

THE KITSONS AND THE ARTS.  
VOLUME 2. FOOTNOTES, APPENDICES, PUBLISHED  
AND UNPUBLISHED SOURCES, AND PLAN.

DAVID M. BOSWELL

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# Footnotes per chapter: each numbered by chapter

## Chapter 1

- 1 See Wiener, M.J. (1981), Barnett, C. (1986) and Rubinstein, W.D. (1993). In his Ford lectures of 1994, F.M.L. Thompson provided a critical examination of this thesis and the empirical basis of its assumptions. These await publication.
- 2 Blomfield, Sir R. (1934); Fellows, R.A. (1985) Chap. 8. (1976).
- 3 Whittick, A. (1940); Zevi, B. (1970); Benton, T. and C. and Cunningham, C. (1976).
- 4 See Fellows, R.A. (1985) pp.120-125. Blomfield's neo-Georgian design was part of the Conservative council's aim to make Leeds the commercial centre of the West Riding. The appointment of R.A.H. Livett as Director of Housing and its first City Architect was made by the new Housing Committee of the Labour Council in 1933 stimulated by the Rev. Charles Jenkinson, its chairman. The eastern entrance ran through the parabolic arch in Kitson House. See Ravetz, A. (1974).
- 5 See McCord, N. (1958).
- 6 See e.g. Radcliffe-Brown A.R. and Forde, D. (eds) (1950).
- 7 The title chosen by Green, M. (1977) in a thesis essentially flawed by its restriction to a particular generation.
- 8 Lytton Strachey's (1918 ) treatment of the Victorians is a classic case.
- 9 See Pemble, J. (1987) and Fussell, P. (1980).
- 10 See e.g. Carpenter, E. (1916), MacCarthy, F. (1981), Aldrich, R. (1993) and Jacobs, M.(1985).
- 11 Wilton, A. and Lyles, A (1993) pp. 28-29
- 12 The classic case is put by Pevsner, Sir N. (1936 ) and exemplified in many books on later Victorian and Edwardian architecture and sculpture. Holme, C. (ed) (1901) which includes works by Brangwyn as well as Bedford and Kitson, and a perception of nineteenth century painting as a source of the new is found in the early writing of Rothenstein, J. (1928 and 1932). See also Tillyard, S.K. (1988).
- 13 See Linstrom, D. (1978) and by contrast Gomme, A. *et al* (1979) and Hughes, Q. (1969).
- 14 See Lovell, V.M.E. (1986), Friedman, T. (1971 and 1972), and Honour, H. (1954).
- 15 Girtin, T. and Loshak, D. (1954) pp.39, 42.
- 16 Wilton, A. (1979).
- 17 Illustrated in Fraser, D. (ed) (1980) p.337.
- 18 Wilton, A. (1979) p.362 No.543; Griffiths, G.T. (1970) p.103. This was engraved by George Cooke for Whitaker's (1816-1820) *Loidis and Elmete*. Sold Sotheby's (1963) 20 March.

- 19 Morris, A.J. (1983) p.272.
- 20 Hennock, E.P. (1973) p.212.
- 21 See Chapter 3.
- 22 See the commentaries of the first curator, Birkett, G. (1898), as well as Strickland-Constable, M. (1974); Robertson, A. (1971). Not less than three depictions of the drastic danger of the sirens to Odysseus currently rest in the permanent collection.
- 23 See Black, G. (1979).
- 24 See Chapters 8 and 9.
- 25 See Chapter 3.
- 26 e.g E.F. Clark, who has been an active member of the Old Locomotive Society which has restored *The Lion* to steam, is an engineer and grandson of the last Kitson to manage the firm.
- 27 See Hennock, E.P. (1973) and Chapter 2.
- 28 See Chapter 8.
- 29 See Strickland-Constable, M. (1974).
- 30 See Cameron, E. (1966). See also Chapters 5, 8 and 9.
- 31 See Chapters 5 and 6.
- 32 White, A. (1988) and Chapter 9.
- 33 See Chapter 8.
- 34 See Hendy's official diaries. (1934-1944).
- 35 See Crawford, A. (1982).
- 36 See Grainger, H.J. (1985) and Chapter 4.
- 37 Kitson, S.D. (1896–7 and 1897).
- 38 See Boswell, D.M. and Miller, C. (1992) and Chapter 10.
- 39 See Burman, P. (1993) and Beetles, C. (n.d.).
- 40 See Chapters 8 and 11.
- 41 Hunt, C.A., *Scrapbooks*, (1893–1913) and (1914–1924).
- 42 See Chapter 5.
- 43 See Chapter 7.
- 44 Rothenstein, W. (1931) p.221.
- 45 Holmes, C. (ed) (1901) pp.39–52.
- 46 See Delaney, J.G.P. (1990).
- 47 Steele, T. (1990) p.83 and see Chapter 8.
- 48 R.H. Kitson to E.K. Clark, *Letter* (1899) 24 January. For the social life see Money, J. (1986) and Peyrefitte, R. (1961).
- 49 For just one recent analysis of this see Showalter, E. (1990).
- 50 In his introduction to the 1948 edition, Hichens describes both the origins of his idea for the book following his writer trip to Luxor where he met Lord Alfred Douglas

and E.F. Benson who had just published another successful novel. He withdrew it from sale after the trials began despite its own success.

- 51 The story has been told from these conflicting points of view, e.g. Holloway, M. (1976) Chap.21; Aldington, R. (1954) Chap.8. Kitson's involvement was restricted to giving Magnus money to relieve his precarious predicament.
- 52 See Ashbee, C.R. (1907) *Journal*, 8 January.
- 53 Fussell, P. (1980), Said, E. (1978), and Aldrich, R. (1993).
- 54 His work for the R.I.B.A. as an honorary secretary is included at the end of Chapter 4 but belongs to the period of Chapter 10.
- 55 See Chapter 10.
- 56 See Chapters 8 and 11.

## Chapter 2

- 1 Based on the general review provided in Connell, E.J. and Ward, M. (1980) with specific details from various histories of firms etc in the Brotherton library. Examples have often been selected to introduce names that will become familiar in later chapters, but to list all these sources would overburden an already substantial bibliography.
- 2 The Round Foundry was adjacent to Marshall's mills. Murray also inaugurated locomotive construction in Leeds.
- 3 Clark, E.K. (1938) pp.15–16, and Chapter 2.
- 4 Hennock, E.P. (1973) p.212.
- 5 See Buckman, J. (1983).
- 6 For an overall picture of the scale and pattern of industrial development see Rimmer, W.G. (1967).
- 7 Wolff, J. and Seed, J. (eds) (1988) p.6 argue that there is little evidence of any particular separation of those in professional occupations from those in commerce, or those in commerce for those in industry. And Gunn, S. (1988) p.36 argues against the thesis of the public schools as an assimilation to other aristocratic values.

Liberal ideology was never reducible to a Gradgrindian admixture of classical political economy and Benthamite utilitarianism. It encouraged a whole series of discourses, these being integral categories, but which also comprised other leavening elements: romanticism, paternalism, evangelicalism, domesticity. Within this polymorphic ideological framework it was possible to live out the best of all possible bourgeois existences, to plume oneself on 'pride of order' and patronage of the arts, to intersperse management of factory and warehouse with lengthy sojourns in Switzerland and Italy. As a prosperous member of the middle class, it was not necessary to sell one's soul to the aristocracy to enjoy the benefits of gentry life.

- 8 Fraser, D. (1980) p.395.
- 9 Rimmer, W.G. (1968) Table 1, p.162.
- 10 Fraser, D. (1980) p.392.
- 11 For this section I have drawn largely on: Hennock, E.P. (1973) Fraser, D. (1980) and Morris, R.J. (1990).
- 12 Hennock, E.P. (1973). p.180.
- 13 Fraser, D. (1980) p.287.
- 14 Morris, R.J. (1990) p.228.
- 15 Hennock, E.P. (1973) p.226. Table 18 based on data in Clark, E.K. (1924).
- 16 Hennock, E.P. (1973) p.249–250.
- 17 Morris, R.J. (1990) p.308.

- 18 Morris, R.J. (1990) p.320.
- 19 Yates, N. (1980) p.255. Table 22. See also section 1.3E. Hook subsequently became Dean of Chichester.
- 20 Fraser, D. (1980) p.289.
- 21 See Chapter 3. As the leading Leeds Liberal, Sir James Kitson played a decisive role in holding Leeds for Gladstone. Those who became Liberal Unionists, like Col. T.W. Harding, usually lost their seats in the local elections.
- 22 Hennock, E.P. (1973) p.253–255.
- 23 A Baptist teetotaller Barran had just provided the city with the Trevelyan Temperance Hotel in 1870. See fn. 2.25.
- 24 See Burt, S. (n.d.).
- 25 Linstrum, D. (1978) p.370; Douglas, J. and Powell, K. (1982) p.7; Payne, B. and D. (n.d.) plate 6.
- 26 Despite its financial weakness and haphazard development it would be difficult to exaggerate the significance of the university-to-be to the cultural development of Leeds, even though many innovative activists lay outside its employment. While the men served on its Council and Committees, their women became occasional students and joined *The Little Owl*. Lady Kitson was, briefly, a member of the Literature Committee. Several commissioned work from the *Bedford and Kitson* practice. See *Annual Reports of the Yorkshire College*; Shimmin, A.N. (1954); Gosden, P.H.J.H. (1976); and Gosden, P.H.J.H and Taylor, (1975).
- 27 See Beresford, M. (1988) Chapter 10; (1980A); and especially (1975) and (1980B).
- 28 See Linstrum, D. (1969) p.66, and (1978) p.264; Beresford, M. (1975). A third such project was Norman Shaw's Convalescent Hospital at Cookridge of 1868–1869 which stemmed from his association with the Heatons and followed his restoration of St John's Briggate, see Saint, A. (1976) pp.63–67.
- 29 See Barnes, G.D. (1984); Hope, W.H. St J. and Bilson, J. (1907).
- 30 Morris, R.J. (1990) p.272; Beresford, M. (1980) p.104 based on Treen, C. (1977).
- 31 See Butler, R. (1954).
- 33 The whole case is discussed in Dellheim, C. (1982) pp.81–112.
- 34 North had already contributed to several local educational causes as well as the Infirmary. He made a bid for Parliament in 1895, with a boisterous campaign against Herbert Gladstone which included a parade of the Fire Brigade in his Conservative cause.
- 35 See Bedford, F.W. (1896). Clark, E.K. (1895) and Kitson, F.J. *et al* (1895).
- 36 Beresford, M. (1980) pp.21–23.
- 37 Linstrum, D. (1969) p.53; (1978) p.306–307.
- 38 Morris, R.J. (1980) pp.208–211, see also Chapter 1.

- 39 Arscott, C. (1988) p.150. In 1843 of 166, 243 admissions one third were 6d. visitors, of which Arscott concludes 'If the audience was split it was not in terms of party but of class. One of the ways in which the Leeds bourgeoisie experienced cohesion was in their role of parents and teachers, not just to children but to workers. The Polytechnic Exhibitions gave them excellent opportunities to exercise this role', p.151.
- 40 Strickland-Constable, M. (1974).
- 41 Hennock, E.P. (1973) p.224; Strickland-Constable, M. (1974) states that £3,000 of the estimated costs of building, £8,924, was raised by March, 1887, through the Jubilee Fund. Subscribers were asked to indicate their preference for the City Art Gallery, the Imperial Institute in London, general festivities, or the Yorkshire College, which needed funds to support its union with Colleges in Manchester and Liverpool as The Victoria University. Part of the fund was used to buy pictures for the permanent collection.
- 42 For fuller discussion of the first three decades of the City Art Gallery and the Kitsons' role in it see Chapters 8 and 9 as well as Linstrum, D. (1978) p.385.
- 43 Butler, E.M. (1988).
- 44 Beresford, M. (1980) p.110.
- 45 Black, G. (175).
- 46 This time the Jubilee Fund went to the Leeds District Nursing Association, of which Sir James Kitson was a founder twenty-five years before: Griffiths, G.T. (1970) p.152.
- 47 Lewis, B. (1979) Drury's eight scantily draped ladies were locally known as 'Harding's aunts': Griffiths, G.T. (1970) p.152.
- 48 Black, G. (1975) p.110, Linstrum; D. (1978) p.360.
- 49 Douglas, J. and Powell, K. (1982) p.8; Wilkin, S. (1979) p.18. Plate 5.
- 50 See Munby, L.M. (ed) (1988).
- 51 Yates, N. (1980) provides the overall picture but Yates, N. (1975) indicates the dissemination of High Church Anglicanism which was to become such a determining factor in the design of churches in Leeds.
- 52 Howell, P. and Sutton, I. (eds) pp.64–65; Linstrum, D. (1969) pp.88–90.
- 53 Beresford, M. (1980a) p.107 and see Chapter 3.
- 54 Beresford, M. (1980a) p.104.
- 55 See Chapter 4 and the various articles in Sanderson, P.O. (ed) (1983).

### Chapter 3

- 1 Primarily drawn from Clark, E.K. (1938); Griffiths, G.T. (1970); Morris, R.J. (1973); Undated obituary press cutting, presumably 1885.
- 2 Morris, R.J. (1973) p.186.
- 3 Griffiths, G.T. (1970) p.240. Apart from technical drawings now deposited in the Leeds Industrial Museum, no papers from the firm are known to exist. Clark, E.K. (1938) is therefore the main source, but his illustrative selection of data leaves a lot unstated or unclear.
- 4 Morris, R.J. (1973) p.19.
- 5 He appears in an engraving of 1852 in *The Illustrated London News*, 18th December, when Lord John Russell came to address a meeting of the Institute, in Clark, E.K. (1938) on p.2. He was also a member of the committee for the National Exhibition of Works of Art held for the opening of the General Infirmary in 1868: see Brears, P. (1992) p.191.
- 6 Griffiths, G.T. (1970) pp.10–11. This subsequently became the Judges' Lodging. For the house, originally erected c.1740 see Beresford, M. (1980b) pp.81–82.
- 7 *Dobson and Chorley* had designed the Philosophical Hall in 1860 and may also have designed the Airedale Foundry offices in Hunslet as they did Monkbridge.
- 8 On 29 August 1921 new trustees were appointed to the Roundhay Vicarage Trust Fund owing to the Kitsons' sale of Elmet Hall: see W. Yorkshire Archives: *Roundhay St John's Parish Records 29*.
- 9 Clark, E.K. (1938) p.6. The regular series of festivals began in 1874.
- 10 Unsigned, they remain unattributed to a painter of John Rhodes' generation.
- 11 Hepper and Sons (1919).
- 12 Personal communication, 22 March 1986. The arms are those of a Suffolk knight named Kitson. The crest a Unicorn rampant and the targe an amulet argent between two millrinds or, with a fish below between two vertical bars. More literally the motto reads 'The man who gets the prize is one who deserves it'. In his obituary James I is credited with proposing Robert Stephenson to Smiles as the subject for a book. Smiles was then a newspaper editor in Leeds.
- 13 Griffiths, G.T. (1970) p.14.
- 14 Griffiths, G.T. (1970) p.19.
- 15 Griffiths, G.T. (1970) p.244.
- 16 Sir James Kitson sojourned on the French Riviera each Spring and in 1888 wrote to Herbert Gladstone about a new hotel he was building at Monte Carlo: Griffiths, T.G. (1970) p.107. He also put money into Stanningley Ironworks and became its owner in 1896 when John Butler failed: Griffiths, G.T. (1970) p.245. He operated a

- cartel in 'Best Yorkshire Iron' to supply the railway companies and locomotive builders from four local firms to the exclusion of the other Butler company, Kirkstall Forge, which only broke into the ring in 1902: Butler, R. (1954) p.201. After his death a large sundial, of Jacobean design surmounted by an obelisk, was erected on the lawn of the convalescent home he had provided for the employees of Airedale, Monkbridge and Stanningley.
- 17 Griffiths, G.T. (1970) p.95.
  - 18 Raistrick, A. (1953) *A dynasty of ironfounders: The Darbys and Coalbrookdale*, London.
  - 19 Griffiths, G.T. (1970) p.25.
  - 20 See Hannan, J. (1989).
  - 21 Griffiths, G.T. (1970) p.39.
  - 22 Kitson, E. (1873).
  - 23 Shimmin, A.N. (1954) p.12.
  - 24 Shimmin, A.N. (1954) p.15.
  - 25 See *Annual Reports of the Yorkshire College*.
  - 26 See Griffiths, G.T. (1970) Chapters 2 and 3.
  - 27 See Chapter 4 and West Yorkshire Archives 2/78/18: *Will and Codicil of Rt. Hon James Baron Airedale*.
  - 28 See Chapter 8 and Newall, C. (1990) p.124–125 and Plate 87.
  - 29 Linstrum, D. (1928) p.373.
  - 30 Griffiths, G.T. (1970) Chapter 5 and Hill, D. (198 ) pl.
  - 31 As G.T. Griffiths knew little of this affair this summary is drawn from other family oral accounts.
  - 32 Griffiths, G.T. (1970) pp.220–221.
  - 33 Griffiths, G.T. (1970) Chapter 6.
  - 34 Griffiths, G.T. (1970) Chapter 10.
  - 35 *Trade Unionists and Trades Council Records*, 7 Nov. 1891 quoted in Thompson, E.P. (1960) p.311.
  - 36 See Chapter 2 and Hennock, E.P. (1973) Plates 28 and 29. Reference to some of James II's children will be made where relevant to the artistic and other activities of younger members of the family in later chapters.
  - 37 It was another of Griffith's 'Iron curtains'. However the case is discussed at some length by Playfair's grandson in Playfair, G. (1969) Chapter 4. It seems clear that Arthur and his wife did very well out of the affair and recent unconfirmed evidence suggests that he may have set up in business in Staffordshire. An undated press cutting of J.H. Kitson's Will includes a codicil of 20 December 1894 revoking his intended bequest to Mrs Linda Kitson and her children.

- 38 In 1893 Playfair had been asked by the Queen's Physician, Sir James Reid, to attend the Duchess of Edinburgh's daughter, Crown Princess Marie of Roumania's first lying-in. He did so successfully but not without major objections in Bucharest from the effronted local medical profession. He refused a knighthood in expectation of a baronetcy but when the Duke of Edinburgh and Coburg put Playfair's name forward, Reid and the Presidents of the Royal Colleges opposed it on the grounds that 'His obstetric practice appears almost to have ceased, and he is now ... only an "hotel keeper" for hysterical women whom he subjects to massage and starvation': Reid, M. (1987) pp.170-171. His professional reputation had been destroyed.
- 39 Sickert's *Sir Nigel Playfair in the part of Tony Lumpkin* was commissioned and exhibited to great acclaim at the R.A. in 1929. The artist donated his fees to the Sadlers Wells Rebuilding Fund. It was one of the series of theatrical and other portraits captured from life that Sickert often then modelled on photographs. Baron, W. and Shone, R. (eds) (1992) pp.28 and 51.
- 40 See the following Section 2.4 and Chapter 10.
- 41 Carr bought the hall and gave the Clarks the lease for three generations: Personal communication from E.F. Clark; Clark genealogy provided by Mary Chitty in Casperson, F.P. (1984).
- 42 Clark, E.K. (1939). His memory for dates must by then have been faulty as his mother died on 13 April 1887 and he was working at the Airedale Foundry by 1888.
- 43 *Kitson Clark papers*, Y.A.S. Archive MD446 Box 1, *Letter* 8 Dec. 1888 to Prof. Clark.
- 44 Personal communication from Mary Chitty.
- 45 *The Leeds Subscription Concerts* (1898-1904).
- 46 *Kitson Clark Papers*, Y.A.S. Archive MD446 Box 1, *Letter* 4 Nov. 1891. to Prof Clark.
- 47 Clark, E.K. (1895); Kitson, F.R. *et al* (1895). Reggie was commemorated in a distinctive Arts and Crafts memorial plaque, in beaten copper, fixed to the south side of the chancel arch at St John's, Roundhay.
- 48 See Groeben, C. (1984). George Parker Bidder III became an authority on sponges, as did his daughter, Anna, on the Nautilus, the shell of which was adopted as the crest of Lucy Cavendish College, Cambridge where she was the first Mistress. To ensure his comfort while researching in Naples, Bidder bought Parker's Hotel and installed a Swiss manager. It was fitted with leather armchairs like a club: Personal communication from E.F. Clark. The hotel is on the Corso Vittorio Emmanuele between Chiaia and Vomero.

- 49 Both of them took up legal practice, G.P. Bidder II earning the epithet of ‘bully’ for his style of cross-examination. With his calculating rapidity and familiarity with engineering through his remarkable father, ‘the calculating boy’, he specialised in related cases: Personal communication and Clarke, E.F. (1983).
- 50 See Hopwood, W.A. and Casperson, F.P. (1983); Casperson, F.P. (1983); *Kitson Clark Papers* in Y.A.S. Archives.
- 51 See Swayne, A.W. (1897) *Album*, West Yorkshire Archives: St Aidan’s 40. A scrap book with programmes of events in his life and that of the parish.
- 52 Although the family kept in close touch, the Matthews do not seem to have had the connections with Leeds that both Sydney and Eva re-established and will not figure much here.
- 53 The draft for an obituary in the *Yorkshire Ramblers Club Journal* lists his achievements as a member of the Alpine Club since 1871.
- 54 An R.J. Ellershaw owned a large plot from the Manor House Estate on the south side of Headingley House in 1866: Trowell, F. (1985) Figure 5, p.63.
- 55 Butler, M. (1896) *Letter*, 10 June; Baker, C.J. (1896) *Letter*, 24 June. Baker, C.J. (1897) *Letter*, 21 June, stated that this was the first University Scholarship on the science side won at Oxford or Cambridge by a Shrewsbury man. However, owing to a serious attack of rheumatic fever resulting from an ice-skating accident on the Cam Robert may not have been able to take up this award.
- 56 The complete absence of any such reference in E.K.’s letters of the period suggests that Robert did not join the Airedale Foundry, but his illness may have intervened.
- 57 See Kitson, E.M. (1899) *Diary*.
- 58 Hunt’s first *Scrap Book* dates from 1899–1913 but includes a few earlier items such as the fixture list for 1896.
- 59 Hunt, C.A. *Scraps 1914–1924*.
- 60 Hunt, C.A. *Scrap Book 1899–1913*, p.19.
- 61 They were separate buildings set in gardens without a central hall and intended to encourage domesticity as well as intellectual debate. Kitson, E.M. (1899-1900) *Diary*.
- 62 Kitson, E.M. (1899) 5 March.
- 63 Kitson, E.M. (1899) April.
- 64 Mackenzie, N. and J. (ed) (1986) 25 September 1900 p.183.
- 65 Kitson, E.M. and Clark, E.K. (eds) (1904).
- 66 The Little Owl (founded 1879) *List of Members*. E.M. Kitson became a member Oct 1899, resigned 1907.
- 67 See Chapter 8.
- 68 The Little Owl: *Session Programmes*; West Yorkshire Archives: 2178/14.

- 69 In 1992 an accomplished watercolour of *Cottingley Woods*, signed by Ethel Kitson, was shown to the assistant keeper of Leeds City Art Gallery, which is presumed to have been painted by her.
- 70 See Chapters 8 and 11.
- 71 J.B.K. became a member in Jan 1907 and resigned in 1949 after leaving Leeds: L.F.A.C. *Minute Books 1 and 2*.
- 72 Clark, E.K. (1924) 1897–8 lecture programme.
- 73 See Kitson, J.B. (1910-1919) *Scrapbook*. The campaign saw fruition just after the war, when Meanwood Hall, which had served as military hospital like Gledhow Hall, was bought from the Beckett's heir, Sir Hickman Beckett Bacon, for this purpose: Hopwood, W.A. and Casperson, F.P. (1986) pp.54–56. For Bacon's collection of watercolours and Sydney Kitson's association with that see Chapter 10.
- 74 See Brownlow, J.M.E. (1911) who argued rather similarly for women in local government but not national politics.
- 75 Official notification: 23 August 1920 in Kitson, J.B. (1910-1919) *Scrapbook*.
- 76 Elinor Lupton described the pair of them as 'the worst dressed women in Leeds', but Beatrice insisted on exchanging the usual cocked hat for a tricorne model of her own design: Sutenstall, M.L. (1988). Elinor was the Kitsons' neighbour at *Beechwood*. Her father, A.G. Lupton was the first Pro-Chancellor of the University from 1904–1920 and encouraged the foundation of a Print Room at the City Art Gallery. His father was the first finance committee chairman of the Yorkshire College and the latter's brother, Charles, had been an alderman and the governor largely responsible for drafting the new university's charter of 1904: Shimmin, A.N. (1954) p.103.
- 77 I.K.C. in 1928, J.B.K. in 1944, E.G.L. in 1945 — all Doctors of Laws: University of Leeds.
- 78 There are several family business histories but I have come across only one family history by Lupton, C.A. (1965). Although extensive in coverage, this is primarily concerned to outline the business activities and public services of earlier generations and records little of the lives of those active in the first half of this century.

## Chapter 4

1 *Bedford and Kitson* 1897–1904, then named after subsequent partners *Kitson, Parish, Ledgard and Pyman*. As *Kitson and Partners* the practice continued in Lloyd's Bank Chambers, Vicar Lane, Leeds until 1994. From the number and types of commissions undertaken by the practice, listed in Appendix 1, its general characteristics will be clear. Although it was not a specialised practice, the bulk of its work changed over the years. In addition to the maintenance of the homes of several of the partners' families, Bedfords, Kitsons and Tetleys, similar work was undertaken for B.R. Heaton, the Barrans and the Ryders. With the exception of major works, these will not be discussed here. Nor will the plans, surveys, expert work in legal cases, or proposals that lead to no further commission. An emphasis will be placed on the domestic work, which included many new designs in the first decade and some of the remodelling and decorative commissions for existing houses and churches, which received critical acclaim in the architectural press. It will also be placed on the major public commissions won between 1900 and 1914 and some of the new blocks of offices designed in these years.

After Sydney Kitson's marriage to Winnie Tetley and the departure from the practice of Francis Bedford, several developments in the work of the practice are apparent. Sydney undertook far more alterations and additions to both large Leeds, and small Yorkshire country, houses and designed few new residences. The practice became largely dependant on.

(1) the designing of new premises and maintenance for the Yorkshire (later London, City and Midland) Bank, of which Sydney's father and half-brother had been directors, and later Lloyd's and Martin's Banks; see Hartley, W.C.E. (1975) p.109–113 and 132–137.

(2) The mass of contracts to expand and renew parts of the Brewery of Joshua Tetley and Son, and rebuild, alter and maintain the company's increasing number of tied public houses. The expansion and success of the company not only kept the practice busy but permitted Sydney's virtual retirement into research and art collecting which is the subject of Chapter 10.

(3) Intermittent but often substantial commissions to alter, maintain, or add to the buildings and facilities of Leeds General Infirmary and a few other medical and nursing institutions in that area.

Much of this work, with the exception of the banks, came to the practice in the later years of Sydney's involvement and the lack of publication, coupled with the lack of any drawings and records except the ledgers of accounts, effectively prevents any attribution of design to him. In the few cases where this has been asserted

- consideration is given to them. This chapter is therefore concerned with Bedford and Kitson and not a history of the whole practice. For ease of reference anonymous entries in architectural publications on the work of the practice are listed with other works they authored under their own names, unless another author is clearly indicated as writing about their work and entered accordingly in the bibliography. I am much indebted to the lively interest and helpful information of Roger Shaw F.R.I.B.A., recently retired as Senior Partner of *Kitsons and Partners*, and himself a past President of the Leeds and Yorkshire Architectural Society.
- 2 Holme, C. (ed) (1901).
  - 3 Muthesius, H. (1979 ed) p.58 and figure 355.
  - 4 Beresford, M. (1980) pp.94–95. Biographical details from Leeds Reference Library biographical cuttings files. James Bedford (1824–1903) was a leading Freemason, a trustee of St James’s church, a founding member of the Leeds Mechanics’ Institute as well as Leeds Philosophical and Literary Society, and on the committee of Cookridge Convalescent Home. He died after being knocked down by a bicyclist on his way back from church and his funeral was attended by several clients of his son’s practice, who were obviously personal friends etc.
  - 5 *Who’s Who — Yorkshire: 1912*. He attended Headingley Hill Congregational Chapel.
  - 6 Although I have accepted information from Grainger, H.J. (1985) related to the Bedford’s work in the practice of Ernest George, I have adopted dates from his obituaries in *The Builder* and the *Journal of the R.I.B.A.* and the records of his own practice in Leeds from 1892. For an account of those who worked in the George and Peto office see Grainger: Chapter 9, and for the Shaw office see Saint, A. (1976) pp.185–191.
  - 7 Lutyens would have been there in Bedford’s first year. For all he wrote off his experience in the office, suggestive evidence indicates that he picked up quite a lot there, including the friendship of Sir Herbert Baker: Hussey, C. (1950) p.17–18.
  - 8 Grainger, H.J. (1985) p.394, and Gradidge (1980) pp.131–138.
  - 9 Letter 26 October 1993 from Mrs Margherita Bedford, widow of Oliver Herbert Bedford (born 1902). A reference Baker wrote for him included the handwritten addition ‘I think he will be a worthy son of his father, my great friend, and that is saying a lot’.
  - 10 Grainger, H.J. (1985) p.117, Ill. 166, p.731.
  - 11 Franklin, J. (1981) pp.180–181.
  - 12 Grainger, H.J. (1985) Ills. 200 and 201, p.753.
  - 13 Grainger, H.J. (1985) Ill. 212, p.761.
  - 14 Grainger, H.J. (1985) Ill. 221, p.767.

- 15 Grainger, H.J. (1985) Ill. 243, p.785.
- 16 Grainger, H.J. (1985) p.183.
- 17 Service, A. (ed) (1975) p.123.
- 18 The Fine Art Society mounted five exhibitions of George's watercolours between 1887 and 1906 drawn from Italy, France, North Africa, the Low Countries, Spain and the Alps. Brangwyn and Robert Kitson were to follow with etchings and watercolours of their travels as well as many others. One of Bedford's last acts in Leeds was to buy several items from the Arts and Crafts Exhibition in Leeds in 1904. He exhibited 27 pictures at the Royal Academy. See *The Leeds Mercury* (1904) 9 December.
- 19 Grainger, H.J. (1985) p.405 and obituaries.
- 20 Accession Nos. L.C.A.G. 11.1–5.66.
- 21 For slightly earlier furniture by Marsh and Jones see Hutchinson, C. (1977). The firm undertook many of the larger decorative schemes for the practice in subsequent years.
- 22 Linstrum, D. (1978) p.385.
- 23 Sydney was apparently the tenth son of James Kitson but the genealogy is complicated by those dying in infancy: see Genealogy 3.1.
- 24 See Bagenal, H. (1957) and Gray, A.S. (1988) pp.246–7.
- 25 For Shaw's designs for Bedford Park see Saint, A. (1976) pp.201–210. May's role is discussed with others in Girouard, M. (1977) pp.160–176, and several of his houses illustrated in Greeves, T.A. (n.d.), as well as Bolsterli, M.J. (1977) pp.51, 53, 55. See also Gray, A.S. (1988) pp.258–9.
- 26 Fletcher, H.M. (1937) p.913.
- 27 Kitson, S.D. (1895–6).
- 28 *Letter* sent from May Lodge, Scarborough.
- 29 St Stephen's, Bobbers Mill Road, had a boldly defined west front to the road, with a substantial buttress up the centre of the window such as J.D. Sedding (1838–1891) favoured and has a mediaeval prototype in the east window of Dorchester Abbey, Oxon. Carøe succeeded Ewan Christian, the brother-in-law of John Loughborough Pearson, in 1895, having been on the staff since 1885. He was a Trinity man. Gray, A.S. (1988) p.134–137; Freeman, J.F. (1990).
- 30 The Bedfords planned to settle in Cobham near the home of his wife, Laura Burmester's parents. After his death from Typhoid fever, she married a German architect and then after his death, a German in the consular service, so the family lived abroad in Rome and Geneva. Bedford's elder son, Francis, worked for Thomas Cook in Italy, but Oliver went to study Oriental Art at the Courtauld Institute after leaving Baker's office and then travelled through China. His diary

- with many pen and ink drawings has recently been prepared for publication by his widow, Mrs M. Bedford. F.W. Bedford's brother, who was on the Leeds School of Art Committee, subsequently financed a travelling scholarship which is still awarded annually by the Leeds and Yorkshire Architectural Society.
- 31 On the grounds of particular detailing in their brick and woodwork designs, Roger Shaw felt more confident to attribute authorship from the buildings themselves than do I, having been able to give most of them only a cursory inspection.
  - 32 Bedford, F.W. (1894) p.57; (1902) p.566. This and all the buildings by the practice appear in Appendix 1 in date order of appearance in the books.
  - 33 Saint, A. (1976) p.334, figure 247.
  - 34 Grainger, H.J. (1985) p.751, Ill. 196.
  - 35 Grainger, H.J. (1985) p.219.
  - 36 Grainger, H.J. (1985) p.749, Ill.s 193, 194, and p.767, Ill. 221.
  - 37 Bedford, F.W. (1894) p.57; (1904) p.636.
  - 38 The plans may have been included in the 1897 contract for Norris Hepworth because they do not appear as a separate item in the ledgers and were not published. The elevations and materials are so characteristic of *Bedford and Kitson* that the attribution seems reasonable.
  - 39 Grainger, H.J. (1985) p.617 Ills. 19 and 20.
  - 40 Lethaby, W.R. (1979 ed.) Plates 38 and 39.
  - 41 Sometimes the houses were of unequal size, as seems to be the case in North Hill Road. But without measured drawings of the plan this may be an illusion created by the different distribution of the mass of each house to the front or rear respectively.
  - 42 In turned woodwork, derived from Jacobean models, but probably owing as much to the interior of Ernest George's own house, *Redroofs*, on Streatham Common built in 1887–88: Grainger, H.J. (1985) pp.785–787, Ills. 243 and 245. The Gazebo comes from *Rousdon*: Grainger, H.J. (1985) p.630, Ill. 36. I am indebted to Mr R.T. Smithson and Mrs K. Hartley for some information and access to the house, now a Grade II building listed by English Heritage.
  - 43 Bedford, F.W. (1894) p.57. Several features were again similar to George's *Redroofs* but were common in other 'Queen Anne' designs.
  - 44 Sir Robert Pullar, the head of the company, joined Bedford's father on the Dyeing Committee of the Yorkshire College in 1894–95.
  - 45 See the many entries in the letter and cash books of the practice.
  - 46 Bedford, F.W. and Kitson, S.D. (1899) before p.145; (1904) p.524; Holme, C. (ed) (1901) pp.35–38; Muthesius, H. (1979 ed) p.177, figure 355.
  - 47 Franklin, J. (1981) pp.180–181.

- 48 C.F. Voysey (1857–1941) spent his childhood at Healaugh, near York, until his father was deprived of his living for heretical preaching. Like Brangwyn he received help and encouragement from A.H. Mackmurdo (1852–1942) and his practice was always based in London: Durant, S. (1992). Voysey built *Broadleys* at Windermere in 1898 for the Currer-Briggs, coal owners active in the Arts and Crafts Movement in Leeds, as well as *Moor Crag* nearby. It is quite likely, given his own interests in this field, that Bedford would have seen them just as he was embarking on the revised plan for Rufus Pullar. See also Section 8.4.
- 49 The beaten-copper panels were by Edgar Simpson and the carving over the inglenook in the billiard room by Mr Hayes of Edinburgh: Holme, C. (ed) (1901) p.36–38.
- 50 Bedford, F.W. and Kitson, S.D. (1904) pp.609–610 and Ill. next to p.525.
- 51 Letter from Lord Airedale, 1909, making the property over to Sydney after the final payment of that year's rent instead of him awaiting its receipt on Airedale's death.
- 52 Wicksteed (died 1919) was the chief designer of *Joshua Buckton and Co.* at Well House Forge, and become head of the firm after the proprietors' deaths. He was a Life Governor, and member of the Council and Engineering Committee, of the Yorkshire College, President of Leeds Phil. and Lit. Society from 1901–1903, and a Trustee of the Unitarian chapels in the city. A subsequent resident owner was H.H. Kitson, brother of F.J.K. In 1952 the house was bought by the University to serve as a hall of residence under the name of *Oxley Croft*, now a conference centre.
- 53 Further research needs to be done on the origins of this estate. It is said to have replaced a large house, *Allerton Park*, that was burnt down. Several of the plots were owned by W.J. Cousins who became a donor to the Yorkshire College in 1896 after the death of J.J. Cousins, who had become a Life Governor in 1883 and also lived at *Allerton Park*. His death precipitated this development of Allerton Drive. Taylor at *Hawkhills* was another client of the practice. Together with the older properties on the opposite side of the Gledhow Valley, which were mainly occupied by the Kitsons, Allerton Drive and other sites in the Chapel Allerton suggest a strong interest, if not an economic hold by some of the Kitson family over the area. The road also includes *Highfield House*, but which of the three *Highfields* so far found in North Leeds was owned by C.F. Tetley, but only lived in by him for a short while, has yet to be ascertained.
- 54 Bedford, F.W. and Kitson, S.D. (1902) p.240.
- 55 Bedford, F.W. and Kitson, S.D. (1904) p.525.
- 56 This little figure, or yet another replica, is now in the rosegarden of the Judge's Lodging at Carr Manor. Given the fact that both came into City Corporation

- ownership it could be the same, which would be appropriate because the *Bedford and Kitson* practice carried out a lot of work at Carr Manor for successive owners.
- 57 Sold in recent years to Messrs. Leggatt.
- 58 Weaver, L. (1913) p.8. I am indebted to Misses Elisabeth and Barbara Kitson for their recollections of their home and its contents as illustrated in *Country Life*.
- 59 Service, A. (1977) pp.172–173, terms these smaller houses Neo-Georgian, as distinct from much larger buildings which he describes as Baroque, including *The Red House* in figure 217. Such of course they are although lacking the stripped form of classicism usually associated with the term Neo-Georgian.
- 60 Weaver, L (1910) pp.28–31, 115–119, and 194–198 respectively. Several other houses by Ernest Newton could be instanced but they will be referred to in Chapter 6. See also Morrice, R.J. (1985). *Bullers Wood*, 1888–90, *Redcourt*, 1894 and *Steephill*, Jersey, 1899, all share features with *The Red House*.
- 61 Bedford, F.W. and Kitson, S.D. (1904) pp.219–222.
- 62 Now listed Grade II by English Heritage, *Gledhow Grange* has been for sale since Leeds City Council closed its residential home in 1992.
- 63 Bedford, F.W. and Kitson, S.D. (1904) pp.256–257. Frederick William Walker, another engineering proprietor, became a Life Governor of the Yorkshire College in 1895. John Tannett, of Victoria Foundry, had preceded him in 1885, as had other Walkers and Arthur Tannett-Walker, when he (F.W.) changed his name to Tannett-Walker in 1897–8. He died in 1917.
- 64 Hopwood, W.A. and Casperson, F.P. (1986) p.61. Col. F.W. Tannett-Walker bought the estate in 1889 and sold it in 1914 to the Leeds surgeon Sir Berkeley, later Lord, Moynihan, for whom the practice was to carry out several internal alterations and the laying out of the terrace. It was bought by Leeds City Council to become the Judge's Lodging in 1938.
- 65 Grillet, C. (1975) p.151.
- 66 Stamp, G. and Goulancourt, A. (1986) pp.216–217.
- 67 Bedford, F.W. and Kitson, S.D. (1903) p.228, Ill. p.285.
- 68 In 1898–9 a house was built for H.M. Hepworth in North Hill Road. No name or number is given but its cost of £1786.0.0 suggests one like *High Garth*. No.7 (now *Lincombe*) adopts several features that Bedford could have seen in Voysey's Windemere houses, or in published illustrations of them. Hepworth, who came to head the family firm of ready-made clothing stores, was a keen collector of contemporary British Art like Robert Kitson and was to be an influential supporter of Philip Hendy as Chairman of the City Art Gallery sub-committee: see Chapter 9.
- 69 Bedford, F.W. (1905) pp.84–88.

- 70 *The Orchard*, Chorleywood, featured in the same *Studio* special number as *Brahan*; Holme, C. (ed) (1901) pp.181–193, but *Perrycroft* at Colwall in the Malvern Hills, 1893–94, was even earlier than *Broadleys*. A rather baffling photograph in the archive of the practice shows a small dining room, furnished by George Walton with Abingdon chairs such as first used in John Rowntree’s Scarborough cafe in 1895: Moon, K. (1993). It may have been at Bedford’s house but several bronzes are identical to those in S.D.K.’s *Hillside by 1912*. Could this be coincidence, a bequest from F.W.B., or a previous residence of S.D.K.? Barbara Kitson recalled no such furniture.
- 71 Albert Kitson (1862–1944) became the second Lord Airedale on the death of his father in 1911. A member of Leeds Club, for whom the practice carried out minor alterations, he presented a large oil landscape of *Lovely Lodore* by Sir David Murray R.A. (1849-1933).
- 72 See Hartley, W.C.E. (1975) p.109, 132–137; Linstrum, D. (1968) p.85.
- 73 Bedford, F.W. and Kitson, S.D. (1901) p.320–321.
- 74 Bedford, F.W. (1898) p.372. Both the Bank and the Gymnasium incorporate an Arts and Crafts carved panel on the front typical of Bedford’s designs.
- 75 As in Kitson’s 1892–3 sketchbook. The interiors of the banks, with polished wooden counters and panelling, metal lamp standards, and mosaic floors were elegantly functional and executed by firms of the quality of Marsh, Jones and Cribb.
- 76 The perspective was by Charles Gascoyne, a young architect whom Kitson was encouraging. Lloyd’s Bank took the ground floor and part of the premises and paid for the interior works: Kitson, S.D. (1912) p.604. Bedford had written to Lloyds in 1903 asking to be added to their list of approved architects but was turned down initially: Booker, J. (1990) p.202.
- 77 Kitson, S.D. and Martin, G.D. (1910) pp.243–244.
- 78 See e.g. Service, A. (1975) pp.428–429. These serve the same function but run through more floors and thereby depart even further from their classical models.
- 79 Kitson, S.D. (1911) p.495, but built 1905–07.
- 80 *The Queen’s Arms* was built 1928–9. Norman Fowler recalled to Roger Shaw that this was one of only two occasions that he remembered seeing Sydney Kitson at the practice after he joined as a trainee in 1926. *The Brown Cow* at Whitkirk was rebuilt to a similar design by Noel Pyman at the beginning of the Second World War.
- 81 Now Moorland School. See Linstrum, D. (1978) p.116, on Corson (1829–1910) and ‘The Wagnerian Splendour’ of his design for S.D.K.’s grandfather-in-law, F.W. Tetley. Corson also owned or had an interest in the vacant plots in Shireoak Road.

- 82 Subsequent extensions conceal the angles of the building but the plan to face inwards and southwards from the preexisting house at its core is clear enough.
- 83 Bedford, F.W. and Kitson, S.D. (1900) p.518. F.W. Bedford's father was on the boards of both institutions.
- 84 The whole building was encased in scaffolding when I first visited it, but I had been told it was long demolished! Two further commissions from the Leeds City Corporation in 1914 added significantly to the income of the practice but leave no architectural trace today. They were the city tram depot in Beckett Street and the much larger one at Guiseley, the combined cost of which almost equalled the £20,000 spent to build the Leeds Public Dispensary.
- 85 Bedford, F.W. and Kitson, S.D. (1904) pp.164–1790.
- 86 Lest this be misunderstood, the selection of Moira was not of a long-established pedagogue. He had only just been appointed Professor of Mural and Decorative Painting at the College in the extensive reorganization of its teaching and more practical mode of assessment by the new committee of the Board of Education which took over in 1899 and was entirely composed of members of the Art Workers' Guild: Frayling, C. (ed) (1987) pp.66–67; Jackson, B.H. (ed) (1950) p.261.
- 87 Bedford and Kitson also used Rust's Vitreous Mosaic in the decoration of some of their banking halls.
- 88 Anning, S.T. (1975) p.138–139. Allbutt had succeeded Dr J.D. Heaton as Hon. Physician from 1864–1879. He had built Carr Manor as his residence whilst a specialist at Leeds General Infirmary.
- 89 See Linstrum, D. (1993). In drawing the parallel, the components, rather than the overall effect, are implied.
- 90 Gotch, J.A. (1894) and Blomfield, Sir R. (1897).
- 91 Bedford, F.W. and Kitson, S.D. (1904) pp.265–269.
- 92 Probably sculpted by E. Caldwell Spruce, of Burmantofts, but there is no reference to him or such payments in the practice ledger, perhaps because this lay outside the works upon which the practice levied its percentage commissions.
- 93 Kitson, S.D. (1918) p.142.
- 94 See Chapters 8 and 9.
- 95 Kitson, S.D. (1910).
- 96 Bedford, F.W. (1902) and (1897).
- 97 Bedford, F.W. (1894) p.281 and ff 2 Ills.
- 98 Bedford, F.W. and Kitson, S.D. (1902) p.500 and Ills. Bedford's father was a trustee of this Anglican church.

- 99 Bedford, F.W. (1905) p.210 and Ill. His brother J.E. Bedford, his first client at *Arncliffe* and member of the Leeds School of Art Committee, was a prominent member of the Headingley Hill Congregational Church, which Cuthbert Brodrick had built in 1864–6: Linstrum, D. (1978) p.225.
- 100 All the more so since it is attributed to Eric Gill in the current description of the church itself! Like his friend, Professor Hamilton-Thompson, he had a passionate interest in ancient parish churches and in the early 1920s made a survey of 157 of those in Yorkshire, subsequently given to the Y.A.S.
- 101 Miss Ripley paid for the first temporary room in 1899 and in 1903 the Swayne's and Eva's and Sydney's mother contributed £300 towards the costs of the land etc. The Leeds Church Extension Society provided an iron church. Sir Edward Ripley, Bart. of Bucknell, a possible relative of Miss Ripley, was registered as a donor to the Yorkshire College in the *Annual Report* 1900–1901.
- 102 The Foundation Stone below the west window is of 1927. Building was completed in 1932 and the Abbott and Smith organ installed a year later. See Stainthorpe, P.H. (various dates) in *St Wilfrid's Parish Magazine*.
- 103 It is difficult to gain much impression of the spatial interior of the church now, because half the nave has been made into a parish room with a lowered ceiling and the chancel furniture has been removed.
- 104 The Repton house was built for Edward Holland who died in 1875 and endowed the Royal Agricultural College at Cirencester. His heir sold it to the trustees of H.W. Eyres, who had died in Naples in 1881 leaving a young widow, who bore his posthumous daughter Caroline. She was to marry the M.P. for Evesham who was First Lord of the Admiralty from 1930–35 and took the name Eyres-Monsall: Richards, P.L.I. (n.d.). John Betjeman was an Oxford friend of their son and is pictured in the mediaeval ex-east window reerected in the park in 1862: Hillier, B. (1988) figure 33. The Eyres had originally come from Leeds, where the family had stuff mills, and the estate is still administered by the Leeds solicitors *North and Son*, for whom the practice undertook casework etc.
- 105 The first, stone, cottages follow the design of the Hall itself and are reputed to have been angrily dismissed as 'palaces' by the heiress when visiting from London. Subsequent cottages appear to have been put up by the estate's builder Tom Hopkins in brick. However the dairy, agent's house and some of the lodges appear to be by *Bedford and Kitson* and can be traced in the ledgers. The baroque gate piers surmounted by urns could also be by Kitson but these do not appear specifically in the ledgers. The most recent *B and K* houses have only just been occupied, a development for the current owner, Richard Hambro.

- 106 The east window is notable for including personifications of Saints Henry and William, the widow's husband, and their daughter, Kitson's client, as a girl in 1887.
- 107 The Ryders were co-owners with the Tetleys of all the shares in the Brewery, which 'went public' in 1897: Chatres, J. (1993) p.126. Presumably they were relations. See Kitson, S.D. (1912) p.742. Only the bays remained from the original facade.
- 108 Illingworth, the proprietor of *Ingham and Co.*, was another subscriber to the Yorkshire College, in 1896, and the father of good friends of Sydney in future years — see Chapter 10.
- 109 Oswald, A. (1957). The historic home of one of Yorkshire's Roman Catholic families, the Vavasours, who had been forced to sell up in 1908. It is now a Carmelite priory and retreat house. Gascoyne's watercolour was reproduced in Boswell, D.M. and Miller, C. (1992) p.13.
- 110 Some of overmantles and friezes may be original to the house and are reputed to echo ones designed by John Carr at Harewood but Kitson would have been quite capable of ensuring just such a similarity, so this requires further research. He was making a study of Carr's houses at that time and some of the mouldings use the squashed volutes of which he was fond.
- 111 Both Gledhow Hall and No.3 Cadogan Square were well recorded at this time in the superb set of photographs taken for the album of Hon. Emily Kitson, who had been her father's chatelaine for nearly thirty years and lost both her homes on his death. Her brother rehoused her in London and then at Tunbridge Wells, where she continued to use a horse and carriage but cultivated a life of genteel invalidity.
- 112 These were presumably R.W. Thorp who joined the practice of his father W.H. Thorp and John C. Procter, who was to design the projected new City Art Gallery and Library in 1938.
- 113 Briggs, M.S. (1945) pp.285–287.
- 114 Briggs, M.S. (1910). Briggs (1882-1977) then (1913) proceeded to write a volume which considered English architecture by Wren etc. as part of European Baroque architecture even if he too was critical of some of its Italian roots. Like Bedford and Kitson he was a prolific writer and a scholar.
- 115 Kitson, S.D. (1912) p.604.
- 116 Gascoyne, C. and Scott (Nott) (1913) pp.587–588, after p.198.
- 117 Gascoyne, C. and Nott, G. (1913) pp.61–62.
- 118 Gascoyne, C. and Nott, G. (1915) after p.156. *Bedford and Kitson* do not often seem to have entered open competitions. Harper, R.H. (1993) p.187 records only two before 1900, both in 1899, for the Cartwright Hall at Bradford, and Armley library in Leeds for which their design was placed second.

- 119 *Journal of the R.I.B.A. Vol.25*, November 1917–October 1918, p.46. An exhibition of Gascoyne's watercolours was held at the A.A. in 1918 for the benefit of his widow. Those that were in Kitson's collection have been presented to the Cecil Higgins Museum by his daughters where they were exhibited with their whole collection in 1993.
- 120 While in Scarborough late in 1914, where his mother had died the year before, he witnessed the German naval bombardment and a shell landed in the garden of *May Lodge* but did not explode. See Rowntree, A. (ed) (1931) p.313 for an account of the bombardment.
- 121 June 28th see *Cash Book 1915–31*. The practice always paid for his rates in addition to his salary and profits as a partner.
- 122 Pyman became an articled clerk in 1922 and his mother made three payments of fees in 1922–1923. He received wages from 1925 to mid 1929 when he became a partner after the departure of James Parish who died at the age of 57. (Probate, 1933, October 26).
- 123 i.e. Very few involved expenses to specified partners, and one of those that did was for Kitson to assess the competition for the Harrogate Infirmary in 1924, which was not of course a design of his.
- 124 Having been told he took nothing from the practice after he left in 1923, except for a few specific works, I had only been looking for these up to 1926–7. The Cash Books I inspected, however, provided quite different information and it is more likely that he drew an income from the practice until his death.
- 125 The only exception from the accounts seems to be *Llysbach*, for his sister at Harlech. In Chapter 5 Kitson's punctiliousness in charging all clients will be instanced again with reference to St Aidan's.
- 126 Although the illustrated plan of the window is dated 1916, the description, probably by the Unitarian minister Charles Hargrove (1876–1912), predates its actual design by A.K. Nicholson of London. Just as the dedication of St Aidan's and its mosaics aimed to establish the link between the High Anglicanism of 'The Church in England' and its founders in Yorkshire, so this programme aimed to trace continuity between the conversion of ancient pagans, the Roman conversion of King Edwin, Yorkshire's mediaeval religious, the English Reforming translators of the bible, and the most renowned ministers of Mill Hill Chapel, concluding with Charles Wicksteed and Lord Airedale in his baronial robes: West Yorkshire Archives: 2178/21. E.K. would have approved, except for the omission of Dean Hook! Sydney's memorials and tablets were essentially architectural except for the lettering. They did not incorporate reliefs or other sculpture such as the memorial to Arthur Currer Briggs in Lawnswood Cemetary erected in 1908, which has a tall

- relief in marble of a *Sower and an Angel* by Hamo Thorneycroft, R.A: Manning, E. (1982) p.198 No.26.
- 127 Henry Lascelles, 6th Earl of Harewood (1882–1947) married the future Princess Royal in 1922. Blessed with the Clanricarde fortune he spent over £21,000 on fitting out the Hall for his family. Furniture from the Princess's bedroom were transferred to Harewood itself on his succession in 1929. In a letter of 21 October 1922 Princess Mary wrote about the L shaped dress cupboard designed for her bedroom and 'We do appreciate all the trouble you are taking'. By 1929, however, it was Sir Herbert Baker who designed cupboards for her dressing room and Sir Charles Wheeler the Adamesque plasterwork set off in Wedgewood blue: see Mauchline, M. (1922) pp.147. See also Kitson, S.D. (1922). Sydney met Viscount Lascelles in the hunting field, a regular pastime of his.
- 128 In 1933 he made the arrangements for Sir George Clausen R.A., an old acquaintance and friend of Robert Kitson, to paint Sir Raymond Unwin's portrait for the Institute: *Cotmania Vol.8* (1933) February 12.
- 129 Curtis Green and his wife, Cecily, came to stay with the Kitsons most years from 1927–1932. Green remarried the widow of Lord Northbourne, whom Sydney had met on a Hellenic cruise and liked very much. See S.D.K.'s *letter* to R.H.K. 6 August 1931/32. Curtis Green was to write one of R.H.K.'s obituaries in 1947. See also Gray, A.S. (1988) pp.199–200.
- 130 *Cotmania Vol.3*(1929) December 10.
- 131 *Yorkshire Post* (1931) February 6.
- 132 *Cotmania* (1933) June 23.
- 133 See Kaye, B. (1960) pp.152–154 for the Act itself.
- 134 Lutyens had resigned from the R.I.B.A. in opposition to the registration of architects on the alleged grounds that this excluded chartered surveyors. Kitson argued that it did not if they were also architects and if not they had an institute of their own: *Daily Telegraph* (1933) August 12 and (1934) 25 May. When Harry Fletcher was needled into discussing this with King George V at the opening of the new R.I.B.A. headquarters in 1934, His Majesty expressed his opinion of his viceregal architect as 'a very odd man' and his own society as 'not getting on at all' with laughter: S.D.K.'s notes (1934) November 8.
- 135 *The Journal of the West Yorkshire Society of Architects* (1934) Vol.2 No.6 May, marked his retirement by a feature article on Sydney Kitson's career.
- 136 See Gotch, J.A. (ed) (1934).

137 See Kitson, S.D. (1933) in *The Times*.

138 See Chapter 10.

139 A list of Kitson's presentations is in the R.I.B.A. biographical file but this omits several books as well as the major collection of architectural drawings by J.S. Cotman, all of which were sold to Paul Mellon in 1970. See Oppé, A.P. (1938).

## Chapter 5

- 1 At the risk of breaking up the multi-faceted story of Kitson's involvement in the arts and his life in England, Sicily and as an artist of Europe, it can more easily be considered in distinct aspects. Because Robert Kitson first encountered Brangwyn and his art in England, and because the artist was to have such a lot to do with institutions supported by the Kitsons in Leeds, with Kitson's villa in Taormina, and with his development as an artist, it seems appropriate to discuss the whole of their long artistic relationship before the more personally creative aspects of Kitson's own life and work. Through their joint association with St. Aidan's church, Sydney Kitson also became professionally involved with Brangwyn and Robert Kitson so that this will also complete the work of his architectural practice.
- 2 See Chapter 8.
- 3 See Rothenstein, W. (1931), p.344–345; Borland, M. (1990) Chapter 6; and Section 5.7.
- 4 Hunt's antecedents were very similar to those of Ethel Kitson's husband, Murray Phelps, whose family were in the Madeira wine trade although his father had been a general in the Indian Army. A.R. Hunt's wife was descended from the third Earl of Drogheda, which may explain his son's subsequent interest in the Irish question.
- 5 Hunt, C.A. (1899–1913) *Scrapbook*, 1903 *Head of a Persian cat*. Muriel died in 1910.
- 6 He was pupil of Mr Justice Bray of Crown Office Row and collaborated in the writing of law books including several sections of the revision of *Halsbury's Laws of England* in 1914.
- 7 *Moonrise in the woods*, a study based on a June sketch, was reproduced in *The Artist*. See Hunt's *Scrapbook (1899-1913)* pp.8, 14-15.
- 8 They included the former Rector of the Royal College, Mauritius, the Governor of Mauritius, Sir Charles Bruce G.C.M.G., and the Chief Justice of Cyprus. The Danish forbears of Mrs Hunt included an accomplished portrait painter who was her aunt, Nellie Erichsen. MacMillan was another keen billiard player at the Athenaeum with Hunt and supporter of Sir Arthur Evans.
- 9 *Letter of 26 November 1903 to C.A. Hunt in his scrapbook*.
- 10 *Letter of 27 June 1903 from Temple Lodge, Hammersmith*, the first of 61 letters from Brangwyn in the possession of Daphne Phelps. Brangwyn made a watercolour in 1903 and etchings of the *Bridge, Barnard Castle* in 1905 and 1907 as well as one of *A Maple Tree, Barnard Castle*: Marechal, D. (1987). The first *Elmet Hall Visitors' Book* records his first visit on August 1903.

- 11 See Brangwyn, R. (1978) pp.86, 91–92; Gosse, Sir Edmund (1914); and the Fitzwilliam Museum (1986) for the Barbizon School.
- 12 See Gosse, Sir Edmund (1914) and McConkey, K. (1988). For East's influence on Kitson's draughtsmanship see Chapter 7. For his Japanese tour see Cortazzi, Sir Hugh (1991).
- 13 The accounts are much told in e.g. Macer-Wright, P. (1940) and Brangwyn, R. (1978), which is the most recent and comprehensive secondary source. For the Century Guild see Evans, S. (1985).
- 14 Alfred Stevens (1817–1875) and Sir Alfred Gilbert (1854–1934) were, in different ways, victims of success. Without his few long suffering American and other assistants, Brangwyn could not have kept pace but even so the lack of careful organization sometimes resulted in finished work on a great scale that did not meet the promise of its original designs.
- 15 Melville's widow was to give some of this work to Leeds City Art Gallery (see Chapter 8). Mrs Jacomb Hood was to give a watercolour of *Banyan Trees, Madura* (1924/5) by Robert Kitson to the Victoria Art Gallery in Bath. Although circumstantial, this evidence suggests at least mutual artistic appreciation within the circle in which Brangwyn as well as Kitson and Hunt moved. Brangwyn's early paintings, e.g. in Marechal, D. (1987), may be compared with those of the Newlyn School in Fox, C. and Greenacre, F. (Eds) (1985) and with Napier Hemy in Greg, A. (1984).
- 16 'The artists depart. The British remain' when he resigned in 1888 was a dismissal worthy of Wilde.
- 17 Brangwyn, R. (1978) pp.52–53.
- 18 See Cuppleditch, D. (1981) p.45; Macer-Wright, P. (1940); and Brangwyn, R. (1978) pp.69–71.
- 19 See Brangwyn, R. (1978) pp.72–73 and especially Weisberg, G. P. (1986) Chapter 2, pp.44–95.
- 20 *Modern Commerce* was unveiled in 1906 by Mrs Devitt. The Venetian visit may have been his first encounter with Count Rezzonico but his first reference to him only appears in a *letter* to Kitson of 22 October 1906.
- 21 See Delaney, J.C. P. (1990) and Hunt, C.A. (899-193) *Scrapbook* p.46. Sir Edmund Davis was one of the Randlords whose fortune came from the rapid exploitation of South African mining. His significance as a patron of the arts is summarized in Reynolds, S. (1980).
- 22 The designs for the table lamp, bed and hairbrush mount were part of a lot the *Fine Art Society* bought at Bonhams and dispersed through several sale-exhibitions in the 1980s: (Peyton Skipwith). Brangwyn gave the working drawings for the settle,

- bedside table and several pages of ideas for metal furniture fittings to Robert Kitson when he was preparing to furnish *Casa Cuseni* in 1905–1907.
- 23 See Marechal, D. (1987) pp.58–59. The section devoted to Brangwyn's work in Holme, C. (Ed) (1901) pp.39–53 immediately follows *Bedford and Kitson's Brahan* (pp.35–38). Some of the furniture seems to have been photographed in the music room for which it may have been designed although Rodney Brangwyn suggests otherwise (pp.80–83). Its importance for *Casa Cuseni* will be discussed in Section 5.4. See also Konody, P.G. (1902–3) and Furst, H. (1924).
  - 24 Brangwyn, R. (1978) p.75; William Morris Gallery (1974) p.33.
  - 25 The main series was completed by 1912, but he was recalled to add two more allegorical murals, completed in February 1937: *Letter* 20 July 1937 to R.H.K.
  - 26 See Chapter 8 for Robert Kitson's role in the Leeds art world. He was co-opted onto the sub-committee of the City Art Gallery in 1904.
  - 27 See also sections 5.5 and 5.7 for the impact of the Messina earthquake. Hunt probably made other etchings but these were ones he exhibited and gave to others, including Brangwyn, and regarded as artistically worthy. See Hunt, C.A. (1899–1913) *Scrapbook* pp.72–75.. He is first recorded in the first Elmet Hall *Visitors' Book* in June 1900 and thereafter he and Kitson were regularly inter-visiting, sketching and going to art galleries together.
  - 28 See Chapter 8 as well as etchings in Kitson's collection and the *Scrapbook* (1899–1913) of C.A. Hunt. In a *Letter* to R.H.K. of 15 May 1912 Brangwyn offered to give Wright some printing to do if he came to London, adding that he paid his printer £5–600 p.a.
  - 29 See also Chapter 10.
  - 30 The Society was founded in 1904 and granted a Royal Command in 1911. Lee wrote his thanks on 16 November 1906. 'The sculptors will certainly bless you', and the Society sent its formal thanks on 14 June 1907: Hunt, C.A. (1899–1913) *Scrapbook* pp.36–37.. Both portraits are in the Hunt family collection.
  - 31 For a full study of Knott's design and a summary of his relatively short career see Hobhouse, H. (Ed) (1991).
  - 32 See Knott, R. and Collins, E.S. (1911). The house is now divided into flats.
  - 33 See Hunt, C.A. (1899–1913) *Scrapbook* for the appeal and Brangwyn, F. (n.d.) *Letter* to R.H. Kitson, probably in January, 1909.
  - 34 See Macer-Wright, P. (1940); Cameron, E. (1966); Manning, E. (1982) and Read, B. (1982).
  - 35 *Letter* to R.H. Kitson, 16 November 1904.

- 36 *Letters* to R.H.K. 25 April 1905 and 4 May 1905. The candle was probably for *A Venetian Funeral* bought by Leeds in 1906 (L.C.A.G. 28/06). It is not clear whether the seats were for the opening ceremony or for use in the pavilion.
- 37 Brangwyn had encountered Mark Senior in Bruges in 1908, with a class of lady painters. Senior was a friend of Gilbert who had taken refuge from the mess of his business affairs concerning the Duke of Clarence's tomb, and after discussion with Henry Ganz arranged for Wilson to buy a sculpture and commission the design for his chimney-piece. Intended to take Senior's portrait of Mrs Wilson, it eventually received Gilbert's portrait of his own second wife in 1921 as a commission from Sam Wilson's widow: Dorment, R. (1985) pp.264–270, 296–297.; undated *Letter* from Brangwyn to R.H. Kitson in which the former's disappointment was expressed as surprise that Wilson should risk an £800 advance on an artist with such a reputation. Kitson's role is confirmed by an undated *Letter* from Brangwyn of 1905 in which he wrote 'Have you seen or heard from Mr Wilson? I have written to Venice telling them that the panels are not for sale. Words fail me, I have not sufficient skill with the pen to thank you as I should wish, but hope you will take it for granted that I feel most grateful to you. Long may you live to do good deeds to the painters of your country'.
- 38 *Letter* to R.H. Kitson 28 May 1909 with a sketch showing what he wanted in the picture and the point from which it was to be photographed. For Brangwyn's preliminary drawing see West, W.K. (1911) p.9 and for the etching see Gaunt, W. (1929) No.181. For *Salute through the rigging* see Gaunt, W. (1929) No.118.
- 39 The two Venetian scenes were incorporated in the billiard room of *Horton House*, Northampton for Captain Winterbottom, and on its demolition acquired by the *Fine Art Society* and sold to a New Zealand solicitor acting for the Sargood Trust who presented two to the National Gallery in Wellington where they hang splendidly in its entrance hall, and the other four to Dunedin where they are now stacked in the storeroom of the Public Art Gallery created from the Exhibition building opened by Admiral of the Fleet Lord Jellicoe in 1924: Information obtained on visiting New Zealand.
- 40 *Letter* to R.H. Kitson 23 January 1911. The others lack dates. Wilson had wanted to buy a picture but it was already sold to someone else so he offered to paint him a better one. The building became the facade of the British School in Rome: Petter, H. (1992).
- 41 For Kitson's artistic work see Chapter 7. Although presented to Leeds City Art Gallery in 1945, *The Rajah's Birthday* has seldom been accessible there. It was on loan to the Association of Municipal Authorities in London but in Leeds has been reported to me in several sites without coming to view: L.C.A.G.: N1/1945.

- 42 *Letter* 19 February 1905 to R.H. Kitson. For the subscribers and committee members see The Yorkshire College and University of Leeds (various dates) *Annual Reports*, as well as Shimmin, A. N. (1954).
- 43 *Letter* 1 October 1905 to R. H. Kitson.
- 44 Undated *Letter* to R.H. Kitson referring to Sir George Clausen's election as an R.A. i.e. 1908. Both Furst (1924) and Rodney Brangwyn (1978) assume it was cast in solid silver but it looked like 'Sheffield plate' on close inspection in 1985/6.
- 45 *Letter* probably January 1909 to R.H. Kitson.
- 46 See Marechal, D. (1987) and Hubbard, H. (1920).
- 47 Y.A.S. Archives MD446 Box 1 - *Bundle of eminent person's letters* 17 November 1906 from F.B. to E.K.C.. E.K. had probably arranged the fine casting at the Airedale Foundry but whether Brangwyn or someone else had modelled it is unstated. From the entries in the Barbizon House exhibition of 1924 and the subsequent books published after Brangwyn's death by Frank Lewis it is apparent that the Clarks bought several of Brangwyn's watercolours. E.K. was on several university committees and commanded the O.T.C. Guard of Honour at the inauguration of the new Chancellor in 1904.
- 48 The *Letter* is undated but written from Hesdin where he had taken his sketching class. It could date from 1908 or 1909 but the latter seems most likely.
- 49 *Letter* 2 August 1909 from R.H.K. in the University Archive, Leeds, kindly supplied by Mrs Rosemary Stephens.
- 50 *Letter* 24 April 1911 to R.H.K..
- 51 *Letter* 25 June 1911 to R.H.K. One wonders if Brangwyn ever considered emblazoning the arms in the proper colours. He did make two tiny enamelled armorial ashtrays for Kitson about then during the course of his furniture commissions. If these were trial-pieces, the results were not a great technical success. But the various surviving sketches for the head of the verge all imply what was finally executed and nothing more colourful.
- 52 Illustrated in Furst, H. (1924) p.227.
- 53 Cynthia was the eldest child of Robert's sister, Ethel. Her casket 8.5 x 7.25 x 14.25 is in the possession of Christopher Morgan-Smith. Esmond Hunt's casket is reputed to have been similar but squarer and was long delayed in execution.
- 54 The rejected picture was one of those bought by R.D. Elliott, the newspaper proprietor and Australian senator who bequeathed his large collection to the Mildura Arts Centres: see West, W.K. (1911) p.3. An undated *Letter* to R.H.K. suggests that the casket was probably completed in 1911 when Brangwyn asked about any inscription for 'the box'. Two pendants are illustrated in Furst, H. (1924)

- p.229. The pendant was remade in 1907 and may also have been a present to Cynthia: *Letter* 9 November 1907 to R.H.K.
- 55 Brangwyn's designs for the cherrywood table and settee, as well as several loose sheets of designs for catches, handles and lock-plates are tucked into Kitson's own *Sketchbook No.79* which contains many of his own ideas for the house and lower gardens. Because I first saw it on my third visit in 1986, this sketchbook is *No.79*, but it must date from about 1905–1907 during which the project was conceived, the site cleared, and the house and lower garden terraces constructed. McCoy, K.K. (1981) discusses the full range of Brangwyn's furniture commissions but does not refer to these drawings in any detail.
- 56 *Letters* 1 October 1905 and 27 January 1905 to R.H.K. In a review article for *the Cabinet Maker* (1903) G. Davies Benn referred to Henry's work from George Walton's designs and to his showrooms 'as a veritable arts and crafts exhibition' (p.264) so one can see why he was Brangwyn's proposed cabinet maker. He did not make 'quaint' furniture as *l'art nouveau* and the Scottish School's designs were termed.
- 57 *Letter* 17 January 1904 to R.H.K.. The *cassone* and *cassettoni* exemplify various periods of Italian design, from simple Sicilian chests on lion feet to the bombé-fronted *cassettoni* of mid eighteenth century Venice and four-square forms with geometrical marquetry fronts and no handles made in the Kingdom of Naples at the end of that century. It was the latter that appealed to Brangwyn's rectilinear conception of furniture design.
- 58 Undated *Letter* (probably from the summer of 1906) to R.H.K. from Bruges, including a marginal sketch of the square legs with chamfered corners that Brangwyn preferred and the Ragusa's workshop executed.
- 59 Mackmurdo's furniture with that of the Century Guild which he founded, included several such designs. Several are exhibited in the William Morris Gallery that he and Brangwyn helped to found in 1934–1936. e.g. G26 a high backed settle of the 1880s with cane-work panels in its lower back and sides: W. Morris Gallery (1967).
- 60 See Comino, M. (1980).
- 61 Also called *Noce Americano* or Hickory (genus *Carya*): McCoy, K.K. (1981), p.105.
- 62 Both Giovanni and his father were renowned local *Maggiolinisti* hailing from Acireale. Their workshop was opposite the site of the Anglican church in Taormina. But the younger son built an early reputation amongst the expatriates in Taormina as the youthful *Mandolinista* of the Hotel San Domenico. He featured on tourist postcards of which Kitson had a copy. Giovanni Ragusa was married twice and his children by a third union now run a souvenir shop in the Via Teatro Greco. His

daughter recalled their friendly reception by Robert Kitson, who would welcome 'La Piccola Ragusa' and show her into the kitchen for Maria Nigrì to give her some tit-bit. He liked to arrange processions and parties in the garden at *festa* time for his retainers' children.

