Acknowledgements

First, we must thank all the owners of the Fonthill estates and many of their families, their staff, tenants and employees. These include: Alastair, Lord Margadale; Clare, Lady Margadale; Stephen and Benetta Morant; the Hon. Mary Morrison; Charles and Tineke Pugh; John D’Arcy; Simon Fowler; Vicky Macaskie and all the staff in the Fonthill Estate Office.

We have received much help from the descendants of the previous owners of the Fonthill estates and also the owners of neighbouring estates. These include: Richard Arundell, Baron Talbot of Malahide; Lady Ashcombe; Cindy Chetwode; Gillian Makoui; the late Professor Bernard Nevill; Count Richard and Isabel de Pelet; Sir Ludovic Shaw Stewart; Humphrey and Solveig Stone; Soraya Smithson; Lucas Wilson; Hugo Target.

Special thanks go to David Roberts who organised the geophysical survey and his team led by Paul Durdin, Rachel Wood, Mike McQueen and Jim Gunter, and undertaken with the very considerable help of Helen Baker, Alan Dedden, Paul Derwent, Clare Goodey, Caitlin Kitchener, Jane Hanbridge, John Oswin, Alyson Tanner and Roy Wilde. Equipment was kindly provided by the Bath and Camerton Archaeological Society through the good offices of John Oswin, and by the Department of Archaeology, University of York. Access to the land was given by Lord Margadale and the Marc Fitch Fund generously funded the research.

Many private and public institutions (and archivists) have provided help: the Bodleian Library, Oxford; the Trustees of the Bowood Collection; the British Library; the Brotherton Library, University of Leeds; Cheshire Archives and Local Studies, Chester; Christie’s, London; the Dean and Chapter of Westminster; Devon Heritage Centre, Exeter; Dorset History Centre, Dorchester; Fonthill Estate Archives (John D’Arcy); the Government Art Collection; Grosvenor Estate Archives, Eaton (with thanks to the Trustees of the 4th Duke of Westminster’s 1964 Settlement, the Duke of Westminster and Louise Benson); Hamilton District Library; Huntington Library, San Marino; London Metropolitan Archives; London School of Economics; Longleat Estate Archives (the Marquess of Bath and Dr Kate Harris); National Archives, Kew; Natural History Museum, London; New Register House, Edinburgh; RIBA, Prints and Drawings, Victoria and Albert Museum; the University of Sheffield; Sir John Soane Museum, London; the Smithson Family Collection; the Society of Antiquaries of London; Victoria and Albert Museum, Dept of Prints.
and Drawings; the Weinstock family; Wiltshire History Centre, Chippenham; Wiltshire Museum, Devizes; Worcester Archive and Archaeological Service.

And individuals: Charles Avery; Charles Beddington; Captain William Chatterton Dickson; Lawrence Clark; John Cleare; Michael Coote; Robert Copley; Elizabeth Einberg; Margot Finn; Jim Flower; James Ford; Charlotte Gere; John Harris; Philip Hewat-Jaboor; Rosemary Hill; Claude Hitchen; Frank Kelsall; Jonathan King; Bet McLeod; Derek Maddock; Diana Mathews-Duncan; Tessa Murdoch; Heather Norville-Day; Viola Pemberton-Pigott; Tim Reeve; Abbot Geoffrey Scott OSB, Douai Abbey; Charles Sebag-Montefiore; Jonathan Stone; Patricia Wengraf; Lucy Whitaker.

Thanks to the publishers, UCL Press: to Lara Speicher and Chris Penfold, and to the production team, including Jaimee Biggins and Laura Morley.

Finally, this research and the final publication would not have been possible without the award of a number of grants and individual offers of financial support; also references provided by Professor Margot Finn, Professor Rosemary Hill, Frank Kelsall and Chris Penfold.

The research was supported financially by grants from the Marc Fitch Fund for the geophysical survey, the Paul Mellon Centre for Studies in British Art (grants for the symposium and for research costs) and the University of the Arts London (a grant towards the costs of images and travel). The small profit from the symposium was also used for the costs of images.

The publication by UCL Press was made possible with the generous financial support of Stephen and Benetta Morant, combined with publication grants from the Scouloudi Foundation in association with the Institute of Historical Research, and from the Paul Mellon Centre for Studies in British Art.