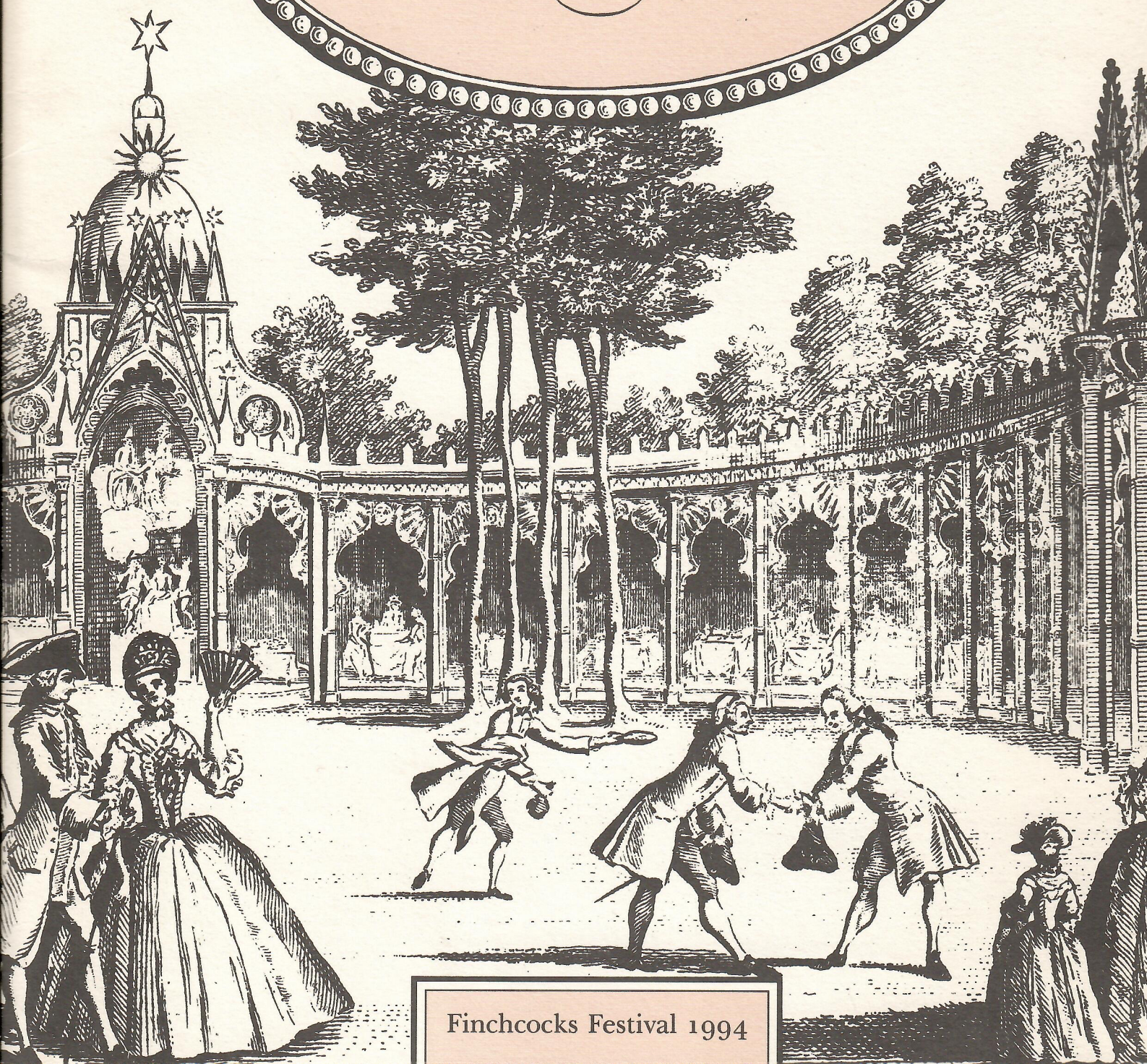


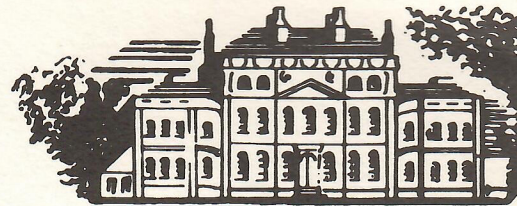
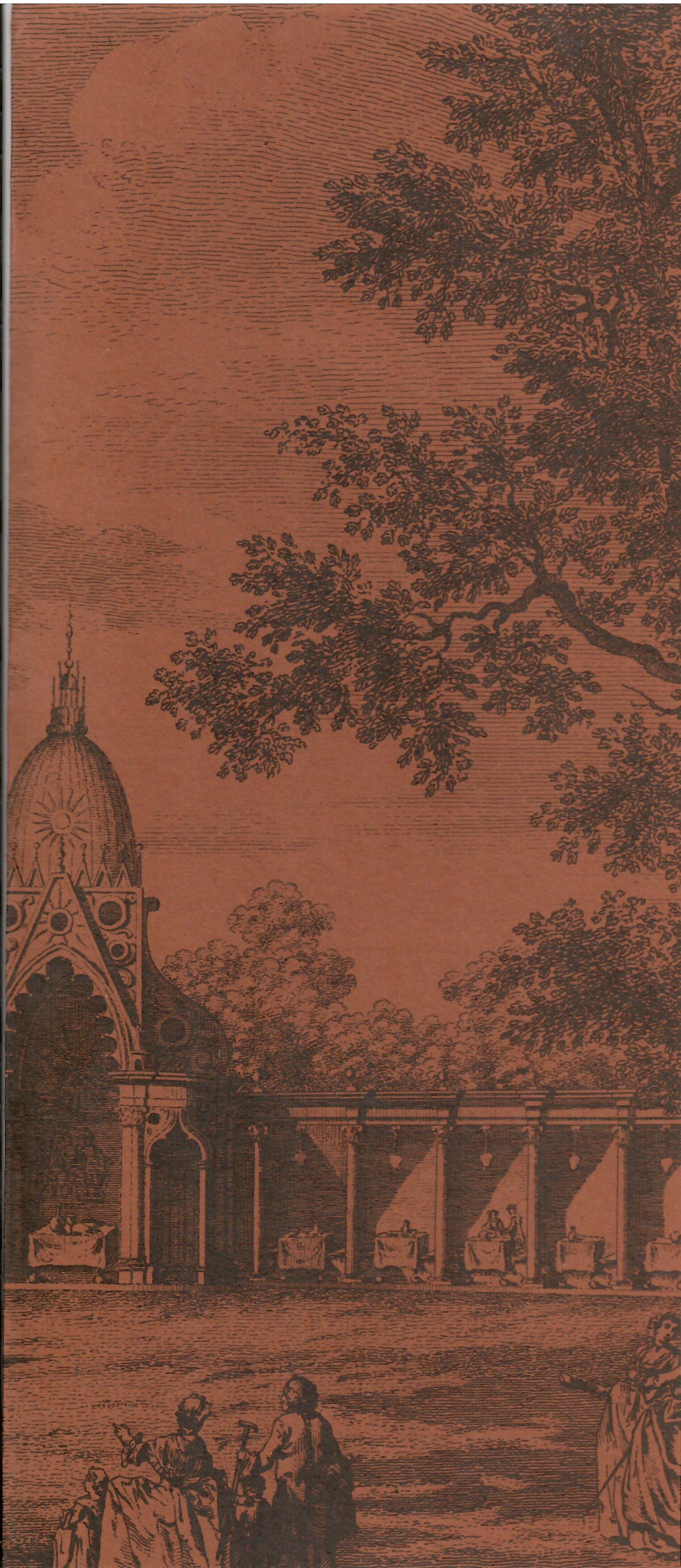
A CELEBRATION OF  
EIGHTEENTH CENTURY

