



TEMPLE NEWSAM

**Exhibition Guide**

3 April-31 October 2004

MAIDS & MISTRESSES



Celebrating 300 years of Women  
and the Yorkshire Country House

Despite its austere – even masculine – appearance, Temple Newsam is very much the creation of a small number of remarkable women. This exhibition is concerned with the households of three of them.



Isabella Viscountess Irwin



Frances Viscountess Irwin



The Hon Mrs Meynell Ingram

The third is **the Hon Mrs Meynell Ingram** (née Emily Charlotte Wood) (1840-1904) who married Hugo Francis, the last direct descendant of Sir Arthur Ingram who had re-built Temple Newsam in the early 17th century. Their happy but childless marriage was cut short and she was a widow for 33 years. Mrs Meynell Ingram developed a deep love of the house and its special character. Her great improvements to the house and estates saw the zenith of its fortunes.

Other significant female characters include **Lady Anne Howard**, the stylish poetess and the blighted wife of Rich fifth Viscount; **Anne Viscountess Irwin**, wife of Henry the seventh Viscount who was closely involved with the creation of the Picture Gallery; **Lady Hertford** whose personal charms enabled her to exert a great influence over the Prince Regent; and **Lady Mary Meynell**, Mrs Meynell Ingram's devoted sister-in-law. Not least there are the servants, especially the female ones, who enabled the house to operate at all: representative of these might be **Faith Hardwick**, recorded as a seamstress in the mid 18th century.

All exhibits are from the Temple Newsam collection (Leeds Museums and Galleries) and the West Yorkshire Archive Service unless otherwise stated.

## The Great Hall

The Great Hall today is largely an amalgam of the tastes of Frances Irwin and her daughter and successor Lady Hertford. By the middle of the eighteenth century the interiors of this south wing had become very old fashioned, and so during the 1770s Frances and Charles Irwin considered various options for its rebuilding, consulting James Wyatt, Robert Adam, John Carr and Capability Brown. However, work was postponed until the early 1790s when the widowed Frances employed the Leeds architect William Johnson to proceed with the work, possibly because he was on hand and more able to respond to her needs at short notice. Her work was commemorated in the panel erected some years later by her daughter Lady Hertford:

THIS WING WAS INTIRELY REBUILT BY FRANCES RELICT OF CHARLES IX VISCOUNT IRVINE IN THE YEAR 1796.

Frances' eldest daughter, Lady Hertford, waited until 1827 to modernise this interior together with the adjoining Blue (or Chinese) Drawing Room and the New Terrace Room, thereby creating three entirely modern but utterly different rooms. As so often at Temple Newsam these alterations show a conscious veneration of the work of past generations. In effect she superimposed the ornaments of the new antiquarian Old English or Jacobethan style onto her mother's neo-Classical framework. Unfortunately her architect or advisor is not known, but it may have been Lady Hertford herself.

### 1 Essex Viscountess Irwin (c1643-1677)

*School of Sir Peter Lely.*

Essex was the daughter of Edward, second Earl of Manchester by his third wife. Her husband Henry was elevated to the peerage of Scotland shortly before their marriage in 1661, probably in part as a reward for her father's adherence to the royalist cause. The two lived an extravagant lifestyle, so much so that at her husband's death aged 25 in 1666 the estate was left with debts of over £11,000. Temple Newsam was let to tenants while Essex was obliged to live modestly bringing up her two sons at Ingram's Palace in York until her own death in 1677.



### 2 The Hon Mrs Meynell Ingram (1840-1904)

*by Arnoldus de Brie (fl 1890s - after 1904) after a photograph by Bullingham.*

The portrait was painted from a photograph taken after Mrs Meynell Ingram had attended a Court at Buckingham Palace in 1902.

### 3 Arthur sixth Viscount Irwin (1689-1736)

*by Charles Jervas (c1675-1739).*

The portrait was painted in 1712 when the artist was paid 20 guineas and the sitter was aged 23. Arthur was the third of the nine sons of Arthur, third Viscount Irwin and his wife Isabella. He was addicted to good living and preferred to delegate the administration of the estates to his mother and younger brother Harry, writing to the former in 1726: 'I always desired your Ladyship and Harry to take the conducting my affairs, or rather the familys'. On his death she became his executor but was unable to pay some of his outstanding debts for many years (26.k).

### 4 Two 'Raphael Ware' Jars *Tin glazed*

*earthenware, probably Sicilian late 18th century.*

The jars are recorded in Mrs Meynell Ingram's own manuscript 'Catalogue of China old Furniture etc... 1880' (45). They may have been the result of one of her forays into the 'curio shops' in Sicily when cruising on the *Ariadne*.

## The Gentlemen's Passage

The so-called Gentlemen's Passage appears to have acquired its name in the early 20th century. It gives access from the Great Hall to the Hon Edward Wood's new library-cum-billiards room (created by Lenygons in 1912), intended for the gentlemen to retire for smoking and political discussions. Ladies used either the Blue or Chinese Drawing Room or the Terrace Room as their with-drawing rooms.

### 5 Hatchments

(a) **Frances Viscountess Irwin** died at Temple Newsam 1807 ('lamented by all that knew her'), buried at Whitkirk.

(b) **Isabella Marchioness of Hertford** died in London 1834, buried at Ragley, Warwickshire.

(c) **Lady William Gordon** died in London 1841, buried at Whitkirk.

## Mr Wood's Library

### 6 Satires and Caricatures of Lady Hertford

Lady Hertford became the chief butt of the Whig satirists during the political crisis of 1812. She was accused of exercising her considerable influence over the Prince Regent in advising him to continue to exclude the Whigs from the new coalition cabinet. They had demanded a larger number of seats than the Prince was prepared to offer, and also the dismissal of the Hertfords from the Prince's household. Lady Hertford, a die-hard Tory, urged the Prince

to keep his nerve and to appoint Lord Liverpool as Prime Minister. Thus the Whigs never saw political power during the lifetime of George IV. No less than 67 satires which include Lady Hertford as their subject are recorded between 1811 and 1819, many of an almost pornographic nature.

(a) **'Delilah depriving Sampson of those Locks in which consisted his Strength'** (February 1812), after C. Williams.

(b) **'Princely Amusements or the Humours of the Family'** (1st March 1812), by George Cruikshank.

