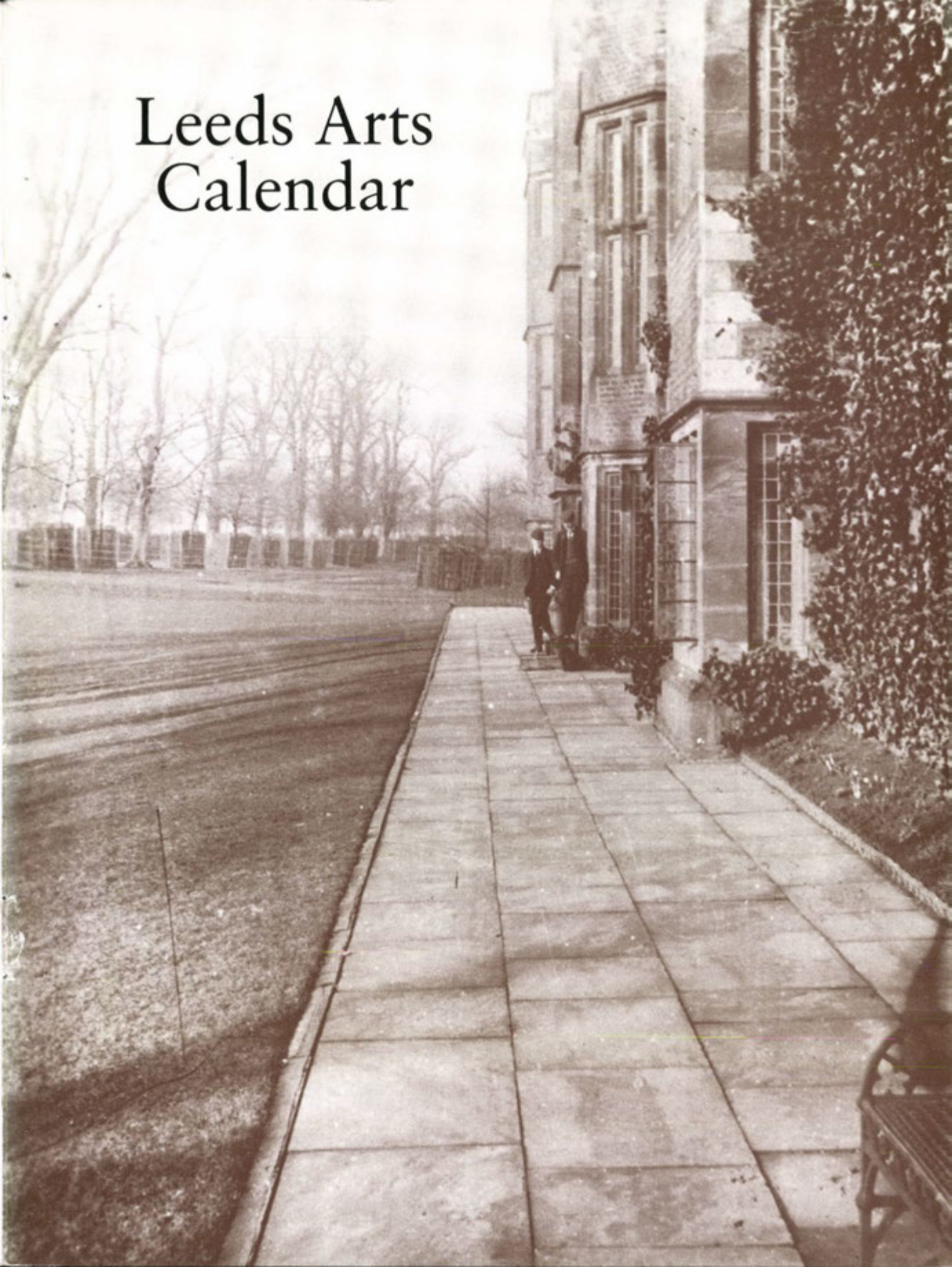
Leeds Arts Calendar



THE LEEDS ART COLLECTIONS FUND is one of the oldest supporting bodies for the visual arts in Great Britain, a source of regular funds for buying works of art for the Leeds collections. Why not identify yourself with the Art Gallery, Temple Newsam House and Lotherton Hall, receive your *Arts Calendar* free, receive invitations to all functions, private views and organized visits to places of interest. The minimum subscription is £7.00 individual and £10.00 for husband and wife. Corporate membership £25.00. Life membership £100.00. Enquiries and application forms from the Hon. Secretary at Temple Newsam House, Leeds LS15 0AE.

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COVER ILLUSTRATION

The west terrace, *c.*1910

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NOTE Starting with the first issue published in 1947, the entire *Leeds Arts Calendar* is now available on microfilm. Write for information or send orders direct to Xerox University Microfilms, Ann Arbor, Michigan 48106, USA.

LEEDS ARTS CALENDAR

NUMBER 93 · 1983

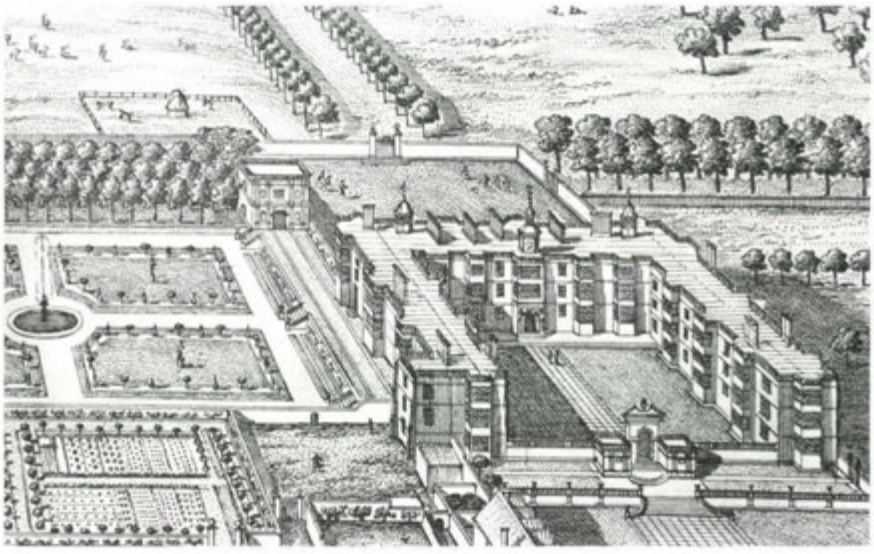
Robert Rowe retired on 30 June after twenty-five years as Director and everyone connected with Leeds will be infinitely grateful to him for giving the Art Galleries a special star quality; his colleagues certainly felt they were part of a glittering success story. It is very largely due to his untiring personal effort, his vision and his inspiring leadership that Leeds enjoys an international reputation as a centre of excellence. Robert displayed boundless enthusiasm, sparkling humour and was a great champion of the arts who really loved and believed in the value of his job.