- 63 *Letters* 22 October 1906 and 13 December 1906 to R.H.K.. The chair drawing was finally despatched before his *Letter* 26 March 1907 to R.H.K..
- 64 *Letter* 16 August 1906 to R.H.K. and *Sketchbook No.79*. The overmantel in *The Studio* design is quite different because of the need to accommodate East's long landscape at *Casa Cuseni*.
- 65 See Furst, H. (1924) between pp.210–211; Marechal, D. (1987) p.158–60; and designs in the possession of the author. Whatever he may originally have had in mind Count Rezzonico had had second thoughts by the end of 1906. On 13 December Brangwyn wrote to Kitson. 'The Count seems to be a man of taste after all, he told me that *L'Art Nouveau* and Tiepolo would not mix well. So I paint the room, in a rich manner, the woodwork to be in harmony with the palazzo. I think he is right.' He had invited Brangwyn to stay in the Venetian palazzo while working on the room when he would stay at his other residence, Palladio's *Villa Malcontenta*. Brangwyn thought it would be good fun if Kitson joined him there. Having only seen the Palazzo Rezzonico as the Baroque museum of Venice, one is amazed by this project. But Inigo Jones classicized Old St Paul's! It was only later that historicism introduced concepts like 'keeping in character' with a past style.
- 66 Undated *Letter* to R.H.K., probably of January 1909, as Brangwyn had just got news from East of Kitson's survival and the flood damage. Further reference will be made to these ideas in Section 5.5 and Chapter 6.
- 67 For Christ's Hospital Chapel see Furst, H. (1924) p.119 and after p.122. For the remainder see the author's collection of Brangwyn's prints, and photographs of the unpublished collection at Mildura, and West, W.K. (1911) p.21.
- 68 A salutary example is *The Scoffers*, hanging in Sydney Art Gallery but only discernible from past reproductions. Brangwyn, R. (1978) p.82 states that this was why the Davis's music room frieze darkened rapidly and one wonders if it was one of the problems with the Venetian panels when transferred to Leeds which Brangwyn was asked to clean soon after their installation and which he blamed on the grimy atmosphere of the city: see Chapter 8.
- 69 See Pirrone, G. (1989) pp.116–129, 208–216, De Bonis *et alia* (ed) (1980); and Sessa, E. (1980).
- 70 *Letter* 5 December 1910 to R.H.K..
- 71 *Letters* 13 December 1906 and 15 August 1910 to R.H.K..

- 72 This has the dimensions of an altar frontal, *pagliotto*, but could have formed one component of a church's sanctuary screen. It was another example of the Baroque fittings being cast out of local churches for which Kitson found decorative use and the housekeeper at Elmet Hall referred to as 'Master Robert's rubbish' – a family memory. The fireplace, in grey Sicilian marble, has a bold bolection moulding to be found in Kitson's *Sketchbook 79*.
- 73 *Letter* 4 January 1909 from Jessie Kitson to Beatrice, a copy of which she sent on to other members of the family. Newspapers lacked the immediacy of radio.
- 74 He is reputed to have attempted suicide and to have carried the scar on his throat thereafter. Another account either transposes this event, or refers to another similar disturbance of mind to the 1930s. It was undoubtedly a traumatic experience breaking into his otherwise undisturbed and idyllic sojourn. Fifty years later his niece, Daphne Phelps, lent her support to the celebrated marionettist of Acireale, Macri. As an infant he had lost his entire family in the earthquake and been taken in and adopted by his godfather, later to inherit his traditional skills in presenting the tales of the Paladins. This form of Sicilian folk culture, like the religious *fiesta*, was a subject to which Robert Kitson was devoted, and he frequently sketched in the Teatro Margherita.
- 75 Undated *Letter* to R.H.K. probably of January 1909.
- 76 De Bellerocche, W. (1948) pp.146–150; West, W.K. (1911) p.8.
- 77 *Letter* 5 December 1910 to R.H.K. Bunt, C.G.E. (1958) recorded 53 watercolours in the 1910 exhibition of which 32 were devoted to Messina, 16 Taormina and the remaining 5 mainly to the ancient bridge across the Alcantara. Unlike his figure drawings for decorative compositions, none of Brangwyn's sketches and drawings for these pictures seems to survive in public collections so they may have been destroyed to further 'this little fiction'.
- 78 *Letter* 23 January 1911 to R.H.K. Fulford was another co-opted member on the Leeds City Art Gallery sub-committee with Robert Kitson. He lived at *Headingley Castle* with his niece, Mrs Madeline Butler. The wealth that he laid out on his collections came from Bile Beans. Some of his pictures by Brangwyn were with others from Leeds which were marooned in Venice and then Rome during the Great War, having been sent for exhibition before Italy entered the conflict. The Berlin exhibition was followed by a German publication of Brangwyn's pastels and his admission to the Königlich Akademien der Künste. A large watercolour of the *Immacolata* is at the *Fine Art Society* in Bond Street. For the etchings referred to: *Apse of the Duomo, Messina, The Headless Christ, Shrine of the Immacolata*, and *The Bridge over the Alcantara*, see Gaunt, W. (1926) Nos. 148, 152, 154 and 156. In de Bellerocche, W. (1948) p.150, Brangwyn admitted that he only made numerous

watercolour sketches in Sicily. The oils, etchings and large watercolours were all 'knocked-off ... in my studio' in London.

- 79 Undated *Letter* to R.H.K which can be dated by internal evidence to about 1913. Kitson obtained his Persian pottery and rugs at places in North Africa which he visited annually and only kept some of them for *Casa Cuseni*. But see also Section 5.7 for Sydney Schiff's reaction against Brangwyn's response to success and aesthetic acquisitions.
- 80 This working drawing (19 x 24 in) has the sow on the lower right side. The William Morris Gallery bought it at William de Belleruche's sale in 1961: W.M.G. (1974) p.14–15, D255. There is also an etching of a swineherd leaning rather awkwardly on the sow.
- 81 The poster is illustrated in Marechal, D. (1987) p.286 In.0.2/161.111. The women were Gaetana Buccini, aged 100, and Marta di Corra, aged 74. On 29 November 1914, Brangwyn sent out a poster which may have been this one.
- 82 Apart from Linstrum, D. (1978) Sanderson, P.O. (ed) (1983), and books on Brangwyn's work such as Furst, H. (1924) the primary sources are the St Aidan's parish church records and the Rev. A.W. Swayne's *Scrapbook* in the West Yorkshire Archives, Brangwyn's letters to R.H. Kitson and miscellaneous references in other Kitson family papers.
- 83 See e.g. Howell, P. and Sutton, I. (eds) (1989). The original intentions for St Aidan's campanile and baldacchino may be found in Gibb (1954) p.6 and a parish leaflet of c.1897 in W.Y.A. 40.
- 84 Sydney Kitson also designed the vicarage for the Swaynes in 1900: see Chapter 4. Unlike the Hawthorn Kitson children, the Swaynes, with most of the senior Kitsons, Bedfords, Luptons, Tannett-Walker, Thorp, Sam Wilson and the Tetleys were subscribers to the Leeds Concerts. C.F. Tetley, subsequently father-in-law of Sydney Kitson, was president of the management committee run by Arthur Swayne. Mrs Swayne and E.K. sang in the choir of the Leeds Philharmonic Society. See the bound L.S.C. programmes (1898–1904) in the Brotherton Library, given by the art critic of the *Yorkshire Post*, Herbert Thompson: see also Chapters 8, 9 and 11.
- 85 The Clayton Halls were demolished c.1900 after Opera North had ceased to use them for storage purposes.
- 86 Mrs Ripley had presented the pulpit canopy in 1897, the same year in which Crawford-Hicks's side altar was dedicated. W.Y.A. 39/2a *Promissory note returned by Mrs Kitson*: £100 secured on scrip for the West Australian Endowment Fund of 25 June 1903. For the font-cover see W.Y.A. 26/6/b 12 March 1913–25 February 1914.

- 87 *Letter* 1 November 1909 to R.H.K. Kitson had sent him a postcard from Amalfi so Brangwyn also asked if he had seen Dr Dóhrn's aquarium in Naples with its modern German fresco: see also Chapters 3 and 6..
- 88 *Letter* 5 December 1910 to R.H.K. Brangwyn wrote 'I hope I shall have the health and go to make it my best work', *Letters* 23 January 1911 and 17 July 1911 to R.H.K. On 25 June 1911 Brangwyn had said he wanted to get on with the steps and marble but did not want to let the vicar see the work until it was on the walls. Arthur Swayne was on the point of leaving Leeds and probably wanted to find out how far things had progressed. The canvas cost £60. He was using tempera to lighten his palette and avoid the dark deterioration of his earlier murals.
- 89 *Letter* 10 August 1913 to R.H.K. who was expected to call on the following Sunday.
- 90 *Letter* 21 April 1913. Sydney Kitson had designed and supervised the erection of the altar rails and given advice on gilding the soffit of the apse in 1909. In March 1913 he had arranged for Silas Paul, the head of the Ironwork Department of Leeds School of Art, to make the wrought-iron font cover he had designed for £135, his own charge being 10 guineas. He also designed a retable for the high altar and a marble dado for the apse. Sydney was used to dealing with highly skilled decorative craftsmen but the correspondence with Brangwyn ended with the abandonment of the scheme (see Appendix I). The artist wanted to use the same stone as in another church he had done and sent some rough sketches for Robert Kitson to choose from so that his finished painting could be placed that summer. But he also had no intention of being answerable to anyone but his patron and thanked Robert Kitson for leaving St Aidan's to him. The Lady Chapel's marbled apse may indicate the kind of effect that Sydney had in mind.
- The minutes of the Church Official's Committee (W.Y.A. 30/7) indicate how bad the state of affairs had become. In February 1913 one of the sidesmen objected to the proposal to remove the altar curtains to make way for the marble dado below 'the frescoes' arguing that these should only be at the sides and not in the centre and that Mr Kitson might run the church 'into any amount of expense'. In March Sydney Kitson submitted a drawing for a retable in carved oak for which he would obtain an estimate and warned, with reference to the time of delivery 'that it was a rather delicate matter to extract a definite promise from an artist of Mr Brangwyn's standing'. By the time he returned the design and marble sample to the architect, the vicar formed the impression that Brangwyn was annoyed about not being consulted about the marble dado and that there was friction between the two Kitsons. No doubt Robert was siding with Brangwyn. Sydney Kitson agreed to submit everything to Brangwyn but the church officials would not sanction the dado until 'the frescoes' arrived and some expressed 'no great opinion' of Sydney 'as an

ecclesiastical architect'. So they decided to wait 'until the tangle had been straightened and some definite reply received from those at variance'. Brangwyn's proposed use of Hoptonwood Stone with a mosaic inlay, of 25 May 1913, was not approved as the cost was prohibitive.

The citations and faculties related to the decoration of the apse and east end of St Aidan's are as follows:

W.Y.A. 17/3 30 June 1910, Citation authorizing the decoration signed by the Vicar and Churchwardens and R.H. Kitson to be carried out in 36 months.

W.Y.A. 17/4 29 July 1910, Faculty granted with Marble slabs accepted as a part of it on 11 February 1913.

W.Y.A. 17/5 1 August 1913, Time for completion extended for three further years.

W.Y.A. 17/9 25 August 1943, Faculty for reducing the height of the altar (presumably the retable) and making a credence table from it, and replacing the brass altar furniture with a wooden crucifix and six seventeenth century candlesticks.

- 91 Once the decision had been made to use this medium Brangwyn engaged Silvester Sparrow, of 43 Black Lion Lane, Ravenscourt Park, London W, who executed all his stained glass designs, to produce estimates and supervise the work. A very competent craftsman, Sparrow was no diplomat and did not mince his words in correspondence, so that the transactions became fraught with more dispute. Of Brangwyn's proposals and the vicar's response, Sparrow wrote on 30 December 1913 that he would 'do my best to keep him (F.B.) up to the mark ... He scoffs at the idea of exacting interest on his loan, which is offered to you with the simple object of getting the work done as soon as possible'. He rejected regilding the soffit of the apse as too expensive, and painting it as likely to splash Brangwyn's paintings below. He said he was sending a special man to fix the large painting i.e. the central section of St Aidan preaching. Only a week later he wrote to say the artist was beginning the drawings for the use of mosaic! See W.Y.A. 26/6/C.
- 92 *Rust's Vitreous Mosaic and Tile Company* was in Battersea and used larger ceramic tesserae than the Salviati glass mosaic that had been used in the reredos at the east end of Mill Hill Chapel under Lord Airedale's memorial window.
- 93 *Letter* 29 November 1914 from F.B. to R.H.K. It must have been a very difficult time because all Brangwyn's work that had been lent to Venice was locked up in the exhibition building there because the station had been damaged by a mine, and a great deal more was in Germany itself. So he asked for a good photo of the dining room to fill a page in a projected book on his work. Robert Kitson had already replied to the Vicar with reference to 'these extraordinary letters ... I hope that you and your council received them in a more philosophical way than I should have done

and that no harm is done. I was on my way abroad so to save time asked Mr Sparrow to make a new proposal to you and *persuade* you to it. I thought he would have done it in a decent manner-one could hardly imagine him writing as he did'. He had not intended them to pay for putting it up but pleased they had paid for the strip of canvas and no more. 'Anyway I hope that as the mosaic will undoubtedly be a fine thing and more suitable for the place that you and your council will decide in its favour. The main piece could begin without delay': W.Y.A. 26/6/e *Letter* 4 November 1911 from R.H.K. to the Revd. W.V. Mason. This followed a letter of 25 October 1914 when Kitson had heard that Sparrow 'has approached you in a rather curious way – I hope not too curious' and his sister had asked Sparrow why it was not all to be done in mosaic, when the company was likely to offer a reasonable price due to the wartime lack of work. Beatrice Kitson had called with Ethel Mallinson to see the reredos of St John's church at Southend on their return from a holiday with Robert at *Casa Cuseni* in May 1913, which indicates how much the family had got involved: J.B.K. *Scrapbook* 23 May 1913.

- 94 Brangwyn, R. (1978) provides the most recent account based on the various published and some other sources but not the parish records. Silvester Sparrow remained belligerent, writing to the vicar on 20 November 1916 'The time has now come when I enclose the a/c for the additional strip of mosaic. I remember that you objected to pay more for the mosaic than you had agreed to do for the tempera painting, viz £60. Well pay up and look big! As Mr Kitson was kind enough to say that you ought not to be asked to pay more, the remaining £40 will be charged to him. It would be more seemly, however, if he would pay the whole sum, and then the gift would be his. But that is for you to arrange – if you can'. W.Y.A. 26/6/c. The builder's price for fixing the mosaics was increased to £33/9/3 due to wartime and was sent on to Kitson by *Rust's* in October 1918. How much it cost Robert Kitson in the end is unknown, because the parish only paid the £60 to Brangwyn as well as the repayment of his loan for the 'sea-wall' mosaics and steps, which was concluded in 1919 and covered by a legacy from Miss Holroyd, probably the sister of Sir Charles Holroyd (1861–1917), Director of the National Gallery from 1906–1916. In 1918 the valuation of the relevant works for insurance was £1,400: W.Y.A. 26/6/a *Churchwardens' Accounts*.
- 95 Bede, (Trans.) (1955); Attwater, D. (1965).
- 96 The largest number of reproductions of Brangwyn's designs for them and the contemporary murals in the chapel of Christ's Hospital, Horsham, which are temporarily as well as functionally comparable, is in Furst, H. (1924) Chapters 17 and 18; West, W.K. (1911), which includes drawings for the paintings that preceded the mosaics; and Richepin, J. *et alia* (1923). All of these predate the dispersal of

- Brangwyn's substantial collection of his own and other masters' drawings and designs by donation and bequest. The major collections of drawings for St Aidan's are at the *Arentshuis* in Bruges: (see Marachel, D. (1987), and the Beller Roche Museum in Orange, with a few at the William Morris Gallery in Walthamstow, in the foundations of which Brangwyn and de Beller Roche were prime movers. Others are in the Fitzwilliam Museum, Cambridge; Birmingham Museum and Art Gallery; Dundee Art Gallery; The Art Gallery of South Australia, Adelaide; Scarborough Museum and Art Gallery; several private collections; and the drawing for a *Head* bought at auction in Dunedin for the Public Art Gallery. In this account reference will normally be made to the early published sources rather than the subsequent history of these drawings, most of which are in sanguine or black chalk.
- 97 Reproduced in colour in Furst, H. (1924) between pp.132-133. A lunette-shaped design of a saint's body being carried in an oxcart seems unlikely to have been for St Aidan's because the church lacks any such spaces and there is no reference to any proposal to decorate the semi-dome of the apse. The plausible suggestion has been made that it was for a project in Glasgow and represents the death of St Mungo: Marechal, D. (1987) p.125. Inv. 0.794.1. The painted blue strip below the upper string course of the apse was eventually also executed in mosaic as the blue sky above the North Sea.
- 98 See Marechal, D. (1987) p.121 Inv. 0.778.1 *Portrait of Old Franklin* (oil on canvas). The same model was used for the foreman in *Steelworkers* for the Ghent International Exhibition of 1913, and, wearing the gown of his neighbour in the St Aidan's cartoon, in the mural of *Charity*, now hanging in the Mildura Arts Centre.
- 99 Van den Bossche, L. (1937) pp.926 and 927, figures 18 and 19, illustrated the painting of *St Aidan preaching* and the cartoon of the *Death of St Aidan* but only the latter came to Zevenkerken with the unillustrated cartoon of *St Aidan feeding the poor* and a narrow roll corresponding to part of one of the House of Lords panels at Swansea. For the type of pastel drawings see one in the author's collection.
- 100 Marechal, D. (1987) p.55 figure 35 *The Beguinage, Bruges* Inv. 0.2/58.111, and the lithographic series *Making Sailors* in Ministry of Information (1917), complete sets of which may be seen in e.g. The Art Gallery of South Australia, Adelaide, and the reading room of the Naval Club, 38 Hill Street, London.
- 101 E.g. Becker, V. (1987) p.149, No. 151 *et seq.*
- 102 This Anglo-Catholic celebration of the Eucharist may not have been the same before the Great War. But the Kitson Clark papers refer to the difficulties caused by a Press *furor* over the installation of a confessional at St Aidan's in Swayne's time and in his final Lenten foreword of 1911 the latter advocated fasting and self-denial during Lent. At the end of 1913 an assistant priest, the Revd. Mr

- Furly, was received into the 'Romish Church', so perhaps things were not so different then. Brangwyn, himself, converted to Roman Catholicism. But Robert Kitson was no church-goer nor was he a parishioner as some publications assert.
- 103 See design for the dado in the possession of the author.
- 104 *Letter* 2 April 1917 to R.H.K. A splendid album of them was bound for Robert Kitson but even that presented problems. Brangwyn complained 'The man in Leeds is an awful chap at delay, nearly as bad as myself!!'. His gratitude to the sympathetic Italians was to be expressed by a gift of etchings.
- 105 *Letter* 24 February 1918 to R.H.K. Robert Kitson was elected on A.R.B.A. in 1921 and became a full member in 1925, the year of his one-man show at the Fine Art Society: See Chapter 7.
- 106 See Brangwyn, R. (1978) Chapter 9 and 10; Rutter, F. (1933); and Macer-Wright, P. (1940).
- 107 Ethel Phelps's son, Jack, remembers driving over with his uncle and waiting outside while Kitson sought entry to *The Jointure* in Ditchling, and then the gruff way in which Brangwyn would talk and ask if they had any 'pots to swap'. Between 5 August 1919, when he declared that 'I think it is finished. Anyway the most important thing is that you are pleased', and an undated letter of 1927 no letters from Brangwyn survive in the Kitson correspondence.
- 108 See Chapter 9.
- 109 Elliott had married the daughter of a newspaper proprietor in Melbourne who had an extensive art collection, but Elliott was put off by his encounters with the National Gallery of Victoria and determined that not even the Degas in his collection would come their way. So he settled on Mildura, where he owned the Sunraysia district newspaper, on condition that they provided appropriate premises. The gallery shares the art centre with the local museum and theatre. Elliott's in-laws ultimately lost their business to a thrusting employee, Rupert Murdoch.
- 110 See footnote 99. There has been talk in Leeds of the cartoons being brought over but not of how or where they might be housed and hung.
- 111 Brangwyn had no use for Rutter and such critics favouring the *avant-garde*, considering him 'nowhere near as good – a rather stupid person' compared with his preferred candidate Longden: *Letter* 15 May (1912) to R.H.K. When Rutter resigned he wrote 'the absence of Rutter will, I think, not upset Leeds to any great extent. He has started a stupid art paper again': *Letter* 30 September (1917) to R.H.K. For fuller discussion of these matters see Chapters 7 and 8.
- 112 Lewis, W. (1914) p.21; Cork, R. (ed) (1974) pp.22, 24 and 188. Sadly, I have not come across any reaction from Brangwyn, or even Kitson or Cecil Hunt to the room at 40 Wilton Crescent designed by Wyndham Lewis in 1914, where they may well

- have been invited to dinner by the Countess of Drogheda, Cecil Hunt's relative. For a similar argument to the one focussed here on Brangwyn see that devoted to James Pryde, the brother-in-law of William Nicholson, in Powers, A. (1992). Sir Nikolaus Pevsner (1936) noted the pioneering characteristic of British art and design which he argued was directly linked with post-war Modernism. See also Tillyard, S.K. (1988).
- 113 An introspective autobiographical writer of short stories, Schiff took *The New Age*, which Alfred Orage and Holbrook Jackson were publishing in London after their removal from Leeds – see Chapter 8.
- 114 See Levenson, A. (1930), Hart-Davis, Sir Rupert (ed) (1979) and Ellmann, R. (1987). Because the references to Schiff in the Hunt and Kitson correspondence all date from 1910–1912, this may have been their first period of contact. It was Schiff, with Helen Carew, who donated the money needed to pay for Oscar Wilde's memorial at Père Lachaise, on the condition that the young Jacob Epstein should carry out the work. Robert Ross announced the latter at the dinner given in his honour at the Ritz on 1 December 1908 with Sir Martin Conway presiding, but Ada Levenson's daughter only disclosed the former in 1963: Wyndham, V. (1963); Pennington, M. (1987) p.7.
- 115 Rothenstein, Sir John (1965) p.185, Rothenstein, Sir William (1939) pp.136–137. Some of Schiff's long letters to Robert Kitson were destroyed by his heir because of their condescending tone. Even William Rothenstein referred to Schiff's need to fight against his inherited wealthy way of life but noted his support for John Currie, Mark Gertler, John Nash and especially Wyndham Lewis, all artists of *The New Age* also supported by Sadler when he was in Leeds from 1911–1922.
- 116 *Letter* 19 June (1911) to R.H.K. from the Grand Hotel Chateau Bellevue, Sierre Valais, Suisse.
- 117 *Letter* 5 March (1912) to R.H.K. from a temporary address in which he also suggested that Robert should paint and send him 'a little picture' of his garden to brighten up his room, 'that would really be a nice thing to do, and would not take you more than a morning'.
- 118 *Ibid*, pp.4 and 5. It is of interest that, while Orage turned to the other-worldly spiritualism of Gurdjieff after the Great War, Schiff entered into a correspondence with Proust in his last years, 1919–1922, and went on to publish an English translation of his long reflective work as *Time Regained* in 1931. He still clung to the concept of a hero and superman, however, sending Kitson a photograph of himself walking along the French Riviera with the founder of St Dunstan's whom he designated 'a real white man'.
- 119 *Ibid*, p.6.

- 120 *Letters* 15 August (1910) and 4 September (1910) to R.H.K. It seems that Schiff may have been living with his future second wife some time before their actual marriage in 1911.
- 121 *Letters* 23 January and 24 April (1911) to R.H.K.
- 122 *Letter* 15 May (1912).
- 123 *Letter* 20 January (1913) to C.A.H. from the St Petersburg Hotel, North Audley Street.
- 124 *Letter* 1 May (1913) to C.A.H. from 18 Cambridge Square, Hyde Park, W.
- 125 *Letter* 12 July (1914) to C.A.H. from St Briavel's Castle, Gloucestershire.
- 126 For R.H.K. see Chapter 7. For C.A. Hunt see *Sketchbooks* (1948). Like Robert Kitson when convalescing from surgery in the early 1930s, Hunt took up still life in old age when sketching in Scotland. Hunt's frequent sketches and watercolours of Lee Moor China clay works near Plymouth were the sort of industrial subjects to which he acknowledged an introduction by Brangwyn. But they also correspond, at least in subject matter, to Edward Wadsworth's rejected designs for the Leeds Town Hall murals, and he had contributed to *Blast* and the manifesto of vorticism! (See Chapter 8); and Lewison, J. (ed) (1990) pp.31–39, Figs. 53–74.
- 127 The book and drawing are now at *Casa Cuseni*.
- 128 Hart-Davis, Sir Rupert (ed) (1988) pp.189–195, 207–209. Max had first met Schiff in 1925 but must have known his wife since the nineties. Unlike Robert Kitson, the Beerbohms did not return to Italy after the Munich crisis. They stayed in London until offered the cottage beside Abinger Manor. Schiff died three months after the flying bomb fell and Sir William Rothenstein in February the following year. See Cecil, Lord David (1964) Chapters 16 and 17.
- 129 L.C.A.G. 472/23 *On the Sussex Downs* and L.C.A.G. 556/24 *The Bridge at Elche*. For the Sam Wilson Room see Chapter 9.
- 130 Undated *Letter* to R.H.K., whose *Sketchbook No.34* dates from 1926. Robert Kitson went to Becker's memorial exhibition and presented his lithograph *Ploughing* to Leeds City Art Gallery (15/30) in 1930 but kept a watercolour of *A Freesian Bull* which is in his family's collection.
- 131 Undated *Letter* to R.H.K. Brangwyn was keenly aware of the devoted friendship between Kitson and Don Carlo and throughout his correspondence seldom failed to ask after him and often sent him prints or books as presents. When Kitson died he sent his condolences in recognition of their loss: Siligato, C. *Letter* 30 January (1948) to F.B.
- 132 Brangwyn, R. (1978) p. 195, Hunt, C.A. (1914-1924) *Scraps* pp. 67 and 78; Lutyens, M. (1980) pp. 209-210; Benson, A.C. and Lucas, E.V. (eds) (1924); Stewart-Wilson, M. (1988).

- 133 Esmond Moore Hunt, Kitson's godson, died at the age of 19. He suffered from Down's Syndrome.
- 134 The watercolour sketch is 23 x 11.25 ins: property of Mrs M. Hunt. The window which is west of the south door of the church was dedicated on 5 December 1928: interview with Mrs M. Hunt.
- 135 Undated *Letter* to Mrs Hunt.
- 136 *Letter* 20 July 1937 to R.H.K. Kitson kept the painting and gave it to Leeds City Art Gallery in 1945. It is likely that he may have been concerned at the extent to which it had darkened over the years like so many of Brangwyn's oils.
- 137 *Letters* 15 February 1943 and 12 October 1943 to R.H.K. For Brangwyn's last offers to lend designs for him to replace the furniture he presumed Kitson would have lost and Kitson's invitation to him to come out again in 1947 see Chapter 12.

## Chapter 6

- 1 Early in 1899 Robert Kitson went back to Amalfi after the rest of his family returned to England from a holiday in Naples. Whilst in Amalfi, Ethel went up to Ravello with him where Bob Trevelyan was staying in an hotel. Kitson subsequently crossed to Capri where he told the Kitson Clarks he expected to be warmer and find a better social life. In 1901 G.M. Trevelyan visited Taormina with his brother Bob and stayed with Florence Cacciola-Trevelyan. When she died in 1907 she left George her estate at Hallington in Northumberland and Bob her property in Sicily. But her husband, Dr. Cacciola, retained an interest in both until his death in 1927, by which time the Sicilian estate was so encumbered with debts as to be a liability and was renounced by Robert Trevelyan although he subsequently married the niece of another established expatriate, Miss Hubrecht. But Robert Kitson would have known of the place from several very different sources. Ernest George and probably Francis Bedford, Sydney Kitson's new partner, had been there sketching a few years earlier. And the Carfax Gallery/Ryder Street and Capri circles were even more familiar with its particular charms. Oscar Wilde had gone down there from Capri in his exile after leaving Reading Gaol in 1897 and sent them postcards of Van Gloeden's photographs: Ellmann, R. (1987) p.524.
- 2 *Macmillan's Guide to the Western Mediterranean* (1901) London, Macmillan p.145. George Macmillan was Phyllis Hunt's brother-in-law. Sladen had been at Oxford with Sir James Rennell Rodd (later Lord Rennell of Rodd) (1858–1941) and dedicated one of his Guides to him in 1912, when he was Britain's influential Ambassador in Rome from 1908–1919, after shorter periods of diplomatic service there in 1891 and 1902–1905.
- 3 see Stumpf, C. (Ed.) (1986); Göethe, J.W. (1962), and MacRae, R. (Ed.) (198 ) and the journal of Bidder's daughter, Elizabeth, whose voyage to Egypt with her godfather's son Robert Stephenson was followed by her marriage to his engineer J.H. Stanton who was overseeing the Alexandria-Cairo railway construction: typescript edited by E.F. Clark.
- 4 Kitson, E.M. (1899) *Diary* 6 Jan. G.P. Bidder III staked out his own claim when the established hotel above Chiaia, which he frequented, was to change hands. He bought it, contracted a Swiss manager and installed a club-like atmosphere that made *Parker's Hotel* a corner of England. Information from E.F. Clark. In 1909 Brangwyn recommended the library of Dr. Döhrn's institute to Robert Kitson. It incorporated frescoes by Hans von Marées (1837–1887) of muscular fishermen launching their boats as well as a group portrait including the senior staff of the

- research station seated with the German artist and his young sculptor friend, Adolf Hildebrand, who designed its facade: Aldrich, (1993) pp.138–141; Groeben, G. (1984) p.63, 2 ills. Norman Douglas's first encounters with the Bay of Naples resulted from his friendship with a local lad Dr Döhrn had taken onto his staff; Holloway, M. (1976) pp.107–108.
- 5 Calundruccio, F. (1993) p.38. An even longer period will separate the completion of the autostrada from Messina to Palermo via Taormina and Catania from that of its northern counterpart along the mountainous coastline.
  - 6 see Trevelyan, R. (1988), figs. 18–20, 63, 89–102. One *Palazzo Ingham* is now totally absorbed within the *Grand Hotel des Palmes*. The architect of the *Holy Cross* was married to the daughter of Joseph Whitaker who, with his wife Sophia, also founded the *Educatario Whitaker* for children of poor families in Palermo, and built a church at Ossett near Wakefield: Trevelyan, R. (1988) pp.39 and 250. Caroline had first married Henry's younger brother, Ewan Christian (1833–1870), the ruthless restorer who headed the architectural partnership to which W.W. Caroë succeeded, and for whose office Sydney Kitson worked in Nottingham in 1896. *Holy Cross* has also been attributed to G. Barber but I have no reason to doubt Trevelyan's more recent research in the Whitakers' papers. For a much fuller description of the social life of this Anglo-Italian family, their noble guests and Italian counterparts see Trevelyan, R. (1972) especially e.g. pp. 337–356 and Gilmour, D. (1988) pp. 18–30.
  - 7 see Giuffrida, R. and Lentini, R. (1985). The landed interests of the Sicilian nobility were extensive but they were socially located in Palermo with their political positions in Rome. The Florio's firm crashed during the Great War but their nominally dominant position in the Marsala wine continues.
  - 8 The banqueting or ballroom and its antechambers form one of the most spectacular Italian interiors of the period with furniture by Vittorio Ducrot and murals by E. Maria de Bergler, all to Basile's overall design; see e.g. Pirrone, G. (1976) Fig. 123, and (1989) pp. 116–129, 208–217, Pirovanno, C. (ed.) (1980) pp. 76–87. See also Sections 5.4 and 6.4. For the Chamber of Deputies, 1902–1927, see Pirovanno, C. (ed.) (1980) pp. 112–129.
  - 9 Rocuzzo, T. (1992) p.66.
  - 10 Rocuzzo, T. (1992) p.44–46. The published literature on Taormina is of considerable anthropological and local cultural interest but devoid of much secure grounding in documentary research. This provides a footnote to Edwards Said's thesis on *Orientalism* because it exemplifies the local response to, rather than the usual politico-academic critique of the outsiders, whose role in the community will be more fully discussed in Appendix 4. There were and still are at least three

common forms of writing on the town, setting aside factual guidebooks and the specialised albums and postcards of ravishing views of Mount Etna and local lads in the nude to which reference will be made later.

The first are travel books by British and American authors and authoresses. Rather as Joseph Needham summarised the conventional western stereotypes of China as 'Pigtails, opium and bound feet', so that of Taormina consists of the Greek theatre (now in fact almost entirely Roman), the bellavista of Mount Etna, almond blossom against the Ionian sea and the far-away notes of a goatherd's pan-pipes reminiscent of a Greek idyll rudely dashed by the deportment of modern Sicilians. The Americans Bisland and Hoyt (1909) and C.R. Ashbee (1907–1909) *Journals* show remarkable coincidence. It only needed von Gloeden's famous image of a beflowered piper, perched in the branches of an almond or an olive, wearing at most a Greek-key patterned clamis for art to confirm the required reality. Until at least the late 1960s such pan-piped notes were still to be heard on mountain walks but the image of Taormina had tarnished by the time Golding described it in 1926.

The second form of writing has been a locally produced response to the wave of passing tourists, focussing on the lives of resident expatriots engraved in local legends. The satirical novels of Aubrey Menen and the inspired 'faction' of Roger Peyrefitte paved the way for some 'occidentalists' fantasies. Virtually all the northerners become *Baroni* and the British were knights if not peers of the realm. Only the Americans failed to oblige in this, but the fact that J.P. Morgan's niece was married to an American/Italian painter who belonged to the Finocchiaro family in the town made up for that.

Some of the expatriots were indeed titled, or as the sons of such people would have been so styled in Sicily. Others, like von Gloeden, seem to have adopted a title for themselves. But Sir Cecil Hunt, promoted to President of the RWS, and an RA, was none of these because all the favours fell to his friend and contemporary Sir William Russell Flint RA! (Rocuzzo, T., 1992, p.104). And, as Daphne Phelps remarked, one glance at Florence Trevelyan's photograph at the time of her first visit in 1881–2, let alone later, gives the lie to any rumour of embarrassment at the Court of St James arising from a liaison with the portly Prince of Wales (Calandruccio, F., 1993, pp.43–44). The Princess of Wales, let alone Mrs Keppel, need have feared no rival on Monte Tauro! But these are the two most informative recent accounts that I have found of the development of Taormina as a resort for tourists and expatriate residents. Others seem to couple pure fantasy with anachronism, like several of the introductions to albums of von Gloeden's titillating photographs, which lack of research in German archives makes it more difficult for me to sort out (see footnote 23).

But as social documents they, and the legends upon which they feed, are most instructive. These expatriates were geese laying golden eggs and, the higher born they were the more justifiable was association with them, whatever form that might take. Artists or homosexuals, or both, that was their business and the people of Taormina catered for them and indeed, pandered to them. But that did not make the locals feel similar in occupation or sexual orientation. Some, like Don Carlo Siligato and Ciccio Rigono, probably did share these characteristics with their friend Robert Kitson. Most grew up to a very different life assisted by the good start provided by their *inamorati*. Memoirs of other men who have travelled the world, like Michael Davidson (1988) have made this point from wide experience as did Geoff Dench (1975) in a study of the Maltese frequenting Soho.

One would expect expect this essentially complementary but asymmetrical relationship to be reflected in the third form of literature generated about Taormina, autobiographical memoirs, but unfortunately this is seldom the case. Lady Ottoline Cavendish Bentinck (later Morrell) arrived with a friend at the *Hotel Timeo* in 1901, armed with a copy of Thucydides' *History of the Peloponnesian Wars* supplied by her admirer Herbert Asquith who, when Prime Minister, came aboard the Admiralty yacht in 1912 with Edwin Montagu and his future wife Venetia Stanley as well as his daughter Violet. But they were much too concerned with their own affairs to get to know anyone locally: see Gaythorne-Hardy, R. (ed.) (1963), Seymour, M. (1992) pp.62–63, and Brock, M. and E. (eds.) (1982) pp. 2, 5, 12–13, 41–42 and Plate 7. Taormina attained theosophical notoriety in February 1912 when the young Krishna Murti and his brother were abducted from India by Mrs Besant and brought to the Siligatos' *Hotel Naumachie*, where they were subject to the renewed attentions of the Elder Brother, Charles Webster Leadbeater: Tillett, G. (1982) pp. 145-146. Tourists simply don't stay long enough to establish local roots but most of the memoirs and letters, such as those of Robert Hichens (1947), Jeffrey Amherst (1976), D.H. Lawrence and more recently Tennessee Williams, tend to be preoccupied with other expatriates or their own writing and business matters while abroad. Ethel Kitson's diaries, the Ashbees' letters and journals, Carlo Siligato's photograph albums, Frank Brangwyn's letters to Kitson, and the *Sketchbooks* of Robert Kitson with his relatively few surviving letters, and the family *Visitors' Books* are much more informative. Like Cecil Hunt's scrapbooks, Sydney Kitson's *Cotmania* journals, and Ethel Mallinson's calendar illustrations in other chapters, provide the primary sources for Chapters 5, 6 and 7. No one has published on Taormina as Roger Peyrefitte and James Money have on Capri. The closest was Aubrey Menen's *Duke of Gallodoro*, modelled on the rather pathetic figure of Robert Pratt Barlow (1885–c.1958), an acquaintance of the Prince of Wales who

much resented the arrival of Mrs Simpson, close friend of Robert Gaythorne-Hardy and Victor Cunard, and benefactor of the Pryce Jones family. Pratt Barlow was a distant relation by marriage of Robert Kitson's sister Ethel, and built his *Villa Rosa* just below *Casa Cuseni* after the Great War, which crippled him psychologically. But Menen, like Norman Douglas and Compton MacKenzie, wrote novels!

- 11 The residence of the Hills, now the White Sisters' institution, was the Convento of Sta Maria Di Gesu and I have not yet established why it was called Sta Catarina, who appears in the stained glass east window of the new church with S. George. The convent should not be confused with the confraternity chapel of Sta Caterina beside the Palazzo Corvaia. Arthur Swayne came out as Chaplain one year, with his wife, Sydney Kitson's sister. Both Ruskin and Hercules Brabazon had well-equipped coaches made for continental travel, in which they toured Europe sketching with artist friends. A Fiat tourer was to perform the same task for Robert Kitson.
- 12 Buckinghamshire lacemaking was similarly introduced into Malta by Lady Strickland and the Chesneys and is still a local craft in Gozo, although the younger women knit Arran cardigans instead.
- 13 Wood's tragedy resulted from Robert Hichens's walk through the town with the Duchess of Westminster, whose parents' yacht was at anchor in the bay below the Hotel Timeo. A notice invited inspection of his paintings and Hichens hoped to do Wood a good turn by taking her in. She selected several on approval but when Wood's package arrived her father, Colonel Cornwallis-West, told her to send them back at once. (see also Appendix 4). Wood expected Hichens to secure what he had regarded as a sale but to no avail. Wood's rival, Miss Wallace, had her studio in the *Via Teatro Greco*, which was later bought for Don Carlo Siligato, whose family maintain it as a souvenir shop today: Hichens, R.S. (1947) pp.208–212. A frequent tennis player with Ethel Kitson, and possibly Robert as well, Wood joined them for walks and invited them back during her visit in 1905. He lived at the *Carmine* until his death in April 1941 but managed to avoid both the disruption that could have followed the entry of the United States in the Second World War against the Axis Powers, and the bombing of the *Carmine* by the Americans in 1943. Recently restored to communal use, the church has become an exhibition and concert hall.
- 14 Sladen, D. (1905) p.552. Given the sites, these may also have been on ex-monastic land.
- 15 see Section 6.5. Thomas Bradney Shaw-Hellier, of the Dragoon Guards, was commandant of the Royal Military School of Music, Kneller Hall, from 1883–1893. A late and soon lamented marriage on retirement drove him to Taormina, where

- C.R. Ashbee enjoyed the hospitality of his old English butler and his ‘bevy of Sicilian boy retainers’ who ‘looked in at the door with large dreamy eyes’ at the Colonel’s ball: Ashbee, C.R. (1908) *Journals* 25 Jan. After the Colonel’s death, Robert Kitson held the power of attorney for his nieces who sold it after the Second World War. It was a *pensione* in 1959 and may have been as early as 1938. Shaw-Hellier had inherited the family home *The Woodhouse* at Wombourne, Staffordshire, and with it the remarkable library of G.F. Handel’s music, orchestral instruments and organs assembled by Samuel Hellier (1736–1784): Young, P. (1993) pp.157 and 166–167. In 1895–1887 Ashbee had designed him a rather ungainly chapel with a Jacobean gable to echo those of the house: Crawford, A. (1985) p.235 fig. 104.
- 16 Alexander Nelson Hood was the third surviving son of the third Lord Bridport. His paternal grandmother being the heiress of Viscount Nelson, he was sent at the age of 19 to run the family estates from Castel Maniace and inherited the Duchy of Bronte on his father’s death in 1904. His descent to Taormina marks the advent of the place as a notable resort, where his presence maintained its social attraction for the British.
- 17 see Trevelyan, R. (1978), and Surtees, V. (ed.) 1979.
- 18 Trevelyan, G.M. (1949 pp.42–45; Moorman, M. (1980) pp.215–216; Rocuzzo, T. (1992) pp.68–71; and interviews with Daphne Phelps have revealed much on Florence Trevelyan but the evidence for this assessment of the significance of the Trevelyans for Robert Kitson’s introduction to Taormina is circumstantial, based on scattered entries in visitors’ books, Ethel Kitson’s and other non-family diaries and journals, and biographies of the Trevelyans. The Kitson/Trevelyan links are obvious enough but not particular association with Florence T.T. herself. Today it is difficult to appreciate the significance of the *Risorgimento* to liberal Englishmen and women. Perhaps enthusiasm for the *Prague Spring* and *Polish Solidarity* convey modern equivalents. To them it seemed that at last the cradle of European culture and the Renaissance was recovering political self respect and independence. Even the new state’s cleavage from the Papacy was an advantage because it was a supposedly liberal and not a clerically dominated regime. When G.M. Trevelyan walked across Sicily in the wake of Garibaldi’s Thousand in 1908 with his brother Charles, Bertrand Russell and Aubrey Waterfield, he was already launched on the romantic historical quest which formed the basis of his career and reputation. Tears had come to his eyes during Tina Whitaker’s reminiscences of the exploits of her Scalea kinsmen. Others were more worried that they might be kidnapped by the Mafia; Trevelyan, R. (1972) pp. 342–344.

- 19 The literature on von Gloeden shares legendary features in common with Taormina itself with which it is inextricably entwined. It was no doubt his photographs and those who sought them that led to Harold Acton's impression of Taormina as a 'polite synonym for Sodom' (Acton, H., 1970, p.317). The republication of so many prints of his work in the last fifteen years, expensive limited editions as well as large-format paperbacks and exhibition catalogues, has seldom been accompanied by informative texts. A useful assessment of his art and its Mediterranean context is provided by Robert Aldrich (1993) pp.143–152. Malambri, G. (1979); Leslie, C. (1980); and Pohlmann, U. (1991) provide more biographical information, but like other accounts they also draw on those first published by Roger Peyrefitte (1949) and Pietro Nicolosi (1950) which had the benefit of eye-witnessed reminiscences but are otherwise rather imprecise.
- 20 Von Gloeden had learnt the rudiments of photography from those pioneering its exploitation in Taormina such as G. Bruno and G. Crupi, but his cousin William von Pluschow already had a portrait studio in Naples in the 1870s, where he produced elaborately posed and sometimes costumed ephebes in appropriate Pompeian settings: Russell, B. (1983). In 1883 he met the pioneer of Italian photography, F.P. Michetti, in the Abruzzi and subsequently entertained his friend Gabriele D'Annunzio in Taormina.
- 21 This is succinctly told with admirable precision by D'Arch Smith, T. (1970) pp.60–71, and was most recently illustrated in MacKenzie, J. and Spens, M. (eds.) (1993) and the accompanying exhibition in *The Studio* at the V. and A. The Tuke purchased by Leeds is further discussed in Chapter 8.
- 22 Klimt's *Theatre at Taormina* (1886–1888) is incorporated in the mural decoration of the Burg Theatre, Vienna. Leighton's is now in the National Gallery at Sydney, New South Wales.
- 23 Rocuzzo, T. (1992) pp.94–95. From available secondary sources and the help of Professor John Röhl of the University of Sussex, the complicated genealogy and political vicissitudes of von Gloeden's family may be outlined as follows. His mother, Carlotta Massen, married in succession Pastor Raab, whose daughter was Sophia, Hermann von Gloeden and then Wilhelm von Hammerstein, by whom she had two more daughters. Three Hammersteins were involved in Prussian politics at the turn of the century, Ernst as Minister of Agriculture 1894–1901, Hans as Minister of the Interior in 1901, and Wilhelm who was von Gloeden's stepfather. In 1881 this last became editor of the *Die Neue Preussische Kreuzzeitung* and took over the *Deutsches Tagesblatt* a decade later. These were characterized by an authoritarian rectitude which must have made his stepson's departure on a generous allowance to Sicily quite a relief. Von Hammerstein's ambitions seem to

have been aimed high, supporting Botho Eulenberg for Chancellor with a view to succeeding him and implementing the suspension of universal suffrage. Then the SPD press blew the whistle on his financial affairs. This pillar of traditional morality was not only personally insolvent but had been massively misusing the paper's funds, misappropriating its pension fund and swindling the paper through inflated supply prices. When the scandal broke in 1905 he refused to resign but then fled to Greece through Italy where he was apprehended at Brindisi, after his expulsion by the Prussophile Greek government in December, and convicted of fraud and forgery and sentenced to three years hard labour in April 1896. Not surprisingly his remittances to his stepchildren ceased. The stories reported in some accounts of von Gloeden's life that his stepfather crossed the Kaiser by publishing embarrassing information on some secret meeting and was subject to arbitrary arrest and sequestration therefore seem baseless, and probably confuse von Hammerstein's fall with the later scandal involving Eulenberg's brother in 1906. Von Hammerstein was a right-wing preincarnation of Robert Maxwell but he did not die so well! See: Hall, A. (1977); Hull, I.V. (1982); and Röhl, J. (1985) *Letter* 26 Nov. to the author.

- 24 These comprise two prints of ragged boys and girls collecting water from the fountain opposite the Duomo; a group of portrait heads of handsome young men, some dressed in a Tunisian *Burnous*; as well as one with a short dedication inscribed by von Gloeden of a photographically touched-up youth singing to his guitar, and another of a lad dangling in an olive tree, wearing the vestige of a loin cloth. Most of these have been published in recent years from other copies or the original plates and the rest match other photographs of the same models. Letters, photographs and memoirs of Robert Kitson indicate his love of the sea and sun, and his enjoyment of the company of young men on the beaches. He preferred their swarthy good looks and contrasted them with the unhealthy pallor of English youth. See also footnote 30.
- 25 Kitson's own negatives still remain in their von Gloeden processing envelopes and his sister's diary records commercial visits to the studio. But Brangwyn asked 'Did the German alter the red on his walls' in a *Letter* of 4 May 1905, which could but need not refer to von Gloeden, and in his memoirs recalled lunching with Kitson at the Baron's, and his old sister who prepared a dish of quail: de Belleruche, A. (1948) p.150.
- 26 *Sketchbook 71* appears to date from before 1908. Several photographs of these young men in livery date from this period as do those of Robert Kitson dressed for the Carnival in some of the exotic and colourful Moroccan robes which are still preserved at *Casa Cuseni*. Kitson delineated a drawing of himself dressed up like

this in a letter to his mother of 23 February 1914. All Kitson's other figure sketches are from life rather than such artfully posed models until the very end of his life when his movements were restricted by heart disease.

- 27 One of them referred to Robert and Beatrice in this manner — that there was a male principal, in essence, and a female one, which in their case were reversed. Edward Carpenter could not have put it better. Aldrich, R. (1993) pp.168–169 assesses the situation as follows: “The reasons for travel, however, did not stop with a desire to visit monuments and museums or avoid the police. Most travellers had other motives as well. Those who leave their countries, in general, search for new experiences, try to escape social constrictions or get away from their families, jobs and other milieux. Travel represents freedom and rejuvenation. Homosexuals often sought freedom from their inhibitions as well as from the law ... Some awoke to their ‘deviant’ desires only when they went abroad, others allowed themselves sexual licence solely when they were overseas, still others — their moral dilemmas resolved — journeyed to or lived in the South assured of the pleasures they anticipated. Going abroad was the way many homosexuals ‘came out’ and the desire to go abroad linked with a homosexual’s self-realisation.’
- 28 On the final page of her 1905 Diary.
- 29 *The Elmet Hall Visitors’ Book* (1897–1905) includes 1905, 15–26 June: Ciccio Atenasio followed by Carlo Wood in 25–26 June who also provided a little sketch of *Nostro Teatro*. *The Elmet Book* (1905–1965) has a colourful entry for 22 July – 2 August 1913 with a watercolour view of Mount Etna from the plateau above the ancient theatre in almond blossom time signed by Carlo Siligato. The photographs are in albums cared for by his son, Antonino Siligato, who has recently sold the album of von Gloeden’s photographs which his father possessed. Some say Don Carlo was one of von Gloeden’s models. If so, clothed in a hat and moustache, he looked very different by the time he appeared in the photographs with the Kitsons. Von Gloeden’s models were usually drawn from a lower class of local lads, for whom he opened accounts with the role of royalties which subsequently helped to set them up as small businessmen etc. (Leslie, C., 1980, p.44). The source of his von Gloeden album could also have been Robert Kitson, either as a personal gift or when Don Carlo arranged for the house to be sealed after Kitson’s funeral in 1947 until the arrival of his heirs and may have wished to spare them embarrassment. My speculation arises from the small number of five prints by von Gloeden at *Casa Cuseni*, where one might have expected either none or quite a collection, given Kitson’s friendly as well as commercial association with the photographer. Seeing that Beatrice Kitson was dubious of Don Carlo’s probity when it came to dealing with her brother’s sketches, and with good reason as will be explained in

- Chapter 7, it is not unlikely that he would have cleared the ground in preparation for her arrival or that of one of her nieces.
- 30 Lord Airedale's last letter to Herbert Gladstone in Capetown, from the *Cap Martin Hotel* in *Des Alpes Maritimes* on 14 March 1911, described his recent visit to Mrs Arthur Wilson's *Villa Maryland* at Cap Ferrat, where the architect, Harold Peto, 'has produced a poem, the Italian Garden, avenues of cypress trees etc. are just ideal. I would like such a home for my declining years': Griffiths, G.T. (1970) pp.250; Quest-Ritson, C. (1992) pp.39–43.
- 31 His neighbour's nickname was sometimes written as *Porciddazzo* by Kitson, whose Italian was extensive but colloquially somewhat home-grown. This suggests a piggery for which the area was locally disparaged.
- 32 Edward Lear had suffered just this disappointment when a hotel was built in front of his first retirement *Villa Emily* at San Remo: Noakes, V. (1968) pp.278–286 and *Letter* of 15 Oct. 1879 in Noakes, V. (ed.) (1988) pp.253–254). Kitson had the wisdom to ensure his position rather than rely on locally authorized promises: see e.g. Pohlmann, U. (1987) p.16 for a view of *Casa Cuseni* from the faubourg below in 1907. Despite the virtually total reconstruction of the village shacks as multi-storied houses, the building of a hospital and the extension of the *Hotel Excelsior* to a Mauro-Venetian design that must have been unhappily reminiscent, Kitson's panoramic views have been somewhat undermined but not obliterated. In later years he was upset by some local building beside the garden of *Casa Cuseni* and bought the tract of land one plot away that has subsequently been sold for the construction of the *Hotel Méditerranée*.
- 33 Thirteen of Kitson's sketchbooks include designs relating to the house from its conception in c.1905–1907 until post-war restoration in 1947, 4 with designs for furniture and fittings, and 41 which include designs for, or actual drawings of, the gardens, one of these being a plan of rose plantings throughout its terraces. As indicated in Chapter 5, the most important is *Sketchbook 79*, of c.1905–1907, into which are tied Brangwyn's working drawings and other designs for furniture and lock-fittings as well as an imperial sheet of cartridge paper with a plan of the ground floor with its dimensions in Kitson's hand. Finally there is a pocket notebook with all the costed quantities of materials from which the house was to be built. See Appendix 3 for a synopsis of the contents of the 86 sketchbooks.
- 34 Service, A. (ed.) (1975) p.83, fig.10.
- 35 see Chapter 4 for more information on these houses by *Bedford and Kitson*. Until the death of James I Kitson, Elmet Hall had been Sydney Kitson's home and he, like his mother and sisters, were welcome guests of the Hawthorn Kitsons from at least 1897 when their *Visitors' Books* begin. Once he had his own house, at

- Hillside*, Sydney ceased to come to stay and is therefore only recorded in the girls' photograph albums which show him sitting on the same walls with them on country walks. However, it was only in the 1920s that Sydney and his wife went out to *Casa Cuseni* and nothing suggests any professional collaboration with Robert over its design. Given that the smallest items of work for him at Elmet Hall and *Roundhay Lodge* are in the ledgers of the *Bedford and Kitson* practice, one cannot see why a whole house should have been omitted. The *Sketchbooks* indicate that it was largely Robert's own design work.
- 36 Warren, a friend of Henry James and brother-in-law of Lady Ottoline Morrell, designed *Breach House* on the North Downs for his own family use. Allowing for the English rather than the Sicilian climate, its garden front with its loggia, terrace and projecting flanks is like *Casa Cuseni*. but its internal planning and proportions are different: Weaver, L. (1910) pp.175–179. Newton's *Steep Hill, Jersey*, of 1899, whilst sharing the stepped-back central front with *Casa Cuseni*, is much closer to Sydney Kitson's *Red House*: Morrice, R. (1985) p.179, Fig. 146.
- 37 see Quest-Ritson, C. (1992) p.15. Such villas were built like Kitson's, at the top of their gardens, to view both them and the surrounding land and seascape. But Brougham shipped his turf out from England and replaced it annually, whereas Kitson's only concession to English gardening was rose growing.
- 38 Adopting the names used in Palladio's *Four Books of Architecture*, see e.g. *Villa Foscari*, p.49, pl.32; *Villa Saraceno*, p.50, pl.39; *Villa Valmarana*, p.51, pl.42, and *Villa della Torre*, p.55, pl.56. These also display the variety of *loggia* forms that Kitson used in his early designs. See also Goy, R.J. (1989) Chapter 8, pp.123–149, and the *Villa Carlotta* at Cadennabbia in Triggs, H.I., (1906) pl.II: Ills. 6.81, 6.82. One can also look to some of the Medician villas around Florence which were probably even better known to English travellers, but Kitson never seems to have spent much time in that city or had much to do with its expatriate society which was, I suspect, too grand, too culturally challenging and perhaps too cosmopolitan for him.
- 39 see e.g. Summerson, Sir John (1953) *Architecture in Britain 1530–1830*, Harmondsworth, Penguin Books.
- 40 see Section 6.1 and fn.8.
- 41 see e.g. the domestic designs of *Bedford and Kitson* in Chapter 4. A 97 year old architect-trained artist, visiting *Casa Cuseni* for the first time, made the observation that it gave him the impression of being a unique design by someone untrained in the architecture of its period. Arthur Bell had grown up in the Kettering of Sir Alfred East and the Gotch family, which included Col. Harding's second architect at Madingley Hall, J.A.G., who was with Belcher and Blomfield an authority on the

English Renaissance. But Bell was not thinking of style so much as the small architectural extras and finer points that are characteristic of professional conventions but not of *Casa Cuseni*, which is designed on a simple axial plan that has its own logic to meet only certain clear requirements. Most of the reference to the *Sketchbooks* etc. will be found in the captions to the illustrations and will therefore not be repeated in these notes.

- 42 Weaver, L. (1910) p.91 writing about *Middlefield*, Great Shelford, Cambs.
- 43 Maria Nigrì was effectively taken on at the age of 14 and stayed the rest of her life in the service of Robert Kitson and Daphne Phelps. Kitson only learnt that she had got married when the lateness of dinner was explained one day. She had probably not wished to risk his opposition to such a potential upset to his household. They were housed on part of the land cut off from the garden by the alignment of the motor road to Castelmola in 1930/31. In due course a brother's family came to live above her, and his grandsons still live there, one of whom is the primary picture-postcard provider for the souvenir shops of Taormina. Maria appears in several photographs of all periods but is never actually named in any sketches.

Ciccio Rigono recalled Ahmed, as a nice looking Tunisian boy of about 20, who was Kitson's valet and chauffeur for a few years in the late 1920s. He was followed by 'Turiddu', Salvatore Rassa, who continued to be Kitson's manservant (and driver?) until his death. He by name, and other young men, feature in Kitson's pencil sketches e.g. *Sketchbook No. 73*, 7 April 1929, and *No. 59*, 1932, where he lounges in a floppy cap seemingly the height of local fashion. Not surprisingly the most commonly delineated figures in the *Sketchbooks* are the gardeners, Pancrazio and Pasqualino Falanga, and there are later photographs of Buneri in the 1930s. During these later years Kitson's builder, with whom he reconstructed parts of the garden, the garage and the stucco designs on the *bastione*, was 'U Sordo', Salvatore Bucalo. He corresponded with him in the latter part of the second world war and advised on plans for rebuilding Taormina after it. But the only similar evidence for those responsible for building *Casa Cuseni* lies in the many photographs that Kitson took during its stages of construction and accounts handed down in local families as well as Kitson's. Don Carlo Siligato and his father are easily identified but not the many others labouring on the site.

Like von Gloeden, Kitson was much loved as well as respected by his retainers and earned the reputation of being a loyal supporter during difficult economic times. He could always find them jobs to do in the garden which removed the demeaning drawback of charity and reflected his Yorkshire ethic of self-help.

- 44 see Chapter 6.3 for Taorminese vernacular architecture. More elaborate baroque architecture may be found in Aci Reale, Noto and many other Sicilian towns with

- which Kitson became very familiar and probably already knew by 1905. But the Rococo swags etc. are also found in French and English 18th century architecture, particularly interiors.
- 45 Built above *S Pietro* in the early years of this century by the Sciglio family, presumably another development on ex-religious land: Roccuzzo, T. (1992) p.93. See also Section 6.6.
- 46 e.g. Noto, Acireale and Catania.
- 47 For Palladian porticoes in these various forms see fn.38. It must be admitted that these columns are taller than the width of their order demands. In addition their height is visually accentuated by the lack of *Entasis* and the steep and oblique perspective dictated by the terraced site and the abruptness of one's arrival at the level of the ground floor.
- 48 Lord Ronald Gower, whose Shakespeare memorial at Stratford-upon-Avon had been unveiled by Oscar Wilde in 1888, enjoyed the protective patronage of his widowed mother, the Duchess, the friendship of Queen Victoria's son-in-law Lord Lorne, later Duke of Argyll, and her protégé Yorke, whose brother Lord Hardwick had been ruined by gambling with the Prince of Wales. Both had the capacity to 'baron strangle' but entertain their hosts across Europe, including the royal court, which they followed assiduously in order to place their names in 'the book': see Gower, Lord R.S. (1902), and Trevelyan, R. (1972).
- 49 Trevelyan, R. (1987) pl.78 and information kindly supplied by Lord Michael Pratt who has prepared a text on the Bridports in Sicily, as well as Galati, N. (1988), which provides data on the *latifundo* and its political economy but very little on the agricultural policies and regime of the Duca.
- 50 Sladen, D. (1905) pp.544, 546, 547, 552.
- 51 Smith, D. Mack. (1968) *A History of Sicily, Vol.1. The Middle Ages*, London, Chatto and Windus. They appealed to the Pope but their brief assertion of self determination terminated with the Spanish imposition of an Aragonese king.
- 52 see Section 6.1. The *Teatro Margherita* was where Robert Kitson sketched the excited male audiences watching the Paladins fighting the Saracens in the guise of marionettes. A concrete conference centre now occupies the site.
- 53 Crawford, A. (1985) pp.273–277.
- 54 see Goy, R.J. (1992) pp.122–123, 255–256 for an account and brief assessment of Franchetti's intervention in the *Ca D'oro* as well as the *Palazzo Cavallo* at San Vidal. Reference has already been made to the *Hotel Internazionale (Excelsior)* begun in 1904 at the other end of Taormina.
- 55 Although one postcard is widely sold today that reproduces a view of Etna from a terrace to *La Falconara*, in 1905 Sladen (p.559) indicated that the Duca had had

- several postcards manufactured from his own photographic views of Castel Maniace, which were sold in the town by Sig. Bruno.
- 56 For a summary of Triggs's gardening and publishing career see Ottewill, D. (1989) p.178. Triggs lived at Bramshott in Hampshire where much of his work was carried out in the district in collaboration with W. F. Unsworth (1850–1912). Two postcards of the *Villa Guardiola*, which may predate Triggs's involvement are reproduced in Pugliatti, V. and Riccobono, F. (1983) p.161.
- 57 Triggs, H.I. (1906) p.135.
- 58 The verbal reaction of David Mellor when he returned from a visit to Taormina with his wife, Fiona MacCarthy, who was researching the work of C.R. Ashbee in 1981.
- 59 In 1923, on the initiative of the Ministry of Royal Posts and Telegraphs, the Duca di Cesarò, Giovanni Colonna, acquired and presented the gardens to the town, where at least the buildings remain intact although the plantings are probably quite different except for the largest trees: Calundruccio, F. (1993) p.44 and the plaque placed below the copy of Florence Trevelyan's monumental bust in the public gardens by the Rotary Club of Sicily and Malta. Prof. G. Giarizzo of Catania informed me that Colonna did this in a bid for party-political success in his struggle against Mussolini's drive for power and that Don Carlo Siligato was one of his political canvassers.
- 60 see some of the architectural ornamentation in Julian, P. (1974) *The Triumph of Art Nouveau*, London, Phaidon. For contemporary expatriate-inspired Italian gardens see Sir George Sitwell (1909 re.1984); Edith Wharton (1904); Georgina Masson (1961); Sir Harold Acton (1948 and 1973); and Charles Quest-Kitson (1992).
- 61 For the specific planting of trees and shrubs, and the general disposition of bulbs and herbaceous plants in the late spring and early summers of 1992 and 1993 see Appendix 2, kindly compiled by Stella Herklots from her own observation as well as photographic evidence and the help of Daphne Phelps who has maintained them since 1948.
- 62 All the designs are in *Sketchbook No.79*. Although it is architecturally much less grand, primarily because its scale is smaller and there are no stone balustrades but only straight railings up the front steps and a low parapet around the terrace, there are a few parallels with some of the plates and plans in Triggs, H.I. (1906) e.g. p.28 the dual flights of steps to the terrace above a central niche at the *Villa Madama* in Rome and the more extensive flight seen in ill. 6.77. Plate 6. The deployment of obelisks, statuary and large plant pots in descending tiers of terraces to papyrus in a circular pool and parterre may also be found at *L'Isola Bella*, in Lake Maggiore; and in ill. 6.78 where the plan of the cascade at the *Palazzo Colonna* also shares some features with Kitson's front terrace steps. But, as in the case of the house

- itself, the parallels with other specific buildings are far from precise and what is more interesting is his ultimate elimination of decorative elaboration in favour of what was structurally sounder and could more easily be constructed with the available materials. Other parallels are illustrated in 6.79 - 6.80.
- 63 Known to some as Kitson's 'Mayan period' it looks to me as if this full-faced stylization is based on a caricature of himself, or someone extremely like him. The progression of drawings on the page towards greater simplification of the image, with its stucco implementation in mind, recalls one of those folios by Henry Furniss (1854–1925) or H.M. Bateman (1887–1970) demonstrating stages in the execution of a caricature. see *Sketchbook Nos. 16 and 80*, 1913.
- 64 see *Sketchbooks No.38*, 1922, and *No.50*, 1927.
- 65 It is also the only position from which even a wide-angled photograph can include the whole frontage of the house in a decent composition with the steps and terrace underpinning it.
- 66 *Sketchbooks No.18*, 1914–15, and *No.19* and *No.20*, 1915.
- 67 *Sketchbook No.7*, 1910.
- 68 *Sketchbooks No.36*, 1921 and *No.38*, 1922.
- 69 *Sketchbooks No.78*, c.1908/9 and *No.58*, 1931. The walls of the private garden at the Villa Borghese have a broken pediment over a half-moon curved pair of wrought iron gates flanked by niches in bays between pilasters with ball-finials. Although architecturally much more sophisticated than Kitson's piers, they have some affinity with them, although his designs also resemble some of the motifs on *Stile Liberty* Cinemas etc. which also played with Rococo themes. Kitson's usual hotel in Rome was near the Pincio, and the wall in question was illustrated in Triggs, H.I. (1906) pl.78: see ill. 6.81 and the wall of the Villa Aldobrandini: ill. 6.82.
- 70 *Sketchbook No.86 : The Rose Book*, entries in 1910–1912, 1935–1936, 1946.
- 71 It is like the rainwater spouts of Greek temples and could have been bought after excavation from an antique site. But it could also have been modelled on one but newly made.
- 72 see Chapter 5 for Brangwyn's visits: *Letters* (n.d.) January, and (1910) 5 Dec. to R.H.K. Jekyll and Weaver's *Gardens for small country houses* of 1912 illustrates much that had already appeared in the architectural press and *Country Life*, including these kinds of stairway and Harold Peto's curved garden seats which were similar to those that Kitson and Ashbee (for Shaw-Hellier) had constructed in their gardens. Lutyens's gardens at *Hestercombe*, of 1904, also bear comparison but were not direct models: Weaver, L. (1913). For Italian examples see fn.62.
- 73 *Sketchbooks No.15*, (1913) and *No.19*, 1915.

