THE LIBRARIES & ARTS (ART GALLERY & TEMPLE NEWSAM HOUSE) 
SUB-COMMITTEE

The Lord Mayor
Chairman Councillor A. Adamson

Councillor W. Shutt
Councillor G. A. Stevenson
Councillor F. E. Tetley, D.S.O.
Councillor H. S. Vick, J.P.

Co-opted Members
Mr. L. W. K. Fearney
Mrs. G. Halbot (Deputy Chairman)
Lady Martin
Mr. E. Pybus

Advisory Members
Mr. Edmund Arnold
Mrs. R. H. Blackburn
Mr. C. H. Boyle, J.P.
Professor B. Dobrée, O.B.E.
Mr. H. P. Peacock
Mrs. J. S. Walsh

Director Mr. E. I. Musgrave

THE LEEDS ART COLLECTIONS FUND

President

Vice-President
Mr. Charles Brotherton, J.P.

Trustees
Mr. Edmund Arnold
Professor Bonamy Dobrée, O.B.E.
Major Le G. G. W. Horton-Fawkes, O.B.E.

Committee
Councillor A. Adamson
Professor Bonamy Dobrée, O.B.E.
Mr. George Black
Major Le G. G. W. Horton-Fawkes, O.B.E.
Mr. W. T. Oliver

Mr. Edmund Arnold (Hon. Treasurer)
Mr. E. I. Musgrave (Hon. Secretary)

All Communications to the Hon. Secretary at Temple Newsam House, Leeds

Subscriptions for the Arts Calendar should be sent to:
The Hon. Treasurer, Butterley Street, Leeds 10

1/6 per issue (postage 1½d) 6/6 per annum, post free
Single copies from the Art Gallery, Temple Newsam House and bookshops
Winter Number 1949

IN THIS ISSUE

EDITORIAL—THE YORKSHIRE ARTISTS EXHIBITION ............................................. 1

QUARTERLY REVIEW—SOME RECENT ACQUISITIONS ........................................... 2

—DRAWINGS BY HENRY MOORE ........................................................................... 7

—WATERCOLOURS AT TEMPLE NEWSAM ............................................................... 8

—LEEDS FINE ARTS CLUB .................................................................................... 10

CHRISTOPHER WOOD—PAINTINGS IN THE LEEDS COLLECTION W. T. Oliver 13

ARTS CALENDAR .................................................................................................. 16

THE SPIRIT OF 1851—A VICTORIAN COLLECTION E. I. Musgrave 21

A LEEDS PROFILIST—JOHN MIERS ..................................................................... 25

Yorkshire Artists Exhibition

Since its inauguration in 1924, when it superseded the annual exhibition of the Yorkshire Union of Artists, until 1939, the Yorkshire Artists exhibition has been one of the major events in the art activities of the north. With the outbreak of war and the taking over of the Art Gallery, it was decided that the exhibition should be discontinued until it could again take its rightful and established place in the Leeds Gallery again.

Now that the gallery is assuming something approaching normal activity and more rooms are gradually becoming available for use, it has been decided to revive this opportunity for Yorkshire artists to show and offer their works for sale, as a biennial exhibition.

Though previously held in the early part of the year as a spring exhibition, we are changing the period to the autumn in order to avoid overlapping with other local exhibitions, particularly those at Wakefield and Bradford.

The conditions of exhibition will remain almost unchanged. It will be open to all artists born, resident or closely associated with Yorkshire art schools. The county’s contribution to British art has always been a substantial one and this great tradition has been greatly enhanced during the last ten years. As this is the only exhibition which assumes the county title, we hope that it will become again, as it was before the war, the official shop-window of Yorkshire’s achievements in the visual arts.

page 1
SOME RECENT ACQUISITIONS

The late Mr. Henry Oxley of Headingley has bequeathed to the Art Gallery a collection of nineteen pictures and one hundred and ten other objects of art, together with the sum of two thousand pounds for providing suitable accommodation. The pictures, chiefly paintings of the English nineteenth century school, include examples by John Linnell, E. M. Wimperis, R. P. Bonington, Copley Fielding, C. Napier Hemy, Sir David Wilkie, W. J. Pyne, James Holland, Edwin Ellis and other artists. The pictures, like other objects in the bequest, are characteristic of many other collections brought together during the latter part of the nineteenth century.

Among the other objects, which are varied in kind, style and period, there are thirty-two pieces of carved ivory. Many of them from central Europe, heavily carved with battle and Bacchanalian scenes, in the shape of tankards and ewers, some single figures, of French or Italian origin, and a few better pieces from China and Japan. Twenty-eight vases of varying sizes and shapes of bronze and other metals from China, India and Japan, some gilded, others inlaid with gold or cloisonné enamel; sixteen pieces of silver, mostly German 16th and 17th century; a group of seventeen vessels of rock-crystal, with silver-gilt framework embellished with gem-stones and enamels in the manner of Benvenuto Cellini; and lastly sixteen small bowls, vases and sweetmeat dishes in malachite, lapis lazuli, agate, jade and “Blue John.”

A collection of very different character has been acquired from Mr. Frank Savery who has allowed the city to purchase at a modest price his collection of sixteen pieces of early Persian pottery. These include a noble Rhages jar with iridescent blue glaze of the 12th century, and the lovely group of 12th and 13th century pieces which for over four years have been on exhibition at Temple Newsam.

