

# Holst House Journal



© Cat on a Piano Production

## Welcome to Holst Victorian House

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# House Notes

## Hilary Simpson, Chair of the Holst Birthplace Trust

**The best organisations have used the pandemic to their advantage by taking time to reflect, reshape and plan ahead. I'm pleased to say that this is true of the Holst, which has emerged in good shape from the cycle of lockdowns thanks to a team of dedicated Trustees who rolled up their sleeves while Staff were on furlough, and an equally dedicated group of Volunteers who found ways to support us while the building was closed.**



We emerge with a new identity, a wider target audience, and an exciting new interpretation of our house and its inhabitants. Our broader focus mirrors a similar movement in public interest from personal histories – epitomised by *Who Do You Think You Are?* – to house histories: witness the success of

*A House Through Time*. We've been able to produce two films of our own thanks to a generous grant from the L G Harris Trust and these illustrate vividly how 4 Pittville Terrace was both entirely typical of its various periods, and yet essentially unique.

'Immersive' is an over-used word in many fields

at the moment, but it does capture a public mood in which people increasingly want to experience their heritage in as real a way as possible, rather than encountering it as passive observers. Just as 4 Pittville Terrace altered subtly as every new inhabitant made some changes, so we – as the current custodians of the building – have now made a few changes of our own.

The Holst Birthplace Museum has long been the only independent museum in Cheltenham; at the moment it carries a particularly heavy responsibility as the only museum open in Cheltenham until The Wilson opens its doors again in Spring 2022. We're more than happy to rise to this challenge. We're a small museum, but that means a clear focus – we don't have to worry about running a café or landscaping the grounds. Whether you're a longstanding supporter or a new fan, please spread the word – both on social media and via word of mouth – so that we can welcome as wide an audience as possible to this special house. 🧑🏻



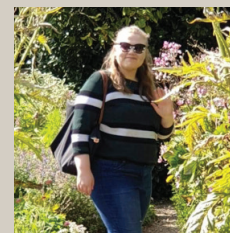
# Volunteer News

**Last year, with the Museum closed for lockdown and Staff on furlough, the Volunteers had to find new ways of keeping in touch. Through Zoom meetings and a WhatsApp group they were able to share news, exchange ideas and find out about developments such as the Rebranding Project and reopening plans.**

Volunteers have continued to meet regularly. Meetings are lively and productive and have been an important forum in getting the Museum open to the public again. We have organised picnics in Pittville Park and Imperial Gardens, despite the vagaries of the weather: thunderous downpours one minute, heatwave the next.

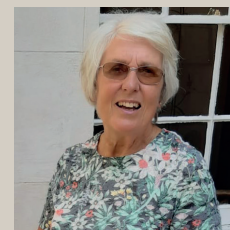
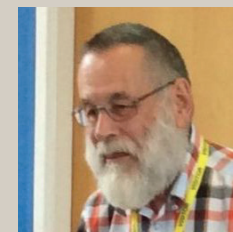
Volunteering can be a great way to meet people while giving something back to the community. If you are interested in joining us in the Museum, please see our Volunteers page on our website or email [volunteers@holstvictorianhouse.org.uk](mailto:volunteers@holstvictorianhouse.org.uk).

**Here are some Volunteers we'd like you to meet.**



**Emily Barnard** is one of the Holst Victorian House's latest recruits. Having recently graduated, she is considering work in the museum sector. Volunteering seemed like a good way to find out if this was the career for her, and to gain valuable experience as well. During lockdown she threw herself into volunteering from home, using her graphic design skills in some rebranding tasks, and helping to plan activities and prepare resources for family drop-in sessions run by the Museum over the school holidays. She has enjoyed it so much that she is now a part-time member of Staff, recruited through the Government Kickstart scheme, and is both managing our booking system and supporting Front of House operations.

