

THE LUTYENS TRUST

To protect and promote the spirit and substance of the work of Sir Edwin Lutyens O.M.

NEWSLETTER

WINTER 2023

SPANISH ARCHITECTURAL TOUR INSPIRED BY EDWIN LUTYENS'S ADVENTURES IN SPAIN

Saturday, 27 May to Sunday, 4 June 2023

Report by David Averill

In 1916, Spain's King Alfonso XIII invited Edwin Lutyens for a tour of the Palacio del Oriente, otherwise known as the Royal Palace in Madrid. Lutyens was in Spain then, embarking on his design for El Guadalperal, near Cáceres in Extremadura, southwest of Madrid. This was conceived as a country house for Hernando Fitz-James Stuart y Falcó, the 18th Duke of Peñaranda de Duero, younger brother of the Duke of Alba. It was one of many designs Lutyens undertook for the Spanish nobility from about 1915 until the 1930s but which remained largely unexecuted.



The Royal Palace, Madrid. Photo © Paul Waite

The seeds of Lutyens's career in Spain were sown in 1915 at a party he attended at Ashby St Ledgers given by his client Ivor Guest, 1st Viscount Wimborne for whom Lutyens worked both there and on his London townhouse in Arlington Street, part of which now houses adjacent hotel The Ritz London's events rooms. There he met the Windsor-educated Duke and the two became great friends. The Duke invited Lutyens to visit Spain, his guest staying at the Albas' luxurious Liria Palace in Madrid, first built in the 18th century.

Lutyens's work in Spain is comparatively little-known and this tour shed light on his connections with the country and his Spanish projects, although most were unexecuted mainly due to civil unrest and financial uncertainty before and during the Spanish Civil War.



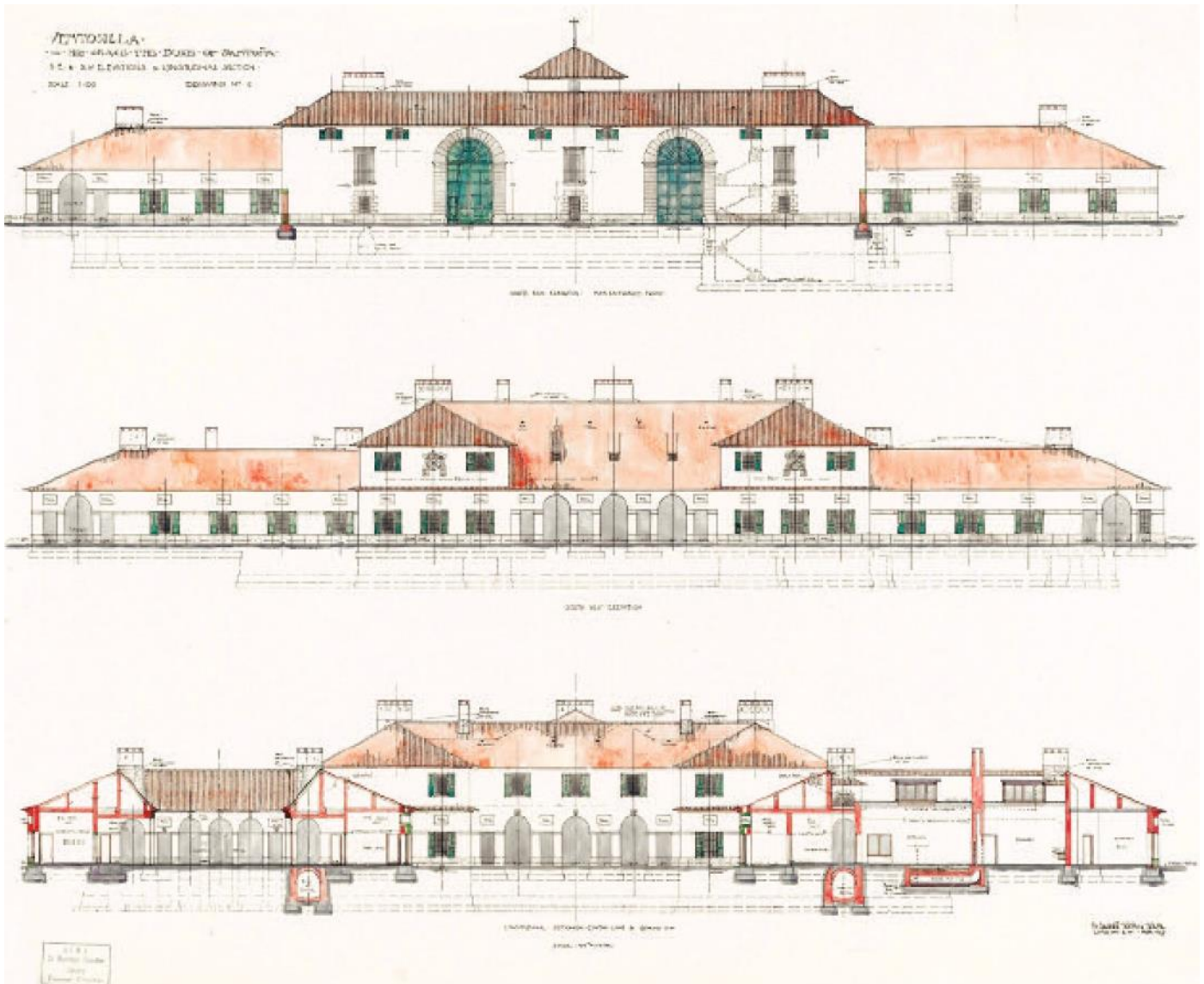
Trust members at the El Escorial palace at San Lorenzo de El Escorial. Photo © Rebecca Lilley



Liria Palace, Madrid. Photo © Paul Waite

Our tour had started with the stupendous El Escorial palace at San Lorenzo de El Escorial, about 45km northwest of Madrid, which Lutyens visited. Some parts of its interior and exterior – the grand return staircases, long marble-lined hallways, courtyards and raised gardens – may have inspired his design for the Rashtrapati Bhavan (formerly Viceroy’s House). Its austere presence gradually culminates in its basilica where, during our visit, the choir filled the space with reverence and sound. Our bus then took us to La Ventosilla near Toledo, where Lutyens stayed on several occasions when working on his Spanish projects. He had designed and went as far as to peg out a palace nearby for the Duke and Duchess of Santoña, Peñaranda’s sister. This would have had a large patio and arcaded galleries but, due to the

pre-Civil War unrest, was never built. Thankfully, the RIBA Collections has beautiful watercolours that record the project. Our hosts at La Ventosilla, Count and Countess of Teba, warmly welcomed us to the old manor house and gave us a fine lunch – served by liveried footmen in a room boasting Spanish antiques and hunting trophies – then took us up on to the roof where we learnt that in 1938 all the estate servants



Lutyens’s drawings for the (unbuilt) palace he designed for the Duke of Santoña on the estate of La Ventosilla near Toledo.

© RIBA Collections

were thrown to their death by the local Communist cell.