Mr. Savery has also arranged for his excellent collection of eighty-four pieces of early Chinese pottery, of the Chou, Tang and Sung dynasties, to remain permanently at Temple Newsam. These, together with an additional one hundred and fifty pieces of the same periods, now in his collection, and several fine specimens of 18th century English furniture, including the five finely carved gilt mirrors, now on the west staircase at Temple Newsam, will ultimately become possessions of the city. The pieces already at Temple Newsam have been the subject of two articles by Miss K. M. Armistead in previous numbers of the Calendar.

A print of a large coloured lithograph by Villon after Matisse, a charming watercolour of Villefranche by Edward Lear and an etching The Early Ploughman
HORN AND SILVER CUP

Height 16½ ins.

NORWICH MARK 1590

FROM THE COLLECTION BEQUEATHED BY THE LATE MR. HENRY OXLEY
by Samuel Palmer, were the parting gift of Mrs. Redman King before she retired from the University, the vantage point from which she enthusiastically nurtured and encouraged a widespread interest in contemporary art.

From the sale at Howsham Hall near York were acquired two valuable additions to the furniture collection at Temple Newsam. The first, a seven feet English carved and gilt framed mirror, with long pendant swags of c.1750, the gift of Lady Martin; and the second a large 17th century Italian cabinet in lignum vitae wood, which was presented anonymously.

Among other gifts were an 18th century French ormolu clock from Mr. T. Edmund Harvey, and ten pieces of Leeds pottery painted ware from Mrs. Branfoot. Most of these acquisitions will be included in the exhibition to be opened at Temple Newsam on April 23rd.
The recent work of Miss Barbara Hepworth has created considerable interest among collectors throughout the whole of the world. This Wakefield-born artist has for many years been regarded as a sculptor and in this field has been particularly successful, but her latest triumphs are in the medium of drawing and her subject, surgical operations.

At her first exhibition, practically all her works were sold and there was no chance of our getting a truly representative example but by good fortune we were given an opportunity of seeing some of her more recent works and were able to buy a really characteristic example. The title of the drawing bought by the Leeds Art Collections Fund is *Fenestration* and a second example bought by the Corporation entitled *The Poet Reading to His Children*.

E.I.M.

**DRIVING CATTLE**  Watercolour 11 x 15  JOHN LINNELL SEN.

FROM THE COLLECTION BEQUEATHED BY THE LATE MR. HENRY OXLEY

page 5
WALSINGHAM PRIORY

Watercolour 16 x 11½

Given by Sir Michael Sadler

John Sell Cotman

Page 6
Recent Exhibitions

DRAWINGS BY HENRY MOORE

Of the three exhibitions held since the publication of the last issue of the Calendar, the most important was the collection of drawings by Henry Moore, circulated by the Arts Council. "Good wine needs no bush," and nothing I might say can add to the world-wide reputation already established by this great Yorkshire artist. But in spite of the popularity of his war-time drawings his reputation is still largely that of a sculptor. For it is in this medium that he is acclaimed throughout the world as one of the greatest living artists.

To speak of Moore as a draughtsman is regarded by many people as to relegate his great talents to a subsidiary medium. But this is not the case, for though sculpture may be the more important art-form, and drawing, in most cases merely its hand-maiden, this is no longer so in the case of Moore. Fifteen years ago this might have been true because then his drawing was a means to an end, and that end was sculpture. But now, particularly since 1940, drawing for him has become an end in itself. It is a form of expression through which he can project his poetry and his personal reactions to natural experiences.

Moore has always been deeply immersed in the mysteries of growth and structure. In his sculpture he seeks for the symbol of a common rhythm, a form or combination of forms which are expressive of all natural growth and construction. The tree, the mountain, the human figure, in fact all natural objects have a common relationship of form and movement governed by the natural laws of existence and change which Moore seeks to express in the execution of a single three-dimensional object.

It is perhaps because of his experiences as an official war-artist, when he made numerous drawings of people in air-raid shelters, that he discovered the possibilities of two-dimensional expression. Because here he could introduce the additional emotional element of colour which he uses with great skill and sensibility. Here is a medium which is particularly suited to Moore’s poetic attitude towards nature. A medium in which he can create a new kind of imagery to evoke an emotional response to universal experiences of nature.

Drawing for Moore is no longer a subsidiary medium to sculpture, it is an additional form of expression. His experience as a sculptor was evident in most of his later works in the exhibition. All were endowed with that real understanding of fundamental structure as distinct from superficial shape. The scale and monumentality of his forms were such as could only be achieved by one who had worked in, and understood, the nature of solid matter.

This exhibition consisted mainly of his finest drawings. It showed his development since 1928 and his steady progression towards the full realisation of the medium which was manifested in the five drawings executed last year.

page 7
Though there were many visitors, who were ready to condemn the exhibition as “modern” or “decadent,” these were people who still regard drawing as a medium for literal representation of nature, and not as an art form through which nature can be interpreted into terms of aesthetic understanding. Again, for many visitors, it was a great artistic treat, and one might hope that more small exhibitions of such quality will be organised and circulated by the Arts Council.

**English Watercolours at Temple Newsam**

For many years it has not been possible to put on exhibition anything like a comprehensive selection from our superb collection of English watercolours. During the last two months we have shown them as a special exhibition at Temple Newsam, and we are sorely tempted to continue it as long as possible. This is an exhibition worthy of any Gallery, for not only is it extensive and comprehensive, but the consistently high quality throughout must make it one of the finest collections outside London, with the notable exception of that at the Whitworth Art Gallery at Manchester. It is certainly the most important section of the Leeds collection.