**Paul Treble** has been a Volunteer for about 3 years. He was looking for a role where he could make use of his skills, but without the level of responsibility of a Trustee. Having relinquished the Chairmanship of DART, a charity that runs residential holidays on broad beam canal boats for people with disabilities, he had more time on his hands. Paul has become an invaluable member of the Front of House team and in other roles. He supports the Learning Coordinator, sharing his expertise in STEM subjects and working with schools in the area. He has ensured that all the Museum's electrical equipment was PAT tested and set up a system for the future. As Paul says, "I guess the thing I am enjoying most is solving problems. It's how I made my living before I retired and it is still the main thing that motivates me."



**Elizabeth Barker**, one of our most recent recruits, illustrates that volunteering at the Museum can take on many forms. A keen gardener herself, Elizabeth took on replanting the pots in the back yard, a small secluded spot that nonetheless enjoys a lot of afternoon sunshine. Following lockdown the yard had started to look a little neglected, and the planting a bit sad. Elizabeth noticed this when she visited the Museum as part of her induction training and immediately hatched a plan to spruce things up. In keeping with the new Victorian theme she replaced plastic pots with terracotta, and plastic supports with cane. She researched plants that were popular with the Victorians and approached Webbs Garden Centre to see if they could help. Webbs kindly offered a generous discount, for which we are most grateful. The back yard is now looking resplendent.

## Editorial

**We are delighted to welcome you to the very first issue of our new publication.**

*Holst House Journal* is part of the long-awaited rebranding of the Holst Birthplace Museum. It succeeds the Holst Birthplace Trust Newsletter and will deliver on more pages, more topics, and more colour. Our ambition is to give due credit to both composer and house: to the remarkable Gustav Holst and to the only Victorian house in Cheltenham, open to the public. Regular readers will remember the writings of historians, musicologists, art critics and Trustees in the previous publication. We hope to continue enjoying the support of our regular contributors, to whom we are extremely grateful. Our devoted army of Volunteers of different ages, past and present professions, will also have their say with news about events, visitors' testimonials, books, Victorian recipes, etc. Readers' comments and requests would be highly appreciated. Let's hope the months of Covid-19 disruption are well and truly behind us.

All set for the future, we marry hope and enthusiasm in true Victorian style: "Something old (museum traditions), something new (rebranding), something borrowed (temporary exhibits), something blue (blue horizons)". Enjoy! 🧑🏻



# Not Just a Man's World...

Steve Blake is a former curator at Cheltenham Art Gallery & Museum, now The Wilson, and a member of the Holst Victorian House Collections Committee. He is a local historian with a particular interest in the history of Pittville.



Pittville House, Wellington Road. The house is now divided into two properties; what appears to be an 'extension' to the original house (far left) had certainly been built by the mid-1850s

As I'm sure the Museum's Friends and supporters are aware, one of the themes for the rebranded Holst Victorian House is the role of women, both 'Upstairs' and 'Downstairs'. This has prompted me to consider the role of women in the history of Pittville more generally, and particularly in the building of some of the Estate's houses.

One of the key documents in the early history of Pittville is the January 1827 *Deed of Covenants and*

*General Regulation*, a multi-page vellum document that includes the signatures of virtually every

purchaser of building land in the Estate between 1827 and 1841, and which is now part of the large collection of Pittville deeds held by Cheltenham Borough Council.

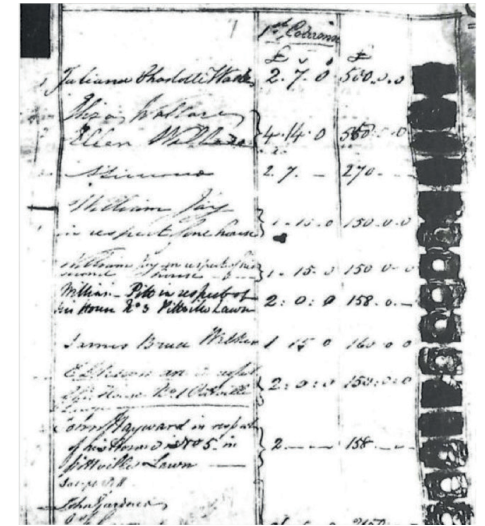
What is perhaps surprising to anyone looking at the list of purchasers is that the very first person to sign was a woman, namely **Juliana Charlotte Wade**, who purchased a plot of land in what later became Wellington Road for £500 on 24 February 1827. The formal conveyance of the land, which is preserved among the house's title deeds, notes that a house was 'now erecting and building' and it is therefore likely that this large detached villa, known quite simply as Pittville House, dates from 1826-7, making it one of the earliest in Pittville.