(c) **'The Regent's Hack'** (March 1812), after C. Williams.

(d) **'Polly & Lucy Takeing Off the restrictions vide Beggar's Opera'** (published March 1812), by George Cruikshank.

(e) **'National Pursuits'** (1st April 1812), by C. Williams.

(f) **'Princely predilections or Ancient Music and Modern Discord'** (1st April 1812), by George Cruikshank.

(g) **'Patent Puppets alias the Hertford Fantocchini'** (6th April 1812), by C. Williams.



(h) **'The Prince of Whales or the Fisherman at Anchor'** (1st May 1812), by George Cruikshank.

(i) **'The Political Medley or Things as They Were in June 1812'** (1st July 1812), by George Cruikshank.

(j) **'The Coronation of the Empress of the Nairs'** (1st September 1812), by George Cruikshank.

(k) **'An Excursion to R....Hall'** (1st October 1812) by George Cruikshank.

(l) **'The Spirit of the Book – or anticipation of the year 1813'** (1st January 1813), Anonymous.

(m) **'The Pall Mall Apollo, or R...ty in a blaze'** (1 March 1816).

(n) **'Royal Gambols !! or the Old Oak in Danger'** (September 1820).

## The Blue or Chinese Drawing Room

The Blue Drawing Room took its present shape as a result of Frances Irwin's remodelling of the South Wing completed by 1796. It was here that the Prince of Wales was entertained by her and her daughters for a luncheon of partridge pie in September 1806. A long established tradition has it that it was then that the Prince presented Lady Hertford with the **Chinese wallpaper** (perhaps originally intended for the Brighton Pavilion). In the event it was not installed here until 1827 when the room became a drawing room. The paper was further embellished by the addition of no less than 28 birds cut out of volume I of Jean-Jacques Audubon's celebrated *Birds of America*, and the installation of French *regence* doorcases, bookcases and *boiseries*, and Japanese lacquer cupboards.

## The Terrace Room

The room again took its present shape as a result of Frances Irwin's remodelling of this wing. Its simple but elegant mouldings indicate the refined taste of that *fin de siècle*. Its character was fundamentally changed by the installation of the **Moses tapestries** by Lady Hertford, probably in 1827 at the same time that she was making the alterations in the Great Hall and Blue Drawing Room.

The **royal portraits** on either side of the fireplace hung in exactly these spaces in the early 19th century: that of George IV is a copy of an original by Hoppner at Ragley Hall, Lady Hertford's principal seat.

## The Dining Room

Although the room retains much of its early 17th century decoration it was nevertheless partially altered by Frances Irwin in the 1790s when it was re-designated the Breakfast Parlour.

Mrs Meynell Ingram further enhanced the room's antiquarian character. Between 1888 and 1894 she was busy with the remodelling of the Oak Passage, the creation of the new staircase and this dining room under the supervision of her architect C.E. Kempe. Here she introduced the spectacular **overmantel** with its armorial devices of her illustrious predecessor as chatelaine of Temple Newsam, Margaret Countess of Lennox, derived from her monument in Westminster Abbey. At the same time the fitted



sideboard was created (thereby hiding Frances Irwin's false 'windows'), together with the ornamental additions to the doorcases.

The **curtains**, Watts & Co's wool plush or Utrecht velvet known as 'Classic Down', are probably the same pattern as those installed in here circa 1891.

The overall effect was a powerful and visible display of solidarity with the past and reverence for her predecessor. It was complete by 1891 and was first put to the most effective use for the large scale entertaining required for the visit of the Duke and Duchess of York in 1894.

## The Oak Staircase and Passage

The Oak Staircase again represents Mrs Meynell Ingram's romantic and antiquarian attitude towards her inheritance. She clearly felt that Frances Irwin's neo-Classical staircase created by James Wyatt in the 1770s was highly inappropriate for an ancient house such as Temple Newsam and was determined to replace it. If her diaries are to be believed it was in 1888 that 'Mr Kemp came down to settle with me about the Gallery Passage which is much out of repair & it ended in our settling to do the staircase as well'. The Passage and Stairs were evidently complete by 1894 in time for the royal visit but the newel posts with their heraldic carvings were not delivered until 1897.

**7 Sectional Drawings of the Staircase and Oak Passage** c1890, by C.E. Kempe (1837-1907).

**8 The Hon Mrs Charles Ingram** (née Elizabeth Scarborough) (c1700-1739) signed by Bartholemew Dandridge (1691-1766).

Elizabeth was the youngest daughter of Charles Scarborough of Windsor and grand-daughter of Sir Charles and Lady Scarborough. She married secondly the Hon Col Charles Ingram, seventh son of Arthur third Viscount Irwin and Isabella. She had one son, Charles, who succeeded his uncle as ninth and last Viscount Irwin and two daughters, Isabella and Elizabeth.

Her elder sister Anne was married to Charles' elder brother Henry, making this an unusually close alliance between two families. Their third sister Henrietta Jenkinson also had an apartment at Temple Newsam.



## The Oak Passage

**9 The Hon Mrs Meynell Ingram** (née Wood) (1840-1904) after Sir William Blake Richmond (1842-1921).

The portrait is a replica of an original in the Halifax Collection. It is one of a number of the Wood family painted by the late Pre-Raphaelite artists George and Sir William Blake Richmond, favourite artists of aesthetically minded aristocrats at this time. In a letter written 1st July 1884 from Lord Halifax to his wife he noted

*'...Emily is sitting everyday to Richmond where she takes Briscoe (her reader and lady's companion) to read to her...'*

**10 Church of the Holy Angels, Hoar Cross** photographs; Bodley and Garner's Account (lent by the Meynell co-Trustees and Staffordshire Archive Service).

The masterpiece of George Frederick Bodley and Thomas Garner, it was also Mrs Meynell Ingram's life work and an expression of her spirituality. It was commissioned in 1872 and complete enough for services by April 1876. Bodley and Garner's account, annotated by Mrs Meynell Ingram, shows that the final cost was £37,474-14-0d. She was deeply involved with every stage of the work. In the last year of her life they collaborated on the new church of St Edward's Church, Holbeck, in her south Leeds estate.

**11 The Chapel at Temple Newsam** photographs; letter (lent by the Rt Hon the Earl of Halifax); and designs for the reredos and lectern (lent by the Meynell co-Trustees and Staffordshire Archive Service).