The Cotmans form the most important group. Altogether there are twenty-four examples now exhibited in the house. It is almost impossible to select from these what might be considered the best. One’s choice may vary between the vigorously handled, and wonderfully controlled painting of *The Ploughed Field*, the delicately-toned *Bedgellert Bridge*, the unusually romantic *Harvest Field*, the strongly contrasted tones of *Walsingham Priory*, or the more colourful *Tan-y-Bwlch*. Cotman is represented in all his moods, and at all periods.

Although he dominates the exhibition, other famous watercolourists are equally well represented from the point of view of quality. The earliest of them, Alexander Covens, is represented by two small but characteristic landscapes, whilst his son, John Robert, one of the first to interpret atmospheric effects, occupies an important place in our collection with his powerful and poetic *Trees above Lake Nemi*, and the *Bay of Saltee*.

The brothers Paul and Thomas Sandby are well represented by four watercolours of which *Harlech Castle* is perhaps the most impressive. Thomas Hearne’s highly detailed compositions satisfy all who admire meticulous draughtsmanship, but the large *Durham* has a unity and atmospheric quality which will give pleasure to the most sophisticated critic.

Girtin and Turner are not represented by their finest examples. Girtin’s *Richmond Castle* is the best of the four in the collection, and though it is an impressive work it cannot be compared with examples such as were shown in the Hickman Bacon collection two years ago. Turner’s *The Foot of St. Gothard* is a magnificent example of his last phase. We could wish that the other four were equally characteristic of his earlier periods.
TREE AT HELMINGHAM  

Watercolour 42 x 29  

BOUGHT FROM THE HARDING FUND 1938

JOHN CONSTABLE

page 9
Francis Towne, Turner of Oxford, John White Abbott, Joseph Farington and David Cox are all adequately shown. The large View of Gloucester is the best of a good group by Peter de Wint. We are indeed fortunate in our three Gainsboroughs for it is doubtful whether more characteristic examples could be found. Constable is represented by the masterly Tree at Helmingham which is by far the most colourful, at the same time the most subtly handled watercolour in the exhibition. Shown with the group of Rowlandsons is the amusing Hampton Bridge recently given by Mr. F. J. Nettlefold.

H. B. Brabazon, W. L. Leitch, William Callow, A. W. Hunt and Samuel Palmer form the link between the earlier masters and the great exponents of the present century. P. Wilson Steer continued the tradition using the medium with assurance and sensitivity in the true nature manner of Constable and Turner. He is well represented in the collection by eight excellent watercolours.

Among the contemporaries, Paul Nash seems to come nearer to the tradition than most. Even his war pictures show the same combination of poetry and frankness of vision which was characteristic of the earlier masters.

The hyper-sensitive subtleties of David Jones, the boldly decorative River Garden by Frances Hodgkins, and the vigorous, expansive compositions by R. V. Pitchforth are some of the more notable recent works.

The exhibition will continue until the end of February in order that the public may have further opportunity of enjoying a collection which, owing to the dangers of fading, cannot be shown during the summer months.

E.I.M.

*     *     *

The Leeds Fine Arts Club

The annual exhibition of the Leeds Fine Arts Club, opened by Major Horton-Fawkes on November 6th, was not particularly inspiring. The usual high quota of technically accomplished work was in evidence as usual, but though better than the previous year, it lacked enthusiasm and imagination. There were glimpses of what may be the beginnings of a new spirit in the Club due no doubt to a number of new members who have been elected during the past year. One may look forward with optimism to the future for there is little doubt that new members are bringing a new vitality. We hope to see many more, and the Club becoming the really established centre for artists in Leeds and district.
THE LONELY TOWER

Watercolour 6 × 7¼

GIVEN BY SIR MICHAEL SADLER 1923

ALEXANDER COZENS
The Leeds Art Collections Fund

AN INVITATION

Annual General Meeting

On April 23rd the Fund will hold its annual general meeting at Temple Newsam House at 2.30 p.m., when the formal business of accounts, report and election of committee will be the main items on the agenda. At 3 p.m. will be the opening of the Exhibition of Acquisitions of 1948 by Mr. Frank Savery. The President, Trustees and Committee extend an invitation to all members and their friends to attend on this occasion.

Visit to Burton Agnes

By kind permission of Captain Wickham-Boynton, members of the Fund are invited to visit Burton Agnes Hall on Saturday, May 28th. Transport arrangements will be announced later.

Reception at Temple Newsam

On June 15th an evening reception for members will be held at Temple Newsam. On this occasion an exhibition of the Fund’s purchases since its inception will be opened.

How to become a Member

Membership is open to anyone who is prepared to make an annual subscription. Subscribers of one guinea and upwards will receive copies of the Leeds Arts Calendar free. All subscribers may take advantage of the visits, receptions and meetings of the Fund and will receive invitations to all opening ceremonies at the Art Gallery and Temple Newsam House.