The extent to which Mrs Wade was personally involved in its construction will never be known: one cannot quite imagine her 'setting to, trowel in hand', but at the very least she must have employed a builder to do the work and it is conceivable that she may have employed craftsmen directly and supervised their work, which was certainly the case with some other contemporary women builders, in both Cheltenham and elsewhere.

So who was Mrs Wade, and why did she decide to settle in Pittville and build a house rather than simply buy one that had already been completed?

Her maiden name was Smith and in 1796, at the age of 17, she married the **Revd Nicholas Wade**, who at the time of his death in 1822 was Senior Chaplain at St Thomas's Church in Bombay. A year or so after his death she returned to England with her younger daughter Jane and, perhaps inevitably, gravitated towards Cheltenham, which was already attracting civilian and military families who had served in India: a fact that does, of course, fit well with another of the House's themes, namely Immigration and the Colonies.

Why Pittville rather than another part of the rapidly expanding spa town is less easily explained; perhaps she was inspired by the novelty of Joseph Pitt's 'new town', and she would no doubt have been attracted

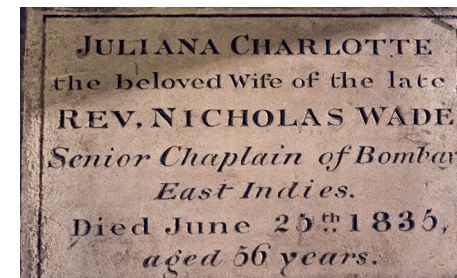


Part of the Pittville Deed of Covenants and General Regulation 1827 showing the earliest purchasers of land, including Juliana Charlotte Wade (Pittville House, Wellington Road)

by its spacious tree-lined gardens, walks and rides, its ornamental lake and new pump room, all of which were being created at the same time as her house was being built. And, of course, there were virtually no other houses there by 1826, so perhaps the best option was to buy some land and build one herself.

Pittville House was clearly intended as her family home, and she lived there until her death on 25 June 1835, aged 56, following which she was buried in the vault below Holy Trinity Church. She was commemorated by a memorial tablet in the church itself, a photograph of which may be seen in the Lives/Burials section of the Pittville History Works website ([www.pittvillehistory.org.uk](http://www.pittvillehistory.org.uk)). Pittville House then passed to her daughter and was to remain in the family's possession for many decades.

What Mrs Wade did may have been unusual, but it was by no means unique, and in the next Journal I will introduce several more 'Pittville women builders', including the second and third people to sign the 1827 Deed, a mother and daughter named **Eliza** and **Ellen Wallace**.



Mrs Wade's memorial tablet in Holy Trinity Church



# The Sounds of Music in the Street

John Simpson was Chief Editor of the *Oxford English Dictionary* until his retirement in 2013. His informal memoir *The Word Detective* was published by Little, Brown in 2016, and he currently leads the Pittville History Works group.



*The Music Lesson* – German artist Emil Brack (1860-1905)

**The Holst Victorian House is not simply the birthplace of the composer Gustav Holst, but an important component in the variegated network of relationships and coincidences which make up any community. Whilst music was central to the house when the von Holsts lived there, between 1874 and 1882, the family touched many other aspects of life in Pittville, including education, immigration, religion, leisure and more.**

Let's take a slightly closer look at the musical strand in the community. The Pittville History Works database (at [www.pittvillehistory.org.uk](http://www.pittvillehistory.org.uk)) has thirty-

three entries between 1851 and 1901 listing people involved with, playing or teaching music in some form or other. Many of these were concentrated



*Bilbrook House*

towards the Cheltenham end of the old Pittville estate, accessible for pupils living in Cheltenham who came there for their music lessons.

If you were to walk along Pittville Terrace (now Clarence Road) past the von Holsts' house one evening in 1880, there was a good chance that you would hear the sounds of music. Young Emma Ketley lived with her family at Bilbrook House, the crenellated building on the corner of Winchcombe Street and Pittville Terrace. She and her sister Alice were both musical.