Then it was onwards to El Guadalperal. This would surely have been one of Lutyens's greatest country houses had it been built. It has grand entertaining rooms, flanked by symmetrical wings for the family and the King – another echo of Rashtrapati Bhavan. However, some farm buildings and other outbuildings he designed still survive. These are replete with characteristic brick details but filtered, aesthetically, through the Spanish vernacular.

In Madrid, we attended a lecture which was to have been given originally by Spanish architect and architectural historian Iñigo Basarrate about Lutyens's projects in Spain. Iñigo was delayed elsewhere and his lecture was given instead by Paul Waite, who co-organised the tour. If these planned Spanish buildings had been fully realised, they would surely have ranked among Lutyens's most magnificent works. Continuing in Madrid we found ourselves in a city pulsating with energy and exuding history. The Gran Vía is a vibrant thoroughfare bringing together grand urban scale and architectural variety, characterised by confident, bold buildings from the first half of the 20th century.

Close by we toured the Real Casino de Madrid, a private club with an almost operatic theatricality tempered by the hushed atmosphere of a gentleman's retreat that moved from Calle del Principe to Calle de Alcalá in 1910. Many palaces we toured were earlier structures built for the nobility in the 18th and 19th centuries. But we also visited three palaces rebuilt under Franco – the Prime Minister's residence, The Palace of the Councils and the Air Force headquarters.

For me the pick of this bountiful bunch was the Palacio de Buena Vista built in 1767 for the Duke of Alba and a precursor to the Liria. Now the headquarters of the Spanish army, the palace features a fine enfilade of rooms and is beautifully furnished. The Dukes of Alba moved from the Palacio de Buena Vista to the Liria, still their home. Much of the Liria was destroyed during the Spanish Civil War, and Lutyens was commissioned by Jacobo Fitz James-Stuart, 17th Duke of Alba to provide designs for its reconstruction and some of its interiors (modified after his death and carried out by Spanish architect Manuel de Cabanyes). Our week culminated here with a tour of the rebuilt palace, including visiting a Lutyens-designed chapel and grand staircase, which, of all the rooms we saw, felt the most recognisably Lutyens in style. The reconstructed palace feels a blend of his design and the Spanish style of the family, particularly of Jacobo's daughter, Cayetana Fitz-James Stuart, 18th Duchess of Alba.



El Escorial. Photo © Paul Waite



Estate buildings at El Guadalperal in Cáceres. Photo © Paul Waite



The Residencia de Estudiantes. Photo © Paul Waite

In the evening, we enjoyed a celebratory dinner at our quiet, comfortable base, the Residencia de Estudiantes, the legendary students' accommodation where Federico García Lorca,

Salvador Dalí and film-maker Luis Buñuel once lived – and where Lutyens himself happened to have delivered a lecture in 1934.

Yet the best was left until last... In commemoration of Alfonso XIII's invitation to Edwin to visit the Palacio de Oriente, his great-grandson King Felipe VI, current king of Spain, personally invited The Lutyens Trust to visit the same palace on the last day of our tour. We were privileged to enjoy a personally guided tour around this most magnificent of Baroque palaces. The Trust and all members who attended would like to express their most heartfelt gratitude to the king for this very kind invitation.

Due thanks were proffered to Paul and Francisco Javier Orjales-Mourente for their research, hard work and dedication in organising the week and responding nimbly to the inevitable last-minute adjustments to the itinerary. Our week was rich with experience and left us wondering what might else have materialised had Lutyens's vision not been halted by the onset of the Spanish Civil War, which, among its many horrors, cruelly claimed the Duke of Peñaranda's life.

THE TRUST'S INAUGURAL SUMMER LUNCHEON AT NEW PLACE HOTEL, HAMPSHIRE

By Rebecca Lilley

For many years the annual Christmas Lunch has been a staple event for Trust members – a unique opportunity to catch up with each other or meet new members without the need to muster the energy required for our tours. But I came to wonder if an annual lunch was quite enough. And so was the idea for a Trust Summer Luncheon conceived.

In August, 2023 nearly 30 members enjoyed a three-course meal at New Place Hotel in Shirrell Heath, Hampshire, a magnificent brick building, originally called New Place, designed in 1904 by Edwin Lutyens



New Place Hotel, Hampshire, originally called New Place and designed by Lutyens in 1904, hosted the Trust's inaugural Summer Luncheon. Photo © Rebecca Lilley

for Mrs AS Franklyn. She had inherited Bristol's Jacobean Langton Mansion but the building was scheduled for demolition, so she rescued its entire interior and commissioned Lutyens to design a new home to house it.

The Trust already had links with the hotel – which generously hosted its 2019 annual Study Day, in a departure from traditional venue Goddards – and its staff were most welcoming when I approached them with the request to host what I hoped would be the first of many Trust lunches.

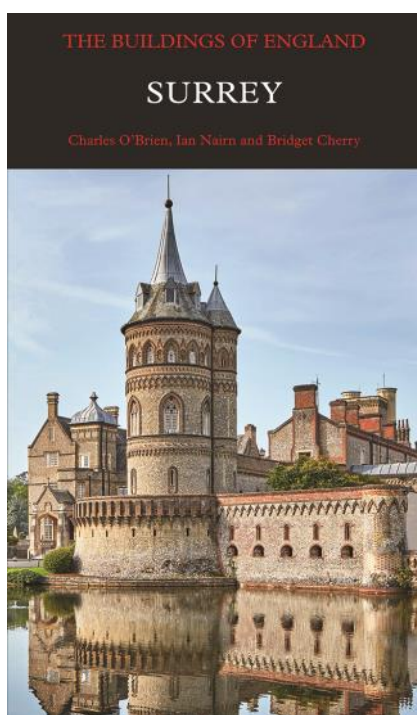
Quite a few members arrived early to explore the gardens, some pausing to watch the village cricket game being played across from the house's main lawn. Our hosts soon had us settled down to enjoy a delicious lunch in the De László Room, named after illustrious Anglo-Hungarian portrait painter Philip De László. (A large collection of the work of this artist, a contemporary of Edwin Lutyens – in fact the two were born in the same year – hangs in the hotel.) This private dining area has a grand fireplace and two wide bay windows with lovely views of the grounds.

Those able to linger after lunch took the opportunity to look round the ground floor and some upper rooms. The ground-floor Bristol Room is panelled with finely carved timbers as would have befitted John Langton, the Mayor of Bristol, who lived in the Bristol mansion in the early 17th century. It was extraordinary to think that the hotel's wood-panelling, decorative ceilings, impressive carved and inlaid mahogany door as well as its staircases and fireplaces were once all transported by rail from Bristol to nearby Wickham, then by horse and cart to the new Lutyens house. Some of our number also stayed at the hotel, extending their experience by an extra day or two.

I'd like to thank all those who contacted the Trust to say how much they enjoyed the lunch and visit. As the feedback was outstanding overall, I will be organising another Summer Luncheon in July or August, ensuring drinks and tea or coffee afterwards are included. I shall also look at options for venues in different locations so that the lunch can be easily accessible to members based in other parts of the UK. We look forward to hosting the lunch again and will provide further details soon.