If you are prepared to give a guinea a year or upwards for seven years; or the period of your life, whichever is the shorter, you can help even more by signing a Deed of Covenant which allows the Fund to reclaim the income tax which you have already paid on that amount. A covenant form and a bankers order is enclosed with this magazine. Further particulars can be obtained from the Hon. Treasurer, EDMUND ARNOLD, BUTTERLEY STREET, LEEDS.
Christopher Wood

PAINTINGS IN THE LEEDS COLLECTION

W. T. OLIVER

If a vote were taken to discover which paintings in the Leeds collection had the most consistent appeal to visitors, I feel sure that Christopher Wood's *Tréboul Church, Brittany* and his *Under the Kitchen Table* would come near the top of the list. They are the two pictures most often mentioned to me by friends who pay frequent visits to the Leeds City Art Gallery and Temple Newsam House. I have found repeatedly that people are drawn to them who claim no special knowledge of painting.

They attract because, like the works of Van Gogh, they were painted by a man who was excited by what he saw and succeeded in communicating that excitement. They speak with force to those who know nothing of the influences that made this young English artist paint as he did, but who recognise that his studies of the low chalk cliffs and solid houses and strange, spiky churches of Brittany express their own feelings about such bare, clean coastal scenes with peculiar intensity.

This brings out the central truth about Christopher Wood; for although his painting drew strength and subtlety from his knowledge of the methods of half a dozen French masters, his vision was essentially direct and unpretending. The knowledgeable find in his work fascinating material for study. They talk eagerly of how much he learned from Utrillo, Van Gogh and Picasso. It is natural that they should; for few painters have made more sensitive use of hints gained from others. But Wood's secret lay not in the debt he owed (and gratefully acknowledged) to such sources; it lay in his child-like response to the world which he made his own.

"Good art," says Mr. Herbert Read in his essay on *The Language of the Eye*, "is something at once very simple and very profound. It is simple because it is sensuous: its pleasures are as primitive as the pleasures we get from the contemplation of a flower in the field or a shell picked up on the sea shore." Keats expressed the same truth when he said that if poetry came not as naturally as the leaves to a tree it had better not come at all. Such paintings as Christopher Wood's *Mending the Nets, Tréboul or Dancing Sailors, Brittany* have this spontaneity and flower-like simplicity.

But it should not be assumed that Christopher Wood came to the achievements of his final period by an easy, untroubled road. The extraordinary output of the last two months of his life, when he worked so eagerly at *Tréboul*, was the fruit of years of effort, experiment and travel during which he sought
DRYING NETS, TRÉBOUL

Canvas 33 x 45½

Christopher Wood

AT PRESENT ON LOAN FROM THE REDFERN GALLERY
continually for a clear view of what he wanted to say and a secure grasp of the means to say it.

His search came to an end in Cornwall and Brittany, which have much in common; and there can be little doubt that his own Cornish ancestry helped to give him the deep affection and intuitive knowledge out of which these lyrical sea and harbour pieces sprang.

Wood was born in 1901 on the Knowsley estate of the Earl of Derby, where his father was a doctor. His mother’s people were Cornish. One of his early art teachers was Miss Fisher, now art mistress of the Pontefract Girls’ High School. As a young boy he was athletic; but an infection caught at the age of fourteen made normal schooling impossible for three years and left him slightly lame. Later he spent over a year at Malvern College. It was after he had left school that he decided to become an artist. He went to Paris to study at Julian’s; and for the next few years he travelled widely in Europe and the Mediterranean in the intervals between spells of work in the French capital.

The account of his many journeys suggests that he suffered from restlessness, possibly induced by his long period of enforced inactivity as a boy; but he was learning all the time; and his letters reveal that he was conscious of making progress. In his admirable monograph on the painter published by the Redfern Gallery in 1938, Mr. Eric Newton quotes him as writing in 1922:

“...My ambition is to be a great painter, and as I am learning now, I shall stand every chance of becoming one. I am going to see everything, think hard... Wait a year or two and you will begin to see the real results.”

One of the most important factors in his development was his meeting with Picasso in 1923. The two became friends; and Picasso did much to encourage his English visitor and to teach him how to use colour in exciting ways.

When we see such a work as The Yellow Man, we are not surprised that the French master was pleased with his disciple; for this picture has magic in it. I know nothing of the story behind it; but it captures the imagination completely.

It shows a man in yellow pantaloons walking along a village street in the moonlight. Behind him is a smaller figure who points to an open doorway, as if inviting him to enter. But the man strides on, unheeding, like a somnambulist. His cloak, a velvety black, hangs loosely from his shoulders, giving dramatic emphasis to the yellow of his costume. The rough-cast wall of the cottage gleams in the moonlight, and the shadows on the road and pathway are a steel blue. The line of the man’s broad shoulders is echoed in the masonry to the right.

The painting can be enjoyed simply as a design in colour—a design which in its strength and balance challenges comparison with the masters. But it is more than that. It evokes a sense of the wonder of life. As I look at it I am reminded of Matthew Arnold’s Scholar Gypsy, travelling yet the loved hill-side.

[Continued on page 18]
LEEDS CITY ART GALLERY
OPEN DAILY 10-30 to 6-30; WEDNESDAYS 10-30 to 8-30; SUNDAYS 2-30 to 5-0

JANUARY
1 to 14
N.U.S. ARTS FESTIVAL EXHIBITION
Work by students from Universities and Art Colleges all over England. Organised in connection with the annual Arts Festival of the National Union of Students.

FEBRUARY
5 to 19
LEEDS CAMERA CLUB
The annual exhibition of prints and lantern slides by members of the Leeds Camera Club.

FEBRUARY
THE DULWICH COLLECTION
An additional group of paintings from the Dulwich Gallery which will remain here indefinitely.

