

AN ARISTOCRATIC AMATEUR

LORD HENRY GORDON LENNOX

(1821 - 1886)



GOODWOOD
SUMMER EXHIBITION

2022



Lord Henry Gordon Lennox in a self-portrait taken circa 1855. The tight crop of the image is particularly unusual.

INTRODUCTION

Lord Henry Charles George Gordon Lennox was the fourth of the eleven children of the fifth Duke and Duchess of Richmond. Born at Goodwood on 2 November 1821, he was educated at The Prebendal School in Chichester followed by Christ Church, Oxford. In 1846, he entered the House of Commons as Member of Parliament for Chichester, replacing his uncle, Lord Arthur Lennox. As Chichester was represented by two MPs, Lord Henry sat alongside another Member until the reforms of 1868, when he became the sole Member and served until 1885.

As well as being a well-known politician, Lord Henry was also regarded as a man of fashion and as a result not taken very seriously. He was described by the magazine *Vanity Fair* as, ‘favoured by Nature with a graceful figure and presence, and a feminine gentleness of manner, known for amiability of intercourse, and suspected of literary ability’. In the world of cut-throat politics, he sailed a gentle course, never attaining great heights but quietly getting on with his work. As *Vanity Fair* said, ‘whenever he has found an opportunity of doing statesman’s work in the public eye, he has acquitted himself well and honourably.’

In 1851, Lord Henry struck up a friendship with Benjamin Disraeli, the future Prime Minister, who was seventeen years his senior. They quickly became intimate and their correspondence reveals great affection for one another, verging on infatuation on Disraeli’s part, while Lord Henry’s younger brother, Alexander, was disgusted by Henry’s *engouement* for Disraeli. Their friendship lasted over many years with both meeting needs in the other: Lord Henry providing information about what was happening in the social, political and diplomatic world; Disraeli offering help and advice in his constantly thwarted matrimonial projects. However it may look to modern-day eyes, their relationship was almost certainly platonic. It was not until much later in his life, when he was aged sixty-one, that Lord Henry finally married Amelia (née Smith), widow of John White of Ardarroch.

It was in the still-young field of photography that Lord Henry truly found an outlet for his artistic talents (he was also a talented watercolourist), following the publication of the first viable photographic processes in 1839 by William Henry Fox Talbot in England and Louis-Jacques-Mandé Daguerre in France. Lord Henry’s photographs show a rare glimpse of aristocratic life with a strong sense of informality. It was the discovery of two albums containing his photographs that provided the basis of this exhibition. One album bears his mother’s initials on the cover; the other probably belonged to him. Both albums descended in the family of his sister, Cecilia, and were acquired for the Goodwood Collection in 2019.



Lord Henry reclining on a bench in the garden at Gordon Castle.



Lord Henry with his camera and tripod, taking a photograph of his brother, Boo (Lord Alexander).

EARLY PHOTOGRAPHY

By the time Lord Henry started making photographs in the 1850s, the medium, though still a scientific, social, and cultural novelty, was becoming more established. The practice of photography was moving beyond the first generation of dedicated experimenters and of professional portrait studios and was now being pursued by a growing network of committed amateurs.

To take up photography, however, was a considerable challenge that demanded resources of time and money, and a not inconsiderable degree of scientific acumen and practical skill. There were no standardised ‘off-the-shelf’ materials. Photographers had to mix their own chemicals following published formulae, then hand-coat their own negatives, increasingly through the 1850s by pouring the light-sensitive wet collodion onto glass, working in a dark space. Their wood and brass camera would be positioned on a sturdy tripod and the negative in its protective holder loaded into the back of the camera in anticipation of a long exposure. This would demand absolute stillness from patient portrait subjects, with the parameters of a good exposure determined by trial and error. In short, photography was a practically demanding though potentially rewarding pursuit enjoyed almost exclusively by a privileged, leisured class.

A small number of prints in the two present albums are credited to ‘gentleman amateur’ other than Lord Henry. Of particular interest is the presence of work by Welsh pioneer John Dillwyn Llewelyn, related by marriage to the inventor of the negative-positive process William Henry Fox Talbot. We are reminded of the interconnectedness of photography’s early practitioners within their still relatively small community.