*PLEASURE GARDENS*



Finchcocks Festival 1994





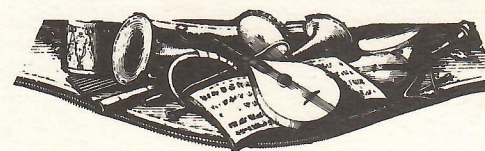
## Finchcocks Festival 1994

Opera  
Chamber music  
Open air concerts  
Exhibitions  
Lectures  
Masquerades in  
18th century costume  
Dancing displays  
18th century designs  
Ballooning  
Georgian menus  
Side shows and variety  
many other attractions

Finchcocks  
Goudhurst  
Kent  
TN17 1HH

*Telephone 0580 211702*

*Fax 0580 211007*







## FINCHCOCKS FESTIVAL

### GALA WEEKEND

SATURDAY 27 AUGUST 2 - 10 pm  
SUNDAY 28 & MONDAY 29 AUGUST 2 - 6 pm

### A CELEBRATION OF THE 18th CENTURY PLEASURE GARDENS (Vauxhall, Ranelagh & Marylebone etc)

This event will take place in the 18th century manor of Finchcocks, making use of the house and its famous collection of historical keyboard instruments. It will also be held in the recently restored garden, and in a marquee.

Master of Ceremonies: John Amis  
The Linden Baroque Orchestra

Singers:  
Evelyn Tubb, Arlene Thiel, Ruth Gomme, Eleanor Meynell  
Simon Edwards, John Hancorn., John Kerr

Keyboard solos and concertos:  
Richard Burnett & Steven Devine

Music by Arne, J.C.Bach, Boyce, Handel,  
Mozart, Stanley & others

Scenes from Vauxhall, presented by  
The Pleasure Gardens Players,  
written & directed by Dinah Lampitt

Display dancing and country dancing  
with The English Quadrille

Ballooning

Juggling

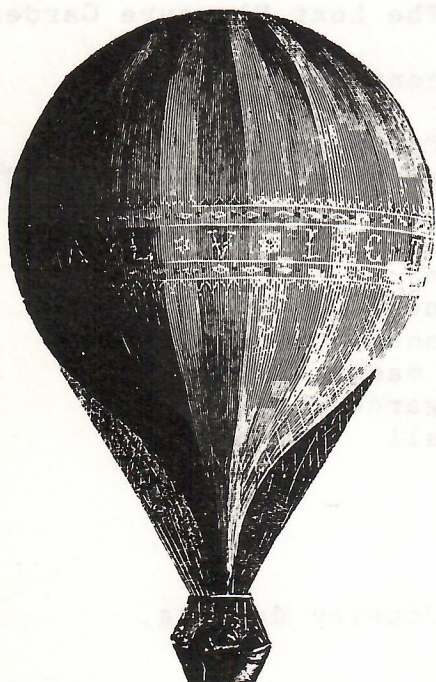
Masked ball on Saturday evening  
(Come in 18th century costume if you can!  
Masks can be bought at the gate)

Exhibition: The Lost Pleasure Gardens

Vauxhall Picnics: £7.50 (orders only)  
Light refreshments available  
Picnics also permitted

Bookings: in advance or at the gate  
£8.00 (adults), £4.00 (children), £18.00 (family)

FINCHCOCKS, GOUDHURST, KENT 0580 211702, Fax 0580 211007







## GALA WEEKEND

SATURDAY 27 AUGUST 2 - 10 pm  
SUNDAY & MONDAY 28 & 29 AUGUST 2 - 6pm

### Programme

(subject to weather)

#### SATURDAY

- 2pm Doors open
- 2.15 **Scenes from Vauxhall**, presented by The Pleasure Garden Players, joined by singers and instrumentalists (in garden if fine; in the hall if wet)
- 3pm **The Linden Baroque Orchestra**  
Music from the Pleasure Gardens  
(the marquee)
- 4pm INTERVAL:  
House: short recitals by EVELYN TUBB, JOHN HANCORN, and MICHAEL FIELDS  
and RUTH GOMME, ELEANOR MEYNELL, ARLENE THIEL, SIMON EDWARDS, JOHN KERR  
(Keyboards: RICHARD BURNETT & STEVEN DEVINE)
- Marquee: Display dancing by **The English Quadrille**  
Garden: 'Musical Bushes', ballooning etc.  
Cellar restaurant and garden: tea  
Exhibition: house first floor : **The Lost Pleasure Gardens** (open throughout Gala)
- 5pm **The Linden Baroque Orchestra**: second concert
- 6pm INTERVAL  
**Scenes from Vauxhall**: second performance  
Supper served in the cellar restaurant: VAUXHALL PICNICS (advance orders only)  
Bar, coffee, cakes available  
Picnics permitted all over garden  
Musical Bushes: **The Broadside Band**  
Country dancing and dancing lessons in Walled Garden
- 8pm Flares lit in the walled garden; masks donned  
Dancing at sunset in the walled garden
- 8.30pm EVELYN TUBB and Company in the hall
- 9pm - 10pm Dancing in the marquee
- 10pm Carriages.

#### SUNDAY

SAME PROGRAMME AS SATURDAY  
but evening ends at 6.30pm with country dancing.

#### MONDAY

BASICALLY SAME PROGRAMME AS OTHER DAYS,  
but only selected players from The Linden Baroque.  
Music in the marquee presented by soloists and instrumentalists.





SCENES FROM VAUX HALL  
by  
DINAH LAMPITT and MAUREEN LYLE  
Directed by DINAH LAMPITT

SCENE ONE - THE JOURNEY TO VAUX HALL

Lucy Lyle, the Minx  
Augustus, the Bashful Suitor  
Tom, the Wherryman

Jennifer McQueen  
Alan Smith  
Tim Barber

SCENE TWO - THE GRAND WALK

Jonathan Tyers, Proprietor of Vaux Hall  
William Hogarth, the Painter  
The Duchess of Derby  
Lady of the Town  
Honest Citizen  
Mrs. Honest Citizen  
Miss Honest Citizen  
Vaux Hall Beadle  
Mrs. Bracegirdle, an Ageing Actress  
Young Blood  
Mrs. Fitzpatrick, a Wealthy Widow  
Fop  
Hermit  
Pickpocket  
Frederick, Prince of Wales  
Miss Kitty Clive of Drury Lane  
Mrs. Siddons, a Young Actress

David Cope  
Zak Packham  
Anne Cleverton  
Tina Eastwood  
Michael Matthey  
Anne Matthey  
Helen Atkins  
Ian Forgan  
Maureen Lyle  
Anthony Cleverton  
Dinah Lampitt  
Nicholas Swift  
Paul Carroll  
Jane Hamper  
Mark Extance  
Tricia Clark  
Amanda Lampitt

SCENE THREE - THE CITIZENS AT SUPPER

Waiter

Tim Barber

SCENE FOUR - THE HERMIT'S GROTTO

Mr. Lowe, the Famous Singer

John Kerr

SCENE FIVE - A DUEL IN THE DARK WALK

SCENE SIX - THE HOT AIR BALLOON

Followed by Mr. Tyers leading us to the Entertainments





The Pleasure Gardens Players are made up of a group of the finest actors who have come together especially to celebrate this Festival of Vauxhall. (Spelt Vaux Hall in the eighteenth century when our scenes are set). All of them have appeared in leading theatres in the area and, no doubt, you will recognise several faces during the performance.

DINAH LAMPITT is a professional writer who has been involved in theatre since the age of five. She has written many novels, including SUTTON PLACE, THE SILVER SWAN, FORTUNE'S SOLDIER, TO SLEEP NO MORE, POUR THE DARK WINE, THE KING'S WOMEN, AS SHADOWS HAUNTING and BANISHMENT. She is now launching into historical crime and her first novel in the new genre is set in Vaux Hall Pleasure Gardens. It is called DEATH IN THE DARK WALK and will be published in hardback in November, and in paperback in March, 1995. As far as her theatre work is concerned she has directed many supreme plays and musicals and has recently won an award as Best Director.