PICTURE OF THE MONTH

JANUARY
DOMENICO FETI
The Music Master. Lent by the Exors. of the late Hon. G. Howard from Castle Howard.

FEBRUARY
MASTER OF THE ST. BARTHOLOMEW ALTAR
Deposition from the Cross. Lent by the Right Hon. the Earl of Halifax from Garrowby Hall

MARCH
MEINDERT HOBBEMA
Wooded Landscape. Lent by J.E. Fattorini, Esq. from Fieldhead, Bradford.

TEMPLE NEWSAM HOUSE
OPEN DAILY, INCLUDING SUNDAYS, 11-30 to dusk

JANUARY
Two hundred years of English watercolours. Examples of work by most of the major watercolourists from Alexander Cozens to the present day.

APRIL 23 to JUNE 8
Acquisitions from October 1947 to March 1949
SOME YORKSHIRE EXHIBITIONS

Batley, Bagshaw Gallery
Doncaster, Art Gallery
Hull, Ferens Art Gallery
Scarborough, Art Gallery
York, Art Gallery
Sheffield, Graves Gallery
Batley, Bagshaw Gallery
Scarborough, Art Gallery
Sheffield, Graves Gallery
Harrogate, Art Gallery
Sheffield, Graves Gallery

York, Art Gallery
Scarborough, Art Gallery
Batley, Bagshaw Gallery
Doncaster, Art Gallery
Sheffield, Graves Gallery
Hull, Ferens Art Gallery
Scarborough, Art Gallery
Hull, Ferens Art Gallery
Sheffield, Graves Gallery
York, Art Gallery
Sheffield, Graves Gallery

Whitworth Gallery Watercolours (Arts Council)
The Euston Road School (Arts Council)
Modern French Tapestries
Fashion Plates from 1800 (Arts Council)
Permanent Collection
North-West European Art
Huddersfield Art Society
Whitworth Gallery Watercolours (Arts Council)
New English Art Club, 1948
Lithographs by Pablo Picasso (Arts Council)
Royal Society of Portrait Painters

Soviet Architecture
Contemporary Book Illustrations (Arts Council)
Paintings by Charles Murray
Doncaster Art Club
English Portraits
Whitworth Gallery Watercolours (Arts Council)
Society of Marine Artists
East Riding (Yorks.) Artists
Watercolours from the Permanent Collection
Lithographs by Pablo Picasso
Costume paintings from the Permanent Collection

More French Tapestries
Paintings by Eric Ravilious
Harrogate Photographic Society
Doncaster Camera Club
56th Annual Spring Exhibition
Pictures restored during the year
Drawings from the Permanent Collection

JANUARY
Jan. 3 to 15
Jan. 8 to 30
Jan. 15 to 29
Jan. 17 to 31
Jan. 17 to Feb. 4
Jan. 19 to Mar. 26
Jan. 22 to Feb. 3
Jan. 22 to Feb. 12
Jan. 27 to Feb. 19
Jan. 29 to Feb. 20
Jan. 29 to Feb. 26

FEBRUARY
Feb. 5 to 26
Feb. 5 to 26
Feb. 5 to Mar. 5
Feb. 5 to Mar. 6
Feb. 5 to Mar. 19
Feb. 16 to Mar. 5
Feb. 19 to Mar. 19
Feb. 19 to Mar. 26
Feb. 22 to Mar. 21
Feb. 26 to Mar. 19
Feb. 26 to Mar. 26

MARCH
Mar. 2 to 27
Mar. 5 to 26
Mar. 6 to April 3
Mar. 12 to April 3
Mar. 25 to June 12
Mar. 29 to April 25
Mar. 30 to April 30
I am reminded also of the pictures which Wordsworth described in The Prelude, pictures which, as he says,

". . . . . . . . . . . . . rose
   As from some distant region of the soul
   And came along like dreams."

It must have been in some such way that this and similar pictures presented themselves to the mind’s eye of Christopher Wood. They belong to the realm of poetry which many of us are permitted to enter in rare moments, though we lack the power to create images that will express what we see and feel.

It was one of Wood’s beliefs that we should live for the present moment, enjoying what it offers to the full; and his ability to achieve this is shown in his paintings. I think it is a character in one of Charles Marriott’s novels who says: “There’s always the kind of day it is.” That is a remark which will be understood by those who find such joy in elemental things—in the weather, the blue of the sky reflected in the road, the rain glistening on the grass, or the grey light invading a village square in the hour of dawn—that these in themselves seem to evaluate the whole of life. Christopher Wood had the capacity not only to find this solace himself but to pass it on to others through his works. He recovers for us the purity of our earliest sensations.

The five paintings at present to be seen in the Leeds galleries reveal widely differing phases of his work. One, the self-portrait painted in 1927, is sombre in colour. It shows the artist standing with his back to a window, through which can be seen the tall houses and roof-tops of Paris. His face is an unpleasant, bricky red, and its texture suggests grease-paint. Is this intended as a hint that Wood felt he was playing a part in Paris? Certainly, though he gained much from his association with his Parisian friends, his true inspiration lay elsewhere.

Where it lay is clear from the Tréboul Church, Brittany, already mentioned. This has something of the quivering vitality and conviction of Van Gogh. The jagged lines of the little church have been set down with a kind of passionate force. It is instructive to compare this work with the smoothly painted, placid landscapes done by Dérain in the same district.