LORD HENRY’S EYE AND STYLE

These two albums from the 1850s, largely filled with prints of images by Lord Henry, conform in many respects to the rapidly adopted conventions of constructing a photographic record of family members, their houses, and their close circle. Such albums became ever more popular in the 1860s and beyond, as the commercialisation of topographical and other imagery and of studio portraiture made it possible to purchase studies of places near and far, images of artworks, and portraits of eminent figures, adding a further range of subject matter to these compilations.

The present albums, however, stand out for the very individual character of the images. We can appreciate the eye and flair of Lord Henry in numerous compositions that explore the possibilities of individual and group portraiture. These include unusual self-portraits, evidently requiring the help of a collaborator who would have made the exposure. His tight-cropped self-portrait is most uncommon at a time when portraiture was generally at least half-figure and tended to a formality and stiffness imposed by the necessarily long exposure times. Lord Henry was deliberate in adopting elegant, seemingly relaxed poses, just as he showed himself an able constructor of group shots in which he conveyed a sense of engagement between the figures. Lord Henry’s skills went beyond the purely technical and his thoughtfully composed and executed images constitute a telling reflection of his aesthetic sensibility and of his personality.



A portrait of Lord Henry's youngest sister, Cuckoo (Lady Cecilia) in a border composed of leaves.



A formal portrait of two of Lord Henry's sisters, Caroline (Lady Bessborough) and Cecilia in a border of ferns.

FAMILY

Lord Henry Gordon Lennox came from a large family, so it is not surprising that most of his photographs are of his relations. More often than not, he used his siblings as sitters, particularly Alexander (known as Boo), Caroline, Augusta and Cecilia (known as Cuckoo). Sadly, by the time he started taking photographs in the mid-1850s, four of his siblings had died (FitzRoy, Sarah, Lucy and Amelia). His father, the fifth Duke of Richmond (1791-1860), appears in a handful of photographs as an elderly gentleman while his mother, Caroline, Duchess of Richmond (1796-1874), does not appear at all.

Lord Henry moved in a close-knit aristocratic circle at the top of British society. Through both of his parents, he was related to many of the leading noble families in the country. His father was heir to the vast Gordon estates in Scotland, centred on Gordon Castle. His mother was the daughter of the Waterloo hero, Henry Paget, first Marquess of Anglesey, who famously lost his leg at Waterloo. His siblings married into other well-known families: his eldest brother, Charles, Earl of March, married Frances Harriet Greville, niece of the celebrated diarist, Charles Greville; Caroline married the fifth Earl of Bessborough, a former first-class cricketer, courtier and politician; Augusta married Prince Edward of Saxe-Weimar, a British military officer of German parentage; Cecilia married Lord Bingham, later the fourth Earl of Lucan, a politician and soldier.

Many of the photographs in the two albums are taken at Gordon Castle in Morayshire. Each summer the family would travel north after Goodwood Raceweek for their annual holiday, taking many of their staff with them. The advent of the railways made travel much easier so friends and family would come and go, enjoying the shooting, fishing, stalking and beautiful countryside that were on offer. The sense of privileged people relaxing and enjoying themselves comes through very strongly in Lord Henry's photographs.



Lord Alexander Gordon Lennox looking very dapper in a check tweed suit at Gordon Castle.



Lord George Gordon Lennox.



A highly unusual (and amusing) image of Lord Alexander from behind.



A profile portrait of Lord Henry's oldest brother, Charles (Earl of March, later sixth Duke of Richmond).

FAMILY



Lord Henry reading in the garden at Gordon Castle, posing with his sister, Caroline.



Lord Henry's youngest sister, Cecilia, photographed in the garden at Gordon Castle in 1856.



Lord Henry's father, Charles, fifth Duke of Richmond, wearing his Gordon tartan trews. He was a veteran of the Peninsular Wars and fought at Waterloo. In 1836, he inherited Gordon Castle and its Scottish estates on the death of his maternal uncle, the fifth Duke of Gordon.