The purchase in July 1965 of the famous library writing table made by Thomas Chippendale for Harewood House was, by any standards, an amazing feat. It cost £43,050 which remained a world auction record for English furniture during the next ten years: Robert Rowe orchestrated the funding of this prodigious acquisition in less than a week. Three years later, again almost entirely as a result of his personal qualities, Leeds acquired Lotherton Hall with its heirlooms, park and an endowment. At that time there was, owing to the revival of interest in Victorian decorative art, a sense of frustration that Leeds had nowhere to display and no tradition of collecting masterpieces of Victorian applied art. Thus, the coming of Lotherton was a remarkable and timely achievement — a vital threshold in the history of the Leeds Art Galleries.

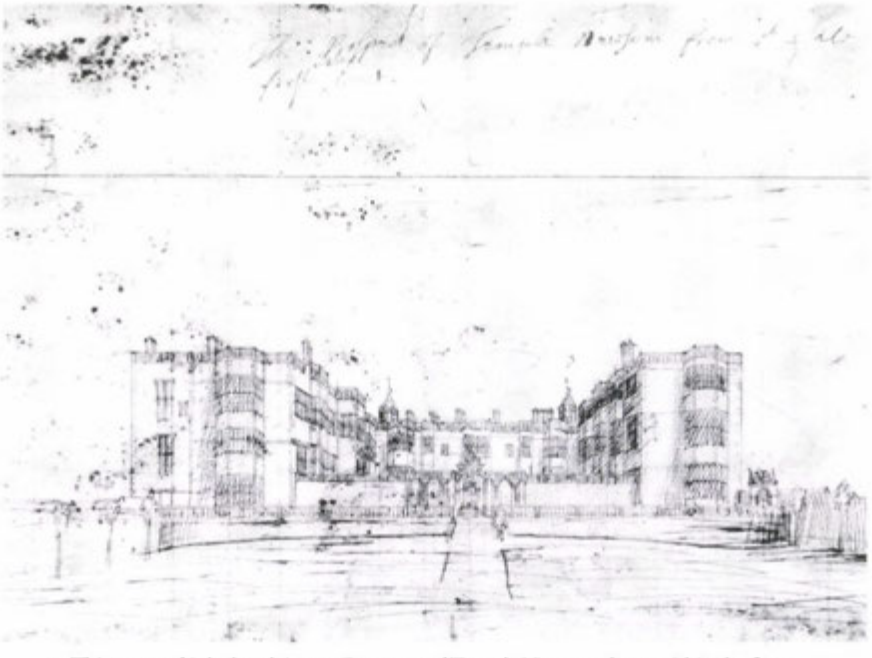
Then, in the early 1970s, in response to the new climate of concern for conservation, the Director devoted his best energies to establishing the Conservation Centre at Aberford Almshouses. Hence, Robert has left not only a very tidy ship, but a complete and thriving museum set-up, plus an outstanding collection of English silver (built up almost from scratch), plus a brilliantly extended and refurbished City Art Gallery incorporating The Henry Moore Sculpture Study Centre and a Design Shop, plus the creation of a unique University degree course in decorative art studies and a great tradition of scholarly museum publications.

Members of the LACF who subscribed to Robert Rowe's retirement fund but were unable to attend the presentation at the AGM will be interested to learn that he was given a cheque for £500, while an almost equal amount will be used to buy something for the collection to mark his twenty-five years as Director of the Leeds Art Galleries and secretary of the LACF. He and Mrs Rowe were also made honorary life members.

This issue of the *Leeds Arts Calendar* is devoted to a single theme. It brings together a pictorial anthology illustrating the history of Temple Newsam from 1699 to 1939. The interior views offer a particularly valuable record of former dècor and room arrangements. A fine early Victorian watercolour of the Georgian Library (Fig. 39) was purchased recently while Augustus Hare's sketch of the Long Gallery (Fig. 38) was bought by the LACF last year. We are deeply grateful to the Earl of Halifax and Richard Meynell, Esq., for allowing us to rephotograph prints from their family albums, also Miss Dorothy Meynell, Mr Alex Jackson and others who let us feature items from their collections. Finally, a special word of thanks is due to the Paul Mellon Centre for Studies in British Art (London) Ltd, for a generous grant which will enable the LACF to publish this *Calendar* simultaneously as a separate booklet for general sale.

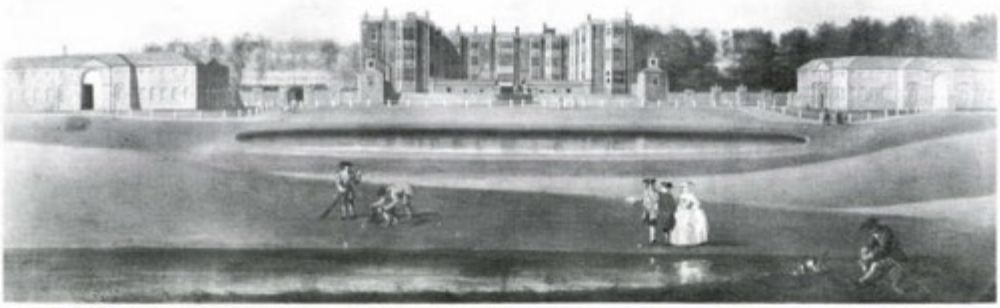


1 Bird's-eye view of Temple Newsam from the east engraved in 1702 by J. Kip after L. Knyff, who in 1699 was paid £10 for drawing a 'prospect of the Hall'. This detail shows the house and part of the formal gardens created by Sir Arthur Ingram between 1622 and 1642. The 'frontispiece' with twin pavilions was demolished in 1719, the offices (foreground) were swept away in 1740, the banqueting house and bowling green went about the same time. Documentation confirms that this engraving provides an accurate record of the house and its environs at the turn of the century. *Leeds City Art Galleries*



2 This pen and ink sketch inscr. 'Prospect of Temple Newsam from within the first outer court' must pre-date 1719 when the 'frontispiece' was demolished. It provides a very faithful portrait of the house. Many of the architectural details coincide with the Kip engraving which suggests the sketch may be by Leonard Knyff; Samuel Buck and Francis Place are also known to have produced drawings of Temple Newsam during the early eighteenth century. *Leeds City Art Galleries*