MAUREEN LYLE's theatrical career goes back over thirty years and includes such different and challenging parts as Katisha in THE MIKADO, Rebecca Nurse in THE CRUCIBLE, Madame Dubonnet in THE BOYFRIEND and Mrs. Diana Traipes in THE BEGGAR'S OPERA. Maureen is Dinah Lampitt's scriptwriting partner and they have prepared work for the B.B.C. under the names Lampitt and Lyle.





## THE ENGLISH QUADRILLE

In the marquee, The English Quadrille will be presenting a programme of typical dances from the late 18th century, taken from English and French contemporary sources.

Despite the regular outbreaks of war in 18th and early 19th Century Europe, widespread travel and trade ensured the spread of cultural influences and English country dance styles became popular in continental Europe just as French and German styles established themselves in the repertoire of the British Assembly Rooms and Pleasure Gardens.

In the tradition of the period, the programme will commence with a minuet danced by one couple in the manner in which it would have been performed as the ceremonial opening dance of a Ball. This will be followed by a variety of both "long-ways" and "square" dances. The former, some of which will also use the minuet rhythm and steps, are danced in long lines down the ballroom and they represent the "English" style of country dance which was popular on both sides of the Channel at the time. The square sets are known as "cotillions", in which an elaborate "chorus", which is different for each dance, is interspersed by a series of simple, conventional "verses". Of the cotillions which will be performed, "Marlbrook" represents a good example of the French form of the dance, whilst "La Strasbourgeoise" shows the influence of the German couple dances on this form. The growing popularity of the characteristic German movements, with many turns under raised arms, will also be demonstrated in another couple dance which is a French version of a German dance introduced around this time and known as the "Allemande".

The English Quadrille is a group of amateur dancers who initially came together about four years' ago to create "living history" by performing Regency dances at The Wellington Museum, Apsley House, No 1 London. They have since expanded their repertoire to cover the period from 1760 to the First World War, and have undertaken a wide range of performing commissions, including the Ebbw Vale Garden Festival, an English Heritage open-air concert at Audley End, prestigious charity functions and both music and dance festivals.

Performances concentrate on creating the atmosphere of the contemporary ballroom scene, and the Group places heavy emphasis on careful research of both the dances performed and their costumes. Their Dancing Master, Ellis Rogers, and his wife, Christine, are both advisers on 19th century social dance to the Dance Research Committee of the Imperial Society of Teachers of Dance and to the Royal Ballet School, and they enjoy an international reputation for their specialist research.

For their performances at the Finchcocks Pleasure Gardens, the English Quadrille will be dressed in the fashions of 1760 to 1770.

After their performances, the English Quadrille invite you to join them in the walled garden to learn some simple country dances, which will also feature in the Ball on Saturday evening.





## DANCING IN ENGLAND IN THE 18TH CENTURY

Throughout the 18th century, at any private or public ball the major part of the programme would have been devoted to the English "country dance". This form of dance, the probable origins of which are to be found among the Italian dances favoured by Queen Elizabeth I, was developed and formalised by the English dancing masters of the 17th century.

During the early stages of its development the country dance had included dances in circular, square and linear forms but during the 18th century most of these were relinquished in favour of the dominant form of the "longways set for as many as will". In this form of the dance, a double column of gentlemen facing their partners would stretch the length of the ballroom. The participants, sub-divided into groups of two or three couples, would dance the prescribed figures within their group and at the repetition of the tune the leading couple would have progressed down the set a little and would now dance in a new group.

It was this periodic 'progression' that gave the English country dance its main attraction - not only because it broke down barriers of rank and precedence but also because it relieved one from the possibility of being bored by the conversation of a too constant neighbour. During the 18th century the English longways country dance spread throughout Europe and from Russia to Italy it enjoyed equal popularity with the local dances.

In the Assembly Rooms of the spas such as those at Bath, Harrogate and Tunbridge Wells, the evening followed the same general pattern. The period between 6 and 8 o'clock was set aside for the performance of the minuet. This was danced one couple at a time and was generally regarded as a demonstration of skill, posture and dress, all of which showed one's breeding and education to an informed audience. Although a social dance, it was not social dancing. The dexterity of the footwork, the deportment of the body, the grace of movement, all required for the correct performance of the minuet, were not to be acquired quickly or easily and the long life of this dance shows the respect given to it.

At 8 o'clock light refreshments would be served and afterwards the whole company would form longways sets to enjoy the truly social country dances which made up the rest of the evening's programme.

In the last third of the century the French contradance or cotillion began to find a place in the evening's programme. This dance, at the time of its introduction into England, had developed into a dance for four couples in a square formation. Dancing a cotillion involved one in almost continuous motion for about ten minutes, country dances were usually danced in pairs lasting twenty minutes and both forms of dance were not walked but used formal steps, many of which were vigorous and physically demanding. That one had to be fit to survive three or four hours' dancing is evident and contemporary accounts of people thinking themselves too old to dance at 30, should not surprise us.

At the pleasure gardens such as Vauxhall and Raneleigh the dancing programme had necessarily to take a different form. The audiences, as they strolled through the illuminated walks or sat in their canvas and wood boxes eating supper, expected to be entertained for much of the time by professional instrumentalists, singers or dancers. These professional dancers might show some particularly complicated cotillion or a short ballet in elaborate costume. It was only occasionally that the opportunity would arise for communal dancing - and for this purpose a country dance with simple figures was ideal, as its form could be easily understood and accomplished by the ever-changing passers-by.

With the minuet to develop the posture and carriage, the occasional complicated footwork required by dances composed in the style of Louis XIV's dancing masters to be learnt under the guidance of a professional dancing master, the necessity of memorising the figures of each newly-fashionable cotillion and the ability to lead-up an English country dance at a moment's notice, the 18th century enthusiast had to be both figuratively and actually "on his toes" or at least on the balls of his feet!





THE LINDEN BAROQUE ORCHESTRA  
Saturday 27 & Sunday 28 August

Programme A

- "A Concert of Music by Mr Bach and Mr Kook  
with some Choric Concerti"
- J.C.Bach Overture No 1 from "6 favourite Overtires in 8 parts"  
Allegro con brio, Andante, Allegro
- James Hook "The Sweet Little Girl that I love - a Favourite Song  
(soloist Simon Edwards) sung by Master Phelps at Vauxhall Gardens...  
(the words by a lady)"
- Michael Festing Concerto a 7 Op 3 No. 10  
Largo, Allegro, Andante, Presto, Allegro
- Hook "Blest Hero who in Peace and War...as sung by Mrs  
(soloist Simon Edwards) Martyr in The Sultan at The Theatre  
Royal, Covent Garden 1783"
- Capel Bond "Concerto no 6 for Fagott (bassoon) and Strings"  
(soloist Maggie Bruce) Andante, Largo, Affetuoso, Allegro
- Hook "The Lass of Richmond Hill as sung by Mr Incledon with  
(soloist Ruth Gomme) the utmost applause at Vauxhall Gardens"
- J.C.Bach Sinfonia in B Op 3 No. 4  
Allegro con Spirito, Andantino, Tempo di Menuetto

Programme B

- William Boyce Symphony No. 4  
Allegro, Vivace, Gavot
- Henry Heron Song "Silent Nymphs" (Rondeau)  
(soloist Arlene Thiel)
- Guiseppe Sammartini Concerto in F for descant recorder & strings  
(soloist Susan Klein) Allegro, Siciliano, Allegro Assai
- Stephen Storace "C'il re donne che bramante...sung with  
(soloist Arlene Thiel) universal applause by Miss Storace at  
the King's Theatre in the Hay Market in  
the opera of Il re Feodoro in Venezia"
- John Stanley Concerto No. 4 in C minor for Keyboard  
(soloist Steven Devine) and Strings. Vivace, Andante, Presto
- Thomas Arne God Save the King





## THE LINDEN BAROQUE ORCHESTRA

The Linden Baroque Orchestra was started in a front room of a house in Linden Avenue in London in 1982 by a group of early music fanatics. From the start its musical director has been the renowned baroque oboist Paul Goodwin. The orchestra was unique in combining talented amateurs with well established professionals in the early music field and still among the ranks can be found the occasional doctor, decorative box maker and physicist as well as music teachers and instrument makers. This happy mixture gives the orchestra its reputation for lively concerts which has taken it from Norfolk to Rome via all stops in between with interesting programming bringing many first performances in modern times.