In 1877 Emma was a local schoolgirl in her mid teens and a prize-winning member of John Matthews's Choral Society. She, along with other members of her choral society, passed the elementary musical examinations held in Cheltenham every year by Trinity College London. After further successes in these exams, Emma left school and set herself up as a 'Teacher of Music', as she described herself in the 1881 census; one of many informal teachers vying for the custom of Victorian girls who wished to learn the musical accomplishments of a lady.

We don't know if she taught from rooms at home, or at a school. One strong possibility is that she worked for her musical tutor and organist John Matthews, who had moved his School of Music just round the corner to 9 North Place. In 1884 Emma moved away to get married, becoming the wife of a china and glass dealer from Leckhampton.

Four houses along the road we walk past the von Holst residence, from which we might reasonably assume that musical sounds were drifting out into the evening air. If we carry on for a further three

houses, we pass Henry Layton at No 7 Pittville Terrace. Henry Caleb Christopher Layton had many strings to his musical bow. His father, the Revd Henry Gilbert Layton, was the chaplain of Gloucester Prison. Henry married in Gloucester in 1875 and he and his new wife moved to Pittville, though he remained organist at St Peter's Church in Gloucester, and gave lessons in both Gloucester and Pittville.

His range of expertise was wide but not extraordinary: he offered lessons in singing as well as playing the organ, harmonium and pianoforte – at all of which his neighbour Adolph von Holst also excelled. He also offered lessons in French. By 1879 he had become an Assistant Master at Cheltenham College, opening up yet another thread of Pittville associations. Most proudly, his teaching advertisements started to proclaim that he was also an Associate in Music at Trinity College in London. As we have seen, this organisation ran local music examinations in Cheltenham and elsewhere under the supervision of John Matthews of the Choral Society. Henry also performed locally: his 'popular concert' was announced for 21 November 1881 at the Corn Exchange in Cheltenham, a venue at which Adolph von Holst often played.

The musicians in the houses surrounding the Holsts were just a small subset of the amateur and professional musicians of Pittville, within a community where many of the regular residents would also have been avid concert-goers.

Wherever you went in Pittville, there was music in the air. 🎵

# Book Review

Mandy Jenkinson, Volunteer

Lesley Sainty

Taking the Waters

ISBN: 978-1527278288



There's always an especial charm in reading a book set in one's home town and *Taking the Waters* is a perfect example of this. Here we are in Cheltenham in 1827, at the peak of the town's popularity as a spa. Alice Elliot, a young independent – and more importantly independently wealthy – woman arrives to consider her options after she is left alone following her brother's death. Settling into Cheltenham life she has to choose between a life of pleasure with good friends – balls, theatre, the races – or a life of Christian philanthropy with the charismatic Reverend Cole, who frowns on all frivolity. It seems at first that the book will conform to all the tropes of romantic fiction, not least when the dashing cad Colonel Buckley turns up, but in fact the author cleverly subverts our expectations and we watch with pleasure as Alice Elliot takes her fate into her own hands.

Unpredictable right to the end, this is a warm-hearted and gentle

read which I very much enjoyed. Well researched and accurate in its historical portrayal of the place and time, I was reminded that many of the issues raised are as pertinent today as they were then, not least with reference to the Cheltenham Races which have always been, and remain, a contentious issue within the town; and particularly in the Covid-19 year of 2020 when the decision to go ahead with them ended up contributing to the spread of the virus. So, overall enjoyable, fun and still relevant, especially for those who live in Cheltenham, or for anyone interested in social history – or simply for anyone who enjoys a good romance.

Holst himself wasn't born until 1874, and the glory days of Cheltenham as a spa town were well and truly over by then, but much of what is described in the book would have been familiar to him. The redoubtable Francis Close, depicted in the book as Francis Cole, had left his mark, and dashing Colonel Buckley was modelled on the real-life William Berkeley. Echoes remained, and no doubt Holst and his family would have enjoyed this book as much as I did.

