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ERNEST MUSGRAVE
Director, Leeds City Art Gallery and Temple Newsam House, 1946-1957
Ernest Musgrave

Here in the space so often occupied by his vigorous editorials we record with sorrow the death of Ernest I. Musgrave—for eleven happy years our Director. His loss in a tragic road accident deprives us of one who combined outstanding artistic sensibility with administrative drive and thoroughness.

Ernest Musgrave was robust, outspoken, a natural leader; yet he had rare intuitive sympathy. He loved to tease his friends; but they were never in any doubt about the warmth of his affection. Paying tribute to him in The Times, a correspondent has written of “the amused intelligence revealed by a twinkling eye”. With this intelligence went deep feeling, for he was a dedicated person. If he was often provocative in speech, it was because he believed it his duty to make war on complacency.

He showed a similar courage in defending the original and adventurous. Through his initiative as its Director, Wakefield Art Gallery was the first public gallery to buy an important sculpture by Henry Moore. “He became one to whom I felt very close”, Mr. Moore has written. He was indeed one who not only gave striving artists public support but who helped to sustain them by his faith and understanding.

At Wakefield he found deep satisfaction in sharing his enjoyment of art and music with miners and with soldiers stationed in the district. He was tireless in encouraging anyone who showed a creative gift. Then came the invitation to return to Leeds, his native city, and to take charge of the gallery where he had received his early training. No opportunity could have meant more to him. He seized it with joy, throwing his superb energies into the completion of the project, so well begun by Sir Philip Hendy, at Temple Newsam House, and tackling the heavy task of re-opening and reconstructing the City Art Gallery which had been closed during the war.

Today Temple Newsam is recognized as one of the chief national treasure houses of the decorative arts. The city’s notable collection of early English watercolours has been given its appropriate setting at the Art Gallery, where new rooms have been created, with imaginative methods of display, and a large and representative group of contemporary paintings and sculptures has been built up. In these achievements Ernest Musgrave has raised himself a monument that bears the marks of his personality and flair for what was best.

We shall not forget his enthusiasm, his loyalty to his friends, his pride in his staff, his love and understanding not only of art but of people. What he drew from art in solace and zest he gave to others.

W.T.O.
THE LONG GALLERY AT TEMPLE NEWSAM
ACTION AND ABSTRACTION

The multifarious aspects of non-figurative painting which have developed during the last few years have made so great an impact on the arts that what appears to many people to be a complete break from tradition is readily accepted as an established form of artistic expression by younger people. But let us remember that non-figurative painting is not new, it is as old as man's first use of the medium, and even in its more recent manifestation it has been widely accepted since shortly after the first world war. Only in the multiplicity of methods of approach to the eternal problem of creating a basic visual reality on the one hand, and searching for an adequate and convincing means of personal expression on the other, do current activities in the non-representational field differ from those of thirty years ago.

It is not surprising, therefore, to find that in the current exhibition of work by Northern Young Artists much of the painting should reflect an easy acceptance of the abstract or non-figurative approach. What is so gratifying about this exhibition is that the standard of accomplishment and personal inventiveness displayed in this particular field shows something more than a mere healthy curiosity. One or two artists show real originality, while many others who seek expression through a more representational form of painting have obviously benefited greatly by experience of purely abstract ideas.

Among the younger artists in the north of England at present there is obviously a vitality and an acceptance of all contemporary ideas which is
THE CENTRAL COURT, as seen by an artist in *The Illustrated London News*, October 27, 1888. There it was stated: “On the upper walls of the Central Court are studies for mosaics from the old masters: in the centre is a pretty fountain of Burmantofts faience, with a pleasing collection of plants...”
LECTURE ROOM, WEST END

LECTURE ROOM, EAST END, showing the stage.
perhaps unrivalled anywhere else in the country. On the evidence of this exhibition one could assume a continuity of what is undoubtedly a minor renaissance in art in the north. But the lack of public patronage, encouragement and even tolerance drives the artist of accomplishment and promise to London to seek a more sympathetic reception and a chance of economic survival. Only by greater public encouragement can the north of England hope to maintain the present liveliness of artistic activity, and prevent that constant drift towards London of which it constantly complains.