### The Orchestra

Directed from the violin by Marshall Marcus

Violin 1 Laura Cochran, Alan Selwyn, Leslie Entage

Violin 2 Sue Hiley, Beth Riley, Jules Riley, Gertrude Evans

Viola Nick Beal, Miffi Batahl

Cellos Cathy Curry, Valerie Warner

Oboes Simon Galton, Jean McCleary

Flutes Andrew Crawford\*, Rachel Helliwell\*

Horns Jacqueline O'dell, Iam Boam

Bassoon Maggie Bruce\*, Renate Wendel

Continuo John Shea, Steven Devine \*

(\*Soloists in concertos)

Guest Singers Simon Edwards, Ruth Gomme, Arlene Thiel

Guest Recorder Player Susan Klein

\* \* \*

Marshall Marcus was a student at Oxford University and studied the teaching of English at Cambridge, as well as studying the violin with the late Frederick Grinke.

After a year with the BBC Symphony Orchestra he was appointed Concertmaster of the Orquestra Philharmonica de Caracas. He also plays with the Endymion Ensemble and The Orchestra of St. John's Smith Square. On period instruments he has worked with most major European orchestras, and is one of the founders of the Age of Enlightenment, which he has led and directed.





The Broadside Band's performances of  
early popular and dance music have  
delighted audiences at home and abroad  
for more than a decade.

The group's core programme, POPULAR TUNES  
IN 17th CENTURY ENGLAND, has received much  
praise from the critics. Their repertoire  
also extends back into the Elizabethan period  
and forward into the 18th, and can  
include dance music from France and Italy.

The four members of The Broadside Band  
have remained the same  
since the group was founded.





## THE BROADSIDE BAND

Jeremy Barlow (flutes, recorder, pipe & tabor, keyboards, regal)

Alastair McLachlan (violin)

Rosemary Thordycraft (viols, hurdy gurdy)

George Weigand (lute, mandore, cittern, guitar)

The Broadside Band will be presenting music  
from their collection "Popular Tunes in the 17th century "  
including dance music and  
ballad tunes from the Pleasure Gardens

Jeremy Barlow read music at Cambridge and then studied conducting at the Accademia Chigiana, Siena, Italy and at the Royal Academy of Music. He has worked as an orchestral flautist, and as musical director, composer and performer in the theatre, with the National Theatre and Royal Shakespeare Companies. Over the past fifteen years he has directed and performed with many early music groups; he has made more than thirty records and has edited several editions of 17th and 18th century music. He broadcasts frequently on radio and television, and has produced numerous music programmes for BBC Radio 3. Since 1968 he has been Director of Music at London Contemporary Dance School. He was recently appointed an ARAM.

Alastair McLachlan studied the violin in Munich and Graz, and at Oxford University, where he read English. He has composed and played for and in many theatrical productions, including the Royal Shakespeare Company. He has worked with several early music groups and has toured in many countries. His recordings include over a dozen with the Broadside Band and the Martin Best Ensemble. He combines his freelance performing and composing activities with work as Head of Strings at Uppingham School.

Rosemary Thordycraft studied at Birmingham University and Trinity College of Music; after receiving her MA degree from Nottingham University she went on to specialise in the viola da gamba. She performs and records with several groups including the Extempore String Ensemble, the Jaye Consort of Viols and the Camerata of London. She has recorded for television and radio. She is particularly interested in renaissance improvisation and has taught this in England, Switzerland, Spain, Austria and the USA.

George Weigand has performed on the lute and other plucked instruments since 1963. In 1970 he came to England from the USA and was awarded a M.Phil at the Warburg Institute (University of London) for Renaissance Studies. In 1975 he formed the Extempore String Ensemble. He has recorded extensively and has conducted seminars on extemporisation in Britain, Europe and the USA.





## THE SOLOISTS

### The Singers

SIMON EDWARDS A Yorkshireman, Simon now lives in France, where he is much demand both as a recitalist and operatic tenor, in which latter capacity he has taken leading roles throughout Europe, working with distinguished conductors such as Jean-Claude Malgloire and John Eliot Gardiner. Simon is a frequent visitor to Finchcocks and has sung previously in the Festival.

RUTH GOMME is a post graduate student at the Royal Academy of Music, where she has recently won prizes for Lieder and 20th Century Song. She specialises in the baroque repertoire and last year toured with "Tirata" ensemble for the Stately Homes Music Festival. This year she has played the title roles in Purcell's "Dido and Aeneas" and Handel's "Theodora". Ruth will be returning on 18 September for an evening of Music and Masquerades.

JOHN HANCORN's wide-ranging career has included opera roles with all the major British opera companies, frequent concert and oratorio performances here and abroad, and in addition solo recitals, consort singing, conducting and acting.

JOHN KERR began his professional career in 1968 at Glyndebourne and has sung with Opera for All and the Welsh National Opera. Since 1974 he has been a member of the Royal Opera Chorus and sings several of the tenor roles. John is also a recitalist and sings in oratorio.

ELEANOR MEYNELL studied at Chetham's School of Music, Manchester, and is now reading music at King's College, London. She has sung the roles of Belinda ("Dido and Aeneas") and Polly ("The Beggar's Opera") and has given vocal recitals in London and elsewhere. She sings frequently at Finchcocks, and took part in the recent broadcast about this Festival on Classic FM. Eleanor is also an accomplished pianist, and has performed concertos and recitals in Britain, and has had competition successes in Europe.

ARLENE THIEL comes from Los Angeles, and began her European career as a soloist with the Graz Opera, Austria. Now based in France, she specialises in oratorio and chamber music with original instruments, and has featured in major festivals throughout Europe and the U.S.A. She regularly sings at Finchcocks and has researched and performed much little known 18th and 19th century music.

EVELYN TUBB is an influential interpreter of early music who has performed throughout the world in solo recitals, as a member of the "Consort of Musicke" and in opera and oratorio. Her numerous recordings include five solo CDs. Among recent highlights were tours of Australia, USA and Japan, and TV appearances, including Channel 4's "Women in Opera". A one hour solo film of English song is forthcoming.





### The Instrumentalists

RICHARD BURNETT (keyboards) started his collection of historical keyboard instruments in the 1960's, but this increased dramatically after he had opened Finchcocks as a music centre. The collection now numbers over eighty instruments, of which some thirty are regularly played at Finchcocks. Richard has made many recordings using these instruments, and gives recitals in many countries, sometimes taking instruments with him. He has played with many of the participants of this Gala Weekend. Last year he founded the Finchcocks String Quartet, which has already given many recitals throughout Europe.

STEVEN DEVINE (harpsichord and musical arranger and co-ordinator for the Gala). Steven was born in Doncaster. After early musical training at Chetham's School of Music, he is now a student at Oxford University. In May last year he won First Prize in the inaugural Broadwood Harpsichord Competition. He is now in increasing demand as a soloist and continuo player with forthcoming concerts in London, Oxford and Paris. He has played on several occasions in the Young Performers' Recital as part of the Finchcocks Festival.

MICHAEL FIELDS (lute and theorbo) began his musical journey playing folk, rock and jazz in California before coming to England in 1974 to study at the Guildhall of Music. His work is multi-faceted; as a lutenist and guitarist he has performed around the world and made many recordings; on the other side of the footlights, he has directed baroque operas, medieval music-theatre and TV film. Together with Evelyn Tubb and John Hancorn he is a regular artist-in-residence at Dartington International Summer School.