Lord Henry's sister-in-law, Frances Harriet (Countess of March), posing in the garden at Gordon Castle in 1856. She appears to be dressed as a housekeeper, wearing an apron and holding a feather duster.



Lord Henry's sister, Augusta, in 1855. She was married to Prince Edward of Saxe-Weimar who served as an officer in the Grenadier Guards, eventually becoming a Field Marshall in 1897.

FAMILY



Lord Henry's nieces, Florence and Caroline, daughters of his eldest brother, Charles, Earl of March. They are photographed in the garden at Gordon Castle.



Three of the Earl of March's children: Sett (Lord Settrington, later seventh Duke of Richmond), Caroline and Algy (Algernon) at Gordon Castle.



Two young girls playing with a toy cart in the garden at Gordon Castle (which can be glimpsed in the background). They are probably Lord Henry's nieces.

Among the photographs of members of Lord Henry's family, are charming images of children. Although the names of some of the sitters are not written beneath, they are probably all his nieces and nephews. Despite being one of eleven children himself, only three of Lord Henry's generation had children. His eldest brother, Charles, had six children (Caroline, Charles, Algernon, Francis, Florence and Walter); Alexander had one (Cosmo); Cecilia, the youngest sibling, had seven (George, Cecil, Francis, Alexander, Albert, Rosalind, Lionel).

The children are carefully posed in the photographs, dressed smartly and often with an air of Victorian sentimentality. Many are taken in the garden at Gordon Castle and the children are either wearing or holding their hats or bonnets. In one photograph two girls clasp a doll and a skipping rope, and in another two boys lean out of a window with their eldest sister.

The images created by Lord Henry are like a window into his world. The late summer at Gordon Castle was not only a time of rest for the adult generation, but also for the children who would otherwise have been under a strict nursery regime. A photograph of an earlier painted portrait of his sisters, reveals how important family was to Lord Henry, particularly the bond with his sisters.



Two unidentified young girls dressed in coats and hats with tartan dresses underneath. This photograph was possibly taken outside with a sheet hung up behind.



A fascinating still life photograph showing a framed portrait of Lord Henry's sisters, Cecilia, Caroline and Augusta, probably painted circa 1846, ten years before this photograph was taken.



Sett, Caroline and Algy looking out of a window. This rare informal portrait, shows each child with a specific pose, presumably as instructed by their uncle, Lord Henry.

FAMILY



Prince Edward of Saxe-Weimar (Lord Henry's brother-in-law), with his gun and some dead game, photographed at Gordon Castle in 1855.



Prince Edward of Saxe-Weimar at Gordon Castle.



Prince William of Hesse-Kassel and Prince Edward of Saxe-Weimar, posed in front of a shed at Goodwood that often appears in the background to Lord Henry's photographs.

Lord Henry's brother-in-law, Prince Edward of Saxe-Weimar (1823-1902) appears in many of his photographs. Easily discernible owing to his portly figure and large whiskers, he married Augusta in 1851 and was often at Goodwood and Gordon Castle. Although his parents were German (his mother, Princess Ida of Saxe-Meiningen, was sister to Queen Adelaide, wife of King William IV), he was naturalised as a British subject and had a career in the British army. He rose through the ranks, serving in the Crimean War and fought at the Battle of Alma, the Siege of Sevastopol, the Battle of Balaclava and the Battle of Inkerman. He served as Commander-in-Chief, Ireland and ended his career as a Field Marshall. Whether holding a gun or striking a pose, Prince Edward was a willing sitter and the photographs of him brim with his strong character.

The informal poses of family members are unusual in portrait photographs of this period; usually, sitters are stiff and erect with a studio backdrop. A photograph of the seventh Duke of Manchester shows him nonchalantly leaning against a window sill at Gordon Castle, smoking a cigar, dressed for a day's sport in his tweeds, with a tartan jacket worn over the top, and his cartridge-bag over his shoulder. His wife, who appears in a group photograph, was later known as the 'Double Duchess' following her marriage to the eighth Duke of Devonshire after Manchester had died.