3 Prospect of Temple Newsam from the east, attributed to Michael Angelo Rooker (1743–1801). This slightly idealized scene shows the pastoral landscape created by 'Capability' Brown whose plantations seem not yet to have reached maturity, suggesting a late eighteenth-century date. The lake in the foreground was never quite as large, but the topography is on the whole faithfully delineated. *The Earl of Halifax*



4 Temple Newsam, *c.* 1745 attributed to Thomas Chapman of York. This prospect shows some improvements that were apparently intended but never carried out. The block on the right containing stables and estate offices was built, probably to designs by Daniel Garrett, in the early 1740s, however the corresponding block never existed, nor did the little pavilions in front of each wing or the low connecting walls. The circular pond was excavated in 1740 and filled in about 1765. *Leeds City Art Galleries*

5 Temple Newsam, engraved by W. Woolnoth after Thomas Taylor, from T. D. Whitaker, *Loidis and Elmete*, 1816. Note the cupola erected in 1796, also the round headed lights of the chapel windows in the basement of the north wing.

6 Temple Newsam from the south-west, pen and ink and grey wash, signed and dated 'Thos Taylor 1815'. This fine prospect records the south front as remodelled by William Johnson in 1796, the omission of chimneys is curious; the upper windows of the narrow square bay to the right of central bay window on the west wing are depicted with rounded lights — today only one remains. *The Alex Jackson Collection*

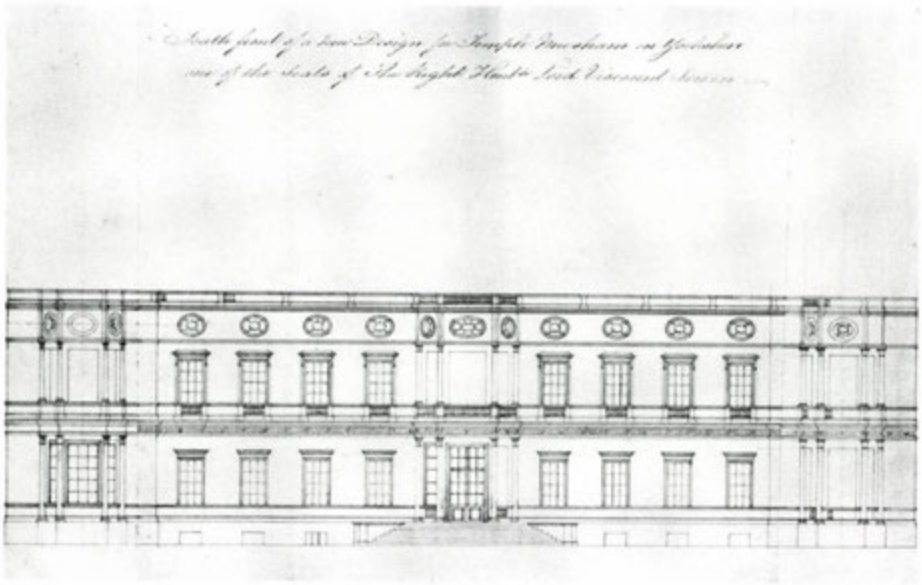
7 Temple Newsam, engraved by W. Radclyffe after J. P. Neale, published by Jones & Co. London, 13 May 1829. The diaper work in black headers enriching the fabric of the early-Tudor central block is clearly recorded. *Leeds City Art Galleries*

8 Temple Newsam, anonymous colour print inscr. 'The Seat of Hugo Charles Meynell Ingram, Esq' (owner of Temple Newsam 1841–69). The best available illustration of the two standing figures of Knights Templar on the second storey of the entrance porch, carved by Thomas Ventris *c.* 1630 and removed *c.* 1890, today the heads only are preserved. *Leeds City Art Galleries*

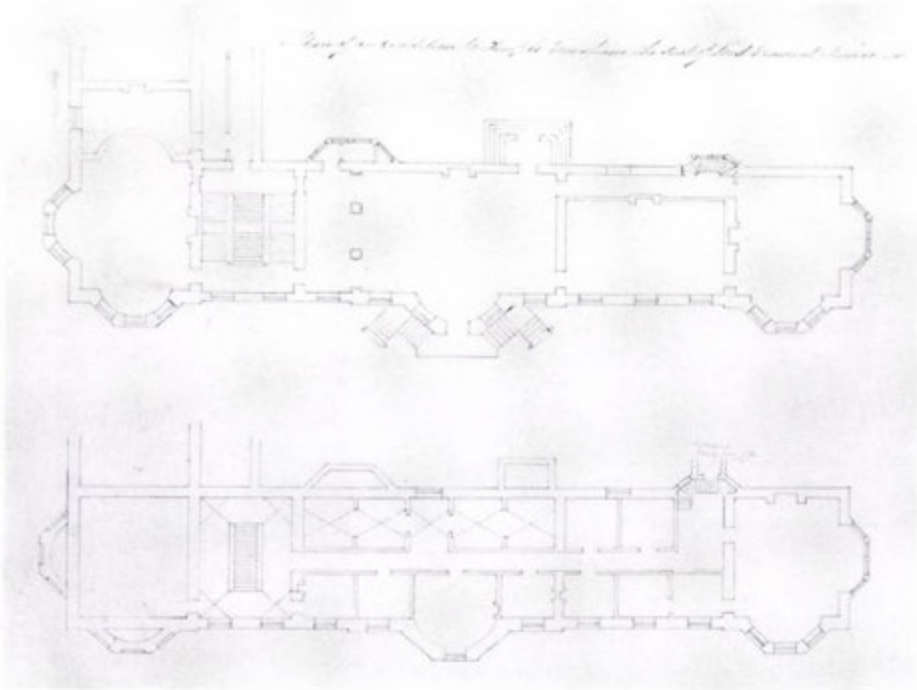
9 Temple Newsam, chromo-lithograph from F. O. Morris, *Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain*, 1866–80.