THE NEW LECTURE ROOM

Although not yet formally opened, and with some decorative detail still to be completed, the lecture room at the City Art Gallery is at last a reality. For many years the fifty-feet high central court, a legacy of mid-nineteenth century architectural grandeur, has remained almost unused and practically unusable. The prodigal use of space which characterized so many of our Victorian public buildings could not in this particular instance be justified either on practical or economic grounds, and its ephemeral moment of splendour had died with the taste which created it.

Now it has been divided horizontally to provide two rooms on the same area. The one on the ground floor has lost every vestige of its former architectural ebullience. The cast-iron columns and heavy plaster mouldings are concealed under the severe but practical and visually-satisfying architectural creation of the City Architect. This room now bespeaks the age in which we live, providing a more austere but comfortable setting in which it will now be possible for about two hundred and fifty people to enjoy lectures, films, poetry recitals and perhaps chamber music.

The projecting canopy over the apron stage and the use of acoustic tiling have combined to solve one of the major problems of all such rooms. Its acoustic properties, tried out at a recent poetry reading, proved to be almost perfect for the spoken word.

The small balcony over the entrance might well have been created as a purely decorative feature, but its function is to serve the more practical purpose of accommodating and raising the film and slide projectors which are still to be installed.

The colour scheme, with the side walls and ceiling of very pale blue, the proscenium wall and stage dead white, and the back wall deep terra-cotta with limed-oak dado and black dado rail, creates a satisfying harmony.

The upper room, still to be remodelled, is to provide a new exhibition gallery for the display of sculpture, and with cases for the collection of 18th century costume which has not been shown since 1939. It is hoped that the opening of this new gallery will coincide with the Centenary Festival in October 1958 and will then contain many of the sculptures included in the special exhibition which is being arranged for that great occasion.
Silver at Temple Newsam

There are few things which appeal more to connoisseurs, dilettantes, auctioneers, most laymen (and even, it must be confessed, burglars!) than displays of silver. The fine exhibition of English silver organized by the British Council which has already delighted the citizens of Amsterdam and Rome, has sharply refocused our attention on the small but choice collection of silver at Temple Newsam. This has been formed by purchase and by generous loans and bequests.

Mined by the Romans, silver has captivated down the ages. A ductile material, it quickly takes a desired shape with the skilled use of the planishing hammer. Its display presents difficult problems as there is a danger of monotony, but careful choice of background material and lighting do much to enhance its inherent qualities. In cases in the Great Hall, the Red Corridor, and adjoining the Prince’s Room at Temple Newsam, all these requirements have been tastefully incorporated.

The exhibition of “Church Plate from the County of Yorkshire” held at Temple Newsam in the summer of 1954 included two items now within its collections. The tankard-shaped flagon (No. 72) from Thirskleby Church was made in London in 1646. Ten inches in height it is richly decorated with birds and foliage in repousse work and was given to Temple Newsam in 1956 by the National Art Collections Fund. It is one of a pair, its companion being presented to the Victoria and Albert Museum.

When the flagons were shown at an exhibition of “Silver Treasures from English Churches” at Christie’s in 1955 it was found that on each was the coat-of-arms of Francis Tyssen, whose father came from Flushing in Holland. The arms had previously been hidden by an applied plaque.

The 1956 Report of the National Art Collections Fund describes the flagons as “of superb quality... the work of the most interesting of the silversmiths active in this country during the Civil War period.” His mark was a hound sejant but his name is otherwise unrecorded. Further examples of the Hound Sejant Maker’s ecclesiastical work are at Staunton Harold Church in Leicestershire—that amazing building erected during the Commonwealth period—and at Rochester Cathedral. Some of his secular work is at Winchester College.