Available from Amazon (Kindle Edition/paperback), Waterstones and The Suffolk Anthology 📖

## Visitor Comments

"Thank you for a truly immersive experience." **George and Chris, Dunbar**

"Well set out with many interesting displays. Got us thinking what life would be like then." **Katie and Mark, Ipswich**

"So glad we decided to visit this beautiful museum. One of the gems of the Cotswolds!" **Abraham and Hanna, Utrecht, Netherlands**

"Very interesting to see what Holst's childhood was like."

**John and Millie, Cheltenham**

"Very interesting visit! Every item was unique, especially the piano."  
**Valentina, Pesaro, Italy**

## Museums in the News

**Swindon Museum & Art Gallery** is facing an uncertain future, after the Council revealed plans to sell off the Museum building (Apsley House) and put its contents into storage until a new venue is found. The Museum has been closed since March 2020.

In Cheltenham **The Wilson Art Gallery & Museum** remains closed due to refurbishment until April 2022. A bequest from The Charles Irving Trust will enable the creation of a community arts gallery on the first floor mezzanine and an arts café on the ground floor.

In better news, the **Folk of Gloucester Museum** is set to reopen in May 2022 after the 500-year-old building was purchased by the Gloucester Civic Trust. The Grade-2 listed building is in urgent need of repairs. Visitors will be able to see the wheelwright, carpenter and cobbler workshops after many years of closure.

A recent crowdfunding appeal raised over £45,000 to support the work of The Jenner Trust, thus safeguarding **Dr Jenner's House, Museum & Garden** in Berkeley for another year.



## Membership News

With our rebranding as Holst Victorian House comes the one constant – our members remain as Friends of the Museum! Friends have always been ready to volunteer, support events, and assist with the occasional purchase for the collection.

**Tom Clarke's** six-year term as Membership Trustee came to an end in early July, but he will play a part for a little longer to help with his replacement. Having more help with membership matters is always welcome. If you have good computer skills or welcome a challenge, then do consider joining the team.

A useful membership benefit as we come out of Covid-19 is the Cheltenham Trust's 10% discount to Friends at all Trust eateries – the café at **The Wilson** (reopening in 2022), at the **Leisure Centre**, and the **Heritage**

**Café at Pittville Pump Room's** colonnade. Simply show your membership card. We in turn offer a £1 discount to visiting Friends of The Wilson. We also have a reciprocal arrangement with the Holst Society.

We lost two offers through the closure of **The Storyteller** restaurant and the **Well Walk Tea Room**; the latter used to offer the Holst afternoon tea. We aim to find replacements for you.

If you are not already a subscribing Friend, please do consider joining and also tell

your friends. Not only will you have the satisfaction of giving financial and general support to the House, but you will also enjoy many other benefits. You'll find details on our website.

Subscription rates remain unchanged. Single **£20**, Joint/Family **£30**, Young **£5**, Single Benefactor **£60**, Joint/Family Benefactor **£100**, Single Life **£300**, Joint Life **£400**, Gift Membership **£20**.

For further details please contact us at [membership@holstvictorianhouse.org.uk](mailto:membership@holstvictorianhouse.org.uk) 📧



## The Learning Programme

With the establishment of Holst Victorian House it is not only our name that is changing.



The Learning Programme in the Museum is both growing in size and adapting to the 'new normal'. A grant awarded by South West Museum Development, thanks to funding from the Art Fund and Arts Council England, will allow us to redevelop our existing schools offer so that it is more exciting, more Victorian and crucially can be delivered remotely or taken into schools. Acquisition of new costumes, artefacts and equipment will allow us to increase the number of workshops we can offer young visitors from two to six. Easy to carry boxes of resources will be created for teachers to borrow.

In the Museum children will still be able to experience the upstairs/downstairs life of a child in *Holst's Victorian Home* or find out more about the man himself in *Discovering Holst*. New for autumn 2021 will be workshops in Victorian Lifestyle and Culture, Toys and Games, Clothing and Domestic Life.