- 74 see Triggs, H.I. (1902 re. 1988) pp.65–73, Plates 1–7. For Italian examples see Triggs, H.I. (1906) and Masson, G. (1961) Plates 71, 135-139 and 167-169, and the reference in footnote 62. By contrast one can see little in Mawson, T.H. (1900) that would appear to have sparked ideas in Kitson's mind.
- 75 Identical tiles were used in one of the private rooms of the Bardo palace, adjoining which are now the Roman mosaic museum and the Chamber of Deputies of the Tunisian Republic. They were also used for the borders of the main court of the *Zawiya Sidi Sahab* on the outskirts of Kairouan. However, because tiles of an identical pattern were used in the so-called *Palais de l' Orient* on the roof of one of the primary suks of Tunis, one assumes that they were in production at the beginning of this century and that Kitson would have bought them there. See Tomkinson, M. (1980) ill., pp.41, 61 and 104; Hakim, B.S. (1986); and Revault, J. (1984).
- 76 see *Sketchbooks No.6*, (1908–1910); *No.12* (1911) and *No.27*, (1918).
- 77 Dr Michael Halls made this observation about Carlyle when I was referring to Ashbee's journals at King's College, Cambridge, so it was interesting to find the book in Kitson's library as a present from Ethel. The photographs appear to date from the 1930s and the same young friend appears in a more formally posed snapshot taken with Kitson in *La Corte della Fontana* as well as in some of his drawings in *Sketchbook No.59* (1932). For the garden tour see *Letter* (1946) 28 April to Daphne Phelps.
- 78 This plaque is thought to have been removed soon after Kitson's death and I have seen no photograph of it. However drawings of St George killing the dragon appear in *Sketchbook No.27* (1918), which are so close to the two reliefs from Ashbee's Guild of Handicraft, inside the *Villa San Giorgio*, as to suggest their specific model.
- 79 Much larger pavements of this construction, with floral patterns like the *broderies* of a parterre or a modern *Casa Pupa* rug, were widely used by Vaccerini for the reconstructed palace courtyards of Catania after the 1693 earthquake. But Pip Whitaker was excited to uncover one in the Punic island of Motya in 1919 with ancient Greek griffins and lions, and they were a general feature of many Italian gardens: Trevelyan, R. (1972) p.372.
- 80 For the sources of these designs see the captions to the illustrations. The dolphin sketch bears comparison with one at the *Villa Carlotta* at Cadenabbia, which Kitson could have visited when travelling in North Italy at this time or seen in Triggs, H.I. (1906) Plate 12: ill. 6.81. There are also parallels between the niche-nymphs and those in the grotto of the *Villa Imperiale*; Triggs, H.I. (1906) Pl. 21: ill. 6.84 *Sketchbook No.13* (1912), includes not only these wall and garden designs from 'Obrides', which may refer to Obidos, a singularly beautiful town in central Portugal

- where just such coloured stucco wall designs are to be found, but also a detailed sketch of a wooden door. In *Sketchbook No.12* (1911) Kitson had made a note of a book by Corrado Ricci on *Baroque architecture and sculpture in Italy* which Heinemann had published, so the Portuguese details could have come from a similar book.
- 81 see Appendix 2.
- 82 see *Letter* 7 March (1945) to R.H.K. from the mayor who designated him indispensable to the reconstruction required after the disastrous air-raid of 9 July 1943, and the account of Armando Dillon, who was responsible for this work in 1947–1948 and acknowledged both Kitson’s advice and the craftsmanship of men like *Muratore* Bucalo: Roccuzzo, T. (1992) pp.25–26. At *Casa Cuseni* all the front windows had been shattered and he had to make do with brown paper. But he set about restoring the garage and planted several kinds of peach, plum, apple and olive in 1946. He considered redesignating the upper avenue *della Vittoria*.
- 83 One is reminded of Ashbee’s early efforts to set up the *Survey of London* as well as his last work for the British Mandate in Palestine which was devoted to ways in which the holy city of Jerusalem could be preserved and the views of its finest sites enhanced: Crawford, A. (1985) Chapter 7 and pp.276–277.
- 84 see MacKinder, H.J. and Sadler, M.E. (1891). M. E. Sadler was the first Secretary of the Oxford delegacy which took responsibility for this area, by arrangement with Cambridge and London Universities which pioneered extramural teaching. Ashbee had begun his craft–socialist experiments at Toynbee Hall and Edward Carpenter was first attracted north by the opportunities for this sort of work which John Ruskin had already established in Sheffield. In 1898/9 Ashbee lectured in Darlington but he refused to take on Harrogate as well and felt frozen out by Sadler’s successor J.A.R. Marriott, who was too academic and middle-class. He had already designed projected offices for the Delegacy in Oxford in 1893: Crawford, A. (1985) p.52 and 234. fig.103.
- 85 Entry by C. R. Ashbee in his *Journals* (1907) pp.29–30 and (1908) p.129. The Ashbees were both in Taormina in January 1907, when Kitson was about to move into *Casa Cuseni* and before the arrival of his mother with her companion. Mrs Kitson had heard all about the Colonel’s new house by the time she wrote to Ethel Phelps on 11 April 1907. Ashbee returned to review progress on building *Villa San Giorgio* in May 1908, a month that Kitson usually spent in Sicily before leaving for Naples, Venice and the south of France en route for the midsummer and early autumn in England. Ashbee’s final visit, in March 1909, would seem to have been exactly when Brangwyn was staying with Kitson and going sketching around the views of Messina. Kitson’s mother was staying at *Casa Cuseni* with her

- companion during the earlier winter months and Brangwyn was already back in London in May and writing to ask Kitson to take photographs of Venice for him as recounted in Chapter 5. I have seen nothing to suggest what Ashbee and Brangwyn may have thought of each other. But one may note that, during the second world war, the latter bought *Dover's House* in Chipping Camden, with F.L. Grigg's widow as sitting tenant, as a safer store for what was left in his large art collection and studio at *Temple Lodge*, Hammersmith: Brangwyn, R. (1978) p.294. Fiona MacCarthy has confirmed that Ashbee did not like competition, especially in his creative field, and suggested that, as he was not gregarious, he might have been wary of local expatriate cliques: *Letter* (1994) July to the author. But one might have expected at least some critical reference in the Ashbees' correspondence which is incorporated in the *Journals*.
- 86 Ashbee, C.R. (1908) *Journal*, 26 May, p.120. See also MacCarthy, F. (1981) pp.158–161 as well as Ashbee, C.R. (1908) *Conradin : a philosophical ballad*, Chipping Camden, Essex House Press. Ashbee's *Journals* are deposited at King's College, Cambridge to whose past archivist, Dr. Michael Halls, and Miss Felicity Ashbee I am grateful for both access and further discussion.
- 87 Kurz, D. (1990) reports Beazley's first study trip in July 1907, after he had received the results of his finals and his tour of Sicily the following summer, after the publication of finds from excavations at Gela. He had arrived in Taormina from Napoli and his *Notebook 115* includes sketches etc. from objects he had seen in Palermo, Girgenti, a private collection at Terranova, Siracusa, Reggio and the Museo Nazionale in Napoli, but nothing from the Taormina site. I am grateful to Dr. Kurz for her assistance and information.
- 88 At Chipping Camden both his socialism and advocacy of mixed (if clothed) bathing had already led to clashes with the Vicar and his wife: MacCarthy, F. (1981) pp.49–50, 82–83. See also Ashbee, C.R. (1908) *Journal*, June, pp.136–136. He fulminated against the 'curse of clothing' enforced by the Church and the 'covering up of all the body as if it were an ugly disgraceful thing' and recalled Bishop Mandell Creighton (1843–1901) at Kings College, teaching in the 1880s 'that the great work of the Renaissance-Criticism, stopped abruptly with the Reformation and the Counter-Reformation' and had only 'recommenced in our day'. Ashbee put more faith in his hope that 'the constructive artist and the sociologist ... with the aid of the new sciences ... would bring an entirely new form ... the craving for Beauty taking shape once again, stirring to express itself, breaking as a light through clouds, penetrating, pervading even Industrialism' (pp.139–139). The South had certainly seduced Ashbee, as it had Kitson. Janet Ashbee found it rather tiresome, writing to warn him 'I have not "caught the germ"'. You must make up your mind to return to an

- English wife' and extolled 'the heavenly cool heat of this English May Sunday' in Didsbury! (24 May, 1908, pp.116).
- 89 The Barone had a 'newly done' mansion in the piazza, today a ladies dress shop called 'La Baronessa', in which C.R. Ashbee had already been astonished at the landscape in the *salone* ceiling which incorporated actual palm fronds to add reality: *Journal*, (1907), p.7/30.
- 90 Ashbee, C.R. (1908) *Journal*, 26 May to Janet Ashbee, pp.119–120.
- 91 Ashbee, C.R. (1908) *Journal*, 26 May, pp.122.
- 92 Ashbee, C.R. (1907) *Journal*, p.7/42.
- 93 Ashbee, C.R. (1908) *Journal*, pp.120. Ashbee saw even less sign of life in the creative tradition in Sicily than in Britain but he saw more of it left in the craftsmen themselves. That was of course why he had taken the Guild to Chipping Campden and why Gimson and the Barnsleys had set their workshops and showrooms up at Sapperton and *Daneway House* in the Cotswolds. Kitson's direct relations with Gaetano Ragusa, Nino Siligato and his later builders and gardeners seem to have been similar. Neither would probably have been as dismissive as Inigo Triggs, (see Section 6) or Sidney and Beatrice Webb on their way to Lady Elcho at Stanway, whom the Ashbees met on their train home to Chipping Campden in 1907. 'I never want to go to Sicily for I should absolutely lose all hope in human nature. There has been no country in the world that has been so fought for, so longed for, had such chances, such civilizations, such fertility for 3000 years and what is the end product? Tell me!' lamented Sidney. Ashbee had appealed to their 'grace, happiness and good manners' when Beatrice Webb put in 'In short you mean that in Sicily you find what in England we want to attain — a leisured class uncontaminated by wealth?': Ashbee, C.R. (1907) *Journal*, pp.7/137–138. No wonder Ethel Kitson had found the Webbs stimulatingly formidable when she met them at the Bertrand Russells in 1899. (see Chapter 3).
- 94 Ashbee's perspective with plans of the *Villa San Giorgio* was included in the Heinz Gallery showing of the Cheltenham Art Gallery and Museum's exhibition in 1981 but uncatalogued.
- 95 Ashbee, C.R. (1907) *Journal*, pp.7/29. The 14th century church of St Michael, Savoca, was also one of Kitson's favourite places to take visitors and both the Hunts and Sydney Kitson went there on their visits to Taormina.
- 96 Crawford, A. (1985) pp.276 and 449, fig.125, preceded by a *letter* 3 May 1983 to the author.
- 97 Stumpf, C. (ed.) (1986) p.38.
- 98 For Kitson's version of these see Section 6.4.

- 99 Of the garden boy Ashbee wrote 'The beautiful Chico is still a blaze of moving colour among the geraniums and heliotrope': (1908) *Journal* 26 May p.120.
- 100 An erroneously dated photograph, said to have been taken by von Gloeden, of the Colonel watering this part of the garden c.1909 was reproduced in Pohlmann, U. (1987) p.77.
- 101 She is subscribed with the following verse:  
Be frugal ye wives, live in silence and love,  
Nor abroad ever gossip and roam.  
This learn from the keys, the lips and the dove,  
And tortoise, still dwelling at home.
- 102 See Chapter 7 for further discussion of these points as well as Tillyard, S.K. (1988) Chapters 2 and 3 for a useful analysis of the various kinds of association between the principles of the Arts and Crafts Movement and the language of criticism used to advocate Post-Impressionism and then Modernism.
- 103 Interestingly the friend of Alexander Nelson Hood and Tina Whitaker and sojourner in Sicily, Lord Ronald Gower, had attended the inaugural meeting of the society at Kensington Vestry Hall on 27 January 1881, with the Marquis of Lorne and Princess Louise after luncheon at Kensington Palace with Prince Leopold. The latter's address was followed by those Gower considered the best, G.A. Sala and 'William Morris, the poet and paper manufacturer': Gower, Lord R.S. (1902) p.5.
- 104 Morris, W. (ed) (1892). There are two copies of this edition in Kitson's library, one of them apparently signed by Cobden Sanderson in 1914, but more probably a gift in 1904.
- 105 L.C.A.G. (1976) 212/04 *Le Roi au Chantier* c.1896.
- 106 Comino, M. (1980) p.48 Gimson contributed an essay on plasterwork to a similar publication edited by Mackmurdo in 1892. His master plasterer Bankart subsequently worked for *Bedford and Kitson*.
- 107 G.K. Chesterton's satirical comment on Bishop Winnington-Ingram's proposal to demolish Wren's London city churches.

## Chapter 7

- 1 On the end papers of his sketchbooks Kitson often listed his annual international and Italian itineraries with dates, hotels and the people with whom he stayed. An abbreviated catalogue of these, with their subject matter, may be found in Appendix 5. Whereas he always referred to Elmet Hall as home, the subsequent residence of Beatrice and their mother after the Great War was simply entered as *Allerton*. Leeds, as such, is scarcely ever mentioned, unlike London. It was his *home-town*, whereas in the capital it was the Hunts or the hotel of Charing Cross en route for the channel ports that provided accommodation. *Stonegates* was essentially his sister's home and it is significant that the first relevant entry in *Sketchbook No.46* of 1924, both referred to this house in Meanwood by its name and to his own return to *Casa Cuseni* as *home* from places in Tunisia. Previously Robert had always referred to *Taormina*. A significant psychological change had occurred after the sale of the Kitson's family home in Leeds and the death of his mother. As the years wore on his perception of *Stonegates* as another *home* was reflected in his sketchbook itineraries. But when Beatrice was deciding to leave Leeds for Brimpton after the war, Robert's major presentation to Leeds City Art Gallery was interpreted locally as the mark of his final departure to Sicily; see Chapters 10 and 12. After his death an affidavit from Cecil Hunt, and Kitson's letters to his *muratore*, 'U Sordo' Bucalo, helped to establish the length of his domicile in Sicily when his executor, Basil Harrison of Pershore, had failed to see its fiscal significance.
- 2 Relatively few sketchbooks predate Brangwyn's visits in 1909 and 1910 and those that do are generally full of designs and projects for building and furnishing *Casa Cuseni* and its gardens. Textual references will be given in these footnotes but those relating to illustrations from watercolours and sketchbooks will be found in their own captions. Very few were made of high quality hand-woven paper although most have fine-grained paper that took pencil and chalk well. Three different makes were used with a fourth made of coarser wood-pulp paper that has deteriorated severely and needs conservation to arrest disintegration. These sketchbooks are of various sizes some of which, like the tiny paintbox, were obviously intended as readily available pocket-books which Kitson used for small compositions, and sketching heads and figures in bars, streets and *feste*. Overall these sketchbooks form the most complete available evidence of Kitson's artistic activity, movements and life from 1903–1947.  
I have seen no pictures painted by Kitson from an earlier date although there must have been quite a number. Presumably he destroyed all those to hand at some time, considering only the ones made after about 1905 to be of artistic value. There is no evidence of any subsequent destruction of Kitson's work other than some unfinished

drawings after his death, and several even of these survive. It is of course possible that there are a few more sketchbooks which may have been given to friends of his or to other members of the family and they could be used to identify and date more of his watercolours.

It is equally likely that some earlier watercolours still exist which may have been given to a wider circle of Kitson's friends and relatives or sold after exhibition at the Leeds Fine Arts Club or elsewhere before 1905. But they could only provide an uncharacteristic prelude to the many works remaining with members of his immediate family and a few admirers of his work in Sicily. So I have restricted my assessment to these and a view of the few in public collections when they were accessible. In the last decade about ten of Kitson's watercolours have come to my notice on the London art market, but more could have passed through unnamed lots in the auction houses. Some of these date from the Fine Art Society's exhibition of 1925 or other sales, but one of the Piazza in front of Taormina's *Palazzo Corvaia* was painted in 1905 and is one of the earliest of Kitson's finished pictures that I have seen.

- 3 Taormina is a legend in California where one of von Gloeden's photographic albums of 1926 was published in 1986 with an introduction by Roland Barthes. In Sicily, where it is still fashionable to fill entire walls with pictures like the Royal Academy Summer Exhibition or the cabinets of English country houses, Robert Kitson's work jostles for space with that of American, German and a few local artists, most of whose subjects were restricted to Taormina and its hinterland.
- 4 Since the opening of the Clore gallery, J.M.W. Turner's drawings and watercolours have been presented as never before. J.S. Cotman, Varley, Prout and others have similarly been presented by the V. and A. and others artists in their locality, such as Napier Hemy in Newcastle, H.S. Tuke at Falmouth, W.J. Muller at Bristol and David Cox at Birmingham. The Royal Academy and the Fitzwilliam Museum, like the Whitworth Institute in Manchester, have mounted watercolour exhibitions, often of great scale but usually restricted to a hundred years ending in the middle of the nineteenth century. There have been a few exhibitions of more recent painters, such as Wilson Steer by the Fitzwilliam, Ernest Sichel by Bradford, and Jacob Kramer, Herbert Read and the collections of Sir Michael Sadler by Leeds University and the City Art Gallery. The catalogues of these are listed in the bibliography.

But I have found the only way of viewing the wide range of watercolours and artists' prints of this century has been through the monographic exhibitions mounted by commercial galleries such as H.B. Brabazon, Albert Godwin and W.L. Wyllie at Chris Beetles, etchers and engravers at Lott and Gerrish, Brangwyn and Walcott at The Building Centre, the constantly changing stock of Abbot and Holder, and the now, for me regrettably, more refined stock of the Fine Art Society. Peyton Skipwith recalled an

encounter with Sir John Rothenstein, about the time of the Omega exhibitions at the Crafts Centre and D'Offay's which witnessed an intriguing turnout of surviving Bloomsburies, when he stated that during his time at the Tate he never went into the Fine Arts Society 'they were so unfashionable'. Several decades before, this was the gallery that mounted their first major one-man exhibitions for Brangwyn in 1910, Cecil Hunt, in 1919, and R.H. Kitson in 1925. I am grateful for the help and interest the staff of these galleries have shown in this research,

Although it is useful to see occasional pictures by an artist in association with those of his or her contemporaries, one needs to see quite a lot to appreciate the general characteristics of the work and this is just as important for tracing differences as well as similarities between artists. There are certain techniques or stylistic conventions that are general to a medium, or a period, which may not indicate the specific influence of one artist or another. It is often difficult to distinguish them from the particular traits which do come from studying or working with such a mentor. In Hunt and Kitson's case the latter were East and Brangwyn.

It has been instructive to view the extensive range of sketch and scrapbooks compiled by Cecil Hunt, as well as his own work and what he collected at the same time as I have been researching similar sources for the quite different art that Robert Kitson produced in addition to the latter rather more similar collection of works by other artists. The encouraging interest, information and time given by Mrs Betty Hunt, Cecil's daughter-in-law, as well as Daphne Phelps, Bridget Shirley, Jack Phelps and the children of Cynthia Morgan-Smith has enable me to record more than enough for this chapter, which must act as an initial review which requires more extensive comparative consideration. To provide more here would unbalance the whole thesis and attempt more than is possible owing to my inevitably rather haphazard viewing of other potentially comparable work by contemporary artists.

- 5 In section 5.7 stress is laid on Schiff's antipathy towards Brangwyn and his art as well as the patronizing tone of his correspondence with even these well-educated and well-endowed men only a little younger than himself. That he made promises he did not keep and was a tardy payer must have been even more exasperating to those like Brangwyn who had to live by their art. But one can also see in his arguments the ideas uppermost in current debates of the English Art World – the emergence of 'significant form' in Roger Fry and Clive Bell's critical presentation of Post-Impressionist art, especially Cezanne and Matisse; the depiction of ugly and unpretty subjects that made an impact and were expressive of at least the artist's feelings, such as Sickert and Epstein whose work on Oscar Wilde's tomb was financially supported by Schiff; and the Nietzschean views expounded by T.E. Hulme and Alfred Orage, whose activities in Leeds will be discussed in Chapter 8. I have recounted this simply from the evidence of those with

whom I am primarily concerned. A lucid analysis of the movement of ideas and the language of critical debate, which was derived from those of the Arts and Crafts movement with which the Kitsons were closely involved, is given by Tillyard, S.K. (1988). For Orage and the Leeds Arts Club see Steele, T. (1990).

- 6 Reference has already been made in Chapter 1 to Andrew Wilton's discussion of the proficient gentlemen who were both patrons and swelled the ranks of otherwise professional artists throughout the history of British painting in watercolours. By the time of Hunt and Kitson one can see that the way was open for achieving considerable eminence and at least some critical respect for men who had neither formal art school training nor a technical apprenticeship in artistic crafts. But over the same period that these arts had been open to gentlemen, they had also been professionalized, and the role of the artist enhanced in status although not to the same degree as that of the architects. The RIBA came to establish an inclusive register but the art institutes were too numerous for that. Nevertheless there are parallels with the developments and typification of architects analyzed by Barrington Kaye (1960) and Andrew Saint (1983). The position of women in the arts has some parallels but was much more complex. Whereas by Hunt and Kitson's time, accomplishment in draughtsmanship and the Grand Tour were no longer key features in the education of a British gentleman because railway transport had opened the continent to any of the middle-class who wished to travel, watercolours with needlework and music were still considered appropriate for the education of young ladies. The Arts and Crafts Movement opened the gates to the new women far wider than the chinks in medical education or the places for a few women that Sir Ernest George employed and sponsored for R.I.B.A. membership. Ina Kitson Clark, remembered in the family as an artist in her own right, had attended the Slade and organized decorative projects for the Kyrle Society in south London before she was ever introduced to and took charge of the Fine Arts Club in Leeds; see Chapters 8 and 11. Anthea Callen (1980) has however described just how far women could go, and the ways in which C.R. Ashbee supported his craftsmen in resisting the impact of gentlewomen of means whose craftwork prices undercut the living wages they required to support a family.

In fine arts, the situation was less contested. Lady Butler had trained at the Female School of Art and her *Roll Call* of 1874, and *Scotland for Ever* of 1881, were feted at the Royal Academy and by reviewers at the Egyptian Hall respectively. The latter was bought by Colonel T.W. Harding and presented to Leeds City Art Gallery on its opening in 1888. However in the R.A. elections of 1874 she narrowly lost to Hubert Herkomer and was never nominated again. Only in 1936 did Dame Laura Knight become the first woman to be elected a full R.A. since its foundation pair Moser and Kaufman, and even

she was omitted from the R.A. retrospective exhibition in 1988. See: Usherwood, P. and Spencer-Smith, J. (1987); and Stevens, M.A. (ed.) (1990).

Quite apart from male artists' fears of professional rivals and the *fin de siècle* Uranianism which exalted a particular form of masculinity, men feared that the admission of women to their ranks would lower the tone and abandon serious artistry to gentletalk and fashion. Ethel Sands and Nan Hudson were both excluded from the Camden Town Group in 1911, although Sickert had invited them to join the Fitzroy Street Group as hostesses and a source of patrons. But they exhibited at the N.E.A.C. and the Carfax Gallery and were among the first members of the London Group when it was formed in 1913. See: (Baron, W. 1979; and Farmar, F. (ed.) 1988, p.29.

Brangwyn couldn't abide 'lady artists'. He pushed off to Hesdin to avoid Mark Senior's class in Bruges, but he took their money and escorted similar classes there himself before the Great War. No doubt they also filled the stools of his short-lived London School of Art, where Cecil Hunt and his architect friend Ralph Knott learnt to etch in 1910. At least one of them, Madeline Wells, (fl. 1909-1940) with her husband Robert who had also attended Brangwyn's school, became a successful artist and remained a friend of his as did Edith Hope (fl. 1907-1940) as well as Robert Kitson and Cecil Hunt. And another, Jessie Traill, (1881-1967) made a name for herself in her Australian homeland with bold, broad drawings of Sydney Harbour Bridge under construction, a very Brangwynesque subject, and other etchings. See: Galbally, A (1987) p. 59.

Robert Kitson had no recorded antipathy to such women as artists. Indeed he had virtually grown up with them and been received into the Leeds Fine Arts Club in 1900. His sister Ethel may have painted watercolours in her youth. Beatrice became a non-artist member and hostess for her friend Ethel Mallinson and both of them thoroughly enjoyed their visits to Robert in Sicily. So did the Kitson Clarks, who were invited out several times, and once took Nance Pflaum, the other secretary of the Leeds Fine Arts Club in 1925. Ina was a person with whom Robert could talk endlessly about art, although he felt the E.K.s rather filled the place which was not built for entertaining (*Letter to Cynthia Phelps, 1925*). However he does not seem to have collected her work as he did that of Ursula Tyrwhitt (1878-1966) whose watercolours of flowers are in two of the Phelps family collections. And he encouraged his god-daughter Cynthia's interest in art. In Taormina one suspects that the male artists may have been more trying than the women. Kitson was obviously friendly with an American artist Flora Fernald (1875-1925) whose brother was an architect. Her watercolour student, Ciccio Rigono, became a protégé of Kitson, taking tea and going on sketching expeditions with him. But no work by any of these expatriate or Italian artists is to be found at *Casa Cuseni* today, or in the family collections emanating from *Stonegates* and Beatrice's final home

in Berkshire. So I assume he enjoyed their company as artists but reserved for selection and acquisition more significant works that he went to see in London during his annual summer visits.

- 7 See Chapter 11 and notes on Miss Barran's artistic life kindly lent to me by Mrs Sybille Cole. Catalogues exist for Kitson's exhibition at the Fine Art Society in 1925, the Redfern Gallery in 1939, and notes on specific works exhibited at Goupils' as well as exhibitions in Rome in 1919 and in Catania in 1946, when he was trying to raise funds to repair *Casa Cuseni*. But Johnson, J. and Greutzner, A. (re.1986) p.292 total the following exhibited in London or Glasgow between 1920–1940: Beaux Arts Gallery 1, Fine Art Society 68, Glasgow Institute of Fine Arts 8, Goupils 13, Walker Art Gallery Liverpool 2, Royal Academy 7, Royal Society of British Artists 45, and the Redfern Gallery 48. This omits Kitson's regular submissions to the Leeds Fine Arts Club every year from at least 1900. By contrast, over a slightly longer period but still only up to 1940, Hunt had exhibited 369 works in several exhibitions at the Fine Art Society, 54 at Glasgow, 25 at Goupils, 22 at the Leicester Galleries, 51 at the R.A., and 59 at the R.B.A. from which he resigned after election to the Royal Society of Painters in Watercolours where he had exhibited 220 by 1940.

Neither Hunt nor Brangwyn exhibited at the Redfern, but both preceded Kitson at the F.A.S. and the R.B.A. of which Brangwyn was President and proposed Kitson's submission for election in 1919. Although Robert did join the Old Watercolour Society Club with Sydney Kitson when it was founded, he soon let this lapse and never became a member of the R.W.S. although Cecil Hunt was one of its Vice-Presidents for a period. The O.W.S. Club was a connoisseurs' society in which he probably had little interest because he collected what attracted him as an artist and not as a scholar like Sydney nor with the selective discrimination of collectors like his friends Norman and Agnes Lupton: see Chapter 10.

- 8 While it is certainly the case that a higher proportion of Kitson's watercolours in his family's collections in England appear to have been finished and bear signs of submission to exhibitions, there are so many more of all kinds of sketch, finished and unfinished, signed and unsigned, at *Casa Cuseni* that this includes many works completed for exhibition. Probably owing to the Treasurer keeping separate records, there is seldom any information on specific sales in the minute and press-scrap books of the Leeds Fine Arts Club where Kitson exhibited several works every year. Unlike Cecil Hunt, who kept a complete list of his sales, Kitson attempted no such catalogue. Some sketchbooks include short lists of those sold in certain years and the sales from the F.A.S. exhibition can be ascertained, but not those from the Redfern show. I am grateful to the Secretary of the L.F.A.C. as well as the directors of the F.A.S. for

showing me their records. What information is available is included in Table 7.1 and footnote 57.

- 9 L.C.A.G. 565/24: *The Mayor announcing the taking of Trieste to the people of Taormina* was bought as well as L.C.A.G. 564/24 *A street in Kairouan*, signed by the artist in 1924 and probably exhibited in the L.F.A.C. exhibition that year.
- 10 Purchasers included: Lady Bodington, the sister of Elaine Barran's father, several of Kitson's friends and relatives and a few from outside the circle of Leeds who were then resident in or near London.
- 11 See Table 7.1 for a more complete list. The large watercolour of *Marionettes* was framed and hangs in a family collection. The exhibitions are listed in the unpublished references list.
- 12 De Beer presented his complete collection to the Public Art Gallery in the place of his birth, Dunedin, when he was going blind. Rex Nan Kivell, the Director of the Redfern, was another New Zealander. As already mentioned in Chapter 5, four of Brangwyn's six murals of Venetian subjects from the *Horton House* billiard room also came to Dunedin via the Fine Art Society. That Miss Theomin should also have presented her family collections with *Olveston*, the house designed by Sir Ernest George in 1903, to the same city extends the coincidental associations which the Kitsons never had in person with Dunedin or New Zealand.
- 13 Five of them were on small cards that were not included in the catalogue. This included thirty watercolours but a handwritten list has forty-six which also does not appear to have included the cards.
- 14 *The Birmingham Post* (1925) October by its art critic. The other reviews of the F.A.S. show were in *The Near East*, 20 October, *The Morning Post*, 22 October, *The Times*, 24 October, *The Observer*, 25 October and *The Yorkshire Observer*. One criticized Kitson's acutely angled composition of *The Rialto bridge*, presumably unaware of D.Y. Cameron's (1900) etching of it from the same position: Lang, G.EE. and K. (1990) fig 10.
- 15 For Herbert Thompson's assessment of the L.F.A.C. artists in Robert Kitson's circle see Chapter 11.
- 16 The Galleria Arbilter or the Centre collected cuttings from *La Sicilia, Corriera di Sicilia* (including a column in No.157 of 7 July 1946 which compared Kitson's art with that of Cecil Hunt and Frank Brangwyn and was written by Salvo Giordano who also wrote the catalogue), *La Voce dell' Isola*, and *Il Meridiano dell' Isola*.
- 17 *Letter* (1927) 11 February to S. Kaines Smith from J.B.K. Such was the state of classification of the storage of prints and drawings at the National Art Gallery in Sydney that the keeper was unable to find R.H.K.'s watercolour when I asked to see it. They seemed to be listed by size rather than by artist!

- 18 *Letter* (1927) 17 February to J.B.K. from S. Kaines Smith.
- 19 For comparable sketches of trees see East, Sir Alfred (1910) as well as the posthumous (1914) *Brush and pencil notes in landscape*.
- 20 The watercolour of Rouen in Bridget Shirley's collection is fascinatingly unlike Kitson's later watercolours but in the absence of comparable work one cannot tell whether it represents his general level of expertise at this period or not. When Brangwyn was encouraging Kitson to join him in Spain in c.1907 or 1908, he said that East was game to come but feared 'he will want to do small things': *Letter* (n.d.) to R.H.K. In the event they did not go and in later years East was too ill. But he and Brangwyn had gone to Spain together in 1896 and the Brangwyns regularly stayed with the Easts at St Ives between 1904 and 1909: Brangwyn, R. (1978) p.90.
- 21 *Sketchbook Nos.4, 5, 7 and 9* were all filled during Brangwyn's visits to Sicily in 1909 and 1910.
- 22 The watercolour of the *Immacolata* beside the ruins of Messina cathedral which was presumably once in the Fulford collection has been in the stock of the Fine Art Society and was exhibited there several times in the 1980s. *Life amongst the ruins* hangs in *Casa Cuseni*.
- 23 'I look forward to having a spell of painting with you in the open if possible at Montreuil. I hope you are doing good stuff. Slap it on without fear and all will be well, at the same time make some careful things. I am sure you will be stronger in your work later for doing so. Are you doing anything large, imperial etc, look forward to seeing your work' *Letter* (1905) 27 January to R.H.K.
- 24 Kitson's *Sketchbook No.20* of 1914–1915 includes the pencil drawing for his only etching, of Randazzo, an impression of which is tucked into *Sketchbook 84*. This bears no resemblance to anything of Brangwyn's and is more likely to be related to John Wright's stay in Taormina at *Villa Prima Cruci* a couple of years earlier. Kitson acquired several of his small etchings as well as a watercolour. Carlo Siligato's album includes small lino or potato prints of buildings in Taormina which can also be found in Kitson's sketchbooks but may not be the latter's work. Neither of them made any more prints of any kind. For Brangwyn's vast output of etchings etc see Gaunt, W. (1926).
- 25 *Letter* (n.d. c.1908) to R.H.K.
- 26 See *Sketchbooks Nos.64 and 65* and related watercolours.
- 27 The significance of Ruskin's writings and reputation was enormous. When *The Little Owl* was founded in 1879, earnest members embarked on a series of meetings devoted to reading his *Modern Painters* (1843-1860) in which he sought successfully to make Turner's reputation unassailable. Ellen Heaton (1816-1894), the sister of Dr John Heaton F.R.S., had long been a correspondent of John Ruskin: Surtees, V. (ed) (1972) pp. 141-254. At some time Robert Kitson acquired one of J.M.W. Turner's small

freely washed watercolours, probably of Venice, which he retained and therefore passed to his heirs, who sold it in the U.S.A. relatively recently. When visiting his sister in Sussex, or Lady Matthews in Tunbridge Wells, he did not miss the opportunity of having another look at Turner's view of *Gledhow Hall* when visiting the Hon. Emily Kitson who lived nearby. Although he never seems to have acquired any of Whister's etchings of Venice, Kitson presented no less than five other subjects by him to the Leeds City Art Gallery between 1907 and 1945. Brangwyn's commission to decorate the British pavilion for the Venetian Exhibition in 1905 led to the series of etchings, watercolours and oil paintings illustrated in the *Pageant of Venice* with Hutton of 1920 and his correspondence with Kitson on these subjects has been discussed in Chapter 5. What remains to be discussed is the influence of John Singer Sargent and his mentor, Hercules Brabazon on Kitson's art. Both were ecstatic advocates of the light and colour as well as life in Venice: Wilcox, T. (ed.) 1990.

- 28 See Chapter 10. Peers, whose family home was at Chiselhampton, had connections with Helmsley and was at Charterhouse with Sydney Kitson before going up to King's College, Cambridge.
- 29 Howard, P. (1991) pp.1–2: 'If pictures are not sound evidence of the appearance of places, they are excellent clues to the ways in which places were perceived, and who considered what places to be attractive at what time ... the attractiveness of moorland, such as in the Pennines or Dartmoor, dates only from the last quarter of the nineteenth century, and developed very rapidly'. There has been no static conception of what constitutes a natural beauty spot.
- 30 Howard, P. (1991) p.9, figure 3.
- 31 Playfair, Sir Robert (1874). It was this copy that Daphne Phelps and I used when we went in search of Robert Kitson's home, hotels and Tunisia. See D.N.B. and Pemble, J. (1987) pp.63 and 291. Playfair, like Lord Bertie of Thame, was an admirer of French colonial achievements in North Africa and of what became the Entente Cordiale against Prussian/German expansion. This paved the way for the easy movement and ability to sketch anywhere that Kitson enjoyed from early in this century but Brangwyn and Melville had found so difficult in Morocco and Tangier in the 1890s.
- 32 See Chapter 5 as well as Howard, P. (1991) Chapter 6; Fox, G. and Greenacre, F. (eds) (1985); Wainwright, D. and Dinn, C. (1989); Greg, A. (1984); and Brangwyn, R. (1978). Leeds City Art Gallery was bequeathed a group of such paintings by Sir George Clausen on the death of Sam Wilson in 1918 to which Robert Kitson added two more in 1945, one of them a self-portrait drawing by the artist when he came to convalesce at *Casa Cuseni* in 1922.
- 33 See Chapter 5 as well as Cortazzi, Sir Hugh (ed) (1991) and Brangwyn, R. (1978) pp.52–57.

- 34 Howard, P. (1992) p.107 referring in particular to H. Blackburn's book of 1868, *Artists and Arabs*.
- 35 Unlike e.g. the Maltese artist in Istanbul, Count Amadeo Preziosi (1816–1882), but more like David Roberts (1796–1864) and M.J. Muller (1812–1845), Robert Kitson was less concerned with sharply delineated characters and more with the patterns of life that animated his interiors and urban landscapes. See e.g. Llewellyn, B. (1989) cover and p. 135; Sweetman, J. (1988) Chapter 2 and p.145, figure 84; Llewellyn, B. and Newton, C. (1985); Guiterman, H. and Llewellyn, B. (1986).
- 36 Howard, P. (1992) Chapter 7 including pp.129–131 figures 71–73. Although one values Howard's attempt to characterize the work of the plateau of artistic achievement following innovations within traditional forms, his failure to treat the *Avant Garde* as an alternative contemporary line in the development of landscape art is unhelpful, because its principles tend to be discussed in his final, *formal* period, when their influence predominated but long postdated many of the actual works.
- 37 See e.g. Daniels, S. (1986); Evans, H.A. and Griggs, F.L. (1905); Hutton, E. and Brangwyn, F. (1992) and Hutton, E. (1926).
- 38 Petrie, G. (1908). In Chapter 10, we shall see how Kitson's sister, Ethel, regretted that he had never published a book illustrated by his drawings of Sicily. But he was not a writer and no-one got him to illustrate their books. Perhaps he would have regarded it as drudgery. He was both self-critical of his own work and had enough chance of exhibiting it in company he respected.
- 39 eg Bone, G.H. and M. (1936). In 1901 Bone married the sister of Francis Dodd (1874–1949) who etched several portraits for the University of Leeds. Both had become friends when at art school in Glasgow. Bone's work was collected by William Rothenstein's brother, Charles, who also patronized Eric Gill, and he lent his collection at Bradford to enable the exhibition to be mounted: Steele, T. (1990) pp.152–153. Cecil Hunt was fascinated by Bone's continuous sketching during a Mediterranean cruise in 1929 when he could himself see no potential subjects in the open sea. He made a point of introducing himself to Bone, who was voyaging with his wife and sick son Stephen (1904–1958), who married his Slade contemporary Mary Adshead (b.1904). Subjects that attracted Bone included those of demolition and construction and his drawings may have impressed Brangwyn, whose huge zinc-etchings of derelict men-of-war in the Thames, the *Demolition of the old Post Office* with St Paul's rising in the background, the *Erection of the V. and A.*, and of course the ruins of Messina, were executed over this period: see Hunt, C.A. (1929) *Hellenic Cruise Diary*, Bone's drypoint of *St Mary's, Quarry Hill, Leeds* dates from 1905.
- 40 *Sketchbook No.56*.

- 41 Hone E.J. (1939) pp.118–25. Tonks's letters to his friend and patron, A.M. Daniel, the Scarborough friend of Sydney Kitson, described this expedition and the 'high-thinking plain-living' element in Trevelyan's enterprise, which followed the lines of the Friends' Ambulance Unit in Flanders. Kitson bought a copy of this biography.
- 42 L.C.A.G.5.126/52 which came with the Agnes and Norman Lupton bequest.
- 43 e.g. Howard, P. (1992) pp.148 and 154.
- 44 See Jacobs, M. (1985); Comino, M. (1980); MacCarthy, F. (1981) and (1989); Young, Lord, M(1982); and Green, R. (1942).
- 45 See Chapter 8.
- 46 Sold Christie's
- 47 Presented by Misses E. and B. Kitson to the Cecil Higgins Museum and Art Gallery, Bedford, 1973.
- 49 Noakes, V. (ed.) 1968) and Noakes, V. (1968).
- 50 See Halpin, F. and Weil, A. (1989); Weil, A. (1986); Beetles, C. (n.d.): and Robins, A. and Farmar, F. (eds) (1986). J.S. Sargent (1856–1925) was primarily responsible for prevailing on Brabazon to show his work at Goupils at the end of 1892 and his own successful turn to watercolour painting after the turn of the century was assisted by Brabazon's technical advice. Ratcliffe, C. (1982) Chapter 10 includes good reproductions of some of these. Leeds City Art Gallery bought two of them after the artist's death in 1925 and probably about this time Frank Rutter reviewed the way in which Kitson, hitherto a disciple of Brangwyn, had successfully emulated Sargent's style in a watercolour of *The Fountain; Taormina* in the R.A. summer exhibition, 'with gentleness and a quite personal charm of colour': undated cutting from *The Sunday Times* at *Casa Cuseni*.
- 51 See Appendix 3 for a synopsis of their contents and the places Kitson visited.
- 52 *Sketchbook No 12* (1914).
- 53 *Sketchbook No.59*, (1932) *No.57*, (1937) *No 40* and *41* (1922) , *Nos 33* and *48* (1926).
- 54 Included in the earlier *Sketchbooks No.70* (c. 1907 and 1946), and *No 84* .1933 and (1946) .
- 55 *Sketchbook Nos 24* (1917-1918), *No 62* (1923), *No 61* (1932); Notebooks in (1926).
- 56 *Sketchbooks No.35* (1920) and *No 55* (1929).
- 57 These cards were made by several companies to a standard size. Although Kitson's corpus of work includes watercolour sketches of every size, there were certain sizes he preferred for works finished for exhibition. The largest, almost square, was one favoured by Brangwyn, but others, including smaller pictures of similar proportions, were probably determined by the blocks of paper he bought for the purpose. Although the dimensions of his exhibited pictures were seldom recorded, their prices probably

indicate their relative size. In his 1925 exhibition at the F.A.S. one can be sure that the most highly priced (all over £20) works were the largest, almost square, pictures. But by the time of the Redfern Show he had dropped his prices. Several of the 1939 exhibits seem to have been the same as in 1925 but Kitson may also have reduced the number of large pictures which had to be worked up in his studio and relied more on work painted directly from nature.

**Table 7.2 Prices placed on Robert Kitson's exhibited watercolours at various galleries, 1925-1946**

£ Sterling	FAS 1925	London Academies 1926-1927	Redfern 1939	Italian Lire	Rome 1920	Italian Lire	Catania 1946
18 and over	21	6	25	400 and over	12	8,000	16
12-17.19.0	12	-	16	250	3	6,000	27
8-11.19.0	12	2	6	100	5	2,500	16
Under 8	12	2	-				
Total works catalogued	57	10	47		20		59

It is assumed that the cheapest category were on small cards.

- 58 Flora Fernald, and her architect brother, who died in 1920, came from Dover, New Hampshire. She is mentioned in several of Kitson's sketchbooks, sometimes in the company of Miss Bull, as well as in Cecil Hunt's diary (in his *sketchbook No.22*) of his sketching tour of Sicily with Kitson in 1933. My notes of her grave record a date of death in 1925 but this may have been the result of its obscurity close to the ground or an error in the specification which is certainly the case with Robert Pratt-Barlow's grave in the main Catholic cemetery.
- 59 In 1933 Cecil Hunt also recorded two Italian artists from Taormina coming with a friend to see his sketchbooks, one of whom was probably Ciccio Rigono. When I visited him near Catania in his late 70s, Signor Rigono had a watercolour on his easel and others hanging in frames, several of the same, nearly square, proportions as Kitson's largest exhibited works although not as big. Although he may have learnt his craft from Miss Fernald, his compositions and confident use of a full brush of colour mark him out as a much more successful pupil of Robert Kitson than Don Carlo Siligato ever was. For Baskerville see *letter* (1988) 3 Nov. to the author.
- 60 As will be referred to in Chapter 10, this was Martin Hardie's conclusion on Cotman's mode of painting his Greta-period watercolours, and Kitson was often working on a larger scale. His pencil sketches and the watercolour cards would have been enough for

him to work up the larger compositions and may explain the apparent lack of certainty or completeness in several of them. Both Daphne and Bridget Phelps remember their uncle sketching outside in watercolours and there are photographs from the beginning of the century of him under an umbrella with his easel in the fountain square of Taormina. But Daphne Phelps herself had the studio altered and the north light through its ceiling removed when the artists' penthouses were added to the roof of *Casa Cuseni* in the 1950s. The lack of pin holes and saturated colour washes over several of the largest watercolours suggests that they were, like Brangwyn's, studio works that could not have been produced *plein air*. There are several cases where hasty compositional sketches in pencil, a small water-colour card on which the paint has obviously dried rapidly in distinct patches, and the finished picture have been available for comparison, which have given rise to my conclusion; e.g. Syracuse Cathedral, ruins of Messina and Calabria, shaded or nocturnal scenes in the streets of Kairouan, and the *Great Barn at Abbotsbury* (or *Aberford* as inscribed by Kitson). But there are others where this is less detectable because the subjects were lightly lit and the artist used the whiteness of the paper to add a glare, or highlight, to the brilliant colours, e.g. in many of the Indian watercolours produced for the exhibition in 1925. Daphne Phelps remembered her uncle sketching the Abbotsbury barn when he took the family on holiday to West Bexington. Given the English climate, he may have been able to paint it all on the spot. But he did not spend long with the family. Bridget Shirley recalled how restless he became because the single beach was deserted and there was no-one interesting to talk to. Dorset was a county, like Norfolk, that Robert Kitson came to know well when Norman and Agnes Lupton retired to Chalmington and built *Hyde Crook* to accommodate their studios and collection of watercolour drawings and he had joined Sydney in his quest for Cotman. See *Sketchbooks No.55 and No. 56* (1929).

- 61 See e.g. Steer's *A calm of quiet colour, Totland Bay, Easter 1931*, and *Stranded small craft, Whitstable, 1931*, in Monroe, J. (1986), figures 72 and 73, and similar watercolours in Laughton, B. (1971) figures 212–213. The existence of one severely faded small watercolour card, signed by Wilson Steer, at *Casa Cuseni* made me wonder if he, like East, Brangwyn, Hunt and Clausen, had ever visited Kitson in Taormina but it is quite obvious from MacColl, D.S. (1945) as well as Laughton's monograph that even sketching expeditions to Montreuil-sur-Mer just across the channel were daring exceptions to his otherwise totally Anglo-centred life. Although Kitson regularly visited Walberswick and his nieces at school in Southwold, this was long after Steer had sketched there. He may never have met Steer but would have known his work from its frequent exhibition at the N.E.A.C. and elsewhere. In 1926 he presented a *Landscape near Long Crendon*, of 1924, to Leeds City Art Gallery, but is most likely to have acquired the three of fishing boats at Whitstable from the artist's posthumous studio sale

at Christie's in 1943. It would explain why he gave none of them to Leeds in 1945, if he had only just bought and wanted to enjoy them for a while: MacColl, D.S. (1945) p.229 and L.C.A.G. 693/26. The similarity between Kitson's earliest surviving watercolour of *Rouen from the hills* in 1903 and Steer's *View near Stroud* of 1902 is probably coincidental owing to the subject. But it is of note that both make little use of underdrawing and Steer had exhibited it at the Carfax Gallery that year, when Cecil Hunt was living overhead: Munro, J. (1986) pp.50–60; Laughton, B. (1971) p.91 and Plate, 165.

- 62 Because there were surprisingly few large pencil drawings and unfinished, as opposed to unsuccessful, watercolours it was also possible that these might have been thrown away as incomplete or unworthy of him by Kitson's niece. But I doubt if much went in this way. There are quite enough unfinished works to deny it and they have been kept out of familial piety as much as for their artistry and future generations. When Daphne Phelps left to come out as one of her uncle's executors in 1948, Beatrice advised her to destroy such works to prevent Don Carlo getting hold of them and completing them as his own. The latter's son has indeed confirmed that this was the grounds for Kitson's only known quarrel with his father. He was very angry to find that Don Carlo had been doing this and adding Kitson's signature, which he only painted on works that met his satisfaction as completed works of his art, in order to pass them off as veritable Robert Kitsons. Like William de Belleruche and Brangwyn, Don Carlo had similarly frequent and friendly access to Robert Kitson and his pictures at *Casa Cuseni*. He was probably given many of them and, during the war and at other times, may also have acquired unfinished works. In Antonino Siligato's current collection there are several which do not differ in completeness from the many unsigned works in the Phelps family collections except for the addition of R.H. Kitson's signature in a way he never painted it. I have also found a few small watercolour cards in private collections in Sicily, apparently signed by Kitson which are either complete forgeries or so crudely finished as to have become ones. Don Carlo was fortunately not expert in this field.
- 63 See Section 7.2 and Chapter 10 for the analysis of Cotman's influence on Robert as well as Sydney Kitson in this period.
- 64 Brangwyn's art had been transformed after his experience of a sketching tour with Melville in Spain, and he encouraged Kitson to accompany him several times without materialization. Kitson did however go there on his own, en route for Morocco, where he too was as enthralled by the colourful equestrian pageantry and tile encrusted gateways as Delcroix (1809-1868) had been: see *Sketchbooks No.14* (1912) No.53 (1928) and *No 4* (1922).
- 65 See *Sketchbooks No.33* and *No. 48* (1926).

- 66 Kitson used similar subjects including simply structured tombs, for many of his sketches in the hills above Cairo, Aswan where the cemetery lies just inland of the Cateracts Hotel, and the oases of Tunisia. e.g. *Sketchbooks No. 57* (1930), *No. 59* (1932), and *No. 61* (1932.)
- 67 They were painted on quite closely-grained paper which Kitson also used for many of his watercolours of Fez in 1928 and southern England about the same time. These works indicate a major break, or development from his previous dependence on Brangwyn but owe little to Brabazon or Cecil Hunt and less to Clausen or Wilson Steer. The fact that the paper is so different from the coarse-grained sheets of his largest pictures and the bright-white paper of his smaller ones need not, of course, be the reason for his different watercolour technique. He could have selected the sort of paper most sympathetic to the way in which he now wanted to paint. But what influenced this change? Some similarity to Sir Frank Short's (1857-1945) work may be fortuitous: see the latter's *St. Osyth Mill* of 1901 in Wildmans (1992) p. 145 fig.
- 68 The Hotel Splendid in Tozeur still exists in its original form with green-shuttered screens before the windows and a narrow tile-clad courtyard as an airwell for the bedrooms giving onto the arcades of the first floor. It stands beside the once-French government buildings and the market place. At Kairouan, which was a much larger city sacred to Islam, the French colonial quarter is outside the southern gates and there, where the buses and taxis foregather and the modern schools have been built, is the Hotel Splendid that Kitson sometimes used when more permanent accommodation was not available. Kitson had at least three addresses in Kairouan, two of them in the old city and one, in Boulevard Sadiki, in a street that runs along the walls just outside which was rebuilt in the 1980s. The latter may have been a new house that was built for him to his own design. Sydney refers to this project in a letter of 22 April 1927 and *Sketchbook No 85* of 1927 includes the plan of a courtyarded house, which is neither *Casa Cuseni* nor the house in which Robert rented an apartment. This house, in the, centre of the city, was inhabited by the Bourras family who owned it between the wars and it was still lived in by two of their families as separate households when the author visited it in 1989. To the street the house presents heavily grilled and screened windows and a defensive gatehouse. This provides access to different parts of the residential complex. (A) a single-storey inner courtyard with three suites of rooms used by the maths-teacher owner's family and his widowed mother respectively; (B) the kitchen, storerooms and well used commonly by this extended household; (C) a first floor apartment at the front of the house with its own entrance from the gatehouse and its patio roofed in to provide an enclosed landing and enlarged kitchen. This was where Kitson must have lived and probably for whom the kitchen range etc. was installed. When I visited this apartment it was the home of cousins of the Bourras family to whom it had probably descended

through the division of inheritance a generation or so ago. It was probably here that a friend of Kitson had recounted to Daphne Phelps that he found him living in the old quarter of the city wearing native dress, but I have seen no other records or photographs to corroborate this. Presumably Kitson's own subsequent home was lost when the Second World War engulfed Tunisia and he was in no fit state to try and recover it afterwards. It is unlikely that he would have anticipated the implications of both the defeat of France in 1940 and Italy's entry into the war although he had made plans to get out to Malta if the Munich talks failed.

69 e.g. *The Negro's Café* at the Fine Art Society (1925) No.43. The others are less specifically identifiable in his sketchbooks and watercolour collections.

70 See also Section 7.2.

71 See e.g. Said, E. (1978). I have already argued that Kitson's vision of North African society, following that of Sicily whose people had lost their innocence between the wars, may have approximated to that of the prime movers in the Arts and Crafts who sought to settle where the rural society retained its social integrity and craft skills. They may have romanticised and made use of the indigenous people, but they did not mock them by purveying curious reflections of their own inhibitions as the travel-writing tourists did or exploit and usurp them more than their desire for continued employment would have expected anyway, in contrast to what white settlers usually perpetrated in both French North and British South Africa.

Some of Kitson's later landscapes in North Africa and Sicily and his manner of sketching figures and animals recall those of William James Müller (1812–1845), the Bristol artist who travelled in Egypt and Turkey in the 1830s and 1840s e.g. *The Carpet Bazaar at Cairo*, in Sweetman, *Ruins of Tlos, Lycia, 1844*, in Llewellyn, B. (1989) p.41 ill., *Moonrise on the Nile*, sketchbooks and other drawings illustrated in Greenacre, F. and Stoddard, S. (1991) p.33 fig.26, p.110 No.86, p.113 No.94. Robert Kitson would have known Müller's work because two, a watercolour of *Bethany* and an oil of *Cairo*, entered the Leeds City Art Gallery's permanent collection in the 1920s and both Sydney and Norman Lupton had several of his watercolours of non-oriental subjects. But he acquired none himself. He would similarly have known David Robert's (1796–1864) work in the Near East and Spain, one of which was bought by Leeds C.A.G. in 1925 and others in Sydney's collection that came with his bequest. But in Robert's case the subject matter, not the manner of the painting, is paralleled in Robert Kitson's work, e.g. the vistas of the overbuilt hills rising behind the mosques in *Grand Cairo* in Llewellyn, B. (1989) p.68. But it is pointless to catalogue the other artists fascinated by oriental subjects, which most notably included the Presidential peer of the Royal Academy, Lord Leighton (1830–1896), and John Frederick Lewis (1805–1876) one of whose drawings of *The Desert of Mount Sinai*

was presented to Leeds C.A.G. through the Leeds Art Collections Fund in 1916.

Although he had also lived in Islamic cities for many years, Lewis's lush interior scenes were never emulated by Kitson: see Sweetman, J. (1988), Chap.4.

- 72 See *Sketchbooks No.35* (1920) and *No 65* (1937). Although Kitson sometimes stayed at the best hotels, which suited his sketching purposes admirably, like the one at Giza, and the Cataracts Hotel at Aswan, he also stayed at others which were presumably less expensive for longer stays or more conveniently placed for other purposes. In Luxor he usually stayed nearer the centre of town, the temple and the ferry than the Winter Palace, now the sole survivor of the Edwardian Hotels *de Luxe* on the esplanade. And in Cairo he seems to have often stayed near the R.A.F. base at Heliopolis, now the site of the international airport, where he had friends. This was the district in which Wilfred Scawen Blunt had lived while experiencing the situation that led to his attack on British designs on Egypt, as well as Robert Hichens (1947) and Bimbashi McPherson. The latter's life in Egypt provides parallels with Kitson's in Sicily although he had a busy occupation in the education and police services for much of the time and was a sportsman rather than an artist: Carman, B. and McPherson, J. (ed) (1983). McPherson devoted his retirement to the systematic study of the popular festivals of Islam in Egypt, which he published in 1941 with a foreword by Evans-Pritchard, then a Professor at the Egyptian University of Cairo and subsequently Professor of Social Anthropology at the University of Oxford. Kitson was attracted to similar subjects for his art and made a series of studies for a large watercolour of the decorated barge used for the spring translation of the relics of the holyman of Luxor across the flooded Nile: *Sketchbook No 67* (1936). George Howard (1843–1911), 9th Earl of Carlisle, had also sketched the tomb-shrine of the Islamic saint perched over the excavated ruins of the great temple at Luxor, where it may still be seen in partially refaced state: author's collection.
- 73 Cotton's friend with whom Kitson travelled part of the time was on a mission from the French Government to collect birds and animals for *Le Jardin des Plantes* (Paris Zoo). But he appears to have made a fortune advising Pierpont Morgan on the collection of art objects, which he sold to him at an immense profit. His fund of stories and intelligent advice about India were both well received: *Letter* (1924) 3 December to J.B.K.. Cotton himself seems to have had the reputation of a Kitson in Kerala. By the amazing coincidence of mutual friends of Miss Phelps, his nephew and godson called at *Casa Cuseni* on one of my recent visits and has offered to provide more information when I am able to visit. Whether Kitson knew him through friends in Sicily, London Clubland or the art world is unknown but it must predate his voyage out, which was not the usual one by P. and O.
- Kitson's American friends in Capri and Taormina, Earl and Achsah Brewster had already gone to Ceylon (Sri Lanka) and it was they who encouraged D.H. Lawrence to

follow them *en route* for Australia with Frieda. But there is nothing to suggest they had anything to do with Kitson's trip, particularly as he simply disembarked for one night at the *Galle Face* Hotel before resuming his passage to India. Bob Trevelyan had gone there with Goldsworthy Lowes Dickenson in 1908 after E.M. Forster had left them for his first tour as an Indian Prince's tutor: Trevelyan, R. (1988) p. 454. But this seems an even remoter connection. Thousands of British people went to India every year. Even Lear and Brabazon had gone there, with a lot of ravishing watercolours to show for it.

Cotton was apparently a confirmed bachelor whose marriage late in life was as ill-starred as Shaw-Hellier's. After retirement he stayed on in India until he died. He had formed a fine art collection, presumably of South Indian artifacts, the reputation of which led some to propose the conversion of his house into a local museum but probably nothing was done to effect this.

- 74 *Letter* (1924) 19 December to J.B.K. In Sicily and North Africa, when children clustered too close he would play with them, dabbing a spot of colour on the nose of the boldest so he ran off. But in Kerala they would have been educated adults with a good command of English eager to demonstrate their knowledge of Shakespeare etc.
- 75 See *Sketchbooks No.47* (1925) and *No.83* (effectively of 1925.) It is possible that Kitson undertook his Indian sketching tour after having already arranged the dates of the exhibition. But it is just as likely that the amount of good work he had completed, as well as its subject matter and his recent election to full membership of the R.B.A., made its exhibition an attractive prospect to the director. Thirteen of the fifty-seven watercolours shown were sold.
- 76 He had an operation for appendicitis at the International Hospital in Naples in 1918, and for the removal of a cancerous gall bladder in Catania in 1930 which was followed by a further inspection in London and a long convalescence at *Casa Cuseni* but see Appendix 4. Beatrice and Miss Woodgate came out to see to his convalescence.
- 77 *Letter* (1928) 8 May to R.H.K.
- 78 See *Sketchbook No.40* (1922) and Cecil Hunt's Note of Picture Sales (1892-1965) and watercolours of the *Empire State building* at Manaton.
- 79 Robert was generous with his hospitality and his sketch and notebooks as well as his and his guests' correspondence indicate two great a frequency to list here. His abrupt spontaneity registered as bewildering unpredictability in the timid and embarrassed minds of his nieces and Sydney's daughters, who didn't know whether to dress for the sunny walk to the beach or a chilly climb in the mountains.
- 80 See *Sketchbook No.44* (1923).
- 81 Kitson was elected to the Athenaeum in June 1927, being proposed by Cecil Hunt and seconded by Sir Michael Sadler, then Master of University College, Oxford. *Letter*

from the Librarian (1986) 3 October to the author. Two more Kitsons were elected within the next decade, Albert Ernest the second Lord Airedale in the same year as Robert, and C.H. Kitson in 1937 (more likely G.H.K.) the grandson of F.W.K. who had managed Monkbridge with James II Kitson. For Robert's relationship with Hendy see Chapter 9.

- 82 *Sketchbook No.73* (1929). Similar pictures were exhibited at the RBA and Goupils in 1926.
- 83 Despite their potential Scarborough and Taormina connections, I have found no evidence for any degree of association between the Kitsons and the Sitwells, no doubt partly because of their very different ages. Edward Chaney informed me that the latter's father had toured Sicily in his younger years and they would have known of places from him. Although it did not figure in the main text, Sacheverell Sitwell picked out Noto, which he had visited from Syracuse, for special mention in his 'biographical index' as well as Modica and Ragusa of which he had read in Sladen, D. (1906): Sitwell, S. (1924) pp.306–309. Kitson's sketches of Noto are in *Sketchbook No.62* of 1931 but he had explored Sicily well before he took the Hunts down there on this visit although the town was off his regular routes.
- 84 See Appendix 4, and Baskerville's *Letter* (1989) 7 Feb to the author.
- 85 Cecil Hunt was already in touch with Cameron who praised his portrayal of mountain landscape and their admiration was mutual. Leeds C.A.G. bought several of Cameron's etchings in 1921 and Kitson collected at least one of a Scottish subject: *Corselands*: L.C.A.G. 18.25/45. Cameron was a valuable link with the Glasgow School and other Scottish artists whose impact on British art, and for a while on the N.E.A.C., was profound, although it was the Slade graduates nurtured by Tonks and Steer who had come to dominate the club long before this time. See also Chapter 9 and *No 69* (1938); *Nos 84*(1933) and *66* (1933); *Nos 48* (1927) and *No 85* (1926).
- 86 See e.g. *Sketchbooks No55* (1929) , and *Nos. 6* (1909-1910) and *58 (1931)*; *No. 40* (1922); *Nos 81* (1935). .
- 87 There is a group of these at *Casa Cuseni*, painted on sheets of writing-paper. He had to leave *Casa Cuseni* so quickly in 1940 that he could not have taken much luggage.
- 88 See *Sketchbooks No.72* and *84* (1946) and *No.70* (1947) Kitson seems to have had difficulty capturing the subdued light of overcast Yorkshire which presented no problem to Ethel Mallinson and Elaine Barran who were used to painting there. His paintings, as distinct from his drawings, of the Dales look dull, in contrast to those of East Anglia, Sussex and the Channel Coast of 1915 and later years which are full of light and colour.
- 89 From the dates of his presentation of items to Leeds C.A.G. and the recorded dates of their execution, it is sometimes possible to estimate when he purchased them but no more. Some letters to the successive directors of the Gallery refer to new acquisitions

but many are undated and almost all the pictures in the Phelps family collections lack such information. The Cotmans are a major exception because cuttings from the Walker's Catalogue entries are often stuck on the backs and they were also included in Sydney's lists and journal entries.

- 90 *Letter* (1986) 16 December from James Chubb of the R.W.S. to the author. The Sotheby's Catalogue of the sale (1973) does not even list all the etchers included in each lot so one cannot reconstitute his whole collection in any case.
- 91 Robert Kitson's presentations to Leeds C.A.G. form part of the subject of Chapters 8, 9, 10 and 11. But it is worth indicating the range of prints he collected. They included works by the artists who reestablished etching as an art form, Legros and Whistler but not Seymour Haydon who is unrepresented in Leeds C.A.G.; N.E.A.C founder members like Sickert and Sir Frank Short; the Scots McBey, MacNab and William Strang as well as D.Y. Cameron to whom reference has already been made: and landscape figure subjects by core members of the R.E. which all seem to have been collected in the 1920s – Medworth, Pellew, Rushbury, Taylor and Wedgewood. But one also finds some of the less demonstrative works of Modernists, Wyndham, Lewis, Nevinson, Skeaping and Orovida Pissarro (if this is how her particular genre should be styled). Details of all these works and their artists may be found in Strickland-Constable, M. and Robertson, A. (1976) and will only be repeated in these references where they seem necessary.
- 92 Except for one gilded table with a Sicilian marble top, bought in Rome in 1920 for the L.A.C.F. to present to Leeds C.A.G., all the furniture collected for the two houses either remains *in situ* at *Casa Cuseni* or with other members of the Kitson family. So do his Persian pots and Italian pharmaceutical jars, Neapolitan portrait glass bottles, a small Sicilian ivory-and-ebony casket and numerous eighteenth and nineteenth-century Venetian and Moroccan costumes. Although specific data is available on some of these items, they require much fuller research and the combined expertise of different specialists which the author has not yet been able to muster.
- 93 For past and current interest in the Brangwyn oils see Chapter 5; for the troubled history of the Sickert see Appendix 5; for the confusion over Kitson's intentions for the Dunlop see Chapter 9. The Donkey picture portrays all the daughters and Arthur, the youngest surviving son of James I Kitson by his first marriage: see the Genealogy in Chapter 3. Its companion portrait of James II and Frederick Kitson . . . passed to Lord Airedale. The picture, which is about three-quarter life size, is said to have hung on the staircase at Elmet Hall and then in various smaller houses and rectories until the canvas was taken from its frame and stretcher and rolled up for attic storage. No central support was included so that the roll was squashed into folds and lines of paint lost at about four-inch intervals across its whole surface. It is at present on loan to Leeds

C.A.G. whose staff assume it to have been painted by an unknown artist of the circle of John Rhodes (1804–1842). Although unsigned and undated, the latter can be estimated from the infancy of Arthur Kitson to about 1851.

- 94 See Chapter 5.
- 95 See Baron, W. (1979); Baron, W. and Stone, R. (eds) (1912); Farmar, F. (ed) (1988); Hone, J. (1939); Laughton, B. (1971); Robins, A and Farmar, F. (ed) (1986).
- 96 Charles Ginner (1878–1952) came to Leeds for the Leeds Arts Club and executed several drawings and paintings of Waterhouse's University Hall for Sadler, as well as others of a Wood Yard which is characterized by its flat planes of different colours against a smoke-stacked townscape: Draper, H. (ed) (1989) p.50 fig 24; L.C.A. Fig. 64; Robins, A and Farmar, F. (eds) (1986) p. 105 fig 167; Tillyard, S.K. (1988).
- 97 Hunt resigned from the R.B.A. when he became a member of the R.W.S. The latter was dependent on his having become a professional artist and giving up the bar, which he felt confident enough to do in 1919 after a series of successful exhibitions and sales. Kitson, as already described, submitted work at Brangwyn's suggestion to the R.B.A. and was elected. But he may never have been considered for the R.W.S. and, although a founder member of the O.W.S. Club with Sydney, he had no active interest in its activities and soon dropped out whereas Sydney published his first work on Cotman's life in the Club's annual and remained a member until his death; see Chapter 19. But Robert, as I have emphasized, was an artist-collector not a specialised connoisseur. He may well have bought his collection's watercolours of flower still-lives by Ursula Tyrwitt, (1878-1966), a Slade student and subject of Augustus John, at the Oxford Arts Association, over which both her father-in-law (a founder member) and her husband had presided, at one or more of the association's annual exhibitions when visiting Kidlington. By contrast Sydney played an active role, with Sir Michael Sadler, in the Oxford Art Club, founded in 1920. He arranged at least one of its exhibitions, largely devoted to the work of J.S. Cotman. The President of the O.A. Association for only one year, 1935–1936, before Albert Rutherston took the helm from 1936–1949, was Sir Montague Pollock, a Cambridge friend of Robert whom Ethel was pleased to meet when the family joined her brother on holiday in Venice in 1899. Pollock was to prepare the index for Sydney's biography of Cotman in the last months before publication in 1937: see Chapter 10 and Salmon, J.
- 98 See Cecil Hunt's *Scrapbooks* but more particularly the inscribed dedications etc. on several of the framed watercolours in his collection by Martin Hardie (1875–1952), Leonard Squirrel (1893), Charles Sims (1873–1928), Claude Shepperson (1867-1921) and those sent with Christmas greetings by Sir William Russell Flint, R.A. (1880–1969). Hunt possessed a few of Kitson's works but no more than those of other artists.

99 See Chapter 11 and the Minute books of the L.F.A.C. as well as Ethel Mallinson's calendar illustrations.

## Chapter 8

- 1 Termed the Sub-Libraries and Arts (Art Gallery) Committee, it will here be referred to as the City Art Gallery Sub-Committee to distinguish it from the Museum Sub-Committee, which came into being at about the same time after the municipal corporation had bought the museum of the Leeds Philosophical and Literary Society in 1890. Because there are several quite different sources of information on Leeds City Art Gallery, it seems useful to outline them here.
  - A The letter files of the Curator/Director. These appear to be complete until about 1920 except for some items removed to create separate artists' and patrons' files which are stored separately. The earlier papers are in alphabetically indexed files, currently shelved at the L.C.A.G. and much from the later years e.g. Hendeby's Directorship, are in steel filing cabinets at Temple Newsam. Owing to a file-weeding project in the 1980s, the 1920s and 1930s were in disarray and loose items and bundles were found in a box of miscellaneous documents which also included the Lady Patronesses' dispute, the Kitsons' refusal to contribute to Penrose Green's exhibition, and part of the trouble that led to Frank Rutter's resignation.
  - B The catalogues of exhibitions held at Leeds City Art Galleries and, in particular, the catalogues of major parts of the permanent collections, bound copies of which are in the Art Library currently kept in the ex-print room and now run by Leeds City Library. There are also files relating to the arrangement of exhibitions to which I have not referred.
  - C The regular publication of the Leeds Arts Calendar since 1947 under the aegis of the Leeds Art Collections Fund and provided only to members and for some reason not made available for sale to members of the public. This includes several short articles in each number, often well researched and related to items in or aspects of the permanent collection, donors and patrons, and the history of the gallery and its country house museums.
  - D The published *Annual Reports* of the Sub-Libraries and Arts (Art Gallery) Committee which may be referred to most easily in the Leeds City Reference Library's local history section. These were usually produced by the Directors and indicate their policies etc.
  - E The published *Minutes* of the Leeds City Council Committees which may also be found in the Reference Library. Manuscripts notes of the proceedings of these meetings are also described but I have not referred to these although they would probably be more informative than the skeletal outlines in the printed minutes.
  - F The files of the Leeds Art Collections Fund kept at Temple Newsam House.

- G The sources outside Leeds City Council records to which I have referred are those included in the minute and scrap books of the Leeds Fine Arts Club, the Kitson Clark papers at the Y.A.S. and the papers of S.D.K. and R.H.K. All of these include some exhibition catalogues and press cuttings of exhibition reviews etc. But I have not referred to the daily copies of the Yorkshire Post and other newspapers.
- 2 A Liberal-Unionist, Harding resigned from the Liberal cause in Leeds when Sir James Kitson held it for Gladstone and his new policy of Home Rule for Ireland. With C.F. Tetley (1848–1934) he was a staunch Anglican who helped to rebuild the parish church of St Michael in Headingley, but for the latter part of his time in Leeds he lived at the Abbey House of Kirkstall, home of his wife whose family, the Butlers, was one of the oldest forgemasters in the city. Harding had been born in Lille where his father worked as an engineer before setting up his own partnership in Leeds at Tower Works making textile machinery. He was familiar with the arts in France. In Leeds he was to champion the cause of public sculpture in City Square, another of the public works to which he devoted his attention, as well as in the power-house of his own works. And his advice was sought on subsequent memorials to Queen Victoria and those who died in the Great War. See Butler, E.M. (1988) in Munby, L.M. (ed); Linstrum, D. (1978) p.306.
  - 3 The Medical School of the Yorkshire College was completed in 1894, to a design estimated to cost £25,000 in 1891, and formally opened by the Duke of York in 1895. Thorp also remodelled Oxford Place Methodist Church in 1896-1903 to form the Town Hall Square: University of Leeds Archives (1994) *The Yorkshire College Exhibition*.
  - 4 Park Lane was demolished in 1932 to accommodate the new Headrow and the Memorial gardens with the re-sited Great War memorial. The original state of the City Art Gallery and numerous schemes for its improvement are illustrated in White, A. (ed)(1988).
  - 5 Even a farthing in the pound would have been enough but in Leeds the original allocation of £800 remained in force although, by 1900, Manchester was annually spending £6,769; Birmingham £4,000; Liverpool £3,662; Nottingham £3,461; and Sheffield £2,814 on running its art gallery: L.C.A.G. Sub-Committee (1900) *Annual Report*.
  - 6 *A new song ... feelingly dedicated (without permission) to the Fine Art Committee by their sympathetic friend Peter Putright in 1888 indicates that little of this was missed at the time. Some of the verses are as follows:*

O have you not heard of our crowning perfection  
 Consummated fitly by Alderman Scarr,  
 A few week's before last November Election,  
 T' Art 'refuge for destitutes' — happen — Bazaar

— — —

Well — ten thousand pounds, more or less, it was stated  
Had chiefly been spent in constructing the shell;  
For which the whole town's most *reluctantly* rated,  
And there may be more, in prospect as well!