CHRISTINE KYPRIANIDES (cello) comes from Indiana, USA. She is now married to Daniel Spektor, and together they lead a very busy life, organising early music in Cologne and playing together; they also teach in many countries, in particular Japan and Chile. She and Daniel have given several trio recitals with Richard Burnett, both in England and Germany, and they are both members of the Finchcocks String Quartet.

DANIEL SPEKTOR (violin) was born in Lwow (Ukraine) and now lives in Cologne, having moved there via Israel, Canada, Paris, Holland and Belgium, of which latter country he is now a citizen. He has had a distinguished career as a leader and director of baroque orchestras, and has now founded his own ensemble, Accademia Filarmonica of Cologne, which will be playing in the Festival on 3rd September.

JOHN AMIS (Master of Ceremonies) is a broadcaster, writer, musician and raconteur who has brought great pleasure to all generations through his amusing anecdotes in the popular radio programme "My Music." His interviews with many of the famous musicians of the last forty years and his stories about them have entertained us and enriched our musical knowledge.





## GALA WEEKEND

Saturday 27, Sunday 28 & Monday 28 August 1994

Music Co-ordinator	Steven Devine
Properties & Costumes	Lyndi Telepneff
Administration Co-ordinator	Jean Phillips
Costumes & Costume Hire	Anne Brown
Costumes, Costume Hire & Masks	Rebecca Sturgeon
Make-up	Judith Neame
Ballooning	Sky Bus
The Wherry	Courtesy of The Wherry Trust
Juggling	The Andini the Clown
Dolphins & Sentry Boxes	Courtsey of Andrew King at Claremont

Our special thanks to all those who have helped us in so many ways with this project; in particular Alan Murray, Laurence Peskett, Jean and Pawel Nowak and Michael Foad.

We would also like to thank the staff at Finchcocks who have given so much of their time and talents; William and Marion Dow, Michael and Linda Vousden, and all those in the catering department, the helpers in the house and garden staff.

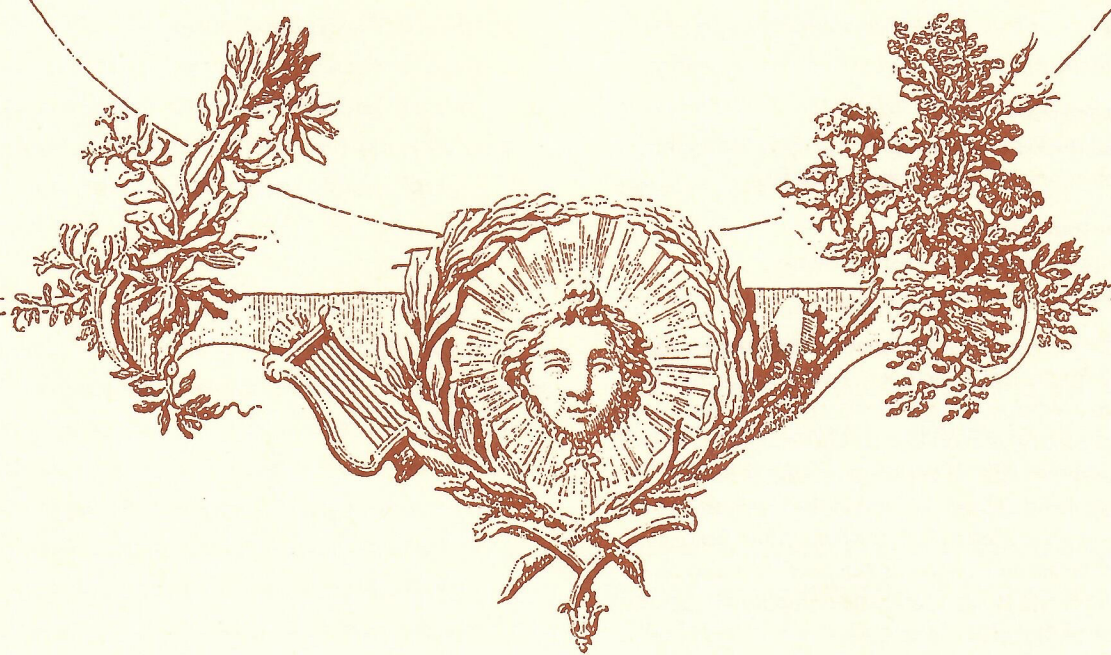
### Finchcocks Festival

Artistic directors: Richard and Katrina Burnett





*The Lost*  
*Pleasure Gardens*





# Exhibition

## The Lost Pleasure Gardens

Wednesday 3 August to  
Sunday 9 October 1994

Prints, Drawings, Models, Costumes,  
Fans and Ephemera

*Devised and researched by:*

Katrina & Richard Burnett and Lyndi Telepneff

Prints, drawings, playbills, tickets and other items from the  
Finchcocks Collection

Collection of fans from the Pleasure Garden era  
(1740–1820) presented by The Fan Circle International,  
with special help from the Hon. Christopher Lennox-  
Boyd, Susan Mayor, Peter Greenhalgh and Yvonne Louis

*Exhibition of costume and fashion, arranged by:*

Harry Matthews, and Jean & Pawel Nowak, from  
their own private collections

*Scenic designer:*

Jeannette Tanner

*Technical Co-ordinator:*

Laurence Peskett

*Framing:*

Julian Machin

*Mounting:*

William Dow

*Exhibition designed by:*

Students of the Department of Typography & Graphic  
Communication, The University of Reading

*Temple constructed by:*

David Empringham, Rural History Centre,  
The University of Reading

The Exhibition is on display whenever the house is open  
between 3 August and 9 October. This includes the Open  
Days, from 2–6 pm in the afternoon, from Wednesdays to  
Sundays in August, and on Sundays in September, as well  
as throughout the special events over August Bank  
Holiday weekend (The Gala), and in the intervals of the  
concerts, opera and lectures of the September Festival at  
weekends (please see festival broadsheet). It is also on dis-  
play for all private group visits. The Exhibition is included  
in the price of the main event.





## INTRODUCTION TO PRINTS, DRAWINGS and EPHEMERA

on the theme of 'The Pleasure Gardens' from The Finchcocks Collection

**O**UR enthusiasm for the Pleasure Gardens goes back more than twenty years, when we began to explore the charming music connected with them, and to include it in some of our various programmes. So began our quest for fuller information about them, which led to our appreciation of their very special contribution to British life and culture. We have been collecting prints and drawings relevant to the Gardens for some time, and several of these have been displayed on the walls of Finchcocks. But for this project, 'A Celebration of The Pleasure Gardens', we have recently added very considerably to our store.

### TOPOGRAPHICAL PRINTS

These items cover a wide spectrum of the activities in the various Gardens, and include a number of interiors, as well as topographical scenes. Vauxhall Gardens is dealt with more comprehensively than any other place, as befits its position as the most popular and longest lasting of them all. Ranelagh, Marylebone, Cuper's Gardens, Bagnigge Wells and others are also represented, and there are prints of Vauxhall and Ranelagh in Paris – a token of the great influence of the Gardens on cities in foreign lands.

### VISITORS TO THE PLEASURE GARDENS

The most lively prints and drawings depict the visitors to the Gardens and offer a wealth of witty and telling vignettes of contemporary life, both high and low. We see the clientele arriving by water at Vauxhall; the problems of a damp seat; the step from the wherry ('Taking the Waters') etc. We watch them as they stroll along the avenues, tucking into their suppers, being accosted by the Ladies of the Town, quarrelling and brawling; we witness the plump shop-keeper promenading his ladies, and the waiter with the wobbly legs struggling with the steaming kettle.