The chapel was created by Bodley from the mid Georgian library in 1877. His original **design for the black and white marble reredos**, made by Farmer and Brindley, was simplified; and the **design for lectern** – based on a medieval French example – was slightly altered before execution. Mrs Meynell Ingram's letter to her brother Lord Halifax shows her great delight with the result.

**12 View of Temple Newsam 'from the centre of the magnificent mansion'** watercolour, dated 1854-55, inscribed 'Drawn and Coloured by Henrietta Maria Crompton, the figures by Herbert Crompton Herries... the Miss Meynell Ingrams going out to ride'.

Nothing appears to be known about the two amateurs – possibly cousins – but they must have been guests at successive house-parties who may have left their unfinished artistic collaboration behind them in

1854, anticipating another visit the following year. The 'Miss Meynell Ingrams' were the two sisters of Hugo Francis Meynell Ingram, Louisa and Georgiana.

**13 Log Books of the *Ariadne* Vols 1-3** (1886-1888) (lent by Richard Meynell Esq).

One of Mrs Meynell Ingram's favourite recreations was yachting. From 1886 to 1897 she was the proud owner of the 360 ton *Ariadne* which she generally used for a Mediterranean cruise in the early spring, and for a Scandinavian and Baltic cruise in late summer. Life on board was relatively relaxed and informal, as is recorded in the log books which were more than a mere record of the various cruises: every guest would be expected to contribute a witty poem, a sketch or an artistic photograph.



**14 Summary Account Books of 'The Honble Mrs Meynell Ingram's Yorkshire Estates'** 1892-1897 (lent by the Meynell co-Trustees and Staffordshire Archive Service).

The accounts reveal the organisation and management of the estates following the reforms of the late 1880s by John Farrer, who replaced three generations of the Leather family as agent to the estates.

**15 Diaries and Journals of the Hon Mrs Meynell Ingram** 1854-1903 (lent by the Rt Hon the Earl of Halifax, on deposit at the Borthwick Institute of Historical Research, University of York).

The sequence of fourteen manuscript volumes of journals and diaries are a selective record of much of Mrs Meynell Ingram's life. Some volumes are intimate and confessional in character, others are purely narrative, while yet others are more in the nature of commonplace books. They record much of her anguish as a widow, the consolation she found in her faith, and its development under the direction of Canons William Knox Little and Henry Scott Holland.

## The Picture Gallery

The remodelling of the early 17th century Long Gallery, to create the new Picture Gallery, complete by 1746, was the brain child of Henry 7th Viscount Irwin and his wife Anne, both of whom took a close personal interest in its progress. Its story has frequently been

told, together with its different levels of meaning – as a masterpiece of English craftsmanship, as a repository of works of art, and as an expression of political loyalty. However, now that the room has been restored as nearly as possible to its appearance in the mid 18th century, it is possible to find yet another theme in the iconography of its furnishings – metamorphosis and the protection of female virtue in the forest of pagan mythology. The temporary return of some of the original needlework carpet border (17) makes this 'reading' even more obvious.

**16 Suite of Furniture** supplied by James Pascall, 1746, originally comprising twenty side chairs, four sofas, one settee, two small tables, two large tables (Floors Castle), eight candlestands (four in a private collection), and two girandoles.

The theme of metamorphosis is most evident in the two girandoles where the mythological prince Actaeon has been transformed into a stag as a punishment for watching Diana and her attendants bathing, and his hounds are about to maul him to death. It can also be seen in the candlestands where the nymph Syrinx is being saved from the clutches of Pan by being transformed into a tree: the leering face of Pan, together his hounds, can be seen on the two large side tables (now at Floors Castle) which stood under the great double portraits on the south side of the room. On the apron of small tables opposite the little putti observe the scene.

The action is taking place in the forest of mythology for the walls are green – to suggest foliage – while the sofas and chairs are upholstered in a cascading design of floral petit point, suggesting the flowers of the forest. And finally, a 'green serge carpet with a needle worked border lined', covered the floor. This has now been identified (17) and has a similar floral design to the chairs, and was clearly intended to suggest a grass pathway bordered with flowers.

The huge portrait of Arthur, third Viscount Irwin, hangs as the centrepiece of the whole ensemble, depicting him out shooting in a landscape with his gun, his dogs and his trophies of sport, and brings the action of timeless mythology into the present.



**17 Sofa with cross stitch and tent stitch needlework upholstery** dated Sept 27th 1743 (back left corner of the seat) and Dec 17th 1748 (bottom left corner of the back) (lent by the Lady Lever Art Gallery, National Museums on Merseyside).

The embroidery is almost certainly the sole survivor of the 'needle worked border' on the 'green serge carpet' described in the Picture Gallery in the inventory of 1808. Lengths of this were sold by the Hon Edward Wood (later Earl of Halifax) at Christie's in 1919. They were used to upholster the present antique sofa by Moss Harris & Sons and sold to Lord Leverhulme in 1920 (information recently discovered and kindly communicated by Lucy Wood).

It is not known who worked the needlework for the suite or the carpet border. Pascall's bill for the furniture refers to the chairs as '...Neatly Carved and Gilt in burnished Gold ready for Covering...' implying they arrived with simple linen linings. But he also charged 14s 10d for 'Carriage of a Case with the work to Cover ye Couch and Settis etc', suggesting that the needlework ('work') had been delivered to Pascall's premises from elsewhere for onward carriage to Yorkshire.

**18 Arthur, third Viscount Irwin (1666-1702),** by Leonard Knyff (1650-1722).

This huge painting was completed by December 1700 when the artist was paid a total of £35. Following the rebuilding of the Gallery by the sitter's son 1738-46 it



was hung in the centre of the south wall (perhaps as an act of filial piety) to where it was returned in 1990. Its significance in this location, continuing the theme of the forest, is discussed with (16). Arthur's widow Isabella subscribed to a full set of 80 of Knyff's *Views of Gentlemen's Seats*, hanging them in unglazed frames in the Steward's Room. She also had a lively correspondence with the artist attempting (unsuccessfully) to bring him to Yorkshire to revarnish this picture. Knyff was also a picture dealer and Lady Irwin received boxfuls of Old Master paintings from him for sale on approval.