Charles, Earl of March (later sixth Duke of Richmond) in front of the Goodwood shed, with the trellis window and bench breaking the monotony of the weatherboard background.



Cuckoo (Lady Cecilia), photographed in 1856 in front of the Goodwood hut, with a sheet draped over it as a backcloth, accentuating her features.



William, seventh Duke of Manchester, Lord Henry's second cousin, leaning against the wall at Gordon Castle.

FORMAL GROUPS

The two photograph albums contain a number of formal group photographs. All of these would have taken a great deal of time and effort to get the composition right, balancing the placement of the sitters, and considering their relationship to their surroundings and one another. All of them are taken outside, often in bright sunlight so the sitters' gaze is turned down. It is clear that each person was given specific instructions on how they should sit or stand, where they should look, how they should hold their hands, and in some cases, what they should wear or hold. The voluminous dresses of the ladies and headwear of both ladies and gentlemen are used to great effect.



A bold composition, circa 1855, with family members and friends in strong sunlight, their dark clothes in stark contrast to the pristine stonework of the Temple of Neptune and Minerva at Goodwood. The brightness of the sun has prevented most of the sitters from looking up.

Left to right, in front of the Temple: Miss Pringle, Madeline Pringle, Caroline (Lord Henry's niece), Cuckoo (Cecilia); left to right, inside the Temple: Sir H. Fletcher, Miss Greville (sister of the Countess of March), Florence (Lord Henry's niece), Lord Bingham (future husband of Cecilia).



A revealing group photograph taken in 1855 showing a sheet erected as a background to accentuate the sitters' profiles, in particular the gentlemen's hats. The gentleman on the left has been given a broom as a prop and the other two gentlemen sit on a garden bench, one of a set that are now at Goodwood, adapted for interior use.

Left to right: Mr Meynell, Cuckoo (Cecilia), Charles Maitland (Lord Henry's cousin), Lord George Lennox (Lord Henry's uncle), Lady Bessborough (Caroline).



A formal group photograph taken in the garden at Gordon Castle in September 1855. The long exposure time has proved a challenge to the younger children who have not been able to keep their heads still, so they appear slightly blurred. Each member of the group has been carefully posed.

Left to right: Colonel Ridley, Midge (son of the Earl of March), the Countess of March, Florence, Caroline, Miss Greville, Lady Emma Stanley, Cuckoo.



A carefully composed group photograph taken in 1856 at Gordon Castle, with the sitters all looking in different directions. Notice how the back of the bench has been aligned with the stone balustrade in the background.

Left to right: Augusta (married to Prince Edward of Saxe-Weimar), the Duke of Manchester, Colonel Macdonald, Prince Edward of Saxe-Weimar, the Duchess of Manchester.

FORMAL GROUPS



Life at Gordon Castle revolved around sport, in this case shooting. In this group photograph, taken at Gordon Castle, Lord Henry has set up the camera so he can be in the photograph too. It has a wonderfully relaxed air to it, with each person striking a very different pose, holding their gun. A carriage can be glimpsed in the background, the horse having moved its head during the long exposure.

Left to right: Lord Arthur Lennox (uncle of Lord Henry), Prince Edward of Saxe-Weimar, the Earl of March, Lord Henry Gordon Lennox.



A shooting party at Gordon Castle, 1859, taken in front of the arbour near the conservatory. Lord Henry has separated those wearing lighter tweed from those in dark coats. A hint of informality has been added by two of the gentlemen smoking.

Left to right: Mr Huddleston, Alfred Peel (cousin of Lord Henry), Prince Edward of Saxe-Weimar, Captain Trower, the fifth Duke of Richmond (seated), the Earl of March, Captain Bethune, Boo (Alexander), Major Greville (brother of the Countess of March)

FORMAL PORTRAITS

Aside from his more informal portraits of family and friends, Lord Henry did try his hand at more formal portrait compositions. These carefully composed images really demonstrate both his artistic and technical abilities, particularly when they are taken indoors. They are more than just portraits; there is also a narrative. What is the person thinking or doing? It seems as if we are secret witnesses to a private moment.