10 The courtyard, ?1875. In the centre is a shell weighing 26 cwt which was cast at the Low Moor Iron Works for use in the Crimean war and presented to Hugo Meynell, Esq. in 1856. *The Earl of Halifax*

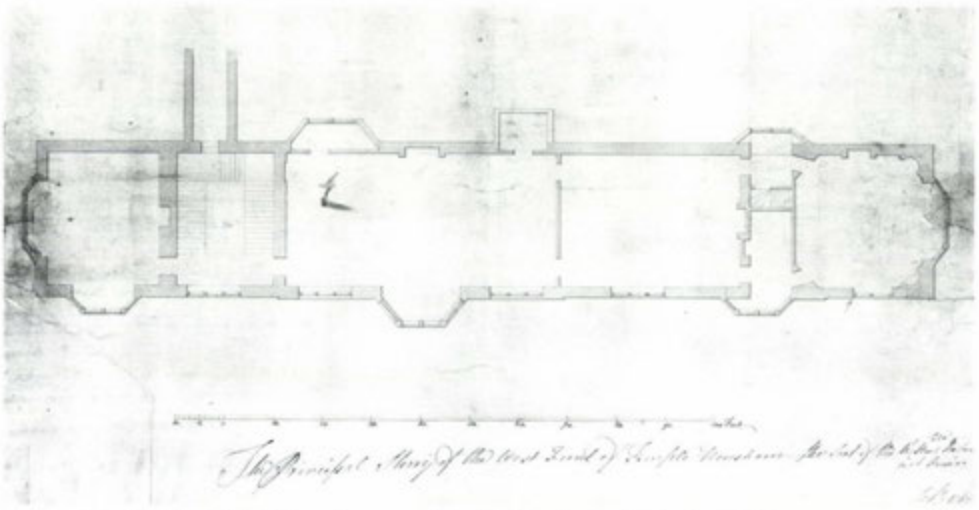
11 The west terrace, *c.* 1910, showing the start of a newly planted avenue to Whitkirk.
Richard Meynell Esq.



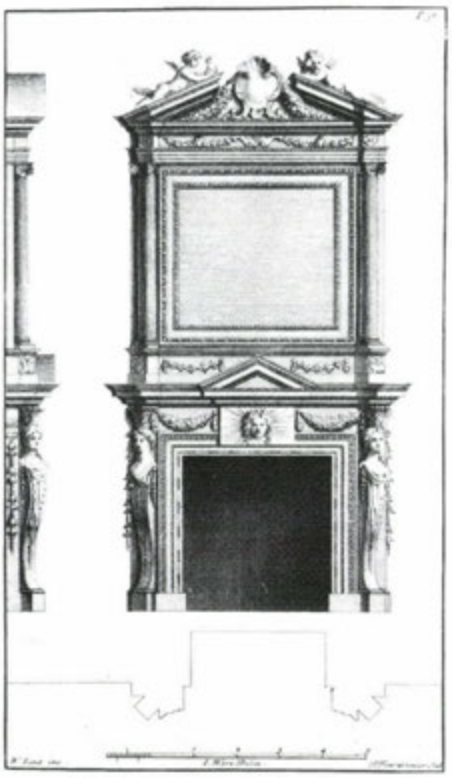
12 Robert Adam's proposal for redesigning the south wing, 1772. Lancelot 'Capability' Brown and John Carr of York were also consulted about 'altering the disposition of the whole south front' in 1767 and 1768; a conservative re-casing was eventually carried out by William Johnson, a local architect, in 1796. *The Trustees of Sir John Soane's Museum*



13 Robert Adam's ground and first floor plans for the south wing, 1772. Although never carried out the scheme contains interesting evidence about the former site of the main staircase. In August 1772 Lord Irwin paid Adam £34 12*s*. 0*d*.
The Trustees of Sir John Soane's Museum



14 Lancelot 'Capability' Brown's proposal for altering the south wing. Inscr. 'The Principal Story of the West (*sic*) Front of Temple Newsham, the Seat of the Rt. Hon'ble the Lord Visct Irwin / L.B. 1767.' *Leeds Archives Department*



15 William Kent's design for a chimney piece published in *Designs of Inigo Jones and Others*, by Isaac Ware, 1735, pl. 36. There was a copy of this volume in the Temple Newsam library. *Leeds City Libraries*

16 Chimney piece in the long gallery based on a design by William Kent, the overmantel frames a painting by Antonio Ioli. Robert Doe took seven weeks to erect the pair of chimney pieces on their arrival from London in 1740. *Temple Newsam Files*

17 Lancelot 'Capability' Brown's plan of the park inscr. 'A Plan for the intended Alterations at Temple Newsham, Yorkshire The Seat of Charles Ingram, Esq. by L.B. 1762.' *Leeds Archives Department*

18 Design for sphinx gates by Lord Burlington, published in *Designs of Inigo Jones and Others* by Isaac Ware, 1735, pl. 25. There was a copy of this pattern book in the Temple Newsam Library. *Leeds City Libraries*

19 The sphinx gate piers erected by Lancelot 'Capability' Brown; the ironwork was fashioned by Robert Johnson in 1768 and John Smeaton is reputed to have supervised the hanging of the gates. The railings on the right were removed in 1964, the saddle cloths are now missing. *Richard Meynell Esq.*

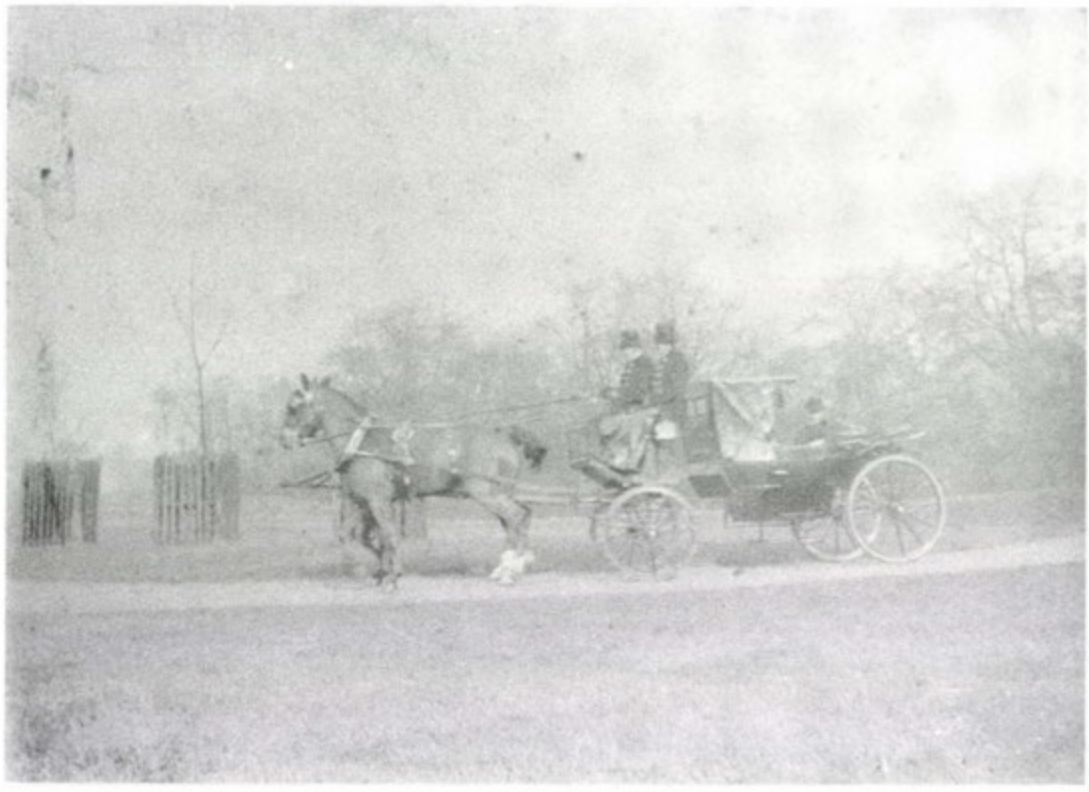
20 View from the south terrace looking over the Aire Valley, watercolour dated 1878.
The Earl of Halifax