**19 Portraits of King William III and Queen Mary II** studio of Sir Godfrey Kneller (c1646-1723).

These are without doubt the portraits, traditionally said to have been a gift from the King to his friend Lord Irwin, which the latter referred to in correspondence

with his wife Isabella, writing from London on 23 January 1700 (26.a) 'I intend to bring home the king and queen pictur so that you need not mention it anny more' (*sic*).

**20 Series of Stormy Landscapes, Seascapes and Battle Scenes** by Antonio Marini (1668-1725).

The story of how this group of paintings, originally 'over 40' in number, came to be commissioned by Edward, fourth Viscount Irwin (then aged 20) on his Grand Tour has often been told, but the attribution to the artist Antonio Marini has only recently been made and his *Self-Portrait* repatriated to Temple Newsam in 1998. Edward's mother Isabella was his principal trustee and it was she who authorised the release of money in response to his letter of 22 January 1707 '...for I have a good opportunity of furnishing my great rambling house with excellent paintings for two or three hundred Pds more if I had it'.

**21 Rich, fifth Viscount Irwin (1688-1721) and his wife Anne (née Lady Anne Howard)** (c1696-1764) by Jonathan Richardson (1665-1745).

Rich was the second son of Arthur, third Viscount Irwin and his wife Isabella (31-32). On the death of his brother Edward (33) in 1714 he succeeded as fifth Viscount and owner of Temple Newsam. He married Lady Anne Howard in 1718 which was followed by a period of considerable expenditure (61). Like many of the aristocracy he speculated wildly in the South Sea Bubble in 1720, paying over £40,000 for £10,000 worth of stock which was never recovered. After the bubble had burst his affairs might have been rectified if he had lived to take up his appointment as Governor of Barbados, worth £2,000 a year, but he died of smallpox, and intestate, before being able to do so.

Lady Anne was one of the three daughters of Charles, third Earl of Carlisle of Castle Howard. They were married in 1718. The young couple were evidently extremely attached to each other. She was apprehensive of living in the West Indies but considered it a 'duty and pleasure' to 'follow a husband who has in every action of his life (been) perfectly kind to me'. Lady Anne was an accomplished poetess (27.d). She later had an extremely elegant house in Mayfair, remarried, and became a Lady of the Bedchamber to the Princess of Wales.



**22 Henry seventh Viscount Irwin (1691-1761) and his wife Anne (née Scarburgh) (c1699-1766) by Philip Mercier (1689-1760).**

Henry was the fourth son of Arthur, third Viscount Irwin and Isabella. This double portrait was evidently



commissioned from the French artist Philip Mercier (then living in York) as a pendant to the earlier one of his brother Rich and his wife née Lady Anne Howard (21).

Anne was the sister of Elizabeth

Scarburgh (8) who had married Col Charles Ingram (23), Henry's younger brother, and also sister of Lady Jenkinson (24) who had an apartment at Temple Newsam. Later, he and his wife greatly encouraged his nephew Charles' engagement to Frances Shepheard and happily relinquished the house to them on their marriage in 1758.

The couple are shown with Temple Newsam in the background and with Henry holding a design in his right hand, evoking their joint achievement in repairing and modernising the mansion with the new Gallery, library, bedrooms and dressing rooms. Their management of the estates was considerably more efficient than under his brothers' regimes.

**23 Colonel the Hon Charles Ingram (1696-1748) with two of his children Charles (1727-1778) and Elizabeth (1734-after 1770) by Philip Mercier (1689-1760).**

Col Charles was the seventh son of Arthur, third Viscount Irwin and his wife Isabella (31-32). In 1726 he married Elizabeth Scarburgh (8) whose sister Anne was to marry his brother Henry two years later (22). Earlier he had a flirtatious friendship with his sister-in-law Lady Anne Howard who called him by his nickname 'Charley Boy'. At the sale following his death in 1748 this portrait was acquired by his other Scarburgh sister-in-law Lady Jenkinson who brought it to Temple



Newsam. The two children are Charles, the future ninth Viscount Irwin, and his sprightly sister Elizabeth who later married Nathaniel Bayley.

**24 Lady Jenkinson (née Henrietta Scarburgh) (1695-1760) signed and dated 1742 by Philip Mercier (1689-1760).**

Henrietta was the eldest of the three daughters of Charles Scarburgh of Windsor and grand-daughter of the royal physician Sir Charles Scarburgh. She was Lady-in-Waiting to Queen Anne 1709-12 and married Sir Robert Jenkinson, Bt of Walcot, Oxon in 1717. After his death she came to live at Temple Newsam with her sister Anne and brother-in-law Henry, seventh Viscount. Her new room on the first floor of the west wing (now the Boudoir) was described in the inventory of 1740 as being hung with a 'flowered India paper'.

**25 Pair of Cabinets on Stands Japanese lacquer, late 17th century, the stands English or Irish, c1735.**

The cabinets were brought to Temple Newsam by Frances Shepheard after her marriage in 1758 to Charles Ingram later ninth Viscount Irwin. They may well have been inherited from her father Samuel Shepheard.

## Georgian Library: Documents

**26 Period of Isabella Viscountess Irwin (c1670-1764).**

(a) **Letter from Lord Irwin Jan 23 (1700 ?) to his wife Isabella, 'my Pretty Dear penny'.**

(b) **Letter from Leonard Knyff to John Roades, steward at Temple Newsam 4 December 1702.**

(c) **Trustees' Accounts drawn up by John Roades, 'for & on account of Edward 4th Viscount Irwin' 1702-1708.**

(d) **Letter from Isabella Irwin to John Roades 20 June 1704.**

(e) **Letter from Isabella Irwin to John Roades 5 September 1704.**

(f) **A Discourse on the Catholick faith in the form of a letter by an anonymous correspondent 16 June 1713.**

(g) **Letter from Arthur Lord Irwin to his mother Isabella 10 December 1724.**

(h) **Personal Account Book of Isabella Irwin 1698-1721.**

(i) **Housekeeping Account Book 1747-52.**

(j) **'Catalogue of all the Household Furniture, Plate, Linen and China etc of the Right Honourable Lady Dowager Irwin (Deceased) at her late Dwelling - House at Windsor...**



**which will be sold by Auction by Mr Pervil...  
11th of October 1764'**

(k) **Letter from William Hallett** to *Isabella Irwin*,  
17 August 1747.