A portrait study of Lord Henry's sister, Caroline, taken in 1855. In 1849, Caroline had married the fifth Earl of Bessborough and moved to his family seat, Bessborough House in County Kilkenny, Ireland. This is an ambitious photograph, trying to balance the light coming in from the window and not overexposing it. Caroline appears to be doing some needlework, the brightness of which forms a contrast to her dark dress and hair and makes a focal point at the centre of the image. More textiles catch the light on the table in the window bay.



The setting for this portrait is very unusual for the period. An unknown lady stands outside, leaning on a balcony, turning her head towards someone as if in a drama. The ornamental iron balustrade forms a barrier between the viewer and subject, almost as if she has been glimpsed in a private world where we are not invited. There is a play on textures between the smooth dressed stone on the left, the brick on the right, the hard metallic balustrade and the luxurious dark silk of the lady's dress.



A striking image of Colonel (later Lt. General) the Hon. James Macdonald and Lord Henry's sister, Augusta. It is beautifully composed with the striking contrasts between light and dark, especially in the sitters' clothes, such as Augusta's shawl. The gothic architecture in the background has been used to full advantage, helping to anchor the sitters and give added drama to the composition. Augusta's profile is particularly well defined, picked out against the shadows behind. Even Colonel Macdonald's cane plays an important part in the overall composition. Colonel 'Jim' Macdonald was an immensely popular army officer who moved in the best social circles. Vanity Fair said of him: 'From youth to middle age Jim Macdonald has led the choicest of choice lives, and has probably shot more coverts and eaten better dinners than any man of his age in Europe'.



A well-composed portrait of Prince George, Duke of Cambridge, standing outside the Tapestry Drawing Room at Goodwood. A regular guest at Goodwood, he was a grandson of George III and served as Commander-in-Chief of the Forces from 1856-1895. Although he is not dressed in uniform, Lord Henry hints at his military background by giving prominence to the stripe on his trouser leg and making the cross-bar of the shutter appear like a dress sword. He stands on a step, a subtle reminder of his Royal status and military supremacy. The hardness of the window shutter contrasts with the softness of the gently billowing curtain in the open sash window.

The Duke of Cambridge appears in the Goodwood Weighing Book, dining at Goodwood on 17 April 1871 and weighing 16 stone 11 pounds. This was light compared to Prince Edward of Saxe-Weimar who weighed a colossal 19 stone 4 pounds before dinner on 27 January 1884.

GARDEN PORTRAITS

Using the rustic arbour at Gordon Castle as a backdrop, Lord Henry created some charming compositions. With two people, he creates a narrative. In one image, one man sits in the shadows behind, while the other man stands prominently in the foreground, his foot on a chair. What is going on? In another image, two ladies gently pick roses. Reading and conversation in the garden are common pursuits, but Lord Henry's skill is in making them look natural, and not staged.



An unusual photograph of two unidentified gentlemen at Gordon Castle, one of whom is just a shadow in the background. Contrasting light and dark areas, Lord Henry has used the gothic arches of the arbour to frame both men, and given interest to the foreground with the flowerbed visible. The standing gentleman has firmly planted his leg on a rustic chair in a commanding stance. The chair is designed in the cottage orné style (a style found in architecture elsewhere on the Gordon Castle estate).



A romantic image of Lord Henry's youngest sister, Cecilia and Lady Katherine Egerton, picking roses from the gothic arbour in the grounds of Gordon Castle. Cecilia is drenched in sunlight and her white dress adds to the romantic image of two virginal maidens in a garden. Framed by an arch, she stands on a ladder reaching out to pick a rose, while her companion waits patiently below, demurely looking down and holding a flower basket. The tops of flowers peep into the bottom of the image. This photograph was probably taken in 1858 as Lady Katherine appears in a group photograph of that year. Lady Katherine, daughter of the third Earl of Wilton, married the Hon. Henry Coke in 1861. She would later become a Woman of the Bedchamber to Queen Mary.