REVIEW OF THE BOOK, *THE BUILDINGS OF ENGLAND – SURREY*, BY CHARLES O'BRIEN, IAN NAIRN AND BRIDGET CHERRY

By Alexandra Wedgwood



At first glance this volume, published by Yale University Press, looks like all the other recent publications in this splendid series. In fact, it has a unique history not only as the third edition of a book originally published in 1962 but also as the first collaboration between Nikolaus Pevsner and another author, Ian Nairn.

It demonstrates Pevsner's open-mindedness and generosity because Nairn had written an unfavourable review of the first three volumes of *The Buildings of England* in 1954 as a young journalist at *The Architectural Review* but, by 1960, they understood each other better. Nairn wrote the major part of the Surrey volume, including the introduction, and Pevsner called him "a born topographer" in his foreword, a comment that probably refers to the illuminating descriptions with which Nairn began his entries and which have been kept in this edition. This is his one for Munstead: "No village, simply an area of thickly wooded hills above Godalming. In the late 19th century it became famous for the country houses built there, largely by Edwin Lutyens and largely under the sponsorship of Gertrude Jekyll. The houses have remained small enough and convenient enough to adapt themselves without alteration to the changed social climate of the



*Munstead Wood, Godalming.
Photo © Robin Forster*



Littlecroft, Guildford. Photo © Robin Forster

mid-20th century and the district still looks much as it did in 1900; a Surrey invention worth a lot of study.”

Surrey was, of course, changing constantly throughout that century, both in its area and architecture, with the appearance of many new buildings as well as many demolitions. The second edition of this book came out in 1971 and was supervised by Bridget Cherry who maintained its boundaries as they had previously existed but incorporated the area of Middlesex on the north bank of the Thames that had voted to add itself to Surrey in the 1960s. The authors of this new edition were given as Cherry, Nairn and Pevsner.

The boundaries observed in this new volume are those of the present area of the county – unchanged since 1971 – and Pevsner’s name has gone from the list of authors. I compared the entries for Frimley, chosen because it was where Nairn grew up, in all three editions, to see how this works out in practice. I am deeply impressed by the editorial skill of Charles O’Brien who has taken immense trouble to keep the flavour of Nairn and care of Cherry in this edition, which incorporates a great deal of new material. To do this so well obviously took much time which Yale University Press generously granted O’Brien as he painstakingly worked his way around the county, reading all the documentation and visiting all the sites to finish with his own sound judgment.

The book covers most of Lutyens’s work in Surrey. It is well known that neither Nairn nor Pevsner were great admirers of him after his early, Arts and Crafts period. However, Nairn’s brutal account of Goddards demonstrates that even Lutyens’s Arts and Crafts houses weren’t above criticism. Pevsner and Cherry recruited architectural historian Nicholas Taylor to add to and correct entries on Lutyens buildings for the second edition, and the present volume has an excellent entry on Goddards entirely by him and this time features a plan as well.

I strongly recommend this volume, especially if you live in Surrey and can visit or revisit some of the places described. There is so much that is new for you to discover and enjoy. My only criticism of this new



Goddards, near Dorking. Photo © Robin Forster

edition is about the reproductions of some of its black and white images, which are not clear.

Trust members can acquire the book, The Buildings of England – Surrey, by Charles O'Brien, Iain Nairn and Bridget Cherry, with 20 per cent off when bought via the Yale University Press London website: www.yalebooks.co.uk. (RRP: £60; with offer: £48). Enter code PEV20 when prompted in the checkout. Free UK p&p. UK orders only. Code expires on 28 February, 2024.

A SECOND MEMORIAL PLAQUE TO HENRY TENNANT, DESIGNED BY EDWIN LUTYENS, RECENTLY DISCOVERED IN STRATHDON PARISH CHURCH, ABERDEENSHIRE

By Tim Skelton

From time to time, the Trust is contacted by people asking whether or not some building or structure has been designed by Edwin Lutyens. Usually these queries concern houses but recently there have been three connected with graves and private memorials, a lesser-known aspect of the architect's work.

Two recent ones – a memorial to King Edward VII in Shadwell, East London and the grave of cotton magnate Sir Amos Nelson, for whom Lutyens designed Gledstone Hall in North Yorkshire – were relatively easy to discount, due to a lack of a documentary record and to the character of the designs. However, a third case proved more tantalising.



Lutyens-designed memorial plaques to Henry and Harold Tennant at Strathdon Parish Church, Aberdeenshire.

Photo © Andrew McHardy

In April 2022, Andrew McHardy in Aberdeen emailed us about an article he'd seen in *Aberdeen Daily Journal* published on 26 August, 1919, reporting on the unveiling of a memorial tablet to Lieutenant Henry Tennant in Strathdon Parish Church, Aberdeenshire, apparently designed by Lutyens. Andrew wondered if we knew anything about it.



*Strathdon Parish Church.
Photo © Andrew McHardy*

It was an intriguing case. We knew there was a memorial to Tennant in St Mary the Virgin's Church in Rolvenden, Kent, close to the family home at Great Maytham, but we did not know about one at Strathdon. The prospect of a previously undiscovered work seemed promising but we could not be sure until we had photographic proof. There was a compelling case for this – the newspaper mentioned Lutyens and reported the precise wording on the plaque (which was virtually identical to the wording on Tennant's Rolvenden memorial) – but we could not be certain until we had seen it.