21 The south terrace and garden laid out about 1875 (from a picture postcard of 1908).
Temple Newsam Files

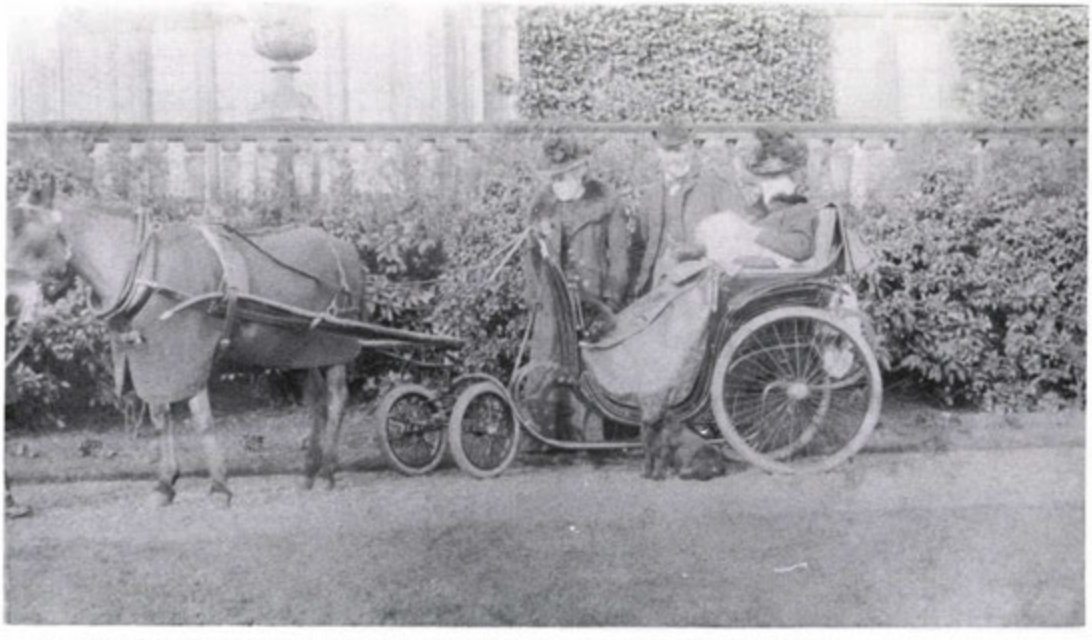
22 The south wing, 8 June 1872. *The Earl of Halifax*

23 Design for cast-iron fountain from Andrew Handyside & Co's *Ornamental Ironwork Catalogue*, 1874. *Derby Reference Library*

24 Cast-iron fountain in the south garden by Handyside & Co, Britannia Ironworks, Derby, *c.* 1875. *Temple Newsam Files*



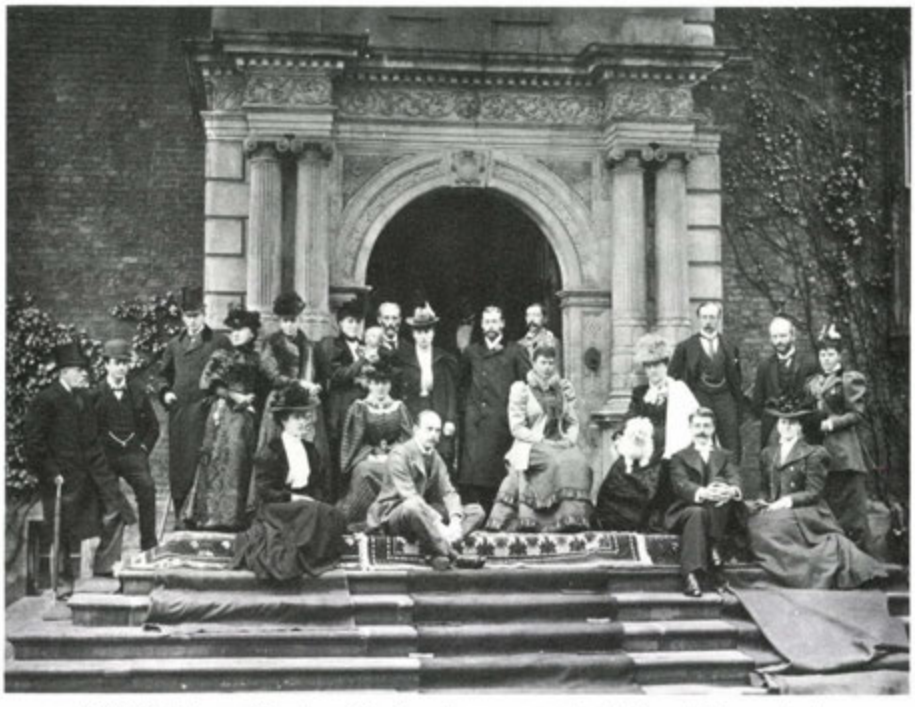
25 Carriage outside the north entrance, 1890s. *Richard Meynell Esq.*



26 The Hon. Mrs E. C. Meynell Ingram in her donkey cart on the gravel walk below the south terrace, *c.* 1900. *Richard Meynell Esq.*

27 Horse and groom in the stable court, *c.* 1895. The mounting block still survives. *Richard Meynell Esq.*

28 Mowing the west lawn *c.* 1910; the horse wears leather boots to avoid leaving hoof marks on the turf. *Temple Newsam Files*