For further details please see [www.holstvictorianhouse.org.uk/learning](http://www.holstvictorianhouse.org.uk/learning) or email [learning@holstvictorianhouse.org.uk](mailto:learning@holstvictorianhouse.org.uk) 📧



# The Artistic Legacy of Theodor von Holst

Max Browne is a Romantic Art historian and photographer. He has curated two exhibitions of the work of Theodor von Holst, and contributed to exhibitions and journals in the Victorian Art arena.



*Spanish Lady*, RA 1843



*Jessy Harcourt (née Rolls)*,  
portrait in pastel



*Jessy Harcourt (née Rolls)*

Since the exhibitions of Gustav's great-uncle Theodor, in Cheltenham in 1994 and 2010, his works have continued to emerge from the obscurity that his greatest admirer, Dante Gabriel Rossetti, foresaw and declared in 1863. Writing his account of Theodor, as a follower of William Blake, in the latter's great biography by Alexander Gilchrist, he wondered if enough of Theodor's extraordinary romantic art would survive to enable appreciation of his role as a link to that of the Pre-Raphaelites. Well it has, and sufficiently so for Theodor to be included as a significant figure in Tate Britain's round up of such talent in their major *Gothic Nightmares* exhibition in 2006 and *Pre-Raphaelites Victorian Avant-Garde* in 2012.

One of the most recent works to emerge is a fine painting of 1843, first shown at the Royal Academy and purchased by the Marquess of Lansdowne, a fan of Theodor's art and one of its greatest Victorian collectors. The collection was sold at auction in 1930, but *Spanish Lady* somehow remained unrecognised for decades in a private collection until recently, when remedial attention revealed the title and signature on the back of the canvas. As can be seen, the painting (left) is now in excellent condition and hangs not far away in the middle of the Cotswolds.

Two other similar portraits show both the artist's progress with the subject and serve as a poignant reminder of its iconographic history. The first is a pastel sketch (centre) of Jessie Harcourt (née Rolls,

1809-1842), younger sister of one of Theodor's most important patrons John Etherington Welch Rolls of The Hendre, Monmouth. Judging by its unfinished state and experimental palettes in the margins, this is a preliminary sketch for a painting and probably that of Theodor's portrait of the sitter (right) executed in 1837, the accession year of Queen Victoria.

Venturing into a more speculative aspect of the artist's work, it is worth noting the similarity of Jessy's features with those of figures in his literary subject pictures such as *Hero and Leander*, RA 1840 (opposite). This loaned picture can currently be seen in the Holst Victorian House. It shows both the stylistic legacy from Theodor's eccentric RA master, Henry Fuseli (1741-1825), and a classic Holstian



*Hero and Leander*, RA 1840

female type, incorporating facial elements from Jessy, which perhaps reflects the strength of his regard for her among the various similar depictions in his oeuvre. The exhibition of her as *Spanish Lady* the year after her tragic early death can be seen as a tribute to one of his favourite sitters, before poor Theodor himself suffered a similar fate the following year.

Jessy was a great-aunt of Charles Stewart Rolls (1877-1910), the pioneer aviator and co-founder of Rolls-Royce. As Tom Clarke has described in another article on the Holst Victorian House website (*Holst and Rolls-Royce*), the Holst family continued to have close connections with the Rolls family well into the 20th century. 🏰



# Recording Holst's Sacred Music

Chris Cope, Chairman of The Holst Society

This was a project instigated by The Holst Society in February 2019.

**In 1916 Holst composed 4 *Festival Choruses*. These were scored for soprano, alto, tenor, bass and orchestra. All had been published by Stainer & Bell. The music was hired. A professional musician was engaged to transcribe the original orchestration to organ accompaniment.**

There was one other work for chorus and orchestra, namely Holst's *Short Festival Te Deum* dating from 1919. The Society had a copy of the full score which enabled us to arrange for the work to be transcribed for chorus and organ.

It emerged that there had never been a recording of all Holst's sacred music. A number of his sacred works had been recorded, but these recordings were scattered throughout a series of CDs, some of which dated back many years.

These eight works were likely to run to 50 minutes. As the average CD lasts some 78 minutes (maximum) we needed to fill up the rest of the CD, but continue to maintain the theme of sacred music.