There is a feeling of nervous tension also in Wood’s tightly painted Flowers in a Black Jug, which has become familiar to visitors to Temple Newsam in recent years. Here again the resemblance is to Van Gogh, though the restrained (and very subtle) colour scheme is personal.

Under the Kitchen Table is entirely different. It might not be by the same painter. Looking at it, I never feel: “Here is a Christopher Wood” but simply: “Here is a superb painting.” It is a work of the utmost simplicity which groups into a satisfying design the various common objects that have found a resting place under a cottage table. Chief among these objects is a garden basket which contains a cabbage and some carrots. In the background is a large paraffin tin and, fitting unobtrusively into the left-hand
JAMES LOUNS BURY

Canvas 26½ x 22¼

BOUGHT FROM CORPORATION FUND 1938

Christopher Wood

page 19
corner of the canvas, is a strip of patterned carpet. The whole picture is carried through in a low key. It is built up of earthy browns and soft greens; and every brush-stroke is caressing.

For the splendour of Wood’s final achievement we must turn to the large painting, *Drying Nets, Tréboul Harbour*, which is at present on show in the Leeds City Art Gallery. I hope that it will find a permanent home there. It has that touch of seeming artlessness which we have come to associate with Kit Wood. The small, chunky houses and the human figures on the breakwater, which look as though they had been cut out of paper, have been set down with the summary confidence of some young draughtsman in the infant class. It is as if the painter had gone back in imagination to his boyhood. Everything is freshly seen, as a boy might see it who had come upon the solid jetty, and the snug, sturdy boats, and the diaphanous, billowing nets for the first time.

*continued on page 29*
The Spirit of 1851

A VICTORIAN COLLECTION

E. I. Musgrave

In this article the Leeds Art Director describes Spenfield, the Weetwood home of the late Mr. Henry Oxley, which, with its contents, was a perfect specimen of a large and richly furnished Victorian residence. Many of the valuable objects it contained were bequeathed to the Leeds Art Gallery and will be exhibited there.

When Mr. Henry Oxley died last year the life passed out of a little world far removed from and completely unaffected by the noise and bustle of present-day life. For the distance between his Victorian residence and the traffic-laden Otley Road could not be measured in terms of yards; it was a distance of years. To pass through the unpretentious gateway into the almost miraculous seclusion of Spenfield was to walk into another age, the spacious and solid reality of the second half of the nineteenth century.

Spenfield was a monument to the age and taste of Victorian England: an age which based its values on the impregnable reality of Britain’s industrial supremacy, and its standard of taste on the ostentatious grandeur of the great exhibition of 1851.

The solidly built stone house, the work of George Corson, who was also the architect for the Municipal Offices, Art Gallery and Education Offices, is a characteristic example of the so-called domestic-Gothic style, and is said to be in his severest manner. It sits imperturbable, like an elderly and very dignified matron, aloof and tolerant, no doubt attributing the changes of three-quarters of a century to the high-spirited irresponsibility of twentieth century adolescence.

The semi-formal lawns and gardens which surround the house are such as might be seen in almost any municipal park; the trees planted, not with any thought of architectural significance, but merely to create a feeling of isolation. For this was an age of romanticism, and the prosaic scene and incidents of everyday life must not intrude upon the sanctity of one’s personally created world.

But the real climax of the romantic attitude is to be found in the grotto, where an immensity of stone had been used to create a picturesque, cave-like structure complete with stream and rock plants; an actual attempt to bring the wild, irregular beauties of nature into one’s very home. A similar but even more elaborate grotto still exists at Weetwood Hall close by. But few remain intact. These precious relics of Victorian sentimentality are rapidly becoming extinct.

The grotto which adjoins the house is a fitting introduction to the interior. Once inside one was surrounded by all the romantic mystery of an Aladdin’s
JAR WITH IRIDESCENT BLUE GLAZE
Persian, Rhages 12th or 13th century
BOUGHT FROM THE CORPORATION FUND

Height 19\frac{1}{2} ins.

page 22
cave. Here was the certitude of great wealth, for the light which penetrated laboriously through the stained or heavily engraved glass windows and ceilings revealed an endless succession of fabulous Victorian grandeur: a solid ebony staircase, a marble-floored hall, elaborately carved furniture and chimney-pieces, expensive pictures in heavy gilt frames hanging from dado to ceiling.

At night the glimmer of gaslight issued from elaborately wrought pendants and brackets cast to the design of a sculptor working in the manner of Alfred Gilbert, who designed *Eros*. Heavy mahogany showcases appeared to be
everywhere, but these were no ordinary display cabinets; they were made in a multiplicity of shapes and sizes, inlaid in a variety of other woods and fitted with carved and domed glass panels, examples of superb, but misguided, craftsmanship; their contents so varied as to defy general classification. Here indeed was a collection characteristic of the taste of the successful English magnate, at the time when over-elaboration was mistaken for good craftsmanship, and ostentatiousness took the place of artistic appreciation.