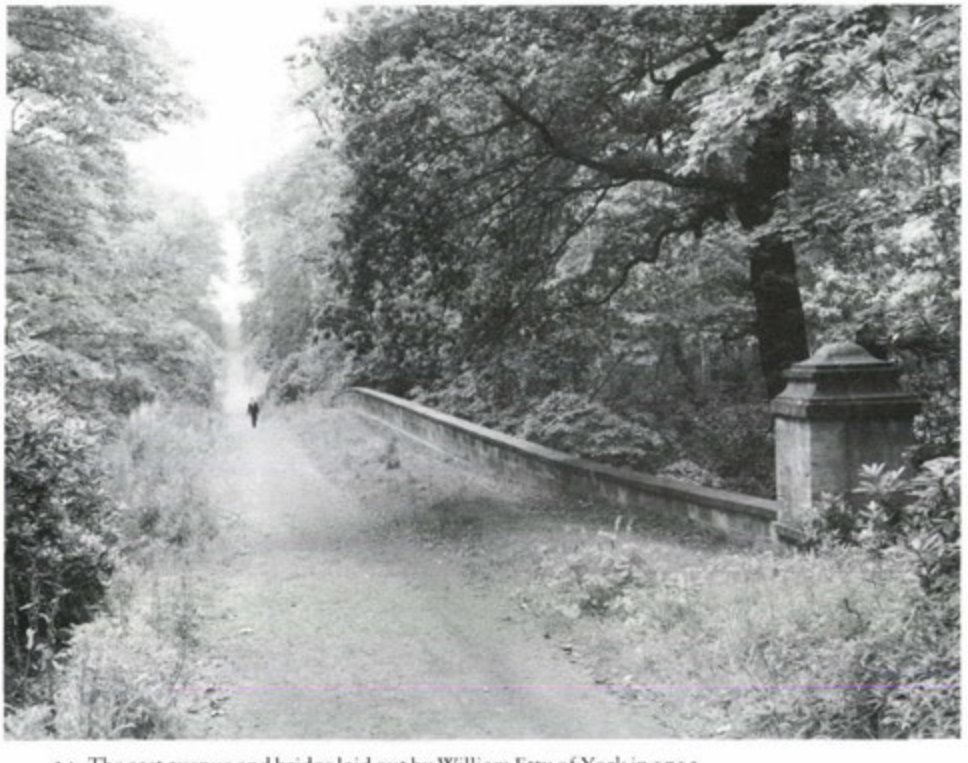
29 TRH the Duke and Duchess of York and party entertained at Temple Newsam by the Hon. Mrs E. C. Meynell Ingram, 6 October 1894. Mrs Meynell Ingram (seated) holds her favourite dog Valleta. *Temple Newsam Files*

30 Estate workers outside the palm house built in 1904, demolished 1969. The group includes Mr Saunders the coachman (in bowler) and Mr Brill the head gardener (centre back); datable to *c.* 1910. *Leeds City Parks Department*

31 The stable court, *c.* 1910. *Temple Newsam Files*

32 Archway to commemorate the homecoming of the Hon. Edward and Dorothy Wood, 11 October 1909. *Temple Newsam Files*

33 The east lodges, probably by John Carr *c.* 1768, demolished 1946.
Temple Newsam Files



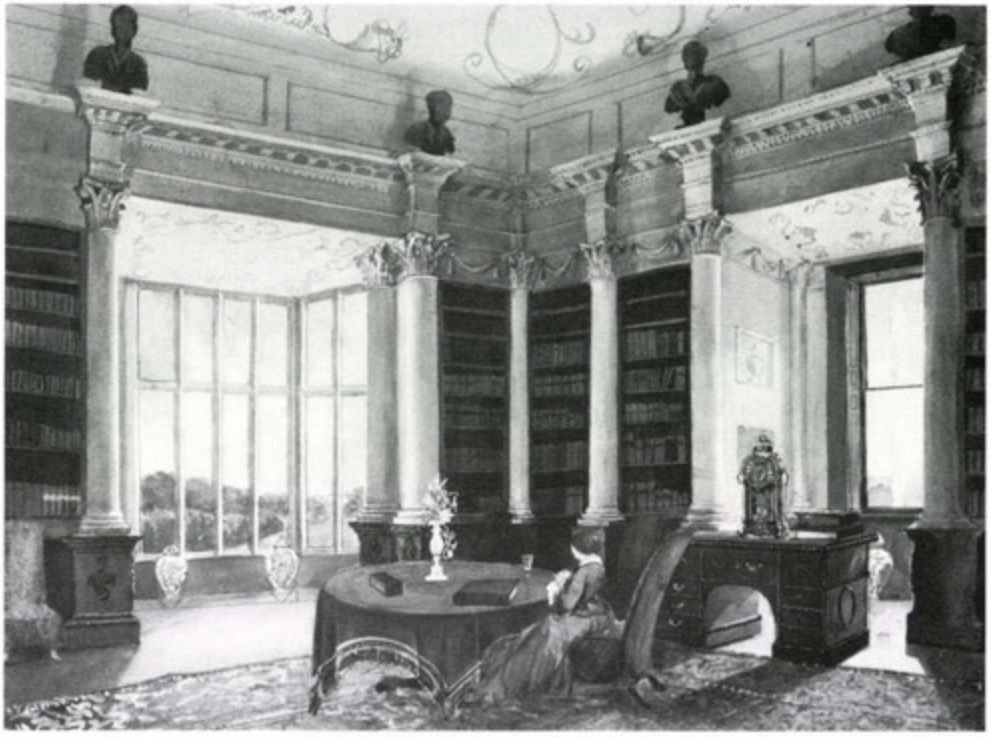
34 The east avenue and bridge laid out by William Etty of York in 1715.
Temple Newsam Files

35 Old photograph captioned 'Nigger boy T.N.' *c.* 1895. *Richard Meynell Esq.*

36 Ancient foundations and human remains discovered at Thorpe Stapleton on the Temple Newsam estate on 14 February 1903. (The excavation was reported in *Thoresby Society Transactions*, volume 15 (1909) 174–83.) *Richard Meynell Esq.*

37 The long gallery, watercolour by G. Holland, *c.* 1870. The figure is rather frivolously copied from Reynold's full-length portrait of Lady Hertford. *Miss Dorothy Meynell*

38 The long gallery, watercolour by Augustus Hare, dated 7 December 1874.
Leeds Art Collections Fund



39 The library, constructed 1738–45, probably to designs by Daniel Garrett; this anonymous watercolour dates from *c.* 1845. *Leeds City Art Galleries*