(l) **Isabella Irwin's books:** *the following were among  
the volumes in Isabella Irwin's library at Windsor many  
of which were later transferred to Temple Newsam:*

Richard Bradley, *The Country Housewife and Lady's  
Director* (1736): the classic gentlewoman's  
housekeeping manual.

Thomas Short, *Medicina Britannica* (1747): natural  
medical remedies.

Balthasar Gracian, *The Art of Prudence* (1702):  
philosophical maxims.

J. Ovington, *An Essay upon ye nature of and qualities  
of tea...* requested by Isabella in her letter to Roades  
5 Sept 1704.

Lent by the Brotherton Library, University of Leeds

**27** **Period of Lady Anne Irwin (née Howard)**  
(c1696-1764) (*wife of Rich fifth Viscount Irwin, known  
as Lady Anne Irwin after being widowed in 1721*).

(a) **Marriage Settlement**

(b) **Letter from Robert Hopkinson** (*the Temple  
Newsam steward*) to *Isabella Irwin* 13 December 1718.

(c) **Letter from Robert Hopkinson** to *Isabella Irwin*  
27 June 1723.

(d) **Poem of Lady Anne Irwin:** *An Epistle to Mr Pope.*  
*Occasioned by his Characters of Women*, from the  
*Gentleman's Magazine* Vol VI (December 1736) p745  
(lent by the Yorkshire Archaeological Society).

**28** **Period of Viscountess Anne Irwin (née  
Scarburgh)**  
(c1699-1766).

(a) **Letter and Invoice from Ann Pascall** to *Anne  
Viscountess Irwin* 25 Sept 1747.

(b) **Letter from Henry Viscount Irwin** to *Robert  
Hopkinson* 11 Nov 1738.

**29** **Lectern** wrought iron, leather, wool textile.

Designed by Bodley and Garner and supplied by  
Watts & Co for the chapel, 1877.

**30** **Interior of the Georgian Library** attributed to  
*the Hon Charles Wood (later 2nd Viscount Halifax)*,  
watercolour, mid 19th century.

This unsigned view, probably by Mrs Meynell Ingram's  
brother, records the interior of the Library before it was  
transformed into a chapel by G.F. Bodley in 1877.

## The Crimson Bedroom

**31** **Arthur, third Viscount Irwin (1666-1702)**,  
*British School late 17th century.*

Arthur was the younger son of Henry, first Viscount  
Irwin and married the heiress Isabella Machell of Hills,  
Horsham, Sussex in 1685. He succeeded his brother  
as third Viscount and owner of Temple Newsam in  
1688. At first his pre-marital indiscretions nearly  
prevented this highly desirable alliance but the couple  
became extremely fond of each other. Of his nine sons,  
five succeeded as Viscounts.

**32** **Isabella Viscountess Irwin (née Machell)**  
(1670-1764) attributed to *John Closterman*  
(1660-1711).

Isabella was the daughter and heiress of John Machell  
of Hills, Sussex. Her fortune included the fine  
Elizabethan mansion and the parliamentary pocket  
borough of Horsham. After her husband's premature  
death in 1702 she became one of his executors and  
trustees and continued to reside at Temple Newsam  
supervising the education of her nine sons. On the  
marriage of her second son Rich to Lady Anne Howard  
in 1718 she took a house in Pound Street, Windsor  
where she lived until he death in 1764, having outlived  
all her children. She exerted a powerful influence  
over the affairs of her family, carefully protecting the  
interests of her younger sons and attempting to repair  
the financial losses resulting from the South Sea  
Bubble. She continued to guard the family's control  
of Horsham, contributing £1,000 from her own pocket  
towards buying out the Eversfield family's interest  
in 1723.

**33** **Edward, fourth Viscount Irwin (1686-1714)**  
attributed to *Charles Jervas (c1675-1739)*.

Edward succeeded his father as fourth Viscount  
and owner of Temple Newsam in 1702 aged 15.  
After completing his education at Eton and Christ's  
College Cambridge he undertook an extensive Grand  
Tour 1704-7. Like a great number of the male members  
of his family he died prematurely, aged 28, probably  
of smallpox. His mother Isabella was his executor.



**34 Edward, fourth Viscount Irwin (1686-1714)** by *Thomas van der Wilt (1659-1733)*.

Edward began his Grand Tour in June 1704 It was probably a necessary expedient to curb his youthful spirits before he came of age. His journeys and adventures are recorded in his letters home to his mother and her co-trustees who at one point attempted to recall him and dismiss his tutor John Haccius. Although he was kept relatively short of money his mother had enough faith in his judgement to advance several hundred pounds to him in Venice and elsewhere to buy pictures for 'furnishing my great rambling house'.

**35 Rich, fifth Viscount Irwin (1688-1721)** by (or after) *Jonathan Richardson (1665-1745)*.

This is almost certainly the portrait which Rich's young widow Anne (née Lady Anne Howard) **(21)**, removed



to Castle Howard shortly after his death in 1721, together with jewellery and plate which she was later obliged to return or pay for. However, she declared that she would never part with 'her Lord's picture upon any consideration

whatever, nor give any note that it shall be restored to the family after her death'. Nevertheless, in 1738, after her second marriage to Col William Douglas, she appears to have returned it to Temple Newsam.

**36 Anne Viscountess Irwin (née Scarburgh)** (c1699-1754) by *Bartholemew Dandridge (1691-1754)*.

Anne was one of the three Scarburgh sisters, two of whom married two Ingram brothers. She was evidently no stranger in running country houses, and until her husband's succession to the title and estates at Temple Newsam she had been the mistress of Hills, Sussex (where they returned to live after 1758). Her housekeeping



budget was £600 per year and she had to supervise 11 female and 18 male domestic servants; in her husband's absence she is found issuing orders to the sub-contractors during the remodelling campaign.

**37 Two chairs** *walnut, originally upholstered in crimson silk damask, supplied by William Hallett to Arthur third Viscount Irwin, 1735.*

The chairs were ordered by Arthur sixth Viscount Irwin for the parlour and dining rooms of his house in Grosvenor Square, London. Isabella was asked to go to the house in Arthur's absence and advise on the choice of the damask which was to be supplied separately. Because of the financial problems following Arthur's death in 1736 Hallett's bill (£45-13-6d) was not paid by Isabella, Arthur's executor, until 1762 (despite a reminder in 1747)**(26.k)**.