The standing cup from Goldsborough Church (No. 34) in silver gilt, is seventeen inches high and is on loan to Temple Newsam. It has a goblet shaped bowl on a short knopped stem rising out of a long trumpet shaped foot, covered with frosted decoration. There is a domed cover surmounted by a finial. Made in London in 1602 it was reassayed in 1625 and bears the arms of Richardson Quartering Jeffrey. The other item on loan from Goldsborough
Wine Taster, 2½"
Beer Jug, 9½"  

GEORGIAN SILVER  
Cup, 3½"  
Dish Ring, 3½"  
AGNES LUPTON BEQUEST  

Cream Jug, 3½"  
Chocolate Pot, 9½"
was not included in the 1954 Church Plate Exhibition, but finds mention in the inventory of Yorkshire Church Plate by T. M. Fallow and H. B. McCall (1912). It is a flagon with a domed cover, twelve inches high, bearing an inscription recording it as the gift of Robert Weelks in 1715. The flagon is by the London smith, William Fawdery, and is hallmarked 1705/6. Fawdery is presumably a relative of the John Fawdery who signs a paten at Darrington Church (1706).

The Henry Oxley Bequest in 1949 included sixteen pieces of silver, mainly German work of the sixteenth and seventeenth century. The most important piece of silver in the bequest was the horn and silver cup, 16\(\frac{1}{2}\) inches high, bearing a Norwich mark of 1590. This was originally at Scarisbrick Hall, Ormskirk.

The Regency gold and silversmith, Paul Storr, is represented by two 10\(\frac{1}{2}\) inch diameter entree dishes bearing the London hallmark, 1812/13. These were presented by Mr. D. D. Schofield. The same worker is also represented by a two-handled cup (Oxley Bequest) embossed with hops and vine leaves. Returning to the seventeenth century there is a silver flagon, 1686, from the Swatheling collection, given by Mrs. Penrose May (L.A.C. Vol. 9, No. 32–3, f.p. 28). The same donor enriched the collection more recently with the gift of an early nineteenth century silver gilt tankard, reproduced on the cover of the Winter 1956 number of this Calendar.

The Agnes and Norman Lupton Bequest (1952) by which Temple Newsam was wonderfully enriched with many desirable items, also included some silver. A silver cream jug (1766) and a silver tankard (1716/17) by Joseph Bell act as pleasing foils to a pair of splendid dish rings. As its name suggests, a dish ring is no more than a broad ring of silver about four or five inches high and seven to eight inches in diameter. Deep cutting or pierced work in the “waist” of the ring makes them most desirable possessions—minor expressions of the rococo movement. The dish ring was an Irish speciality and these two silver-gilt items in the Lupton Bequest are Irish and belong to the late seventeenth century.

Hester Bateman is represented by a small teapot with an ivory handle, hallmarked 1785/6. It has a moulded oval body and a flush lid and is only 3\(\frac{3}{4}\) inches high.

Coffee and chocolate pots are represented in two pleasing examples by Gabriel Sleath of London, being hallmarked 1712/13 and 1713/14 respectively. Henry Brind’s mark appears on a 1744 beer jug and candlesticks of 1762/3 are by the London silversmith, Edward Wakelin. Still connected with the table, Dr. Kay Sharp has loaned sixteen spoons, covering the reigns from Elizabeth I to Queen Victoria. These are flanked by two spoons purchased from the corporation Fund in 1954. Both bear the Leeds hallmark of the golden fleece and one is possibly by Arthur Mangey. The marks of this family (with its variant spellings of name) are occasionally found on Yorkshire plate, and
SILVER FLAGON
131⁄4" high
LONDON 1686
GIVEN BY MRS. PENROSE MAY

A RARE CREMURE
41⁄2" high
1718
LOANED BY DR. C. G. KAY SHARP, 1957
Katherine Mangy of Hull was active in the years 1680–97. Christopher Mangey signs a communion cup at St. Cuthbert’s, York (1615), Edward another cup of 1670 at Hornsea and one at Trinity House, Hull, whilst Thomas’s name is found on a cup at York Minster of 1673.