40 The long gallery, *c.* 1874. *The Earl of Halifax*

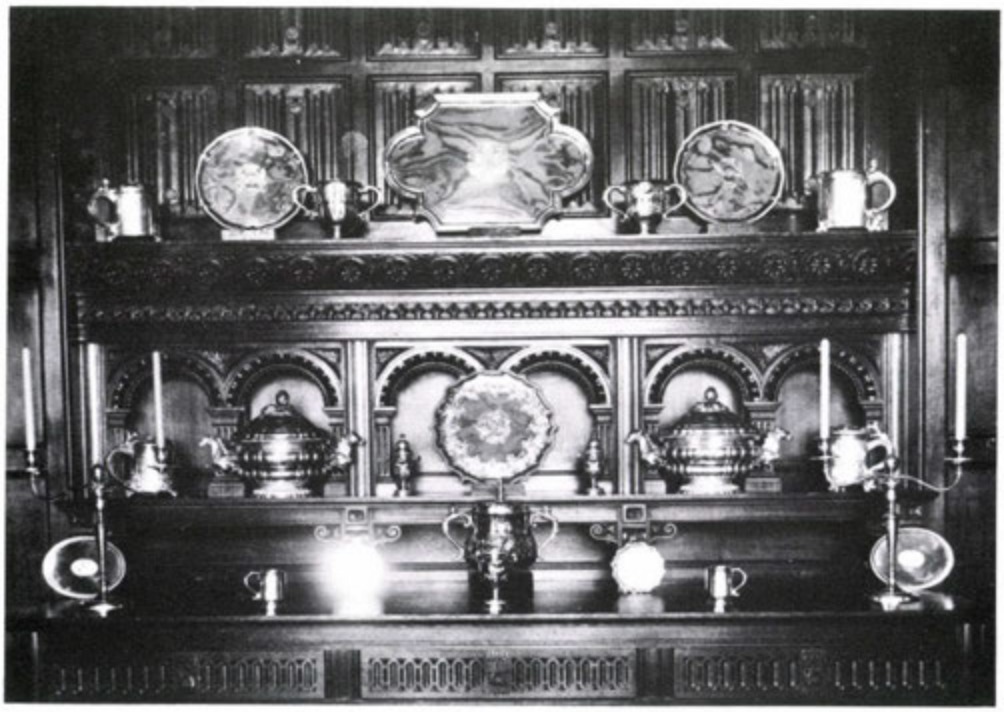
41 Detail of the long gallery from F. Moss, *Pilgrimages to Old Homes*, v, 1910, showing the crimson flock paper hung in 1827. The console table, pair of candlestands and chair (from a larger suite) made by James Pascall for this setting in 1745 and Sir Joshua Reynold's *Portrait of Lady Hertford* are still in the collection.

42 Chimney piece carved by Richard Fisher about 1745 in the Blue Damask Room, from F. Moss, *Pilgrimages to Old Homes*, v, 1910. The portrait of Miss Ingram in its elaborate rococo frame is still in the collection.

43 The great hall, *c.* 1890, note the plasterwork painted to simulate masonry; the overmantel was removed in 1939 and the gasolier sent for scrap during the last war. *The Earl of Halifax*

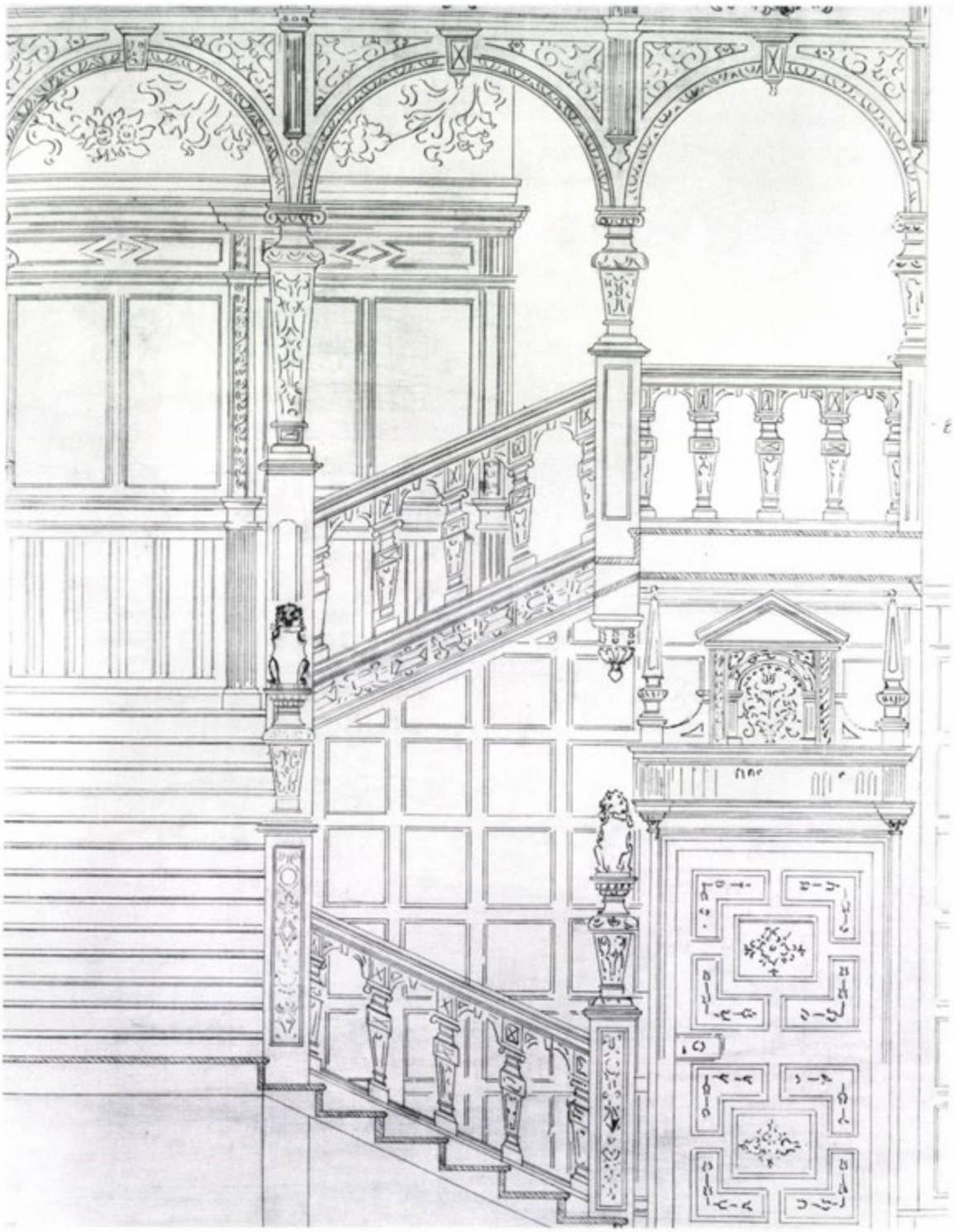
44 The great hall, *c.* 1910; twenty movable items shown in this view still remain in the house. *The Earl of Halifax*