Treasures from almost every country in Europe and from the Orient were there in profusion: heavily carved ivories in the form of gargantuan tankards from Central Europe; the beautiful, but gruesome, executioner’s swords and sheaths from Japan, and more delicately cut ivories from China; here, in a specially designed case, the finely wrought metal and enamelled mace by a German master-craftsman, once the property of some Netherlandish burgomaster; in another case, vessels of gilded bronze encrusted with mother-of-pearl; colossal bronze vases and temple ornaments from the Far East; silver and silver-mounted vessels from all over Europe; an embossed silver gilt cup and cover made at Augsburg, keeping company with a silver-mounted cup and cover made in Elizabethan England and bearing the Norwich hall-mark; an elaborately modelled silver hunting horn given by H.I.H. Fredericus Carolus of Cassel to his secretary in 1634; dishes, cups and vases of beautifully engraved rock-crystal set in metal frames generously embellished with gemstones and enamels, in the manner of Benvenuto Cellini, together with vases of agate, malachite and lapis-lazuli.

Such are the objects which, under the terms of Mr. Oxley’s will, have been transferred to the Art Gallery. But now they become isolated objects and carry with them little of the atmosphere of Spenfield. Out of their context the pictures by Linnell, Wilkie, Wimperis, Fielding, Roberts and others, individually merely reflect the taste for realism and sentimentality. But as part of the little world of Spenfield, they contributed their share to this magnificent monument of Victorian England; a period now greatly despised, but an important part of the pattern of our national development.

One might have hoped that such a perfect specimen could have been preserved intact for the citizens of Leeds for ever, but the demands of “progress” must first be served. In two years’ time the whole country will celebrate the centenary of the 1851 Exhibition with a Festival of Britain. Leeds could have made no finer contribution than the preservation of Spenfield till then. For there was the complete picture of the spirit and taste which found its greatest manifestation in the Crystal Palace ninety-eight years ago.

The above article appeared in The Yorkshire Post and is reprinted here by permission.
A Leeds Profilist

JOHN MIERS 1757–1821

In the last issue of the Calendar we reproduced a silhouette by John Miers, presented to the gallery by Mrs. J. Morgan May. This is the only example in our collection of the work of one of the most outstanding exponents of the profile portrait in this country who was a native of Leeds.

Whether or not there is any truth in the family tradition that he was descended from Frans van Mieris of Delft (1635–1681) cannot be proved. We know, however, that his grandfather was John Myers of Leeds, a stuff weaver, and that his father, also called John, was a painter and a dealer in artists' materials. This John Myers painted heraldic panels on the coaches of local families. In this work he was assisted by his son.

The interest of the young John Miers in the art of making shadow-pictures, silhouettes, or (as he preferred to call them) "shades," appears to have started about 1776–7. In November 1776, Mrs. Harrison, a successful profilist, visited Leeds. She announced her presence in the city in no modest fashion, in the advertisement columns of the Leeds Mercury. It is possible that John Miers was first inspired by her work to take up a career which was to prove in every way successful.

At first the business of making "profile-shades" was subsidiary to that of selling artists' materials, but in 1781 his work had become well known. During the following seven years he continued to live in Leeds and produced his finest work. He is known to have been patronised by many well-known families of the city and it is likely that a number of his little brass-framed portraits are still to be found amongst the accumulated bric-a-brac of some Leeds houses. During this period he travelled to other northern towns, where he appears to have had a profitable connection. Newcastle, Edinburgh and Liverpool appear to have been the main centres of his activities outside Leeds.

In 1788 he went to London and started business at 182 Strand. Among his patrons at this time were King George III, many members of noble families, Robert Burns, and Robert Hilton the sculptor. His success in London appears to have been immediate and his prices, which had started in Leeds at a modest two shillings and sixpence, now increased to one guinea and higher. Later he moved to 111 Strand and continued the business until his death in 1821. He was buried at St. Paul's, Covent Garden.

His son William appears to have carried on the work at the same address and was for some time in partnership with John Field.

Miers' work can be easily identified and often roughly dated by the printed label on the back of the frames. There were several labels at different periods,
KING GEORGE III

Drained on an oval of chalk and tinted with gold

page 26
SILHOUETTES BY JOHN MIERS

page 27
and fifteen of these have been restored by the late L. Morgan May. The first six were issued in Leeds. The seventh was the first London label and the last to be issued was that of the son. The fourteenth label is printed with the name Miers and Field.

It is debatable whether one can claim the making of silhouettes as an art. It is essentially a mechanical process. The shadow-graph artist used a screen, placed between himself and the sitter. A light behind the sitter gave a true reflection of the profile which could then be traced direct, often life-size. This drawing was afterwards diminished to the required size and reproduced in black against a background of parchment, ivory, chalk or plaster. Miers used ovals of chalk for most of his best work. The use of the silhouette in jewellery, rings, snuff boxes, pendants etc. was extremely popular. There are many such examples by Miers.

The fashion started during the second half of the 18th century to supply the demand for miniature portraits. Germany is the true home of the silhouette, for it was there that it first gained popularity and found some of its cleverest exponents; although the name "silhouette" originated in France. Like other, more recent, French labels that have become universally descriptive of some form of pictorial art, the word "silhouette" started as a term of derision. Etienne de Silhouette, a protégé of the Pompadour, was appointed Controller-General of Finances in France in 1759. After a short period of popularity, his economics began to affect a large number of people. His popularity soon waned and at the end of eight months he had become so much an object of ridicule and derision that he was forced to resign his office. His name was applied disparagingly to all kinds of cheap knick-knacks. Being a collector of profiles, his name was soon being used to describe this rather "pinchbeck" form of portraiture. Since then it has become common usage in many languages.