## The Dark Room

Two of these 'dark rooms' were created on each of the first and second floors of the west wing during the remodelling of the early 1740s. So-called because their only natural light came from the passage, they were for the use of servants and conveniently close to their masters' and mistresses' bed and dressing rooms with which they communicated by gib doors.

**38 Faith Hardwick** *British School 18th century.*

The identity of the sitter has traditionally been said to be Faith Hardwick, a lady's maid at Temple Newsam in the 18th century. She may well have come from the tenant family of Hardwicks who are recorded at Temple Newsam for many generations from the 16th to the 19th centuries. A recently discovered document reveals that a 'Faithey Hardwick' was paid 4d per week for marking linen by Frances Irwin in 1761.



## The Boudoir

In the inventory of 1740 this was known as Lady Jenkinson's room and it was hung with a 'flowered India paper'. By 1808 it had become Frances Irwin's Bed Chamber (with the Crimson Bedroom in the north west corner being used as her Dressing Room). In the mid 19th century it became Admiral Meynell's room, before becoming Mrs Meynell Ingram's Boudoir. Its yellow silk hangings ('Stamborne Basket' pattern) are an exact replica of those used here at that time.

**39 Hugo Frances Meynell Ingram (1822-1871) and**

**40 Emily Charlotte Meynell Ingram (1840-1904)**  
by Sir Francis Grant PRA (1803-1878).



The portraits were painted 1867-8 when Hugo's account books record separate payments totalling £210 (one hundred guineas per portrait). Hugo Francis was the eldest son of Hugo Charles Meynell Ingram of Hoar Cross, Staffordshire and

the only grandson of the Hon Elizabeth Ingram.

**41 The Hon Frederick Meynell (1846-1910) and**

**42 Lady Mary Meynell (née Lindsay) (1852-1937)**  
by William Logsdail (1859-1944) (lent by Mr and Mrs Hugo Meynell).

Frederick Meynell (born Wood, name changed by Royal Licence 1905) was the younger son of Charles, first Viscount Halifax and the brother of Mrs Meynell Ingram. After the death of her husband his sister invited him to make his home with her and supervise the running of her affairs. In 1879 he married Lady Mary Lindsay the daughter of Alexander 25th Earl of Crawford. The match was 'not without some opposition as he was not regarded by the Crawfords as the most eligible of *partis*...'



**43 Lady Mary Meynell, *Sunshine and Shadow over a Long Life* (1933).**

The memoirs are full of amusing and touching anecdotes of the author's early life at Haigh Hall, Lancashire, Dunecht, Scotland and the Villa Palmieri, Florence, and later at Temple Newsam and Hoar Cross.

**44 Landscape in Surrey, also known as *'The Wayfarers'* signed and dated by J.T. Linnell, 1872.**

Mrs Meynell Ingram had a highly developed taste in art, seen in her enthusiasm for Flemish and German early

Renaissance and gold-backed pictures collected for her church at Hoar Cross, as well as her family's patronage of George and Sir William Blake Richmond and her own sketching activities (before her eyesight began to fail).

**45 'Catalogue of China old Furniture etc. at Temple Newsam' Manuscript signed 'ECMI' and dated 1880 (lent by the Rt Hon the Earl of Halifax on deposit at the Borthwick Institute of Historical Research, University of York).**

**46 'Meissen Figures at Temple Newsam' from the Art Journal (1912).**

## Indian Dressing Room

The wallpaper in this room is a facsimile of the 'Indian' pattern (made from the original unrepaired blocks), designed by William Morris for Watts & Co and hung in this room in the late 1880s. The design was inspired by 18th century Chinese (or 'India') hand painted wallpapers and therefore it considered by him to be particularly appropriate for country houses.

## The Gothick Room

The room was redecorated by Frances Irwin for use as her bedroom soon after her marriage to Charles in 1758, using a fashionable Gothick 'pillar and arch' paper (reproduced as a facsimile in 1993). At the same time the plasterwork in the ceiling was probably embellished with additional scrolled cartouches, dragons and sprays, adding a feminine rococo flourish to her uncle-in-law's more severe Palladian framework.

### 47 Documents

(a) **Marriage Settlement of the Hon Charles Ingram and Frances Shephard** (later Viscount and Viscountess Irwin), 1758.

(b) **Letter from Henry Lord Irwin to Frances Shephard**, 7 July 1756.

(c) **Letters from Charles to Frances Irwin**, 25 May 1765 and 30 May 1765.

(d) **Housekeeping Account Book 1758-64.**

## The Blue Striped Dressing Room

The room was remodelled in Henry Lord Irwin's campaign of the late 1730s and 40s and, according to a sticker found on the wall cladding above the south door, redecorated in 1829 during Lady Hertford's regime, 1865 and in 1886 for Mrs Meynell Ingram (when the bed alcove was introduced). The wallpaper supplied in 1886, 'Genoese', designed by Gilbert Scott for Watts & Co, has been reprinted for this room.

## The Blue Striped Room

The room was intended to be part of the new apartment system in Henry Lord Irwin's remodelling of this wing in the 1730s and 40s. It was altered again in the 1770s when Wyatt's new staircase was installed in the space to the west and redecorated (at the same time as its adjoining Dressing Room) in 1829, 1865 and 1886. A reproduction of the paper used in 1886, Bodley's 'Jasmine' pattern has been reprinted for this room.

## The South Wing (first floor)

The new south facing bedrooms and dressing rooms on this floor, created in the 1790s, were intended for the use of the five daughters of Charles and Frances and their children, all of whom were frequent visitors to Temple Newsam.

**48 The Five Daughters of Charles, ninth Viscount Irwin** by Benjamin Wilson (1721-1788).



The girls are (from left to right): Louisa Susanna (1766-1857), later the Hon Lady Ramsden; Harriet (1765-1815); later the Hon Mrs Henry Aston; Isabella Anne (1759-1834), later Marchioness of Hertford; Frances (1761-1841), later Lady William Gordon; Elizabeth (1762-1817), later the Hon Mrs Hugo Meynell.