Dr. Kay Sharp’s loan also includes six more spoons by John Shepherd (1683), a Leeds spoon, c.1675, an Elizabethan St. Bartholomew Apostle spoon (1582/3), a rare fifteenth century diamond pointed spoon, a silver cauldle cup of the Queen Anne period and a silver pepper castor, 1727/8.

In addition this generous friend of Temple Newsam has loaned a St. Peter Apostle spoon (1634), and whilst this Calendar was in proof stage, three more interesting items. An Elizabethan maiden-head spoon (1600), a sealing-wax taper holder by Joseph Heriot (1790), and a silver sugar-bowl and cover by William Fordham (1729).

The taper holder is particularly interesting to have in that Temple Newsam possesses nothing in the same vein. It might well form the nucleus of a collection of silver writing equipment.

It can be seen by this survey that slowly but surely the collection of silver at Temple Newsam is becoming more representative. It is fully appreciated by the many visitors to the house. In due course perhaps even the great Paul de Lamerie, master of the “rococo silversmiths”, might be represented.

* * *
A PORRINGER, 1666. 3½" high, 3½" diam. of bowl
LOANED BY DR. C. G. RAY SHARP, 1957
Recent Research

It is not the usual practice of the Leeds Arts Calendar to review books, but mention should be made of Mr. Donald C. Towner's recent book on English cream-coloured earthenware.

It will be remembered that Mr. Towner catalogued the fine collections of Leeds Pottery at Temple Newsam and the City Art Gallery. His researches culminated in the Handbook of Leeds Pottery (1951), copies of which are still available at the City Gallery catalogue stall.

We are now given this worthy addition to the ceramic monographs published by Faber and Faber. It contains a full appraisal of the contribution made in Leeds to his subject of creamware. Seven items in our collection are illustrated by Mr. Towner, and an association item with a particular connection with Leeds is the saltglaze jug in the British Museum. This is inscribed “Success to Mr. John Calverly of Leeds”. Calverly was elected Mayor of Leeds in 1773.
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PHOTOGRAPHIC EXHIBITION
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## SOME NOTABLE EVENTS IN YORKSHIRE GALLERIES

### Arts Council Exhibitions
- Penwith Society of Arts
- Contemporary English Theatre Design
  - Hull to Jan. 18
  - Huddersfield Jan. 4 to Jan. 18

### Art Exhibitions Bureau
- Patterns from Plants
  - Rotherham Jan. 4 to Feb. 1
- The Great Bardfield Group
  - Sheffield Jan. 4 to Feb. 1
- Age of the Motor Car
  - Hull Jan. 14 to Feb. 15
- Britain in watercolours
  - Rotherham Feb. 8 to Mar. 8
- The English Garden (*Times* Photographs)
  - Scarborough Feb. 15 to Mar. 1
- Royal Academy 1957
  - Scarborough Feb. 22 to Mar. 22
- Britain in watercolours
  - Scarborough Mar. 29 to April 26
- British Industry
  - Rotherham Mar. 29 to May 25

### Other Exhibitions
- Paintings and Sculpture by Eight American Artists
  - York to Jan. 15
- Arts of India (V. & A.)
  - Sheffield to Feb. 1
- Medieval Manuscripts (V. & A.)
  - Brighouse Jan. 1 to Jan. 23
- Huddersfield Art Society Annual Exhibition
  - Hull Jan. 4 to Feb. 15
- The Italian Renaissance (V. & A.)
  - Doncaster Feb. 8 to Mar. 8
- Doncaster Art Club
  - Hull Feb. 1 to Mar. 9
- East Yorkshire Artists
  - Brighouse Feb. 8 to Mar. 23
- Nidderdale Arts Club
  - Rotherham Feb. 8 to Mar. 9
- Retrospective Exhibition—Alan Davies
  - Harrogate Feb. 22 to Mar. 23
- Contemporary British Art—Annual Exhibition
  - Wakefield Feb. 28 to April 6
- Decorative Woven Textiles (V. & A.)
  - Bradford from Mar. 28
- The Beginning and Development of Abstract Art
  - Huddersfield Mar. 1 to Mar. 23
- English Earthenware (V. & A.)
  - Brighouse Mar. 8 to May 5
- Painting and Craftwork by Keighley Schoolchildren
  - Keighley Mar. 8 to Mar. 30
- Doncaster Camera Club
  - Doncaster Mar. 13 to April 13
- Huddersfield Photographic Society
  - Huddersfield Mar. 28 to April 12
- Brighouse Arts Circle Annual Exhibition
  - Brighouse Mar. 29 to April 26
- Hull Photographic Society
  - Hull Mar. 29 to April 27
- Victorian Pottery (V. & A.)
  - Rotherham Mar. 29 to May 25
- Harrogate Photographic Society
  - Harrogate Mar. 30 to April 26