The Society's attention therefore turned to Holst's hymns. There were no fewer than twelve, most of which were unknown, with the exception of *I Vow to Thee, My Country* to the tune *Thaxted* which has been recorded. Having played through these hymns, it quickly emerged that five were not worthy of being recorded. That left seven which filled out the CD.

So we had a potential CD running to nearly 80 minutes. We had the music. We no longer had a requirement for an orchestra, which of course we could not afford. We knew that we were planning a unique recording, which included a number of world premieres. The SOMM record label under the direction of Siva Oke readily agreed to take on the assignment.

The Society also approached Will Vann FRCO, the organist and director of music of the Royal Hospital Chapel Choir. Will was very enthusiastic about the proposed recording. Will would engage 16 professional soloists from his choir, together with Joshua Ryan, the Chapel's organ scholar.

On 21 July the choir commenced recording the sacred music of Holst, which was concluded on

the afternoon of 22 July. I was very fortunate to be able to attend the recording sessions. I have to say that it was a truly marvellous experience to attend the rehearsal of the first recording of a work by any composer, but particularly to hear the music of Gustav Holst.

The engineer has the thankless task of stitching together the best of the recordings in order to produce a perfect rendition for the CD. The editing is a lengthy process. It may well be some eight months before the CD becomes available.

As you will appreciate, all of this costs money. To give you some idea, the hire of Holy Trinity Church in Sloane Square, where the recording took place, cost the Society £2,150. The musicians' fees, including the conductor, the choir of 16 professionals, the organist and the transcriber of the orchestral music came to £10,430. The Society will contribute £2,000 towards the costs incurred by the recording company.

This recording has thus cost the Holst Society just over £14,500.

The recording company will have incurred costs well in excess of £1,000. Accordingly, even if the CD sells for £15, we will have to sell 1000 CDs just to break even. Nevertheless, this is unlikely to be achieved. One cannot expect to make money out of recording classical music.

The Society is proud that it has now recorded all Holst's sacred music on one CD. Having heard the recording, I am confident that it will be widely acclaimed and should become part of your CD collection. You will not be disappointed.

Finally, I would like to pay tribute to Will, his choir, the organist and the transcriber, together with Siva and Adaq Khan, the recording engineer from SOMM. 🙏



Holst and Vaughan Williams





# Preserving in the Victorian Kitchen

Laura Kinnear, Curator of Holst Victorian House

**Bread and butter, dumplings, roly-poly – all were dolloped with jam made during warm summer days.**

Larger houses had a still room with scrubbed shelves ready to take the shining jars with their paper lids and labels emblazoned: *Blackberry*, *Gooseberry*, *Greengage*. These gleaming jewel-like pots of sticky sweetness were essential come winter and early spring when soft fruit was unavailable and the pantry was empty of apples. As Mrs Beeton remarked of fruit in her 1861 *Book of Household Management*:

*"...when we cannot have it fresh, we must have it preserved."*

The relatively modest middle-class home of the von Holsts was unlikely to have included a still room to prepare and store jams and preserves. However, the maid-of-all-work, or perhaps Clara – Gustav's mother – may have used a portable stove to make jam. These could be used in the scullery and were heated using charcoal and had a tray to catch the embers. Jam-making on the range in the height of summer could be stifling and these stoves, which could be taken into cooler rooms, were extremely handy.

By the 1880s, when the von Holsts were living at 4 Pittville Terrace, the Sugar Tax had been abolished. This meant that sugar was cheaper but also that

there was an increasing demand for the product. This led to cane sugar being imported from areas still involved with slavery, such as Brazil. Flicking through Mrs Beeton's *Book of Household Management* – the staple book for many homes – there are hundreds of recipes that require copious amounts of sugar; that this commodity was still so entwined with human suffering at this stage in the century casts a very dark shadow over the seemingly delightful instructions for making Damson Jam or 'Barberries in Bunches'.

Interestingly, raspberries – today one of the most popular soft fruits and frequently stocked on supermarket shelves – was not a 19th century favourite. More frequently used as a condiment in Victorian times (think raspberry vinegar), the lack of enthusiasm may have something to do with the difficulty in keeping it. Raspberries rarely last more than a few days after being picked, so the Victorians with their lack of fridges and freezers would have had to use the fruit almost immediately to make the best use of it. Currants – red, black and white – are more likely to be found in the pages of Mrs Beeton.