— — —

At least *now* we've gotten a well-ordered stable  
Good nags, so well cared for, will come in due time;  
If only Horse-Coupers will help as they're able  
Each stall can be filled, despite reason or rhyme!

How slyly we've eked out the fine Art Committee  
By private collectors outside Council-Board;  
And if these don't *tumble*, it doubles the pity,  
As 'giving', for certain, increases the hoard.

Please harken, friends of our Municipality,  
Wherein all officials *preach* 'live and let live';  
A *fig* for the cock and bull stall of equality!  
We pay court to those who hev summat to give.

In current coin, etchings, ev'n chalk statuary,  
And big brazen dishes that saver of gold;  
Or, odd bits of china, exhibits to vary —  
And lastly, oil paintings, unless they be old.

— — —

Likewise Albert Edward — well tutored for reigning  
Whenever his Mama the Sceptre lays down —  
Consigns Indian Treasures, tho' most entertaining,  
A bit ower many for me I must own.

Next come rare examples in Ivory Carvings  
From Hawarden, wisely protected by glass;  
'Twould take too much time to discuss their deservings,  
But they must have cost quite a hatful of brass.

Yet, wherefore this chatter o'er samples of beauty  
Lent but for a time, where South Kensington leads?  
Here's a much higher claimant than aesthetic duty  
With which to discuss nobler doers and deeds!

A volunteer Colonel is most sympathising,  
And chief benefactor — tho' nobbut a lad!  
Next, close up behind him, reprisals devising —  
A right worthy second, is Walter's own Dad.

— — —

But, cannot we get up a reit egsabishun,  
Excepting the dealers shew picters to sell?  
If not, the Committee should clinch their decisions,  
And, with Art again 'Nawther muddle nor mell'.

- 7 L.C.A.G. Sub-Committee. *Annual Report* (1892) p.5.
- 8 White, A.(1988) p.3, and Strickland-Constable, M.(1974).
- 9 L.C.A.G. Sub-Committee (1904) *Minutes*, July.

- 10 L.C.A.G. 136/1899, Professor Herkomer had given the opening address on 3 October 1888: Strickland-Constable, M. (1974). Because all the dates of artists are easily available in the L.C.A.G. Catalogue they will not be repeated here.
- 11 L.C.A.G. 1/1891.
- 12 L.C.A.G. 201/03. The actual subjects of this arresting historical romance is, ironically, unknown: Lomax, J. (1980). One wonders what James II Kitson thought it depicted as well as how and why he acquired it.
- 13 These were published in his descriptive catalogue by Birkett, G. (1898).
- 14 Edward Hale's *Mermaids' Rock* was bought in 1895, one of three of this subject to enter the permanent collection; L.C.A.G. 40/1895. W. Holman Hunt's *The Shadow of Death* of 1870 came in 1903 under the terms of C.G. Oates' will: L.C.A.G. 196/03.
- 15 L.C.A.G. 3/1891, 21/1888, 13/1895, 4/1895.
- 16 L.C.A.G. 5/1890. In a letter of 12 December 1890, Tuke outlined his training at the Slade, in Italy and Paris and the manner of executing the picture, which 'was painted on the fo'c'sle of my sailing boat, at Falmouth, in the Summer of 88 and was exhibited at the New English Art Club in the Spring of 89'. The art gallery sub-committee had offered 35 guineas but Tuke stuck out for £50 and got it, having priced it at 70 guineas at the N.E.A.C. *Letters* (1890) 13, 29 and 31 May, from Tuke to Birkett. Birkett was probably instrumental in the decision to purchase the picture of which he wrote rather ingenuously
- four lads, typical specimens of seafaring "Young England" have swum out to the boat, and boarded her, probably with a view to a "header", (and) have attracted the notice of the artist, who, on the impulse of the moment, paints them. The result is a picture with no particular "motive", but delightfully fresh, sunny and spontaneous, and evidently done for the pure love of the glowing flesh tints and the sportive merriment of the youthful visitors ... An artist whom Yorkshiremen may be proud to claim as one of themselves": (1898) No. 10.
- Tuke's model was in fact Walter Shilling, a Cockney lad employed for life classes by the Slade who accompanied the artist on his first settlement in Falmouth to paint in 1885: Wainwright, D. and Dinn, C. (1989) pp.33-34. The discrepancy between the two dates attributed to the painting by the artist and the document is unexplained. Tuke's *Registers* indicate that in 1897 he painted a protrait of James Kitson's daughters, Emily (R.241) and Hilda (R. 255) in the studios of Jacomb-Hood and Miss Donald Smith, respectively: Price, B.D. (1983): Sainsbury, M.T. (1933) P. 121. For Sutcliffe Price see Shaw, B.E. (1974 re. 1985) p.45.
- 17 L.C.A.G. 3/1897.
- 18 *Letters* (1895) 29 March to Birkett followed by (1896) 21 and 25 December.
- 19 McConkey, K. (1988) and *Letters* (1896) 9 Feb, (1897) 10 May, 13 and 26 June, 1,3 and 19 July from East to Birkett.

- 20 See Lovell, V.M.E. (1986) and Morris, R.J. (1980).
- 21 The precursor to the 1888 inaugural exhibition was the *National Exhibition of Works of Art* held in the newly built wards of the Leeds General Infirmary in 1868 to raise funds for its work: Strickland-Constable, M. (1974).
- 22 Both are referred to in the poem in footnote 6 560 paintings were hung in the inaugural exhibition, a Burmantofts fountain installed, and craftwork from the classes of Yorkshire Ladies' Council of Education.
- 23 *Letter* (1890) 2 October to Birkett.
- 24 See Section 8.4.
- 25 L.C.A.G. 195/1899.
- 26 On coming to Leeds in 1897 after marrying Edwin Kitson Clark, his wife Ina (née Georgina Bidder) seems to have found her feet and made her mark quite quickly. Together with several of the Kitson ladies and their future spouses, she appeared in the society columns of the local press on ball nights but her interests and activities were more serious. Sir James Kitson's daughter and chatelaine, Emily, invited her to a meeting of the Little Owl, the small and select ladies' essay reading society that had been founded some twenty years earlier by the wives and daughters of the Leeds men who founded the Yorkshire College. Subsequent generations have referred to Ina Bidder as a woman and an artist already established in her own right. She had attended courses at the Slade School of Art in the University of London and run the Kyrle Society, an arts-and-crafts travelling workshop in south London capable of undertaking charitable decorative commissions, and she had already been to India with a view to mission work. One suspects that she was too practical and 'pushy' for the Honourable Emily. In any case she was not invited to become an owl.
- 27 A substantial part of the Kitson Clark papers were presented to the Yorkshire Archaeological Society by Mrs Mary Chitty, the daughter of Ina and E.K.C. (Y.A.S. MD446). Her brother Dr. George Kitson Clark's papers are with his nephew and godson, E.F. Clark. I am grateful to all of them for both information and access to their family's history.
- 28 In February 1903 Mrs Kitson Clark accompanied Miss Harding to a meeting with the sub-committee and in May the latter, as Honorary Secretary, wrote to Colonel Harding proposing changes in 1904. There should not be only one man left in charge of the music as in 1903, and the refreshment stall should be moved to a less prominent position at the entrance to the sculpture gallery. Mrs Kitson Clark was fully familiar with more elaborate *conversazione* at the Leeds Fine Arts Club annual exhibitions, and in Harding's last year as Chairman she anticipated the patronesses involvement in the Arts and Crafts Exhibition as well as the annual spring exhibition. In 1904 she offered music on Wednesday afternoons to a cost of 1½ guineas and at the Reception up to 5 guineas,

and the 1906–7 Art Gallery Sub-Committee's *Annual Report* again included thanks to the patronesses for raising the numbers of those attending to 16,275. Gallery attendances were in general then falling. In 1908 Mrs Kitson Clark was again elected onto the Patronesses committee and Mrs Henry Barran accepted membership, the latter also being an L.F.A. Club member.

Despite this commendation, however, on 12th January 1909 the vice-chairman, W.H. Thorp, wrote to inform Mrs Oxley Ingham and Mrs Kitson Clark that the committee had decided to give up the extra expense of music at the Spring Exhibitions on Wednesday afternoons as well as Saturday evenings. The curator was more specific, 'with the music, I take it, the afternoon teas will also be discontinued. Many visitors, it was argued, complained of not being able to examine the pictures on the music days and this it was considered was converting what is really a Picture Gallery, into a Concert Room'. The admission charge was also to be halved to 6d. It looks as though Birkett had had enough of his gallery being turned into a genteel soir e. Robert Kitson could not have been present at the winter meetings of the committee and does not seem to have been involved.

The response was fast. Mrs Ingham called a special meeting of the Lady Patronesses which the Lady Mayoress, Mrs F.J. Kitson, promised to attend on January 19th. By 1st February the Lord Mayor had seen the sub-committee chairman and arranged for a delegation from the Patronesses to attend a meeting and the Curator invited two members to this a week later. On 13th February 1909 the town clerk wrote to Mrs Oxley Ingham that 'a resolution has been passed by the sub-committee recording their appreciation of the valuable assistance rendered by the Patronesses in the past and urging them to make arrangements, as heretofore, for the provision of afternoon teas during the forthcoming Exhibition' — no reference being made to music which was presumably discontinued. Mrs Kitson Clark had accompanied the Honorary Secretary to this meeting.

29 *Letter* (1900) No. 105.

30 *Letter* (1900) 5 December.

31 This little sheaf of letters, all written in August 1910, lay with those of the Patronesses in a box of miscellaneous papers weeded out of the correspondence files. Lord Airedale's 'few pictures' crammed the walls of Gledhow Hall, as can be seen in Lasdum, S. (1981) pp.138–142.

32 L.C.A.G. 352 (1893) but see note on caption to 8.21.

33 *Letter* (1903) 4 January to Birkett.

34 L.C.A.G. 18.3/45.

35 In May the same year, Robert Kitson arranged for the loan of his aunt, Mrs Playfair's, portrait by Sargent for which she would pay the insurance for a year, but in September she wrote asking to have it back. The sub-committee's minutes in 1902 refer to the

forthcoming loan of Sargent's portrait of Lord Playfair's wife until April 1903. This may refer to the same picture. Sargent painted Lady Playfair (née Edith Russell) in 1884 and Mrs William Playfair (Emily Kitson) in time for the R.A. in 1887 when the *Art Journal* reported that some declared it 'the best female portrait of the year': Ratcliff, C. (1982) pp.93-94, 109-110. Perhaps both were exhibited. Lord Playfair had been one of the city's M.P.s for many years.

36 *Letter* (1908) 8 August to Birkett.

37 In 1910, while Brangwyn was staying with him in Sicily, Kitson wrote proposing that Charles Aitken of the Whitechapel Art Gallery should ask to borrow *The Rajah's Birthday* which was on loan to Leeds rather than *The Venetian Funeral* 'having regard to its great size — the difficulty of packing moving etc. and also its importance to the gallery. Mr Brangwyn too is not anxious for it to go to you'. He also sent a bill to the vice-chairman of the sub-committee, Mr Thorp, relating to a sculpture by Rodin from Carfax and Co. But as this does not figure in the Leeds catalogue the expenditure was presumably not accepted: *Letters* (1910) 3 and 11 March, July to Birkett.

38 L.C.A.G. 228/06, and SW7-11/06.

39 The Royal Commission was dispatched by the Board of Trade on 28 October 1910. The correspondence files are not surprisingly full of letters relating to the verifications of these pictures and their eventual return. Fulford's Brangwyns were not presented to Leeds and at least some were in the possession of the *Fine Art Society* recently. The reason why *The Venetian Funeral* was not available for Venice in 1911 was its prior commitment to the *International Fine Arts Exhibition* in Rome. Set up under the patronage of the Prince of Wales in 1910, it attained even greater prestige when its patron succeeded to the throne as King George V. Leeds was asked to send *The Return of Persephone*, to which were added a bronze by Alfred Drury, Orpen's *The Red Scarf* (L.C.A.G., 13/06), bought in 1905, W.M. Fisher's *Winter Pastures* (L.C.A.G. 12/1889) bought in 1889, and *The Venetian Funeral*. The Royal Commission and Board of Trade therefore wrote as by royal command and Leeds responded. The main front of the British Pavilion used steel, asbestos and cement for fireproofing and became the first part of the subsequent British School in Rome to which Lutyens added designs for residential and studio wings in 1912–15: Petter, H. (1992).

40 But within these different agencies one often finds exactly the same men and women, indicating a relatively tightly-knit upper-middle class elite, with its network clustering around several families, political interests, religious congregations and residential areas which shifted with patterns of marriage, business and political partnerships, denominational generations and migration within the city. The Kitsons, for example, were closely intermarried with the Cliffs and the Talbots. They were Gladstonian Liberals, but the Kitson Clarks were Conservatives and Sydney Kitson married a

leading brewer and therefore Tory's daughter. They shifted between Unitarianism and the established Church of England, depending on their education and their marriages, and some were simply agnostics. And when they moved out of Hyde and Blenheim Terraces in Woodhouse, they settled at Elmet, Chapel Allerton with Gledhow, and the Meanwood Valley, usually in pre-existing rather than new houses.

- 41 Linstrum, D. (1978) pp.375 and 385.
- 42 Black, G. (1979).
- 43 Cuppleditch, D. (1981); L.C.A.G. 404/21 - 432/21, 435/21 - 438/21, 440/21. 732/27 - 748/27.
- 44 My impression of the Yorkshire Union is of an exhibition committee dominated by the L.C.A.G. director, the director of the Leeds School of Art, the art critic of *The Yorkshire Post*, and a few local professional artists but it may be that this was the role played by Leeds and the Union could have been based and held other activities elsewhere: White, A. (ed) (1988) p.21.
- 45 I am very grateful to the secretary of the Leeds Fine Arts Club for making the minute books and other records available to me. They consist of *Minute Books 1 and 2* (from 1900) which was initially primarily concerned with crucial minutes and reports of meetings but, from 1925, included press cuttings and the annual exhibition catalogues, and the following loose items: *Rules and list of members* (1891), *Rules* (1930), *Revision of Rules and Constitution* (1948) as further revised 1961), *Conversazione and catalogue for annual exhibitions* (1888),(1892), (1895), (1897), (1898), (1900) and (1921). Men's clubs on the lines of the Little Owl included the Curfew Club (1886-1941) and the Conversation Club (1849-1944): Black, M. (1979).
- 46 Frank Dean regularly submitted pen-and-ink drawings of villages etc to *The Yorkshire Post* until he died so perhaps the Harpenden address was temporary or additional to his Yorkshire home. He later lived at Fordingbridge in Hampshire.
- 47 *Leeds Fine Arts Club Rules and list of members* (1891).
- 48 Both were often attained, when host-members lived in substantial properties, like Robert Kitson at Elmet Hall, Louisa Barran and Elinor Lupton at *Beechwood*, Roundhay, and Mrs Henry and Elaine Barran at *Shadwell Grange*, and obtained the co-operation of husbands, siblings or children as models, usually in exotic costume. Robert and Beatrice Kitson sat on the podium for such purposes as did some of the Kitson Clarks' children. Others might act as hostess, like Mrs Mallinson and again Beatrice Kitson, who became non-working members, and Mrs Fenwick, who even became president in 1903 and was also secretary to the Yorkshire Ladies' Council of Education.
- 49 The exhibition of 1900, with which the first surviving *Minute Book* begins, provides an appropriate example. Although oil paintings were not distinguished from watercolours, other media were indicated in the catalogue of 140 items. The honorary

members, Dean, Flower and Sichel each contributed four or six works and so did 26 members, including Louisa Barran (2) who married the first Leeds University Vice-Chancellor Bodington in 1909, Francis Bedford (6 including *Etna from Taormina*), Ethel Mallinson (8 mainly sketches of St Andrews, Scotland), A.J. Sanders (6 mainly atmospheric landscapes), Herbert Thompson (2), W.H. Thorp (3 sketches near Oxford), and 41 works by the five members of the Willson family. Sanders arranged the printing of the invitation card and Thorp arranged for the decoration of the Philosophical Hall, the provision of additional electric light and 'the policeman' required for carriage-control. 290 guests came.

The guest list is of interest for its distinct categories. The majority of those invited by the Council included civic and ecclesiastical dignitaries, members of the Art Gallery Sub-Committee, George Birkett and Lady, the heads of the Kitson and Barran families, the Kitson Clarks, 'Kester' and Mrs Dodgson, and the Lady Patronesses. The other three categories were 'old members', 'Musical guests' to perform at the *conversazione* which included the Swaynes of St Aidan's vicarage and Mr and Mrs Cecil Sharpe of Darley Dale, the champions of the English folk song and dance revival. 'Leeds artists' included those responsible for art teaching at the Yorkshire College and the School of Art, Frank Suddards and Hayward Rider respectively, C.H. Flower who had just left the School and ten years as the club's critic to become principal of Herkomer's Art School at Bushey, and local artists including F. Senior, who had studios in Leeds (relative of Mark Senior?).

- 50 *Yorkshire College Index to Register of Students* (to 1910/11) No. 4429 f 1374. Admitted for 2 terms from 4 October 1901 to Art and life classes.
- 51 At the end of the same month 16 members were present at the 266th meeting at Ina Kitson Clark's Hyde Terrace house. Robert Kitson brought three watercolours of eastern scenes for criticism, which also considered work of Mrs Kitson Clark and Miss Mallinson and was undertaken by daylight, after which members 'sketched the model, Miss Stansfield looking like one of Marcus Stone's figures'. For the meeting hosted by Robert Kitson at the end of October at Elmet Hall, Edwin Kitson Clark sat in the costume of Dante, to whose works he had devoted painstaking attention and correspondence in preceding years. Francis Bedford had hosted a meeting in Boston Spa but few attended. In subsequent years, Beatrice Kitson sat for the Club in Norwegian costume (1903) and with a Japanese lantern, Robert Kitson in Sicilian costume (1905), Louisa Barran in Irish costume and Henry Barran in evening dress.
- 52 Ethel Mallinson held hers at the Ladies' West Riding Club and, with the exception of Robert Kitson's meeting at Elmet Hall, the others were held by Ernest Sichel and Mrs Arnold Priestman in Bradford, Mr Greenwood in Ilkley, and Miss Proctor in Ben Rhydding.

- 53 Rutter re-opened the Art Gallery, after extensive re-decoration and the removal of his predecessor's descriptive labels, in 1912 with the formal presentation of Herkomer's portrait of Colonel Harding (L.C.A.G. 265/11).
- 54 The 363rd meeting of the Club. During his visit in 1916 Ginner made a drawing of the *University Buildings* for Sadler which is now part of the university collection: Diaper, H. (ed)(1989) p.50, figure 23. Paintings, such as a hospital ward *Roberts 8, East Leeds* and *The Blouse factory*, were produced as part of his work on the house front as an official war-artist: Farmer, F. (ed)(1988) pp.214 and 215 figures 185 and 186. So was *Leeds Canal* (L.C.A.G. 26.1/62): Robertson, A. (1977) p.10.
- 55 See Chapter 7.
- 56 See Genealogies 3.1 and 3.2; Yorkshire Ladies' Council of Education (1900) pp.3-7.
- 57 These reproductions and related texts may be found in both the Kitson Clark papers at the Y.A.S. and a box of the family's papers currently lodged at Temple Newsam.
- 58 The *Hillside Visitor's Book* dates from S.D.K's occupation of his house in 1901. *The Elmet Book* was obviously a Christmas present in 1905, just after the 1904 exhibition.
- 59 R.H.K's Minutes of Meeting (1903) 4 November No 133 in *Letter Book 1904-5*.
- 60 *L.C.A.G. Sub-Committee Minutes* (1903) 19 November. Steele, T. (1990) p.83 considers that the Leeds Arts Club was a joint organiser of the exhibition but the interest of the Lord Mayor Alderman Curren-Briggs and his wife, who had commissioned C.F.A. Voysey to design *Broadleys*, their house on Lake Windermere, as well as the Institute and miner's cottages at their colliery, suggests the overriding influence of Leeds City Council in the project.
- 61 The City Art Gallery had bought John Holmes's collection in 1892 and its display had fuelled a fresh craze for its collection as well as a revival of its manufacture. Robert Kitson's mother had been one of the subscribers to Kidson's book on the subject in 1892 and had a fine collection, which remained with her daughter, Beatrice, and is still largely intact in its own dresser, see Ill. 7.1. Other, far more extensive, collections were to enter the permanent collection of the City Art Gallery, notably that of Thomas Hollings in 1946: Walton, P. (1973).
- 62 The informal meeting had included members of most of the associations and committees proposed and these probably continued to serve when the General Committee was appointed on 19th November 1903 along the proposed lines. Dr Cohen, a regular lecturer to the Leeds Art Club and later council member of the L.F.A. Club, represented the Council of the Yorkshire College and Sydney Kitson wrote to accept membership on the 31st January 1904, presumably representing the Leeds and Yorkshire Architectural Society. At the same meeting of the Sub Library (Art Gallery) Committee W.H. Thorp became its deputy chairman. As already indicated he was also a leading member of the Leeds Fine Arts Club to whose exhibitions he regularly contributed works and was on

the governing body of the Leeds and Yorkshire Architectural Society, the Leeds Arts Club which had just been formed, and was on the governing body of the Leeds College of Art. These interlocking memberships were such a common feature of the Leeds art world that it is the absences that are conspicuous. Alfred Orage and Holbrook Jackson, of the Leeds Arts Club, were not artists or architects but Albert Waddington, Percy Robinson and Mark Senior were but are not mentioned. Ina Kitson Clark, Miss Harding and Mrs Tetley represented the Lady Patronesses. The Leeds Institute of Science, Art and Literature (Mechanics' Institute) nominated Messrs J.E. Bedford, brother of F.W. Bedford and a collector of early printed books, E.H. Hepper, the auctioneer who was his brother-in-law, and Haywood Rider to represent its committee for the Leeds School of Art: *L.C.A.G. Sub Committee Minutes* (1903) 19 November.

63 *Letter*, (1904) 11 July to Birkett.

64 *Letter* (1904) 4 February to Birkett.

65 *Letter* (1904) 27 November to R.H.K. forwarded to Birkett.

66 *Letters* (1904) 24 February from F.B., and 29 February from S.W. to Birkett.

67 *Letter* (1904) 7 August to Birkett.

68 See footnote 60.

69 The wider implications of the Kitson's involvement in the Arts and Crafts Movement has already been discussed in Chapters 5 and 6. The exhibition itself appears to have been a great success. 6,152 came to see it. And, although it cost £528.5.5, receipts amounted to £242.2.4. Among items sold were three to Francis Bedford, newly established in his practice in Old Burlington Street and soon to die of typhoid fever. The Editor of *Arts and Crafts* wrote requesting the names of contributors in June 1904 and *The Studio* had an article in 1905. The 1904–5 *Annual Report* of the Art Gallery sub-committee indicates the considerable satisfaction felt after such a major collaborative enterprise

a number of ladies and gentlemen who were co-opted for special knowledge or experience of work of the kind, considered the proposal suggested to them for the holding of an Arts and Crafts Exhibition of higher artistic aim and character than any similar display of the kind previously seen in Leeds. The result from that standpoint was eminently satisfactory, some of the magazines interested chiefly in the Arts and Crafts movement declaring the Exhibition to be of quite exceptional merit and one of the most admirable ever got together in this country (p.11).

Brangwyn had contributed a large tapestry design for *Le Roi au Chantier* (of circa 1896) to the exhibition and this he presented to the art gallery where it was hung in the central court over the balcony (L.C.A.G. 212/04). Now an A.R.A., he was working on his frieze panels for the International Exhibition in Venice, which Sam Wilson was to buy for Leeds later that year.

70 Steele, T. (1990) p.4.

- 71 i.e. that the Colonel washed his own socks. Although there is no indication that Morris's socialist ideas appealed to the Kitsons at all, the more puritan advocacy of a simple life would have done as would the movement's aesthetic morality. See also Tillyard S.K. (1988) Chaps. 1 and 2.
- 72 E.K. cultivated eminent people with whom he had been educated or had encountered somewhere. Lord Lugard (1858-1945) was a potential influence on locomotive contracts in colonial Africa. Cosmo Gordon Lang (1864-1945) received copies of E.K.'s published articles over such a long period that one can trace his preferment in the church through a variety of signatures that baffled the voluntary indexer of the Y.A.S. A *letter* (1913) 24 September from Colonel J. Gough V.C. implies that a locomotive was to be named after him. A former military hero Gough was left to carry the blame by the British High Command when the Germans broke through his unreinforced lines in 1918. Frank Selous (1851-1917) had been in Toronto when E.K. first met him: *Letter* (1904) 18 June to E.K.C. Edward Wilson (1872-1912) came to stay in 1906 in order to give a lecture and a collection of pictures and photographs. He enclosed a recent report on research into the diseases of grouse: *Letter* (1905) 11 December to E.K.C. After Wilson's death with Captain Scott, E.K. sent a letter of condolence to his widow and parents and subsequently sent the latter a photograph of the memorial erected to the memory of their son's colleague, Captain L.E.G. OATES (1880-1912), in the grounds of his former house at *Meanwoodside*: Mrs Wilson's reply: *Letter* (1913) 26 August: Y.A.S. Archive MD. 446 Box 1, Bundle labelled "Eminent persons' letters' by E.K.
- 73 Tom Steele (1990) has recently published his research into the activities of the Club in Leeds and the philosophical outlook of Orage and several of his followers, who transposed to London and published *The New Age* there as a journal of the *avant garde* after some five or eight years promoting their ideas in Leeds. My points largely represent a discussion of his data. It is always difficult to calculate the significance of small cultural groups. One can reify their corporate existence as has happened in the case of the Bloomsbury group, who were essentially an intellectual and social network with interlocking educational and kinship origins. One can assume that one set of people and their ideas replaced their predecessors when they may have coexisted as a rather limited coterie while the established mores etc. continued to develop along their own lines, as has tended to happen in accounts of the modern movement in architecture and design. And one can search for the origins of subsequent ideas or traits that are then presented quite outside the context of their initial expression and practice, a charactersitic of 'whig' forms of history in politics, medicine, technology and the natural sciences as well as art.
- 74 Steele, T. (1990) pp.270- 273.

- 75 Isabella Ford forfeited her membership of the Little Owl because of non-attendance in 1892: *Register of Members* and see *The Yorkshire College Index to the Register of Occasional Students*.
- 76 Carpenter, E. (1908 and 1916), Steele, T. (1990) lists several lectures.
- 77 Steele, T. (1990) p.96 Shaw spoke in 1905.
- 78 J.B. Cohen was Professor of Organic Chemistry 1904-1924: Steele, T. (1990) p.168. This lecturer appears to have been in 1911.
- 79 Steele, T. (1990) p.4, characterizes the members of the Leeds Arts Club as united in their antipathy to nineteenth century Liberalism, 'with what they believed was its moral hypocrisy, its smug belief in perpetual progress but mostly its philistinism'. Unlike its philosophical and literary founders, Orage and Jackson, its leading members who were artists and architects were mainly professional men well established in their fields. Caldwell Spruce was the chief sculptor for Burmantofts and taught at the School of Art. In 1911 he provided the posthumous marble bust of Lord Airedale, the first Lord Mayor for the Town Hall (now in the Civic Hall). Percy Robinson (1868–1950) designed several public buildings for the city, was a President of the Leeds and Yorkshire Architectural Society and wrote and illustrated several books on the old buildings of Leeds. His partner W.A. Jones (1875–1960) was another member. Another architect was Albert Waddington, an advocate of new towns and philosophically more closely in tune with Orage. He shared lodgings with Arthur Penty (1875–1937), a notable designer of simply crafted furniture.

A founding member, as in so many of Leeds cultural institutions of the period, was W.A. Thorp, the architect. But he spoke to the Leeds Arts Club in 1904 on the subject of Heine's poetry, at the same time as he helped to organize an exhibition of the architectural work of Ernest Newton, Wilson, Baillie Scott, Ricardo, Voysey, E.J. May (S.D. Kitson's tutor) and Basil Champneys, an interesting selection of 'free school' domestic designers strongly associated with the Arts and Crafts Movement, the Art Workers' Guild, and 'Queen Anne' architecture. Over his long life, 1852–1944, William Thorp saw much come and go but seems throughout it to have remained in the centre of artistic affairs in Leeds.

- 80 Steele, T. (1990) pp.99 and 223.
- 81 Steele, T. (1990) pp.83 and 166.
- 82 Steele, T. (1990) pp.101–102.
- 83 Steele, T. (1990) pp.111–113. The only prominent local living artist given a one-man exhibition was Mark Senior (1864–1927), a founder member, friend of George Clausen and adviser to Sam Wilson. An exhibition of his pastels and oils, a combination of *plein air* sketches and portraits, was held in February 1906. Although Senior's impressionist and *plein air* principles were soon to be superseded by radically different

ideas of what might constitute artistic expression, and his talks were criticized by members whose philosophical approach sought something quite different, Senior was one of the only local artists closely associated with what still passed for new developments in English art. The other was William Rothenstein, whose family links were with Bradford although he did come to lecture in Leeds on 'The possibilities of the Fine Arts' in 1909. However members also heard more conventional talks such as that in 1905 on porcelain by A.J. Saunders, an L.F.A.C. member and one of the dedicated collectors who became a friend of Frank Rutter and whose objects were destined for the city's collections.

84 Steele, T. (1990) p.158.

85 Michael Ernest Sadler (1861–1943) and his wife both came from Barnsley, and her parents had subsequently moved to Roundhay in Leeds in 1896. The Leeds appointment therefore was something of a homecoming. It was also the fulfilment of an education mission. Sadler had embarked on his career in education in 1885 when he became the secretary of the new Oxford University Delegacy for extension courses after his mentor Arthur Acland became a Liberal M.P. Because its sphere of responsibility included Yorkshire and the North East, it was through the Oxford Delegacy that Cambridge men like Edward Carpenter and C.R. Ashbee brought their social gospel with the arts and crafts movement and new concepts of gender relations to Sheffield, Leeds and Darlington. Carpenter lived out these ideals at Milnthorpe near Chesterfield and was a regular lecturer at the Leeds Arts Club. Nearby was the Guild of St George's museum in Walkley, founded by John Ruskin as a practical part of his mission, the lectures and writings of which greatly influenced several generations of undergraduates. Among these was Sadler, whose closest friends were Leonard Huxley (1860–1933), who married Matthew Arnold's daughter, and D.S. MacColl (1859–1948), the future keeper of the Tate Gallery and the Wallace Collection and scourge of the Royal Academy's role in the selection of art for the national collection by the Chantrey Trustees. MacColl married the sister of Sadler's other great friend, Oliver Elton (1861–1945).

Sadler had prepared the nine volumes of Lord Bryce's Royal Commission into Secondary Education *Report 1894–5* and effectively stayed on as the Director of Special Enquiries and Reports before resigning over the role of Sir John Morant (1863–1920) as Secretary to the Board of Education and the implementation of the 1902 *Education Act*. Like Sir James Kitson and others whose concern led to the foundation of the Yorkshire College, Sadler was impressed by both the inadequacy of English secondary education to meet the technological challenge of international competition, and the markedly more extensive and effective systems of education in other countries. After resigning he advised several local authorities on their new secondary school responsibilities and

taught a term each year in Manchester as Professor of the History and Administration of Education for H.A.L. Fisher, another of the Liberal dynamos of higher education: see MacKinder, H.J. and Sadler, M.E. (1891) and Sadleir, M. (1949).

- 86 Sadleir, M. (1949) p.165.
- 87 Sadleir, M. (1949) p.93.
- 88 Sadleir, M. (1949) p.330. An example of Sadler's watercolour painting is published in Diaper, H. (ed)(1989) p22. *The view from 41 Headingley Lane* of 21 July 1922, believed to have come from the collection of Mrs Redman-King.
- 89 Sadleir, M. (1949) p.205.
- 90 Rutter (1876–1937) was the son of Ruskin's solicitor. After Cambridge he settled into the Parisian art world, returning to London where he became an art critic, taking up a regular column, 'Round the galleries', in *The Sunday Times* in 1905 which he contributed until his death. In the same year, with the help of D.S. MacColl and Sir Claude Phillips (1846–1924), the Keeper of the Wallace Collection, who had launched the National Art Collections Fund, he tried to raise £3,000 to buy some of the Impressionist paintings that Durand-Ruel was exhibiting in Bond Street. Although only £160 was raised, they bought a Manet, only to have it rejected by the National Gallery who would only accept a Boudin, that was presented through the N.A.C.F. Manet's *Vertheuil; sunshine and snow* was bought by Sir Hugh Lane (1875–1915), and entered the national collections after his death in the *Lusitania* in 1915. Three years later Rutter formed the Allied Artist's Association with the help of Sickert and Lucien Pissarro (1863–1944), a close friend. By organizing large open exhibitions in the Albert Hall, they sought to circumvent the cliquy selectivity of academy and other club shows. In England the N.E.A.C. provided the nucleus, but a far wider range of continental works were exhibited than the now accepted Barbizon and modern Dutch schools, including Russian arts and crafts. Rutter took to his bicycle to get around the Albert Hall, where he continued to organize the exhibitions as secretary for four years. The Scottish colourist J.D. Ferguson, Bevan and Ginner, who exhibited there, were all to be invited to Leeds and to exhibit or speak at the Leeds Arts Club and act as critics for the Leeds Fine Arts Club. In 1910 Epstein celebrated his English debut at the A.A.A: Rutter, F. (1927); Owen, F. (1993).
- 91 Sadleir, M. (1949) p.237.
- 92 L.C.A.G. 213/05 bought in 1905. Like Brangwyn, Orpen's work was collected by Sam Wilson. This picture was lent to various exhibitions, including the International Exhibition in Rome in 1911.
- 93 Rutter, F. (1927) p.201.
- 94 Applicants included an antique dealer from Barnoldswick, the son of the late Atkinson Grimshaw and the Hon. Sec. Robert Mackay who had sought the support of Colonel

Harding. Brangwyn had advocated Longden, regarding Rutter as 'nowhere near as good — a rather stupid person': *Letter* (1912) 15 May to R.H.K. But Charles Aitken, the Director of the Tate Gallery, wrote on 1 May in glowing support of the appointment of one 'sure to make the Leeds Gallery a centre of enlightened activity'.

95 Sadleir, M. (1949) p.235.

96 Rutter, F. (1927) p.204. In later years Frank Rutter published several splenetic attacks on the alderman in art, with his experiences at Leeds as the case in point.

I was appalled at their grossness, their ignorance and general lack of manners ... with a few exceptions the municipal art galleries of Great Britain are deplorable. They are a disgrace to the elected persons responsible for their maintenance, a laughing-stock to art-loving visitors from abroad, and an offence as well as a burden to the average rate-payer ... For very shame a few genuine art-lovers — who have collections and may leave something valuable to the city — may be co-opted, but these are always in the minority [on the art gallery committee] ... In the provinces, so far as the Art Gallery is concerned, it is better to do a good turn to a local political leader than to have an international reputation as an art-lover', such as Sadler who was never co-opted: (1927) pp.201–203.

In this context it is not surprising that Rutter found the company of the Leeds Arts Club so congenial and introduced his London and foreign artist friends to its programme.

97 L.A.C.F. (1913) *Annual Report*, p.1.

98 L.A.C.F. (1912-21). Fulford's fortune came from *Bile Beans*.

99 Rutter, F. (1927) p.204-205.

100 The L.A.C.F. also put on a small exhibition of its own gifts and acquisitions, which indicate Rutter's purpose. In 1913 they included a large cartoon by the late Arthur Melville A.R.A., the Scottish colourist whose example on a sketching tour had transformed Brangwyn's method of painting; an oil portrait by Antonio Mancini, well represented at the Mesdag Gallery in the Hague and presented by Sir Hugh Lane; a watercolour by Laura Knight and a drawing by H.S. Hopwood presented by Mr Lyon of Pontefract; a drawing by Harpignes, the last surviving Barbizon painter, from Michael Sadler; a wax statuette by Stirling Lee from Sam Wilson; a Thai *Budhha* from A.J. Sanders; Augustus John's etching of *Jacob Epstein* and an etching by Hanslip Fletcher, the latter presented by the artist. Robert Kitson presented an engraving of *Christ Mocked* by Durer and his 'first contribution to what it is hoped may be in time an important section of Decorative Furniture', a baroque canopied bracket, presumably one of the saints' niches then being cast out of Italian churches that the Elmet housekeeper termed 'Master Robert's rubbish'. It seems a small start to the remarkable collection that now makes Temple Newsam world famous! The three items bought out of subscriptions were an oil painting by Lucien Pissarro, Rutter's supporter in the A.A.A., a watercolour by another, younger, French artist, Maurice Asselin, and a reproduction

- of a commode designed for Louis XV's medals as 'an inspiration and example' for craftsmen of the West Riding: L.A.C.F. (1913), p.10. See also Chapter 9.
- 101 L.A.C.F. (1914); L.A.C.F. (1924). The latter includes the dates of items acquired by the Fund up to date.
- 102 *Letter* (1917) 8 April to the Curator. For the use of Bilbrough's bequest of 1915 see Chapter 9.
- 103 Sydney Kitson was commissioned to report on this and three other houses under Sadler's consideration in 1912.
- 104 L.C.A.G. 268/12 was presented by the Professional Musicians of Leeds. The orchestra had helped to maintain morale until the last fatal moments of the stricken liner.
- 105 L.C.A.G. Sub-Committee (1913-1914) *Annual Report*.
- 106 *Letters* (1914) 6 April and 12 May to Curator from Brotherton and Lupton respectively.
- 107 L.C.A.G. Sub-Committee (1916-17) *Annual Report*; Sadleir, M. (1949) pp.265-266.
- 108 Rutter, F. (1927) p.210. The Curator's good relations with the Director of the National Gallery, Sir Charles Holroyd (1861-1917), also saw fruit in his widow's presentation of 19 etchings to her husband's city of birth: L.C.A.G. 361-377/20, 318 and 355/21.
- 109 In Diaper, H. (ed)(1989) and Steele, T. (1990) Chapter 9.
- 110 *Programme of University Public Lectures: 1913-14* in Michael Sadler Exhibition, (1989) University of Leeds.
- 111 See Chapter 10 and Bradshaw, J. (1962). Rutter had even contracted to write an illustrated book on Cotman just before he died. His writing on the brothers Nash in 1922 exasperated Paul Nash who wrote to John,  
 'We love our Fry  
 To tell us why  
 - Clive Bell as well -  
 But who can utter *quite* like Rutter?'  
*Letter* (1922) 9 December quoted in King, J. (1987) p.63.  
 But he and Sadler supported Nash's appointment as an Official War Artist in 1917 and encouraged both the brothers' work.
- 112 Sadleir, M. (1949) p.255. Schiff's patronising manner has already been exemplified in his correspondence with Kitson and Hunt in Chapter 5.
- 113 Steele, T. (1990) pp.205-207. To Michael Sadleir's pained disappointment Kramer did not respond to his request for the loan of letters from and information on his father's association with the artist, but many of these have since been published in Roberts, J.D. (ed)(1983).
- 114 Rutter organized the Leeds Arts Club's exhibition in June 1913, with loans from Sadler, and the Mayor of Scarborough, Augustus Daniel. This included work by Cézanne, Gauguin, Matisse, Serussier, Kandinsky, Asselin, Rodo, Doucet, Ledoux and Fournier as well as Ginner and Duncan Grant. Michael Sadler wrote the catalogue: Steele, T. (1949), p.191.

- 115 Steele, T. (1990) pp.221-223.
- 116 Steele, T. (1990) pp.211-212.
- 117 Steele, T. (1990) Chapter 12; Paraskos, M. (1993); Read, H. (1960).
- 118 By this time Rutter was held in dubious disregard in some quarters. Not only had his wife concealed a suffragette from apprehension by the police for criminal damage in 1913, but although, like Herbert Read, Rutter had joined the O.T.C. at the outbreak of war, he had applied to a tribunal to resist call-up. Pearson, in February 1917 with the Royal Flying Corps in France, wrote wishing him well in avoiding his own dreadful experiences of sodden blankets and frozen boots in the mud, which he considered Rutter would be unable to stand. Rutter replied that all was far from well and the Council Committee recalled Pearson from leave to give evidence, because the complete set of prints remained undelivered, the postage unreceipted and a bill remained outstanding. See the sheaf of correspondence etc. begun on 18 October 1916 concluding with the Curator's undated report (c.March) in 1917.
- 119 *Letter* (1917) 12 March to Rutter.
- 120 *Letter* (1917) 15 March to Rutter, and Rutter, F. (1927) p.206. His assistant at the art gallery returned to his post after the war, but was asked to resign by a less forgiving curator, Kaines Smith, for failing to submit correspondence required to renew insurance, opening private letters, and failing to account for receipts from the sale of catalogues and pictures at the Yorkshire Art Exhibition in 1924 when the curator was on sick leave. Another sheaf of correspondence and memos dates from 28 April until 2 July, 1924. Kaines Smith fell sick and was in Harrogate, leaving Pearson to undertake a range of tasks for which he seems to have been incapable without supervision. It also appears that insurance valuations etc. had not been revised during the interregnum and Brangwyn's frieze panels which were being transferred to his studio for yet another 'renovation' were revalued at £2,000 rather than £500: *Letter* (1924) 29 May from the Curator to the City Treasurer. Pearson resigned his post as Assistant Curator on 18 July but resurfaced a year late in a pathetic appeal for a reference and some help 'to escape from this bondage of debt that has been so heavily upon me': *Letter* (1925) 15 October to Kaines Smith. There is no copy of a reply in the files.
- 121 In 1916 his friend, contemporary and in some senses rival in Liberal educational circles, H.A.L. Fisher, had left the Vice-chancellorship of Sheffield University to become President of the Board of Education. This effectively ended Sadler's dwindling hopes of being recalled to the Board so when, in the following year, Austen Chamberlain, the Secretary of State for India, invited him to lead a Commission into the state of Calcutta University, he accepted. This developed into a review of India's higher education and universities in general and he did not return until 1919. On the boat out Sadler met Sir Aurel Stein and was re-enthused with oriental art which led him to buy the collection of

Indian textiles and other embroideries that he later gave to the University of Leeds. Sadler, M. (1949) pp264-286; Hann, M.A. (1989).

- 122 In his *A plea for the wider use of artists and craftsmen* Rothenstein specifically considered  
memorials to those who have fallen in the war ... Above all, let our memorials be fruitful in intention. I cannot think that those young men who have perished in the war, could their spirits revisit this world, would wish merely their own individual names and deeds to be perpetuated ... it is fitting that this spirit should be interpreted in the forms most useful to their fellows ... All the resources of the world are open to us today, yet nowhere is our failure to use these resources more pathetic than in the streets and houses of our vast suburbs. Let some at least of our memorials take the form of public halls, libraries, club-houses, concert halls, round which some real life may gather ... Here would be many opportunities for using the services of local artists and craftsmen. The claims of these men and women on the municipalities have never yet been fairly considered ... No hope is held out to the proficient students that it should be their task to make and paint the furniture, pottery and tiles, carve the stone and woodwork, weave carpets, embroider hangings, execute metalwork, and perform a dozen other necessary tasks for the Town Hall and other public institutions ... The Town Hall should be the symbolic centre of the life and creative industry of the whole neighbourhood; each succeeding year should add something to its completeness ... Of what use is it to place in some remote museum the precious relics of the local skill and beauty which made such cities as Venice and Nuremberg, Bruges and Rome, a glory to commercial enterprise, if there is no evidence in our own public buildings of any of this vitality today? : Rothenstein, W. (1916) pp 17-19.

In his memoirs, Rothenstein (1932) p.346 dates this 1917, but the lecture was given prior to the appointment and its publication date is the previous year.

- 123 In the first place, the artists selected were a group only in the sense of being some of the more prominent younger artists who had survived the war, several of whom had connections with Leeds or the Leeds Art Club. Albert Rutherston was William's brother and of course from Bradford. Paul and John Nash had been up in 1914. Edward Wadsworth was a local industrialist's son, who was already drawing watercolours of local tips etc. in 1919 and had worked on camouflaging ships during the war. Sadler insisted on Jacob Kramer being added to the team which also included Percy Jowett and Stanley Spencer. In his autobiography Rothenstein stated that he was never hopeful about the outcome of the project and that he had himself already rejected Spencer's design of *Washing Day* as out of keeping with the rest, when Sadler, on 21st November 1921 wrote to Councillor Hawkesworth withdrawing the rest of the designs because they were too 'discordant'. Although Rothenstein went on to write that he was associated with successfully executed schemes for murals in St Stephen's Hall, Westminster, and Morley College, he gave no indication of what he may have done to co-ordinate the Leeds project and one suspects very little. But some of the artists were probably not those he would have chosen and when Rothenstein brought them to Leeds on 22nd April 1920, he forgot to inform Kramer and then wired Sadler *en route* by train. Wadsworth and Rutherston arranged meetings in London to consider designs and allocate their sites, but Kramer still failed to deliver a design or turn up. However

Rothenstein approved his design when it came. The designs are illustrated in Robertson, A. (1974) and Bradshaw, J. (1962). See also Steele, T. (1990) pp.212–214. Not surprisingly accounts differ and the blame lay as much in the lack of more precise initial specifications as in the failure to co-ordinate the artistic project: Rothenstein, W. (1932) pp.347-350; Sadler, M. (1949) pp.319-327; Roberts, J.D. (1983) pp.51-80 include many letters related to the scheme in 1920 as well as the *Circular* specifying the fees, one visit to Leeds, the medium and support, Rothenstein's role, Sadler's ultimate ownership of the designs and his responsibility for submitting them to the City Council for approval. If this was favourable individual donors would be sought to present the completed decorations to the city (p.53-54).

124 *Letter* (1921) 8 October to Kramer.

125 *Letter* 6 May 1920 to the *Y.E.P.* See also Steele, T. (1990) pp.212-214.

126 Thistlewood, D. (1989) p.28.

127 The ensuing fiasco of a similar type of project, to complete the decoration of the Royal gallery in the House of Lords in memory of the sons of peers who had fallen in the war, only goes to show that accomplished and experienced decorative artists could expect to fare no better. A single private patron, Lord Iveagh, whose son had been killed, commissioned the murals for the public institution, although in this case all from one artist, Frank Brangwyn. Lord Iveagh and his supporter, the Lord Great Chamberlain the Earl of Lincolnshire, both died before their completion and the newly created Royal Fine Art Commission and the House of Lords rejected them. It was a disaster for Brangwyn, who retreated into virtual seclusion thereafter although he completed the commission and, after display at a *Daily Mail* Ideal Homes' Exhibition, they were acquired for the new town hall in Swansea, which was redesigned to accommodate them in its rather overlit great hall. Frank Rutter stood forward to defend him and published a book on Brangwyn's Empire Panels. Quite apart from the artist's work in the City Art Gallery, and the long loans of his work by Robert Kitson and Sam Wilson, Rutter would have been familiar with the decorative triumph of Brangwyn's mosaics at St Aidan's which were completed in 1916.: Macer-Wright, P. (1940); Brangwyn, A. (1978) Chapter 10; Rutter, F. (1933). Robert Kitson subsequently acquired one of Brangwyn's studies for part of a panel which he gave to Daphne Phelps (C.C.).

128 Collins, J. (1992) pp.92-93 Nos. 45, 46. In all of these designs the figures are draped in the same way as Christ in the executed work, and *not* in modern dress, a change of which Sadler may not have been fully aware. Some subsequent commentators have not referred to this. e.g. MacCarthy, F. (1989) pp.166-167; Kent, G.R. (1989). But Speight, R. (1966) p.129 indicates that Sadler saw at least one photograph of the work in progress at the end of 1922. As Gill had started with the Christ it would still have looked very like the L.C.C. designs as in Collins, J. (1992) p.40. However, because it

is quite clear that from at least the autumn of 1917 Gill intended to use 'modern dress as much as poss', and he was seldom other than outspoken, one must wonder at the naivety of Sadler although even he had second thoughts about the 'physical act of scourging' in early 1920: Gill's *Letter* (1917) 27 September to Geoffrey Keynes in Shewring, W. (ed) (1947) p.98-99; Sadler's *Letter* (1920) 20 February in Speight, R. (1966) p.128.

- 129 Collins, J. (1992) p.93, No. 47. This engraving still presented all the figures in flowing robes as in the L.C.C. design.
- 130 £2,000 in Speight, R. (1966) p.126, £1,000 in Kent, G.R. (1989) p.36.
- 131 Sadleir, M. (1949) p.328.
- 132 See Sadler's *Letter* (1923) 28 May in Speight, R. (1966) p.132.
- 133 Sadleir, M. (1949) pp.257-261.

## Chapter 9

- 1 Responsibility was vested in the City Librarian T. W. Hand who himself retired after twenty-nine years service in 1926.
- 2 L.C.A.G. Sub-Committee (1921–22) *Annual Report*.
- 3 L.C.A.G. (1925). The collection consisted of 166 oils, 15 pastels, 24 watercolours, 5 sculptures, 18 pieces of furniture including 4 Chinese ivory screens, and 98 oriental (Chinese) ceramics.
- 4 Sir George Clausen came to stay with Kitson in Taormina in 1922 and presented him with a self-portrait in pencil as well as at least one watercolour still hanging in *Casa Cuseni*. Kitson presented this with another drawing in 1945: L.C.A.G. 18.6/45 and 18.26/45.
- 5 Rutter, F. (1927) p.207.
- 6 L.C.A.G. Sub-Committee (1930–31) and (1934–35) *Annual Reports*.
- 7 See Hendy, Sir Philip (1934–1944). Christopher Martin, who died of T.B. in 1944, had drawn up a *Report on the state and prospects of the Arts in Britain* with a high-powered team including John Rothenstein, Sir Kenneth Clark and Philip Hendy who subsequently married his widow. Martin was Dartington's first administrator of the Arts Department and his wife Cecily (née McKenna.) was related to the Trust's legal advisers.
- 8 L.C.A.G. Sub-Committee (1938–39) *Annual Report*, p.2. Many numbers of the *Leeds Arts Calendar* have been devoted to Temple Newsam 'as it was, as it is and ever shall be' but it is not the subject of this research.
- 9 Read's pre-eminence was exemplified by the recent exhibition recorded in Read, B. and Thistlewood, D. (eds) (1993).
- 10 L.C.A.G. 274. See also Prendergast, J. (1985) and Hennock, E.P. (1973), Part 2.
- 11 Torcy, A. (1916/17), p.109.
- 12 Torcy, A. (1916/17) p. 109.
- 13 L.C.A.G. SW 121/125.
- 14 L.C.A.G. Sub-Committee (1920–21), p.10.
- 15 L.C.A.G. 277/20; 275 and 276/20.
- 16 L.C.A.G. Sub-Committee (1920–21) p.7; *Letter* (1917) 30 Sept. from F.B. to R.H.K.
- 17 *Circular letter* (1913) 11 April sent by Rutter.
- 18 L.C.A.G. 352/1893, 380, 385 and 386/1907.
- 19 *Letter* (1920/13 July). None of A.G.L's Turners seem to be listed in Strickland-Constable, M. and Robertson, A. (eds) (1976). All are attributed to the Agnes and Norman Lupton bequest except 776-779; prints after J.M.W.Turner. The dates in

which works are referred to in the *Annual Reports* or correspondence do not always coincide with catalogue dates because of delays in being formally accessioned.

- 20 *Letter* (1920) 7 July, and L.C.A.G. Sub-Committee (1920–21) p.11.
- 21 L.C.A.G. 300/22, 299/21 and 446/22. (Boswell and Miller, 1992, p.42, Pl.6).
- 22 L.A.C.F. (1924); R.H.K.(1920) *Sketchbook* No.34 'No. 5423 lire 1500'. Kitson was reimbursed by the Treasurer of the L.A.C.F., A.J. Sanders (d.1922) in June 1921.
- 23 L.C.A.G. 304/21; 397/21 and 488/210.
- 24 L.C.A.G. Sub-Committee (1921–22) *Annual Report*, p.11 and Chapter 8.
- 25 *Letter* (1922) 27 Sept. From Sadler to Alderman Willey.
- 26 Lenders to the exhibition included the interconnected set of collectors, connoisseurs and artists that made up the members of the Kitson family, Leeds Fine Arts Club, the City Art Gallery sub-committee's co-opted members, and the Leeds Art Collections Fund: Colonel T.W. Harding who came to open it; the Hon. Hilda Kitson, Robert and Sydney Kitson, Ina Kitson Clark, Ethel Mallinson, Rachel Talbot, C.F. Tetley, A.G. and Mrs. Katherine Lupton, Henry Barran, Herbert Thompson; F.H. Fulford, H.M. and Joseph Hepworth, F. Somers, Sir Michael Sadler, Mrs Catherine Marshall, a group from Bradford including C.L. Rutherford, Ernest Sichel, Asa Lingard and two members of the Firth family, and A.M. Daniel, Sydney Kitson's friend who was a Mayor of Scarborough.
- 27 *Letter* (1922) 16 August to Alderman Willey, another resident of Roundhay whose son's commemorative window fills the north transept of St. John's church. Cameron put him in touch with a Glasgow dealer who had works by William Strang and also spoke of E.A. Walton and Arthur Melville, whose work Kitson also searched out in Glasgow and arranged to have sent down to be seen. He also wrote that he had asked George Clausen 'to send us something to see soon' and concluded 'I hope you will be at the meeting tomorrow. I am going to offer you our big East oil and the T.M. Richardson' – these were *Afternoon on the Somme* and a watercolour *In Glen Tulloch*: L.C.A.G. 494/23 and 493/23. .
- 28 In 1922–1923 the gallery also bought a group of watercolours by other contemporary artists including Muirhead Bone, James McBey, Frank Dean, Cecil Hunt and his friends Russell Flint and Claude Shepperson as well as works by Rowlandson, De Wint and John Varley. Sadler gave three landscapes by Alexander Cozens, Joseph Farington and Thomas Munro through the L.A.C.F.: L.C.A.G. Sub Committee (1922–23) *Annual Report*.
- 29 During the Great War Kaines Smith had been the chief postal censor in the Aegean as well as Advisory Officer to the Greek government for which he was awarded the M.B.E. as well as several Greek official honours; White, A. (1988) p.4. A popular lecturer, not all were equally impressed by his writing. Lady Peers, who wrote an introduction to the National Gallery for young people, is said to have cast his

Cotman book aside in disgust when reading it on her sickbed. But by then Sydney was setting higher standards.

- 30 In 1923 Sir Michael Sadler's presentation of watercolours on leaving Leeds for Oxford had included works by Alexander Cozens, Farington, Cotman, Francis Nicholson, and C.J. Holmes. Robert Kitson gave six etchings and the Bilbrough bequest was used to buy works by Girtin, Cotman, Dayes, Bonnington, Brabazon and by the contemporary artists Charles Ginner, J.D. Innes, Derwent Lees, and Ambrose McEvoy. And in July two of a group of six works Clausen had submitted at Robert Kitson's request were bought for the gallery and he bought another himself. Purchases of watercolours and drawings continued in 1924 with works by Gainsborough, Towne, Varley, De Wint, J.M.W. Turner, Birkett Foster, W. Havell, Sir David Wilkie, Samuel Prout, Francis Wheatley, Cotman, J. Holland, William Payne and the contemporary artists Martin Hardie, William Melville, A.J. Munnings, Henry Rushbury, David Roberts, H.H. Holden and William Walcot. L.C.A.G. Sub-Committee (1924–25) *Annual Report* pp. 11–12.
- 31 L.C.A.G. 564 and 565/24. A related subject was posted to Norman Lupton on the battlefield in France: Boswell, D.M. and Miller, C. (1992) p.12. Yet another is now in the collection of Prof. D. Triscari in Taormina. RHK left the meeting during the discussion of the prices to be offered for his pictures: L.C.A.G. Sub-Committee (1921) *Minutes for 21 August*.
- 32 Watercolours by Thomas Hearne, William Hunt, W. Muller, John Crome, Cotman and the contemporary C.M. Gere's *The Matterhorn*.
- 33 *Letter* (1926) 1 Nov. to Leney.
- 34 *Letter* (1924) 14 Dec. to Kaines Smith.
- 35 *Letter* (1925) 8 Sept. from Councillor H.A. Crawford to Kaines Smith.
- 36 *Letter* (1925) 16 Sept to the *Sunday Times*. Yet another year later, in November 1926, Rutter was in touch with him again, with an offer of the ex-editor of *The Sunday Times* to present a picture of *Joan of Arc* to Leeds. 'Anyway if you want an historical painting by Caton Woodville for nix, write to him. '; *Letter* (1926) 4 November. Kaines Smith replied  
'To be perfectly frank, it is the last kind of thing that I should wish to encourage my committee to collect.  
'Of course, I know Caton Woodville's work, and I think you and I are probably in agreement about it. On the other hand, if Mr Wright would care to give it to Temple Newsam, I am quite sure Sir Charles Wilson, to whom everything French or to do with France is dearly beloved, would be delighted to accept it, but perhaps that is not quite what Mr Wright wishes.  
'I don't want you to think me the least ungrateful and, of course, I have not seen the picture, but I have been rather striving to steer my committee and the public in a

somewhat different direction, and I cannot help feeling that a presentation of this kind, however popular it might be, would not help me': *Letter* (1926) 9 November. Rutter replied 'The position as I understand it is this. Wright wants to help Caton Woodville who is an old friend of his and knows somebody who could buy the picture and be satisfied, I imagine, if informed it had been accepted by the Leeds Corporation': *Letter* (1926) 15 November.

He was reaffirming his contempt for Leeds by trying to pass off more of what he condemned them for. But, just as he had appreciated the Brangwyns, so now Rutter also praised Kaines Smith's book on Cotman and his works being collected there. The artist's early work, in particular, was seen as proto-modern because of his use of separate washes in distinct planes, and this appealed to Rutter.

Needless to say, Leeds did not acquire *Joan of Arc!*

- 37 Temple Newsom effectively remained under the supervision of Mrs Meynell-Ingram's housekeeper Mrs Pawson until her retirement a decade later. Her husband helped Sydney Kitson write its first guidebook in 1927. Derek Linstrum remembers boyhood visits to the lugubrious empty house, devoid of any furniture which had already been sold or removed by Lord Halifax to Garrowby, and the daunting display of mantraps and other ironmongers' instruments of modern torture.
- 38 L.C.A.G. Sub-Committee (1927-28) Annual Report, p.14. At the same time Halifax's son (1881-1951), the future Earl, Viceroy of India and Foreign Secretary, applied for further facilities to his mineral lessees to reduce the 70 acre pillar of ground under the estate which had been left for the protection of the mansion when it was sold to Leeds City Council..
- 39 *Letter* (1923) 26 Sept from the City Engineer indicates that estimates had already been received to reglaze much of the gallery in 1923 and this was put in hand. The gallery was open daily with late openings until 9.00 p.m. on Wednesdays and Saturdays and on Sunday afternoons. The number of visitors rose by one third from 1924 to 1925, 247,620 to 350,144, although this was not sustained for long. The city librarian had already arranged to view and list the Wilson Collection which remained with Mrs Wilson until the building could be constructed.
- 40 *Letter* (1925) 2 July from Kaines Smith to Senior. The new galleries were in fact accommodated within the toplit shell of Edmonson's unprepossessing stuff warehouse, the windows of which were bricked up. Long past its structural sell-by date, the extension was only demolished in 1984 when the tearoom and spiral staircase were installed with the new sculpture galleries: White, A. (ed) (1988).
- 41 L.C.A.G. (1925) and *Letter* (1925) 10 Oct. from K.S., to the *Illustrated London News*.
- 42 L.C.A.F. (1924); L.C.A.G. 528/25, 529/25 (ex Melville's widow) and 250/13 (ex Sir Hugh Lane).

- 43 L.C.A.G. Sub-Committee (1925–26) *Annual Report*, p.6. Kaines Smith was in touch with Agnew's about the hoped-for purchase of a Turner for £1,100 which depended on the success of the campaign and the receipt of Walter Harding's bequest of £5,000 for a purchase fund. Sydney Kitson had proposed the purchase of *Oxford High Street and Tom Tower* in February and it may have still been under negotiation nine months later, when *Christchurch Hall, Oxford* was bought, as several Turners were under consideration. *Letters* (1924) 21 Nov. from K.S. to Agnew, and (1924) S.D.K. to K.S., L.C.A.G. 514/24.
- 44 L.A.C.F. (1912–1924) Kitson wrote to likely names soliciting subscriptions but sometimes with embarrassing results. On 13 July 1925 he wrote by hand to Sir Edward Brotherton, who misread it to refer to 'the Q.A.C. Fund'. 'We are trying to get it on its feet again after the lapse during the war, and as we are setting out at the Gallery to make what I hope may be a first-rate general collection of watercolours, a thing that doesn't exist in England, the home of water-colour painting, it is a big ambition, but I believe a big ambition is a good thing and naturally it is necessary to get people keen.'
- Brotherton wondered what it was and Kaines Smith replied that it was the L.A.C.F. and 'indeed Mr Kitson's writing, though very pretty to look at in a general way, does sometimes tax the translator'. He had himself already enrolled Brotherton as a subscriber to the Fund of which he, Kaines Smith, was secretary 'and I am sure that your generous donations to the Permanent Collection entitle you very fully to immunity from further solicitation on behalf of the Fund': *Letter* (1925) 26 November. Brotherton was co-opted onto the Sub-Committee in 1926 and remained until he died in 1930. See Ill. 9.7.
- 45 L.C.A.G. Sub-Committee (1927–28). During much of the period the sub-committee was chaired by Alderman Percival Leigh or his wife Mrs Blanche Leigh. Leigh was Lord Mayor in 1935–36 and died in 1938 after 25 years on the sub-committee. Leeds seems to have learnt its lessons too late after mistrusting and losing a succession of capable curators who went on to provide significant services to the development of more sympathetic employers.
- 46 White, A. (1988), p. 5.
- 47 L.C.A.G. Sub-Committee (1931–32) *Annual Report*.
- 48 L.C.A.G. 808 and 809/27, 828/28 and 10/31.
- 49 L.C.A.G. 19/31. A press cutting was placed in the L.F.A.C. *Minute Book 2*. *Genesis* was lent by Mr Alfred C. Bossom M.P. But a series of letters from David Bomberg to Kaines Smith and then Lambert, suggesting that Leeds should follow the examples of Birmingham and Manchester in buying some of his work, met with no positive response although a drawing of a *Jewish Theatre* subsequently offered by Sydney Schiff was accepted: L.C.A.G. 14/35. See also footnote 89. An attempt

by Frank Brangwyn, which Robert Kitson forwarded, to present his cartoons for the St Aidan's mosaics to Leeds was also unsuccessful because their size precluded their exhibition in the City Art Gallery and the architect of the new Civic Hall, Vincent Harris, said there was no space there either. *Letters* (1928) 5 Oct. and others from Bomberg; (1929) 29 Sept. from F.B. to R.H.K. and (1931) 2 April from the City Engineer to the Director.

50 L.C.A.G. Sub-Committee (1930–31) *Annual Report*.

51 By contrast the Yorkshire Artist's Exhibition in 1931 was hung by the long established and conventional local artists, A. Reginald Smith (1872–1934) and Frank Dean, and the Leeds Fine Arts Club annual exhibition was opened by the President's husband, E. Kitson Clark who was also one of the seven members of the Leeds Philosophical and Literary Society (including the Deputy Chairman) who served on the Sub-Committee of the Leeds Museum which was still housed on the Society's premises in Park Row: L.C.A.G. Sub-Committee (1931–32) and (1932–33) *Annual Reports*.

52 L.C.A.G. 692/26, 693/26, 712/26. See also Chapter 10. Robert Kitson gave etchings by Rembrandt and Whistler and through the L.A.C.F. a watercolour by Francis Unwin, another example of whose work was also presented by H.M. Hepworth in addition to a drawing by D.S. MacColl. And Sydney Kitson is credited with the gift of a work by J.M.W. Turner although this no longer appears in the catalogue even under British School. L.C.A.G. 763 and 780/27, 781/27, 696, and 790/27, 785/27.

53 L.C.A.G. 851/28, L.A.C.F. (1927), 767/27 and 784/27.

54 L.C.A.G. 846/28. Because there are no records of when Robert Kitson actually collected most of his prints and watercolours, and because so many were given to the City Art Gallery as a group in 1945, or sold in mixed lots by Sotheby's after his sister's death in 1965, it is difficult to chart the sequence and dates of his collecting. But there is every reason to suppose that most of what he presented to the gallery had been recently acquired and this is reinforced by the large loan he made in 1928 of watercolours, drawings and prints by J.S. Cotman, and a wide range of contemporary artists; Brangwyn, Clausen, East and John Wright, with whom he had worked closely and who had visited *Casa Cuseni*, as well as Edmund Blampied, Eric Gill, F.C. Medworth, Allan McNab, James McBey, Claughton Pellew, Henry Rushbury, John Skeaping and C.W. Taylor. Many of these works came to the gallery in 1945 but their dates of execution indicate that they were newly acquired at the time of this loan. Whereas before the Great War Kitson had been commissioning new work, mainly from Brangwyn, for his own house in Sicily, for presentation to his godchildren, and for new institutions in Leeds like the University and St Aidan's, after the war he mainly collected contemporary British work

exhibited in London. Of course he also collected Cotman's work as he followed Sydney's much more systematic quest, and some early English watercolours with the gallery in mind.

- 55 L.C.A.G. 871/29, 16/29 and 21/29. Robert Kitson also lent a watercolour by Roland Pitchforth which, like several of his loans, became an immediate gift which he presented with another landscape by Ethel Walker through the L.A.C.F.: 14.4/29, 14.3/29. In 1930–31 he presented watercolours by Harry Becker and C.M. Gere and in the following year studies for a female portrait by Burne-Jones and landscape watercolours by John Crome, East, and Thomas Sunderland, the latter one of a group of six of Ullswater, shared with Sydney and Norman Lupton, all of which eventually came to Leeds. L.C.A.G. 15/30 and 13/30; 14/31. The Crome was not catalogued in 1976 and may have been discredited or one of a group of drawings stolen from the gallery just before this; 13:3/31; 13/31 with 1.14/39 and 5.211/52–5.214/52. See also L.C.A.G.Sub-Committee (1931–32) *Annual Report* p.16. The Lupton's collected nine more drawings with watercolour washes of other parts of the Lake District and more of the Ullswater group were acquired by the Whitworth Institute and exhibited most recently in an uncatalogued display from the permanent collection in 1994.
- 56 Letter (1932) 28 Jan from Leigh to R.H.K. Although the painting was still at the L.C.A.G. in 1946 it was not included in Robert's major presentation in 1945.
- 57 L.C.A.G. Sub-Committee (1931–32) *Annual Report*, p.17.
- 58 L.C.A.G. 9.3/31.
- 59 See also Chapter 10. The Cotman *Refectory of Walsingham Priory*, L.C.A.G. 8.8/31, was one of twenty-five pictures given to Leeds through the N.A.C.F., which included three oils, one then attributed to Constable, and others by Roger Fry and Georges Michel: 8.3/31 and 927/31. The other watercolours and drawings were by Corot, both the Cozens, David Cox, W.C. Leitch, J.M.W. Turner (after Richard Wilson), and contemporary artists including Muirhead Bone, Sir Charles Holmes, Augustus John, Henry Lamb, D.S. MacColl, Sickert, Steer, Bernard Meninsky and A.D. de Segonzac: L.C.A.G. Sub-Committee (1931–32) *Annual Report* p.16, and Sadleir, M. (1949) p.392.
- 60 L.C.A.G. Sub-Committee (1932–33) *Annual Report* p.18. For Professor Cohen see also section 9.3 and Chapter 11.
- 61 L.C.A.G. 13.2/32 and 13.1/32. The others were by Marius Bauer (1867–1932) the Dutch artist whom Sadler had collected before the Great War, Charles Emile Jaque (1813–1894), Alphonse Legros (1837–1911) who had been Professor at the Slade School 1876–92 and resident in England from 1863, and Anders Zorn (1860–1920) the Swedish artist popular abroad and collected by Prince Eugen.
- 62 Rothenstein, J. (1965) p.191. This chapter was first published in 1944.

