and last payments on this double-page spread relate to him. Thereafter the accounts cease, perhaps because Lady Ashtown had moved to Switzerland where she died in the following year.

In the Boudoir

66 Parlington Hall, the seat of F.C.T. Gascoigne Esq. *by L. Storey, second half of the 19th century. Chromolithograph. Leeds Museums and Galleries.*

Frederick Charles Trench installed himself as the squire of Parlington on his marriage to Mary Isabella Gascoigne in 1850. He was the last squire to live in the house, remaining there for over half a century, until his death in 1905.

67 Map of Parlington Hall and its environs, corrected in 1863 *Pen and ink with wash on canvas. Lent by the West Yorkshire Archive Service.*

The map belonged to Thomas J. Fox, the agent for the estate. The village of Aberford can be seen on the far right, with the almshouses on the Great North Road to the south of it.

68 Plan of Parlington Hall *by George Fowler Jones 1885. Pen and ink with wash on cloth. Lent by the West Yorkshire Archive Service.*

This plan shows the house brought up to date by Mary Isabella and her husband to cater for contemporary tastes and recreations. Note the circular fernery and the 'photographic room' (bottom left).

69 Designs for remodelling Lotherton Hall (scheme no.1) *by Watson, Pritchett and Watson 1828. Pen and ink with wash on paper. Lent by the West Yorkshire Archive Service.*

Richard Oliver Gascoigne bought the Lotherton estate in 1825, probably for his daughters Mary Isabella and Elizabeth who were growing up and, at this stage of their lives, were not provided for. In 1828 he commissioned the York firm of architects Watson, Pritchett and Watson to provide two schemes for remodelling the house in a style very similar to one set of designs which had been proposed for Castle Oliver two years previously (58). As at Castle Oliver, nothing was done.

70 Plan of repairs and drainage at Lotherton Hall for The Hon. Major Le Poer Trench *by George Fowler Jones 1883. Pen and ink on paper. Lent by the West Yorkshire Archive Service.*

This is the only survey plan of Lotherton which is known to survive from the period before it was extended and remodelled in 1896 and 1903. Major Le Poer Trench was Lord Ashtown's son in law who in February 1883 had married Harriet, his daughter by his first marriage. It seems that the house had been made over to the couple, but the arrangement was not to last for in the following year she died.

71 Plan of Craignish estate belonging to F. C. Trench Gascoigne Esq. *Mid 19th century. Pen and ink with wash on cloth. Lent by the West Yorkshire Archive Service.*

Craignish was an agricultural and sporting estate, on Loch Craignish in Argyllshire, which was bought by Mary Isabella and her husband in 1852-3 for £26,500. It included Craignish Castle, 'an ancient and massive fortress, fitted up, improved, and enlarged, by extensive harmonious modern additions'. The building is marked as Penny Castle on this map.



72 Craignish estate, map of the island of Scarba *Mid 19th century. Pen and ink with wash on cloth. Lent by the West Yorkshire Archive Service.*

The Craignish estate was on the coast and included the two islands of Scarba and Garvelloch, of which Scarba was the larger. The bulk of the estate was sold by the Gascoigne family in 1953 but Scarba was retained.

73 Design for the new church at Craignish: sketch plan and elevation *1850s. Pen and ink on cloth. Lent by the West Yorkshire Archive Service.*

This sketch may be in the hand of Mary Isabella. She and her husband built an Episcopalian church near Craignish Castle to replace the old estate church which had fallen into ruin. The new church was demolished about a hundred years later when the Gascoigne family sold the estate to a brewery.

74 Finished design for the new church at Craignish *1850s. Pen and ink on cloth. Lent by the West Yorkshire Archive Service.*

The most notable feature of the new church is the octagonal vestry. The sisters' favourite architect, George Fowler Jones had designed a church for them with this feature at South Milford in the 1840s and his involvement may be suspected here. He is known to have been travelling to Scotland in October 1855.

75 Prayer book from Craignish church *1856. Lent by the West Yorkshire Archive Service.*

The label on the cover shows the church as built.

76 Carpet from Craignish Castle *Donegal (?), late 19th century. Wool. Leeds Museums and Galleries.*

77 Chamber writing table *by Gillows, Lancaster 1811. Mahogany with beech. Leeds Museums and Galleries.*

The writing table was supplied to Richard Oliver Gascoigne for Parlington Hall along with the dining table, chairs and drinking table (46-8). The furniture was retained by the sisters after their father's death.

78 Pair of curricule chairs *by Gillows, London c.1811. Rosewood and beech with brass inlay. Leeds Museums and Galleries.*

Two further items of Parlington furniture, recorded as being in the Large Drawing Room of the house in 1843. A curricule is a type of light, two-wheeled open carriage, fitted with a seat of this shape.

79 Armchair and single chair *Probably by Gillows, Lancaster c.1825. Mahogany with beech. Leeds Museums and Galleries.*

Probably from the Ladies' Dining Room at Parlington Hall.

On the main stairs

80 The four children of Richard Oliver Gascoigne *British school, c.1820. Oil on canvas. Leeds Museums and Galleries.*



Mary Isabella is seen on the left with Elizabeth seated in front of her, Richard kneeling in the centre and Thomas on the right. The date is estimated from the sisters' ages: in 1820 they would have been ten and eight respectively.