### Arts Council Film Show
- Wakefield March 13

### Lectures
- Norbert Lynton: “The Beginning and Development of Abstract Art”
  - Wakefield January 9
- R. L. Pearce: “Colour, Realistic and Abstract”
  - Doncaster January 7
- D. L. Donn, A.R.C.A.: “Health through Art”
  - Doncaster January 21
  - Wakefield January 23
  - Doncaster March 3
  - A series of five lectures.

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and the jug was painted in enamel colours at Leeds, probably by the firm of “Robinson and Rhodes, opposite the George, in Briggate”.

This is the first book to deal solely with creamware. Full appendices deal with marks and the Pattern and Drawing Books (which are in the City Library, not the Art Gallery as the author states). Careful drawings by the author—a skilled artist in addition to being an authority on his subject—are given of handles, spouts and knobs.

Scagliola

In Country Life for October 10th last, Mr. T. B. Wragg published a most important article on the use of scagliola as a decorative medium in English country houses. One of the illustrations to his article was the painting of “The Pantheon, Oxford Road” which hangs on the west staircase at Temple Newsam. It was painted by William Hodges with figures by Zoffany and was fully described in Leeds Arts Calendar Vol. 5, No. 17, Winter 1952.

Scagliola, it should briefly be explained, is “a plaster, coloured and polished which when skilfully executed is indistinguishable from the most beautiful marbles ...” It was probably the material used for the columns of the Pantheon in 1772 but the evidence, according to Mr. Wragg, is not reliable. The material was of course extensively used by the architect of the Pantheon, James Wyatt, as well as his contemporaries, John Carr, Robert Adam and Sir William Chambers. There is a fine scagliola floor in Yorkshire in the Saloon at Wentworth Woodhouse. Major George Howard pointed out in a letter to Country Life, October 24th, 1957, its use (about 1738) in the Temple of the Four Winds at Castle Howard. Mr. Wragg had suggested that it was not used architecturally before 1750.

Elsewhere in this Calendar we describe Henry Flitcroft’s work at Wentworth Woodhouse and Ditchley. Mention is there made of a side table with a “scagliola” top, an indication of the varied uses to which the material was put.
A Candlestand by Thomas Johnson

When Oliver Brackett wrote his book on Thomas Chippendale (1910) he mentioned that the bills for the furnishing of Hagley Hall in Worcestershire “unfortunately bear neither name or date”. The bills were destroyed in the Hagley fire on Christmas Eve 1925, so that they can no longer be submitted to analysis. This preamble is necessary in order to understand the difficulty surrounding the authorship of a fine rococo candlestand c.1758 purchased for Temple Newsam from Hagley in 1950. Its companion is now in the Victoria and Albert Museum.

Like all the furniture at Hagley, and indeed much furniture elsewhere, the candlestand had been regarded as the work of Thomas Chippendale. It is no longer necessary to consider that theory in view of the careful researches of, in particular, the late Fiske Kimball. The candlestand, now at Temple Newsam, admittedly has a close resemblance to Plate CXLV in the third edition of Chippendale’s Director (1762). Mr. Kimball pointed out, however, in his valuable work The Creators of the Chippendale Style (Metropolitan Museum Studies, 1929) that it resembled even more closely a design in Thomas Johnson’s One Hundred and Fifty New Designs (1756–58).