- 63 Rothenstein, J. (1965) p.193–94.
- 64 L.C.A.G. Sub-Committee (1932–33) *Annual Report*.
- 65 Rothenstein, J. (1965) P.197.
- 66 L.C.A.G. 1.1/33, 14.1/32 and 24/32. Houthesen was born in Amsterdam but grew up and lived in England.
- 67 L.C.A.G. 9.1/32, 9.2/32, 7/33, 9.2/32, 2/33, 26/32 and 19/32.
- 68 *The Times* (1933) 3 July, *The Yorkshire Post* (1933) 30 June and 3 July.
- 69 Rothenstein, J. (1965), p.199.
- 70 *Letter* (1933) 7 Dec to J.R.
- 71 *Letter* (1934) 15 Jan to R.H.K.. No work by either of the Spencer brothers appears in the 1976 catalogue as having been presented by the C.A.S. until 1938 although several oil paintings were bought and one presented by the L.A.C.F. in the intervening years. However L.C.A.G. Sub-Committee (1933–34) *Annual Report* p.16 specifically records both an oil by Gilbert Spencer *Seven Ages of Man* being presented by the C.A.S. and Stanley Spencer's *Separating Swans* as having been bought with the use of the Harding fund. Only the latter, L.C.A.G., 15/36, is in the current catalogue but listed as bought in 1936. Kitson was obviously referring to the picture apparently no longer held in the collection. A *Sky Study* by Alan Gwyne-Jones and a large group of engravings by Eric Gill were also acquired through the Harding Fund: L.C.A.G. PL 202; 20.1/33 - 20.20/33. But an oil portrait of *Delius* by Jacob Kramer is included in the *Annual Report* as both a purchase and a loan from the Home House Trustees through the Courtauld Institute! In his letter Rothenstein made no reference to the *Café Interior*, presumably a work of Kitson's he had admired at an L.F.A.C. criticism meeting or in the club's annual exhibition. The Tristram show was a substantial exhibition of the 142 copies of English Mediaeval Wall paintings made by the professor and his assistants at the Royal College of Art. The glass was Venetian which Kitson had presented with two Persian papier-maché book covers and a watercolour of *Boathouses, Marlow* by John Nash in 1933: L.C.A.G. 16/33. Oil paintings acquired through the L.A.C.F. and in Rothenstein's eighteen months included works by Spencer Gore, Sickert's wife Thérèse Lessore, Wyndham Lewis and Charles Conder, and watercolours by Rowlandson as well as S.R. Badmin, J.D. Innes and Ernest Proctor, the former in the main stream of British contemporary art but not modernists, and the watercolours much in line with Kitson's taste. See Ills. 9.17 to 9.20. Most of the oils were by artists of the N.E.A.C. about whom John Rothenstein had recently written and who featured prominently in his father's recently published memoirs.
- 72 L.C.A.G. Sub-Committee (1932–33) *Annual Report* p.18.
- 73 L.C.A.G. Sub-Committee (1933–34) *Annual Report* pp.18 and 19. Ina's brother Lieut. Col. Maurice M. Bidder D.S.O. (d. 1934) had exhibited his collection of

Siamese artifacts at the gallery a decade earlier. He was on the board of Kitsons of Leeds from 1912 until his death while Deputy Chairman in a motor accident: Clark, E.K. (1937) p.180.

- 74 Interview with Mrs Mary Chitty (née Kitson Clark) who resided with her parents at *Meanwoodside* as well as the evidence of Robert Kitson's letter already quoted in full. Sydney, who was more familiar with London society and the squabbles that Sir Edwin Lutyens was having with the R.I.B.A. could have had a more personally detached point of view and wrote with feeling to Robert no doubt partly because he had recommended a different candidate when Rothenstein put in for the post. Victor Rienaecker was the man Sydney had proposed for Leeds. He had been appointed Assistant Keeper at the Ashmolean in 1928 under C.F. Bell and Sadler had also given him a reference. In a letter to Robert on 9 Feb 1922, Sydney wrote:

He is *not* a strong man: I gather he was badly shell shocked in the war, and had to retire for a bit. But he is independent, and wouldn't stray off to a slightly better paid job, as our other directors have done: and there is his own large collection which would perhaps eventually go to the gallery he had served. I very much hope he may get the job.

Now the worst had come to pass and Sydney wrote again :

You will have been kept informed by Beatrice of the Rothenstein tragedy at Leeds - because I really think it is a tragedy for the Gallery. The first I heard of it was a paragraph in the 'Sunday Times.' Sadler rang up that morning and said something must be done about it, so I wrote to Hepworth expressing a hope that the matter might be gone into again. Hepworth wrote a very sensible letter back saying he feared R had queered his own pitch and that things must be allowed to take their course. It is a tragedy that Leeds seems to have appointed men of extreme temperamental sensitiveness, and Leeds is not the right place for such exotics. Lambert was the right amalgam. And so the gallery suffers badly.

*Letter* (1933) 14 Nov to R.H.K. From the way things happened one can see how little say the distant co-opted members of the Sub-Committee had in day-to-day or administrative matters. They looked to the Deputy Chairman but this was a Council matter.

- 75 L.C.A.G. 4/34. Lawrence's portraits of Benjamin Gott and his wife Elizabeth (née Rhodes) were painted in 1828 and were for many years on loan to the City Art Gallery. Honour, H. (1954); Lovell, V.M.E. (1986) pp. 202-203. Mrs Gott, in her rich dark gown and plumed hat was most recently exhibited on loan from a private collection to the Ashmolean: Whistler, C., White, C. and Baird, R. (1993) pp. 26 and 27, No.32. Her husband is now in the U.S.A.
- 76 L.C.A.G., Sub-Committee (1934-35) *Annual Report* p.1. In 1994 the future seems to lie with the Henry Moore Centre because the City Art Gallery's exhibition funds have been all but removed and its staff merged with those of the museum.

- 77 L.C.A.G. Sub-Committee (1934–35) *Annual Report*, p.2.
- 78 *The Yorkshire Post* (1942) 5 Nov.
- 79 L.C.A.G. Sub-Committee (1934–35) *Annual Report* p.3. This donation comprised ten oil paintings including works by John, Clausen, Glyn Philpot, W.W. Russell and Sickert as well as William Nicholson and Steer, a pastel, and fourteen watercolours including works by Joseph Crawhall, J.D. Innes, Sargent and a large J.M.W. Turner, *Foot of the St Gothard*: L.C.A.G. 11.2/34.
- 80 L.C.A.G. 10/34 and 9/34.
- 81 L.C.A.G. 16/34, 15.2/34 and 15.1/34. The last, *Mrs Mounter*, has become seen as one of Gilman's most characteristic works, ranking with similar portraits of his mother.
- 82 Ruhemann was one of the refugees from Hitler's Germany and was to be regularly used by Hendy. His revelations in London were greeted with delight as well as condemnation both at the time and in the light of subsequent research into the painting techniques of the old masters and the effects of chemical solvents. One sympathises with those who suggest that the aims and effects of picture restoration are as expressive of tastes in art at the time of their application as the intentions of the original artists for the look of their finished works. From the list of lenders to these exhibitions one can see that Hendy was in direct contact with several significant patrons of contemporary British Art, such as J.L. Behrend and Lady Ottoline Morrell, as well as those with established Leeds connections like Sir Hickman Bacon, the Becketts, Sadler, Charles Roberts, K.W. Sanderson, T.E. Harvey and Sir Ernest Bain. He also obtained loans directly from the artists and the London galleries exhibiting their work. The Leeds Art Collections Fund put out another appeal for members, sending out 4,000 letters with a positive response from fifty-three which nevertheless doubled the membership. Since 1923 the Fund had presented 100 works including prints and drawings but from 1934–1949 it presented only twenty-five paintings and watercolours to further the new policy, which cost so much more per item: L.C.A.G. Sub-Committee (1934–35) *Annual Report*, p.4.
- 83 Hendy, P.A. (1934–35) *Official Diary* 25 June, July, 9 Sept., 16 Nov. Edwin Bidder Clark was the eldest son of E.K. and Ina (née Bidder) and a naval officer. But it seems more likely that Hendy was noting the extent to which Ina asserted her independent role in the artistic and other affairs of Leeds.
- 84 *Letter* (1934) 19 July to 'Kitson'. On the point of returning to Sicily, Robert Kitson wrote from the Athenaeum, to say that a Cotman he had been to see at the Tate was 'very unlike' but that
- I saw a very good J. Nash I thought at the Leicester also lovely Sickert Doge's Palace £150 which Daniell who I met there liked very much as he

did the big Gore we saw together — as you know they will lend.

I bought an Innes which they will send to you so please keep it for me using as you like. I then saw at Reid's Aldridge I thought very good indeed green and grey £25 I believe you like him. I should like to have bought it myself.' : *Letter* (1934) 12 September.

The *Leicester Galleries* was a favourite haunt of Kitson as was the *Redfern* which held an exhibition of his watercolours in 1939. It is likely that he bought many of his pictures there. At the time of this visit Sir Augustus Daniel, a close friend of Sydney Kitson from Scarborough who had often lent contemporary paintings to Leeds, was Director of the National Gallery. Both he and his dynamic successor Kenneth Clark adopted a more liberal policy of loans to provincial galleries from which Leeds benefited. The Spencer Gore was indeed lent to the autumn exhibition and was bought for Leeds: L.C.A.G. 15.2/34. The Sickert may have been but the painting by Aldridge appears to be different from the one that was purchased later.

85 L.C.A.G. 12/34 signed in 1907. *Letter* (1934) 20 Aug. to R.H.K.

86 L.C.A.G. 8/35.

87 *Letter* (1935) 24 Jan to Hendy. Brangwyn had lent it to South Kensington, but declined to sell it to the Fitzwilliam with his Chinese collection because they had offered too little. Kitson had told him Leeds had no money for such things and he did not know Hendy's 'feelings for such things' but, with his eye to the future, he gave the director this advice:

I think perhaps that you might write to him and thank him for thinking of us and even ask him what he wants. At any rate a polite appreciation of his things does no harm and I have always hoped that he would give us a lot of his duplicates. He has talked of doing so at times. You see he is interested in our gallery through me and will certainly have many fine things to dispose of some time paintings, drawings, pots, etchings, in fact all kinds of things.

88 *Letter* (1935) 5 Aug to Hendy.

89 L.C.A.G. 14/35, 14.3/35 and 14.2/35, almost the first works acquired from any of these artists for the permanent collection. When he first knew Kitson they had both been interested in Brangwyn's work. But as recounted in Chapter 5 just before the Great War, Schiff had rather patronizingly tried to wean him off Brangwyn onto such works of the *avant garde* as were represented by these drawings. Schiff provided a home for Max Beerbohm and his wife during the Second World War but the Rothensteins found him a difficult host in Switzerland just before they came to Leeds.

90 *Letter* (1942) 29 Dec from F.B. to Hendy. See also Chapter 5.

91 L.C.A.G.25/36 and 1/36. See also Chapter 10.

- 92 But he may also have been under some financial pressure himself, to maintain the constant travelling to which he had become accustomed and to support the education of his sister's children during the depression which reduced the income he received from investments and resulted in the closure of *Kitsons of Leeds*. The firm was taken into receivership in 1934 but found a new life under other management outside the Kitsons in 1937. Robert was to lose still more with the low rate of post-war compensation for owners of railway company stock when they were nationalised.
- 93 *Letter* (1935) 25 Sept. to Hendy. Anderson lived a very simple life and spent his income on the purchase of watercolours and drawings which he presented to different art galleries over the length of his life. The Whitworth continued to benefit as did others, including Leeds after Kitson's appeal to him. The Kitsons were much more single-minded in their loyalty.
- 94 L.C.A.G. 17.1/35 and 17.2/35.
- 95 *Letter* (1938) 12 Oct from R.H.K. to Hendy.
- 96 *Letter and telegram* (1938) 31 Oct to Pratt Barlow.
- 97 L.C.A.G. 31/38. Wood (1901–1930) had died falling from a train after a productive early life of artistic promise.
- 98 Clark had only just left Oxford to direct the National Gallery. There he took up the modernist work of Henry Moore and Barbara Hepworth, both students at the Royal College of Art after initial training at Leeds School of Art, as well as that of John Piper and Graham Sutherland. Hendy played Cox to Clark's Box in exhibiting their work in Leeds in 1941 as well as in succeeding him at the National Gallery after the war. They also served on a Commission on the future of the Arts set up by Dartington Arts Department: see fn. 9.7.
- 99 *Letter* (1936) 24 July from R.H.K. to Hendy.
- 100 Leonard Elmhirst actually came from Barnsley where he owned land and knew the Sadlers. He and his American wife Dorothy (née Speight) deployed their expertise and her considerable resources in one of the most imaginative and successful artistic, educational, agricultural and craft-based industrial rural development projects that Britain ever saw between the wars. It and their positive impact have been one of the most profound and far reaching since the Second World Peace in 1945: Young, M. (1982). Hendy's first wife died on 16 June 1941, while their children were evacuated to the U.S.A. until 1944. The future Lady Hendy (d.1993) was the widow of Christopher Martin of Dartington: Hendy, P.A. (annual) *Official Diaries* and fn. 9.7.
- 101 L.C.A.G. Sub-Committee (1935–36) (1936–37) *Annual Reports*. In 1935 and 1936 the purchase of contemporary oil paintings from the various funds continued in Leeds with some watercolours by Gainsborough from the L.A.C.F., Girtin and De

Wint from the N.A.C.F., Towne from Sadler, and Frank Dobson's *Study for marble torso* from the Contemporary Art Society. Board of Education grants were used to purchase sculptures from the Leicester Galleries by Gaudier Brzeska, Dobson's portrait of Margaret Rawlings. The former are catalogued as follows: L.C.A.G. 16/35, 2/36, 26/30 and 31/36 but without reference to the L.A.C.F. or the N.A.C.F. The sculptures are L.C.A.G. 19/35 and 8/37.

- 102 L.C.A.G. 13/35.
- 103 L.C.A.G. 19/36 is now considered to be a painting after Wilson.
- 104 L.C.A.G. 18/36 The only work by this artist at Leeds C.A.G. by contrast with the University collection.
- 105 L.C.A.G. was the victim of a series of thefts from Lupton's cabinets in the print room and art library four years before the reorganization of local government in 1974, when the current catalogue was compiled. Although some items have re-emerged in the hands of dealers or salerooms since then, the Cromer drawing has not been recovered: information provided by Alex Robertson (1993).
- 106 L.C.A.G. 5.3/37, 18.2/37 and 18.1/37: Boswell, D.M. and Miller, C, (1992) p.8.
- 107 L.C.A.G. 36/37 is listed as *St. Benet's Abbey, Norfolk* in the 1976 Catalogue and *Mousehold Heath* as part of Sydney Kitson's bequest. The Constable is 5/38.
- 108 L.C.A.G. 32/37 and 17/37; 23.1, 2 and 4/37 and 16/38; 39/37 from Alex Reid and the *Lefevre Gallery*. Charles Roberts bequeathed his collection of Barbizon School paintings to the gallery in the same year. See Appendix 5 for the painting attributed to Sickert that Kitson bought himself and the City Art Gallery's acquisition of yet another such work in 1940. Sickert's later paintings were the subject of an Arts Council Exhibition in 1982-83. The painting of Edith Evans and Peggy Ashcroft is illustrated in Baron, W. and Shone, R. (eds) (1992) pp. 126-127, No. 122, as well as the contemporary portraits of the Director of Christie's, Sir Alex Martin and his son, pp. 324-325., No. 121. The suave figure of Lord Balniel himself was the subject of yet another similar portrait by Sickert.
- 109 *Letter* (1936) 24 July to Hendy.
- 110 L.C.A.G. Sub-Cttee. (1937-38) *Annual Report* pp.4-5; L.C.A.G. 40/37.
- 111 L.C.A.G. Sub-Committee (1936-37) *Annual Report* p.1 with illustration of the model in *Annual Report* (1937-38).
- 112 Temple Newsam Sub-Committee (1937-38) *Annual Report* p.1 and (1938-39) p.2.
- 113 *Letter* (1938) 21 Dec to Hendy.
- 114 *Letter* (1939) 4 Jan to R.H.K.
- 115 L.C.A.G. Sub-Committee (1942-43) *Annual Report*, p.6. One result of the current long-term restoration and reconstruction work at Temple Newsam has been the storage of most of the decorative art and craftwork that cannot be appropriately displayed at Lotherton Hall. One hopes that Robert Kitson's presentations may

one day get the attention given in 1994 to those of J.W. Oxley: see *Leeds Arts Calendar* (1994).

## Chapter 10

- 1 *Cotmania Vol.1.* 28 March 1927; L.C.A.G. 300/22, Boswell, D.M. and Miller, C. (1992) p.42, No.6. Except in the case of more major works the latter, illustrated, source is used in this chapter. Dimensions are only given of prints, unpublished J.S.C. drawings.
- 2 L.C.A.G. 500/23, subsequently identified from a drawing by P.S. Munn as *A Coal Shaft at Coalbrookdale*; Boswell and Miller (1992) p.41, No.4.
- 3 See Section 4.8. Sydney's series of pre-war commissions for alterations and additions to country houses had just culminated in the remodelling of Goldsborough Hall, near Knaresborough, for the newly married Princess Mary and Viscount Lascelles, and he had probably set his sights on such a practice with London clients.
- 4 See Appendix 6. Sydney made specific bequests in his will to the Ashmolean and Fitzwilliam Museums. Most of Cotman's architectural subjects went to the R.I.B.A. and the V. and A. took the watercolours by Paul Sandby Munn and others. In 1949 a few drawings were re-allocated from Leeds to accompany associated works in the British Museum, the Castle Museum at Norwich etc. Before attempting to report, analyse and assess Sydney's massive undertaking, a brief summary of the sources is necessary, because they present a challenge to any researcher. Sydney maintained a cumulative catalogue of the works in his own collection made between the first drawing in 1923 and his last acquisitions in May 1937, just before his death on 1st July, in which he recorded as much as he had discovered of the provenance of each work. From 1926 he compiled journals which included cuttings from sale and exhibition catalogues of Cotman's work, reviews of relevant books and exhibitions as well as published articles, diary-like records of his visits to, assessment and listing of works, correspondence and encounters with people in the quest for Cotman, and some of his more public work for the R.I.B.A. as its Honorary Secretary from 1928-1934. These fill eleven large volumes of *Cotmania* in Cotman/Cambridge blue cloth bindings with a twelfth unbound, and the potential contents of the final volume in a box file with the papers relating to the publication of his *Life of John Sell Cotman* and its reviews. Further commentary on Sydney's quest is contained in 27 letters, usually covering 2, 4 or 6 sides of foolscap, written to Robert between 1926 and 1937, the family visitors' book recording those who came to stay and some of Sydney's 71 sketchbooks. 44 of these relate to the years since 1922, half being completed in Britain often at Cotman's sites, and the other half abroad which, with the single exception of Normandy in 1926, are unrelated to Cotman although Sydney was often in the

company of Robert sketching in Italy or the south of France, to which some of Robert's own sketchbooks and watercolours also relate: See *Catalogue of the Drawings Collection of the R.I.B.A.* and Appendix 3.

5 See also Boswell, D.M. and Miller, C. (1992).

6 Table 10.1 Notes:

- a The records at Leeds Art Gallery are incomplete and it is not always possible to collate S.D.K.'s catalogue with L.C.A.G. (1976) concise catalogue entries. In particular the lack of a single list of items allocated to different public art galleries etc., in S.D.K.'s will, Hake's correspondence with the V. and A. c.1937–1939, and the 1949 reallocation of some items associated with the collections already in Norwich Castle and the British Museums etc., makes this a research exercise in itself. It is likely that more items are in Leeds than appears in this table, especially drawings, where the apparent absence of Bulwer's Savage: Carhampton collection of drawings of Somerset is unexplained. However, it can be confirmed that most of S.D.K.'s other Norwich School watercolours went to Norwich Castle Museum and that the V. and A. took most of the finest Cotman watercolours as well as all the works of Paul Sandby Munn and Ina Kitson Clark's copy of Cotman's monochrome wash drawing of *The Entrance to Havre* (which remains unlisted in its catalogue). Almost all the architectural drawings went to the R.I.B.A. who sold them all in 1970 to Paul Mellon. Specific items were left in S.D.K.'s will to the Ashmolean Museum, the Fitzwilliam Museum and others with which he had been associated, but Leeds was always intended to be the main beneficiary as Robert Kitson and Sydney's daughters emphasized to his executor Sir Henry Hake. What remained as their collection was given to the Cecil Higgins Museum and Art Gallery in 1973 and 1992 by Misses Elisabeth and Barbara Kitson.
- b These included the cut-out *Knight on Horseback* and *An Arquebusier* that Sydney was given by his wife for a Silver Wedding present.
- c These included many drawings from the Morgan and G.N. King collections, both sold through *Boswell's* in 1926.
- d Douglas Thomson, of the *Cotman Gallery* in Birmingham, seems to have succeeded to *Palser's* on the demise of the last proprietor from that family. It is not always clear to which S.D.K. is referring. Palser had himself been one of J.R. Colman's primary sources of Cotmans.
- e Apparently owned by Mrs Finberg, but by S.D.K.'s time effectively run by A.J. Finberg, who was still researching Turner's works although he had retired from the British Museum Print Room.
- f ex Bellingham Smith collection.
- g From Coop through the Norwich Castle Museum, so perhaps a private person.

- h Apparently from the collection of Frank Dillon via the *Army and Navy Stores* auction mart.
- i Although there appear to be additional manuscript entries by S.D.K., the typed copy of his catalogue at Leeds has many typographical errors and a few inconsistencies which suggest either that the typist had difficulty with his handwriting of proper nouns, or with transcribing what he dictated. *Mace* and *Nurse* of Norwich may well be the same shop.
- j S.D.K. contracted Meatyard to bid on his behalf at auctions and obtained some of his finest watercolours through him, only some of which came to Leeds.
- k P.M. Turner was the proprietor charged with the commission to acquire Norwich School works, and especially Cotmans, for the Colman Collection in S.D.K.'s time. The latter sought his opinion and was introduced to the catalogue of this collection by Turner, from whom he was only able to obtain anything by swapping.
- l *Paterson's Gallery* seems to have acquired many of the architectural drawings of Normandy sold in the 1918 Red Cross Sale from the Angell-Porter collections. 13 went to the R.I.B.A. from S.D.K.'s collection.
- m All the items bought from Nield come from the collection of Cotman's drawings to illustrate Savage's Carhampton book on Somerset that Bulwer grangerised. It does not seem that they came to Leeds because such subjects do not appear in the L.C.A.G. (1976) Catalogue.
- n Walker was S.D.K.'s and R.H.K.'s main initial source of Cotman's wash drawings of architectural subjects and of S.D.K.'s later acquisition of watercolours, only a few of which seem to have come to Leeds. Most works that come from the Bulwer collection had passed through *Walker's Gallery* from 1926 but had been subsequently acquired by S.D.K. from other sources and are not therefore included under *Walker's* here.
- o Much of what S.D.K. acquired had recently passed through the London auction houses, but he only seems to have attended to bid in person in later years, probably because he was only in London much between 1928 and 1934 and then to attend to R.I.B.A. business, but perhaps in order not to raise the bidding. He usually paid the dealers considerably more than the auction price that he knew they had paid but seldom paid more than about £80 for even the best watercolours which he acquired in his last years after his wife's death in 1932 and the subsequent death of her father C.H. Tetley of which S.D.K. was a beneficiary in 1934.
- p Active collectors or their relicts but some businessman who were not art dealers may be included such as Oliver, a silver merchant in Hatton Garden.
- q S.D.K. acquired some when Duke sold part of his collection through the Baker Street Gallery, referred to by Oppé as 'his duds'. At the end of his life, S.D.K. swapped a Crome in order to obtain the 'Japanesy' monochrome wash drawing of

- The Abbot's Door of Rievaulx Abbey* now in the Cecil Higgins Museum and Art Gallery at Bedford. Duke was a close friend of Bernard Milling who established *Squire's Gallery* at the same time as Duke started collecting. They shared lodgings in H.S. Tuke's family home at Hanwell after demobilization from the Great War.
- r A gift of a work probably thought to have been painted by Girtin when his descendant acquired it.
- s Clayton also helped S.D.K. identify the subjects of some of his and R.H.K.'s Normandy subjects.
- t the *Sketching Club Drawing* presented to S.D.K. in 1934 when his ill health forced his resignation from the Honorary Secretaryship of the R.I.B.A. was acquired from (Sir) Edward Marsh, who had previously helped S.D.K. refer to works in his own collection.
- u Probably S.D.K.'s greatest rival for the best watercolours, he and Norman Lupton dropped out as Meatyard bid for *Barnard Castle from Toller Hill* with S.D.K. in mind. He gave unstinting support to the publication of S.D.K.'s biography of Cotman and was one of the other primary writers on the artist.
- v Rienaecker was a collector who seems to have fallen on hard times with the great crash and had to sell part of his collection, bought at much higher prices than S.D.K. would consider in 1926–1928. He was a friend, living in London, whom Sydney supported for the Leeds C.A. Gallery Directorship, when John Rothenstein was successful, two years after he had become an assistant keeper at the Ashmolean.
- w The General had exhibited his Cotmans at the Oxford Art Club but when he felt the pinch during the slump, he asked Isherwood Kay to seek a buyer, probably knowing of S.D.K.'s likely interest and association with Kay, who had published Cotman's letters from Normandy in *The Walpole Society*.
- x R.H.K. swapped a Normandy architectural subject with S.D.K. and gave him two, from a collection of 50, of Cotman's last charcoal and chalk drawings in Norfolk on a tour with the Rev. J. Bulwer.
- y Arthur Wylam Batchelor acquired his new surname on inheriting a fortune, but had already come into possession of several items originally collected by James Reeve. He put S.D.K. in touch with several Norwich and Norfolk descendants of those who had been related to Cotman by kinship, business, friendship or patronage and was *persona grata* with R.J. Colman. Over the years he lent and gave S.D.K. several items, including manuscripts by Cotman and his chest of painting materials now in the Cecil Higgins Museum and Art Gallery.
- z Herbert Orfeur, a retired schoolmaster, came into the Cotman collection originally acquired by the Norwich bookseller Muskett. He, with Boswell and J.S. Cotman of Reading, were the primary sources for the hundreds of little drawings mounted on sheets, that S.D.K. acquired for his study of the artist. Unfortunately his typist

transcribed Orfeur's name as H. Orpin and more commonly Orpen which has since confused exhibition cataloguers.

- 7 See Chapters 5, 8 and 9. L.C.A.G. 16/33, 25/43 and R.H.K.'s large watercolour by John Nash at *Casa Cuseni*; Ill. 9.20. Two drawings by John Nash from S.D.K.'s collection have been presented to the Cecil Higgins Museum and a small watercolour of a *Farmyard* by Paul Nash is still with Sydney's daughter, Barbara.
- 8 *Letter* (1926) 8 June to S.D.K., *Cotmania Vol.1*. Further references will be made to Sydney's aesthetic response to, and critical appraisal of, Cotman's work in section 8, but it should be noted that he shared contemporary opinion in delighting in 'the best Greta period' and his success or failure in acquiring some of these watercolours occasioned some of the liveliest entries in his *Cotmania* journals.
- 9 Kitson, S.D. (1937) pp.48-49.
- 10 Cotman, J.S. (1811). See also Chapters 1 and 3. Before moving to London, Sydney had completed measured plans of 157 Yorkshire churches, emblazoned with relevant heraldry by his daughter Elisabeth. Sydney subsequently gave this collection to the Yorkshire Archaeological Society for whose new library he had designed the bookcases in 1925. Derek Linstrum designed their re-installation in the Y.A.S. current headquarters in Dr J.D. Heaton's *Claremont*, Clarendon Road, Leeds.
- 11 See full list of these publications in Boswell, D.M. and Miller, C. (1992) pp.61-62.
- 12 See footnote 1. Both remain with R.H.K.'s heirs.
- 13 See Bell, C.F. (1926).
- 14 See Appendix 3, and for the artistic significance of Dieppe see Brighton Art Gallery (ed.) (1992).
- 15 Now with George Kitson Clark's heir. Ina Kitson Clark drew a copy of this for Sydney which was allocated to the V. and A. after his death and remains ex-catalogue.
- 16 On this visit to France, Sydney met an undergraduate at Caius College, Robert Cook who subsequently came to stay during their summer vacations and was recalled as 'a brash Australian' by the Misses Kitson.
- 17 Photographs of Elmet Hall and *May Lodge*, Scarborough, as well as the *Elmet Visitors' Book* before 1901 when Sydney settled at *Hillside*, indicate the close contact with the Hawthorn Kitsons. Once Sydney had moved out to Boston Spa there is an entry in the *Visitors Book* of Robert's summer visit in 1922, as well as a week in every following year except 1930 when Robert had to go into hospital in Catania and was convalescing. Sydney first visited him in Taormina in 1922. See also Chapter 3.
- 18 Interview with Barbara Kitson.

- 19 Arthur Batchelor (1871-1941) studied at the Slade School when he came down from Oxford and exhibited at the N.E.A.C. In 1908 he emigrated to Norfolk on medical advice and plunged into all kinds of local activities. He changed his name from Wylam on coming into a substantial inheritance. He arranged the local pictures contributed to the 1922 exhibition of J.S. Cotman's work at the Tate and the Castle Museum arranged an exhibition of Batchelor's own pictures of the Norwich riverside: *Eastern Daily Press* (1941) 14 July and information kindly provided by Norma Watt, Assistant Keeper at Norwich Castle Museum.
- 20 See Chapter 9. So, in 1925, were two marine watercolours now attributed to Miles Edmund Cotman, the artist's son. They were probably selected by Kaines Smith who was himself then writing a book on J.S. Cotman, and had written to Sydney suggesting such subjects rather than the painting of windmills which he had proposed.: *Letters* (1924) 1 February from S.D.K. to K.S. and K.S. reply 4 Feb. L.C.A.G. 592/25 and 6324/25. The National Gallery already possessed Cotmans of this type of subject.
- 21 *Letter* (1926) 18 December to R.H.K.
- 22 See R.H.K. (1925-26) *Sketchbook No. 48* and R.H.K. (1926) *Notebook B.* and S.D.K. (1926) *Sketchbook of Rome and Sicily.* 'Sydneys arrived' on 16 March and went on 4 April.
- 23 R.H.K. bought it from *Brown and Phillips.* It is now with one of his heirs. S.D.K. subsequently bought its pair for less than Rienaeker had then paid. It was bequeathed to the R.I.B.A. and sold to Paul Mellon. See also Bell, C.F. (1926). In August they went sketching in Blenheim Park and Minster Lovell and visited Sydney's old school and Cambridge friend Sir Charles Peers (1868-1952) at the family home at Chiselhampton to which he had moved in 1924. A Classicist who had also become an architect, Peers had been the architectural editor of the Victorian County Histories before joining the Office of Works in 1910. As Chief Inspector of Ancient Monuments he drew up the legislation of 1918 and 1931, was elected a Fellow of the British Academy in 1926, served as antiquary to the Royal Academy and from 1929 as a Trustee of the British Museum: R.H.K. (1928) *Sketchbook No. 48*; S.D.K. (1926) *Sketchbook of Oxon and Cambridge*; (1928) *No.44* at R.I.B.A.
- 24 *Letter* (1926) 3 December to R.H.K. and Trinity College (1926-27) *Annual Report.*
- 25 *Letter* (1927) 25 March to R.H.K. and *Cotmania Vol. 1* (1927) 28 March. *Glastonbury* was presented by R.H.K. in 1945; L.C.A.G. 18.10/145.
- 26 R.H.K. (1927) *Sketchbook No. 51.*
- 27 *Cotmania Vol.1.*, 18 July and 6 August 1927.
- 28 *Cotmania Vol.1*, 11-17 October 1927.
- 29 *Letters* (1927) 15 December and (1928) 5 February to R.H.K.

- 30 *Letter* (1932) 9 February to R.H.K.
- 31 *Cotmania Vol. 2*, (1928) 24 July and *Letter* (1932) 9 February to R.H.K. Matthews and Brooke had also taken advantage of Kaines Smith's expression of interest in 'a few drawings' by delivering 63 framed drawings on approval: *Letter* (1924) 18 June from K.S. to M and B. In 1929 Sydney again offered to buy any of Cotman's works, on approval, that he thought Robert would like to have, as he was usually abroad when sales took place. Sydney even passed on G.D. Thomson's offer, from the Cotman Gallery in Birmingham, to sell the watercolours that Robert painted on small cards, and when a couple of his watercolours passed through Sotheby's Sydney made a note of it in his journal. Robert, similarly, kept Sydney informed of Cotmans he had seen, for example sending in a sketch of one at Christie's on 18 July 1927: *Letter* (1928) 5 February from S.D.K. to R.H.K; *Cotmania Vol.10*, (1935) 2 May and *Cotmania Vol.2*, (1927) 18 July. Sydney noted R.H.K.'s *An Indian Garden*, purchased at the R.B.A. in 1926 in the *Catalogue of the National Gallery of Australia* (1928) Watercolour No.48, Sydney, in *Cotmania Vol.3*, as well as its Cotmans.
- 32 *Cotmania Vol. 2* (1928) 25 June. When Robert was in London he usually stayed with the Hunts in Chelsea. Cecil Hunt and Sadler had sponsored his application for membership of the Athenaeum, to which he was elected in 1927. Hunt was a club habitu  and ran the billiard ladder so Robert probably used the club. In his sketchbooks he had also noted his Taormina neighbour Pratt Barlow's Club address at The Marlborough Club and the Travellers' around the corner and the Turkish Baths in Jermyn Street. R.H.K. (1922, 1923, 1925) *Sketchbook Nos. 40, 42, 45*.
- 33 *Cotmania Vol. 2* (1928) 23 June. The former is with a Kitson heir, and the latter L.C.A.G. 25/36. S.D.K. bt. *The Devil's Bridge, Cardigan, 1801* which was allocated to the V. and A. from his bequest in 1939; see Rajnai, M. (ed.) (1982) p.40, No.4.
- 34 R.H.K. had met the Judge on one of his travels.
- 35 *Letter* (1929) 26 October from S.D.K. to R.H.K.
- 36 *Cotmania Vol. 2*, (1928) 27 June.
- 37 *Letters* (1930) 29 October and 22 November from S.D.K. to R.H.K. In January 1932 he called in to see them again and in August 1933, as he passed through Leeds on a tour to the North-East with Christopher Malim (d. December, 1993), his godson, Sydney called at *Stonegates* as well as an exhibition at Leeds City Art Gallery where he picked out Croyland as 'very lovely': *Letter* (1932) 1 February to R.H.K. and *Cotmania Vol.9*, (1933).
- 38 *Letter* (1931) October from S.D.K. to R.H.K.
- 39 *Cotmania Vol.3*, (1928) 13 December.

- 40 *Cotmania Vol.6*, (1930) 28 October; *Letter* (1930) 22 November to R.H.K. Earlier while on a Mediterranean spring cruise, Sydney had taken advantage of an anchorage below Taormina to lunch at *Casa Cuseni* and see some of the Cotmans hanging in frames. *Castle Chapel, Caen* 'looked well' but he considered the watercolour of a *Man reading in front of a ruin* 'not so good', and noted two pencil drawings from the portfolio of 50.: *Cotmania Vol. 4*, (1930) 28 April. The following year he sent some photographs of Cotman's work to Robert as well as the identification of his drawing of a Normandy church as *Vatierville*, and in 1932 awaited the photographs of his Cotmans as well as those recently taken of *Casa Cuseni*: *Letters* (1931) 6 August, (1932) 1 June from S.D.K. to R.H.K. See Ills. 10.17 and 10.19.
- 41 *Letter* (1933) 13 November to R.H.K. This was probably *Tower of the Village Church of St. Maclou* of 1818 once in the Angell/Porter collection: Oppé, A.P. (ed) (1939) p.28 No.60. Bequeathed to the R.I.B.A., it is now in the Mellon Col.
- 42 *Cotmania Vol.9*, (1934) 29 March.
- 43 Barbara Kitson said that she went out with her father for Christmas 1934 when he was convalescing from his first major haemorrhage.
- 44 This was more fully discussed in Chapter 7.
- 45 *Letter* (1937) 24 April. Sydney was replying by return to Ethel Phelps's congratulatory letter of 22 April. She had waited to finish the book before writing
- to tell you what an achievement I think it. You have used what might have seemed rather dull material in such a way as to make it all vividly interesting. I had thought to skim but devoured the whole ... The excellent reproductions are of course a joy.
- We must all be grateful too to you for doing so much for the now rather 'dim' Kitson prestige. I wish Bob could write of the Sicily he knows so well, and could perhaps illustrate with pencil drawings (aren't those his strongest suit?).
- Although she made no such criticism, this seems to have aroused some guilt on his part. Maybe Sydney felt the book was all his own work, which of course it was, but more likely he had, as he wrote to Ethel Phelps, never thought of it. The acknowledgements in the book's preface made specific mention only of those who provided the primary sources of information and contributed to the final appearance of the published work. In a serious work of scholarship he probably considered personalization as inappropriate. Even his late wife and daughters got no mention.
- 46 *The Doorway to the Abbot's Hall, Rievaulx Abbey*, Cecil Higgins Museum and Art Gallery reproduced in Boswell, D.M and Miller, C. (1922) p.44, No. 110.
- 47 *Cotmania Vol 2* (1927) 5-7, and 28 October. Batchelor wrote over the *noms-de-plume, Pictor Ignotus* and *A.B.*
- 48 Kitson, S.D. (1937) p.129. Hicks was the illegitimate son of Windham of Felbrigg Hall. Ketton Cremer, R.W. (1962 re. 1976) pp.14, 153 and 223 provides a

genealogical link through the marriage of William Windham (1717-1761) to Sarah Hicks.

- 49 *Letter* (1927) 15 December from S.D.K. to R.H.K.
- 50 *Cotmania Vol.4*, (1920) 18 July and Kitson, S.D. (1937) p.276; Rajnai, M. and Allthorpe-Guyton, M. (1975) No.36, Pl.1.
- 51 Norwich Art Circle (1888); *Cotmania Vol 6*, (1930) 12 September.
- 52 *Cotmania Vol. 4*, (1929) 17 July and *Vol.,.7* (1932) 18 August.
- 53 *Cotmania Vol. 8*, (1932) 12 October.
- 54 Now in the Castle Museum, Norwich.
- 55 *Cotmania Vol. 8* (1932) 15 October. Batchelor followed this up by arranging for a plaque to be placed on Cotman's house at Southtown which was unveiled in 1935 in the presence of two living descendants, both named John Sell Cotman, whom Sydney had discovered: *Cotmania Vol.* (1935) 12 June, Batchelor must have taken to his enthusiastic dedication to the artist as well as to his style of writing because on each occasion that he came to stay he brought over and in some cases gave his Cotman possessions to Sydney; the 20 letters Cotman had sent to his son John in 1834, which had come from his descendant A. Dixon; *Cotmania Vol.* (1930) October; Cotman's walnut painting chest which had been in Reeve's collection and was subsequently dated to a period after 1823 by John Newman Ltd: *Letter* ('1830') 18 September to R.H.K.; and in 1934 he brought over an album with 85 drawings of which 3 were by Cotman. By the following year, however, his handwriting had become unsteady and his letters confused and in September 1936 he wrote apologising for some snide remark about Leeds that had offended Sydney and recommended him to come and see what had been achieved in the recent restoration of the *Crown Point* collection: *Cotmania Vol.* (1936) 23 September Sydney had already reported his complete nervous breakdown to Robert with the acid observation that 'This comes of inheriting a fortune' after which he had changed his name to Batchelor: *Letter* (1930) 18 September to R.H.K.
- 56 *Cotmania Vol. 2* (1928) 1 May.
- 57 From a *Letter* (1928) 7 December to R.H.K. Sydney seems to have bought 50 watercolours and 36 drawings from Cotman's Somerset drawings that Bulwer coloured and several others, such as *Blakeney Church and Wiveton Hall* which were acquired from *Squire's* in 1936 had come from the Canadian Bulwer Collection via *Walker's* as had the *Parhelion at Hunstanton on July 6, 1915* which Sydney bought direct from Henry Bulwer: Boswell D.M. and Miller, C. (1992) pp.52 and 50, Nos. 29 and, 26. Sydney's Catalogue lists 30 works to illustrate Savage's *History of Carhampton*, bought from Nield in 1928 which fit this subject but not its scale, but there is nothing to indicate that they came to Leeds. But see Kitson, S.D. (1937) p.347.

- 58 *Cotmania* Vol. 2, (1928) 23 May.
- 59 *Cotmania* Vol. 3, (1929) 21 May.
- 60 *Cotmania* Vol. 3, (1929) 27 May.
- 61 In 1933 Sydney called on them again and in the following year he tried but failed to sell three drawings for them: *Cotmania* Vol 9, (1934) 9 and 11 April.
- 62 Kitson, S.D. (1937) p.123. In October Sir Charles Holmes wrote to Sydney describing the painting by Bourdon in Sir George Beaumont's collection, which had been exhibited in 1819 and bequeathed to the National Gallery in 1826. A week later Sydney looked through the prints by Bourdon in the British Museum. *Cotmania* Vol 4, (1930) 8 and 14 October. See also Owen, F. and Brown, D.B. (1988) pp.34–35 No.2. *The Return of the Ark*.
- 63 *Cotmania* Vol. 8, (1932) 27 October. Sydney acquired it by an exchange with J.S. Cotman of Reading. He considered Cotman's direct source was possibly Joshua Cristall but Martin Hardie (1967) p.85, suggested a Raphael engraving.
- 64 *Cotmania* Vol. 7, (1932) 9 - 11 June visit.
- 65 *Cotmania* Vol. 2, (1928) 19 June and see Appendix 1.
- 66 *Cotmania* Vol.3, (1928) 4 October.
- 67 *Cotmania* Vol. 4, (1929) 30 September. Sydney returned in June to refer to the Cholmeley's common-place book, took a rubbing of 'Cotley' from the Brandsby Hornbeam, and borrowed the *Byland Abbey* for photography in Leeds. Isherwood Kay was staying with Sydney at the time and accompanied him and they had tea with Sir Charles Peers who was at Helmsley nearby. *Cotmania* Vol. 3, (1929) 15 June.
- 68 *Cotmania* Vol 3 (1929) 15 July. Although Holcomb, A.M. (1980) has subsequently seen more of the Cholmeley archive and revised Sydney's romantic assumption of how Cotman was snapped up and transported to Brandsby, he saw enough to establish the number and pattern of the three summer sketching tours in Yorkshire which provided the happiest years for the artist's subsequently most acclaimed work. In 1930, Fairfax-Cholmeley wrote to thank him for his *O.W.S. Club* article on Cotman and offered to introduce him to the Bellasyse family at Newburgh Priory, where Sydney's sister-in-law Gladys Tetley had spotted a Cotman watercolour in the dining room. By then A.J. Finberg had reported that the 'Brandsby Byland' was for sale at £1,000 and it was eventually bought by S. Kennedy North for R.J. Colman from Agnew's in February 1938 for £725 and bequeathed to the Castle Museum, Norwich: Moore, A.W. (1982) pp48, 50, No. 47; *Cotmania* Vol 4, (1930) 23 and 30 May; Kitson S.D. (1937) p.50.
- 69 *Cotmania* Vol. 3, (1928) 2 - 3 October and Vol.4, (1929) 17 September.
- 70 *Cotmania* Vol. 3, (1929) 24 June.
- 71 *Letter* (1931) 19 April from S.D.K. to R.H.K.

- 72 *Cotmania* Vol. 9, (1933) 17 September.
- 73 *Cotmania* Vol. 1, (1927) 5 September. This obviously excited him because he wrote to tell Robert before his next visit which followed a call on Isherwood Kay at home when he formed the opinion that 'he does not seem to be getting on very fast with his book on Cotman, and I doubt if he will ever do it': *Letter* (1931) 14 May to R.H.K.
- 74 *Cotmania* Vol. 11, (1936) 2 and 29 March and 15 April.
- 75 *Cotmania* Vol. 11, (1936) 8 December.
- 76 *Cotmania* Vol. 12, (1937) 15 February.
- 77 She was upset at Sydney's reference to her grandfather being an 'ex-Jew' named Cohen who had taken the name of his wife's maternal grandfather and converted to Christianity in order to win his father-in-law's consent to their marriage. Sydney excused his wording as following that of his sources, Crabbe Robinson and the *Dictionary of National Biography*, but her reply indicated that her concern had been aroused by the contemporary situation in which 'The Jews are excessively disliked and the recent persecutions make it worse': *Cotmania Box: Letters* (1937) 19 and 23 April from Mrs. B to S.D.K. and his reply on 25 April.
- 78 *Cotmania Box: Letter* (1937) 19 April from Mrs. Woodward to S.D.K. Mrs. Waterhouse was presumably the widow of Paul the architect son of Alfred Waterhouse, both of whom had designed the Yorkshire College and the first buildings of Leeds University: see Ills. 3.19 and 8.40. H.M. Fletcher had worked in his office on first becoming an architect.
- 79 Kitson, S.D. (1937) *Catalogue* No. 845. See Boswell and Miller (1992) p.56, No.37.
- 80 *Cotmania* Vol. 2 (1927) 1 October. Impression of Edmund Cotman's sea.
- 81 *Cotmania* Vol.3 (1929) 28 May and Vol. 4 (1930) 21 June; Rajnai, M. (ed)(1982) pp.146-147, No. 114. The portrait of Henry Cotman was painted in 1808 was then in Kenneth Cotman's collection.
- 82 Sydney kept a fatherly eye on the young doctor's progress and kept the cutting of the announcement of his engagement in Maidstone in 1934. Following the 1992-93 Leeds exhibition, one of his family called on Barbara Kitson who learnt that her father's apparent interest in acquiring one of the Cotmans for his family as well as their ancestor's drawings had been quite a joke at the time.
- 83 *Cotmania* Vol. 7, (1931) 1 December.
- 84 *Cotmania* Vol.7, (1932) 10 and 26 August. J.S.C. bequeathed the portrait to Norwich Castle Museum in 1952: Moore, A.M. (1984) pp.140-141, No. 150.
- 85 As can be seen in Tables 10.1 - 10.3 this was one of the large groups of drawing studies that S.D.K. acquired. The fact that some of these groups of scraps remained as mounted by Cotman and others were remounted by S.D.K. may account for the discrepancies that arise when attempting to total and tabulate his

collection. Harriott was an amateur artist whom Cotman met in London about 1828. His Proutian style and subjects were generally drawn from Continental tours in Switzerland, Germany and the Netherlands, all countries which Cotman had never visited. Cotman and one of his sons traced Harriott's sketches which they bound into a volume which Russell Colman subsequently acquired: Kitson, S.F. (1937) p.276. In 1933 he invited Sydney to the Vintner's annual dinner and lent him an album with 30 of Cotman's drawings as well as a biographical note: *Cotmania Vol. 8*, (1933) 13 July. By this time the oil portrait had been sent to the National Portrait Gallery to be cleaned. Just before Christmas, in 1993, Sydney was invited to lunch at Reading and saw an oil Cotman had just bought which Sydney considered to be the work of Miles Edmund Cotman, and he gave Sydney in 1836 a drawing copy of an *Old house and a Norfolk plough*: *Cotmania Vol. 9*, (1933) 20 December. In the intervening years Cotman had been very busy as Senior Warden of the Vinters' Company.

- 86 *Cotmania Vol.1*, (1926) 20 September, (1927) 15 February, 26 March, 7 April.
- 87 See Boswell, D.M. and Miller, C. (1992) p.49 Nos. 25a, b and c.
- 88 Kitson, S.D. (1937) p.194; Boswell and Miller (1992) p.52, No.30; *Cotmania Vol. 4*. (1930) 8 April.
- 89 *Cotmania Vol. 4*, (1930) 13 May. All the works by Munn that Sydney acquired were allocated to the Victoria and Albert.
- 90 *Cotmania Vol. 9*, (1934) 24 April.
- 91 *Cotmania Vol.3*, (1928) 11 October; S.D.K. *Sketchbook of N.Wales and Oxon*,(1927).
- 92 *Cotmania Vol.4*, (1929) 16 September.
- 93 *Cotmania Vol* , (1929) 31 May. See footnote 85.
- 94 *Cotmania Vol 4*, (1929) 6 November.
- 95 Boswell and Miller (1992) p.58, No. 42.
- 96 *Letter* (1927) 26 March to R.H.K.
- 97 *Cotmania Vol 4*, (1930) 21 June and 12 September. In 1928 Boswell dined with Sydney at the Arts Club and showed him a watercolour of an interior he had just acquired for that collection. A fortnight later Sydney wrote to tell Robert he had refused a *Baroque Interior* from Boswell, so he seems to have been given first refusal before Colman. He also took Sydney to see a fine Cotman oil of four *Windmills in the Marshes* at the house of J.A. Christie M.P., a descendant of the auctioneer: *Cotmania Vol.* (1928) 26 April; *Letter* (1928) 8 May from S.D.K. to R.H.K.
- 98 Boswell and Miller (1992) pp 53, No. 31, 24 and 31, No.5 with col. plate; *Cotmania Vol. 2*, (1920) 24 July.
- 99 *Cotmania Vol. 7*, (1931) 1 September.

- 100 L.C.A.G. 508/23.
- 101 L.C.A.G. 9,656/49; *Cotmania Vol.2*, (1928) 22 May; *Vol 4*, (1929) 16 October; *Vol. 4*, (1930) 20 March. In November 1929 Leonard Duke had seen more Cotmans of Wales there so Sydney called and bought them as he did on other occasions.
- 102 Kitson, S.D. (1937) pp.359-360.
- 103 Boswell and Miller (1992) p.48, No.24.
- 104 *Cotmania Vol. 1* (1927) 20 May.
- 105 *Cotmania Vol.*(1927) 7 April, 26 October. The collection remained an important part of Walker's stock until Colman bought all the residue in 1936. The final part of the collection was dispersed by Henry Bulwer's heirs in the U.S.A. in 1952: Rajnai, M and Allthorpe-Guyton, M. (1979) p.100. In 1931, C.F. Bell again wrote the catalogue for the 27th Exhibition, this time of work by M.E. and J.J. Cotman, which was reviewed by Frank Rutter: *Cotmania Vol.* (1931) 16 August. The following year Sydney had a close look at the 75 works remaining from the Bulwer collection and bought 4 drawings and a sepia as well as the diminishing glass that Cotman had used, and he acquired several more from the annual exhibition in 1933 when Robert accompanied him. By then Sydney had discovered the means by which Cotman, aided by one of Dawson Turner's daughters, had used a *Camera Lucida* to capture the outlines of Rouen Cathedral etc. Walker passed this information on to Norman Newall in Northumberland, which led to the re-establishment of old connections in the north east with relatives of the Tetleys and the Heaton. *Cotmania Vol.* (1929). The Claude glass had been acquired by Walker in Norwich and came from Cotman's school equipment. It was presented to the Cecil Higgins Museum in 1973. Sir Henry Englefield had given the artist the *Camera Lucida* to ease his topographical drawing but one of Dawson Turner's daughters manipulated it more competently in Normandy: Kitson, S.D. (1937) pp.194-195, 203, 209.
- 106 *Cotmania Vol. 9*, (1934) 11 and 19 July.
- 107 L.C.A.G. 9/34; Boswell and Miller (1992) pp.32 and 47, No. 20 with colour plate.
- 108 *Cotmania Vol. 9*, (1934) Christie's sale 2 August Lot 73; Kitson, S.D. (1937) p.49, Pl.13.
- 109 *Cotmania Vol. 9*, (1934) 6 August.
- 110 *Cotmania Vol. 9*,(1934) 10 September and 15 October.
- 111 Boswell and Miller (1992) pp.26 and 43, Nos. 9 and 10 with colour plates. Kitson, S.D. (1937), p.62. Heath Hall is now the home of Mark Senior's grand-daughter Mrs Oddie.
- 112 *Cotmania Vol. 10* (1935) 4 August.
- 113 *Cotmania Vol.* (1927) and (1928) 2 November.
- 114 *Cotmania Vol. 8*,(1932) 5 and 7 November; *Letter* (1932) 27 November from S.D.K. to R.H.K.; Kitson, S.D. (1937) p.244, Pl.101. Having thereby assisted the Colman

Collection for which the Cromes were destined, Sydney also solicited Turner's help in obtaining photographs of its works, which he had listed that summer, and Turner took away the *Dead Christ* drawing in his car to get Roger Fry to vet it. Sydney wrote triumphantly to Robert on 27 November to inform him of his swapping coups, referring to this as well as those from J.S. Cotman in Reading which had included the first sketch for Lupton's *Cows in water by a bridge* and Colman's watercolour of *Kett's Hill*: L.C.A.G. 5.49/52 and Moore, A.M. (1982) No. 58. *Kett's Castle, Norwich*.

- 115 *Cotmania Vol. 9*, (1934) 29 May. When Turner brought over two volumes of the *Crown Point* catalogue, Sydney was pleased to identify a drawing attributed to Crome as the Cotman which had been the basis of the *Dolgelly* he had given to the Fitzwilliam. By 1936 he had been invited by Kennedy North, who was supervising the catalogue's production, to contribute an essay on Cotman's life, leaving the section on his art to Turner. But in the event, having read his recent writings on Cotman's art, Mrs Colman asked him to write the actual survey of the Norwich School and Cotman's work in particular: *Cotmania Vol. II*, (1936) 27 April, *Box* (1936) 4 October.
- 116 Boswell and Miller (1992) p.45, No. 13; *Cotmania Vol. 4*, (1930) 1 April. Before embarking on a Mediterranean Spring cruise in 1931 Sydney looked in at six Cotmans and bought a landscape from the late Sir Edward Poynter's Collection as well as one of *Caistor Castle*, 'very "mappy" and slight', a wash drawing for which he soon discovered the Castle Museum had bought in Norwich at about the same time. *Cotmania Vol. 6*, (1931) 17 March and 18 April.
- 117 Boswell and Miller (1992) p.53, No. 32 and pp.27 and 44, No.12 with colour plate. *Near Brandsby* was No. 772 in S.D.K.'s collection and bequeathed to the Ashmolean.
- 118 *Cotmania Vol. 7*, (1932) 20 July; Boswell and Miller (1992) pp.30 and 46, No. 17 with colour plate. No.702 in S.D.K.'s catalogue.
- 119 Whether Captain Worsley intended to consign the parcel for sale, or whether Sotheby's entered it blind to excite the connoisseurs as some of them thought, must remain unknown. But Worsley subsequently formed a substantial collection of Francis Towne's watercolours so he knew the genre well enough.
- 120 When he wrote only a fortnight later to thank him for the photograph of it, Oppé repeated, 'It is a magnificent drawing and only right and proper that it should be yours. I saw Norman on Monday and we gossiped about it and you. He too is completely happy that the drawing should be in your possession and not his': *Cotmania Vol. 7*, (1932) 4 August. Both collectors of the best quality, they would have shared contemporary evaluation of the Greta period as Cotman's highest art, which was already well represented in both their collections, and probably felt that

Sydney had so many dull drawings that he deserved a boost, especially following his bereavement. Winnie had died of meningitis after only two days illness on 27 February 1932 which was a great shock to the family. She was interred in the grave designed for her parents by Sydney in Lawnswood Cemetery on the Otley Road north of Leeds; see Ill. 4.185.

- 121 *Cotmania* Vol. 7, (1931) 30 May and Vol 9, (1933) 25 July. Interestingly although Sydney thought it had been 'done on the spot' and Isherwood Kay also wondered if it had been done 'from nature', Oppé was never of that opinion, a view subsequently endorsed by Martin Hardie who explained the laborious processes the artist must have used to achieve his effects on very wet paper which could not be done on a remote hillside drawing board: (1967) pp.82-83.
- 122 *Cotmania* Vol.11, (1936) 12 July.
- 123 The successful dealers were bidding for Ernest Cook of the travel company who had introduced the traveller's cheque, but in the final reckoning Sydney's wishes were effected because Leeds City Art Gallery received *Hell Cauldron* in 1955 at the distribution of Cook's large bequest to various museums and art galleries by the N.A.C.F: L.C.A.G. 16.2/55; Holbourne Museum (1991).
- 124 *Cotmania* Vol. 8, (1932) 5 November.
- 125 *Cotmania* Vol. 8, (1933) 24 April. Sydney compared it to another that Sadler had swapped with Colman to obtain a Signac. Sydney did not buy anything just because it took his fancy but with reference to contemporary prices that he knew well, in May 1993 turning down a wash drawing of an *Oak Tree* later bought by Lord Sandwich because 12<sup>1</sup>/<sub>2</sub> guineas was too much: *Cotmania* Vol. 8, (1933) 12 May.
- 126 *Cotmania* Vol 9, (1934) 3 May, No. 17. See also Section 10.3, and Oppé, P. (ed.) (1939) p.10, No.3 Pl.
- 127 Kitson S.D. (1937) *Catalogue*, No.839, bt. *Squire's Gal.*
- 128 *Cotmania* Vol. 7,(1931) 3 November; Boswell and Miller (1992) p.40, No.2. For example, Sydney bought *Church in Normandy* on 3 December 1929 which was identified as *Notre Dame sur l'eau, Domfront*, by G.W. Clapham in a letter of 25 January 1930: *Cotmania* Vol.4. Bequeathed to the R.I.B.A., it is now in the Mellon Col.
- 129 In his journals Sydney makes few references to other commercial London galleries. He went to the annual English watercolour exhibitions at Agnew's and was instrumental in putting them in touch with Leeds City Art Gallery which led to the purchase of J.M.W. Turner's *Christ Church Hall, Oxford* in 1924, and suggested that Robert might like to buy a Cotman they had for £130 in 1928. But he acquired only a few items from them himself, one of the most striking being the figure of an *Arquabuisier* which was actually bought by his wife as a silver wedding present when they called in January 1928. Winnie must have had a love of bright colour and

- activity which these Cotmans display unlike so many of the monochromes and drawings that hung around *Thornbury House*. She once startled the family by announcing that she had bought a picture and unveiled the vivid hues of a large watercolour by Sir Russell Flint. Only once does Sydney record his purchase of a modern work, when he wrote in 1932 to tell Robert that he had bought a Paul Nash from the *Fine Art Society*, significantly an artist whose work modern critics like Rutter compared with Cotman: *Cotmania Vol.2*, (1928) 30 January and *Letter* (1932) 1 January to R.H.K. The Russel Flint is at the Cecil Higgins Museum.
- 130 *Cotmania Vol. 7*, (1931) 27 and 29 July. Thompson may be Thomson of the *Cotman Gallery*, Birmingham, who seems to have taken over Palser's gallery after the latter's death.
- 131 Kitson, S.D. (1937) p.370.
- 132 Kitson, S.D. (1937) p.89 assumed that the Worsleys were friends of the Cholmeleys. In most generations this may have been so, although they were not Roman Catholics, but Sir Marcus Worsley has informed me that during the period of Cotman's visits to Brandsby the incumbent Worsley was insane and the estate managed by others on his behalf. This may account for the absence of Hovingham from Cotman's clients although he did sketch at Slingsby Castle nearby, which was owned by the family who retain one of his watercolours of these ruins. Because each of the watercolours at Hovingham has a small price in shillings on the back, it appears that they were bought from the artist or at one of his sales; see Rajnai, M. (ed) (1982) pp.16–17, No.25. Lady Powell's Cotmans also emanated from the Hovingham collection.
- 133 Kitson S.D. (1937) p.348. This flamboyant figure is now in the Cecil Higgins Museum.
- 134 *Cotmania Vol. 2*, (1928) 27 January. As time wove on, Barbara Kitson said not only his daughters but also their father found him rather a bore. He certainly lacked the romantic enthusiasm which occasionally surfaces in Sydney's writings.
- 135 *Cotmania Vol* (1928) 11 May. It is also referred to as the Sketching Society or Club.
- 136 *Cotmania Vol. 3*,(1928) 6 December.
- 137 *Cotmania Vol.3*, (1929) 27 May.
- 138 *Letter* (1928) 7 December to R.H.K.; see also *Cotmania Vol. 3*, (1928) November ; Rajnai, M., (1982) pp.47-48, No. 14, p.50 colour plate.
- 139 *Cotmania Vol. 9* (1934) 1 February.
- 140 *Cotmania Vol. 4*,(1930) 8 May. When Sydney had been away on a cruise, Oppé filled his letters with gossip and opinions which indicate his acerbic wit. In May 1930 he wrote

Lupton, as you know, has unearthed an unrecorded side of J.R. Cozens — is busy turning Cinderellas among the Townes into fairy princesses. I don't think Duke has been very busy but he is secretive until the proper moment arises. Girtin claims no discoveries. Possibly all the drawings have gone to Japan where Binyon's visit, after producing a sumptuous volume, has probably created a furore for the English watercolour, or are lying hidden in the hope that Randall scavenging now for Melbourne will buy them at an enormous price ... Sir H.B. is still buying modern works and mercifully leaving them on the walls of the Lincoln Museum .

Randall Davies was currently Adviser to the Fenton Bequest Trustees as Robert Ross had once been. See Ill. 10.46.

- 141 *Cotmania* Vol.4, (1930) 10 February.
- 142 *Cotmania* Vol 11, (1935-36) 27 December and 8 January.
- 143 *Cotmania* Vol. 11, (1936) 18 March.
- 144 See Robert Rowe's recollection in Robertson, A. (ed) (1972). A.G. Lupton's family lived at *Beechwood* opposite Elmet Hall and their cousin Norman was a friend of Robert Kitson who had sent watercolour postcards to him on the Western Front.
- 145 *Cotmania* Vol. 2, (1927) 16-19 November.
- 146 Boswell and Miler (1992) pp.30 and 46, No. 170. The condition of the gift was that it should ultimately be presented to Leeds City Art Gallery.
- 147 *Cotmania* Vol. 4 (1929) 30 September and *Letter* (1929) 26 October to R.H.K.
- 148 They were seeking and usually identified sites at Chepstow, Cardiff, Penarth, Abergavenney, Brecon, Devil's Bridge, Aberystwyth, Dolgelly, Harlech where they stayed with the Swaynes, Pont Aberglaslyn, Beddgelert, Dolbarden Castle, Lake Ogwen, Llan Beris, Capel Curig, Tan-y-Bwlch, Caernavon, Conway, St Asaph, Denbigh, Llangollen and Valle Crucis, returning through Ironbridge, Buildwas, Shrewsbury and Bridgenorth. Before he left, Lupton rehung the pictures in the dining-room at *Thornbury House*. Sydney recounted the details to Robert, as well as his relief at how well they had got on, and their friendship was assured.
- 149 *Cotmania* Vol 7 (1931) 16 December.
- 150 *Cotmania* Box, (1937) 23 April.
- 151 *Cotmania* Vol. 6, (1930) 26-28 September.
- 152 *Cotmania* Vol. 2, (1927) 29 October. That year he and Cecil Hunt sponsored Robert Kitson's application to join the *Athanaeum*.
- 153 *Cotmania* Vol. 3, (1928) 4 and 13 October, Vol (1930) 14 October. the Leeds picture is L.C.A.G. 500/23.
- 154 *Letter* (1929) 14 December S.D.K. to R.H.K.
- 155 *Cotmania* Vol.6 (1931). It was included in the Trust's report for 1929-30.
- 156 *Letter* (1931) 19 April from S.D.K. to R.H.K. C.F. Bell had already selected *House End-a Ruin* for the Ashmolean, to Sydney's disappointment, so he chose the

*Refectory of Walsingham Abbey* as well as a Constable drawing and two of Steer's watercolours: L.C.A.G. 8.8/31; 938 and 8.13/31. The Constable drawing was stolen from the Print Room before the 1976 Catalogue was drawn up. A much larger representative collection of drawings was subsequently also presented through the N.A.C.F. to the Cooper Art Gallery in Lady Sadler's hometown, Barnsley.

- 157 Self-described in 1930 as a 'crusted bachelor', Duke was one of the group of young men who had rented H.S. Tuke's house at Hanwell after their demobilization from the Great War and invested his gratuity in starting to form a collection of English watercolours. Like Oppé he was a civil servant at the Board of Education and therefore based in London, and a habitué of the Oxford and Cambridge Club. Bernard Milling, who directed *Squire's Gallery*, shared *Lyndon Lodge* with Duke and a few others who had become friends while prisoners of war during the Great War: *Cotmania Vol.4*, (1930) 26 January; Wainwright, D. and Dinn, C. (1989) pp.124–125; Egerton, J. (1974).
- 158 *Cotmania Vol.2*, (1928) 21 May and 9 July.
- 159 *Hillside Visitor's Book* (from 1901) 3-4 November 1928; *Cotmania Box* (1937) 22 March.
- 160 Boswell and Miller (1992) p44, No. 11, presented to Cecil Higgins Museum in 1973 by the Misses Kitson; *Letter* (1937) 25 May to R.H.K.
- 161 *Letter* (1929) 14 December to R.H.K.
- 162 *Cotmania Vol 4*, (1929) 4 November and 28 December. See Rajnai, M. (ed) (1982) pp.48 and 51, No.16.
- 163 *Cotmania Vol 9*, (1933).
- 164 *Cotmania Vol 7*,(1931) 19 October. Madan subsequently bequeathed his collection to the Ashmolean in 1962. Like Oppé and Lupton, but unlike Sydney who was amassing a comprehensive study collection of one artist, and Robert, who bought what attracted him as an artist but without an overall aim, Duke intended to build an English watercolour collection of the highest quality. When he had a sale in 1931 through an exhibition at *Squire's*, Sydney described it as 'to offload his duds': *Letter*, (1931) 29 April to R.H.K. He was constantly refining his collection, eventually selling a third of it to Paul Mellon in 1961, and the rest at Sotheby's just before his death in 1970–71: Egerton, J. (1974) pp.20 and 24. No author himself, Duke was full of praise for Sydney's *O.W.S. Club* monograph, writing prophetically on 26th January 1930 'When one combines your reading matter with the lists of Cotman's work which follow it one has really got the material out of which you could construct the vast work of many hundred pages to which I hope your love will one day induce you to give birth.' He then proceeded to list, with succinct evaluations, the 89 artists he considered to be 'the few real English

- watercolourists, or rather drawers', all in alphabetical order: *Cotmania Vol. 4*, (1930) 26 January.
- 165 *Cotmania Vol 1*, (1926) 6 June; L.C.A.G. 712/26.
- 166 *Cotmania Vol 7*, (1932) 27 July. For Fry's *In Rokeby Park*, c.1805, see Baskett, J. and Snelgroved, D. (1972) pp.87 and Pl.122.
- 167 *Cotmania Vol 2*, (1928) 27 March. See Boswell and Miller (1992) pp.25 and 43, No.8.
- 168 *Cotmania Vol 4*, (1930) 18 March.
- 169 *Cotmania Vol.7* (1932) 2 February and 23 August. These are now at the Victoria and Albert. See also Rajnai, M. (ed) (1982) pp.60-61, No. 29.
- 170 *Cotmania Vol 2*, (1927) 16 November.
- 171 See Table 10.1. The number of drawings may differ because some may have been separated from the sheets on which Cotman had originally grouped them.
- 172 *Hillside Visitor's Book* (1927-1932) 4 entries.
- 173 Beerbohm's caricature of the sale, at Christie's in 1918, was one of the early entries in Volume 1 of *Cotmania*. The original drawing is used by the auction house in its current historical booklet (1994).
- 174 See Section 10.2 and Chapter 11, and Kitson, S.D. (1937) p.197, Pl.87.
- 175 Angell and William Harris had excavated them and taken them to Trapani where the police suprised them. This incident was the subject for a lengthy Italian poem: Inzenga, P. (1824). The Metopes have since 1823 been on view in the National Museum in Palermo, but several Greek vases that probably came from Angell's collection remain with one of the heirs of the Kitson Clarks.
- 176 Kitson, S.D. (1937) pp.249–250 based on accounts recorded in *Cotmania Vol.4* (1930) 10 January. S.D.K. like R.H.K. bought several ex Angell/Porter Col. from *Paterson's* e.g. in 1926.
- 177 Oppé, A.P. (1939).
- 178 Accompanied by Mabel Price, or Winnie, Sydney came to see those in the homes of Lady Balfour and her brother Stopford Brooke, who had ten etchings of 1846, Mrs Bickmore, Mrs Paul Waterhouse, Mrs Merivale, Miss Edwards at Lady Margaret Hall, as well as J.L. Wright's collection in the care of Mrs Peel at Haseley and some Cotman watercolours at Mrs Budgett's Kirtlington Park to which he took Mr and Mrs Isherwood Kay when they came to stay: *Cotmania Vol.9* (1933) 16 July. It was from several of these ladies, as well as himself, Oppé, Morrison, Rienaecker and the Ashmolean that Sydney mounted an exhibition of Cotmans at the Oxford Arts Club in 1933, for which he wrote the introductory essay: *Cotmania Vol.8* (1933) 21 March–20 April. A previous exhibition in 1927 first brought General Sir Henry Wilson's collection to Sydney's attention and in 1931–32 several items were offered to him for sale as he also informed Robert: *Letter* (1931) 14 May. Mabel

- Price was, I think, the Playfair cousin through whom Ina Bidder had come to meet E.K. Clark in Naples. Mrs Barbara Kay was subsequently a colleague of R.H.K.'s niece, Mrs Bridget Shirley, during her work as a labour officer in a munitions factory Co. Durham during the Second World War. She said she had the M/S of her husband's book on Cotman. He and Sir Kenneth Clark had had their disputes.
- 179 Davies had a P.S. Munn that compared with a subject exhibited by Cotman at the R.A. in 1804 *Cotmania Vol.3* (1928) 29 November. He came with Sydney to view the *Crown Point* collection in 1929 and put him in touch with Lady Miles and Mrs Mason, both of whom possessed works by Cotman *Cotmania Vol.4* (1929) 17 July; *Vol.9* (1933) 27 August; *Vol.10* (1935) 13 September. And in 1934 Sydney bought eleven 'scrap' sketches from him: *Cotmania Vol.9* (1934) 2 February. The year before Christopher Malim took Sydney on one of his longest drives, up to Leeds and on to Northumberland to stay with Norman Newall, a relation of the Tetleys who had several Cotmans, view what was in the Laing Gallery at Newcastle, and stay with the Trevelyans, at Wallington and Hallington, where he enjoyed their Turners: *Cotmania Vol.9* (1933) 28 August. Stirling Newall had married Helen, one of the founders of the Little Owl, a daughter of Dr Heaton. Sir Charles Trevelyan has already been referred to in Chapter 3 as a Trinity contemporary and later a Liberal M.P. for Elland.
- 180 *Cotmania Vol.3* (1928) 30 October and 13 December. Pollack had stayed with Steer at *The Inn* at Framlingham in 1928. At least one of the Pollocks was a contemporary of the Kitsons at Cambridge, whom Ethel happened to meet in Venice, travelling with a friend in 1899. The following year the Rochester and West Kent Art Society included several works from his cousin's widow but she died just before Sydney had arranged to see them. When he became so weak in the final months of publishing his book, Pollock undertook to prepare the index.
- 181 *Cotmania Vol.4* (1930) 3 December; *Vol.7* (1931) 15 and 19 October. Madan bequeathed the 'Chirk' drawing with his collection to the Ashmolean in 1962. See Rajnai, M. (ed) (1982) pp.74–76, No.47; pp.87 and 105, No.56.
- 182 Kenneth Garlick remembers the respect engendered in his circle of friends at Balliol when Henry Jenkyns returned from such an invitation to Kidlington. Garlick completed his career as Keeper of Western Art at the Ashmolean. Jenkyns became a Treasury civil servant and retired to Aldburgh. His son is a student of Victorian Classicism in literature: Personal communication to the author (1994) March.
- 183 *Cotmania Vol.3* (1929) 11 February. Not all collectors were so young and eager as these, or as amenable as Miss Littlewood who had the core of her late brother's collection at Erpingham Lodge before it went to Norwich Castle Museum: *Cotmania Vol.2* (1928) 3 July. Sydney was the underbidder for *A Water Gate* when Sir Samuel Hoare's sale took place in Cromer but when he tried to trace it he was told it had

remained unsold although Hoare asserted the contrary: *Cotmania Vol.10* (1935) 25 September. A.M. Samuel, Lord Mancroft, had two large Cotman oil paintings, one of which Sydney discounted. When his assessment was published in the biography, Mancroft wrote in some anger supporting the attribution with letters from Arthur Morrison and James Reeve: *Cotmania Box* (1937) *Letter*, 19 April, from Lord M. to S.D.K. A visit to F.J. Nettlefold's collection in Regent's Park was distasteful because it was 'shown in plutocratic and vulgar surroundings' *Cotmania Vol.8* (1933) 14 July. Sydney inspected two watercolours but had to return in the winter to examine the two oils of 1824 from a stepladder with the aid of a torch and Victor Rienaecker. One has the distinct impression that Sydney did not feel at home with such people but rather with the artists, personal collectors and middle class family people like himself who were proud of their Cotmans, and that he was interested in them. In writing of the previous generation of Cotman collectors he was also writing of his own.