45 The Darnley room, *c.* 1905. *The Earl of Halifax*



46 Display of silver on the sideboard designed by C. E. Kempe and made by Norman & Burt of Burgess Hill, Sussex in 1894. *Richard Meynell Esq.*

47 The oak staircase, *c.* 1910; the grilled box houses a radiator. *The Earl of Halifax*

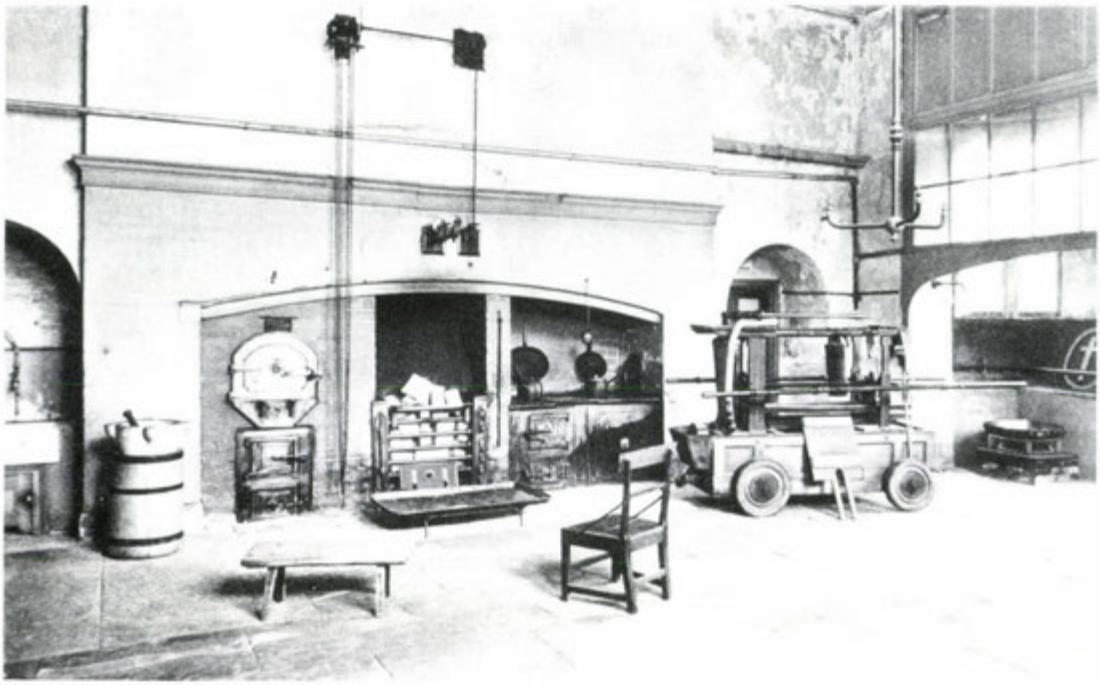


48 Detail of a design by C. E. Kempe for the staircase built by Norman & Burt of Burgess Hill in 1894. *Temple Newsam Files*

49 The Chinese drawing room, *c.* 1910; the upright cabinet pianoforte by Broadwood of 1830, specially styled to harmonize with the decor, is still in the Temple Newsam collection. *The Earl of Halifax*

50 The oak corridor, *c.* 1910; note the elaborate wrought-iron gas light bracket installed in 1894, and the internal window lighting a servant's room. *The Earl of Halifax*

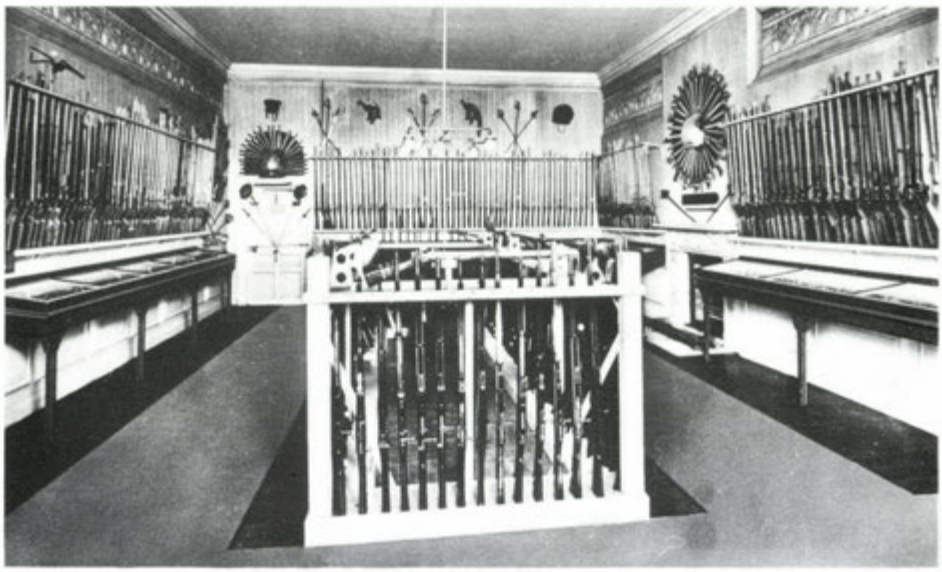
51 The south bedroom during the Great War when Temple Newsam was used as a military hospital. *The Earl of Halifax*



52 The kitchen as seen by visitors to Temple Newsam before 1940. The fire engine built by Hadley & Son, London in 1785 was not included in the 1922 sale. This interior has been returned to its original use as a chapel. *Temple Newsam Files*

53 The Victorian chapel created by G. F. Bodley in 1877 (see pl. 39). It has recently been converted back to its eighteenth century use as library. *Temple Newsam Files*

54 The Chinese drawing room, created by Lady Hertford *c.*1828 — the window cornices, chimney piece, fire-grate and overmantel glass were removed prior to 1940. *Temple Newsam Files*



55 The large armoury containing part of the Renkin collection of weapons purchased by Leeds Corporation in 1922, removed from display in 1947 and sold to the Tower of London in 1968. The chimney piece and ornamental plaster frieze have not survived. *Temple Newsam Files*

56 This bed alcove on the first floor of the west wing was screened off and the fireplace obliterated when a chimney piece from the stable block was installed in the centre of the wall in 1944. *Temple Newsam Files*

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Paintings

12 March–5 April
ANDZREJ JACKOWSKI
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