As is that versatile autumn staple, the apple. 🍏

## Recipe

### Apple Jam

#### Ingredients

To every lb. of fruit weighed, after being pared, cored and sliced, allow ¼lb. of preserving-sugar, the grated rind of lemon, the juice of ½ lemon.

#### Mode

Peel the apples, core and slice them very thin, and be particular they are all the same sort. Put them in a jar, stand this in a saucepan of boiling water, and let the apples stew until quite tender. Previously to putting the fruit into the jar, weigh it, to ascertain the proportion of sugar that may be required. Put the apples into a preserving-pan, crush the sugar to small lumps, and add it, with the grated lemon rind and juice, to the apples. Simmer these over the fire for ½ hour, reckoning from the time the jam begins to simmer properly; remove the scum as it rises, and when the jam is done, put it into pots for use. Place a piece of oiled paper over the jam, and to exclude the air, cover the pots with tissue-paper dipped in the white of an egg, and stretched over the top. This jam will keep good for a long time.

#### Time

About 2 hours to stew in the jar; ½ hour to boil after the jam begins to simmer.

#### Seasonable

Make this in September, October, or November

Recipe originally from Mrs Beeton's Book of Household Management

## HVH Brought to Life in Film

**During the summer we have been collaborating with Cheltenham filmmaker Evenlode to produce some exciting new films. These should help to increase our footfall and enhance the visitors' experience.**

In the first film Emmeline Braefield plays real-life maid-of-all-work Julia Giles. She tells the story of the house through a day in her life, using key objects in the Museum's collection. Clips from this film will be used in an audio-visual virtual house tour, to be delivered in the final stage of our Rebranding Project.

The second film is a dramatised documentary, setting the house in its geographical and historical context, with Curator Laura Kinnear as narrator. Scenes were shot in the Museum itself, Pittville Park, All Saints Church and the Town Hall. The film will orientate visitors at the start of their tour in our new basement screening room.

Filming was hard work, particularly for Laura: as well as narrator, she was scriptwriter, costume and actor arranger, social media communicator and general-problem solver. The whole process generated some tremendous teamwork: Staff, Trustees and Volunteers, together with the film crew, actors, suppliers and venues.

Please do view the two films on our website: they will be available in time for our September launch. 🎬



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# Evenlode

## Films | Productions

**Creative, Bold and Ambitious**

**Multi-Media Production Company Specialising in**

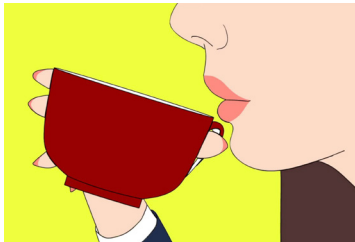
| Video Production | Video Marketing | Animation |  
| Projection-mapping | Live Events |



### FILM

Film and Video Production

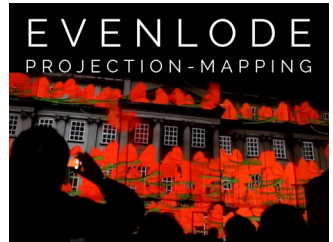
- Corporate Video
- Marketing Video
- Website Video
- Documentary Video...*more*



### ANIMATION

2D / 3D Animation

- Explainer video
- Motion Graphics
- Animated Logos
- Animation and Film...*more*



**EVENLODE**  
PROJECTION-MAPPING

### EVENTS

Live events and shows

- Projection-mapping light show
- Product launch events
- Charity / engagement events
- Christmas Lights Show...*more*

"... couldn't recommend them highly enough... beyond the scope of the brief ... provided additional ideas for content and creating an experience...brilliantly executed...They really think about how much can be gained from the investment that is made in time and money by their clients and work as hard as they can to deliver the optimum" ( Julian Salmon, Minelab International )



SCAN ME - SOCIAL

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Cheltenham, GL50 1UX**



SCAN ME - WEBSITE