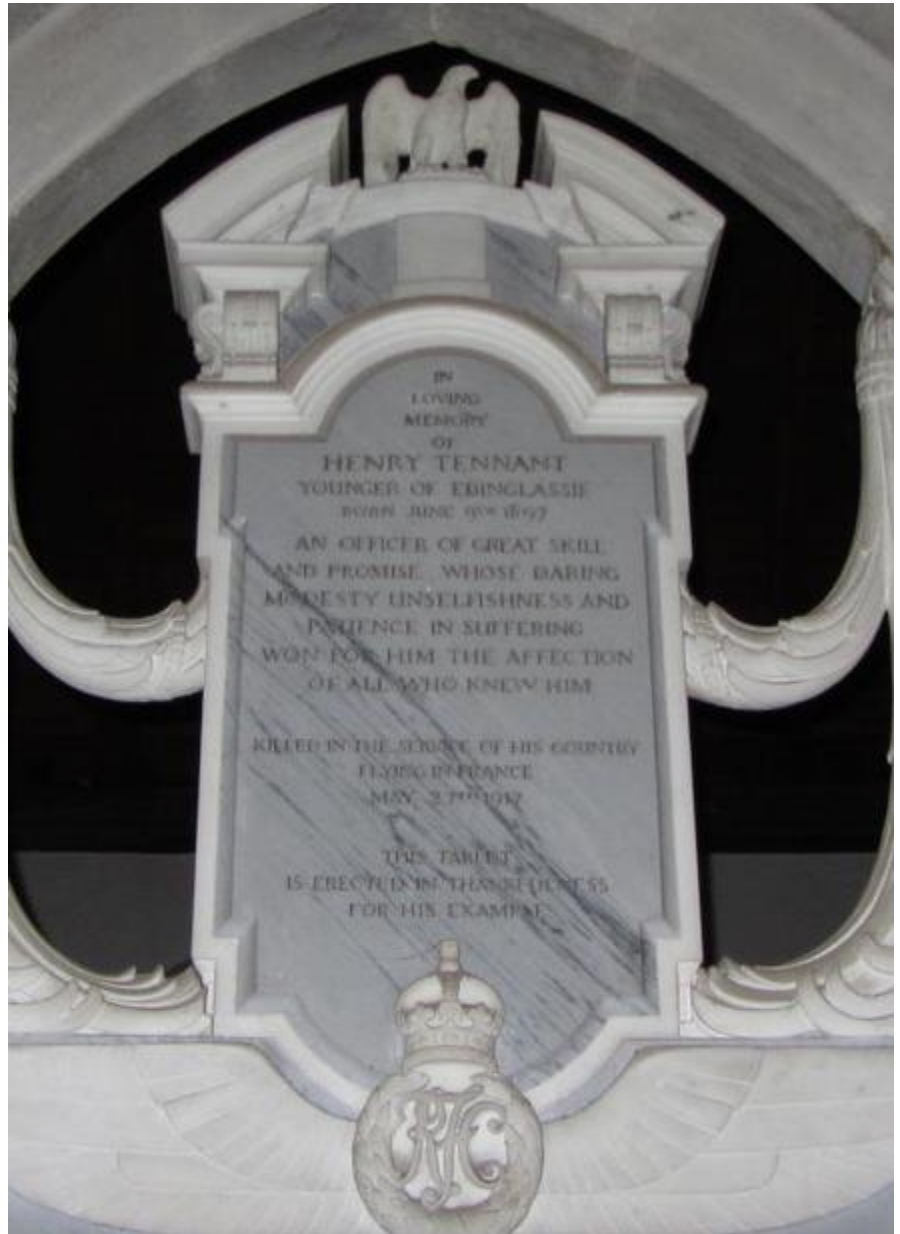
Looking back, I have to confess to having been a bit sceptical about the matter – why, I wondered, would there be two almost identical plaques at opposite ends of the country,

although we knew Tennant had an estate in Strathdon? Had a journalist mixed up the two locations and was the report in the Aberdeen paper instead about the unveiling of the plaque in Kent, I mused?

Crucially, we needed photographic evidence. Frustratingly the tablet in question was in a locked room on the first floor of the church but Andrew very kindly returned there last year, having arranged to have access to it, to take photos for us. These dispelled my scepticism completely: I could not have been more wrong in doubting the local press. Although the shape of the Strathdon plaque differed from the one in Rolvenden, the overall design and in particular the typefaces on both were so similar as to confirm that the two plaques were Lutyens's work. Moreover, Andrew discovered a second memorial alongside the plaque – to Henry's father Harold, the inscription on which also mirrored a memorial to Harold in Rolvenden – also clearly designed by Lutyens.

As well as the memorials to Henry and Harold, Lutyens designed Harold's gravestone in the cemetery at Corgarff (near Strathdon) and a similar gravestone to his wife, May – whose death in 1946 post-dated that of the architect in 1944 – alongside it. But I suspect the latter wasn't designed by Lutyens.

It goes to prove there are still undiscovered Lutyens works and it was particularly gratifying that the evidence, in this case, was so good that we could immediately confirm the hand of the architect whom we all so admire.



*The Lutyens-designed memorial plaque to Henry Tennant at St Mary the Virgin's Church in Rolvenden, Kent.
Photo © Tim Skelton*

JOHN STEWART'S BIOGRAPHY OF HERBERT BAKER – ANOTHER VIEW

By Dr Mervyn Miller, Trustee, The Lutyens Trust

As Charles Hind reported in a recent Newsletter, John Stewart's biography, *Sir Herbert Baker: Architect to the British Empire*, offers a fresh perspective on Baker's and Edwin Lutyens's social and professional relationship. While it is good to have this book, billed as the "first, full" biography of Baker, it is marred by an undertow of resentment towards Lutyens that undermines its authority and objectivity. Some examples of this include:

A biased introduction?

Stewart's introduction to the book sets the tone. The foyer of the Royal Institute of British Architects' Portland Place HQ is lined with a Gallery of Honour to Royal Gold Medallists awarded to architects of any nationality considered to have made a truly outstanding contribution to architecture. Stewart cites a few examples – *inter alia*, Sir Charles Barry, Frank Lloyd Wright and Le Corbusier, who demonstrate a diversity of architectural excellence. Stewart states that Baker was honoured in 1927 but Lutyens's 1921 award is overlooked. Based on Stewart's account of the Baker-Lutyens relationship, Charles Hind concludes that Lutyens was "mean, vicious, vindictive and inexcusable". Without wishing to take sides, many might think it would be fairer to mention how Baker's actions contributed to his falling out with Lutyens. See the paragraph headed "New Delhi and the gradient debacle" below.

Biographer's sources

Stewart draws on extensive archives, including the RIBA Collections, Baker family correspondence and photographs and South African and Indian sources. As background to Lutyens's perceived shortcomings, Stewart denigrates Lutyens as socially inept, making a causal link to his having been "a sickly child and a loner". He was shy but his daughter, Mary Lutyens, in her biography of her father, convincingly refutes this, citing his sustained friendships with many clients, including JM Barrie for whom Lutyens designed the sets for his plays *Peter Pan* and *Quality Street*.

Lutyens's marginal education, the so-called artistic failure of his father (who, after an army career, made a living as a painter mainly of racehorses, many of them commissioned by leading owners of the time) is contrasted unfavourably to Baker's orthodox public-school education. Lutyens's break from artiched pupillage under Ernest George and Peto (on being commissioned to design his first country house, Crooksbury House) is dismissed as weakness and presented as the starting point for a soured relationship.

Baker's early career in South Africa

Baker's South Africa trip (to monitor his brother's fruit-farming) brought him opportunistic contact with Cecil Rhodes, from whose imperialist beliefs Stewart does not demur. Baker benefited from a 1900, Rhodes-sponsored tour of ancient Classicism around the Mediterranean. Practically, it brought abundant work for Baker, sometimes in collaboration with Francis Masey. Baker converted and refurbished Rhodes's home Groote Schuur, formerly a farmhouse, and designed the Rhodes Memorial on the lee of Cape Town's Table Mountain, with a copy of GF Watts' sculpture "Physical Energy" on its plinth. Lutyens-Baker correspondence at this point was initially convivial – Lutyens's "high-game" letter to Baker of February, 1903 referred to the mastery of Palladio and Wren. Here is an excerpt:

"It is a game that never deceives, dodges, never disguises. It means hard thought all through – if it is laboured it fails. There is no fluke that helps it – the very what one might call machinery of it makes it impossible except in the hands of a [Inigo] Jones or a Wren. So it is a big game, a high game..." The letter reflected Lutyens's and Baker's shared enthusiasm for Classicism in architecture and suggests that their friendship was good at the time.