184 *Cotmania Vol.4* (1930) 21 June.

185 *Cotmania Vol.9* (1934) 18 June, 10 July and 1 August.

186 *The Times* (1936) 19 September; *The Illustrated London News* (1936) 19 September.

187 *Cotmania Box* (1936) *Letters* 5 November and 1 December from E.M. Colman to S.D.K.

188 Wilton, A. and Lyles, A. (1993) pp.28–29.

189 Although written, updated and partially delivered as lectures during his retirement, the manuscript was not published until the edited edition of 1966–1968. Johnson, L. (1994) has recently reviewed the meaning and content of the national collection in ways that often correspond to a verbose debate with Hardie whose primary concern was with artistic quality and the identification of the watercolours in the collection.

190 As in previous sections reference will normally only be made here to interaction that has not already been mentioned in this text.

191 *Letters* (1926) 18 December; (1927) 28 January from S.D.K. to R.H.K.

192 *Cotmania Vol.2* (1928) 28 January and 29 March; *Vol.3* (1929) 6 July.

193 *Cotmania Vol.4* (1928) 23 May.

195 *Cotmania Vol.* (1931). That year he had taken a large exhibition of English watercolours to Japan, drawing on the collections of Sir Edward Marsh, R.J. Colman, L.G. Fry and Arthur Morrison as well as those in public hands.

196 *Cotmania Vol.8* (1933) 17 January.

197 *Letter* (1933) 13 November to R.H.K.

198 *Cotmania Vol.6* (1930) 14 October.

199 *Cotmania Vol.11* (1936) 21 May and 12 December. It was Croft Murray's role as a trustee of the new Cecil Higgins Museum and Art Gallery in Bedford that

- occasioned his advice to Sydney Kitson's daughters to present the remainder of his as well as their collection of drawings and watercolours in 1973 and 1993.
- 200 Hake had been an assistant in the Department of Prints and Drawings at the B.M. 1914–1927 and catalogued the British portrait engravings. He had been Hon. Secretary of the Walpole Society since 1922.
- 201 *Cotmania Vol.7* (1932) 25 June; *Vol.9* (1933) 4 December.
- 202 The pencil sketch of George Parker Bidder is now in the collection of the V. and A. Copies by Dawson Turner's daughter also exist.
- 203 *Cotmania Vol.8* (1932) 16 December.
- 204 Kay, H.I. (1926) and (1927).
- 205 *Letter* (1929) 7 April from S.D.K. to R.H.K.
- 206 *Cotmania Vol.8* (1933) 12 July.
- 207 *Cotmania Vol.9* (1934) 15 November. Kay's last published writing on Cotman seems to have been a brief article in *The Illustrated London News* during the Cotman centenary of 1942.
- 208 *Cotmania Vol.3* (1929) 15 June.
- 209 Kitson, S.D. (1937) facing p.353, Plate 146.
- 210 *Cotmania Vol. 9* (1933) 16 July.
- 211 *The Burlington Magazine* (1937) October.
- 212 *Cotmania Vol.6* (1930) 11 October. See fn.10.62.
- 213 In 1927 as in 1933, they acquired works from the same sales at *Walker's* or *Squire's*. The V. and A. had acquired two albums of over 100 portrait drawings mounted by Dawson Turner and Sydney subsequently published some of these in his *Walpole Society* article. In 1928 he listed the two portfolios and two solander boxes of Cotmans and copied the catalogues of the *Associated Painters in Watercolours* from 1809–12 in 1929 until he 'collapsed': *Cotmania Vol.2* (1928) 24 April, *Vol.4* (1929) 23 July.
- 214 *Cotmania Vol.9* (1934) 6 April.
- 215 *Cotmania Vol.9* (1934) 11 April.
- 216 *Cotmania Vol.9* (1933) 22 September.
- 217 *Cotmania Vol.11* (1935) 10 June. He also considered the figures of *The Harvest Field* would turn out to be derived from a drawing or engraving after Raphael and not Cristall: Hardie, Sir M. (1967) p.85. Hardie was very active in retirement, organizing an exhibition of Old English Watercolours at the Art Worker's Guild in 1936 followed by a series of lectures at the Royal Institution in the following year including one on 'Pattern and design: Towne, Abbott, J.S. Cotman', after which he wrote his own three volume work. It was to the V. and A. that Sir Richard Powell's collection had come through the N.A.C.F. in 1934 after his widow's death, and the Museum's staff struggled to get Sydney's collection until 1949. Much of the

documentation relating to the allocation of Sydney's collection is in a file at the V. and A., which succeeded in obtaining some of the finest of the watercolours he collected in his later years as well as those by P.S. Munn and other artists.

- 218 *Cotmania Vol.4* (1930) 26 January. Finberg was on the eve of sending his *In Venice with Turner* (1930) to press. He had written on Cotman's work as early as 1905 and his own work had become synonymous with J.M.W. Turner whose life he was to publish in 1939. Sydney knew him through the *Cotswold Gallery* which was run by Mrs Finberg and he passed on useful information gleaned from the gallery, such as an oil painting similar to a watercolour by P.S. Munn of 1802, and the quotation from Joseph Farington's diary, on the 'young man from Norwich' that he had encountered at Dr Monro's school of artists, that seemed to place Cotman in direct contact with Turner and Girtin when he came to London: *Cotmania Vol.7* (1932) June; *Vol.9* (1933) 20 October. At the 6th exhibition of the Cotswold Gallery in 1928 Robert bought both *The Red Cloak* and *The Overgrown Well* which on a later visit Sydney identified as Erpingham Well from other drawings Finberg showed him as 'part of Cotman's professional apparatus': *Cotmania Vol.2* (1928) 23 June; *Vol.4* (1930) 23 May.
- 219 *Cotmania Vol.11* (1935) 9 and 15 December.
- 220 *Letter* (1932) 9 February to R.H.K. and see Chapter 9.
- 221 *Letter* (1933) 14 November to R.H.K.
- 222 *Cotmania Vol.9* (1934) 8 July.
- 223 *Cotmania Vol.8* (1932) 8 March but presented in 1932.
- 224 *Cotmania Vol.1* (1927) 12 February.
- 225 See Goodison's obituary in *The Independent* (1994) 18 January. As already related, Sydney was an active member of the Oxford Art Club and contributed to its exhibitions. The Club was founded for this purpose in 1920 under the encouragement of Sadler and the Morrells and organized about 150 exhibitions until the last in 1941 following the loss of its premises at Barnett House. Although an amalgamation was proposed, it never materialized, so that the club should be distinguished from the Oxford Art Society, founded in 1891, which bears comparison with the Leeds Fine Arts Club. Herkomer had been its first President and from 1909–1921 this office was held by Walter S.S. Tyrwhitt R.B.A., the husband of Ursula Tyrwhitt, a Slade graduate whose watercolour studies of flowers were collected by both Sydney and Robert Kitson: Salmon, J. (1992) pp.8–11, 81, figure 4. Mrs Tyrwhitt visited Taormina in 1923 when she gave R.H.K. a watercolour, and in 1938 when they went to lunch at Mufarbi (*Letter*, 11 March, from R.H.K. to Ethel Phelps). Sydney also lent to an exhibition of the Winchester Art Club in 1935, perhaps at Oppé's request, and another at the Liverpool Art Association to whom he lectured in 1929.

In 1929 he scoured the Royal Watercolour Society catalogues for Cotman's exhibits, 48 in 17 years and all unsold, and was a founding member of their O.W.S. Club. Robert joined with him but did not renew his subscription. It was in their journal that he published his first Cotman monograph that elicited such praise of his writing rather than the Walpole Society, which he probably left for further transcriptions by Isherwood Kay. But unlike Robert, he did not exhibit his own work, with the exception of *The Vale of Delphi* at the R.I.B.A. in 1933: *Cotmania Vol.8* (1933) 13 May. He did, however, receive occasional letters from practising artists who wanted to know more of Cotman's Greta-period techniques which they wished to emulate, such as a *Letter* (1935) 25 February from the Australian artist, R.H. Addison which Oppé passed on to Sydney.

226 *Letter* (1937) 14 September from R.H.K. to Hendy.

227 *Cotmania Box* (1937) 20 April from W. Gaunt to S.D.K.

228 It would have been utterly foreign to Sydney Kitson's processes of thought and purpose to have written the sort of book that Rienaecker published in 1953, using Cotman as a vehicle for pressing a particular philosophy of art in the following sort of flowery prose:

His life and his work make it perfectly plain that not by the practice of art for its own sake, but for a human purpose, can a man altogether close the gap between the artistically conceived and the actually lived. The merely aesthetic must always be separated from a truly integral expression of life; there can be no hope of real integrity until the artist attains to the purity and singleness of heart and aim which consists in "willing one thing" and that "one thing" the divine purpose of God. .  
Rienaecker, V. (1953) p.56.

229 Hemmingway, A. (1984); Johnson, L. (1994).

230 Kitson, S.D. (1937) pp.182–194.

231 Kitson, S.D. (1937) p.99.

232 *Times Literary Supplement* (1934) 12 April. In 'Reflections on British Painting' Roger Fry preferred Cox's work to 'the rather withering abstractions of Cotman' in *Cotmania Vol.9*.

233 Rutter, F. (1930) *Artwork No.23*, Autumn; *Sunday Times* (1933) 5 November.

234 *Sunday Times* (1936) 5 and 12 July.

235 *Sunday Times* (1936) 20 September; *The Illustrated London News* (1936) 19 September.

236 See Hemingway, A. (1984) who does not, however, refer to Rutter or the ways in which the climate of opinion had been prepared for Modernism that is more convincingly explained and argued by Tillyard, S.K. (188).

237 *Cotmania Box: Notes and Comments* by Oppé, A.P. (1936) March, to which S.D.K. added his response and action taken.

238 Kitson, S.D. (1937) p.272.

- 239 Holmes, C.J. (1904).
- 240 Kitson, S.D. (1937) p.116.
- 241 Hardie, M. (1967) p.79 fn.
- 242 Hardie, M. (1967) pp.77–78, 82–83.
- 243 Kitson, S.D. (1937) p.144.
- 244 Kitson, S.D. (1937) p.229. This is demonstratable in several of Cotman's etchings of castles in Normandy e.g. Dieppe, Falaise and Tancarville, and is more fully discussed in Hemingway, A. (1982). See also Boswell and Miller (1992) p.62.
- 245 Kitson, S.D. (1937) pp.25–27.
- 246 Kitson, S.D. (1937) p.78 and frontispiece *Near Brandsby* was bequeathed to the Ashmolean; p.92 and fig.41, is in the British Museum.
- 247 Kitson, S.D. (1937) p.229.
- 248 *Birmingham Post* (1937) 4 May.
- 249 Oppé, A.P. (1945); Rajnai, M. and Allthorpe-Guyton, M. (1979) pp.74–75, No.85; *Letter* (1937) 17 May to R.H.K.
- 250 Kitson, S.D. (1937) p.79, 137.
- 251 *Apollo* (1937) August.
- 252 Kitson, S.D. (1937) pp.69 and 355.
- 253 Kitson, S.D. (1937) pp.237–238.
- 254 Kitson, S.D. (1937) p.56.
- 255 Kitson, S.D. (1937) p.71, Kitson, R.H. (1927) *Sketchbook No.51*.
- 256 Kitson, S.D. (1937) p.107. See Rajnai, M. (ed) (1982) p.93, No.64.
- 257 *Country Life* (1937) 3 September.
- 258 Kitson, S.D. (1937) pp.209, 237–238.
- 259 See Kitson, S.D. (1937) pp.257–258, 'In such drawings as these Cotman was parading his virtuosity as a draughtsman to the prejudice of his other qualities'.
- 260 Quoted in Kitson, S.D. (1937) p.196.
- 261 *The Connoisseur* (1937) July.
- 262 *The Artist* (1937) August.
- 263 Kitson, S.D. (1937) p.176.
- 264 Kitson, S.D. (1937) p.255. See Holcomb, A.M. (1978) p.66, No.42.
- 265 Oppé, A.P. (1936) *Notes on S.D.K.'s M/S; Cotmania Vol.11* (1936) 19 March and *Cotmania Box* (1937) 14 April *Letter* to S.D.K. *The Burlington Magazine* (1942).
- 266 *Cotmania Box* (1937) 23 April *Letter* to S.D.K.
- 267 *Cotmania Box* (1936) 1 May and 2 May, *Letters* to S.D.K.
- 268 *Cotmania Box* (1936) 11 May, *Letter* to S.D.K.
- 269 *Cotmania Box* (1936) 25 May *Letter* to S.D.K. Barbara Kitson remembered her father being unable to get on with Norrington, but did not recall how he came to send the MS to Faber. Although Faber's initial letter of acceptance noted that

S.D.K. was a neighbour of Lionel Curtis, a member of Faber's Oxford College, the content makes it apparent that the reference had not come from him. But it may not have come from Pollock either whose offer to do the index may not have emanated from Faber but his friendship with Kitson and knowledge of his declining health.

270 *Cotmania Box* (1937) 3 September and 8 October. *Letters* from Sir Geoffrey Faber and de la Mare to S.D.K.

## Chapter 11

- 1 See Section 8.3 for the pre-war period of the L.F.A.C.
- 2 See E.K.C.'s profile in *Modern Transport* (1921) 29 October p.9, YAS archive *MD 446 Box 5*; *Royal Commission* (1891) 31 March; *War Office Record of Service* (1937) 3 March: *MD 446 Box 1*. E.K.'s letters from France were partially typed up for distribution to members of his family. In November 1915 he wrote to Ina, recalling her practical decorative work in South London, I want the Kyrle Society to help me with decorating my long Recreation Room. Panelling with blue paper strips I think . A week later he reported

I have just seen the General pass, he has only been in the camp once. He comes only when there is trouble. I shall get the recreation room finished and then invite him to tea. I am not quite sure if you could approve of my very gaudy panel making paper, blue and gold stars. [Drawing of pattern.] But I want colour and army blankets on the windows are not gay.

*Letters* (1915) 25 and 29 November from E.K.C. to Ina K.C.: YAS Archive *MD 446*.

- 3 I took him over the Art School and round the grounds this morning — I met him yesterday at 2.55. Took him to see the Brangwyns at St Aidans and then Marjorie Snowden took him over St John's church.

About the window — He has got the consent of the Governors of the Glasgow School to let them be done in the school. He will give his designs they will provide material. You will [pay] cost of transport and erection — somewhere from £100–£200.

'*But* it will take not less than four years! So at the last moment he told that he had in his mind to resign his post at Glasgow in which case he could not undertake the job — There is a post in London he hopes for but naturally does not want any word of his resignation to get to Glasgow until he is offered the London post — *If* he took the job on personally so not in the interests of the School he says it would cost you before you had finished £450 — He proposes very highly coloured elaborate glass with small figures and many subjects. I doubt if it is quite your idea though I daresay it would be very good. I think your idea was more St Martin's, Coney Street, was it not? I don't think it need cost so much as I think probably if Glasgow put their heart into it would be good. But they would insist on St Andrew and recognition as joint donor. He will communicate with me again. *Letter* (1917) 12 October *MD 446 Box 2, Bundle 6*. The church in York was burnt out in the Second World War but reconstructed and the glass restored. Margery (Margaret K.) Snowden became a friend of J.B.K. and regular visitor from 1913. She studied at the R.A. Schools, exhibited 1918–1938, and then lived at Cheltenham (Johnson, J. and Greutzner, A., 1980, p.471). See Ill. 11.5.

- 4 In Y.A.S. Archive *MD 446 Box 1/3*.
- 5 Much of this material is in yet another box deposited at Temple Newsam which may be transferred to the YAS Archive where some more is to be found.
- 6 Personal communication from Dr David Englander.

- 7 See Section 11.4.
- 8 L.F.A.C. *Minute Book 1* (1920) 25 November.
- 9 L.F.A.C. (1921) *Conversazione – City Art Gallery, Leeds, January 24th*.
- 10 L.F.A.C. *Minute Book 1* (1921). As already recorded in Chapter 7 it was during the early 1920s that Robert Kitson received full recognition as a painter in watercolours and he continued to exhibit annually at the L.F.A. Club. He was elected a member of the R.B.A. in 1923 and had his first one-man exhibition at the *Fine Art Society* in 1925, where he showed a lot of his colourful sketching tour of India. He also invited the Kitson Clarks out to Taormina. Ina showed watercolours of Sicily in 1920, as well as 1929, and so did Nance Pflaum who accompanied them on the second occasion. The dates of paintings do not, however, necessarily indicate a visit in the same year.
- 11 YAS Archive *MD 446 Box 4*.
- 12 University of Leeds: Doctor of Laws *honoris causa* 1928. The Public Orator referred to her ‘active spirit of the crusader ... craftsman’s mind ... and gift of stirring speech’ as well as her role in women’s work, district nursing and infants’ hospital development. Her grandchildren’s generation were less impressed by her application of the rigid regularity of Truby King’s child rearing *nostra*.
- 13 Over the next decade, until his death in 1935, he repeatedly sought to get a regular timetable of meetings arranged in advance for the whole year (1925 and 1930); to re-elect the Club’s officers annually, retaining the opportunity for re-election; to restrict the number of works to be shown by any one member at the annual exhibition (1928); to offer this opportunity only to members who attended Club meetings so that membership was not merely used as a means of acquiring the right to exhibit (1930); and to hold meetings at the University Staff House, free of charge except for tea, with no private hospitality (1930). L.F.A.C. *Minute Book 1 and 2* (1925) 21 November; (1928) 21 November; (1930) 22 March. It is impossible to tell from the notes whether the criticism of absent members using the club for exhibition purposes referred to R.H. Kitson or only to some others.
- 14 Professor Cohen had rather similarly resigned from the post of co-secretary of the Leeds Philosophical and Literary Society in 1904. He had presumably expected to revive its scientific and educational programme but wrote to E.K. on 14 April that the society is ‘doomed to go on in the old lines’. He had not the right qualities for a bright smart person of pleasing personality, ready wit and fluent tongue who can cajole and if necessary check his council, sparkle on occasion in the Presidential chair, more or second a vote of thanks in modest and eloquent style and make the curator grovel when required – in short such another as yourself ... . Might I suggest R. Kitson – I mean the hon. Curator in geology. Would he take <sup>it</sup>?

- But R.H.K was about to build *Casa Cuseni* Y.A.S. Archive MD 446 Box 1 Misc. Bundle.
- 15 L.F.A.C. *Minute Box 1* (1925) 30 October. It seems that from this time in 1925, the former continued to keep the Club's Council and A.G.M. minutes but that Miss Pflaum arranged the Art Meetings and typed the agendas for the business meetings, which were not kept in the minute book. However, relevant newspaper cuttings and the catalogues of the annual exhibitions were to be posted in the minute books, which after a few years again included a calendar of the art meetings and their critics. There are therefore breaks in the record of R.H.K.'s attendance at meetings in the summer and of the works he bought along.
  - 16 L.F.A.C. *Minute Book 1. The Yorkshire Evening Post* (1925) 19 November included an article by Kaines Smith referring to the poster selected for a publicity campaign for Leeds in railway stations that had been designed by W. Spottiswoode Cameron, the City Engineer and son of a past Medical Officer of Health for Leeds.
  - 17 L.F.A.C. *Minute Book 1* (1930) 22 March 474th meeting.
  - 18 *The Yorkshire Post* (1927) 17 October.
  - 19 *The Yorkshire Post* (1930) 1 December. Charles Ginner's very different depiction of this subject is owned by Geoffrey Sherwin. (Read, B. and Thistlewood, D., 1993, p.172, No.95).
  - 20 L.F.A.C. *Minute Book 1. The Yorkshire Post* (1933) as is the next quotation.
  - 21 L.F.A.C. *Minute Book 1* (1931) 7 November A.G.M. Francis Wall was a landscape painter and member of the Wharfedale Group. He had studied in Antwerp at Westminster School of Art. Derek Linstrum recalled him as 'quite an affected old man who was at everything in Bradford' and Bill Oliver repeated a tale of Wall's about Robert Kitson inviting him out to *Casa Cuseni* which he never dared to take up, such was the reputation of Taormina. When Wall died at the age of 91 Oliver wrote his obituary for *The Yorkshire Post*.
  - 22 L.F.A.C. *Minute Book 2* (1932) 9 November A.G.M. as also the following reference.
  - 23 L.F.A.C. *Minute Book 2* (1933) 10 November A.G.M. See also Chapter 9 and Rothenstein, J. (1944) and (1965).
  - 24 L.F.A.C. *Minute Book 2* (1934) 17 November A.G.M. On 25 September 1934 A. Reginald Smith R.W.S. had been drowned in the River Wharfe at the age 62. His obituary recorded 'his art was topographical in its faithfulness to the subject, but was redeemed from mere prosaic literalism by a touch of poetic feeling'. The same could have been said of Ethel Mallinson and Elaine Barran.
  - 25 L.A.C.F. *Minute Book 2* (1934) 17 November A.G.M. at the Parish Church Ladies Club.

- 26 No doubt, as they aged, the L.F.A. Club members were far less likely to be involved in other aspects of Leeds artistic life. But they were also the surviving active body from that wider range of associations at the beginning of the century in which the very differently formed Leeds Art Club had played so vital but unusual a part. William Rothenstein had lamented the concentration of artists in London and the lack of provincial opportunities, but the efforts of Sadler to involve him in such a project in Leeds had failed, whereas in London his staff and students, as well as himself, had several successful decorative projects at Morley College, the Houses of Parliament, and in suburban schools: Rothenstein, W. (1932) and (1939).
- 27 Rothenstein, J. (1965) pp.208–211. For Murray's pictures see L.C.A.G. 27/36.
- 28 L.C.A.G. 27/36.
- 29 L.A.C.F. *Minute Book 2* (1933) Press cutting: 'Still Life of *Musical Instruments* bought for Tate Gallery'.
- 30 L.A.C.F. *Minute Book 2* (1936) *The Yorkshire Post*, 10 November.
- 31 L.A.C.F. *Minute Book 2* (1937) 13 November A.G.M.
- 32 L.A.C.F. (1942) *Work by the President, Dr Ina Kitson Clark 1892–1942*, Catalogue of Exhibition from 27 November – 2 December. Hon. Hilda Kitson lived at *Gledhow Grange*, now a Community Home. *Bedford and Kitson* maintained the house and carried out various alterations which may have included the extension of its south front and the design of new fireplaces that are still *in situ*. She is recalled as regularly driving to the Mill Hill Chapel in her carriage when the Hawthorn Kitsons were exploring other modes of self-propulsion.
- 33 L.A.C.F. *Minute Book 2* (1942) 22 August. A.G.M. proposed by Ethel Mallinson. The exhibition was opened by Dr Hamilton Thompson, the archaeologist and historian who lived at Adel, a friend of E.K. as well as S.D.K. whose daughters were equally close friends of their daughters.
- 34 *Letter* (1925) 17 September from S.K.S. to Bert Brown to make up E.J.M.'s uniform according to the filed sample of the blue serge attached. Musgrave's father's business had failed but he had a flair for publicity and enterprise himself.
- 35 L.A.C.F. *Minute Book 2* (1946) 2 February, A.G.M.
- 36 L.A.C.F. *Minute Book 2* (1946) *The Yorkshire Post* cutting.
- 37 *Leeds Arts Calendar* (1947) No.2, Winter, p.7. Milner was then Deputy Speaker of the House of Commons and subsequently raised to the peerage. His son became the first President of the Leeds Civic Trust.
- 38 L.A.C.F. *Minute Book 2* (1948) 15 February. Council Meeting. John Rothenstein had already published his withering account of 'Northern Gallery' and the snootiness of some of its denizens and at a more recent date Bill Oliver recalled the reaction of L.A.C.F. Council member to a newly proposed applicant 'But she isn't

even known in Leeds society'. So Musgrave seems to have had grounds for his criticism.

- 39 L.A.C.F. *Minute Book 2* (1948) 4 January, A.G.M.
- 40 L.A.C.F. *Minute Book 2* (1948) 6 March, Council and Special General Meetings.
- 41 L.A.C.F. *Minute Book 2* (1948) 18 and 21 October, Committee Meetings.
- 42 L.A.C.F. *Minute Book 2* (1949) 5 February, Committee and A.G.M.; 5 March Committee Meeting.
- 43 L.A.C.F. *Minute Book 2* (1953) December, Press Cutting.
- 44 Much passed to Dr George Kitson Clark at Trinity College, Cambridge and thence to his nephew and godson, E.F. Clark. Mary Chitty has a fine drawing of Elisabeth Kitson and has deposited most of the family correspondence and her mother's various presentations in the archives of the Yorkshire Archaeological Society.

## Chapter 12

- 1 See Clark, E.K. (1937) Chapter 10.
- 2 Clark, E. K. (1937) Chapter 7.
- 3 *Yorkshire Post* (1934) 20 Jan; Kitson, S.D. (1934) *Cotmania Col.9; Letter* (1934) 6 May from S.D.K. to R.H.K.
- 4 Clark, E.K. (1937) pp. 184–185; *Yorkshire Post* (1937) June 21.
- 5 For this brief account I am primarily indebted to E.F. Clark, who has a particular interest in *The Lion* as an active member of the Old Locomotive Society.
- 6 See *The Engineer* (1941) 17 Jan. and *Letter* (1941) 18 July from Temple in reply to E.K.C. (Y.A.S. MD446).
- 7 Black, M. (1979). Its first 12 members met in 1849, a group of professional men such as Dr. J.D. Heaton, businessmen, newspaper proprietors and the Unitarian minister Charles Wicksteed.
- 8 *The Curfew Club — 1886–1936*: Menu in the papers of the Little Owl. E.K. joined seven years after the club's foundation by Cyril Ransome, Professor of Modern Literature and History at the Yorkshire College and father of Arthur Ransome, to promote social and intellectual intercourse amongst its members (Black, M., 1979). The *Minute Book* was presented for safe-keeping to Leeds Club in 1953.
- 9 Brears, P. (1992) pp. 179, 181 and 215; Linstrum D. (1978) p. 364. Originally designed by R.D. Chantrell (1793–1872) in 1819–20, it was remodelled for the Leeds Philosophical and Literary Society by *Chorley and Dobson* in 1862–62. A few items may be seen in temporary accommodation over the ex-sculpture gallery of Leeds City Art Gallery beneath the Central Reference Library. The main hall continued in use as a concert and lecture hall throughout the war.
- 10 Robert's interest in Cotman as an artist is very apparent. *Letter* (1937) 14 Sept. to Hendy.
- 11 *Letter* (1937) 14 Sept. to Hendy.
- 12 Some sort of studentship to be looked after jointly by the University and the Gallery, which would enable young men to be paid for doing a year or two's research into the history of English painting in connection with Yorkshire, on condition that they published some result at the end  
  
(*Letter*, 1937, 30 Sept. from Hendy to R.H.K.). Hake was introduced to John Hulton (d. 1992) who had signed on as an honorary assistant to the Director of L.C.A.G., after graduating from Oxford, to undertake research and prepare a catalogue of the watercolours.
- 13 Hendy wrote to Robert (1938 4 Feb.) that he hoped the studentship would 'bring some lively young men into Yorkshire and make them less frightened of the provinces and therefore more willing to become directors in their time'. But if he

practised this sort of research supervision one should not be surprised that his experience with Hulton was ultimately unsatisfactory. On 24 March 1939 Hulton wrote to tell him that he had destroyed his text of the virtually completed catalogue (presumably of Benjamin Wilson but he had also failed to produce that of Recent Acquisitions the illustrations for which were at the printers). By October he had disappeared and only a year later were his whereabouts in private psychiatric care denied by his family, by which time he had already been called up for military action. On 24 May 1940 Hendy wrote a final report of disappointment a month after the University had suspended the studentship. Since 1938 Hulton had been researching the life and works of the Yorkshire painter Benjamin Wilson (1721–1788), born in Leeds and also a scientist and protagonist of round lightning conductors, and some of this was published after the war. (Hulton, J.W., 1947). He concluded a career in arts administration as Director of the Fine Arts Section of the British Council.

14 *Letter* (1938) 22 Jan. from R.H.K. to Hendy.

15 Hulton's article was one of the first. For the reasons given in Fn.13, Hulton's absence and the unviability of the project during the war seems to have led to its abeyance. But Hendy was also involved in the proposal of the Gregory Fellowships in 1943 with which Herbert Read was associated. These were aimed to establish an active creative artistic presence in the University and were funded from 1949 to the early 1980s (Diaper, H., 1993, in Read, B. and Thistlewood, D., eds., pp. 133–139).

Hendy's successful approach to Col. Tetley involved him in a lengthy correspondence about pictures that the brewer was thinking of buying. On 12 Jan. 1938 he asked Hendy to look at a Steer 'in Shropshire with cows' which he had seen at *Barbizon House*. Hendy (27 Jan. 1938) considered Wilson Steer 'quite safe for 10–15 years' but advised him to purchase a Constable sketch if it was for the purposes of investment rather than one by East or Steer. Tetley bought the Steer. On 11 Feb. 1938 Hendy told him that Hake would be coming with Miss Kitson 'to see you about the Studentship'. On 16 Nov. 1938 Tetley wrote as usual from *The Brewery*, asking Hendy's advice on 'another picture for the same room' referring again to Wilson Steer, and asking how things were going with Sydney's Cotmans. Three days later the Director informed him of Hulton's selection for the studentship with the recommendation of Bonnard, Vuillard and Sickert 'as a good deal more important than Wilson Steer'. Mrs Frank Gott J.P. had recently presented a group of coloured prints by both these French artists (L.C.A.G. 38.8–11/37 and 38–1–5/37) and the gallery was buying an oil by Bonnard (L.C.A.G. 12.1/39) which Robert Kitson disparaged although he was an enthusiastic supporter of recent acquisitions

- of Sickert's work. If Hendy was looking forward to some Tetley presentations the *Concise Catalogue* indicates that his hopes were unfulfilled.
- 16 *Letter* (1938) 4 Feb. from Hendy to R.H.K.
  - 17 Hendy's official *Diary* (1937–8) 17 March and 18 Nov. The only part of Procter's design that was executed was the incorporation of Victoria Square in the new Headrow and the visiting of the War Memorial Gardens in front of the City Art Gallery in time to be opened for the Coronation in 1937. With *Queen Victoria* herself removed to Woodhouse Moor as well as the *Victory* that originally topped Fehr's memorial, and most of the gardens reduced to Henry Moore's ramp in front of the new sculpture galleries, the little that remains of this scheme is now the public chessboard below the City Library: see Ill. 8.1.
  - 18 *Letter* (1938) 4 Feb. from Hendy to R.H.K.
  - 19 See Appendix 5. This included most of his library of books, catalogues and articles relating to Cotman, the *Cotmania Journals*, photographs and papers relating to the biography, Sydney's catalogue of his own collection and an inventory of Cotman's works stored at Kidlington.
  - 20 Much of this is taken from Miller, C. 'Cotmania in Leeds' in Boswell and Miller (1992) pp. 6–7.
  - 21 *Letter* (1949) 11 Nov, to Sir Leigh Ashton (*Kitson Bequest File* at the V. and A.).
  - 22 These were presented, with Cotman's Claude Glass and his box of painting materials, in 1973 and 1993 (*Letter*, 1993, 13 Aug. from Sir James Graham to the author accompanied by the relevant catalogue entries). The Misses Kitson presented 65 of their father's sketchbooks to the R.I.B.A. in 1940 and 1971, retaining a few which will be presented to Leeds City Art Gallery with Charles Gascoyne's watercolour portraits of members of their family executed in 1912.
  - 23 L.C.A.G. Sub-Cttee. (1937–8) *Annual Report* pp. 4–5. Roberts' collection of works by 14 artists from five countries had been on long loan to the gallery and, although he permitted the return of some, he stipulated that those accepted should hang in their own room like Sam Wilson's collection. See also *Letters* (1938) 22 Jan. from R.H.K. to Hendy, and 4 Feb. from Hendy to R.H.K.
  - 24 *Letters* (1924) 26 May to Cynthia Phelps, and (1937) 14 Sept. to Hendy.
  - 25 *Letters* (1938) 11 March to Ethel Phelps.
  - 26 *Letters* (1938) 22 Jan. and 12 Oct. to Hendy.
  - 27 Bobby and I decided to leave a fortnight ago owing to the great violence in abuse and extravagant pro-germanese of the Italian press. This was entirely contrary to the feelings and desires of the people who are probably anti-german and pro-peace also very anti-Mussolini indeed with us he is never mentioned without a curse. Such is the condition of a country which apparently is on the point of making war with us, it really is incredible ...

Well at the moment of my departure from Taormina I found my passport lost probably burnt by Maria with papers that were being sorted and thrown away. I went to Rome with Bobby who had his leg in plaster of Paris after an operation in Cairo and there by great good fortune and the help of friends in Rome persuaded the consul to give me a temporary certificate and so came to Switzerland where Bobby was and Oppy lives. I stayed a day and so to Paris on Friday morning and on to Calais. There we were turned back owing to bombardment and went to Paris hoping to go on down to Dieppe but no and next day next morning said no boat might leave for days and so took air places for today Wednesday fortunately on going to the Air Ministry for stamping they gave us, I and two ladies, places for Saturday and we flew over beautifully to Heston and I after an after dinner visit to the Hunts came here on Sunday morning and so am here in all this crucial time. I am proposing to go home after a day or two with the Hunts on Monday but shall miss I fear Bidy who is there now with her theatre rounds very flourishing .

*Letter* (1940) 15 May to Daphne Phelps. Pratt Barlow spent much of the war in Switzerland. Their friend, Edgar Oppenheim, had sold Mufarbi to Pratt Barlow just after the Great War. Bridget Phelps had been Stage Manager of the Westminster Theatre when the Second World War broke out and took the cast on tour in the first phase of her eventful war-work.

- 28 *Letters* (1942) 21 April and 16 July from C.A. Hunt to R.H.K. (C.C.)
- 29 *Letter* (1943) 11 Sept. from R.H.K. to Hendy.
- 30 *Letter* (1944) 11 March to Hendy. Mrs. Swayne's Steer, which came to the Misses Kitson, was presented by them to the Cecil Higgins Art Gallery in 1993.
- 31 Edmund Arnold was a trustee and Hon. Treasurer from 1947 until his unexpectedly sudden death in 1954. His son Martin took over and was still treasurer when I met him in 1990; *Leeds Arts Calendar Vol.8. No.26* (1954) Autumn.
- 32 *Letter* (1943) 11 Sept. to Hendy from R.H.K. at *Stonegates* in his own unpunctuated style. The Lady Mayoress was Elinor Lupton whose collection, like that of Bacon, did not come to Leeds City Art Gallery.
- 33 Rowe, R. (1972)
- 34 Robertson, A. (1972). See also Chapter 10.
- 35 L.C.A.G. Sub-Cttee. (1940) *Annual Report* p.2.
- 36 But see Appendix 4. Sickerts were not always as they seemed.
- 37 L.C.A.G. Sub-Cttee (1941) *Annual Report* p.2. The Council for the Encouragement of Music and the Arts was the precursor of the Arts Council. Daphne Phelps recalls her uncle telling her that these were the three up and coming painters to watch.
- 38 L.C.A.G. 31.1 – 13.4/43.
- 39 L.C.A.G. 3.8 and 3.9/43. E.K. wrote to Ethel Phelps (1942) 19 Nov. sympathising with what Hepworth's loss would mean to R.H.K. (B.S.).
- 40 See Chapter 8.

- 41 *Letter* (1945) 18 Dec. from Hendy to R.H.K.
- 42 Presumably owing to his return to live in England during the War and the vacancies created by the deaths in 1943, Robert Kitson had become one of the four formally co-opted members of the Sub-Cttee who had a vote. For many years he had been one of the larger group invited to attend in a consultative capacity. It was to the latter category that he had been reassigned.
- 43 *Letter* (1946) 24 Feb. to Musgrave; L.C.A.G. 8/1/45/
- 44 *Letter* (1946) 6 March to R.H.K. Whether *The Green Necklace* was actually the picture still at the gallery is unclear. It should have been sent back to the *Redfern Gallery* in 1931 (see Chapter 9). It may have been mixed up with *Josephine* which Kitson had bought there and which is presumably the painting in one of his niece's collections because she wears no necklace at all. See Ill. 9.14.
- 45 Leeds Art Collections Fund (1946). Hendy had already explained that they had so many parcels to investigate at Temple Newsom that the Sub-Cttee would accept the textiles when they could be unpacked and identified. When this may have been done is unclear because recent enquiries have been unable to trace a list or inventory of this part of the donation.
- 46 Christopher Morgan-Smith recalling how astonished they were when 'Auntie B' decided to leave the city in 1945.
- 47 See J.B.K. (1910–1921) *Scrapbook (B.S.)*; *The Elmet Book* (1910) 16–19 November. Miss Dendy was pioneering the first of her colonies at Sandlebridge in Cheshire which was based on small domestic and farmwork-groups. When Meanwood Hall was bought from Sir Hickman Bacon in 1919 for those detained under the *Mental Deficiency Act 1913*, it took the form of an asylum laid out in pavilions around the Hall where the Medical Superintendent resided, a much more custodial institution. Mary Dendy was stirred up by eugenic arguments. The Vicar of Leeds spoke in support of her proposals, as did Alderman C.F. Tetley and Mrs. Currer Briggs, the patroness of C.A. Voysey and the Arts and Crafts Movement.
- 48 Beatrice Kitson took up the eugenic argument but seems to have been as taken by the concept of voluntary action 'without waiting for the state' in the press reports stuck into her *Scrapbooks*.
- 49 See J.B.K. (1910–1921) *Scrapbook* : Monday 26 Jan. 1915 to Otley Women's Liberal Association. E.M.M.'s exhibition had been held during the previous months at the Arts Club in Blenheim Terrace.
- 50 *Handbill* for the Municipal Election : 1920, see Ravetz, A. (1974) for the Quarry Hill scheme of the 1930s, where one block was given the Kitson name.
- 51 *Letter* (1920) 23 August from the Justice's Clerk to J.B.K.
- 52 J.B.K. wrote a full account of her mayoralty in a daily *Journal* which she kept in a tin box with all the letters she received on completion of her year in office, the *Album* of

photographs which she compiled and the six inch standing figure of herself in mayoral robes that Ethel Mallinson made and gave her.

- 53 Suttentall, M.L. (1988) p.2.
- 54 The Portrait Fund was chaired by Mrs A.S. Turberville with Gladys Tetley, Sydney Kitson's sister in law as Hon. Treasurer. The Hon. Secretary who organized the collection was Elaine Barran of the L.F.A.C. etc. A parchment covered and finely inscribed list of subscribers, similar to that presented to Ina Kitson Clark after 25 years service to Leeds education and infant care, indicates the wide range of local activities with which Beatrice was associated: several local schools, Girl Guides, Girls' Training Corps, Holbeck Liberal Women's Association, Lady Mayoress's Welfare Cttee, Leeds Babies' Welcome Association, Leeds Convalescent Society, St. Faith's Home, Moortown Red Cross, National Council of Women, National Union of Women Teachers, Professional and Business Women's Club, S.S.A.F.A., University of Leeds, Women Inspectors : Education Office, Women for Westminster, W.V.S., Yorkshire County Federation of Women's Institutes, Y.W.C.A., members of Leeds City Council and many individuals. The portrait was presented by the Princess Royal owing to the illness of the Earl of Harewood. Ethel Phelps and Miss Woodgate came up for the presentation (*The Elmet Book*, 1944, 17-21 March). The portrait hangs in the Mayor's Parlour in Leeds Civic Hall. Other photographs of the mayoral pair in daily dress evoked family jibes about 'the two worst-dressed women in Leeds', so vanity was no fault of J.B.K. She considered the official portrait had omitted the lines in her face, which was no fault in the head-and-shoulders portrait by Ina Kitson Clark which Beatrice offered to bequeath to Cynthia Morgan-Smith (*Letter*, 1944, 31 March from J.B.K. to C.M-S.).
- 55 25 October 1944 and 26 October 1945; *Public orations* filed at The University of Leeds. At a Press Luncheon in 1943 the Editor of the *Yorkshire Post* declared that 'As one who helped women to get the vote, I am extremely glad that we have seen in Leeds this year that women are as capable of civic statesmanship as any man. We did not fight for the strengthening of the dividing line between the sexes, but for greater cooperation between men and women'. J.B.K. had come a long way since her Otley manifesto against female suffrage! E.K. was particularly pleased with J.B.K's election as Lord Mayor and wrote to her sister to describe her inaugural speech 'The Airedale Foundry put up its flag over the office which your father inspired'. Ina was preparing her 50 year Jubilee exhibition for L.F.A.C. but Hepworth had just died which was a loss for L.C.A.G. (*Letter*, 1942, 19 Nov., from E.K.C. to Ethel Phelps, at B.S.). Ethel and Murray Phelps both went up for the Degree Ceremony and suffered, remarking 'Bob looked quite extraordinarily well and is tough as tough to stand the damp and fireless *Stonegates*' (*Letter*, 1944, 31 Oct., from Ethel Phelps to C.M-S.).

- 56 L.C.A.G. 2/44.
- 57 E.G. Woodgate had been Secretary to Margaret Bondfield (1873–1953) at the Department of Labour (1929–31). She and J.B.K. had corresponded frequently since their teenage years and they moved into a house in Brimpton, Berkshire which Beatrice renamed *Elmet*. Ethel Mallinson lived with her elderly mother at Ilkley. After her death and Beatrice having left Leeds, Miss Mallinson retired from the L.F.A.C. and moved south to be nearer relatives at Tunbridge Wells. Beatrice bequeathed her Ilkley cottage to Miss Mallinson and it was effectively inherited by her nephews. *The Elmet Book* continued in use without any indication of J.B.K. having moved house but it was not until 1948 that Ethel Mallinson resumed her regular visits. Beatrice's *Elmet* was to be sold by auction on 8th December 1965, soon after her death which occurred within a few months of Miss Woodgate's Memorial Service (Weller, Eggar and Co., 1965).
- 58 *Letters* to 'U Sordo' Salvatore Bucalo from R.H.K. from 1944–1945 (Sr. Bucalo): (1944) 16 July and 17 Sept. Daphne Phelps also quoted others of (1944) 28 May; (1945) 11 Feb., 27 March, 2 June, 30 June and 29 Nov. in her evidence to establish R.H.K.'s foreign domicile for the purposes of estate duty, to which Cecil Hunt added his affidavit. At Christmas 1944 Robert had received a long letter from Maria detailing the state of the interior. Due to the action of informers she had been banned from entering *Casa Cuseni* during its German occupation but now she told him that the dining room was intact but all other chairs were missing as well as his clothes and most of the mattresses. (*Letter*, 1944, 25 Dec. from R.H.K. to J.B.K.).
- 59 *Letter* (1945) 7 March from Il Sindaco, Città di Taormina.
- 60 *Letter* (1945) 9 Dec. from R.H.K. to J.B.K.
- 61 *Letter* (1946) 26 Jan. from R.H.K. to J.B.K. from which much of the following paragraphs are also drawn, as well as information from Daphne Phelps who told me that the local police gave some warning of the sequestration of alien property, which gave Don Carlo and her uncle's staff and friends time to hide things away, often in their own houses. A great deal must have remained in the house which was used by Italians, then several German generals and finally Canadian troops who probably took out some of the *cassettoni* drawers to use as orange boxes. Several of the framed pictures by East, Brangwyn etc. either had their mounts cut out or new ones made from smaller pieces of board owing to the shortage of materials. Their glass had been stolen, probably to replace blitzed windows. Because the occupied properties were used as billets, furniture, rugs etc. were often passed around the villas and even several years after the War owners were retrieving items from each other's houses. All the rugs from Pratt Barlow's villa and that of J.P. Morgan's sister were stolen but none from *Casa Cuseni*, which may reflect the respect and affection felt for Robert Kitson.

- 62 *Letter* (1946) 4 Feb. from R.H.K. to Daphne Phelps.
- 63 *Letters* (1946) 26 Jan. to J.B.K., and 4 Feb. to Daphne Phelps, J.B.K. *Scrapbook* (1910) 11/12 Nov. Private view at the *Fine Art Society*. Both the Carmine and San Francesco di Paulo had been struck as well as the *San Domenico Hotel* and the house in which Carlo Wood had once lived. More serious for the people of Taormina was the nature of the bombardment. Apparently the British had sent warning so that the local population had climbed into the hills before the low flying raid on the German H.Q. in the Hotel. By the time people had returned to the town and were sending telegrams to their next of kin, a second wave of higher-flying American bombers came over without warning and released a much wider destruction. Among the fatalities were the wife and children of Giovanni Ragusa, the cabinet maker who had once played the mandolin at the *Hotel Timeo*. He was stationed in Dalmatia but slipped out with a friend as Italy's defeat approached. After the war he worked for a while in Argentina before returning to a second, older wife in Taormina. (Sources: members of the Ragusa family and Daphne Phelps).
- 64 *Letter* (1946) 28 April from R.H.K. to Daphne Phelps.
- 65 *Letter* (1946) 25 July to J.B.K. He had little use for the chocolate she had sent out when he had asked for practical things like sewing cotton, and he wanted *The Times* to be ordered as well as seeds of Zinias and Tobacco Plants and vegetables which he assumed she could buy in Newbury.
- Staying in Taormina throughout the summer was too hot to paint. The colour dried too fast and Robert found some colours difficult to replace. But
- the town looks very gay and cheerful with all the youth in white mostly very short shorts very clean and fresh always and long brown legs. These people who would not wear shorts before the war – marvellous
- (*Letter*, 1946, 27 Aug. to Daphne Phelps). When he died they carried the flowers before him.
- 66 *Letters* (1946) 6 July to Ethel Mallinson; 30 July to Daphne Phelps. Menen, A. (1950) describes the same scene of harvesting, and one recalls Von Gloeden's photographs e.g. Ill. 6.12.
- 67 *Letter* (1946) 6 July to Ethel Mallinson, to which the following paragraph also refers.
- 68 *Letter* (1946) 28 April to Daphne Phelps.
- 69 See Chapter 7 and Table 7.1; *Letters* (1946) July to E.M.M; 30 July to Daphne Phelps.
- 70 *Letters* (1946) 29 and 30 Nov. from R.H.K. to Daphne Phelps and J.B.K.
- 71 *Letters* (1947) 12 Jan. and 26 July from F.B. to R.H.K. For the Pollard's Exhibition see Brangwyn, R. (1978) p.288 plate and Marechal, D. (1987) pp. 64–66, 109 Cat. 10.

- 72 *Letter* (1947) 7 Feb. to Daphne Phelps.
- 73 *Letter* (1947) 19 May to Cynthia Morgan-Smith (C.M-S.).
- 74 *Letter* (1948) 10 Sept. from R.H.K. to J.B.K. on arriving at the hotel. Ciccio Rigono is reputed to have been on the staff after his return from conscripted war-work in Germany.
- 75 G. Ragusa's daughter recounted how Turiddù opened the window and shouted down to Maria '*Il maestro e morto. Il maestro e morto!*' The main accounts are in Don Carlo Siligato's two *letters* (1947) 20 Sept. to J.B.K.; and 25 Sept. to Daphne Phelps in Italian.
- 76 The account of the settlement of R.H.K's final expenses and funeral indicates that the British Consul and Pratt Barlow paid most of these bills assisted by Don Carlo Siligato, most of them being the wages paid to Maria, Turiddù and Bunerì until Daphne Phelps's arrival in February 1948 to wind up her uncle's affairs.
- 77 *Letter* (1948) Easter Sunday from F.B. to C.A. Hunt. Daphne Phelps appears to have considered the epitaph adopted for Sir Christopher Wren. But in the event nothing was erected in the villa and a marble stoup, with a relief of the Nativity, was taken from one of the terraces to place on his grave above R.H.K's name and dates.
- 78 By the summer of 1948 Ethel Mallinson had moved south and resumed her visits to Beatrice, and from 1950 added her customary sketches in a blue ballpen instead of pencil and watercolour. Her last visit recorded in *The Elmet Book* was in April 1964 when they rehung the curtains. Miss Woodgate's Memorial Service was in March 1965 and no further entries were made.
- 79 Kitson provided both Turiddù and Maria with houses and made his wishes known to Daphne Phelps before he died. No will was ever found referring to his Italian property but Miss Phelps's inheritance was ultimately registered. He had just paid for Don Carlo to have an expensive prostate operation in Catania.
- 80 Bucalo, F. (1977).
- 81 Città di Taormina (1986) 21 April *Original Deliberazione del Consiglio Comunale No. 7195*. The Town Council decision reversed a previous decision to name a little alley after Kitson to which his friends took exception. This earlier slight was said to have been made under the influence of a direct local descendant of Otto Geleng who was upholding the prominent commemoration of Germans in Taormina and the eclipse of the English. *La lotta continua!*
- 82 e.g. *Forget-me-not* by John Everett Millais (1829–1886), a portrait of the artist's daughter, Effie, which he hung in the Dining Room alcove (Lasdun, S., 1981, p.141).
- 83 *Letter* (1937) 22 April to S.D.K.

## Appendix 1 relating to Chapter 4 Bedford and Kitson

### Works of *Bedford & Kitson, Kitson & Partners* Architectural Practice

1 The sources of information on the Bedford and Kitson and subsequent Kitson partnership practices are various:

A The ledgers and other account books of the practice.

- 1 Letter book 1892–1915 Invoices to clients (the most informative).
- 2 Cash/Day book 1892–1904 with Annual Accounts to 1913.
- 3 Ledger 1892–1904 by client then date.
- 4 Ledger 1915–1931.
- 5 Ledger 1914–1925/28 by client then date.
- 6 Ledger 1927–1929.
- 7 Ledger 1931–1937.
- 8 Ledger 1936–1941.
- 9 Ledger 1941–1946.

For the account given here I have primarily drawn from Nos.1–5 with specific items from the others that are said to have been given attention by S.D. Kitson. These are the basis for the list of works by the practice that follows. However the latter has been selected to include all large works irrespective of the client until c.1920, first works for any client that were executed regardless of the size, but not most subsequent small or maintenance work, new works for the same client or building of any scale. Work undertaken after 1920 is only included if there is a known, or likely direct involvement of S.D.K. so e.g. war memorials are included but Tetley's Brewery, public houses and Banks are normally excluded. There are a few works known, or at least reputed to be, by S.D. Kitson or F.W. Bedford that do not figure in any of these sources, so they have been entered at the appropriate date, if this is known, or at the end. Plans, surveys, legal enquiries, most small and maintenance works, and interviews have been omitted.

This list includes the date(s), location, type of work, client, and cost. Where known the main contractor(s) is included. A fee may be all that is recorded so costs are not always assessable.

- B Where any publication on a work has been found this is listed and may also be found in the bibliography. The Bedford and Kitson practice featured regularly in *The Builder* and *The Architectural Review* but also had items published in *The Building News*, *The Architect and Contract Report*, *The Studio* and *Country Life*. Both partners also published articles in *The Builder* and *The R.I.B.A. Journal* and their lectures to Leeds' societies were summarized in *The Builder*.
- C With the exception of Muthesius (1904–5) Linstrum (1969) and (1978), Service (1977), and Stamp and Goulancourt (1986) there have been few subsequent reference to the work of the practice in secondary sources, although some buildings may of course appear in local gazetteers and Victorian Society walks as well as Pevsner.
- D Although most of the offices built by the practice have been demolished, as have some of the churches for which decorative schemes and furnishings were provided, both the houses and public buildings in the Leeds area have survived to date at least

externally. Internally, as usual, there is much less extant and the opportunity has been lacking to get into most of the private houses which are now usually flats or search for those outside Leeds. *Brahan* has been demolished but *Redcourt* is still on the Esplanade at Scarborough and *Llysbach* enjoying its view of Harlech Castle. So much work of the practice was devoted to alteration, addition and the repanelling and decoration of existing houses that published sources may be a better guide than their current state but *Arncliffe* and *The Red House* retain much of their interior fittings etc and this is also the case in the eighteenth century interiors of Gledhow Hall and Hazelwood Castle that S.D. Kitson restored and remodelled. No attempt has been made to search the other older houses because the records of what the practice did is not recorded in the first place. However, it is hoped that the groups of illustrations on a wide range of the buildings designed by the practice will provide at least an adequate introduction and means of assessing its work.

\*Denotes an item discussed or referred to in Chapter 4 or another part of this text. Costing is usually that of erecting the building but in some cases only the fee paid to the practice.

Cl. = Client  
Ctr. = Contractor

**1. 1892** Victoria Hotel, Bradford  
Interior Decoration and Perspective  
Cl. Marsh, Jones and Cribb (Leeds firm)  
£40.8.6

**2. \*1892–4** *Arncliffe* (Shireoak House), Shireoak Road, Leeds  
Plans, House, Stable etc.  
Cl. J.E. Bedford (Brother of F.W.B.)  
Plasterwork probably by George Ban Kart.  
£2,815  
*The Architect and Contract Reporter* (1894) 25 July, p.57  
*The Builder* (1902) Vol.82, June 7, before p.567

**3. \*1892-4** *The Old Gardens*, Cardigan Road, Headingley, Leeds  
2 Houses  
Cl. James Bedford Esq. (Father of F.W.B.)  
Balance paid  
*The Architect and Contract Reporter* (1894) 25 July, p.57  
*The Builder* (1904) Vol.87, p.636

**4. 1893** 5 Designs for Fireplaces  
Cl. Teale Fireplace Co.  
£16.16.0

**5. 1893** Leeds Mechanics Shop and Time Office  
Cl. Wm. Ward and Sons Ltd.  
£32.13.3

**6. \*1894** Airedale Dyeworks, Kirkstall Road, Leeds  
Sheds  
Cl. Messrs. Wood and Bedford (Works of F.W.B.'s father)  
£574.17.4

7. \*1894 *Maryland House*, Headingley, Leeds  
 Panelling on ground floor, chimney pieces and hall screen  
 Cl. R.Hebblethwaite  
 Ctr. Marsh, Jones and Cribb  
 £44.10.0
8. 1894 Tablet and tomb for J.Taylor  
 Cl. W.Taylor Esq.  
 £5.5.0
9. 1894 Methodist Chapel, Oxford Place, Leeds  
 Tinting Perspective  
 Cl. W.H.Thorp Esq. (to whom F.W.B. previously articulated)  
 £3.3.0
10. \*1894 St. Peter's School, York  
 Gymnasium  
 Cl. Rev. H.Bloomfield  
 £33.0.0  
*The Builder* (1898) Vol. 74, April 16, p.372
11. \*1894 2 and 3 Shireoak Road, Leeds  
 2 Houses  
 Cl. James Bedford Esq. (brother or father of F.W.B.)  
 £130.2.6  
*The Builder* (1897) Vol. 72, pp.148-149
12. 1894 45 Mount Preston, Leeds  
 Cl. R.Hebblethwaite  
 £230.0.0
13. 1894-5 Cardigan Mills, Leeds  
 New Shed  
 Cl. D.Dixon Marshall Esq.  
 £811.4.9
14. 1894-5 *Rosehurst*, Headingley, Leeds  
 Alterations to rooms, stable, (subsequent works not listed here)  
 Cl. Arthur Kirk Esq.  
 £45.17.2
15. 1895 *Park Villa*, Headingley, Leeds  
 Alterations and additions  
 Cl. D.Dixon Marshall Esq  
 £80.0.6
16. 1895 St. Paul's Church, Middlesbrough  
 New Altar  
 Cl. Rev. H.Bloomfield  
 £5.5.0
17. \*1895 etc. *Brahan*, Perth

2 different schemes, house etc.

Cl. R.D.Pullar

Ctr. Marsh, Jones and Cribb

Stained glass by George Walton. Copperwork by Edgar Simpson. Fittings by R.L.L. Rathbone. Carving by Hayes of Edinburgh. Plasterwork by George Ban Kart.

Exhibited R.A. 1898

*The Builder* (1899) Vol. 76, Feb. 11, before p.145

*The Studio* (1901) pp.35-39.

*The Builder* (1904) Vol. 86, May 14, pp.524, 609

(Demolished in 1960s)

**18. 1895-6 Memorial, Ilkley**

Cl. H.Wood Esq. (Partner of F.W.B.'s father)

£5.5.0

**19. \*1895-6 Blind Institute, Albion Road, Leeds**

New Wing

Cl. Committee of B.I. (Bedford's father was a member)

£528.12.8

**20. \*1896 Carlisle**

Shop design

Cl. J.Pullar and Son

£23.1.8

**21. 1896 Bradford**

Shop design

Cl. J.Pullar and Son

£8.19.8

**22. \*1896-8 Weetwood Croft, Weetwood, Leeds**

House etc. gables and fireplaces added but stables abandoned, cycle shed

Cl. J.Hartley Wicksteed (Son of Charles Wicksteed, Minister of Mill Hill Chapel, Co. Director, Engineer, Gov. Yorkshire College, (now *Oxley Croft* bt. 1952 University of Leeds)

Ctr. G.W.Brown

£3,987.15.10

**23. 1897 Bond Street, Leeds**

Shop decoration etc.

Cl. J.Pullar and Sons

£2.2.0

**24. \*1897 Dalguire, Harrogate**

House etc., Dining Room furniture

Cl. Donald Stuart Esq.

Ctr. Messrs. Falshawe, Robinson

£2,266.0.6

*The Builder* (1904) Vol. 86, June 4, pp.609-610

**25. \*1897 North Hill Road, Headingley, Leeds**

Purchase of land, house plans etc.

Cl. Norris Hepworth

£1,560.0.0

**26. \*1897-8** No. 4 Woodhouse Cliff, Leeds

Alterations to house

Cl. James Bedford Esq. (father of F.W.B.)

£31.16.0

**27. \*1898** 22-24 Clarendon Road, and 26 Springfield Crescent, Leeds

Alterations and additions

Cl. B.R.Heaton Esq. (son of Dr. J.D.Heaton) (further commissions for maintenance not listed)

£601.0.0

**28. 1898** St. James Church, Cross York Street, Leeds

Sunday Schools plans and survey

Cl. Rev. D.Allison

£15.15.0

(now demolished)

**29. \*1898** *Cober Hill*, near Scarborough

Additions to house, drawings

Cl. Albert E.Kitson Esq. (2nd Lord Airdale)

£15.15.0

**30. 1898** Headingley House Estate, Leeds

Sketch plan for building scheme

Cl. Joseph Hepworth Esq.

£5.5.0

**31. \*1898-9** Barmoor Castle, Northumberland

Plans for decoration and garden

Cl. Thomas Hodgkin Esq.

£26.0.6

**32. \*1898-9** North Hill Road, Leeds (presumed to be No.7 now called *Lincombe*)

House, panelling ground floor, gardens

Cl. H.M.Hepworth

£1,786.0.0

**33. \*1898-1900** Yorkshire Bank, Thirsk, Yorks

New Bank

Cl. Yorkshire Banking Co., Leeds

Ctr. W.Nicholson

Steel. Dorman, Long and Co.

£2,838.6.8

*The Builder* (1901) Vol. 80, March 30, p.320

**34. 1898-1900** 5 South Parade, Leeds

New offices

Cl. Not entered

£4,966.15.6

**35. 1899** Catalogue illustrations

Leaded lights  
Mr William Pape  
£7.7.0

**36. \*1899 Pease's Buildings, East Parade, Leeds**  
Refronting and alterations etc.  
Cl. The Leeds Board of Overseers (Bedford's father was a member)  
£3,499.0.0  
*The Builder* (1900) Vol. 79, Dec 8, after p.518  
(now demolished)

**37. 1899 Whitkirk, near Leeds**  
Oak panelled room, fireplace and glass  
Cl. William Child Esq.  
£5.5.0

**38. \*1899-1900 Yorkshire Bank, Hunslet, Leeds**  
New Bank  
Cl. Yorkshire Banking Co., Leeds  
£1,708.14.0  
*The Builder* (1901) Vol. 80, March 30, p.320

**39. 1899-1900 Yorkshire Bank, York**  
Alterations and additions  
Cl. Yorkshire Banking Co.  
Ctr. William Bellerby  
£4,713.2.2

**40. \*1899-1900 Carr Manor, Leeds**  
Alterations and plans  
Cl. Col. F.W.Tannett-Walker  
Ctr. John Wood and Sons  
(now the Judge's Lodging)  
£6,252.14.7

**41. 1899-1901 Shireoak Dene, Headingley, Leeds**  
Alterations  
Cl. James Bedford Esq. (father of F.W.B.)  
(Subsequent works omitted from list)  
£280.0.0

**42. \*1899-1902 Redcourt, The Esplanade, Scarborough**  
House  
Cl. Col. F.W.Tannett-Walker  
Ctr. W.Nicholson and Son;  
Sanderson; Marsh, Jones and Cribb  
£12,692.7.9  
*The Builder* (1904) Vol. 86, March 5, pp.256-257

**43. 1900 Moor House, Headingley, Leeds**  
Alterations, plumbing and wiring  
Cl. Alfred Barran Esq.  
£372.18.9

- 44. 1900 Gledhow Hall, Leeds**  
 Bedroom furniture designs  
 Cl. Miss E.M.Kitson (daughter of Sir James Kitson, from 1907 Lord Airedale)  
 £3.3.0
- 45. \*1900 St. Aidan's Church, Leeds**  
 New Vicarage  
 Cl. The Ecclesiastical Commissioners of England (for S.D.K.'s sister and brother-in-law)  
 £2,367.19.4  
*The Builder* (1902) Vol. 82, March 8, p240  
 (demolished c.1990)
- 46. 1900 Royal Exchange Club, Leeds**  
 Lavatory basins and urinals  
 Cl. Club Committee  
 £3.3.0
- 47. \*1900 Potternewton House, Leeds**  
 Alterations and additions  
 Cl. J.Edward Schunck Esq. (brother of Sir James Kitson's daughter in-law)  
 £100.0.0
- 48. 1900 Brahan, Perth**  
 Entrance Lodge  
 Cl. R.D.Pullar  
 £564.0.0
- 49. Boston Spa, Yorks**  
 House  
 Cl. A.Farrer Esq.  
 £546.10.0
- 50. 1900 Yorkshire Bank, Morley, Yorks**  
 Works  
 Cl. The Yorkshire Banking Co Ltd. (of which several generations of Kitson were directors)  
 £506.0.0
- 51. 1900-01 Yorkshire Bank, Ripon**  
 New Bank  
 Cl. The Yorkshire Banking Co.  
 Ctr. Wilson  
 £3,338.8.8
- 52. \*1900-01 Gledhow Grove, Leeds (now Chapel Allerton Hospital)**  
 Drainage, Panelling  
 Cl. F.J.Kitson Esq.  
 Ctr. Marsh, Jones and Cribb  
 (Subsequent small works and maintenance omitted)  
 £64.14.3

**53. \*1900-02 Schunck and Co., Leeds**

New wing to warehouse

Cl. Messrs. Schunck and Co.

Ctr. Myers and Sons

£2,612.0.0

**54. \*1901 Carlton Barracks, Leeds**

Drill ground and railings

Cl. Col. commanding 3rd Volunteer Battalion, West Yorkshire Regt.

(Subsequent works omitted from list)

£207.5.0

**55. 1901 Allerton Hall, Gledhow, Leeds**

Cottage and stable alterations

Cl. H.I. Bowring Esq.

£1.11.6

**56. 1901 West Riding of Yorkshire**

Site visits and plans

Cl. Prevention and Cure of Tuberculosis Committee

(Sir James Kitson, Col. Harding etc.)

£55.6.6

**57. \*1901 Shadwell Grange, near Leeds**

Alterations and Additions

Cl. Henry Barran Esq.

(Subsequent works omitted from list)

£2,914.5.0

**58. 1901 Yorkshire Bank, Strenshall, York**

Bank Premises

Cl. The Yorkshire Banking Co. Ltd.

£282.19.10

**59. 1901 *Brahan*, Perth**

Designs for furniture

Cl. R.D. Pullar Esq.

£9.9.6

**60. \*1901 Trinity United Presbyterian Church, Glasgow**

Design for Organ Case

Cl. & Ctr. Messrs Abbott and Smith

£5.5.0

**61. \*1901 *Redhill*, Shireoak Road, Headingley, Leeds**

House and panelling

Stained glass by George Walton.

Cl. Joseph Nicholson Esq.

(by 1910 E.A. Hirst)

£4,111.18.5

**62. \*1901-1902 *High Garth*, North Hill Road, Headingley, Leeds**

House

Cl. John Drew Esq.  
Ctr. Chas. Myers and Sons  
£1,632.7.4  
*The Builder* (1903) Vol. 85, Aug.29, p.228

**63. 1901-02 Brahan, Perth**  
Gates and Gardener's outbuildings  
Cl. R.D.Pullar Esq.  
£710.9.2

**64. \*1901-02 Bradda Brae, Port Erin, Isle of Man**  
Sketches, Drawings, details of New House  
Cl. A.G.Perkin Esq (Friend of F.W.B.'s father)  
Com. £15.0.0  
*The Builder* (1903) Vol. 85, p.228

**65. \*1901-03 Hillside, Gledhow, Leeds**  
Alterations and Additions  
Cl. S.D.Kitson (for his own residence)  
*Country Life* (1913) Feb. 8, pp7-8

**66. 1901-03 Yorkshire Bank, Middlesborough**  
(Subsequently London, City and Midland Bank Ltd.)  
New Bank  
Cl. The Yorkshire Banking Co. Ltd.  
Ctr. Allison Bros.  
£8,434.16.11

**67. 1901-03 Shadwell Grange, near Leeds**  
Alterations to house, stables, farm buildings, new lodge  
Cl. Henry Barran Esq.  
Ctr. Nettleton, Roundhay  
Atkinson and Sons  
£6,719.19.7

**68. \*1901-03 Police Station, Free Library and Fire Station, Dewsbury Road, Leeds**  
New Premises  
Cl. Leeds Corporation Sub-Watch Committee  
Stained glass probably by George Walton.  
(Restored 1993)  
£12,032.8.4

**69. \*1901-03 Leeds School of Art, Leeds**  
Leeds Institute of Science, Art and Literature  
Ctr. C.Myers and Sons - bricklaying  
J.Taylor - joinery  
£13,652.16.2  
*The Architectural Review* (1904) Vol. 15, May, pp.164-170

**70. 1902 Melmerby Hall, Yorks**  
Alterations and panelling  
Cl. J.F.Pearson Esq.  
£18.14.6

- 71. \*1902 St. James's Church, Leeds**  
 Restoration and decoration  
 Cl. Vicar and Churchwardens of St. James's  
*The Builder* (1902) Vol. 82, May 17, ff p.500  
 (Not in ledger) (F.W.B's father a trustee)  
 (demolished)
- 72. 1902 Ripon**  
 Sketch plans  
 Cl. Promoters of Fountains Abbey Hotel, Ripon  
 £45.0.0
- 73. 1902 *The Hollies*, Weetwood, Leeds**  
 Alterations and back road  
 Cl. G.W.Brown Esq.  
 Ctr. Richardson  
 £1,649.8.6
- 74. \*1902 *May Lodge*, Scarborough**  
 New Palm House  
 Cl. Mrs Elizabeth Kitson (mother of S.D.K.)  
 £150.0.0
- 75. \*1902 *Pen-Y-Bryn*, Allerton Drive, (now Allerton Park Road), Leeds**  
 House  
 Cl. Christopher James Esq.  
 Ctr., Bricklayer and Mason. Thompson and Sons  
 Joiner and Carpenter. Mawson  
 £1,692.0.7  
 (now demolished)
- 76. 1902 Firman, Filey, Yorks**  
 Plans, elevations etc. for proposed Hotel  
 Cl. Messrs. Newsam and Gott  
 £55.0.0
- 77. 1902 *Prospect House*, Boston Spa, Yorks**  
 Alterations and additions  
 Cl. E.Bradley Esq.  
 £213.18.8
- 78. \*1902 *Roundhay Lodge*, Leeds**  
 Measured plans  
 Cl. R.H.Kitson (nephew of S.D.K.)  
 (Subsequent works and maintenance omitted from list)  
 31.11.6
- 79. \*1902 *Esholt House*, Allerton Drive (now Allerton Park Road), Leeds**  
 Plans and alterations  
 Cl. W.J.Cousins Esq.  
 Ctr. Richardson  
 £143.15.0

**80. 1902-03** 40 and 42 Wellington Street, Leeds

Decorations

Cl. Messrs. Firth, Ray and Prosser

Ctr. Atkinson and Sons

£2747.5.5

(now demolished)

**81. \*1902-03** *Webton Court*, Allerton Drive (now Allerton Park Road), Leeds

New house, walls, gates and stables

Cl. W.J.Cousins Esq.