**49 Isabella Marchioness of Hertford (then Lady Beauchamp)** (1759-1834) by Sir Joshua Reynolds (1723-1792).

The portrait was painted in 1777 when the sitter was aged 18 and had recently given birth to her only son. As a young woman Lady Hertford and her husband moved on the fringes of the *ton*, the fast and fashionable circle of Whigs who gravitated around the Prince of Wales. The friendship between the Prince and the Hertfords became much closer as a result of the 'Minnie Seymour case'. This was the litigation which began in

1804 between Mrs Fitzherbert (the Prince's illegal wife) and the Hertford family over the guardianship of Lady Horatia ('Minnie') Seymour, Lord Hertford's niece, who had been orphaned and left in the unofficial care of Mrs Fitzherbert. Finally, in 1806, after an appeal, the courts decided the child should be returned to her Hertford relations, but nevertheless the Prince managed to persuade Lady Hertford to leave her in the hands of Mrs Fitzherbert. The friendship which thus sprang up between them eventually resulted in Mrs Fitzherbert's estrangement from the Prince, her husband: she was said to have 'won a daughter but lost a husband'.

**50 Frances Shephard (Viscountess Irwin)** (1734-1807) by Benjamin Wilson (1721-1788).

Depicted as a shepherdess – surely a deliberate pun on her maiden name – Frances married the Hon Charles Ingram in 1758 after a long engagement. She was the natural daughter and heiress of Samuel Shephard, a director of the East India Company and political adventurer, who left her a fortune of nearly £50,000 as well as houses in London and Suffolk. The terms of his will were complex and it required an a private Act of Parliament for the Ingram family to comply with it (**47.a**). Having paid off all the debts of her marital family, Frances was entitled to over £1,000 pa independently of her husband. She was also guaranteed a life interest in the Ingram estates in the event of her husband's death.

Frances was clearly determined to marry Charles, irrespective of her trustees' misgivings, and visited Temple Newsam in 1756 where she became extremely friendly with all the family, including Charles' two sisters Isabella and Elizabeth. After their marriage two years later she became enormously fond of homely country living, spending as little time as possible in fashionable London society. She wrote light-heartedly before a visit from her friend Lady Susan Stafford in 1763: 'Expect to see me a downright old fashioned country Gentlewoman in an old worn out house with my fourscore (sic) girls...'

**51 The Hon Charles Ingram, ninth Viscount Irwin** (1727-1778) by Benjamin Wilson (1721-1788).

Charles was the only son of Col Charles and Elizabeth Ingram née Scarborough (**23, 8**), and only grandson of Arthur, third Viscount Irwin and his wife Isabella. After the premature death of his mother, he and his two sisters were largely brought up by their grandmother Isabella Irwin at Windsor, and their uncles and aunts at Hills, Sussex, and in London.



**52 Frances Viscountess Irwin (1734-1807)**  
by Sir Joshua Reynolds (1723-1792).

Although Frances is depicted here as a wife mourning her husband, she does so in the guise of Elfrida, after the drama by the poet by William Mason, a friend of Reynolds, which was published in several editions from 1752.

Frances was deeply in love with her husband Charles and married him despite all the pressures to the contrary from her trustees. Soon after her marriage she wrote to her great friend Lady Susan Stewart '...think if you can without the extremest envy on a party my husband and I had yesterday evening...by moonlight we passed in pursuit of nightingales & with inexpressible satisfaction heard the tuneful lays of the little animal. The place we went through is full of violets & primroses & the evening air exhaled from the former a savour of the most delightful kind...how...charming is a husband who tastes and enjoys these apparent trifles & who can live happy & always Chearful for weeks tete-a-tete with his wife. I will not compare him with anything...'

**53 Isabella Marchioness of Hertford (then Lady Beauchamp) (1759-1834)** by John Hoppner (1758-1810).

The portrait was first shown at the Royal Academy exhibition at Somerset House in 1784.

**54 Lady William Gordon (née the Hon Frances Ingram) (1761-1841)** by Sir Joshua Reynolds (1723-1792).

Reynolds' sitters books record this as having been painted in 1780. Frances was the second daughter of Charles and Isabella and married Lord William Gordon in 1781. Lord William had caused a major scandal several years earlier with his amorous affair with Lady Sarah Bunbury. His marriage to Frances did much to restore him to respectability, but he continued to be an unreliable husband and remained at a distance from Temple Newsam. They had one daughter, Isabella Keir Gordon, who died unmarried in 1831.



**55 Lady William Gordon (née the Hon Frances Shephard Ingram) (1761-1841)** by Sir Thomas Lawrence (1769-1830).

According to her mother Frances was the 'wildest' of her daughters when young. However, later in life, when she came to live with her sister at Temple Newsam, she became well known for her acts of charity in the vicinity, leaving a sum of money in trust for the poor of the parish. She unofficially adopted one of her husband's illegitimate sons, sponsored him for the East India Company, and bequeathed him a small estate in Lincolnshire.

**56 Mrs Elizabeth Meynell (née the Hon Elizabeth Ingram) (1762-1817)** by John Hoppner (1758-1810).



Elizabeth was the third daughter of Charles and Frances Irwin. In 1782 she married Hugo Meynell of Hoar Cross, Staffordshire. Her father-in-law was the celebrated founder of fox hunting in Britain. Her eldest son, Hugo Charles, succeeded his aunt

Lady William Gordon on the latter's death in 1841 and added the name Ingram to that of Meynell.

**57 Curled Paper Work Panel late 18th century,** signed 'Susanna Ingram'.

Probably worked by Louisa Susanna Ingram, the youngest daughter of Charles and Frances, and who later married Sir John Ramsden of Byram Hall, Yorkshire.

**58 Documents and Books**

(a) **William Albery, A Parliamentary History of Horsham (1926)** illustrating Hills Place, Horsham, Sussex, the Machell family seat (demolished c1815).

(b) **Patriotic Poster attacking the Duke of Norfolk, 1807** (lent by Horsham Museum).

(c) **A Particular and Rent Roll of the Estate of the Most Noble the Marquis of Hertford...1808** (lent by Horsham Museum).

(d) **(Anna Gomersall) Eleanora, a novel, in a series of letters written by a Female Inhabitant of Leeds in Yorkshire** (nd, c1780)...(dedicated) to the Right Honourable Viscountess Irwin of Temple Newsam Yorkshire.