Baker's marriage and return to South Africa

Baker married his cousin, Florence Edmeades, in June, 1904, and returned to Cape Town with her soon after. Stonehouse, Johannesburg alternated with Sandhills, Cape Town as their residences there. In 1910, Baker and Lutyens both attended the RIBA's town-planning conference in London, which kept them in further contact. But this is inexplicably omitted from the book. The programme included a banquet and visit to Hampstead Garden Suburb (guided by Raymond Unwin, including inspections of the Lutyens-designed churches in Central Square, then under construction). Baker returned to Cape Town on 1 November en route to Johannesburg for catch-ups regarding his major South African commissions, Pretoria Railway Station and Union Buildings in Pretoria, official seat of the South African government.

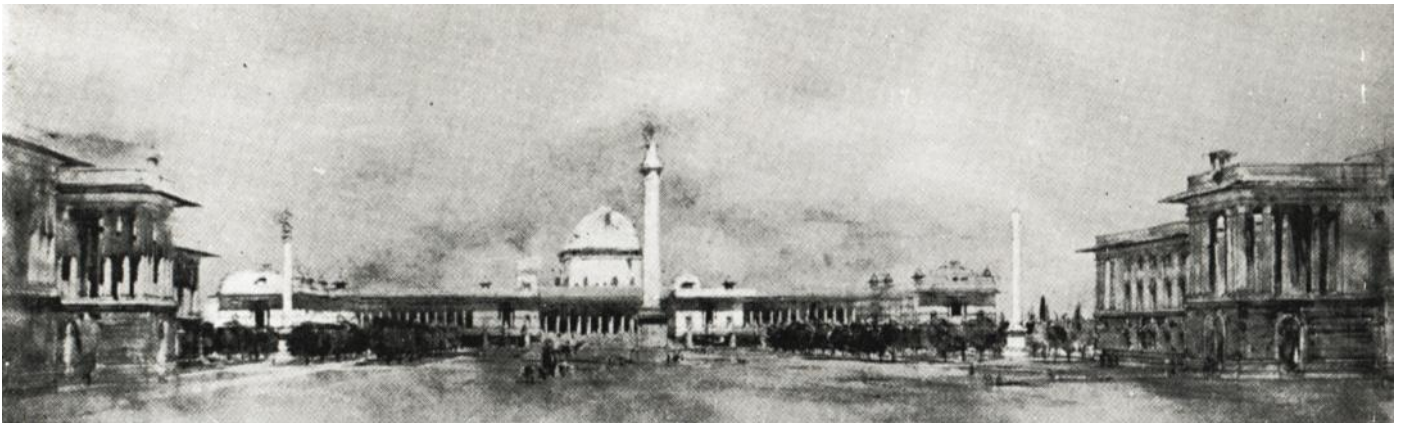
Lutyens and Baker in South Africa

Lutyens also departed in 1910 to Cape Town, and was met by Baker. They visited the Rhodes Memorial and Sandhills, then travelled to Johannesburg by train. Lutyens stayed for two days at Baker's Villa

Arcadia, where he met its owner Florence Phillips (later sponsor of the Johannesburg Art Gallery, co-designed by Lutyens and Robert Howden) and Irish art dealer Hugh Lane, to whom Lutyens proposed designing an art gallery in Dublin. They also visited Pretoria where Lutyens's suggestion of a "compressed" eaves entablature was adopted for the Baker-designed Union Buildings. Lutyens spent Christmas with the Bakers, then departed to Johannesburg on Boxing Day with Lane. Reception of Lutyens's ideas in South Africa had been problematic (his plan to bridge the railway to create a City Beautiful piazza on the Union Ground in front of Johannesburg Art Gallery wasn't well received). His other major South African commission, the Rand Regimental Memorial Arch, relocated to Eckstein Park, became Lutyens's first war memorial. Although Lutyens's witticisms weren't universally appreciated, his visit was not the disaster posited by Stewart. Baker's deviousness is shown by his well-documented, ruthless treatment of Masey, who contributed significantly to Baker's early Cape projects.

New Delhi and the gradient debacle – Lutyens's "Bakerloo"

Lutyens's and Baker's involvement in New Delhi followed HM King George V's proclamation at the Delhi Durbar in 1911 that the Indian capital would move from Calcutta (Kolkata) to Delhi. A site was chosen running eastwards from Raisina Hill to the Yamuna River, which offered potential for spacious development north and south of a unifying axis. Lutyens visited India in the winter of 1912, initially involved with Viceroy's House (now Rashtrapati Bhavan) atop Raisina. Avoidance of an RIBA competition for paired Administration Buildings (Secretariats) brought Baker on board and his commission to design them. Lutyens's sketch showed these buildings at the foot of Raisina; Baker argued successfully for raising them to the level of Viceroy's House, with a ramped approach between them. This led to a decision to push Viceroy's House back, so that it would be only partially visible when viewed from the Great Place at the foot of the sloping approach and from much of the approach itself.



A perspective drawing by William Walcot of 1913 of the approach to Viceroy's House between the Secretariats, with the Jaipur Column in Government Court

A perspective painted by architect and graphic artist William Walcot had a material influence on the ensuing debate. According to Robert Grant Irving's book, *Indian Summer: Lutyens, Baker and Imperial Delhi*, Walcot based this perspective on sketches by Baker and two assistants, who had chosen an imaginary viewpoint several storeys above ground level. This disguised the reality that, from ground level, the ramp (the slope up to the ridge on which the buildings were to stand) almost entirely obscured the view of Viceroy's House. One can only guess why Baker and his helpers chose their imaginary viewpoint but there can be little doubt that the perspective must have misled many who saw Walcot's rendering. It is a mystery why Lutyens did not raise the significance of the slope and imaginary viewpoint until it was too late. It is also a mystery why Stewart's book omits any reference to this episode, which soured relations between Baker and Lutyens for many years.

Annual site visits to India followed by English drawing office details were interrupted by the First World War in 1914, such that Lutyens was unable to monitor progress of construction closely. When able to visit the site again, Lutyens unceasingly pressed his case for the gradient to be changed to a shallower angle. There was some sympathy for this, but after much debate, in 1916 the Imperial Delhi Committee

dismissed his proposal to alter the gradient, a debacle Lutyens summed up as “My Bakerloo”. Incidentally, Stewart, who surely knew about Lutyens’s “Bakerloo” witticism, misattributes it to sculptor Francis Derwent Wood in his book (though possibly Wood had “borrowed” it).

Delhi: progress and inauguration

That year, Lord Chelmsford was appointed Viceroy. A degree of democracy in Indian Governance was conceded (removing the Princes’ Chamber from the Viceroy’s House) by including a trio of Legislative Assembly Chambers (accommodated at Lutyens’s insistence within a circular screen, designed by Baker). Work progressed throughout the 1920s, often with bitterness between Lutyens and Baker. The Viceroy’s House was largely completed by 1929 and New Delhi inaugurated in 1931. Stewart alleges that, in his assessment of New Delhi for *The Architectural Review* in 1931, historian and travel writer Robert Byron was biased in favour of Lutyens and scathing about Baker’s contribution.