Hagley Hall was built for George, 1st Lord Lyttelton between 1754–60 by the Gothic architect Sanderson Miller. Whilst the building betrays little of the “Strawberry Hill Gothic” beloved by Miller—Lady Lyttelton forced him to adhere to a classical style—it is even less represented in the decoration and furniture. Here the rococo style finds full expression. Girandoles and tripod stands, candlestands and pier glass mirrors are all closely based on designs appearing in Johnson’s Designs. The eighteenth century Lyttelton bank account at Hoare’s Bank in Fleet Street unfortunately includes no payments to any Georgian cabinet-maker.

Johnson, who may also be responsible for a pair of girandoles at Temple Newsam (an attribution based on careful researches into Johnson’s career by the late Margaret Jourdain), searched for liveliness and the portrayal of animal forms in his work. The candlestand here illustrated may be regarded as one of his more spirited and accomplished performances. It is such skill as his which was possessed by the many carvers of chimneypieces, excellent examples of which are also at Temple Newsam. Johnson was responsible for the excellent chimneypiece at Fonmon Castle in Glamorganshire and worked also at Corsham Court in Wiltshire.

Whilst it seems true that the Hagley archives have nothing to yield in the way of documentation about Johnson and this candlestand, the name of Thomas Johnson will become better known as further examples of his work
CANDLESTAND

Ascribed to Thomas Johnson, c. 1760

Carved and painted, 62" high

Bought, Corporation Fund, 1950
PORTRAIT OF A LADY

JOSEPH HIGHMORE (1692-1780)

page 27
Leeds, Ibbetson and Kenwood

The Julius Caesar Ibbetson Exhibition held at the Iveagh Bequest, Kenwood, from June to September last, pays a tribute to the Leeds collection of this painter’s work in the following terms. "Ibbetson was born at Leeds in 1759 and the Leeds Corporation have made an outstanding contribution to the exhibition with eleven paintings from the City Art Gallery and Temple Newsam . . .”

To be strictly accurate, Leeds loaned eight works actually by Ibbetson and three association items. These latter were the portrait of Ibbetson in his eighteenth year by George Cuit, senior, another portrait of Ibbetson by John Raphael Smith, and a portrait from a Leeds private collection. This latter more possibly represents a portrait by Ibbetson of his son, Julius, rather than a self-portrait. The Leeds collection also contains a portrait of Ibbetson junior painted by his father.

We reproduce here the portrait of Ibbetson painted by John Raphael Smith (1752–1812). This is a pastel, 9½ in. x 8 in. and was purchased for Leeds in 1949. According to Miss Rotha Clay (Julius Caesar Ibbetson, 1948, p. 107) it was painted in 1807, when Ibbetson was forty-eight.
seem florid in some eyes. Sufficient is it to say that in his will Goodison states that the Prince of Wales was "indebted unto me in a considerable sum of money". He was well patronized also by the Viscounts Folkestone and the first Earl of Leicester, builder of Holkham and patron of William Kent, to whom the fourth table mentioned here is ascribed.

Again Ditchley comes into the story because this table, one of a pair at Temple Newsam and currently on show in the Prince's Room, is believed to have been designed by Kent for that house. The late Miss Margaret Jourdain and Mr. Ralph Edwards state in their *Georgian Cabinet Makers* that in style and character they are near to William Kent although Matthias Lock can be regarded as the maker. A drawing in one of his albums of designs bears some resemblance to the table, but his usual rococo style is absent in the table itself.

Lock was a carver and designer, employed by Chippendale, and published many books of engraved ornament on his own account. Indeed, he may be regarded, with his collaborator, Copland, as the forerunner of Chippendale in introducing the English version of the French *rocaille* style. Chippendale was indebted to both Lock and Copland when he came to publish his famous *Director*. Copland was responsible for most of the carver's pieces therein, whilst Lock was retained to make sketches for similar work commissioned by clients.

These four side tables have, therefore, every claim to be regarded as most important representatives of the finest in English furniture. Flitcroft, Kent, Goodison are all names which spell quality in a field of decorative arts in which Temple Newsam is rapidly becoming all-important.

* * *

*page 31*
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