Another charming photograph taken in strong sunlight, in front of the arbour at Gordon Castle in 1858. The sitters are Lady Edith Somerset, daughter of the seventh Duke of Beaufort, and Cecilia, who were both the same age. Cecilia appears to be amused by the book her companion is reading. Notice the wonderful sheen on their hair which forms a counterpoint to their voluminous dresses.



In this relaxed photograph, the sitters are in conversation, lit by very strong sunlight. Taken in the garden of Gordon Castle in 1856, it shows Major Coke (possibly the future husband of Lady Katherine Egerton) and Lord Henry's sister, Augusta. The composition has been carefully thought through, with both people sitting diagonally on the bench, their faces partly darkened by shadows.

SERVANTS

It was not just his family and friends that Lord Henry photographed; he also recorded some of the servants at Goodwood and Gordon Castle. Formal groups at both places have been very carefully composed, along with suitable props relating to their jobs; a laundry maid holds a basket and a gamekeeper a gun. Much of the informality of his other groups is missing owing to the social gulf between the sitters and their employer's son. However, there is clearly a great deal of affection for 'Old Neddy', who just from his name, is probably someone Lord Henry has known all his life.



A rare group photograph of servants at Goodwood, taken outside the Laundry on Laundry Green, circa 1855. Lord Henry has added a pail and a laundry basket as props. The lady seated in the middle is possibly the housekeeper.



The piper at Gordon Castle. Big estates in Scotland often employed their own piper. Later in the nineteenth century, Pipe-Major Mackenzie, originally in the Seaforth Highlanders, was the piper at Gordon Castle who woke everyone up in the morning by parading around the castle playing the quick march, Hey, Johnnie Cope. After dinner, he would play outside the dining-room for ten minutes before entering and giving a stirring march around the table, ending with a reel (whilst everyone stood still).



Ostensibly a photograph of the fountain in the flower garden at Gordon Castle, Lord Henry includes himself seated on a bench with 'Duncan' – probably a gardener – standing rather awkwardly in front of him, on the edge of the pond.



Fran Pierre photographed at Gordon Castle. Despite his French-sounding name, he was probably a member of the household at Gordon Castle.



'Old Neddy' photographed in the courtyard at Gordon Castle. Given the stack of wood behind him, it is possible that he was the estate carpenter or a basket weaver.



An artistically-arranged group of servants in the courtyard at Gordon Castle, possibly stalkers and game-keepers. Two dead deer have been arranged on some heather, and the man standing up holds a gun in one hand and a dead bird in the other. Left to right: Fran Pierre, Geordie Grant, Jubb, C. Logie.

GORDON CASTLE



Gordon Castle from the south-east. The rustic arbour that appears in the background of so many of Lord Henry's photographs can be just glimpsed on the right, leading off the conservatory.

Gordon Castle in Morayshire was the Scottish seat of the Duke of Richmond. Lord Henry's father had inherited it in 1836 on the death of Lord Henry's great uncle, the fifth and last Duke of Gordon (of the Scottish creation). To mark the inheritance, the family had added Gordon to their surname, becoming the Gordon Lennox's. The Gordon landholding in Scotland was vast – 269,000 acres in the north-east of the country centred on Gordon Castle. The castle had been rebuilt by Lord Henry's great grandfather, the fourth Duke of Gordon, but still retaining the ancient tower-house at its core. More like a palace than a defensive castle, the façade measured 568 feet long and was surrounded by ornamental gardens and parkland. Each summer, the family would spend the months of August, September and October enjoying the sport: grouse, partridge and pheasant shooting, deer stalking, and salmon fishing.

Lord Henry took many photographs of the castle and grounds, and the gardens provided the setting for more of his photographs than any other location. Two very rare interior images with people informally seated, almost certainly show rooms at Gordon Castle.

Gordon Castle was sold by the ninth Duke of Richmond in 1937. After the Second World War, it was subsequently bought by his cousin, Sir George Gordon Lennox and partially demolished. His descendants live there today.



The garden at Gordon Castle with two ornamental stags on pedestals, the crest of the Gordon family.