Commemoration of the Great War – cemeteries and memorials

Commemoration of the fatalities of the Great War began with Sir Fabian Ware’s War Graves Registration Commission, which morphed by Royal Charter (of Edward, Prince of Wales) into the Imperial War Graves Commission in 1917, and was charged with constructing permanent cemeteries across the Western Front (and later internationally). Lutyens and Baker were assigned broad areas within which to build. Each cemetery would include Lutyens’s Great War Stone (a secular altar and masterpiece of geometric subtlety akin to the Cenotaph) and many cemeteries included architect Reginald Blomfield’s Cross of Sacrifice. An impressive ensemble is to be viewed at Etaples, near the military hospital, where thousands of wounded were treated (and many died). Lutyens and Baker visited this in June and July, 1917, remarking on the temporary proliferation of wooden crosses. Stewart accuses Lutyens of trivialising: this misreads deeper emotions felt by Lutyens, as evidenced by a letter he wrote to his wife, Lady Emily:

“What humanity can endure and suffer is beyond belief. The battlefields – the obliteration of all human endeavour and achievement and the human achievement of destruction is bettered by the poppies and wildflowers that are as friendly to an unexploded shell as they are to a garden seat in Surrey.”

Baker’s career in the interwar years

Baker prospered (in conjunction with Alexander Thomson Scott) during this period, led by redevelopment of the Bank of England (1923-42) within the Soane-designed screen wall, while the enterprising Montagu Norman was its Governor (from 1920 to 1944). A warren of top-lit rooms around the perimeter was “rationalised” (simplified) – and much was demolished, with a steel frame inserted to support the building of the tall central block. Features such as the Garden Court approximated the originals. Charles Wheeler’s sculptures proved controversial. Notwithstanding, the Bank is Grade I-listed – a heritage asset of the highest significance.

Pevsner on Baker

Stewart complains of excoriating reviews of Baker buildings written by Nikolaus Pevsner. Nevertheless, his design for South Africa House is Grade II*-listed and projects India House and Church House are Grade II-listed. They are among the most important of Baker’s later commissions, and remain heritage assets of high significance. So Stewart seems to have been nit-picking here, since so much of Baker’s work is revered.

Reconciliation of sorts between Lutyens and Baker

There was a rapprochement between Lutyens and Baker in the late 1930s: only then Stewart mentions the award to Lutyens of the RIBA Royal Gold Medal, studiously avoided in the book’s preamble. Stewart also claims it was Baker’s casting vote that enabled Lutyens to attain Presidency of the Royal Academy, which he carried to his death on 1 January, 1944, his funeral taking place in Westminster Abbey on 6 January. Hussey recorded that the procession included “Sir Herbert Baker, KCIE, now partially paralysed, walking with Lutyens for the last time”, who also read a lesson from *Ecclesiasticus*. However, Stewart persists in peddling the myth of the “ill-educated Lutyens”, also quoting Baker as saying of

Lutyens in his obituary in *The Times* that he was “careless of mankind”. Remarkably, Stewart – who, to be fair, isn’t above criticising Baker – also states that his autobiography was self-congratulatory, name-dropping and “added to a general air of pretentiousness”.

Biographer’s Epilogue and conclusions

Stewart’s Epilogue contains a tirade against “Modernism in architecture”. Naturally Pevsner is in the firing line, reigniting the accusation of “excoriating reviews” in his guidebooks. That Stewart dismisses Pevsner’s life achievement – his highly regarded series of architectural guides, *The Buildings of England* – with such flippancy speaks volumes.

Stewart’s book also suffers editorial shortcomings. A tabulated list of illustrations, including many previously unpublished ones, was essential. Many of Stewart’s redrawn plans, particularly New Delhi layouts, are “reversed” to appear as “east-west”. This should have been corrected pre-publication.

REVIEW OF THE BOOK, *MISS WILLMOTT’S GHOSTS: THE EXTRAORDINARY LIFE AND GARDENS OF A FORGOTTEN GENIUS*, BY SANDRA LAWRENCE

By David Pittaway KC, Trustee, The Lutyens Trust and a Gertrude Jekyll enthusiast



Willmott photographed by Numa Blanc, Aix-les-Bains, France, 1894.
© Berkeley Family and Spetchley Gardens Charitable Trust

In the Victorian era a number of women gardeners established themselves as leaders in their field, most notably Gertrude Jekyll. Another was Ellen Willmott (1858-1934), now best remembered for the herbaceous perennial thistle, *eryngium giganteum* “Miss Willmott’s ghost”, named after her. She reputedly secretly sprinkled seeds of the thistle in gardens that she visited but whether that’s true is open to question. However, what is not in doubt was that she formed part of a cohort of female gardeners who had a profound impact on garden design at the turn of the 20th century.

The life of this remarkable woman is explored in Sandra Lawrence’s biography (also available in paperback). Born into an affluent, professional middle-class family, Willmott inherited considerable wealth from her godmother, which enabled her to pursue her gardening passion in three spectacular gardens. One of these was at Warley Place, her parents’ home at Great Warley near Brentwood in Essex, which she inherited. Its 30-acre garden was the home of 10,000 species of trees, shrubs and plants, including winners of prizes given by the Royal Horticultural Society (RHS). The garden featured a three-acre alpine ravine. The other two gardens were at her homes in Tresserve near Aix-les-Bains in Savoie, France and in Ventimiglia on the Italian Riviera. She lavished great sums of money on her gardens without any apparent regard for budgeting.

In 1897, she was given the inaugural Victoria Medal of Honour Award awarded by the RHS, one of only two female recipients, the other being Jekyll, but, for unaccountable reasons, didn’t attend the ceremony. Established that year, the award conferred conspicuous honour on those British horticulturists deserving of



*Warley Place and its formal lawn and agapanthus-filled Versailles planters.
© Berkeley Family and Spetchley Gardens Charitable Trust*

special honour by the RHS. She joined the society in 1894 and became a prominent member. She later helped to persuade Sir Thomas Hanbury, her neighbour at Ventimiglia, to purchase a garden at Wisley in Surrey, now RHS Garden Wisley, which he donated to the society in 1903. That year, she was appointed a Trustee of the RHS Gardens.

Willmott also funded plant-hunting expeditions to China and the Middle East and some of the species discovered on these excursions are named after her. But ultimately, owing to foolhardy extravagance, her expenditure ran hopelessly out of control.

Although she finally had to sell the gardens overseas, she was able to retain Warley Place until she died although it was dilapidated. Through quite appalling financial mismanagement, she was forced to sell many



Early garden layouts at Tresserve, France. © Berkeley Family and Spetchley Gardens Charitable Trust

of her possessions at knockdown values. As she got older, she became increasingly eccentric, gaining a reputation for sleeping on park benches overnight on her visits to London.

One of her lasting achievements is the garden design and planting in the 1920s at Anne Hathaway's cottage at Stratford-upon-Avon, owned since 1892 by the Shakespeare Birthplace Trust. Her designs for its flower garden and orchard were intended to complement the old buildings, and much of her layout and plant choices remain, including the three flower beds near the cottage entrance, named Miss Willmott's Garden.