Ctr. Henry Atkinson and Sons

£9,462.14.11

**82. \*1902-03** *Aros*, Allerton Drive (now Allerton Park Road), Leeds

New house

Cl. A.Campbell

Ctr. Thomson

Joiner. Tomlinson

£1778.16.1

(now demolished)

**83. 1902** Lloyd's Bank, Saltaire, Yorks

Branch Bank

Cl. Lloyd's Bank Ltd, Leeds with alterations to two houses by Sir Titus Salt Bart. Sons and Co. Ltd.

Ctr. fittings etc. Curtis and Co.

£449.8.6

**84. \*1902-04** Leeds Public Dispensary, North Road, Leeds

New premises

Cl. Cttee. of Leeds Public Dispensary

Ctr. Hannan

£20,134.15.3

*The Architectural Review* (1904) Vol. 16, Dec. pp.265-269, 275-277

**85. \*1903** *The Rookery*, Gledhow Lane, Leeds

New stables, garden, summer house

Cl. D.Clarkson

£925.0.5.

**86. 1903** 3 Designs for Fireplaces

Teale Fireplace Co.

£5.5.0

**87. 1903** Leeds Blind Institution, Leeds

Alterations and plans

Cl. The Committee

£235.1.1

**88. 1903** Leeds Club, Albion Street, Leeds

Alterations to hall and lavatory, panelling and plans

Cl. Club Committee

£8.8.0

**89. \*1903-04 All Hallow's Church, Hyde Park, Leeds**

New Vicarage

Cl. The Vicar and Churchwardens, All Hallows

Ctr. Atkinson and Sons

£2,196.12.1

*The Builder* (1904) Vol. 86, May 14, p.525 and before p.525

**90. \*1903-04 Red House, Gledhow Lane, Leeds**

House, stables, walls, gardens, panelled dados, mantels etc.

Stained glass probably by George Walton.

Cl. Bernal Bagshawe Esq. (chairman, Leeds Forge Co. Ltd.)

£11,739.4.3

*The Architectural Review* (1904) Vol. 15, Nov, pp.216, 219-222

**91. \*1903-05 Dumbleton Hall, Worcs.**

Additional alterations, electricity

Cl. Miss Eyres (later Lady Eyres-Monsall)

Ctr. Collins and Godfrey

£22,801.8.8

4 stone cottages, electric light station, alterations to stables, 2 cottages, repairs to Palm House

Ctr. Tom Hopkins

£7,183.19.6

**92. \*1903-05 Scarcroft Grange, near Leeds**

Alterations and additions to house and stables

Cl. C.F.Ryder Esq. (owner of Tetley's Brewery shares)

£5,579.5.9

*The Builder* (1912) Vol. 103, Dec. 20, p.742

**93. 1903-05 Barmoor Castle, Northumberland**

Cottages

Cl. Dr Hodgkin

£2,211.4.9

**94. \*1904 Lloyd's Bank, Vicar Lane, Leeds**

Fitting out, furniture and alterations

Cl. Lloyd's Bank Ltd.

£571.4.8

**95. \*1904 Headingley Hill Congregational Church, Headingley Lane, Leeds**

Organ case, alterations, chairs etc.

Cl. H.Hill Congregational Committee

(Church of F.W.B's brother J.E.B.)

£60.0.0

*The Builder* (1905) Vol. 89, Aug 19, p.210

**96. 1904-05 Halton Institute, Leeds**

One storey Institute

Cl. Halton Institute Committee

£1,323.14.3

- 97. 1904-05** Yorkshire, City and Midland Bank, Hunter's Row, Scarborough  
New Bank  
Cl. Yorkshire, City and Midland Bank Ltd  
£2,519.0.2
- 98. 1905** St. John's Church, Roundhay, Leeds  
New gallery and staircase  
Cl. Churchwardens, St. John's Church  
£10.10.0
- 99. 1905** *Cumberland Priory*, Headingley, Leeds  
Alterations and additions  
Cl. R.A.Shepherd  
£394.10.0
- 100. \*1905** Gledhow Hall, Leeds  
Motor House  
Cl. Sir James Kitson Bart. M.P. (half-brother of S.D.K.)  
£141.0.0
- 101. \*1905** St. Peter's Church, Dumbleton, Worcs.  
Alterations to church, fittings etc., measured drawings of church and for organ case  
Cl. Mrs Eyres-Monsall  
Ctr. Collins and Godfrey  
£2,563.3.0
- 102. 1905** *Quarry Dene*, Weetwood, Leeds  
Alterations and additions  
Cl. Edward C.Kitson Esq. (son of Sir James Kitson)  
(Subsequent works and maintenance omitted from list)  
£825.16.6
- 103. 1905** Leeds General Infirmary, Leeds  
New shelter and bridge  
Cl. Leeds General Infirmary Committee  
£484.0.0
- 104. 1905** Design for mantelpiece  
Leeds Marble, Heating and Fireplace Co.  
£3.3.0
- 105. \*1905** *Wydale House*, near Pickering, Yorks  
Additions and alterations  
Cl. H.H.illingworth  
Ctr. Villiers  
£12,945.5.0  
*The Builder* (1908) Vol. 95, Oct 31
- 106. 1905** Carved and inlaid mohogany stand  
Cl. C.F.Tetley (father-in-law of S.D.K.)  
£1.11.0

- 107. 1905** Wormington Grange, Worcs.  
Alterations and additions to house  
Cl. Mrs Eyres-Monsall  
Ctr. Collins and Godfrey  
£3,622.6.3  
Alterations to farm house and works at Dumbleton  
Ctr. Tom Hopkins  
£335.13.2
- 108. \*1905-07** Joshua Tetley and Son, Leeds  
New bottling store  
Cl. *Joshua Tetley and Son* (owned and managed by father-in-law of S.D.K.)  
Ctr. Irwin and Co., Hennebique Contracting Co.  
£5,078.6.3  
*The Builder* (1911) Vol. 100, April, p.495
- 109. 1906** *Spring Bank*, Headingley, Leeds  
Drawing Room panelling  
Cl. C.F.Tetley  
(Subsequent works and maintenance omitted from list)  
£10.10.0
- 110. 1906** *Wood Lee*  
Plans for alterations and additions  
Cl. Lord Grimthorpe  
£100.0.0
- 111. \*1906** St. Aidan's Church  
Clayton Memorial Hall  
Cl. Committee of Clayton Memorial Hall  
£2,609.7.9  
(demolished c. 1988)
- 112. \*1906** Gledhow Lodge Estate, Leeds  
Alterations to cottage and walls, from iron railings  
Cl. Sir James Kitson Bart. M.P.  
£407.13.4
- 113. 1906** *The British Workman*, Chapel Allerton, Leeds  
2 schemes for alteration of Temperance Hotel  
Cl. Sir John Barran and Trustees of The British Workman  
£3.3.0
- 114. 1906** *Old Ridley*, Hexham, Northumberland  
Alterations and panelling  
Cl. Edward Hodgkin Esq.  
£951.8.9
- 115. 1906** Leeds General Infirmary, Leeds  
New laboratory and shelter  
Cl. Committee of Leeds General Infirmary  
£337.4.10

- 116. \*1906 St. Wilfrid's Church, Harehills, Leeds**  
 Designs for new permanent church  
 Cl. Miss Ridley  
 (Finally built from 1927)  
 £20.0.0
- 117. 1906 Bath Cemetery**  
 Tombstone  
 Cl. Executors of late Miss Emma Tetley  
 £5.5.0
- 118. 1906 Joshua Tetley and Sons, Leeds**  
 New engine house  
 Cl. J.Tetley and Sons, Brewery  
 £285.10.4
- 119. 1906 Leeds General Infirmary, Leeds**  
 Nurses' Home, Sunnybank, Leeds  
 Cl. Committee of Leeds General Infirmary  
 £443.10.5
- 120. \*1906-07 Ripon Spa Hydro Hotel, Ripon**  
 Alterations and additions to Elmcroft  
 Cl. Directors of Ripon Spa Hydro Hotel  
 £10,116.2.11
- 121. 1906-07 Rushpool Hall**  
 Oak panelling and cottages  
 Cl. Joseph Walton M.P.  
 (Subsequent works omitted from list)  
 £1,561.12.0
- 122. 1906-08 Lloyd's Bank, Hunslet**  
 Bank  
 Cl. Lloyd's Bank Ltd.  
 £2,531.15.2
- 123. 1906-08 Kirkdale Manor, Kirkby Moorside, Yorks**  
 Alterations and panelling  
 Cl. Hon Gervase Beckett M.P.  
 £14,373.18.1
- 124. 1907 Leeds Old Dispensary, Vicar Lane, Leeds**  
 Alterations to serve as clinic  
 Cl. Improvements Committee of Leeds Corporation  
 £15.15.0
- 125. 1907 Sawley Hall**  
 Alterations and new lodge  
 Cl. Sir John Barran Bart.  
 Ctr. H. Atkinson and Sons  
 £1,125.0.3

- 126. 1907 *Joshua Tetley and Son Ltd.*, Chadwick St., Leeds**  
Malt kiln and mash room  
Cl. J Tetley and Sons, Brewery  
£684.13.7
- 127. 1907** West Park Crescent, Roundhay, Leeds  
New house  
Cl. Henry Barran Esq.  
£1,426.10.0
- 128. 1907** Leeds Blind Institute, Leeds  
Additions of lecture room, library etc.  
Cl. Committee of Leeds Blind Institute  
£745.7.5
- 129. 1907** St. Clement's Church, Leeds  
Extension of Sunday Schools  
Cl. Vicar and Churchwardens of St. Clement's  
£1,902.5.5
- 130. 1907** St. James's Church, Leeds  
Sunday schools  
Cl. Vicar and Churchwardens of St. James's  
£4,000.0.0
- 131. 1907-08 *Joshua Tetley and Son Ltd.*, Leeds**  
Barrel shed etc.  
Cl. J.Tetley and Son, Brewery  
£543.16.4
- 132. 1907-10** Bramham Park, Yorks  
Schemes and detail drawings for East Lodges  
Cl. G.Lane Fox Esq. M.P.  
£21.0.0
- 133. 1908** Allerton Hall, Leeds  
Alterations and garage  
Cl. E.A.Brotherton Esq. M.P. (later Lord Brotherton)  
Ctr. W.Irwin and Co.  
Marsh, Jones and Cribb  
£1,648.13.1
- 134. 1908** St. Peter's Church, Thorner  
Ventilating work  
Cl. Vicar and Churchwardens of St. Peter's  
£10.10.0
- 135. \*1908** Leeds Maternity Hospital, 42 Hyde Terrace, Leeds  
New hospital (created from 2 houses)  
Cl. Treasurer of Leeds Maternity Hospital  
Ctr. H.Atkinson and Sons  
£6,094.11.10

- 136. \*1908-09** London, City and Midland Bank, Armley, Yorks  
Bank  
Cl. London, City and Midland Bank Ltd.  
Ctr. Myers and Sons  
Marsh, Jones and Cribb  
£3,092.4.1  
*The Builder* (1910) Vol. 99, Oct. 1, p.368
- 137. 1908-10** London, City and Midland Bank, Ilkley, Yorks  
Bank  
Cl. London, City and Midland Bank Ltd.  
Ctr. Myers and Sons  
Nicholson  
£1,963.13.11
- 138. \*1909** Lloyd's Bank, Vicar Lane, Leeds  
Strong room (but probably much more)  
Cl. Lloyd's Bank Ltd.  
£4,680.1.0  
*The Builder*, Vol. 99, Oct. 1, p.368 and  
(Kitson and Partners in Chambers above until end of 1993)
- 139. 1909** West Park Crescent, Roundhay, Leeds  
2 houses  
Cl. Henry Barran Esq.  
£2,660.8.5
- 140. \*1909** Joshua Tetley and Sons, Leeds  
Stables  
J.Tetley and Sons, Brewery  
£1,943.4.2  
(now Tetley's Heritage Centre)
- 141. \*1909** St. Aidan's Church, Leeds  
Design and erection of altar rails inside chapel, advise on gilding apse etc.  
Cl. Rev. A.W.Swayne (brother-in-law of S.D.K.)  
£5.5.0
- 142. \*1909** 50 Briggate, Leeds  
Rebuilt shop etc  
Cl. *Thornton and Co. Ltd.*  
£2,680.13.4
- 143. 1909-10** *Red House*, Gledhow Lane, Leeds  
Greenhouse and repairs to stone porch  
Cl. Bernal Bagshawe Esq.  
£660.4.7
- 144. \*1909-10** Hazelwood Castle, Tadcaster, Yorks  
Garden to N.W., panelling and staircase hall, (and reduction of wing)  
Cl. E.O.Simpson (Solicitor, Leeds)  
Ctr. J.F.Wright  
£4,201.16.4

**145. 1909-11 Sawley Hall**

Extension

Cl. Sir John Barran Bart. M.P.

£517.1.8

**146. 1909-11 *Beacon Hill*, Scarcroft, near Leeds**

Alterations to house and lodge

Cl. Misses Ryder (Tetley relations)

Ctr. Irwin

Falshaw

£1,571.14.5

**147. \*1910. *Joshua Tetley and Son*, Leeds**

Drawings for rebuilding *Crown and Anchor*, Vicar Lane, Leeds and report on The Oak Headingley

Cl. J.Tetley and Sons, Brewery

£15.15.0

(First reference to Tetley's tied Public Houses)

**148. 1910 4 East Parade, Leeds**

Alterations

Cl *Messrs. North and Son*, (Solicitors)

\$4.4.0

**149. 1910 9 Hyde Terrace, Leeds**

Alterations

Cl. Yorkshire Corporation of Nurses Ltd.

£177.6.5

**150. 1910 Armley Old Church, near Leeds**

New covering for family vault and kerb stones

Cl. C.F.Tetley

£3.3.0

**151. \*1910 No 3 Cadogan Square, London S.W.**

Alterations etc.

Cl. Rt. Hon. Lord Airedale (Sir James Kitson)

Ctr. Trollope

£12,045.10.11

**152. 1910 St. Wilfrid's Church, Harehills, Leeds**

Measuring and plans for re-erection of Crown Point Church

Cl. Rev. R.Nicholls

£7.7.0

**153. \*1910 50 Briggate, Leeds**

Extension of premises

Cl. *Thornton and Co.*

Ctr. J.F.Wright

Curtis and Son

£3,289.15.6

- 154. 1910 *Highfield*, Headingley, Leeds** (three houses of this name in North Leeds, of which two are in Headingley)  
 Advice on work etc.  
 Cl. C.F.Tetley  
 (Subsequent maintenance omitted from list)  
 £10.10.0
- 155. 1910 *The Lodge*, Adel, Leeds**  
 Plans for lavatory  
 Cl. Dr. J.E.Eddison (son-in-law of Dr R.D.Heaton)  
 (Subsequent works, including Mill omitted from list)  
 £3.3.0
- 156. 1910 Christ Church, Meadow Lane, Leeds**  
 Rebuilding part of church  
 Cl. Vicar and Churchwardens of Christ Church  
 Ctr. J.F.Wright  
 £1,073.2.6
- 157. 1910 Scoen Steel Works, Newlay**  
 New offices  
 Cl. Scoen Steel Works Co. Ltd.  
 Ctr. Crown and Co.  
 Howell and Co.  
 £2,609.9.10
- 158. \*1910-11 Post Office House, Infirmary Street, Leeds**  
 Cloth Hall Tavern and offices  
 Cl. G.D.Martin (Post Office architect)  
 Ctr. H.Atkinson and Sons using Coignet system of armoured concrete  
 £15,140.11.10  
*The Builder* (1910) Vol. 99 Aug. 27, p.243-244  
 (now demolished)
- 159. \*1911 *Llysbach*, Harlech**  
 House  
 Cl. Mrs Arthur Swayne  
 (Eva, sister of S.D.K.)  
 Plans extant (not in ledger)
- 160. 1911 Sefton Park, Lancashire**  
 Plans for alterations and enlargements  
 Cl. Lord Decies  
 £120.0.0
- 161. 1911 *Wydale House*, near Pickering, Yorks**  
 New still room and butler's bedroom  
 Cl. H.H.Illingworth  
 £508.12.5
- 162. 1911 *Redhill*, Shireoak Road, Headingley, Leeds**  
 2 schemes for additions and perspective drawing

Cl. Edward Hirst  
£15.0.0

**163. 1911** Joshua Tetley and Son Ltd., Leeds  
Yeast room floor, malting floor, Chadwick Street  
Cl. J. Tetley and Son, Brewery  
£640.0.5

**164. 1911** Monkbridge Iron and Steel Co. Ltd., Whitehall Street, Leeds  
Alterations to offices and unexecuted scheme  
Cl. Monkbridge Iron and Steel Co.  
Ctr. W.Irwin  
£1,831.17.0

**165. 1911** Lloyd's Bank, Park Row, Leeds  
New (electric) lift  
Cl. Lloyd's Bank Ltd.  
£12.12.0

**166. 1911** 11, 13 and 15 Hyde Terrace, Leeds  
Alterations  
Cl. Yorkshire Corporation of Nurses, Ltd.  
Ctr. W.Irwin  
£247.5.7

**167. 1911** Lloyd's Bank, Morley, Yorks  
Alterations and additions  
Cl. Lloyd's Bank Ltd.  
Ctr. Clegg and Son  
£600.7.9

**168. 1911** 45 Park Square, Leeds  
Alterations  
Cl. H.Secker Walker  
Ctr. Tomlinson  
£227.1.7

**169. 1911** 43 Park Square, Leeds  
Rebuilding chimney stack  
Cl. J.W.Griffith Esq. M.D. (father of Talbot Griffith)  
(Subsequent maintenance omitted from list)  
£1.1.0

**170. \*1911** Gledhow Hall, Leeds  
Alterations to larders etc., panelling of library, morning room and dining room  
Cl. Rt. Hon. Lord Airedale (? First or Second)  
Ctr. W.Nicholson  
Joiner. J.P.White of Bedford  
Marsh, Jones and Cribb  
£1,318.16.3

**171. 1911** St. Matthew's Church, Chapel Allerton, Leeds  
Drawings for panelling, side chapel work

Cl. Charles Fenwick  
£5.5.0

**172. 1911** Farnley Hall, near Leeds  
Plans etc. for upper storeys to lodges  
Cl. Robert Armitage M.P.  
(Subsequent works omitted from list)  
£5.5.0

**173. 1911** *Wheatfields Lodge*, Leeds  
Repairs and painting  
Cl. Joseph Nicholson  
Ctr. Wilson  
£218.14.7

**174. 1911** London, City and Midland Bank, Burley Road, Leeds  
Bank  
Cl. London, City and Midland Bank Ltd.  
Ctr. Ledgard  
Marsh, Jones and Cribb  
£1,330.1.3

**175. 1911** No 1, Boar Lane, Leeds  
Repairs after fire  
Cl. Executors of late Sir John Barran  
£423.3.7  
Alterations  
£1,169.0.3  
Ctr. J.F.Wright  
Shopfront Ctr. Curtis  
£715.0.0  
(Subsequent works and alterations omitted from list)

**176. \*1911** Mill Hill Chapel, Leeds  
Proposed memorial window to the late Lord Airedale  
£15.15.0

**177. 1911-12** Lloyd's Bank, Bradford  
Alterations  
Cl. Lloyd's Bank Ltd.  
Ctr. Farnish  
£3,262.18.2

**178. \*1911-12** 55 High Street, Doncaster, Yorks  
Lloyd's Bank and Chambers  
Cl. Col. G.E.Somerville and Lloyd's Bank (interior)  
£7,006.13.7  
£6,436.0.0  
Ctr. H.Arnold and Son  
*The Builder* (1911) Vol. 102, May 24, p.604

**179. \*1911-12** St. John's Churchyard, Roundhay, Leeds  
Design and superintend granite and bronze tomb

Cl. Executors of late Lord Airedale  
£15.15.0

**180. 1911-12** Lloyd's Bank, Park Row, Leeds  
Alteration of windows and 3rd floor balustrade  
Cl. Lloyd's Bank Ltd.  
Ctr. Wm. Simpkins  
£6.0.0

**181. 1911-12** Leeds General Infirmary, Leeds  
Alterations to S.E. pavilion, clear up after fire, renewal of central court roof and erection  
of model theatre in it  
Cl. Board of Leeds General Infirmary Ltd.  
Ctr. Leonard Cooper  
J.F.Wright  
£10,406.18.2

**182. \*1911-14** Lloyd's Bank, Keighley, Yorks  
Bank  
Cl. Lloyd's Bank Ltd.  
Ctr. Rhodes Fittings.  
Claughton  
£5,137.6.7

**183. \*1911-15** Training College for Teachers, Beckett Park, Far Headingley, Leeds  
Hostels No. 6 and 7 (Cavendish House)  
Cl. Education Committee, Leeds Corporation  
Ctr. H. Atkinson and Sons  
Carver. E.C. Spruce  
£18,782.5.7  
Electric lighting ú2,796.8.0  
*The Builder* (1918) Vol. 114, March 1, p.142

**184. 1912** Dumbleton Hall, Worcs.  
Sketch designs for laundry  
Cl. Mrs Eyres-Monsall  
£5.5.0

**£185. 1912** Sharow Hall  
Additions  
Cl. W.J. Powell  
£35.0.0

**186. 1912** Bwintwood Hall, Barnsley, Yorks  
Loggia  
Cl. Mrs Dymond  
£12.12.0

**187. 1912** Leeds Blind Institute, Leeds  
Additions  
Cl. Committee of Leeds Blind Institute  
£358.10.7

- 188. 1912** 9 Hyde Terrace, Leeds  
New operating room  
Cl. Yorkshire Corporation of Nurses Ltd.  
£143.18.1
- 189. 1912** St. John the Baptist Church, Adel, Leeds  
Design etc. for plate-shaft for Piscina  
Cl. Rev. C.W.Draper  
£2.2.0
- 190. 1912** Hickleton Main Colliery, Yorks  
Plans for Miner's Baths  
Cl. Hickleton Main Colliery Co. Ltd. at request of R.Armitage M.P.  
£21.0.0
- 191. \*1912** Gledhow Hall, Leeds  
Alterations to hall and furnishing  
Cl. Rt. Hon. Lord Airedale (A.E.Kitson)  
Ctr. Marsh, Jones and Cribb  
£780.0.0
- 192. \*1912** *Buckingham House*, Headingley, Leeds  
Report on this and 3 other houses  
Cl. Prof. M.E.Sadler  
£53.12.0
- 193. 1912** Melmerby Hall, Yorks  
Alterations to hall and stables  
Cl. Captain R.S.Pearson  
Ctr. Grayell  
W.Irwin  
£758.2.0
- 194. 1912-13** 52-54 Wellington Place, Leeds  
Survey of fire damage - rebuilding  
Cl. Trustees of late Wm. Ledgard  
(Subsequent works omitted from list)  
Ctr. J.F.Wright  
£1,353.12.0
- 195. 1912-13** *Cloughton*, near Scarborough, Yorks  
House  
Cl. Henry Barran  
Ctr. Petch  
£1,831.1.5
- 196. 1912-13** Headingley Hill Congregational Chapel, Leeds  
Alterations to pulpit and organ  
Cl. Treasurers of Headingley Hill Congregational Chapel  
265.0.0
- 197. 1912-13** Joshua Tetley and Son, Leeds  
Workshops and cold storage room

Cl. J.Tetley and Son, Brewery  
Ctr. W.Nicholson  
£2,597.19.11

**198. \*1913** Spring Bank, Headingley, Leeds  
Inspect drains, tombstone for Meanwood churchyard, window for Friendless Girl's House, Hanover Square, dedication plates for organ case, St. Michael's, Headingley  
Cl. C.F.Tetley  
£6.6.0

**199. \*1913** St. Aidan's Church, Leeds  
Retable for high altar, marble dado for apse, correspondence with Brangwyn. Scheme abandoned  
Cl. Vicar and Churchwardens of St. Aidan's  
£10.7.0

**200. 1913** Parish Hall, Woodland Lane, Chapel Allerton, Leeds  
New Hall  
(Obituary of S.D.K.)

**201. 1913** *Avenue House*, Shadwell, near Leeds  
Alterations and additions and panelling  
Cl. R.H.Fowler Esq.  
Ctr. J.F.Wright  
Teale Fireplace Co.  
£2,170.7.6

**202. 1913-14** Lloyd's Bank, South Shields  
Bank  
Cl. Lloyd's Bank Ltd.  
Ctr. J.W.Wardle  
Ormsby and Cadole  
£8,136.2.5

**203. 1913-14** Lloyd's Bank, Church Street, Sheffield  
Alterations and fittings  
Cl. Lloyd's Bank Ltd.  
£3,626.1.10

**204. 1913-14** Lloyd's Bank, Armley, Leeds  
Alterations to new purchase  
Cl. Lloyd's Bank Ltd.  
Ctr. Dews  
£1,042.3.5

**205. 1913-14** London, City and Midland Bank. (no address given)  
Bank  
Cl. London, City and Midland Bank Ltd.  
Ctr. Pickard  
Nicholson  
£3,476.10.2

**206. 1913-14** Rillington Manor, Malton, Yorks

Alterations etc.  
Cl. W.H.Hudlestone  
Ctr. Oldfield  
£4,404.13.0

**207 \*1913-15 Foxhill, Weetwood, Leeds**  
Alterations and additions  
Cl. C.F.Tetley (father-in-law of S.D.K.)  
Ctr. W.Irwin  
£9,574.0.0

**208. \*1914 St. Aidan's Church, Leeds**  
Sketches and supervising work in wrought iron font cover  
Cl. The Vicar and Churchwardens, St. Aidan's  
£10.10.0

**209. \*1914 Beckett Street Tram Depot, Leeds**  
New Building  
Cl. Tramways Committee of Leeds City Corporation  
Ctr. W.H.Dews and Co.  
£4,698.0.0

**210. \*1914 Tram Depot, Guiseley, Leeds**  
New building  
Cl. Tramways Committee of Leeds City Corporation  
Ctr. W.J.Turnbull  
£13,638.5.1

**211. 1914 Peveril Hall, Yorks**  
Drawings etc. for alterations  
Cl. S.St.M.Delius  
£6.6.0

**212. 1914 Lloyd's Bank, High Street, Stockton-in-Tees**  
Cl. Lloyd's Bank Ltd.  
£4,246.0.0

**213. 1914-15 Spring Bank, Headingley Lane Leeds**  
Plans for building development and agreeing alterations for Education Committee  
Cl. F.Tetley  
£9.9.0

**214. \*1914-15 Carr Manor, Meanwood, Leeds**  
Alterations to wing, garden terrace, removal of gallery and stained glass  
Cl. Sir Berkeley Moynihan, FRS  
Ctr. Dews  
£57.10.0

**215. \*1914-19 Brandsby Hall, Yorks**  
Alterations etc.  
Cl. Major R.S.Pearson, Melmerby Hall  
£3,789.4.7

**216. 1915** Scarcroft Grange, near Leeds

Alterations

Cl. C.F.Ryder

Ctr. Tomlinson

£1,136.16.3

**217. 1915** King's Own Yorkshire Light Infantry, Dewsbury

Drill shed

Cl. 4th Battalion King's Own Yorkshire Light Infantry

£18.0.0

**218. \*1915** Meanwood churchyard, Leeds

Design and erect tombstone to Mrs C.F.Tetley (mother of C.F.T.)

Cl. C.F.Tetley

£5.5.0

**219. \*1915** Leeds General Infirmary, Leeds

Extensions

Cl. Board of Leeds General Infirmary

£41,774.0.0

(This may have been part of that completed in 1921)

**220. 1915** Yorkshire Electric Power Co., Goole

New sub-station

Cl. Yorkshire Electric Power Co.

£1,548.14.6

**221. 1915** St. John's churchyard, Adel, Leeds

Draw and erect tombstone

Cl. J.C.Atkinson Esq.

£6.6.0

**222. 1915-16** Lloyd's Bank, Harrogate

Alterations

Cl. Lloyd's Bank Ltd.

Ctr. W.Thompson

Fittings. J.Curtis and Sons

£1,631.8.6

**223. \*1916-19** Health Cocoa Works, Lady Lane, Leeds

Toffee Factory - various works

Cl. Henry Thorne and Co.

£ various

**224. 1919-20** Stratford-on-Avon, Warwicks

Plans of hotels (and works in Roundhay)

Cl. Lt.Col. W.F.Lucy C.M.G., *The Homestead*, Roundhay, Leeds

£100.10.0

**225. \*1920** St. Cuthbert's Church, Beeston Road, Leeds

War Memorial

Cl. Vicar and Churchwardens of St. Cuthberts

£7.0.0

- 226. 1920** Thorer, Yorks  
Design and erection of War Memorial  
Cl. Thorer War Memorial Committee  
£42.4.0
- 227. 1920** Hornsea, Yorks  
War Memorial  
Cl. Hornsea War Memorial Committee  
£21.0.0
- 228. \*1920-21** Elmet Hall, Leeds  
Alterations, pulling down tower  
Cl. B.J.Redman Esq., Marsh, Jones and Cribb Ltd.  
Ctr. W.Irwin  
£2,103.0.0
- 229. 1920-22** Hawksworth Wood, Leeds  
Housing Estate  
Cl. Leeds City Corporation  
£29,376.5.3
- 230. \*1921** Leeds General Infirmary, Leeds  
King Edward Memorial  
Cl. Board of Leeds General Infirmary  
Ctr. H Atkinson  
£50,097.12.7  
Wall tablet for Memorial  
£8.0.0
- 231. \*1921** St. Michael's Church, Headingley, Leeds  
War Memorial  
Cl. St. Michael's Church  
£235.0.0
- 232. 1921** Little Thurlow, near Leeds  
War Memorial  
Cl. Rev. C.D.Rogers  
£8.11.9
- 233. 1921** Stourton, Leeds  
War Memorial  
Cl. Stourton War Memorial Committee  
£10.0.0
- 234. 1921** Audlem Cemetery, Bournemouth  
Inscription for tomb of Canon Atkinson (? ex. Adel)  
Cl. Mrs Atkinson, Audlem Lodge, Bradstone, Bournemouth  
£2.10.0 (to S.D.K.)
- 235. 1921** Church, Linton, Wetherby  
Design reredos  
Cl. Rev. C.Bradley

£3.3.0

**236. \*1921** near St. Michael's Church, Headingley, Leeds  
War Memorial  
Cl. Headingley War Memorial Committee  
£71.5.0 fee

**237. 1921** Headingley Hill Congregational Church, Leeds  
Oak War Memorial Tablet  
Cl. Headingley Hill Congregational Church Committee  
£9.9.0

**238. \*1921** St. John the Baptist Church, Adel, Leeds  
Design and erection of oak font cover  
Cl. John Gordon Esq.  
£27.0.0

**239. \*1922** St. Peter's Church, Dewsbury Road, Hunslet, Leeds  
Design and erection of War Memorial  
Cl. Mr.J.J.Tyson, 17 Colwyn Court, Dewsbury Road, Leeds  
£468.18.0

**240. 1922** Joshua Tetley and Son, Leeds  
War Memorial at the Brewery  
Cl. J.Tetley and Son  
£240.0.0

**241. 1922** Aberford, near Leeds  
War Memorial  
Cl. Aberford War Memorial Committee  
£27.18.0

**242. 1922** 3 Bond Street, Leeds  
Madame Arthur shop alterations  
Cl. Madame Arthur  
£773.10.0

**243. 1922** Addenbrooke's Hospital, Cambridge  
King Edward VII's Memorial  
Cl. Col. T.W. Harding, Modingley Hall, Cambridge  
£10.10.0

**244. \*1923** Goldsborough Hall, near Knaresborough, Yorks  
Alterations etc.  
Cl. Viscount Lascelles K.G.  
£21,226.13.4

**245. \*1923** *Stonegates*, Meanwood, Leeds  
Alterations  
Cl. Miss Beatrice Kitson  
£1,873.2.4

**246. 1923-24** Working Men's Club, Meanwood, Leeds

Club house  
Cl. Working Men's Club  
£3,526.15.2

**247. 1924** Church, Little Thurlow, near Leeds  
Rearrangement of sanctuary, pulpit, new altar and memorial tablet from the Birmingham Guild

Cl. The Misses Ryder, *Beacon Hill*, Scarcroft, near Leeds  
£33.11.0

**248. 1924** M.C.Hitchen and Son, Briggate and Kirkgate, Leeds  
Department store extensions

Cl. M.C.Hitchen and Son  
Ctr. W.Irwin  
£10,887.12.6

**249. \*1925** Lawnswood Cemetery, Leeds

Design and erection of monument (for Mrs C.F.Tetley and later her husband and the wife of S.D.K.)

Cl. C.F.Tetley  
£326.11.2

**250. \*1925-26** 10 Park Place, Leeds

Design and erection of bookcases (and other works)

Cl. Yorkshire Archaeological Society  
£28.10.0

**251. \*1937-41** *The Brown Cow*, Whitkirk, near Leeds

New Public House

Cl. *J. Tetley and Son Ltd.*

(Ledger 1936-41) (based on *The Queens Arms* by Noel Pyman)

£11,620.0.0

**252. \*1927-32** St. Wilfrid's Church, Harehills, Leeds

New church with 1913 design of S.D.K. modified by James Parish

Cl. Vicar and Churchwardens of St. Wilfrid's Church

Ctr. Armtage and Hodgson

(Ledger 1927-29)

£14,196.0.4

**253. \*1931-33** *The Queen's Arms*, Chapeltown, Leeds

New Public House (designed by S.D.K. 1926-27)

Cl. *J.Tetley and Son Ltd.*

(Ledger 1931-37)

£17,133.16.11

**254. \*1930-30** Temple Newsam, near Leeds

Restoration, clearance, text of roof balustrade

Cl. City of Leeds Corporation

£90.0.0 fees

**Note related to Nos. 218 and 229/Leeds General Infirmary**

Wilson, T.B. (1937) pp.70–71 includes more specific information than I was able to obtain from the account books, presumably provided by the practice partners who were subscribers to the book.

1914–18 King Edward Memorial Scheme (new ward wing) £180,000.

1918–20 Wards, 4, 8, 9 and 10. Altering, refitting and refurnishing £10,661.

1922 Princess Mary Infants' Ward £6,000.

1925 Nurses' Home addition £13,868.

1937 Brotherton wing for which an appeal raised £250,000. Collaboration with Stanley Hall and Partners. Designed in brick, the Calverley Street frontage was built in Portland stone to match the new Civic Hall opposite (D. Linstrum personal information). S.D.K. was not involved in this commission.

**Appendix 2 Botanical and some common names of plants in the gardens of *Casa Cuseni* c.1992–1993 listed and plotted by Stella Herklots (see separate plan)<sup>1</sup>**

Acacia	Citrus limon, (Lemon)
Acacia saligna	Citrus paradise, (Grapefruit)
Acanthus mollis	Citrus reticulata, (Tangerine)
Aconium arborescens	Citrus sinensis, (Orange, sweet)
Agapanthus	Clivia
Agave	Convolvulus mauritanicus
Akebia quinata	Cotyledon macrantha
Allamanda	Crassula
Allium	Cydonia oblonga, (Quince)
Almond, ( <i>Prunus amygdalus</i> )	Cynara scolymus, (Globe artichoke)
Aloe plicatilis	Cyperus papyrus, (Papyrus)
Althaea, (Hollyhock)	Cypress
Angel's trumpet, ( <i>Datura cornigera</i> )	
Antholyza paniculata	Damson, ( <i>Prunus insititia</i> )
Apricot, ( <i>Prunus armeniaca</i> )	Daphne
Artemesia	<i>Datura cornigera aurea</i> , (Angel's trumpet)
Arum lily, ( <i>Zantedeschia aethiopica</i> )	Day lily, ( <i>Hemerocallis</i> )
Arundinaria, (Bamboo)	Delphinium ajacis, (Larkspur)
Asparagus plumosus	Deutzia
Asphodel microcarpus	Dimorphotheca ecklonis
Avocado, ( <i>Persea americana</i> )	Diospyros kaki, (Persimmon)
	Doxantha unguis-cati, (Cat's claw vine)
Bamboo, (Arundinaria)	Dracunculus vulgaris
Banksian rose, ( <i>Rosa banksiae</i> )	
Bauhinia, white	Echium fastuosum
Bay, ( <i>Laurus nobilis</i> )	Endymion nonscriptus, (Bluebell)
Bignonia, orange	Eremurus
Bluebell, ( <i>Endymion nonscriptus</i> )	Eriobotrya japonica, (Loquat)
Borage, ( <i>Borago officinalis</i> )	Erythrina
<i>Borago officinalis</i> , (Borage)	Eschscholzia californica, (Californian poppy)
Bougainvillea	Eucalyptus
Bougainvillea, orange/pink	Eupatorium rugosum
Bridal wreath, ( <i>Spirea x arguta</i> )	Euphorbia characias
Buddleia	Euphorbia dendroides
Bulbs (various)	Euphorbia pulcherrima, (Poinsettia)
	Everlasting pea, ( <i>Lathyrus latifolius</i> )
Calendula, (Marigold)	
Californian poppy, ( <i>Eschscholzia californica</i> )	False pepper, ( <i>Schinus molle</i> )
Cape honeysuckle, ( <i>Tecomaria capensis</i> )	Felicia
Caper, ( <i>Capparis spinosa</i> )	Fennel, ( <i>Ferula communis</i> )
<i>Capparis spinosa</i> , (Caper)	Feraria undulata
Castor oil plant, ( <i>Ricinus communis</i> )	<i>Ferula communis</i> , (Fennel)
Cat's claw vine, ( <i>Doxantha unguis-cati</i> )	Flax, ( <i>Linum arboreum</i> )
<i>Cercis siliquastrum</i> , (Judas tree)	Flax, scarlet, ( <i>Linum grandiflorum</i> 'Rubrum')
Chimonanthus, (Winter sweet)	Freesia
Chorizia	
Chrysanthemum coronarium	Geranium psilostemon
Chrysanthemum frutescens	Ginger, (Zingiber)
Chrysanthemum frutescens 'Jamaican primrose'	Gladiolus communis
Cineraria	Globe artichoke, ( <i>Cynara scolymus</i> )

Gomphocarpus fruticosus, (Silk weed,  
 bristly fruited)  
 Grapefruit, (Citrus paradise)  
 Heartsease, (Viola tricolor)  
 Hedera, (Ivy)  
 Hellebore, (Helleborus)  
 Helleborus, (Hellebore)  
 Hemerocallis, (Day lily)  
 Hermodactylus tuberosus  
 Hibiscus syriacus  
 Hibiscus, double  
 Hibiscus, red  
 Hollyhock, (Althaea)  
 Ipomoea, (Morning glory)  
 Iris dwarf  
 Iris ochroleuca  
 Iris pallida  
 Iris pseudacorus  
 Iris stylosa  
 Iris, bearded yellow  
 Ivy, (Hedera)  
 Jacaranda,  
 Jasmine, (Jasminum)  
 Jasminum officinale  
 Jasminum polyanthum  
 Jasminum primulinum  
 Jasminum, (Jasmine)  
 Judas tree, (Cercis siliquastrum)  
 Juniper, (Juniperus)  
 Juniperus, (Juniper)  
 Kleinia barbertonensis  
 Lantana, pink  
 Larkspur, (Delphinium ajacis)  
 Lathyrus grandiflorus, (Sweet pea)  
 Lathyrus latifolius, (Everlasting pea)  
 Laurus nobilis, (Bay)  
 Lavatera trimestris, (Mallow, pink)  
 Lemon verbena tree, (Lippia citriodora)  
 Lemon, (Citrus limon)  
 Linum arboreum, (Flax)  
 Linum grandiflorum 'Rubrum', (Flax  
 scarlet)  
 Lippia citriodora, (Lemon verbena tree)  
 Loquat, (Eriobotrya japonica)  
 Lupin, pink, (Lupinus varius)  
 Lupinus varius, (Lupin, pink)  
 Mallow, pink, (Lavatera trimestris)  
 Marigold, (Calendula)  
 Mexican blood trumpet,  
 (Phaedranthus buccinatorius)  
 Moluccella laevis, (Bells of Ireland)  
 Morning glory, (Ipomoea)  
 Myrtle, (Myrtus)  
 Myrtus, (Myrtle)  
 Narcissus tazetta papyraceus  
 Nasturtium, (Tropaeolum majus)  
 Nerine  
 Nerium oleander, (Oleander)  
 Nigella  
 Olea europaea, (Olive)  
 Oleander, (Nerium oleander)  
 Olive, (Olea europaea)  
 Opuntia, (Prickly pear)  
 Orange, sweet, (Citrus sinensis)  
 Oxalis cernua  
 Oxalis, pink  
 Paeonia, (Paeony tree)  
 Paeony tree, (Paeonia)  
 Pandorea jasminiodes  
 Papyrus, (Cyperus papyrus)  
 Passiflora, (Passion flower)  
 Passion flower, (Passiflora)  
 Peach, (Prunus persica)  
 Pelargonium  
 Persea americana, (Avocado)  
 Persimmon, (Diospyros kaki)  
 Phaedranthus buccinatorius, (Mexican  
 blood trumpet)  
 Philadelphus  
 Phlomis fruticosa  
 Pistacia terebinthus, (Turpentine tree)  
 Pittosporum  
 Plum, (Prunus domestica)  
 Plumbago campensis  
 Poinsettia, (Euphorbia pulcherrima)  
 Pomegranate, (Pumica)  
 Poppy, pink, wild  
 Prickly pear, (Opuntia)  
 Prunus amygdalus, (Almond)  
 Prunus domestica, (Plum)  
 Prunus insititia, (Damson)  
 Prunus persica, (Peach)  
 Pumica, (Pomegranate)  
 Pyracantha  
 Quince, (Cydonia oblonga)

Raphiolepis ovata	Succulents
Rhus	Sweet pea, ( <i>Lathyrus grandiflorus</i> )
Ricinus communis, (Castor oil plant)	
Romneya	Tangerine, ( <i>Citrus reticulata</i> )
Rosa 'La France'	Tecomaria capensis, (Cape honeysuckle)
Rosa 'Mermaid'	Tetrapanax papyriferus
Rosa banksiae normalis 'Lutea', (double yellow)	Teucrium fruticans
Rosa banksiae, (Banksian rose, double white)	Tree paeony
Rosa, 'Frau Karl Druschki'	Tropaeolum majus, (Nasturtium)
Rosa, white rambler	Turpentine tree, ( <i>Pistacia terebinthus</i> )
Rose, old	
Rosemary, ( <i>Rosmarinus officinalis</i> )	Verbascum
Rosmarinus officinalis, (Rosemary)	Vine, grape
Ruscus aculeatus	Viola tricolor, (Heartsease)
Salvia	Wigandia urens
Santolina	Winter sweet, ( <i>Chimonanthus</i> )
Schinus molle, (False pepper)	Wisteria, mauve
Scilla	Wisteria, white
Scilla peruviana	
Senecio	Zantedeschia aethiopica, (Arum lily)
Sesbania	Zebrina purpusii
Silk weed, bristly fruited, ( <i>Gomphocarpus fruticosus</i> )	Zingiber, (Ginger)
Solanum jasminoides 'Album'	
Solanum laciniatum	
Spartium junceum	
Spirea x arguta, (Bridal wreath)	
Sternbergia	
Stocks	

1. Plan folded in flap at the back of Volume 2.

With the major exceptions of the fruit and other trees, the vines, a few roses and the use of many of Robert Kitson's original species, the planting of the gardens one sees today may be credited to his niece, Daphne Phelps. In recent years, with no gardening help available over its many terraces, the wild and cultivated annual plants have flourished and obscured the form of parts of the garden, which, in its upper reaches, has always merged with the fennel and euphorbia of the Rocca. Stella Herklots wrote these impressions in May 1993.

'A riot of colour, with the hues and plants mixed with gay abandon, half shaded by the orange, persimmon and other trees. Every space is filled with self-sown eschscholzias, linum, freezias, heartsease, nasturtiums and tall red poppies. Masses of blue convolvulus pour over the edges of the borders. Two beds are dominated by the sculptural forms of the echiums, their spiky seed heads erect above their grey-leaved mass. Cascading down the walls from above, the wisteria entwines with yet more climbing up from below, amidst hellibores, pansies, arums, antholyza, blue felicias, wall flowers. cinerarias, agapanthus and purple-leaved zebrina – the wild abundance impossible to describe fully. Lower down the pergola is overgrown with festoons of lovely white wisteria, perennial peas coming up through the paving, convolvulus between the piers. The scent of jasmine is overpowering and the orange-pink bougainvillea absolutely gorgeous. Where it can, the handsome acanthus invades to fill any empty spot.'

### Appendix 3 The *sketchbooks* of R.H. Kitson, 1903–1947

Synopsis of contents and an indication of watercolours in various collections that have been seen and recorded by the author. There are many watercolours of similar subjects on paper and on small cards which cannot be linked to a specific sketch but must date from the same tour, as well as yet more which are difficult to date because the subjects were so accessible to R.H.K. and sketched so often e.g. Taormina, Mt. Etna and their environs, Kaïorouan and Luxor, and some seaside sites in England.

\* Watercolour on paper (excluding small cards)

+ Watercolour on small sketching cards with the quantity of each based on the same sketch to be found in public and private collections, the vast majority of which are owned by members of the Phelps family and some Sicilian collectors.

The data, when available, on each sketchbook is as follows:

- a date year (if ascertainable);
- b sketchbook number (not consecutive owing to dispersal of the books and the lack of immediately dateable entries in some of them);
- c binding/external appearance;
- d dimensions in cms, height before width;
- e location at time of recording;
- f synopsis of sketches indicating type of subject by place, but not with multiple entries of localities. Sketches of identified people, and designs for the house and gardens of *Casa Cuseni* are listed separately;
- g names entered with addresses, titles of books and other information;
- h itineraries listed on front and/or back pages (including multiple entries and dates).

The medium is usually an HB–BB pencil, with occasional use of crayon, black or red chalk, watercolour, or pen-and-ink. Occasional items tucked in but loose are also listed.

**1903 No.1** Plain cloth cover 39x30.5 *Casa Cuseni* Droitwich (trees) (\*1);  
La Vaiterie, Les Andelys, Chateau Gaillard, Gisors, Normandy.  
(Later date at back) – Garden Wall designs, entrance fountain for *Casa Cuseni*.

**n.d. c.1905–1906 No.79** Windsor and Newton marbled card cover in the form of a folder  
37x29 *Casa Cuseni*.

#### Enclosures:

- a Ground floor plan of *Casa Cuseni* with metric measurements and water points – on two sheets of cartridge paper.
- b F. Brangwyn's measured drawings for No.5. Drawer handles and mouldings (for Sir Edmund and Lady Davis's Bedroom furniture see *The Studio*, 1901; Furst, H. 1924; Marechal, D. 1983). – on torn sheets of paper.
- c F. Brangwyn's drawings for clasps, key plates, handles (some in ink for Sir Edmund Davis's furniture but others could be by R.H.K. in pencil: see references above) – on three sheets of lined/squared paper.

- d F. Brangwyn's working drawing for job number 11650: Table with drawer and inlaid cupboard (for Sir Edmund Davis see *The Studio*, 1901; and Furst, H., 1924) – on tracing paper.
- e F. Brangwyn's working drawing for a day bed (for Sir Edmund Davis see *The Studio*, 1901; and Furst, H., 1924), with additional drawings of clasps, handles etc perhaps by R.H.K. – on tracing paper.
- f F. Brangwyn's perspective design for a bed with back and ends, with additional notes on cushion and inlaid ends by R.H.K. – on blue paper.
- g R.H. Kitson's three alternative designs for slatted bed ends – on sheet of paper torn from *No. 79*.

Designs projected and executed with some measured drawings for the house, gardens, fittings etc by R.H. Kitson for *Casa Cuseni* – foundation 1905, moved in 18 February 1907, :-

Rococo fireplace with collection moulding, Chinese figurines, Persia pots on mantelpiece (for *salone*).

Designs for panelled fireplace (for dining room), designs for doors with plan and inked-in measurements. (Nine pages torn out – possibly executed designs given to craftsmen.)

Design for *salone* door with positions for landscape picture and *cassone*.

Plan project for front garden stairway, pergola and tribune.

Plans for patterned pavement for *loggia*.

Designs for wrought ironwork, one for that on main staircase (two pages).

Designs for fireplaces and panelling for dining room and *salone* (two pages).

Pavement designs for *loggia*, plant pot with dimensions.

Designs for base of *loggia* columns, designs for bed ends.

Design for elevation of main entrance side with front door and main measurements.

Alternative designs for dining room sideboard, some with bowed fronts and ball-feet.

Rococo design with swags around large landscape above *salone* fireplace.

Design of console/corbel with acanthus leaves, mask for balcony console.

Designs for straight-legged dining room table with multi-legged central carriage, settee with animal arms, dining room chairs with cabriole legs.

Measurements for a seat.

Design for elevation with Venetian window over *loggia* with columns and flat lintels and sections of parapet.

Design for circular garden-front staircase to terrace with house.

Design for elevation of *loggia* with rococo embellishments to central door and quarter columns on each side.

H plans for house with elevation (back corridor?).

Design for garden paths and planting.

Designs for elevation of front of house with front garden staircase and arcaded *loggia* below the terrace.

Two plans for main garden entrance with ramps etc.

Design for front elevation of house with five-arched *loggia* with plant pots on terrace and site of water tank.

Designs for front *loggia* with arches or columns and flat lintels.

Measured design for elevation of main entrance side to house with stairs inked-in, parapet, and shutters for windows on the outside.

Design for elevation of kitchen side and parapet with rococo embellishments.

Designs for details of stucco strapwork embellishments for windows on facade of house and *loggia*, with low wall between the columns.  
 Design plan for a semi-circular terrace leading to front garden staircase.  
 Various design plans for front garden staircase from the terrace.  
 Measurements for front garden staircase to achieve required distance and height (two pages).  
 Sketchplan of house essentially as built but with different terrace and front garden staircase.  
 Alternative plans for double-winged front garden staircase, neither of which were built.  
 Measurements of levels from the boundary to the front of the terrace before the house, with wells shown.  
 Design plan for front garden staircase.  
 Measurements for unspecified container.  
 Design plan for main staircase in house with W.C. etc. below.  
 Garden design in squares with wells.  
 Design plan for house, terrace and side stairway linked to main side door.  
 Designs for central and side garden staircases from the terrace.  
 Section of house and site of front garden.  
 Design plan of house with three flights of main staircase in form of newel around an open well (not executed as two parallel flights adopted instead).

**c.1905–1908 and 1946 No.71** Red-edged two-toned cloth cover with *Casa Cuseni* 30x21 high quality woven paper.

Measured plans for stuccoed seats for pergola, and for front garden walls, *Casa Cuseni*.  
 c.1905–1908 Many drawings of young men at a table in arab costume, or dressed in sheet and towels like one of Von Gloeden's draped studies of ephebes.  
 Heads of young men (like those photographed in livery at *Casa Cuseni*).  
 Castelmola, hillside with sea and colour notes, Taormina.  
 October 18–1946 Page devoted to exhibition held in Catania (missing 1992).

**c.1906 No.2** Maroon cover missing 25x20 *Casa Cuseni*.

Quantity specifications, materials and costs for building *Casa Cuseni*, (14pp).  
 (1926 at back) Corfu (\*2), Oria, Taormina.  
 Swimming pool drawing, *Pozzo Nero* beds and paths, *Casa Cuseni*.

**1907 No.3** Windsor and Newton plain cloth cover 23x17.5 *Casa Cuseni*.

Designs for front tribune and pier of garden stairway.  
 Plans for lower garden.  
 Designs for furniture for *Casa Cuseni*, *loggia* doorway.  
 Purchase list for linen for house.  
 Calatabiano festa (\*1); Marseilles; men and women at festa, plane – table work, *Casa Cuseni*.  
 Addresses: Amedeo Cioffi; H. Bowdoin (U.S. in Taormina); Pettit (London gilder).  
 Dated itineraries to: Palermo, Milazzo, Napoli, London, Marseilles, *Hohernzollern* to Napoli.

**n.d. 1907 or 1909? No.4** (no covers) 23x17.5 *Casa Cuseni*.

Giardini; Greek Theatre, Taormina.  
 Magi procession, Taormina, churches in Taormina (+1).  
 Swimming pool dimensions for *Casa Cuseni*.  
 Lady at mirror, portraits of Gaetana Buccini (aged 100) and Martha di Corra (aged 74) (see Brangwyn poster c.1914), other portraits of men, one on crutches playing pipe.

**n.d. c.1908–1910? No.78** (no covers; like *No.3*) 11.5x16.5 *Casa Cuseni*.  
Sheep and goats, people at gateway, female figures, mule, arcade in Piazza, gateway,  
women with water pots passing Palazzo Corvaia, Taormina.  
'Acropolis', Agira.  
Designs for front entrance fountain with masks on piers, stucco on piers of front steps,  
*Casa Cuseni*.

**n.d. c1909–1910 No.5** (no covers) 10.5x15.5 *Casa Cuseni*.  
Messina earthquake ruins (\*2), larva flow, scorching debris. Mourning women, man  
with accordion.

**1909–1910 No.6** W.+N. plain cloth cover 23.5x17.5 *Casa Cuseni*.  
Blythborough, Seascapes and beach, Southwold.  
Taormina – S. Pancrazio, Carmine.  
Giarre and Etna.  
Plans of swimming pool, and *Corte della Fontana*, designs for latter, *Casa Cuseni*.  
Naples – Chiaia trees.  
Addresses: Antonio di Vito, Napoli.  
Dated itineraries to: Ethel Phelps, Paris, Moret, Genoa, Napoli, Amalfi.

**1910 No.7** W.+N. plain cloth cover 23.5x17.5 *Casa Cuseni*.  
List of Brangwyn's work and publisher.  
Messina ruins (\*2) Watching marionettes.  
S. Alfio, Trecastagni.  
Napoli, *Icholera* Dinan.  
Burmarsch, Dymchurch.  
Berlin, Verona, Arezzo, Assisi (+1), pigs, Trabesi.  
Design for garden seating, *Corte dell Fontana*, *Casa Cuseni*.  
Dated itineraries to: Messina, S. Alfio, Trecastagni, Naples, Rome, Orvieto, Florence,  
Milan, Paris, Cherbourg, Mont S. Michelle, Dinan, Canterbury, Dymchurch, Berlin,  
Verona, Arezzo, Assisi.

**1910 (and 1907?) and 1916 No.8** Chenil blue book 16.3x10 *Casa Cuseni*.  
House entered February 18 1907.  
Design for *Corte della Fontana*, 1910.  
Boy scouts at Greek theatre, Taormina, 1916, tiny compositions of Taormina, Giardini,  
bridge over Alacantara (\*1 +1).  
Randazzo churches and house.  
Rome, Amalfi.  
Dated itineraries to: Randazzo, Napoli, Roma, Genoa, Paris, London, Leeds, Droitwich,  
Devon with Schiffs, Milford, Paris, Rome, Napoli, Amalfi, Taormina.

**1910 No.9** W.+N. plain cloth cover 23.5x17.5 *Casa Cuseni*.  
Broken bridge near Taormina (\*1), Greek Theatre (+1).  
Messina ruins (\*2).  
Christmas, Taormina and Mola, S. Giuseppe.  
Accordionist with dancing men and women (\*2).  
C.A. and P. Hunt arrived Christmas Day to go on to Tunis and Nefta.  
Address: Mrs Fagin, Chelsea.  
Dated itineraries to: Messina, Tunis, Dougga, Nefta.

**1910–1912, 1934–1936 and 1946 No.75** Newman Indigo card cover 25.2x20.5 *Casa Cuseni*.

*Il Libro Delle Rose Nel Giardino di Casa Cuseni 1910 January.*

(Plantings of roses and fruit trees). *Giardiniere*, Falanga Pasqualino.

Sites of planting roses in Casa Cuseni gardens. Dates in brackets are assumed but not specified in book.

Terraced garden outside main entrance door to house – 24 (including Miss Bull) 1909, 1910, 1915 (grafted by Miss Bull) and 1917.

Left of front entrance – 5, 1910, 1913, 1915;

*La Pergola* – 7 1910, 1915;

La Cantina (left of front terrace) – 4, 1910;

*Sotto Colonne* (under Pergola) – 20, 1909, 1910, 1911;

Flower beds over *Pozzo Nero* – 10, 1915.

Bed below ramp up to tribune behind lower parterre – 18 – (1910), 1911, 1914, 1915.

Path and garden north of *Pozzo* (well) (? now site of Cundari house) – 14 – 1910, 1915.

*Sotto bastione* (below Pozzo Nero) – 19 – (1910); *Entrata* paths to left of main gate – 12 (1910).

Lower garden (to right of main gate) – 28, (1910);

The Long Walk (across the whole garden at entrance to *Corte della Fontana*) – 41, 1910, 1915.

*Corte della Fontana* – 10 – 1910, 1915.

Pergola above *Corte* – 1, 1914, 1914.

Bed near swimming pool? – 10 – (1910);

*Lato pavimento* (North end of long walk beyond Corte) – 7, (1910), 1915.

Upper tank (swimming pool) 3, 1915, 1919.

Lower garden round (now reduced by realignment of road in 1930/31) – 19, 1914, 1915.

Sites of planting three vines (n.d.) fruit, nut and olive trees 3, February 1934, 13, January 1935, 16, November 1936.

Sites of planting 9 fruit and olive trees, 1946.

**n.d. (?1909–1910) No.78** (no covers) 11.5x16.5 *Casa Cuseni*.

Taormina and Castelmola – women with waterpots, town views, heads of men and women, three dancing men, goats.

Agira hill town.

Designs for entrance fountain with masks on piers, and stuccoed parapet, *Casa Cuseni*.

**1911 No.10** W.+N. plain cloth cover 23.5x17.5 *Casa Cuseni*.

Festa at S. Guiseppe, Taormina.

Tomb, Great Mosque (\*1+1), gate, camels, street, market (+1), house (\*2), Kairouan. Kasbah (+1), Sousse.

Dated itineraries to: Palermo, Tunis, Kairouan, Sousse, Cortina, Syracuse.

**1911 No.11** C. Roberson: orange cloth cover 14x10 *Casa Cuseni*.

Ships, Loches Château, Cahors.

Rodez, Millau (\*1), Napoli.

Plans and design, *Corte della Fontana*, *Casa Cuseni*.

Castiglione, S. Filippo at Calatabiano near Taormina.

Downderry Coastline.

Greek theatre, trees, Carmine, (+1), Taormina.

Address: Pastore Bulfadieci, Siracusa; Armando Scalabrini, Café.

Dated itineraries to Boulogne, Rome, Siracusa.

**1911 No.12** W.+N. plain cloth cover 23.5x17.5 *Casa Cuseni*.

Plans and designs for flower beds, balcony consoles.

Messina ruins (+1).

Men watching marionettes (\*1+1).  
Mosques in Cairo (+1), Nile boats, camels, pyramids.  
Fountain, Taormina.  
Festa, Randazzo; Acireale statuary.  
Addresses: E.H. Brewster (U.S. in Taormina, later a friend of D.H. Lawrence) Anna Franchi, Miss Moss.  
Dated itineraries to: Cahors, La Popie, Rodez, Millau, Naples, Taormina, Messina, Taranto, Port Said, Cairo, Mena House, Taormina.

**1912 No.13** W.+N. plain cloth cover 23.5x18 *Casa Cuseni*.

Pigs feeding (Brangwyn asked for photo) and seated women, Marionettes.  
S Cyre la Popie, Cahors, Rodez.  
Venetian views (many) (\*2 +2).  
Martigny, Great St Bernard.  
Downderry.  
Tours, Toledo.  
Camels, *Kinnema*, floor patterns –  
Plan for lower garden, elevations of wall patterns in Obridés (Obidos?), Portugal (from a book?).  
Address: Verity – Parkestone, Dorset.  
Dated itineraries to: Messina, Rome, Venezia, Stresa, Martigny, Pershore with Basil (Harrison), Newton Abbott with Webster, Downderry, Charing Cross, Guildford, Folkestone with Schiff, Paris, Tours.

**1912 No.14** C. Robertson orange cloth cover 21.5x14 *Casa Cuseni*.

Poitiers (Notre Dame le Grand) (\*2) (Major Bldgs and bullfight) Toledo (Bridges), Algeciras.  
Fountain and town views, Taormina; Duomo, Palermo.  
Designs for parterre, seat stucco, tiles in *Ciottolato*, *Casa Cuseni*.  
Great Mosque (\*1), gate, camel, Kairouan, and moorish arch with centring.  
'Arab portrait of me very like'.  
Addresses: Sr Bramson, Paris; Armando Costa; Macall Anderson, London (Injections for rheumatism). Koula – Ethel's carpet.  
Dated itineraries to: Tours with Brangwyn, Poitiers, Segovia (\*1), Toledo (\*2), Madrid, Ronda, Gibraltar, Naples, Taormina, Palermo, Tunis, Kairouan, Taormina.

**1913 No.13** C.B.B. indigo card cover 17x11 *Casa Cuseni*.

Barns, Cleeve Hill, Upper Coscombe, Winchcomb: Stanway Hill, Ford, Ethel Phelps asleep on bank.  
Abbeville, Senlis, S. Eyoul, Provins (Brangwyn W/C at *Casa Cuseni*), Bridge, Rix; Riom, Le Puy (\*1 +2), Palace of Popes and Bridge, Avignon (\*1 +2); Church, Menton (?\*1 +1).  
Volterra; Piazza, S Gimignano (\*3 +1) Churches, Taormina; Castelmola; S. Alessio, Fair (+1).  
Design/sketch for 'The Sea Wall', St Aidan's, Leeds, Design for Obelisk balustrade at *Casa Cuseni*.  
Addresses: Miss La Rosignol, Kensington; Frank McNally, Bryanston Square London.  
Dated itineraries to: Upper Coscombe (with Ethel Phelps), Maidstone (with Brangwyn), Folkstone, Abbeville, Meaux, Provins, Auxerre, St Paur Cain, Issore, Le Puy, Avignon (Brangwyn left), Menton Pisa, Volterra, S. Gimignano, Napoli, Taormina, S. Alessio (with Ina Kitson Clark and Kenricks).

**1913 No.16** C.B.B. indigo card cover 17x11 *Casa Cuseni*.

Trecastagni; festa and women Francavilla; Marionettes; Duomo, Palermo.

Gate, Place Halfoun (+1), Courtyard (\*2), Tunis; Great Mosque etc, Gate (+1), Walls, Squatting men and arched café interior, Kairouan.

Fireworks, Taormina, women, Mount Etna, Carnival costume.

Designs for Stucco in garden of *Casa Cuseni*.

Addresses: Mrs Birlt (?), Siena; Salah Ben Mahomed, Ladigne; Pachia Ammos, Crete; Lady Christine Lambe, Farnham.

**1913 No.80** W.+N. maroon card cover 25x19.5 *Casa Cuseni*.

Men dressed for carnival in caps with concertina (as in W/C by Carlo Siligato).

Men sitting with concertina, carnival in Piazza below S. Giuseppe, S. Agostino, Taormina.

Canal in Venice, festa, Randazzo; Madonna della Catena, Castiglione. Landscapes with car, north of Mount Etna (inked-in); East end duomo, Palermo.

*Casa Cuseni* from below pergola, gardener working.

Designs for front entrance basin, front gates (similar to those of 1931), mask caricature for stucco on front of tribune fountain, *Casa Cuseni*.

Wood or potato cut probably by Carlo Siligato as also in his own album of photographs).

Dated itineraries to: Upper Coscombe, Winchcombe (with Ethel Phelps, Cynthia, Daphne, Jack).

**1914 No.17** chenil blue book 17x11 *Casa Cuseni*.

S. Sebastiano, Acireale; Savoca (with Giorgio Fernald, U.S. Architect), Scaletta (+1), Randazzo, festa, Calatabiano.

Marionettes and boys watching them; fireworks, S. Giuseppe (+1), Taormina.

Ragusa, Diocletian's Palace, Spalato (\*1); Port and sails, Zara (\*1); Doge's Palace, Dogana (\*1), Venice.

Addresses: Salvatore Sparta, Randazzo; Pottery at Mufarbi; Hamps, Vigayunagur, India and places to see; Carmelo Raineri, Calatabiano.

Dated itineraries to: Randazzo, Acireale (with Giorgio Chiporani de Lasco) to Sciacca?, Taormina, Bari, Spalato, Zara, Venice.

**No.18 1914–1915** chenil blue book 17x11 *Casa Cuseni*.

St Briavel's Castle, Devon, Dover Castle (+1).

Napoli.

S.Biagio, S. Agata, Catania, *Mandolinista*, fountain (+1), churches, gates, Festa S. Giuisippe, Taormina.

Miss Bull and Flora (dog), Don Carlo Siligato (?)

W/C of *Corte della Fontana*, *Casa Cuseni*, road to Castelmola, Mount Etna.

Addresses: E.R. Hay, Westminster; Robert de Megumon, Paris.

Dated itineraries to: Ethel Phelps; St Briavel's Castle (Schiff), Looe (with Webster), Leeds, Tunbridge Wells (Annette Matthews); Boulogne, Paris, Torino, Roma, Napoli, Catania.

**1915 No.19** chenil blue book 16x10 *Casa Cuseni*.

Man with accordion, churches, portraits of men, Randazzo.

Woman, Carnival on *Casa Cuseni* terrace.

Olive trees, oranges and women, festa, fountain, churches, Taormina.

Duomo (\*2), Greek theatre; finials and tile patterns, Siracusa.

Designs for grottoes, steps, obelisks, entrance niche and basin, garden seats, loggia niche, *Casa Cuseni*.

Addresses: Jack Lane, Hunslet; Giorgio Rossi, Roma; Fulvio Ciampi, Roma.

Dated itineraries to: Siracusa, Randazzo, Taormina, Roma, Paris, Harfleur, London, Leeds.

**1914–1915 No.20** Maroon card cover 24x18 *Casa Cuseni*.

Countryside, Elmet Hall (\*1).

Marionettes and spectators, Taormina, Greek theatre, festa, S. Guiseppe, Carmine (+1), Taormina.

Men's heads, Tunisia and Taormina.

Festa (+2) S. Maria, gate, Randazzo; festa, Calatabiano; musicians (\*1) man on donkey.

Sketches for R.H.K.'s etching of Randazzo (his only etching placed in No.84).

Designs for entrance fountain and lion mask, caricatures of face for tribune.

Addresses: Corporal A. Gusmano, R.H. Ferd, Cairo (see also Nos.38 and 49).

**1915 No.21** chenil blue book 16.3x10 *Casa Cuseni*.

Bolley's Lodge, Boreham (\*1).

Fountain, Rome.

Mandolinista, S. Pancrazio, churches in Taormina (3 W/C); views and houses, Taormina; Broken Bridge over Alcantara (W/C).

Castelmola, Cypresses in landscape, Giardini.

Front garden, *Casa Cuseni*. Design for entrance fountain. Grafting almonds at Miss Bulls.

Addresses: Vittorio Brozzi, Napoli.

Dated itineraries to: Ethel Phelps, Boreham, London, Dieppe, Paris, Rome, Napoli, Taormina.

**1916 No.22** chenil blue book 16.3x10 *Casa Cuseni*.

Marlborough College? Pogerola, Ravello, Minori, Carosielco (\*1), Amalfi (+2), Atrani. Alcantara Bridge, Etna, goats, mules.

Castelmola, festa Giardini; Good Friday procession, Pisedone (\*1).

Fountain, churches at night, Taormina.

Flora Fernald.

Addresses: E.O.G. Brown, Marlborough; Vito Natale, Amalfi.

Dated itineraries to: Amalfi (with Brewsters – later friends of D.H. Lawrence).

**1916 No.23** C.B.B. indigo card cover 22x17.3 *Casa Cuseni*.

Duomo (+1) Hotel (+2), Amalfi, views and men and women, garden design, Maiori.

Church (\*1), gate, Randazzo; porters to Castelmola, Alcantara Bridge (\*1 +1), festa, Savoca, oxen, children, goats, donkeys at fair, Peppino.

Friars, goats and castle (\*1), S. Chiara, Assisi.

Gardener, view to Castelmola from *Casa Cuseni*.

Piazza del Popolo (+2), Rome.

**1917–1918 No.24** chenil blue book 20x13 *Casa Cuseni*.

Men in theatre, playing cards? Taormina, Alcantara Bridge, ruined bridge (+1), Palace, Taormina.