Silhouettes were not merely confined to single portraits. Often group portraits, interiors and even plants were reproduced in this way. Some of the earliest are cut out of paper, and this hobby of paper-cutting was fashionable on the continent. Goethé, the subject of many profile portraits, was himself an enthusiast.

But the silhouette reached its most artistic form in the profile-heads, and John Miers was one of the greatest executants.

*     *     *
But if the artist has sought to capture a youthful innocence of vision, he has shown in building up his picture the skill of a master designer. There are many English painters with a lyrical gift; but few, if any, of his contemporaries have had Christopher Wood's grasp of the organisation of a large canvas. Drying Nets, as Mr. Newton has so well put it, is a melody made visible; a melody (he might have added) filled out with enchanting harmonies of colour. And it is as deftly and as solidly constructed as some robust piece by Bach.

Christopher Wood died lamentably young. He was killed on Salisbury station when he was twenty-nine; but he left behind works that will live. Leeds has been wise to secure several of the best of them. I hope that it will be able to add to its collection, Drying Nets, Tréboul Harbour, which I believe will one day take its place among the supreme lyrics of English painting.
THE LEICESTER GALLERIES
LEICESTER SQUARE :: LONDON
Proprietors: ERNEST BROWN & PHILLIPS LTD.

The following EXHIBITIONS have recently been held

CLAUDE ROGERS—Recent Paintings
EDWARD BURRA—Retrospective Exhibition
C. R. W. NEVINSON, A.R.A.—Memorial Exhibition
RAYMOND COXON—Recent Paintings
IVON HITCHENS—New Paintings
JACOB EPSTEIN—New Sculpture
ETHELBERT WHITE—Paintings and Water-Colours
CAREL WEIGHT—Paintings
DAME ETHEL WALKER, A.R.A.—Paintings
KENNETH ROWNTREE—First Exhibition
JOHN PIPER—Designs for “The Rape of Lucretia”
HENRY MOORE—Sculpture and Drawings
LIVING IRISH ART
LUCIEN PISSARRO—Painting and Drawings
The Art Collection of SIR W. ROTHEINSTEIN
CHARLES MURRAY—Pictures
ALFRED STEVENS—150 Drawings (Drury Collection)
LUCIEN PISSARRO—Memorial Exhibition
DORA GORDINE—Sculpture
THE HUGH WALPOLE COLLECTION—3 parts
DUNCAN GRANT—Recent Works
T. CARR, R. BUHLER and L. GOWING
THE MICHAEL E. SADLER COLLECTION
FRENCH POSTERS OF THE NINETIES
PISSARRO—Three Generations
AUGUSTUS JOHN, R.A.—Drawings
SIR WILLIAM NICHOLSON—Paintings
STANLEY SPENCER—Paintings and Drawings
W. R. SICKERT—Recent Paintings
FRANCES HODGKINS—Paintings and Water-colours
PAUL KLEE—Paintings and Water-colours
GRAHAM SUTHERLAND—Paintings and Gouaches

Paintings by Contemporary British and French Artists always on view

WORKS OF ART
AND OTHER VALUABLES

can be insured by the
SPECIAL “ALL RISKS” POLICY

The Policy covers loss or damage by Fire, Burglary, Housebreaking, Larceny, Theft and Accidents of every description

INDISPUTABLE VALUES—When certified by an approved valuer the values are accepted by the Company as “indisputable”

Registered Office - - - - 64 CORNHILL, LONDON, E.C.3
Leeds Office - - - - 30 EAST PARADE, LEEDS
WILDENSTEIN

PAINTINGS        DRAWINGS

FRENCH XVIII CENTURY FURNITURE

OBJETS D’ART

BY THE FINEST MASTERS

OPEN DAILY
SATURDAYS 10-1

Telephone:
MAYFAIR 0602

147 NEW BOND STREET
LONDON
W.1

page 31
HAWORTH GALLERY LTD.
CROWN COURT
WAKEFIELD

Fine Art Dealers and Booksellers

FOR CONTEMPORARY BRITISH PAINTINGS
REPRODUCTIONS AND
BOOKS ON ART SUBJECTS

CHARLES E. THORNTON
THE ADAMS HOUSE
PETERGATE
YORK

Fine Antiques of Every Kind
Choice Examples of 17th & 18th Century
Furniture and Decorative Arts

SEND US YOUR ENQUIRIES TEL. 3333

NORTHERN REVIEW

numbers among present and future contributors

W. L. ANDREWS · PHYLLIS BENTLEY · JOHN COATMAN
SID CHAPLIN · LETTICE COOPER · G. B. GRAY
W. T. OLIVER · GRAHAM SUTTON · T. THOMPSON
LEO WALMSLEY · ERIC WESTBROOK

With illustrations in colour and black and white by

JAMES ARUNDEL · W. HEATON COOPER
GEORGE GRAHAM · ROLAND H. HILL · EMMANUEL LEVY
L. S. LOWRY · H. HUDSON RODMELL · HERBERT ROYLE
J. A. TERRY · GODFREY WILSON and others

From all Booksellers 2s. or by annual postal subscription 8s. 6d. (post free) from

The DALESMAN PUBLISHING COMPANY, CLAPHAM, Via Lancaster

SELECTED PAINTINGS BY THE LEADING
CONTEMPORARY BRITISH
and 19th & 20th CENTURY
FRENCH ARTISTS

THE LEFEVRE GALLERY
(Alex. Reid & Lefevre Ltd)
131-134 NEW BOND STREET LONDON W.1