Willmott judging a garden competition, late 1920s.

© Berkeley Family and Spetchley Gardens Charitable Trust



She published two books – *Warley Garden in Spring and Summer* in 1909 and *The Genus Rosa*, published in two volumes between 1910 and 1914. The latter featured 132 reproductions of watercolours of roses by artist and garden designer Alfred Parsons – the original watercolours are held by the RHS Lindley Library in London. Although conceived to make money, only 260 copies of the book sold, and the ill-fated project left her heavily in debt.

This biography is a good read although it would have benefited from better editing. It captures the essence of a pioneer in garden design and planting. Alas the garden in Essex no longer survives but part of it is in the care of the Warley Place Management Committee and maintained as an abandoned garden. Traces of Miss Willmott's work can still be found at her sister's house, Berkeley Castle in Gloucestershire, where her papers are held.

Narcissus "Ellen Willmott", as painted by Henry Moon for journal The Garden, 1897

LIVERPOOL ANGLICAN CATHEDRAL ACCEPTS CHARLES LUTYENS'S BEQUEST OF HIS SCULPTURE, "OUTRAGED CHRIST"

By Marianna Lutyens

The sculpture, "Outraged Christ", by my late husband, Charles, is a 15-ft high depiction in wood, iron and steel of the crucifixion of Jesus Christ. Charles bequeathed his sculpture to Liverpool Anglican Cathedral in 2021, about three months before he died. It took two years for The Cathedral Fabric Advisory Committee and The Cathedrals Fabric Commission for England to confirm acceptance of the bequest and the cathedral's ownership of it. The sculpture now stands in the Derby Transept near the Whispering Gallery.

Charles created it using hard and soft wood, discarded wood beams and planks and other materials. (Its horizontal beam came from an old Oxfordshire iron field gate; the figure's left arm is made of part of a tree trunk.) He split these components with an axe and dowelled and drilled into the wood to form the body and

limbs, then permanently bound the wood together using a strong construction adhesive. It took him five years' intent thought and craftsmanship to complete the piece.

In 2011, "Outraged Christ" was exhibited at a retrospective of Charles's work at St Paul's Church at Bow Common, East London. This holds another of his pieces: his 800-sq-ft mosaic mural, "Angels of the Heavenly Host", composed of 700 colours of tesserae – the biggest single artist-created mosaic mural in the British Isles. "Outraged Christ" remained in the church for two years before being shown in an exhibition organised by the foundry, Pangolin Editions, at Gloucester Cathedral. From there, the sculpture was transferred to Liverpool Anglican Cathedral at the request of the then Dean, who had admired it.

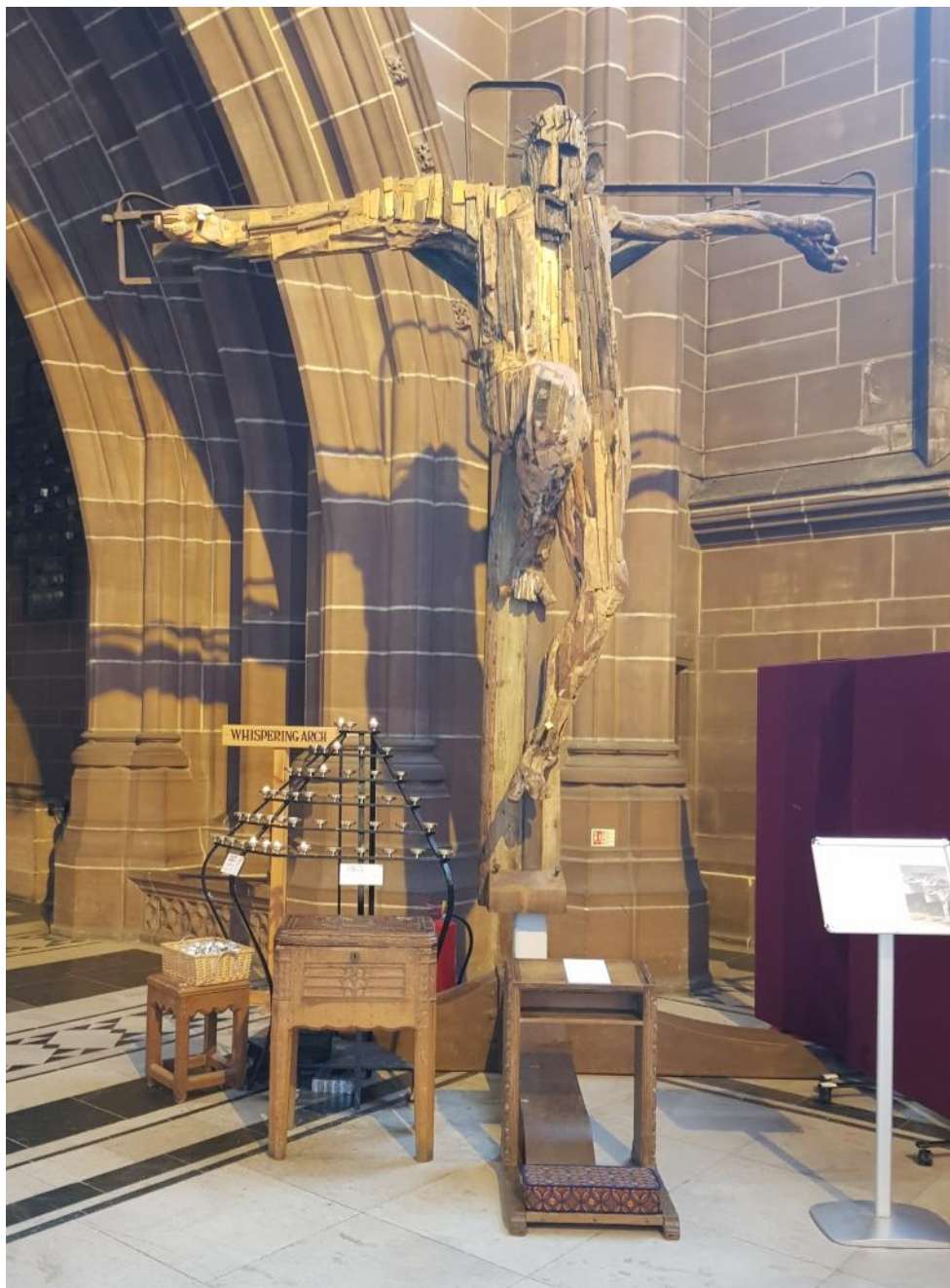
From its inception, Charles's work was driven by questions: Who was this man, Christ? What does the Son of God mean? What did He look like? What happened on that day on

Golgotha (or Calvary)? Why has this one crucifixion and event in particular been remembered for 2,000 years among thousands of other crucifixions that took place? What about the Resurrection? What about His origin – what does the Virgin birth mean? Why are we always led to believe that Christ died for us and forgives us our sins when He did not forgive His crucifiers but asked His Father to do so?

As Charles was working on the sculpture, addressing these questions, the figure grew in his mind in volume. At some point he had a mental image of a man striding through the countryside over hedge and ditch, looking to his right and left saying, "What the hell is going on down there?"