THOMAS ROWLANDSON (1756–1827)

The best known and most important picture in this genre must be the famous watercolour by Rowlandson of Vauxhall Gardens. This was exhibited at the Royal Academy in 1784, and is now to be found in the Victoria and Albert Museum. A print of this picture is displayed here and gives a vivid impression of the special atmosphere of an evening at Vauxhall. In the foreground the fashionable and literary world chat, taking little notice of the performance: Dr Johnson, his friend Mrs Thrale, Boswell, Goldsmith. The beauties of the day are at their ease, whereas the humbler citizens behind give rapt attention to the singer, Mrs Weichsel, and the musicians of the band.

A less familiar scene is also depicted by Rowlandson in the watercolour on display, set in White Conduit House. This was one of the most interesting of the minor Gardens, frequented by Oliver Goldsmith and George Cruickshank, and in the present picture we are taken into the Long Room, with the chamber organ, played on occasion by James Hook, in pride of place. The visitors are enjoying the teas and hot loaves for which it was renowned, while out of sight are the walks and 'genteel supper boxes' of the garden, decorated with Flemish paintings in the style of Vauxhall.

### THE SUPPER BOX PAINTINGS OF VAUXHALL

These were produced by tutors and students of St Martin's Academy under the direction of Hogarth, who saw the possibilities of Vauxhall as a showcase for the new English school of painting. They were instantly popular, and a set of engravings made of them in 1743 became amongst the first works of art to be commercially reproduced. A selection of these, the work of theatre designer Francis Hayman (1708–76), who was responsible for the lion's share of the pictures, is on display.



## MUSICIANS AND OTHER PERFORMERS

The best performers of the day could be found in the Pleasure Gardens in summer. London in the mid-eighteenth century was the wealthiest metropolis in the world, and attracted the finest musicians. Handel was firmly established as the nation's favourite composer (see the print 'The Apotheosis of Handel'), and though he only wrote one piece specifically for the Gardens, his works were regularly played there. At Vauxhall his statue by Roubiliac (1695–1762) presided over proceedings.

English musicians – composers, instrumentalists and singers – all found steady summer employment in the Gardens at a time when their livelihoods were frequently threatened by the influx of foreign musicians, especially from the Italian Opera.

Prints of English composers include Samuel Arnold (1760–1802), author of many oratorios and operas, and proprietor of Marylebone for several years; Sir Henry Bishop (1786–1855), the commanding figure at Vauxhall in the nineteenth century, mainly remembered today for his song 'Home, Sweet Home', and Charles Dibdin, (1745–1814). Dibdin, composer, librettist, painter and entrepreneur, was one of the most talented of the personalities associated with the Pleasure Gardens. For several years he was musical director of Ranelagh, where he put on his opera 'The Ephesian Matron'. This entertaining work will form the centre-piece of the 1994 September Festival, and will be performed by Opera Restor'd. James Hook (1746–1827) was resident composer and organist at Vauxhall for almost fifty years. He wrote more than 2,000 songs for the Gardens, including the ever popular 'The Lass of Richmond Hill', which is illustrated here in a delightful picture painted on glass. A number of Hook's title-pages for songs is also exhibited. Other prints include one of the blind composer John Stanley (1712–86) and the Irish composer and tenor Michael Kelly (1762–1826), for many years the pillar of Drury Lane Theatre, and whose great love was the singer Anna Maria Crouch (1763–1805), also represented here.

Eighteenth century ideas of good looks often differ from ours, and it is perhaps difficult to reconcile the faces in the prints with the reputations for dazzling beauty which Mrs Crouch and Sophia Baddeley (1745–81) enjoyed. Mrs Baddeley played the leading role in the Ranelagh performances of 'The Ephesian Matron'. Books of the day refer to her addiction to men, jewellery and alcohol, which finally led her to poverty and disease—a fate not uncommon for many of the stars of the Pleasure Gardens.

The greatest singers of the age appeared at the Gardens only on special occasions. Madame Catalani, shown here in a splendid print on silk, was one of the most famous of prima donnas, and commanded huge fees even by today's standards. Another singer caricatures her in the Vauxhall print, 'The Romp'.

## PLAYBILLS, TICKETS AND OTHER EPHEMERA

The exhibition presents a number of items that give the flavour of the wide variety of events which took place in the Gardens over the years. These included masquerades (or 'ridottos', as they were often called), regattas, the newly popular activity of ballooning, spectacular displays of illumination and fireworks, and circus acts, which featured for example Madame Saqui on her tightrope, American Indians, and several freaks, including the lady with the moustache, depicted here.

The whole exhibition testifies to the vigorous traditions of the Pleasure Gardens, which united so many different disciplines, which brought together so many different strata of society, and which were, above all, such fun.

Katrina and Richard Burnett  
Finchcocks, July 1994





## AN EXHIBITION OF FANS, PRIMARILY ENGLISH, FROM THE PLEASURE GARDEN ERA

Mounted by the Fan Circle International

**I**N 1709, Queen Anne granted a Royal Charter to the Worshipful Company of Fan Makers. Fans were already in regular use, being as much a status symbol in England as lace trimmed handkerchiefs.

During the early part of the 18th century, fans tend to be of wedge shape, many showing traits of their oriental cousins, in whose history, the origins of occidental fans lie. The beginning of the century saw the popularity of small brise fans (ie. those with no pleated leaf), whose surfaces are perforated or painted and sometimes varnished. Those erroneously called 'Vernis Martins' were once thought to have been the work of the illustrious French family of jannpers.

By the mid-18th century, fans had grown in size, some attaining a span of over 180°. Demand was such that all classes of society required fans: this led to the production of beautifully painted, carved and gilded fans at one end of the scale, and those with simple printed leaves mounted on plain wooden sticks at the other. Ironically, nowadays, the rarity of some of the latter type, sometimes puts them on a financial parity with their more elaborate counterparts.

Nearing the end of the century, fans became conversation pieces, one such type being the Telescopic fan. Probably an English invention, the fan is constructed in such a way that it reduces in length when in the closed position. This is achieved by the guards and sticks retracting into the leaf and upper guardsticks when gently pushed, allowing the fan to be stored in a small reticule. When extended however, the fan is of conventional size and appears quite normal.

By this time, fans had reached their peak as craft/art objects, the makers ever ingenious in their skills in order to capture the enthusiasm of their clients. During the 18th century, the fan was more than just a costume accessory, it was an indispensable 'favorite for a pretty hand'.

### FANS ON DISPLAY

1. A fan the silk leaf painted with pompeian decorations and applied with stipple engravings printed in colours, the centre one Hope Nursing Love after Sir Joshua Reynolds, on sticks of ivory; c. 1790.

*Loaned by The Hon. C. Lennox-Boyd*

2. A Bill of Fayre for a Wedding Dinner. The paper leaf an engraving of table settings, on wood sticks, published by Robert Hixon 9/xii/1794.

*From a Private Collection*

3. A mourning fan for Frederick-Louis, Prince of Wales (1707-51). The paper leaf a hand-tinted etching of figure weeping over a memorial to the prince, on ivory sticks; c. 1751.

*Loaned by Mr and Mrs G. James*

4. Representation of the Royal Concert at Buckingham House. The paper leaf a hand-coloured etching and engraving of music and of a musical scene, after Isaac Cruickshank, with the King playing a Cello in a small band, on wood sticks: published by J. Preston 16/x/J.781.

*From a Private Collection*

5. A fan the paper leaf a hand-coloured etching of 'Christ's presentation in the Temple', but set in the open; the leaf decorated with mother-of-pearl glitter, the sticks of ivory, the leaf c. 1740, mounted c. 1750.

*From a Private Collection*

6. An ivory brise fan pierced and painted with neo-classical decoration and set with stipple engravings printed in colour c. 1795.

*From a Private Collection*

7. A fan the paper leaf a hand-coloured etching with three vignettes, one of elegant company in the country and two of chinoiserie scenes, on ivory sticks painted with further chinoiseries: c. 1740.