(e) **Estates Account for 1778.**

(f) **Housekeeper's Book 1796-1804.**

## The Darnley Room

The room was entirely antiquarianised by Mrs Meynell Ingram c1897 and should be understood as a natural conclusion of her campaign which began with C.E. Kempe's work in the Oak Passage in 1888. She also commissioned from the copyist Rhoda Sullivan the portraits of Mary Queen of Scots, Margaret Countess of Lennox, James VI and I, and Lord Darnley and his brother Lord Charles Stuart.

**59 Samples of wallpapers** from the regimes of Frances Irwin, Lady Hertford and Mrs Meynell Ingram.

## Mrs Aston's Room

Mrs Aston was Harriet, the fourth daughter of Frances and Charles Irwin.

**60 Watercolour Views of Nice and its Surroundings by Emily Charlotte Wood (later Mrs Meynell Ingram), and the Hon Charles Wood (later 2nd Viscount Halifax) 1860-1, including views of Monaco, Cannes, Mentone, Bordighera, Eze etc.**



## Bullion Room

The room was used variously as a nursery (1808), a maid's dormitory under Mrs Meynell Ingram, and a nursery again under the Hon Edward Wood.

**61 Cup and Cover, with companion Salver** silver gilt, maker's marks for William Lukin, 1717-18 (the salver lent by the Trustees of the Victoria and Albert Museum). The salver signed by the engraver Joseph Sympson.

The cup and its companion salver were part of a large consignment of new plate supplied in 1718 through the Ingram's bankers Joseph and Daniel Norcott of London, in anticipation of Lord Irwin's marriage to Lady Anne Howard. They may well have been removed to Castle Howard by Lady Anne Howard immediately after the death of her husband in 1721 and later returned.

**62 Invoice from Joseph and Daniel Norcott 1717-18.**

The invoice for silver amounts to £1,001-7-6d, which was offset by old plate valued at £577-6-11d.

**63 Set of three 'Vase Castors'** silver, maker's marks for John Parker and Edward Wakelin, 1758-9.

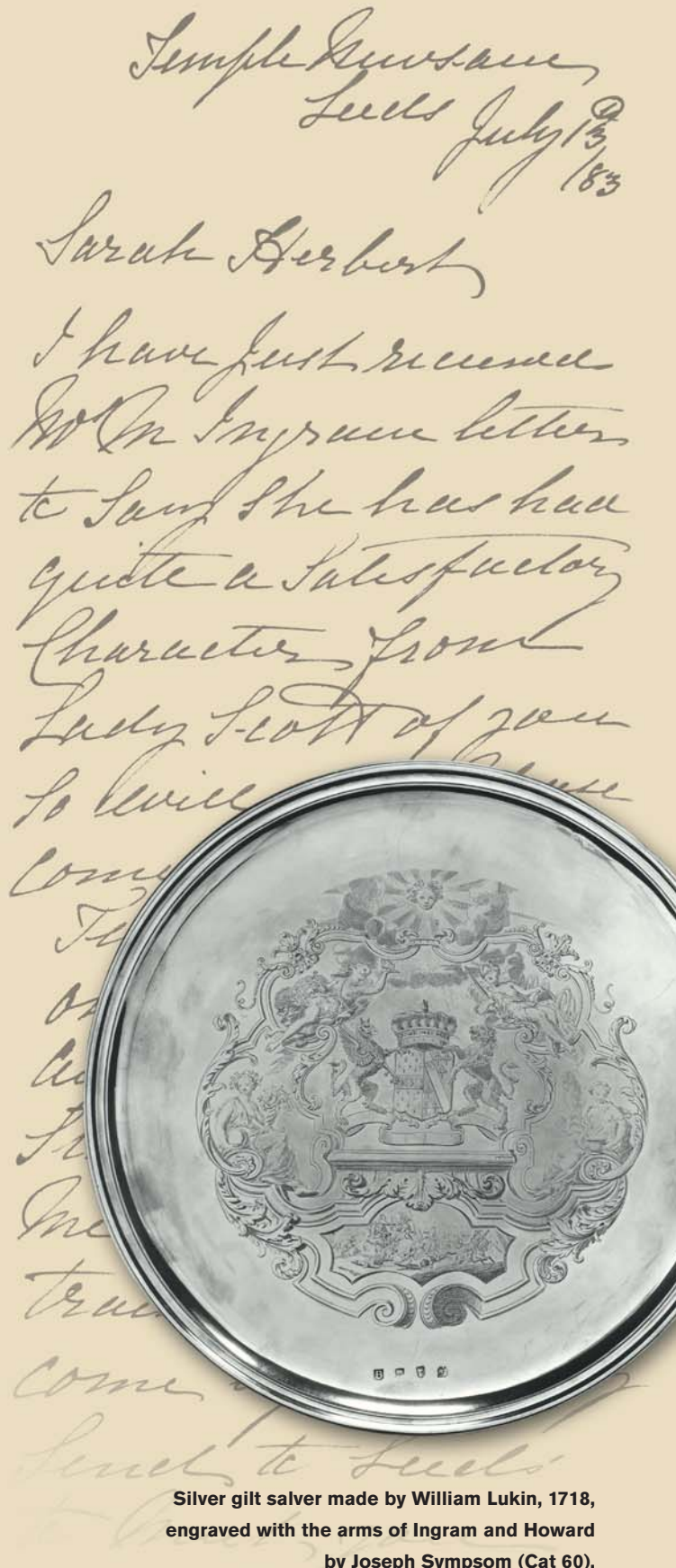
The castors, intended for sauces for the dinner table, were part of the large consignment of new plate ordered by Frances just before her marriage to Charles Ingram in 1758.

**64 Invoice from John Parker and Edward Wakelin 1773.**

The cost of re-engraving a coat of arms, a pair of supporters and a coronet on each of the 'vase castors' was 6s 6d each, and 1s each for the crests and coronets on each of the covers.

**65 Letter from Mrs Davidson, housekeeper at Temple Newsam to Sarah Herbert, 13 July 1883.**

Sarah had applied for a job as a dairy maid (wages £14 per year). Mrs Davidson's letter reads 'I have just received Mrs M Ingram letter to say she has had quite a satisfactory character from Lady Scott...!'



Silver gilt salver made by William Lukin, 1718, engraved with the arms of Ingram and Howard by Joseph Sympson (Cat 60).

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