81 Portrait of Bob and Dick Oliver *British school, early nineteenth century. Leeds Museums and Galleries.*

Robert and Richard were cousins of the Oliver Gascoigne children (80), the sons of Richard Oliver Gascoigne's younger brother Robert and his wife Sarah (37). Both boys became army officers.

In the corridor upstairs

82 Garforth Old Church from the south-east *British school 1839. Pen and ink with wash. Lent by the parish of Garforth.*

In 1844 the old Anglican parish church of Garforth was said to be 'in a ruinous and decayed condition and insufficient for the accommodation of the inhabitants'. Permission was granted for its demolition on 1st July.

83 Proposed New Church at Garforth for the Rev. Geo Whitaker *by George Fowler Jones 1842/3. Pen and ink with wash on paper. Lent by the Yorkshire Archaeological Society (MD 382/11).*

This early proposal by the architect of the new church would have involved retaining the tower of the old building while reinforcing it with new buttresses and inserting a new tower staircase. The Rev. George Henry Whitaker was Rector at the time.

84 Perspective design for the new church of St Mary the Virgin, Garforth *by George Fowler Jones c.1845. Pen and ink with watercolour on paper. Lent by the parish of Garforth.*

The foundation stone of the new church was laid on 22 July 1844 and the building was consecrated in November of the following year. The sisters contributed most of the cost and it was probably due to their

influence – and money – that the building was totally and not partially reconstructed, on a grander scale than originally envisaged (compare 83).

85 St. Mary's, Garforth: designs for the stained glass in the east windows *attributed to Mary Isabella or Elizabeth Gascoigne. Pen and ink with watercolour on paper c.1845. Lent by the West Yorkshire Archive Service.*

The east windows of St. Mary's church consist of a triple lancet which was given by the sisters **(86)** and a vesica (pointed oval) above, which was the gift of the architect, George Fowler Jones. This sheet of drawings shows the window frames and some of the detail of the glass, including the sisters' monogram and scenes of the Annunciation and Nativity. The two scenes, which are here shown together, were rearranged in different lancets when executed.

86 St. Mary's, Garforth: design for the group of the Virgin and Child in the stained glass of the east window (central lancet) *attributed to Mary Isabella or Elizabeth Gascoigne. Watercolour on paper c.1845. Lent by the West Yorkshire Archive Service.*



According to an inscription in the glass of the window, it was the 'Work & Gift' of the sisters. It is difficult to know what to make of this statement – whether they actually did all the work, including the leading – but it is highly likely that they painted the group of the Virgin and Child in the central lancet. It was executed as shown here, except in minor details.

87 St. Ricarius, Aberford: ground plan and sectional drawings *by George Fowler Jones 1859. Pen and ink with wash on paper. Lent by the Yorkshire Archaeological Society (MD 382/12-13).*

The Anglican parish church of St. Ricarius, Aberford was extensively remodelled in 1861-2.

As with St Mary's, Garforth **(84-6)** the sisters were much involved, Mary Isabella in particular. These designs, which proposed a total rebuilding of the church, were not executed.

88 Design for a pulpit, perhaps for St. Ricarius, Aberford *attributed to 'Mr. Fowler of South Lincolnshire' c.1862. Pen and ink with wash on paper. Lent by the West Yorkshire Archive Service.*

Mary Isabella gave a new pulpit to the remodelled church

in Aberford which is said to have been the work of 'Mr. Fowler of South Lincolnshire', a craftsman who may perhaps be identified with James Fowler of Louth. This may be an early design for it. The present pulpit is a later replacement.

89 St. Ricarius, Aberford: design for the churchyard gates *by Anthony Salvin c.1862. Pencil on paper. Lent by the West Yorkshire Archive Service.*

Anthony Salvin was the architect employed when the church was remodelled in 1861-2 and his address in London appears on this drawing. His wrought iron gates were replaced by the present oak ones c.1941.

90 Designs for the stained glass in the Aberford almshouses *attributed to William and Thomas Hodgson of York c.1845. Pen and ink with wash on paper. Lent by the West Yorkshire Archive Service.*

- (a) **monogram of Mary Isabella and Elizabeth Gascoigne**
- (b) **heraldic shield of the Gascoigne family**
- (c) **heraldic crest of the Gascoigne family**
- (d) **heraldic shield of the Oliver family**

The dining hall and chapel of the almshouses had large east windows, filled with stained glass. The glass contained inscriptions, monograms and Oliver Gascoigne family heraldry. In this series of drawings **(a)** and **(d)** are marked specifically as being for the hall, although the design of the two windows seems to have been identical. The curious outline of **(c)** is designed to fit the Gothic tracery near the top.

91 Children from the Colliery School at Garforth *Photographs c.1900. Lent from a private collection.*

The school was founded by the sisters in 1843 for the children of those who worked at the coal pits, which they owned. Later, it became a state primary school and the building still exists, now converted into a restaurant.

92 Housekeeper's account book for Parlington Hall 1843-59. *Lent by the West Yorkshire Archive Service.*

The housekeeper at Parlington Hall was the head of the indoor staff and her high salary of £63 p.a. reflected her importance. She seems to have doubled up as cook. This account book gives a fortnightly record of the food which she ordered and its cost, with a record of the number of people dining in the house and meals supplied to visitors.

93 Frame of servants' livery buttons *19th century. Brass. Leeds Museums and Galleries.*

The livery, or uniform of male servants was often adorned with the crest of their employers. Here two crests can be seen, that of the Gascoignes with the pike's head and the coronet and that of the Olivers with the hand holding the olive branch, a pun on the family name.

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