*Loaned by The Hon. C. Lennox-Boyd*



8. The New Opera Fan for 1797. The paper leaf an engraving showing the occupants of the boxes for that season, on ivory sticks; 1797.

*Loaned by Anna Adèle Collection.*

9. Eighteen of the Most Favourite Country Dances . . . The paper leaf an engraving of the tunes, on ivory sticks; published by L. Sudlow 1789.

*Loaned by Anna Adèle Collection*

10. Six Cotillons adapted for the Harpsichord or Piano Forte . . . The paper leaf engraved with music; on wood sticks; c. 1795.

*From a Private Collection*

11. A Fan the paper leaf a hand-coloured etching, decorated with a mother-of-pearl glitter, of seven of the Muses, on ivory sticks, c. 1740.

*Loaned by The Hon. C. Lennox-Boyd*

12. Ivory fan with lacquered guard. The double paper leaf with a central cartouche of the Pantiles at Tunbridge Wells with a surround of scrolling vines.

The fan box label states 'William Werndly at the Golden Fan in Leicester Square, late apprentice to Jno Loggan of Bath and Tunbridge Wells. All sorts of works in the most neat and finished state'. (A very similar fan painted by Jno Loggan is in the British Museum).

English first half of eighteenth century.

*From a Private Collection*

13. Ivory fan with carved guards. The green skin leaf painted with Muses holding musical instruments and scrolls.

The reverse with gold spangles. Early eighteenth century.

*From a Private Collection*

14. Mother of Pearl fan with silk leaf. The centre of three cartouches painted with a music party (after a painting by Bunbury) and edged with sequins. The reverse with classical decoration and small Wedgwood plaques.

English c. 1780

*From a Private Collection*

15. Folding fan c. 1750, the ivory sticks and guards intricately carved and pierced with Chinese figures, landscape vignettes and geometric patterns. The rivet end of the monture extended to incorporate an 'internal' carved scene. The vellum leaf is painted with the Bible story of Moses striking the rock, whilst the Children of Israel drink and collect the water.

*Loaned by Anna Adèle Collection*

16. Folding fan circa 1750, the sticks and guards of carved, pierced and gilded ivory. The vellum leaf printed with the

Bible story of Jephthah's daughter. On the eve of battle, Jephthah vowed to God, that in exchange for victory, he would on his return home, sacrifice the first creature who welcomed his return. After winning his war against the Ammonites, Jephthah was first met by his own daughter, whom he is then obliged to sacrifice.

*Loaned by Anna Adèle Collection*

17. Ivory fan, the sticks carved and pierced with vases of flowers, gilt and painted with blue flowers and ribbons. The single leaf is painted with a view of Ranelagh Gardens, with the Chinese Pavilion in the foreground after a lost painting by Canaletto.

The reverse is painted with Chinoiserie figures and the fan is mounted 'à l'Anglaise'. English c. 1752.

*Loaned by the Fan Museum, Greenwich, from the Hélène Alexander Collection*

18. Lac Burgaute fan, the guards reinforced with tortoise-shell. The chinoiserie leaf painted with a potentate in a garden, applied with mother-of-pearl, straw-work and butterflies made of feathers. Probably French c. 1770.

*From a Private Collection*

19. Carved and pierced ivory fan. the skin leaf painted with a music party with an assembly of gods and goddesses in the background.

The sheet music appears to be an original composition which sounds attractive when played.

First half eighteenth century.

*From a Private Collection*

20. Folding fan c. 1790, the sticks and guards of ivory. The paper leaf painted with a view of a country house, the reverses decorated with a *trompe l'oeil* of riddles and conundrums written in both French and English.

*From a Private Collection*

21. Folding fan c. 1750, the sticks and guards of ivory, which are pierced, carved, painted and gilded. The shaped vignettes of the sticks carved with figures and to either side a painted landscape and a selection of pastoral objects. The vellum leaf with a central painting of a Dame School, and to each side figures in the countryside. The reverse shows a chinoiserie scene.

*From a Private Collection*

22. Folding fan c. 1759, the sticks and guards of ivory which are carved, pierced and gilded, the centre of the sticks painted with a chinoiserie vignette and to either side applied straw-work. The vellum leaf is painted with a central shipping scene, the reserves with fruits of the sea, a trade card, and a song sheet which reports the performance of a 'New Song' at the Theatre Royal, Drury Lane. The song is Hearts of Oak, which comes from the David Garrick play 'Harlequins Invasion', for which the music



was composed by William Boyce. On that occasion, the song was performed by Mr Champness.

*From a Private Collection*

23. Closed folding fan c. 1790. The ivory guardsticks carved and gilded and set with blue and white jasper plaques by Josiah Wedgwood.

*From a Private Collection*

24. Brise fan c. 1790, the sticks and guards of ivory which is finely carved and fretted. Three reserves on the fan are painted. Two feature a young girl and boy, and in the centre is a painting of the mythological story of Angelica and Medoro, who are shown carving their names into the bark of a tree.

*From a Private Collection*

25. Folding fan c. 1750, the sticks and guards of finely carved ivory, showing chinoiserie figures. The vellum leaf painted with the mythological tale of Tancred and Erminia. In the painting we see Erminia cutting her hair, with which she will bind Tancred's wounds. To the left is the body of Argantes and to the right Valfrino, who assists Erminia. The borders are decorated with flowers and chinoiserie figures.

*From a Private Collection*

26. Folding fan c. 1750, the ivory sticks and guards carved, pierced and gilded, the sticks decorated with landscape miniatures. The vellum leaf painted with the tale of Volumnia with her sons before Coriolanus. As a banished Roman General, Coriolanus is later called upon to attack his previous home city. He is met however by his wife and family, who convince him to abandon his violent course. Returning to his allies, he was put to death as a traitor: the story illustrates the power of family love. The remainder of the leaf is painted with flowers.

*From a Private Collection*

27. Folding fan c. 1789, the sticks and guards is pierced bone. The paper leaf is painted with the inscriptions: 'On the Kings Happy Recovery' and 'Health is restored to ONE and happiness to Millions'. The fan commemorates the recovery to health of George III after his first attack of insanity. The centre of the leaf shows a thistle and rose below the royal crown and cypher G.R.

*From a Private Collection*

28. Folding fan circa 1785, the sticks and guards carved and pierced with Etruscan decoration. The paper leaf is painted with a central oval showing 'Hope Nursing Love' after the painting by Sir Joshua Reynolds. To either side, the leaf is set with stipple engravings, the designs after classical cameos.

*Loaned by Anna Adèla Collection*

29. Folding fan c. 1740, the ivory sticks and guards pierced with lattice patterns and painted with flowers. The paper leaf shows a pastoral scene, the reserves with more flowers and trellis. At the upper edge of the fan, is a band of stamped *découpé* work.