After completing the sculpture's left leg and foot and returning to the right upper thigh to sculpt the other leg, Charles experienced a physical response – a resistance to straightening his own right leg and, as if by physical reference, Christ's right leg in the sculpture. In fact, it proved impossible for Charles to straighten it. Christ's knee remains bent and raised as if thwarting the crucifiers nailing both feet together to the cross.

In so doing, Charles went against the image of a beautiful, suffering, apparently forgiving, wounded or sleeping Christ. Instead his Christ is outraged. His thoughts focus on the eruption of the earth, darkening



*Charles Lutyens's sculpture, "Outraged Christ",
at Liverpool Anglican Cathedral.
Photo © Ben Lutyens*

of the sky and rending of the temple veil. Was it not matter itself venting its anger for Christ? Such unspoken outrage expressed by Christ may be seen as a sublimation of rage at the deeds of one man to another, of seeing the Son of God nailed to the cross.

To highlight Christ's suffering, Charles gilded the heads of the nails fixing his hands and feet to the cross. Once again, he made use of discarded materials – this time some old nails that he found in his studio's wood-burning stove. During the five years of creating the crucifixion, Charles was filled with uncertainty about its outcome. Not until the end of this journey did it finally become clear to him what title to give it – "Outraged Christ".

To learn more about Charles's work, visit www.charleslutyens.co.uk

LUTYENS HOUSES ON THE MARKET

Richard Page's regular property column

Munstead Wood Hut, Godalming, Surrey



Following news of the recent sale of Munstead Wood to the National Trust, Munstead Wood Hut, a Grade II-listed cottage built in the main house's grounds, has come to the market. The two buildings stand on 15 acres of land next to Munstead House, family home of Gertrude Jekyll who lived there with her mother. Jekyll, who bought the plot circa 1882 and began laying out a garden on it, was looking for the right architect to build a house on it. After meeting the young Edwin Lutyens through Harry Mangles of Thursley, Surrey in 1889, she asked him to do so.

Munstead Wood Hut, known simply as The Hut, was designed in 1894 and Jekyll lived in it and used part of it as her workshop until Munstead Wood was completed in 1897. It is an early example of their many collaborations that continued until her death in 1932; Munstead Wood was her home until then.

In her biography of Jekyll, Sally Festing writes: "The Hut was small, substantially built and picturesque: so successful in Gertrude's eye that, had she not been encumbered with the trappings of a lifetime, she professed, 'I should scarcely have wished to live elsewhere or in anything larger'".

During this period, Lutyens met Emily Lytton, later his wife. She wrote of a visit to The Hut with Lutyens in 1896 for a surprise dinner: "She [Jekyll] is a most enchanting person and lives in the most fascinating cottage you ever saw. There is a huge old-fashioned fireplace, with chimney-corner seats and big blazing logs. It was altogether the most heavenly evening you can imagine." Upon moving into Lutyens's Munstead Wood, Jekyll wrote, "Dear little Hut, how sorry I was to leave it".

Munstead Wood Hut has whitewashed, rough-cast elevations, tile hanging and a tiled roof. On the ground floor are a reception hall, sitting room with a large inglenook fireplace, dining room, kitchen, utility room, bedroom and shower room. On the first floor are two additional bedrooms and a bathroom. A separate annex has a bedroom/sitting room, kitchen and shower room. The garden, with mature trees, shrubs and flower beds, extends to just over half an acre.

Available through Grantley. Guide price: £1,200,000.

2 Victoria Cottages, Micheldever Station, Hampshire



This Grade II-listed cottage with three bedrooms, two bathrooms and one reception room – one of two Arts and Crafts cottages in Micheldever Station, a village built around a railway station – is for sale. It was designed by Lutyens for Thomas Baring, 1st Earl of Northbrook, who held the posts of Viceroy and Governor-General of India and Lord Lieutenant of Hampshire.

Sale agreed through Strutt & Parker.

Duplex in Redlynch House, Bruton, Somerset

A four-bed apartment in the east range of Redlynch House, a mansion converted into apartments in the 1980s, has come up for sale. The apartment – a duplex measuring almost 4,500-sq ft – has Georgian-influenced interiors.

Designed by architect Thomas Fort, the 18th-century mansion is situated in extensive parkland. It was originally built for Stephen Fox and was passed down to his son, Stephen Fox-Strangways, who became the Earl of Ilchester. In 1901, Henry Fox-Strangways, the fifth Earl commissioned Lutyens to convert the 18th-century service block to residential use. This subsequently served as the principal residence on the estate since the rest of the mansion had fallen into disrepair. Lutyens also designed elements of the communal garden, including, it's thought, the summerhouse and a gateway.

The work had its challenges, as an exasperated Lutyens wrote to wife Emily at the time: “No news, except a long letter from Lady Ilchester upsetting all my plans and I must begin *de nouveau* – she is an ass. This is very depressing. I have written her a letter. If I didn't want the money so much I should chuck the Ilchesters altogether.”

The works, however, were completed, the Ilchesters later deciding to sell the estate in 1912. A working drawing of the new wing, dated 1901, is held by the RIBA Collections with the note: “Most of Lutyens's work here was lost in a fire in 1914”. After this fire, reputedly started by suffragettes as part of a protest against private collections of paintings of female nudes, the now Grade II-listed building was repaired although the main part of the decaying 18th-century mansion was demolished.

Available through Inigo. Guide price: £1,850,000.

Apartment at 42 Kingsway, London



This apartment is in a Grade II-listed building, designed by Lutyens in 1908 as the office of journal *The Garden* for its founder William Robertson. Located on the third floor, the approximately 1,543-sq ft flat has two bedrooms, two bathrooms, a double-aspect reception room and shared roof terrace.

Available through Savills. Guide price: £2,280,000.

Apartment in Nashdom, Taplow, Buckinghamshire

Another apartment in Nashdom, a Grade II*-listed house built by Lutyens for Prince and Princess Dolgorouki, and completed around 1911, is also for sale. It has two bedrooms, two bathrooms, an open reception room and 17 acres of communal grounds with a tennis court and swimming pool.

Available through Savills. Guide price: £575,000.

Grantley: www.grantley.co.uk

Inigo: www.inigo.com

Savills: www.savills.com

Richard Page's 40-year estate-agency career has included senior roles at Savills, John D Wood & Co, UK Sotheby's International Realty and Dexters. He is now an independent marketing consultant and director of www.themarketingcafe.net, a video production company. Over the years, he has handled or advised on the sale of several Lutyens houses, including Deanery Garden, The Salutation and Marsh Court. If you have any Lutyens-related property news, please contact Richard at landseer75@hotmail.com.

Disclaimer: prices and availability correct at time of going to press.

The Places to Visit section can be seen on The Lutyens Trust website
(www.lutyenstrust.org.uk).

Trust Manager: Cathryn Spence, cathryn.spence@lutyenstrust.org.uk
Newsletter Editor: Dominic Lutyens, dominic@dominiclutyens.co.uk
The Lutyens Trust website: www.lutyenstrust.org.uk