The north front of Gordon Castle.



Looking out over the flower garden from the tower of Gordon Castle.



A very rare interior photograph, probably taken at Gordon Castle, of four ladies relaxing in a well-appointed room (the chintz wallpaper would suggest it is a lady's boudoir). A print of the fifth Duke of Richmond hangs prominently on the wall behind them. Left to right: Cecilia, Miss Greville, Miss Louise Heneage, Miss Heneage.



Another rare interior photograph showing a gentleman reading in an armchair, probably at Gordon Castle. The table, with its elaborate cloth and profusion of objects on top, is given as much prominence as the sitter, who almost fades into the shadows.

GOODWOOD

Goodwood features less in Lord Henry's photographs than Gordon Castle. This may simply be because he had more leisure time in Scotland for photography than he did in Sussex. There are photographs of the exterior of the house and some of the trees but the most interesting photograph is one taken indoors of the Yellow Drawing Room. This magnificent room, fifty-five feet long, had only just been finished by his parents in 1827. It was richly upholstered with striped silk, as described by the landscape gardener, John C. Loudon, who visited in August 1829: 'The walls are hung with yellow satin, striped; and the curtains and sofas, &c. are of the same material, and the woodwork and cornices are gilt. The effect of the gold and yellow satin is good. The whole appeared to us, if the expression is allowable, chastely magnificent, habitable, and occupied as it ought to be.'

Lord Henry included several photographs of paintings at Goodwood, including the two views of London by Canaletto. The portrait of Lady Charles Spencer must have been a particular favourite of his for him to include it in one of the albums.



Goodwood from the south-west. The two cork oak trees appear prominently in front of the house, despite it being late autumn / winter.



One of the cork oak trees on the edge of the Library Lawn.



Lady Charles Spencer (née Beauclerk) by Sir Joshua Reynolds. This portrait which still hangs at Goodwood (in the Yellow Drawing Room) was clearly a favourite of Lord Henry. It was common at this period for people to record their own world, including their home, family, friends and art.



The earliest known view of the Yellow Drawing Room at Goodwood which had been completed in 1827. The sofas are covered in protective slip covers with a small pattern. The brightness of the sunlight coming in through the windows has obscured the definition of the yellow-coloured striped silk which covered the walls.

BESSBOROUGH HOUSE



Bessborough House, Co. Kilkenny, from the garden, circa 1856.



Lord Henry's sister, Caroline, in a pony phaeton with her husband, the fifth Earl of Bessborough, kneeling beside her with a pair of lurchers.

There are several photographs taken by Lord Henry of Bessborough, the seat of his brother-in-law, John Ponsonby, fifth Earl of Bessborough (1809-1880), in County Kilkenny, Ireland. The house had been built in 1744, in the fashionable Palladian style, for John's ancestor, the first Earl of Bessborough by the Irish architect, Francis Bindon. The estate was named after Bess (Elizabeth Ponsonby), a seventeenth-century ancestor, whose husband had bought the estate. Lord Henry's photographs show views of the gardens, the local town (Piltown), and groups of people in the grounds. Taking his photography equipment to Ireland was no mean feat; these photographs demonstrate how seriously he took photography as a pastime.

While in Ireland, Lord Henry probably went and visited his aunt, Lady Louisa Tighe (1803-1900) who lived at Woodstock, near Inistioge, about fifteen miles from Bessborough. There was also another family connection: John's sister, Lady Kathleen Ponsonby had married Frederick Tighe, Lady Louisa's nephew and the heir of the Woodstock estates.

Bessborough House was burnt down in 1923 during the Irish Civil War and later rebuilt, although the family never returned to live in it and it was sold in 1944. It is now an agricultural college.



Street scene in Piltown, Co. Kilkenny, the town next door to Bessborough. The two men standing near the middle, one in profile, one straight on, look like members of the Irish Constabulary (policemen). They bring life to an otherwise deserted street.



The Cross, Piltown, Co. Kilkenny. It is possibly Lord Henry's sister and brother-in-law, Lord and Lady Bessborough, standing by the pony carriage.