*Loaned by Anna Adèla Collection*

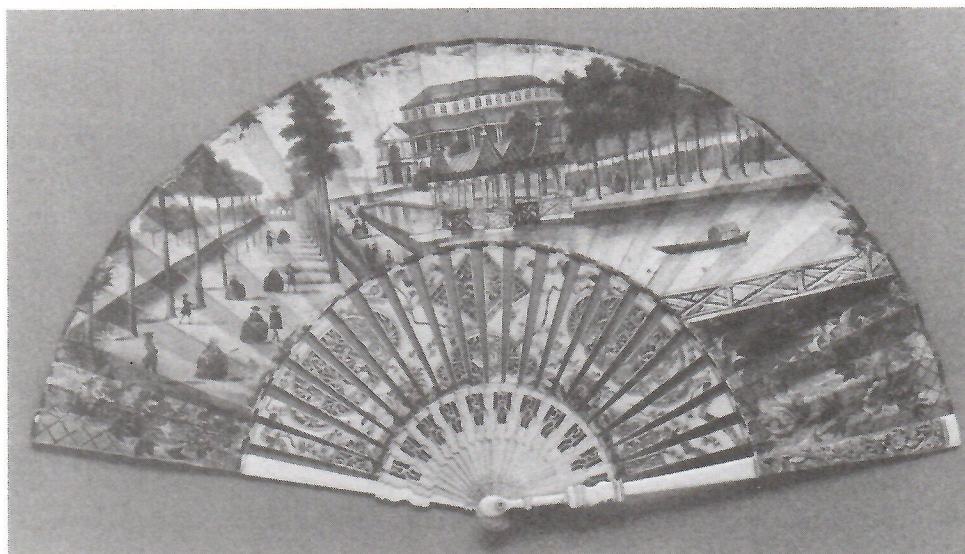
#### LEAVES ON DISPLAY

1. An etched fan-leaf with original and colour of Ranelagh Gardens: c. 1750.

*Loaned by The Hon. C. Lennox-Boyd*

2. An etched fan leaf Showing on the Banks of the Avon.

*Loaned by The Hon. C. Lennox-Boyd*



*Ivory fan, the sticks carved and pierced with vases of flowers, gilt and painted with blue flowers and ribbons. The single leaf is painted with a view of Ranelagh Gardens, with the Chinese Pavilion in the foreground. The reverse is painted with chinoiserie figures and the fan is mounted 'à l'Anglaise'.*





## COSTUME AND FASHION

**T**O GIVE some idea of the change in ladies' fashions over the period of popularity of the Pleasure Gardens in London, you will find models dressed in modern reproductions of the dresses of the periods of the keyboard instruments in a number of the rooms. Thus, there is a lady of the 1770s in the Purple Room, two ladies from the 1790s in the Organ Room, three Regency ladies in the Clementi Room and a lady from the 1830s in the Blue Room. Full details are given with each of these dresses, all of which are either copies of dresses still surviving from the period or are based on contemporary portraits or fashion plates.

The lady in the pavilion waiting to greet you when you enter the exhibition at the top of the stairs is also wearing a reproduction dress, based on the fashions of the 1760s. She is about to sing a ballad for the entertainment of the people in the Pleasure Gardens, particularly those eating their suppers in the Supper Boxes.

All the clothes which you can see being worn by the four people in the Supper Box are actual survivals from the 18th century. They are therefore very delicate, and not always in the best of condition, but you can imagine how splendid they must have looked when they were new. The lady who is just coming in to join her companions is wearing a dress and petticoat of around the middle of the century, and notice that she is also wearing a contemporary satin shoe and holding a fan of the period. The seated lady is wearing a silk dress which was probably re-made in the 1760s from material originally woven in the 1730s, and which is joined together across the bodice by an embroidered 'stomacher' which would have been simply pinned into place. The dress is worn over the top of a hand-quilted petticoat which, as was fashionable at the time, is covered by a muslin apron with white-work embroidery. The gentleman in the green jacket is wearing the clothes of the 1780s, whilst the gentleman in the purple corded

velvet jacket dates from the 1770s. Further details about all the costumes are provided in the Supper Box.

Behind the Supper Box, and reached through the Purple Room, a glimpse into a lady's boudoir gives some idea of what went into (and underneath) the dressing a fashionable lady. Again, virtually all the items on display are originals from the period, and full details are provided. Particular things to look out for include the chemise and corset, along with the 'Lucy Locket' pocket (the forerunner of the handbag), the calash to keep the sun from a lady's face, the wig curlers, and the shoes, stockings and garters. Note also how the decoration on the baby's christening robe echoes the ladies' fashions of the day.

Finally, in the display cabinet, you will see a selection of small items from the period including contemporary diaries with references to the Pleasure Gardens, examples of Vauxhall glass and a range of the sorts of shoe buckles which both ladies and gentlemen of fashion would have worn on their visits to the Gardens.

The exhibition has been compiled by Harry Matthews and Pawel & Jean Nowak, from their own private collections, with support from Suzi Clarke.

Jean Nowak



# REFRESHMENTS.

## ROYAL GARDENS, VAUXHALL.

\* \* \* The Company are respectfully acquainted that the Waiters are ordered not to charge in their Bill for any Article they may place on the Table which shall remain untouched.

	s.	d.		s.	d.
A Chicken . . . . .	4	0	Plate of Sugar . . . . .	0	6
A pulled Chicken . . . . .	5	0	Lemon . . . . .	0	3
Dish of Ham . . . . .	1	0	Cucumber . . . . .	0	6
Dish of Beef . . . . .	1	0	Salad, including Ingredients . . . . .	1	0
Plate of Collared Beef . . . . .	1	6	Plate of Cheese . . . . .	0	3
Dish of Potted Meat . . . . .	1	6	Pat of Butter . . . . .	0	2
Tart . . . . .	1	0	Slice of Bread . . . . .	0	1
Cheesecake . . . . .	0	2	Pot of Stout . . . . .	1	0
Heart Cake . . . . .	0	2	Pair of Wax Lights . . . . .	2	0
Shrewsbury Cake . . . . .	0	2	Ice, per Quart . . . . .	10	0
Biscuit . . . . .	0	1	Ditto, per Pint . . . . .	5	0
Jelly . . . . .	0	6	Ditto, per Glass . . . . .	1	0
Plate of Olives . . . . .	1	0			

Ices, Pastry, and Confectionery, are furnished by Mr. Groom.

It is respectfully requested that the Company will see that every Bottle of Wine, brought by the Waiters, has the Seal of the Proprietors, the Bar being answerable for the Quality, if the Bottles be sealed as above.

	s.	d.		s.	d.
Port . . . . .	6	0	Hermitage, Red and White . . . . .	10	6
Sherry . . . . .	6	0	Old Hock . . . . .	10	6
Buccellas . . . . .	6	0	Champagne . . . . .	12	0
Lisbon . . . . .	6	0	Burgundy . . . . .	12	0
Moselle . . . . .	6	0	Arrack, per Bowl, largest size . . . . .	12	0
Teneriffe . . . . .	6	0	Ditto ditto second size . . . . .	6	0
Madeira . . . . .	7	6	Ditto ditto third size . . . . .	3	0
Sauterne . . . . .	7	6	Ditto, per Glass . . . . .	1	6
Claret . . . . .	8	0	Soda Water . . . . .	1	0

\* \* \* The Waiters are ordered to make out their Accounts on Printed Papers, having Copies of this Bill, which, if examined, will ensure the Company against Mistakes.

Should Ladies or Gentlemen experience inattention or incivility from the Waiters, it is hoped complaint will be made at the Bar, that they may be reprimanded, or, if requisite, dismissed.





Gibicham jun<sup>r</sup> sculp.

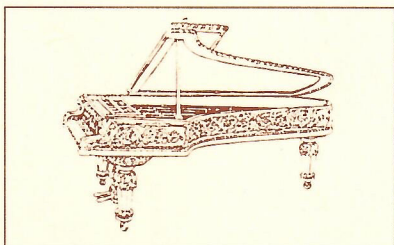
Spencer tot inv.

The Words (in 1735) by M<sup>r</sup> Lockman. Set to Music by M<sup>r</sup> Boyce.

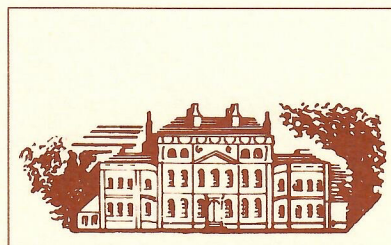


# *Sponsors of the Festival*

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The Finchcocks Charity



## *Special Donations from:*

Mrs Enid Roberts

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Assistance in the restoration of the walled garden from the Wildy family in memory of Karen Wildy  
Fruit trees donated by the Worshipful Company of Fruiterers.

*We would also like to thank all those who have helped us in so many ways in this project. These include:*

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E.M. Tyers (direct descendent of Jonathan Tyers).