Mainly hill towns from road – Saverio, Melilli, Sortino, near Lentini, Avola, S. Giorgio, Modica, Ragusa, Castelbuono, Cerami (+1), Troina, Castiglione (several two or three on a page – all named).

Women washing, old man with pipe.

Plan for garage? and adjacent room.

Dated itineraries to: Red Cross tour on behalf of refugees and soldier's families with Carlo Wood (U.S. resident of Carmine and artist) in motor-Lentini, Melilli, Florida, P. Acreide, Cassaro, Siracusa, Canicatti, Sortino, Avola, Rosolini, Spacca-formo, Modica, Ragusa, Comiso, Vittoria, Terga Nuova, Licata, Palma, Naro, Canicatini, Senndifalco S.

Cataldo, Caltanissetta, Castrogiovanni (Erice), Leonforte, Agira, Alcano, Taormina, Messina, Milazzo, Castoreale, Patti, S. Agata, Cefalu, Castelbuono, Geraci, Angelotti, Nicosia, Cerami, Troina, Cesaro, Maniace.

**1917 No.25** C.B.B. indigo card cover 17x10.5 *Casa Cuseni*.

Goats, Badia, gates, fountain, dog, Good Friday procession, churches, Taormina, Etna, Randazzo, submarined ship, Giardini; ploughing.

Alcantara Bridge, church Calatabiano and Castelmola (\*1 +2); Gallidoro, Spisone.

Cefalu, Maida, Tiriolo, Rivello, Lauria, Sapri, Vallo, Cuccaro, Near Cosenza, near Battipaglia, Rocca, near Castelluccio, Centota (all in W/C).

Seated soldiers (? Catania).

Dated itineraries to: Naples, Paola, Pizzo, Cosenza, Catanzaro, Sopri, Vallo, Sorento (with Eytons).

**1917 No.26** chenil blue book 17x10.5 *Casa Cuseni*.

Men and women, views across valley S. Martino, gate, Randazzo.

Ponte Milvio (\*3), Piazza del Popolo, Coliseum (\*1), Piazza Navona, Pantheon, Rome.

Gate, Firenze; gates (\*1 +1) S. Chiara (+2), Friars and S. Francesco, oxen, Assisi; bridge and town, Narni; views of Napoli.

Shepherds, Mt. Etna.

Addresses: Guiseppe Sparta, Randazzo.

Dated itineraries to: Randazzo, Roma, Firenze, Acciolo, Subasio, Assisi, Narni, Napoli.

**1918 No.27** Le Franc indigo card cover 20x13 *Casa Cuseni*.

Wine making, Mufarbi.

Fountain, Christmas lanterns and bonfire (+1) named girls, men and women on beach (+1), carnival (+1), festa at S. Francesco (+1), Taormina.

Design for S. Giorgio (ex *Villa San Giorgio*) *Casa Cuseni*, and *Il Sindaco di Taormina che Annuncia la Presa di Trieste* (\*2 and at Leeds City Art Gallery +1 ex Lupton).

Addresses: Professor Antonio T. Piatti, Milano; Dentist Zerilli, Catania. Letter from Edouard (?) from U.S.A.

Dated itineraries to: Mufarbi (farm owned by Oppenheim sold to R. Pratt Barlow).

**1918–1919 No.28** Le Franc indigo card cover 20x13 *Casa Cuseni*.

Volcano, Vesuvius (+1), orange seller, *Galleria* during the war, Naples.

Gesuite at night, Rome.

Duomo, Palermo.

Men, camels, mosque interior, gate, view from cemetery, green dome (\*1 also W/C by C.A. Hunt) Bardo Palace, Tunis.

Greek theatre, street scenes, Taormina.

Sidi Bou Said, Tunisia.

Designs for garden, ?swimming pool, *Casa Cuseni*.

Addresses: 1918 A.R.C. (American Red Cross?) Naples; Apendicitis, *Ospedale Internazionale*; Mazzarina Commafero, Palermo; Charles de Mattus, Tunis.

Dated intineraries to: 1918 Naples, Susa, Taormina. 1919 Palermo, Kairouan, Tunis (with C.A. and P. Hunt?).

**1918 No.29** Le Franc indigo card cover 14x8.8 *Casa Cuseni*.

Castle, men's heads, Cappucin's Gate (\*1), Carozzi, Good Friday procession, donkeys and pigs, S. Guiseppe, clock tower, Taormina.

Ciccio Pagano – youth, Giovanni Sciglio.

Drawing of S. Giorgio plaque at Villa San Giorgio.

Dated itineraries to: Roma, Napoli, Monte Cassino, *Ospedale Internazionale*, Taormina, Nufarbi.

**1919 No.30** Le Franc indigo card cover 20x13 *Casa Cuseni*.

Women, gate, Palm Sunday procession.

Cathedral (+1), Good Friday procession, boats (+1), town, Cefalu.

Beach (+1), Filey, English landscapes.

Vesuvius.

Festa procession, men in theatre, Taormina, finial (W/C).

Mount Etna and Randazzo.

Dated itineraries to: Cefalu, Rome, Le Havre, Southampton, London (with Hunts),

Leeds, London (with Hunts), Pershore (with Basil Harrison), Portreath (with Dunns),

Newton Abbot (with Webster), Filey (? with Phelps family), Paris, Rome, Naples.

**1919 and 1946 No.31** Buff card cover 20x13 *Casa Cuseni*.

Submarine wreck, beachy head, corn stooks in ?Sussex (\*1), wooded slope with people. Yorkshire crags and dale.

Marionettes, Mount Etna, boys climbing festa pole (? Calatabiano).

Crumbling cottages.

1946 *Vendemmia*, Mufarbi.

Dated itineraries to: Eastbourne (with S. Schiff).

**1920 No.32** pale blue card cover 24x17.5 *Casa Cuseni*.

Gate, male figures, oil lit interior of café (\*1), camels, named young men (inc Hamour).

Black Cypresses and gateway, Manouba.

Alcantara Bridge and Castelmola (+1), piper and accordionist, women hanging washing, donkeys, Taormina and ?Randazzo.

Addresses: Ahmed Ben Hamour, Moroccan Kairouan; C.A. Hunt, London.

**1920 No.34** (no covers) 16.5x10.5 *Casa Cuseni*.

Fountain, details of S. Pancrazio, gates, churches, pigs, male heads, festa, Taormina.

Castelmola, steps (\*1), view to Randazzo (for R.H.K.'s only etching in No.84).

Ponte Milvio, Capitol, fountain, Rome.

Pergola, Casa Cuseni, dimensions of table or *cassettone* in Rome for Leeds Art Collections Fund.

Address: Sebastiano de Mario Buoncordi, Mosca agents of Carlo Siligato in Roma (or of shipping line?); Alessandro Vangelli, Roma.

Dated itineraries to: Smyrna and other notes, Ostend (with E.K. Clark), Ypres, Arras, Paris, Marseilles, Rome, Taormina.

**1920 No.35** chenil pale blue card cover 24x17.5 *Casa Cuseni*.

Hill town (+1), castle, fireworks, churches with apses (\*1), S. Martino (\*2), gates, blazing cross (+1), Randazzo.

Men, boats, trees with seated Arabs (+1), temple (\*1) Luxor, Arab craftsmen, Cairo.

Craters, ruins, Menin gate, Ypres; Arras.

Beach huts and cliffs, like Filey (+1).

Sara and Ernesto pick-a-back.

Pincio, Rome (+1).

Address: Ingiere Carmelo Laferno, Nicosia.

Dated itineraries to 1920 Randazzo, Ostend (with E.K. Clark), Ypres, Arras, Paris;

1921 Good Friday and other festa Randazzo; 1923, Siracusa, Cairo, Luxor.

**1921 No.36** Le Franc indigo card cover 20x12.5 *Casa Cuseni*.

Two compositions, Mosque interior, streets, temple, Nile boats and men, Luxor. Duomo and boats, Cefalu, festa, Randazzo.

Drawings of a boy, old woman, man on beach, Artillery Memorial, London, Brough tower, Whitby (with E.K. Clarks farmed landscape, circus elephant, England).

Arch and Colosseum, Rome.

Lino or Potatoe cut prints by Carlo Siligato.

Design or sketch of entrance basin and fountain bowl, dimensions of fireplace, *Casa Cuseni*.

Addresses: Miss Harrison, Montparnasse; Hassan R. and Babram Nasyle, Cordes.

Dated itineraries to: Luxor, Richmond, Leeds (with Ethel Phelps), Filey, Whitby (with E.K. Clarks).

**1921 No.37** maroon card cover 25.x20.5 *Casa Cuseni*.

Montaubon (W/C), Pennes, Vindrac view from train, bridges, cathedral, Albi (\*1); Cordes.

Roman theatre, bullfight (\*1) Arles; Roman theatres (\*1), tiers of steps in park, Nimes. Walls, town, skyline (+1), bridge, Carcassonne; bridge, Perpignan.

Hunts at Cordes, Lady sketching, Arles.

Dated itineraries to: Montauban (with C.A. and P. Hunt), Albi, Cordes, Carcassonne, Perpignan, Collioure, Narbonne, Nimes, Pont du Gard, Arles, Marseilles, Genoa, Roma, Taormina.

**1922 No.38** Le Franc indigo card cover 20x12.5 *Casa Cuseni*.

Mosque or Soukh under repair (\*1), men in coffee house, Arab boy peeping, street composition (\*1).

Gate, camels, Kairouan and Tunis.

Greek theatre (\*1) Taormina.

Design for Stucco grapes on Bastione, *Casa Cuseni*, hanging pattern for picture exhibition?

Women with cattle, church sermon?

Set of lively caricatures – La Pipe, Kit, Sarah Bernhard, three men (like those by Cocteau) by R.H.K?

Address: Corporal A. Gusmano, RAFERD, Cairo; Mrs Rush, Penn.

Dated itineraries to: Palermo, Trapani, Tunis, Sbeitla, Kairouan.

**1922 No.39** pale blue card cover 24.5x21 *Casa Cuseni*.

Gateway (+1 \*1), three named boys, mountain rocks, market, mosque, lamplit interior, many men squatting in groups, tiled gateway of Soukh, Kairouan.

Address: Mahomet Said, Kairouan.

Dated itineraries to: Kairouan (22 days = 80.50) 'Shoot missionary at Kairouan'.

**1920 No.40** Le Franc indigo card cover 17x11 *Casa Cuseni*.

Festa, portrait heads of named young men, fountain, fireworks from tower, Taormina.

Statues (+1) St Peter's, Rome, Forth Bridge, Scarboro' Camp, Scottish mountains.

Bridge, Bourdeaux, church Burgos, Marrakesh (\*1) Bon Reebah, Salec, Rabat (+1),

Meknes gate, Fez gate, heads of young men.

W/C of terrace, plan of a Ciottaloto, *Casa Cuseni*.

Books on Paul Gaugin, New York.

Addresses: Alec Dashwood, Robins and Co, Park Row, Leeds; Vito Guardara,

Castiglione; G.B. Cushman, New York; Miss Wallace (Painter in Taormina), Lady

Boddington, London; J.A. Gandarillas, Col. C. Hope. List of Roses; Nurserymen in

Cairo; Museum, Galleries, art in the U.S.A. in Los Angeles; Savoy Baths, Jermyn St London.

Dated itineraries to: C.A. Hunt, London, Brelfort (Ethel Phelps); Allerton (his Mother+Sister's House), London; Tumberge Wells (Annette Matthews); Luptons (Dorset), Manfield, Leeds; Edinboro', Glasgow via Keffin (D.Y. Cameron), Scaroboro, Llanfair (Ethel Phelps), Paris, Bordeaux, Burgus, Madrid.

**1922 and 1928 No.41** Le Franc indigo card cover 21.5x17.5 *Casa Cuseni*.

Gate, arches, Zawiya sidi l Hassan, tile pattern, Carotse and horses Marrakesh, Bon Regreh (\*1).

Gate, (+1), inside gate (\*1), bridge, Meknes, gate, Great Minaret (+1), walls and river (W/C), castle, cemetery (W/C), Bab Fetoiin (\*1), Bab Mechour (court in session) (\*1), crowds, city gate (\*2), mountains (\*1), Fez.

Young men's heads, fountain, café, Alcantara Bridge, man with accordion, festa, Taormina.

Addresses: 1922 Corporal Nino Emmaeus, 216 Squadron RAF, Cairo 1928. Carlo Lascratoa, La Thouat; Hali Azouz, Tunis.

Dated itineraries to: 1922 Casablanca, Marrakesh, Rabat, Meknes, Fez, Oudjda, Oran, Algiers, Tunis, Palermo, Taormina. 1928 Fez, Oudjda, Oran, Algiers, Tunis, Palermo, Taormina.

**1923 No.42** Le Franc indigo blue card cover 17x11 *Casa Cuseni*.

Young men's heads, Castelmola, cattle, hill towns, men with moustache.

Bridge, Roman Campagna, Todi apses, Vitebo, Piazza Navona, Bridge (+1) Rome.

Church above Calatabiano (\*2 and +1) apses, Randazzo (\*1).

Addresses: Worster, Paris; George C. Kellog, New York; Leonard Huskisson, Roma;

Miss (Edith) Hope (artist, Brangwyn bookplate); Savoy Baths, Jermyn St; J.A.

Ganbarillo, Paris; Leppin, Prioleau; W. von Gloeden, Mecklenburg Strelitz (sic).

Plantsmen in Cairo and Norwich; Nino Emmaeus, Lac, Heliopolis, Cairo; Lady

Boddington, Cecil H. Bennet, London. Giovanni Wagner, Giorgio Tutti, Roma.

Dated itineraries to: Siracusa, Cairo, Luxor, Espena, Alexandria, Randazzo, Roma, Viterbo.

**1923 No.43** Le Franc indigo card cover 14x6.8 *Casa Cuseni*.

Male heads, towers, church at Positano (+1), rapid landscapes around Amalfi (+1).

Mill (\*1 +1).

Marionette, Greek theatre, priests and church, Taormina.

Address: Miss le Rosignol, Kensington. Lantern lecture on Tibet by Major Cross at S. Domenico Hotel in aid of the Home for the Aged Poor.

Dated itineraries to Positano (with Wemys) Amalfi.

**1922-1923 No.44** Le Franc indigo card cover 21.5x17 *Casa Cuseni*.

Forum, Colosseum, Rome, Saralte, Church Ronciglione, Pompey's House, Sutri, Hill at Viterbo (+1), Motefiascone, Tiber Valley, Orvieto, Alviano, Amelia, Todi, S. Francesco, Assisi, Lake Posignano, Cortona, Valley of Umbertide, Gate, Fabriano, Matelica, Camerino; Haycocks in farmyard, tower and trees (+1), Camerino, Mountains and Amandolo, Bridges, Ascoli Piceno (\*1); Appenines (+1), Civitella del Trento, Roman aquaduct, Via Appia? (Rome).

1928 Women, pigs, seated men, fountain, festa, Taormina. Coast at Positano (\*1), Mill (\*1), Piazza and churches.

Dated itineraries to Roma (with C.A. and P. Hunt) Citta Castellana, Ronciglione, Civita, Orvieto, Castiglione, Alviano, Guardea, Narni, Todi, Assisi, Perugia, Trasimene, Cortona, Umbertide, Gubbio, Matelica, Camerino, Ascoli Piceno, Aquila, Rome, Taormina (275m).

1923 Positano, Amalfi.

**1923 and 1933 No.62** W+N maroon Card Cover 25.5x20.5 *Casa Cuseni*.

Children's drawings, Burnsall, Lake District and mediaeval bridge, Bardon Castle, Roundhay Church, Elmet, Leeds; Poole from road to Studland.

Mount Etna erupting; Alcantara bridge, Pedarra, Biancavilla, Noto, (pencil sketch of Maria Nigri by?).

S. Alessio, Mount Etna, Marionette theatre, rapid line compositions, Capo S. Alessio (+1), Cuseni, Taormina.

Old gate and village? Francavilla, Savoca, terraced hillside, Ponte Borgo Nuovo near Troina, Cerami (+1), Nicosia, Sperlinga, (\*1 red chalk), Caltavuturo, Sclafani, Cefalu, near S. Stefano, Regalbutto, Cimarosa, Gesso, Sicily from Calabria (\*1), Malvagna, Lucerne (\*1), Rocella.

Dated itineraries to: (with Hunts) Grassington, (with Hunts) Nicosia, Cefalu, Sperlinga, Petralia, Caltavuturo, Agira, Ademo, S. Alfio, Rocella.

**1924 No.45** Le Franc indigo card cover 21x25.5 *Casa Cuseni*.

Men in fez, gate and market (\*1 sent to R.A. 1948), squatting men, Negro Café (\*1).

Young men playing cards, tombs, camel, gate and town wall, Kairouan.

Camels, Neggur; Minarets, man on horse, men in café, interior with oil lamp (\*1).

Interior with lamp (\*1), rug in Soukh (+1), Funduq and light bulbs (\*1), Kairouan.

Leeds townscape from *Stonegates*?

**1924 No.46** Le Franc indigo card cover 20x12.5 *Casa Cuseni*.

Street of shops (\*1), men squatting, city gate, cemetery, Kairouan, festa, fountain, Christmas bonfire (\*1), Taormina, Mount Etna from Alcantara (\*1), Forza D'Agro church.

Farm in England?, Market square and bridge, St Valery en Caux; Bridge, Verona (+1), S Marco (\*1 +1), Gondola (+1), Grand canal with Dogana, Salute, inside S. Marco, Gesuati with Bridge (+1), Bridges and gondoliers, Doge's Palace and bridge, Café by Mint, Lagoon, S. Giorgio with gondolas at night, two Palazzi with gondola loading (\*1), Zecca at night, Venice; compositions of a castle, bridge stepped over a motorcar.

Addresses: Mr Short, Kairouan; Verity, Sackville street; Mrs Busk, Regents Park, London. Matthew Smith (exhibition), Burlington Gallery. Erminio Piccoli, Verona.

Dated itineraries to: Kairouan, Hammamet, Tunis, Palermo, Taormina, Rome, (robbed), Hunts, London, Stonegates (his sister's home now), St Valery en Caux, Paris, Verona, Venice.

**1924 No.47** W+N maroon card cover 25.7x20 *Casa Cuseni*.

Square and trees, St Valery en Caux.

Pieta and bridge, Doge's Palace and Riva (+1), Piazzetta, Frari, Boats and S.

Giorgiomaggiore, Campanile, S. Marco, Salute (+1) Dogana and boats, Rialto (\*1), Calle with gondolas, horses, Venice.

Suez Canal, Bananas, Trivandrum; Blue bridge, Quillon (+1); Temple (\*2), figures, Hair market at night, flower market (\*1), Madura; Elephants, Mahouts, Procession, The Yellow Car (\*2), Temple, Madura; Temple (\*1), Tanjore, Temple of Juggernaut, Puri; Gate, Delhi; Temple domes, steps and cows (\*1), The Burning Ghat, Umbrellas at Ganges (\*1), Benares: Pavilion, shops and chatries, women, Agra; Kutbhinar, Delhi; Begumspur Gate elephant.

Drawing of decorative stucco, Benares, used for gate of *Casa Cuseni*.

Addresses: Angello Scomparini, Fondamenta di Doge, Venice.

Dated itineraries to: St Valery en Caux (with Ethel Phelps), Verona, Venice, Roma, Colombo, Trivandrum, Quillon, Madura, Tanjore, Madras, Puri, Calcutta.

**n.d. 1924? No.74** (no covers) (No.10 Sousse dated 1911) 28.5x22 *Casa Cuseni*. Man reclining at Ferfash, Monastir (vividly coloured chalks); men with flowers in hair and pipe, Great gate, groups of men squatting, interior with lamp and teapot (\*1 Negro Café 1924), Kairouan; seated group of men in circle inside, men squatting in market or mosque (\*1), courtyard interior of Funduq in colour notes (\*1). Men seated on benches inside, tombs with distant mountains and sea, walls and mosque, Hammanet; Roman theatre, El Djem (\*1 +1).

Fortified bridge (+1) Verona, scaffold to support carousel or swing (\*1), pottery market and buttress (+1), S. Chiara, Assisi.

Itinerary (n.d.); Sousse with Plumb, Carlo [Wood or Siligato?], and Melville [not Arthur who died 1904]. Monastir, Mahdia, El Djem, Kairouan.

**1924–1925 No.83** W+N maroon card cover? 25x20 Christopher Morgan-Smith.

Elephants, palace and walls, fort with town, street bazaar and chati, palace turrets and courtyard (\*1), people below chati, tiers of bow window and chati, Jodhpur; arcaded street with bazaar, Indian servants, palace, bazaar with chati, arcaded roofscape, sacred cow, fort and huts, Jaipur; palace steps, elephant in courtyard, fort, elephants bathing etc., kiosk with figures, street and gate, fort, gate with corbelled gallery, camels (+1) Temple tank, Udaipur; hill forts and landscape (+3), camel with howdah, palace tower and town, Jodhpur; gate and fountain, Ajmeer; Aden (+1), design details of caparison for elephant. Fountain, Good Friday procession, Taormina.

'Reiveax' (sic) Abbey, Byland Abbey, Knaresboro' Castle, Yorkshire dales.

Dated itineraries to: Colombo November 29–30 (arrive, depart) 1 March 1925. Bombay.

**1925–1926 No.48** Sennelier indigo card cover 21x12.5 *Casa Cuseni*.

Lake of Nemi (\*1), Genzano from Nemi, Via Appia Antica (\*1), gardens, ancient baths, Rome; Gate, fort near Terracina; hills, coast near Amalfi (+2).

Temples, trees on the Nile, Luxor; castle, Norfolk pines with bay, church, Mount Etna, Greek theatre, Taormina; Alcantara bridge, fountain, Messina (+1). Rochester (as in W/C by East at *Casa Cuseni*), bridge and Blenheim Palace, Cornfield, Oxon, Minster Lovel (also in SDK sketchbook); Wenhaston Old Hall, Mosque in Constantinople.

Addresses etc.: Insurance, Rome, Cotman's *Liber Studiorum*: 48 etchings.

Dated itineraries to 1925 Terracina, Gaeta, Napoli, Amalfi, Ravello, Cosenza, Messina, Giardini, Alexandria, Luxor, Mena House, Messina, Taormina, Siracusa (with S.D. Kitson), Noto, Castiglione, Ethel Phelps, London, Luptons (Dorset), Basil Harrison (Pershore), SDK (Kidlington), Leeds.

**1925 No.49** Le Franc indigo card cover 17x11 *Casa Cuseni*.

Bridge, Pincio pilgrims (+1), Rome, Verres, farm, bridges and fort in Alps?, wooded dale, Kexbeck (+1) Yorkshire, Windsor Great Park, rocky headland, England.

Louvre, Versailles, Place de la Concord, Paris.

Goats, Alcantara bridge, Pancrazio gardening, Mount Etna, view from *Villa San Giorgio*, Greek theatre, Taormina.

Addresses: Merrill, Stationmaster, Madura; F. Wooster, Paris; R. Pratt Barlow, Marlborough Club, London; Arthur Batchelor, (Cotman contact), Boswell (Cotman dealer), Norwich; A. Lambert, Paris; Col. Graham, Chelsea.

Book on Architecture by Trystam (sic); Nevinson Exhibition, Lefevre Gallery, London; Eleven volumes of Marcel Proust.

Dated itineraries to: (1925) Rome, St. Vincent (with S.D. Kitson), Chamonix, London (with Hunts), Ethel Phelps. Notes on paintings of Jaipur, Taormina, Kairouan (? for exhibition); Messina, Como, Cairo (in another exhibition).

1919 Biographical notes on 30 year old Corporal in Cairo, now a Sergeant pilot (see Nos. 20, 38, 41).

**1926 No.33** Le Chertier Baabe indigo card cover (back cover missing) 20.5x16.5  
*Casa Cuseni*.

Abbotsbury (with N. Lupton), Walberswick Church, Salzburg.

Mosques, Suleimanie (\*1), Golden horn (\*1), S. Sophia, Land walls (+1), Aqueduct of Valens, Chehsade (\*1), Landwalls and mosque (\*1), Constantinople.

Theatre of Herod Atticus, Propylaeon (+1) C.A. Hunt also did W/C on cruise, Acropolis (+1) Parthenon, Athens; Landscape from Patras (\*1), Corfu. Mountains and coast at Mufarbi, Mount Etna, Taormina.

Dated itineraries to: Walberswick, London, Salzburg, Vienna, Budapest, Bucharest, Steamer to Constantinople, Athens, Patras, Corfu, Brindisi, Lecce, Taormina.

**1927 No.50** Le Chertier Barbe indigo card cover 20x16.5 *Casa Cuseni*.

Column capital, Tozeur, market (\*1) Gabes, oasis, gateway, Tozeur; Sidi Ben Abbas, seated men, camels, house, caricature of RHK with pipe, mosque and village, market (\*1) Tunis, cemetery, minaret, market, soukh interior, gateway (\*+1 several), mosque interior, plan of house and stairs.

Mount Etna, Marionettes and stage (\*1), Taormina, festa, detailed drawing of Christ in fiery circle, Randazzo.

Designs for stucco strapwork (? for *bastione* wall), brick pavement of front tribune, crossing steps and stucco trees (not executed) in garden of *Casa Cuseni*.

Dated itineraries to: Palermo, Tunis, Gabes, Tozeur, Nefta, Kairouan, Trapani (with Don Carlo Siligato), Segesta, Palermo, Taormina.

**1927 No.51** W+N maroon card cover 20.5x13 *Casa Cuseni*.

(With C.A. Hunt) broken bridge and Mount Etna (\*1 +1), Adrano and Mount Etna, Pirato, Troina, Castrogiovanni (Erice), ruined castle (+1), Guiliana, temple valley, town sulphur mine near Girgenti; quarry, Palma di Montechiaro, Giarratana, Greek theatre; Taormina, Aci Castello, loggia of Church, villa, gateway (latter related to gates for *Casa Cuseni*).

(With SDK) Wymondham Abbey (\*1) Castle Rising, Trunch (\*1), beach, farm and windmill, Norfolk, Felbrigg Park (home of J.S. Cotman's wife).

S. Giorgio Maggiore, gondolas and Zitelle, Calle del Paradiso (\*2 +1) S. Marco and Porto della Carta (\*1), S. Giorgio degli Schiavone, churches, steps of Mint (+1), Hotel Daniele and Riva bridge (+1), S Pantaleone, Lagoon, Venice. Gondoliers and gondolas, bridge and palace (\*1), gothic palace (\*1) streets canals and bridges, Doge's Palace (+1), *calle* with two bridges (\*3 +1), Venice. Bologna (as Bonnington etching), Attighiano castles, Battipaglia, Paestum (5 pages with 3 sketches on each from train?).

Dated itineraries to: London, Cambridge, Norwich (with S.D. Kitson), Kidlington, *Stonegates*, Lincoln, Mundesley-on-sea, Norfolk, Venice, Taormina (with Hunts), Siracusa, Ragusa, Girgenti, Castelveirano, Caltanissetta, Castrogiovanni, Taormina.

**1927 No.85** W+N maroon card cover? 25x20 Christopher Morgan-Smith.

Estuary with village, ? Suffolk; interior, men and gate, great gate and Soukh, trader's camp, Kairouan, Men in mosque in Café at night, squatting in Soukh, Kairouan.

Village street, Bolton Abbey, Fyfield, River and watermeadows, Minster Lovel, altar tombs in church (also sketched by S.D.K.), landscape from churchyard, great barn interior, village.

Canal with campanile, S. Giorgio Maggiore, Rialto (\*1), Fundaco dei Turchi, Riva degli Schiavoni (+1), traghetto station lights, S. Marco and Porta della Carta (\*1), Grand Canal and Doge's Palace lit up, Compositions of Venice (\*1); steps from Mint, Gondola under bridge, Salute waterfront, chimneys with campanile, Piazzetta and Doge's Palace with column, Venice.

Castelmola (\*1), waterspouts from S. Alessio, Forza Agro, Mount Etna from public gardens, W/C of torrente, Sortino, Ragusa, Montallegro (sepia wash), Guiliana, hill town with calvary, Sicilian mountainscape, landscape to sea from Taormina, Capo S. Alessio, trees, Carlo Magno marionette with watching boys; pigs, goats and cattle, hill town near Taormina.

Plan of house 11,520 = £200 with inner courtyard and open staircase (? R.H.K.'s design for house in Kairouan) and measurements of elevation and position of spouts and vaults. Addresses: Filippo Lombardo; Mohammed Ben Amour; Hadi Cherif, Kairouan; Thomas Churchyard, Ipswich; C.O. Corps of commissionaires, Strand, London (Frederick Walter): founded by Captain Sir Edward Walter in 1859.

**1928-1929 No.52** Roberson blue card cover 18.8x11.5 *Casa Cuseni*.

Abersoch, Portmadoc (+1), castle (+1), gate, Avila, bridge and gate, S. Antonio, Cordova, minaret and mosque, Mogador; loaded vannedes, figures, Marrakesh; minaret with camels, coast to Rabat (+1), The Chellah Gate, Great minaret and town, Rabat; compositions and oil market, Meknes (\*1); town Moorish arch, street propped up (\*1), castle (\*1), men squatting and veiled women, Fez.

Eruption, Mascali, festa and acrobat, male heads, fountain, Taormina, Calatabiano, Mount Etna from swimming pool Aci Castello, Cefalu.

Addresses: Raffaello Festi, Pistoia.

Dated itineraries to: 1928 Abersoch, Leeds, London, Paris, Irun, Avila, Escorial, Madrid, Rome, Mogador, Marrakesh, Rabat, Meknes, Fez, Oujda, Orida, Constantine, Tunis, Taormina. 1929 Girgenti (?Algiers, Hunslet, Filey).

**1928 No.53** W+N maroon card cover 26x20.5 *Casa Cuseni*.

Fair, Avila, bridges, Ronda (\*1 +1) fountain, Mogador; door in gate, Rabat; Sidi Ben Aisha, donkeys at Funduq, bathing in stream (\*1), tiled gate, El Khemis, Marrakesh; Bou Reqqeq? minaret, decorative details of gate, fountain, Rabat; gateway, men, walls of Meknes; men squatting with green boxes and pots (+1), festa (81), ruined castle and walls (\*2), Roman entablature, gateway, with men, Fez; bridge with poplars, gate and minaret (+1) Fez.

Mount Etna, Giardini, watching marionettes, Taormina.

Address: Mulay Ahmed Ben Mamour, Fez.

Dated itineraries to: London, Paris, Avila, Escorial, Morocco, Casablanca, Mogador, Marrakesh, Rabat, Meknes, Fez, Constantine, Tunis, Taormina.

**1929 No.54** W+N maroon card cover 25.5x20.5 *Casa Cuseni*.

Landscape with green trees, hill town; Temple, Girgenti; farm with almonds, Alcantara bridge, church and balcony, Savona; fountain, Carmine at Christmas, *La Partenza Delle Buttano* (refugees passing S. Guiseppa), Taormina.

Address: Dr Dockray, Fine Arts c/o Siamese Legation, London.

**1929 No.73** W+N maroon card cover 26x20 *Casa Cuseni*.

Men with Nile boats, temple, men at riverside, Luxor or Cairo, rough sketches for compositions, Sphinx (\*3).

Mountainous rock (? Enna) (\*1) mountain town, W/C Mount Etna with river below.

Men, women, goats, mules, men watching marionettes, and men with guitar (five for \*1 shown in B.A.), Christmas bonfire at S. Caterina with crowd on steps, people in streets, Carmine, Taormina; Spectators (\*1), Marionette duel (\*2) young man in fancy cap, 'Turiddu 4 April 29'.

Addresses: J. Henson, American Express, Paris; Miss Ottoline Walker, London.

**1929 No.35** W+N maroon card cover 25.5x20.5 *Casa Cuseni*.

Cows, castles on Rhine, spire in town opposite castle (+1), Ehrenbreitstein, French flag, Cologne to Mainz, industrial sites and barges on The Rhine.

Great Barn, Aberford (\*1 +1), cow being milked (with Tom Lupton), W/C of trees, church, Manaton (window by Brangwyn for R.H.K.'s Godson, E.M. Hunt), Lee Moor china day trips (+1) (many by C.A. Hunt); English landscape, Devon, Swale Dale, bridge, house on river, Barnard Castle; Wensleydale, Bolton Castle, Kettlewell, dales and craggs, Snowdon, Lliwedd, Aberdaron, Abersoch harbour and coast, woodland streams and gate (like J.S. Cotman), Leeds view at Sunset, Chalmington (Luptons), trees and haystack.

Book – *Turner's sketches and drawings* by Finberg, Methuen.

Addresses: G.D. Thomson, Cotman Gallery, Birmingham; 9th Century blue and white lustred Persian ware. (Thomson dealt in Cotmans and had offered to sell R.H.K.'s small w/c cards.)

Dated itineraries to: *Stonegates* (with C.A. and P. Hunt), Kettlewell, Barnard Castle.

**1929, 1930 No.56** G. Rowney spiral pale blue card cover 18x13.5 *Casa Cuseni*.

Sails, Bridport, Beer headland, beach huts, blue house, street, Koln.

Piazzetta, Calle with bridges inc. del Paradiso, fenestration of Doge's Palace, Salute, churches (\*1), gondolas at night at Traghetto station (\*1), Rialto, rose window, balustrade by café and Mint (+1), Danieli Hotel with Riva (+1), palace and people on bridge, Venice.

Festa roundabout, S. Chiara, Assisi (\*1), Piazza del Popolo (+1), Foro Traiano (+1), Rome.

Fountain, rebuilding Alcantara bridge, mules, Taormina. Mount Etna, landscapes from train; festa, Randazzo, Francavilla.

Addresses: Norman Douglas, Cook and Son/Orioli, Firenze; Angelo Luccheri, via Ascoli Piceno?; garage in Roma.

Dated itineraries to: 1929 The Manor House, West Bexington, Dorset (with Phelps family), London, Cologne, Rhine to Mainz, Lucerne, Venice, Padua, Assisi, Taormina.

1930 Taormina, London, Leeds (operation at 9 Hyde Terrace) Filey.

**1930 No.57** Sennerlier indigo card cover 21.5x16.5 *Casa Cuseni*.

Bridge, piazza, Sicily, ?Café in Catania, Almonds with Mount Etna, Badia Vecchia, festa at S. Caterina, portrait head, Taormina.

Citadel and views, gate with kiosk, Mokatlam Hills, mosque, Cairo; Nile, market, Nile boats (\*1), Luxor.

Corradino obelisk, Liesse church to Senglea, Floriana with power station, Upper Baraka with Lascaris Bastion (+1) view from Argotti gardens, Mdina gate, Pietà from Phoenicia Hotel, Hamrun, fortifications, Malta.

Men digging, festa, W/C of Forza d'Agro (\*1) house propped up (\*1 +1).

Plan and dimensions of *Casa Cuseni* and garage (for tax assessment or insurance?).

**1931 No.58** R.S. Paris spiral pale blue card cover 27x21 *Casa Cuseni*.

Church, cliffs from boat, Filey, townscape, Leeds, Meanwoodside (W/C) (E.K. Clark).

Tower and spire, Croyland Abbey (J.S. Cotman subject); church, Blythborough;

Walberswick and Dunwich, coast and boats, Searby; trees, St. Eyoul, Provins; farms (\*1 +1) Montreuil, plan of farm?

Mount Etna, gardener, Magi on terrace of *Casa Cuseni*, Giardini coastline (+1), Rocella? (\*1), Castelmola.

Dimensions of new gate piers, two pages of fruit planted in Orto Mariano (Maria's garden below the newly aligned road on which her brother subsequently built a two storeyed house).

Dated itineraries to: *Stonegates*, Lincoln, Southwold, Boston (Lincs).

**1932 No.59** R.S. Paris spiral blue card cover 27x21 *Casa Cuseni*.

Rural 'cabins', working on Alcantara bridge (\*1), boats, Giardini, Gesso, view to Capo S. Alessio, almonds, Capo S. Alessio with boats (+1).

Gardener, seated boy, men at sewing machines and tailoring, boys with Turiddu, young man (? same as in photos on beach and in Corte della Fontana), R.H.K. in mirror, Taormina.

Nile houseboats (\*1 +1), tombs, sailing Feluccas, Aswan; market, men on quayside, esplanade (\*2 +1), Nile boats with water jar (\*1), Luxor.

Torrente, Misciano, festa, Rocella (\*1).

Designs for garden piers with house next door, *Casa Cuseni*.

Floriana with Msida (\*1), above Kalkara, Verdala Fort with Cottonera lines, Malta.

Book: P. Raffaele Garrocci (1876–1880) *Storia Dell' Arte Christiana nei primi otto secoli della Chiesa*, 6 volumes.

**1932 No.60** Spirax pale blue card cover 17.5x20.3 *Casa Cuseni*.

Gravepots? (\*1), waiter in bar, castle and Mount Etna (+1), men on bridge, white horse and clouds (\*1?), cemetery by river (\*1), young men in café, crayon of Mount Etna, Greek theatre full of people, W/C beach, olives and rocks in 'jagged' style, male heads, roadmaking, Taormina; Festa with Mount Etna from *Casa Cuseni*.

Cassis.

Lulworth Cove, White Nothe, Weymouth, W/C church, elms in England.

Designs for iron stair rails?, looping garden wall with stucco centaur, flowers, chequers, and balls.

Dated itineraries to: Toulon, Genova, Roma.

**1932, 1935 and 1938 No.61** Esquisse spiral pale blue card cover 27x20.5 *Casa Cuseni*.

Cassis Bay, women with donkey, pigs, goats, cow.

Ruins, Nefta.

Men and sheep, boat, (with Hunts) Motto (di Camastra), *Lava sul Etna* (\*1), W/C of Castiglione?, mountains, hill town, Mount Etna, Troina, Cerami, Castle (+1), Nicosia. Maletto, Molaro, Pentidatillo, Bora, Palizzo Superiore, Condojanni, Rocca Ionica, Mesima Valley, near Gioia Tauro, Calabria.

Motta di Camastra (+1), Mount Etna, Castel Mola.

C.A. Hunt at *Casa Cuseni*, gardener working, portraits of R.H.K.(?) and young men.

Dated itineraries to 1932 London, Paris, Marseilles, Cassis, Nefta, (with Hunts) Calabria, Sicily. 1935 Palermo, Tunis, Sfax, Nefta, Sousse.

**1933 and 1946 No.84** W+N maroon card cover? 25x20 Christopher Morgan-Smith. Trees on hillside, village with church tower, Leeds from Elmet *or* Meanwood; farm, Howarth.

Treed valley, harbour, Devon; Lee Moor clay tips near Plymouth; rocky coastline (\*3).

Devon tors, harbour, Brixham; landscape, Oxfordshire; W/C of Hunters at Rippon, Richmond, Yorks.

Gondolas, group of bridges (\*1 +1), Venice.

Men in theatre, workmen, men in café, man restoring a painting?, men on steps, churches, figures, Taormina; Pigs in market, cows, mules and women, goats and sheep, pig with piglets, sheep and donkey, oxen, Sicily; Mount Etna and walls, olives from *Casa Cuseni*, one signed C.W. (Carlo Wood) and C.A.H. (Hunt).

(Tucked into this sketchbook is an etching inscribed £1 No.4 identified from sketch in No.34, 1920, as *Randazzo* from the Torrente bed, the only etching by R.H.K.)

Plan and design of pool and Gazebo 1946, Ruins of Carmine, Mount Etna from Taormina in March, Sepia Crayon drawings of trees, view of Naxos.

**1934 No.63** Spirax pale blue card cover 17.5x25.5 *Casa Cuseni*.

Tunisian domes, men in skull caps, Hamid, market, interior, lamp in street, green columned mosque interior (\*1), donkey in alley with two doors (\*1), street, men walking, street compositions (\*1), Hadjmit (old man seated), Kairouan.

Young men, Castro Giovanni (Enna).

Dated itineraries to: Palermo, Tunis, Kairouan, Taormina, Castrogiovanni (Enna).

**1934–1935 No.64** Spirax pale blue card cover 17.5x25.5 *Casa Cuseni*.

Kidlington spire (red chalk in the style of J.S.C.) (\*1), hills with rain storm, Droitwich, Tintagel, Dartmoor mine (with C.A. and P. Hunt), Pisa, Volterra (red chalk) (+1), street and towers (+1), piazza with hearse (\*1), views of town from below (\*1 +3), adorned cow, San Gimignano, Montagna, Duomo and campanile (\*1), views, Siena, men, tree over crag (+1 like J.S.C. in S.D.K.'s collection), Orvieto, Bagno Regio.

Almonds and hills, festa bonfire (+1) Mount Etna, Taormina.

Nicolosi with Mount Etna; Forza d'Agro, Scilla, Pentidatillo (+1) islands, Aspromonte forest, Sicily from Calabria (\*1).

Dated itineraries to: 1934 Kidlington (with S.D.K.), *Stonegates*, Droitwich, Buck's Mill, London, Pisa, Volterra. 1935 Calabria (with Hunts), Reggio.

**1934, 1935 and 1936 No.66** R.S. Paris spiral pale blue card cover 18x21 *Casa Cuseni*.

Spire and townscape, Meanwood, trees, Droitwich, pink coast and rocks, cliffs and Buck's Mills, rocky coast, near Appledore, great church tower landscape (?).

Shepherd's hut, Devon, Avignon (+1), from Villeneuve; houses over arches, seafront, Sospol, S. Agnese, 'blue motor and green awning', hilltown with steps (\*1 +1), Mentone; 'La maison de Louis', boats, church towers with palms (\*1), trees, steps and boats, mountains above Vence (with S.D.K.).

Touggourt, interior of ruined mosque (\*1), men outside café (\*1 +1).

Greek theatre (\*2), young men, bridge with Mount Etna, Taormina; trees with rocks and two men (+1).

Dated itineraries to: Mentone, New Club, Westminster (with R. Pratt Barlow), Vence, Rome, Taormina.

**1935 No.86** pale blue card cover? 25x17.5 Prof. Dionysius Triscari.

Bab Dioun, Sfax, crowds wrapped up, Sidi Mazhud, tombs of Marabouts, cooking stall, aquaduct, house with two gates and camels, women leaving oasis after washing, donkeys and camels watering, men and donkeys, tombs, men in café, palms, gate, three arches, Corniche tombs, Nefta; people in soukh, tomb and figures draped in white (\*1), Tozeur?

Giardini – sepia monochrome, rocky landscape, fountain in sepia (after style J.S. Cotman), festa passing S. Guiseppe, duomo campanile with ruins (?), piazza before extension, Taormina.

Castelmola, Festa with Madonna, stalls, Calatabiano (?); apse, Randazzo; balcony corbels, young gardener with hoe, monochrome sepias of Mount Etna, Giardini/Naxos from *Casa Cuseni*.

Dated itineraries to: Palermo, Tunis, Sfax, Tozeur, Nefta, Sousse, Tunis.

(Designs for terrace table carriage and set of plans with measurements for ? house of Concetta and Peppino Cundari for Daphne Phelps.)

**1935, 1936, and 1937 No.65** Spirax pale blue card cover 17.5x25.5 *Casa Cuseni*.

Rhone, Villeneuve les Avignon (\*2 +1), suspension bridge, steps to duomo (\*1), bridges, 'The tree in my Brangwyn W/C of 1913', (+1), Avignon; trees, Luceran, place with palm (+1), Menton; Paille, S. Agnese, bridge with Alps, Val Di Tenda (with S.D.K.).

Arcade with squatting men (\*1 +1) Touggourt.

Mount Etna, town views with hills, men in theatre, Taormina.

Capri, Nile boats and masts (\*2), market stalls (+1), waiting for Farouk, festival barge (\*1), Luxor, Kemal Hakim (youth), Mahmoud (old man with pipe), houses with palms. Dated itineraries to: 1935 Avignon, Mentone, Vence, Taormina. 1936 Touggourt, Biskra, Taormina. 1937 Capri, Cairo, Luxor.

**1936 and 1940 No.67** Spirax pale blue card cover 12.5x17.5 *Casa Cuseni*.

Louvre, Paris.

Palms, Nile boats, irrigation system, men in café (\*3 +2), temple, festival barge (\*1) Luxor.

Male heads, festa, S. Guisepe, Taormina, festa statue, Castiglione (\*1); swings, Calatabiano (\*1).

Young men on beach, duomo at night (+1), S. Agostino, Mount Etna (+1), Taormina.

Plan with dimensions – Entrance with garage (?).

Dr Franco's account, Catania, list of chemicals, Coutts' credit, RST and Anglo-American shares (?) (presumably a sale or commission. W/C of the original gates stayed in family collection).

Addresses: R.H. Harrison, London; Mrs Lotte Keppler, Bexhill (*Front gate of Casa Cuseni*).

Dated itineraries to: Cairo.

**1935 and 1936 No.81** W+N maroon card cover 25x20 Mrs Bridget Shirley.

Trees, barn, Funtington (Sussex).

Hill town, Motta di Camastra; festa, fountain with duomo, compositions, Taormina, W/C of Taormina from Giardini, Badia Vecchia (+1).

Castle of Barone di Santa Margherita (+1), Gallidoro, café in piazza, festa, Castiglione (\*1); festa swings (+1), church, Calatabiano; festa procession, castle (+1), Forza d'Agro.

Bridge, dales, ?Wharfedale; trees, landscape, Droitwich; street at dusk, trees, Leeds from Meadwood, scarp, Adel, villages in Yorkshire dales, Bolton Abbey.

Plan of garden wall and pergola (? in upper garden, *Casa Cuseni*).

Addresses: Dowager Countess of Cranbrook, Shape Priory, Saxmunden; Mr Cockayne, London.

Dated itineraries to: Funtington, Sussex, Axenfels, Venice, Taormina, Rome, Vevey, Montreux, Paris, London, Five Ashes (Ethel Phelps), Burnsall, Yorks.

**n.d. c.1930s No.76** Spirax pale blue card cover 18x25.5 *Casa Cuseni*.

Young man mirrored in café, festa and bonfire at S. Caterina, and below S. Giuseppe (+1), church with terrace, men playing cards, Taormina.

Gateway to Castelmola (in black and red chalk) (+1) Alcantara river mouth, Mount Etna (\*1) Etna from Alcantara Gorge (+1).

Festa and fieria, S. Filippo, Calatabiano, festa with flaming mandola around crucifix, Randazzo, Sciascara, 'Fasola' in a beret.

Sectional drawing of house, *Casa Cuseni*.

**1937 No.68** Spirax pale blue card cover 17.5x25 *Casa Cuseni*.

Cornish coast, harbour (\*1), Mevagissey, castle, Restormel, St Michael's Mount, Stonehenge (+1).

Bove Marino, mountains, fountain, bonfire with S. Caterina (+1), pots (+1), Taormina.  
W/C of Savoca, Mount Etna smoking, Alcantara bridge.

Garden at *Casa Cuseni*, Flora (Fernald), man reading paper (? R. Pratt Barlow).

Address: Fison, East Knoyle.

Dated itineraries to: Bath, Mevagissey, East Knoyle (with Fison), *Stonegates*, London, Paris, Roma, Taormina, Siracusa (with Andersons to *fiesta*) Noto, Mangano.

**1938 No.69** Spirax pale blue card cover 17.5x25.5 *Casa Cuseni*.

Funtingdon Down, Arundel Park.

Boat rudders, Ponte del Angelo, Piazza and small waterways; Café Miralaguna, Ponte Marco Polo (+1), Piazza S. Marco, Porta Della Carta, gondolier, Venice.

Mountains with olives (\*1) Mufarbi; portrait of young man (? as in photos with R.H.K.), Christmas bonfire, S. Caterina (\*1 +1) W/C of Mount Etna, carnival of S. Giuseppe, theatre audience, Carmine, mountains (\*1), Taormina.

Mules and cattle, Rocella.

Address: E.C. Oppenheim (previous owner of Mufarbi), Varro.

Dated itineraries to: Funtington Hall near Chichester, Venice, Taormina, Mufarbi.

**1946–1947 No.70** W+N maroon card cover 25.8x20.5 *Casa Cuseni*.

Rose and front gates September 25, 46 (red chalk), *Casa Cuseni*, fountain with duomo, Giardini/Naxos coastline, W/C of old town walls, figures, Taormina.

Olive tree in black and red chalk, house (? in Cuseni) (\*1).

W/C of hills, houses, olives (+1 1946) Mufarbi; Mount Etna (broke out at 4.30 February 21.47).

Young man posing (drawing line less sure), boys in Piazza, Taormina.

Corner of front garden tribune, Grille for garage lunette, *Casa Cuseni*.

Dictionary published in Torino.

**1946–1947 No.72** W+N indigo card cover 21x13 *Casa Cuseni*.

Waterloo Place (violet pencil) London, chairs on terrace (Hythcroft, Ethel Phelps's recent new home), church, Eynsham.

Mount Etna with Badia, W/C of fountain with duomo, ruined house (\*1 +1), Giardini with Hotel Excelsior, S. Giuseppe, W/C of terraced steps, Castelmola, bombed ruins of Carmine and S. Francesco, di Paolo (\*1 +1) S. Agostino, Gate of Catania, ruined house, Taormina.

W/C of mountains, W/C of hilltown, Mufarbi, Fiera at Castiglioni, 1947.

Gardener working, measured stucco design for garden seat, plan of house, man writing sat on chair, *Casa Cuseni*. Donna Peppina, gateway and donkey's head.

List of thick underwear required by R.H.K. with Dr Page's lotion.

Addresses: Bill Austin, B.O.A.C., Augusta; Giuseppe Lasmino, Letojanni; Ignazio Ricca.

**n.d. No.77** (no front cover) 25.5x20.5 *Casa Cuseni*.

Barn, W/C at Montreuil?, bridge, trees with tall trunks (poplars?) (+1), interior of church, W/C of Le Puy (+1), oxen in yoke (? France).

Marionettes, spectators in theatre, Taormina.

**n.d. No.82** W+N plain cloth cover 23.5x17.5 Christopher Morgan-Smith.

Capo S. Alessio from the beach, Taormina.

## **Appendix 4 The social life of Taormina between the two World Wars and its relationship to Robert Kitson's way of life**

While he was at Cambridge, Robert Kitson contracted rheumatic fever as a result of winter skating on thin ice. The ensuing illness was probably what prevented him taking up the Harkness scholarship which his Shrewsbury master had encouraged him to accept in 1897. After coming down he had not been working more than six months in the family works when he went down with another attack and was advised to find a warmer climate. He had started wintering in Venice, Amalfi and Capri by 1899, and took to sketching seriously. Following his father's death later that year, he had the resources to settle in Taormina and build his own home there as well as to commission the great range of works executed by Frank Brangwyn.

All this has been described and considered in Chapters 3, 5, 6 and 7. So has the culture of the artistic environment within which Cecil Hunt took lodgings in Ryder Street above the Carfax Gallery, with whose staff his earliest exhibitions were associated. Hunt's extended kinship links, probably with his mother's Drogheda cousins, as well as those of his wife, Phyllis Lucas, are said to have made for a lively social life. Robert Kitson would stay with the Hunts in London and on Dartmoor as one can tell from some of his earliest recorded itineraries.<sup>1</sup> So it is reasonable to suppose that he stayed with Hunt during his bachelor days in Ryder Street as well. Although no published or primary sources demonstrate that Kitson may have been as actively involved as Hunt in this contemporary art circle in London, Sir Alfred East was staying at Elmet Hall on sketching trips from 1903 and this led to Kitson's even more fruitful association with Brangwyn, from which one may date his emergence as an artist. Sydney Schiffs correspondence with Hunt and Kitson in 1911–1913 suggests that they were both by then part of the Chelsea art world.

Kitson's choice of Taormina was probably influenced by its accessibility and convenience as a new winter resort, and the selection of a site from which to enjoy the view was determined by his conviction that this was 'the most beautiful place in the world'. There were also more personal attachments. By the time of his sister Ethel's holiday and informative diary in 1905, the constant presence and attachment of Don Carlo Siligato, slightly younger than Kitson and son of a master-builder in one of the town's hotel-owning families, is quite apparent. Robert had been briefly engaged to Edith Barran for a day until he thought better of it. He is said to have fallen for the rich colour of her auburn hair. Such an encounter with the opposite sex was not repeated and it seems reasonable to see Don Carlo as the bosom friend of Don Roberto's adult life.

Whatever the nature of their early years of friendship, their companionship endured through their mature years. Don Carlo ultimately married his housekeeper and was

survived by a son who married a Maltese, and has regained the ownership of the Hotel Naumacchie as well as maintained the studio in the Via Teatro Greco as a souvenir shop. The Siligatos were of course closely involved in the construction of *Casa Cuseni* and the photographs that Robert took frequently include father or son supervising this or that aspect of the building works or the supply of water and excavation of the garden terraces.

If one holds to a Freudian mode of explanation one can assume that Don Roberto sublimated his sexuality in his art and leave it at that. It might be so but I doubt it. His group of friends in Taormina in the early years, as mentioned in Ethel's diary as well as more explicitly in the Ashbee's journals, included the aesthetically and homoerotically inclined expatriates who enjoyed the subjects of von Gloeden's photographs. Robert possessed several of these himself, some signed by their photographer in 1913, and he may have owned a complete album. Don Carlo came into possession of at least one photographic album of Kitson's, of a motor tour with the Hunt's from Rome and *giro* around Sicily in 1925.<sup>2</sup> Having seen no others at *Casa Cuseni*, only negatives in von Gloeden's envelopes, of Sicilian *feste* and *fiere*, Nile boats at Luxor, Tunisia and other tours, one wonders whether Don Carlo looked after these albums during the war, or acquired them when Kitson died.

Robert Kitson's aesthetic attraction to swarthy young men was quite open and uninhibited. From Trivandrum in South India he wrote to Beatrice, commenting on their 'white dress, if clothed at all, and dark skins', and the vivid dress of the women in emerald green and magenta. Others recalled him disparaging the pasty looks of English youths on the beach as unhealthy and of a long delay in a mountainous road in north Italy to let a funeral cortege pass by, after which he remarked in exasperated disgust 'not a good-looking one among them': a 'very Bobbety' remark.<sup>3</sup> Photographs taken on the beach in the 1930s show him playing with a handsome young man who also appears, smartly dressed, with Kitson in the pergola at *Casa Cuseni*.

Cecil Hunt's diary of a month's visit from mid-April 1933 gives a picture of the much quieter pace of life at *Casa Cuseni* after Kitson's operation for the removal of a cancerous gall-bladder and successful convalescence in 1930–31.<sup>4</sup> For the first few days it was cold with brilliant intervals so they walked in the mountains or down to one of the beaches to bathe every day, meeting Carlo Wood and the American artist, Charles Baskerville, who had taken a house to share with his mother while he practised life drawing and portrait painting. By this time Ahmed had returned home and Vincenzo Parfumi had become Kitson's chauffeur. So they were grounded until he recovered from a fever, and lunched with Wood, Mrs Oakes, a distant relation resident in Taormina, and Robert Pratt Barlow.<sup>6</sup> After ten days they set up for a *giro* around the snowclad north side of Mount Etna, through Randazzo and the Duca di Bronte's estate at Maniace to stay at Nicosia, proceeding to Cefalu and back over the mountains to a *festà* in Nicosia

after a bathe near San Stefano. They returned on the fourth day round the southern side of Mount Etna and Giarre. Kitson's *Sketchbook No.61* is full of small sketches, mostly in coloured chalk taken from the car with several to the page, and several watercolours were painted on the spot or worked up in his studio from these. They called on Shaw-Hellier's nieces at *Villa San Giorgio*, had the American watercolour painter, Miss Fernald, to dinner, and a visit from two Italian artists with a friend from Taormina to see Hunt's sketchbooks.<sup>7</sup> They also lunched with Pratt Barlow at his mountain retreat, Mufarbi, and had tea with another American, Bowdoin, another long-term resident whose friend, Eugene Bonner, D.H. Lawrence described a decade earlier setting off for New York with a new opera under his arm.<sup>8</sup> Hunt noted his 'lovely Samarkand rug-green and pale lilac'. On another occasion Dr Laing reader for Hodder and Stoughton, came to tea.<sup>9</sup>

When they left the Hunts gave tips to Kitson's four staff, Maria Nigri the cook-housekeeper; Turiddu Rassa, his manservant; Boneri the head gardener and Pancrazio, the once-young garden-boy. Although it was probably never much larger, pre-Great War photographs of the *Casa Cuseni* staff include another woman and a male cook as well as Maria, a young boy and a lad dressed in livery. Several of these young men appear in other photographs with the antique furniture and rugs bought to furnish *Casa Cuseni* about 1907.<sup>10</sup>

But by the 1930s it seems as though the more boisterous, high-spirited days were long gone. Charles Baskerville (born 1896) described how Kitson talked about Brangwyn but not much about his own life. In the course of the months he spent in Taormina in 1932–1933, Baskerville remembered Pratt Barlow's handsome villa and being introduced to the Duca di Bronte. In addition 'Two American ladies, who had come ashore from cruise ships and fallen for young Sicilians, were charming but regretting their marriages.'<sup>11</sup> Kitson was the only artist he recalled in Taormina with whom he went sketching in the hills, because he had a car and driver.<sup>12</sup> Baskerville wanted to practise portrait painting. The wild-looking 'Provencale' bus driver to the beach, where he made some friends, Kitson, and the eighteen year old daughter of the Italian government boss of Taormina,<sup>13</sup> were the first portraits he painted. Kitson gave him a large and a small watercolour of Kairouan in exchange.<sup>14</sup> But he had to move to Capri because of the difficulty of obtaining female subjects even with his mother as chaperone.

Baskerville's recollections, which closely correspond with those of Cecil Hunt, as well as Ciccio Rigono whom he could not recall, are very similar to those of Kitson's nephew Jack who came to stay with a friend on his way back from a strenuous tour of Greece and enjoyed the good food.<sup>15</sup> Some of the nieces fared less well, being rather afraid of their uncle and his unpredictable and spontaneous remarks, but they also enjoyed his playful humour and generous attention to their needs.<sup>16</sup> So one has the

impression of a gentleman living quite well within a rather restricted circle of local retainers, expatriate friends and visiting relatives. Baskerville recalled Kitson being on friendly terms with people passing on the Corso or on the farm roads near the villages.

So it was surprising to be given a very different impression by Alan Pryce-Jones, who first came to stay with Bobbie Pratt Barlow from Eton in 1931 and accompanied him on the first of several travels at the suggestion of an uncle who was unable to do so that year, and from the Maltese Marchese Mattei, who said he called on both Pratt Barlow and then Kitson when he used to stay with his Italian Trigona relations who had a villa in Taormina in the 1920s. Pryce-Jones, who went up from the *Villa Rosa* just below, formed the impression that Kitson had just suffered a serious psychological breakdown, pinning up notices 'in a fit of remorse for a mis-spent life' around *Casa Cuseni*, and that he had been hospitalized after attempting suicide with a razor.<sup>17</sup>

Baskerville, who met the same people about the same time, could recall no such event or talk of it only a year later. And the Kitson family accounts of such a breakdown place it in the aftermath of the traumatic experiences of helping the Messina earthquake victims twenty years earlier.<sup>18</sup> There is certainly no sign of any such disturbance in Kitson's sketchbooks and mileage notebooks whereas there are specific references entered on the end sheets to this and earlier operations for appendicitis in Catania and the international hospital in Naples, which were written in those very days.

However one story may throw some light on conditions and tensions amongst the expatriates in Taormina at that time. Pryce-Jones, like Jack Phelps, recalled the flamboyant and extrovert homosexual couple, Percival Campbell (1879–1963) a Canadian who built the *Villa Campobello*, and his friend Miles Wood (1887–1972).<sup>19</sup> Daphne Phelps was told of a particularly louche and extravagant party laced by rivers of champagne which they had given. Her uncle had left in anger and disgust, returning subsequently to demand a substantial donation to the Home for the Aged Poor, from those able to afford such conspicuous waste.<sup>19</sup> One wonders if this incident, coupled with stories of Kitson's previous breakdown, may have started the tale that he had lost his head. There is little to suggest that the family account was just a more comfortable alternative.

The situation with regard to their uncle's homosexuality is rather different. 'Sublimated into art' is one analysis. 'Kairouan was his own business' is another. 'He would never have embarrassed his sisters.' Here one seems to see 'the Lady Godiva principle of secrecy' in operation. Everyone knows but nobody looks. Although Antony Mattei remembered Kitson as a very attractive man and said he met him many times, the only specific activity to which he referred was him posing nude boys on the terrace in order to take photographs of them. If he did so, neither the prints nor the negatives have come to light recently nor do any of von Gloeden's photographic sites appear to be in the gardens of *Casa Cuseni*. By contrast there are several snapshots taken of him with a

handsome friend on the beach and in the *ciottolato* which may be found in several of the family collections, and a few of fully-dressed boys posed on the terrace or in the pergola, some of them taken before the Great War and others afterwards. They are entirely consistent with Robert Kitson's open expression of attraction to the dark young men of southern climes.

Mattei's reminiscences were of more general interest in the light they threw on precisely those features of Taormina's social life in the 1920s, from the autobiographical memoirs of which they have usually been expunged as well as from several significant literary sources. It should be appreciated that they were openly expressed from the lightly picaresque viewpoint of, to quote their author, 'an old puss' who had family connections with Taormina but described 'picking up the boys' as 'the entire attraction' of the place.

Antony Mattei (born 1902) was one of the sons of Marchese Mattei, a Maltese whose noble family had included one of the first Maltese bishops of the island.<sup>21</sup> Like several of these families his father had married a foreigner, in his case a London judge's daughter, and Antony had gone to Beaumont and New College, Oxford, before becoming a barrister at the Middle Temple where his knowledge of Italian, French and English led to his being briefed for international law suits. Through his mother he was related to the Trigonas, one of the great Sicilian noble landowners, who had a villa in Taormina where he used to come to stay with his cousins.<sup>22</sup> It was a very fashionable resort for Italian families, all land-owners whose social life was all one with the foreigners.

Mattei thought he first went to Taormina in about 1920 just after the Great War. This was certainly when he met Bobbie Pratt Barlow. There he described the latter, also a lawyer, as a successful stockbroker but his wealth originally came with his position on the Board of the paper manufacturers *John Dickenson and Co. Ltd.*<sup>23</sup> After a bad time at the Front in the Great War, where he probably first met the Prince of Wales (Edward VIII), Pratt Barlow came to stay at the Hotel Timeo to meet Antony Mattei and decided he was fated to buy a house there. The one he selected was at the top of the old town just above the Porta Cuseni and just below *Casa Cuseni*. He had several pavilions built around the courtyard within the high walls of the *Villa Rosa*.

Mattei described the reputation of Taormina established by 'old man von Gloeden, a great big man, very fine looking with a huge beard. He always moved with a troupe of boys whom he hoiked around as photographs and little strumpets – very beautiful mostly – people came for that'. Pratt Barlow 'had a collection of boys. He insisted on them wearing German *Lederhosen*, extraordinary for these dark little Sicilian boys! Kitson certainly had them too but I don't remember much about who they were. He made them pose on the terrace with nothing on, for photography as Gloeden posed people on the beach'.<sup>24</sup>

Taormina was full of Americans, English and Germans. They were mostly foreigners in the villas who all came there in the winter. Fascism was just starting and

Mattei recalled 'a local woman who used to procure these boys. She was the wife of the mayor, Ciccio Atenasio, who was great fun and very good looking. Carlo Wood was one of the group'. But he did not recall Don Carlo Siligato.<sup>25</sup> A lot of those staying in the hotels were there all the winter and would go down to the beach. Nudism had not come in then but a lot of the German men sunbathed nude. Robert Hichens had a very pretty garden out of the town with no house attached to it. He used to come alone in the winter and stay in a hotel as several old boys did. He was wildly successful and once came with Mrs Patrick Campbell. 'She was a scream – absolutely staggering to look at, perfectly beautiful.'<sup>26</sup>

Alan Pryce Jones described Pratt Barlow, whom he came to know a decade later than Mattei, as 'a most interesting personality: quite a good composer of light music, a rich man who helped to pay to educate Noel Coward, a close friend for a time of the Prince of Wales, who spent many evenings at his London house in Brompton Square'.<sup>27</sup> He is said to have had an outstanding treble voice as a Public schoolboy, which led to a lot of teasing. Mattie had first known him in London where the same collection of people foregathered. Although he had not met Kitson there, some of the latter's sketchbooks include both Pratt Barlow's address as The Travellers' Club, next to the Athenaeum, as well as the 'Savoy' Turkish baths of Jermyn Street. At the Travellers, Mattei had met Jeff Amherst, 'who collected Guardsmen, his great thing'.<sup>29</sup> Neither associated Noel Coward with Pratt Barlow although Amherst was for much of his adult life one of Coward's closest friends and travelling companions. Mattei first went to America in their company.

Pratt Barlow had a lot of visitors and had a prolonged friendship with an American actor, whom Mattei described as 'very very good looking. He liked these startlingly wonderful looking boys. He was a great one for promoting them and this American, who came over, was in a play all the winter in the Criterion Theatre'. Mattei thought Amherst must have met Pratt Barlow through their common interest in the theatre, but it was in fact after volunteering for service in the Brigade of Guards barracked at Windsor in 1914. He obtained Amherst the flat above his own in Lower Grosvenor Place and introduced him to several people who used the same Belgian hairdresser, including Henry Churchill and Victor Cunard. Both Amherst and Pratt Barlow were subsequently received into the Roman Catholic Church. Much as he loved the fun and dressing up for *feste* and *carnivale*, it was the popular festivity that attracted Kitson, and the secular spectacle, not the mysteries of the Mass nor the status of the priesthood. But Kitson was one of the few expatriates who subscribed to the construction of the Catholic Action hall for youth activities in Taormina, as well as Pratt Barlow, who subsequently provided the football pitch below the Anglican church for the young men of the *commune*.<sup>30</sup>

Mattei accompanied Pratt Barlow on one of his many foreign travels, to Syria, which he thought 'absolutely lovely. I wanted to see the sights. He wanted to go to the best

hotels and collect the boys. But he had an interest in sight-seeing too'.<sup>31</sup> Alan Pryce-Jones accompanied him on other later occasions, writing the first into his first book *The Spring Journey*, in 1931. They stayed at the Savoy in London and the Winter Palace in Luxor, boated up the Nile to the Cataracts Hotel in Aswan before taking the *Wagon-Lits* back to Cairo and setting off for Amman, Syria and Cyprus. He was amused by one of the lady-guests whose 'rule was so easy. "When in Egypt do as Scarborough does"'.<sup>32</sup> Robert Kitson is equally unlikely to have followed her maxim, even if he stayed in only some of these grand hotels.

Because he spoke almost regardless of chronology Mattei's account of the period between 1920 and 1930 is as if one. He had moved around with the same crowd all over Europe. In Capri he had met a lot of the same people as in Taormina including Compton MacKenzie 'who was great fun, taking one on and getting one down' for his novels, Norman Douglas, who 'was a scream, terribly funny, and didn't mind what he said or did', and 'Lord Henry Somerset, an old boy always composing songs', whom he thought had been mixed up in the Oscar Wilde affair although his exile in France followed the Cleveland Street Scandal which preceded it, and the Swedish Prince Eugene who had a villa near Mattei's Trigona relations.<sup>34</sup> He had known Harold Acton at Oxford and met him all over the place in Italy and Capri. But there were 'far more old queens in Taormina because of the German taking the photographs', as he had also found in Kairouan, where a lot of the French stayed. 'A lovely town, which had a shrine', he had visited during the Second World War with the army.

Mattei's first visits to Taormina, as well as Pratt Barlow's arrival coincided with that of D.H. Lawrence (1885–1930), whom Mattei described as 'pursuing the boys' despite 'being terrified of Frieda as we all were'. Lawrence had first come to Italy in 1912 after Frieda Weekley had eloped with him. Myers gives his reasons for travelling as his poor health, his search for new imaginative stimulus, and his hope of finding a place better than any other he had known, and quotes his love of Italy: 'It is so non-moral. It leaves the soul free. Over these (Northern) countries, like the grey skies, lies the gloom of the dark moral judgement and condemnation and reservation of the people. Italy does not judge'.<sup>35</sup> Unlike Kitson, however, Lawrence did just that. The pattern of his travels after wandering in his wife's Germany, was to settle in 'a rented house, full of enthusiasm for the landscape and the people, with whom he soon became bored and irritated, altering his travel plans from day to day until he impulsively decamped for the north again'.<sup>36</sup> Like C.R. Ashbee it was 'lovely, free and pagan Italy' that he idolised not the Christian constraints and industrial mechanization of the modern world. So it was always a mirage that he saw but could not track to earth.

Among the poets who came to see Lawrence near La Spezia in June 1914 was Robert Trevelyan. When he next came to live in Italy from 1919–1922 Lawrence first stayed in Capri and then moved south to Taormina where he rented the *Fontana Vecchia*

from Miss Hubrecht (1865–1950), the Dutch cousin of the girl, Amorie van der Hoeven (1873–1956) whom Trevelyan had married in 1901. She was the lady whose charitable Home for the Aged Poor was subsequently taken on by Robert Kitson. Lawrence came to Sicily with Jan Juta, the South African artist, and his sister. They were invited to tea with the Duca di Bronte at Castel Maniace, and his sister who acted like Queen Alexandra exasperated Lawrence only slightly less than Nelson-Hood's sponsored appeal for funds to build the St George's Church of England, for which he had neither the money nor any religious inclination.<sup>39</sup>

Lawrence had already been over to Malta where Maurice Magnus was seeking to take refuge from his Italian creditors by staying in one of the better hotels and then renting a house from the premier Maltese noble family in Mdina, when he wrote to both Juta and Miss Hubrecht to say that he was going to be one of the last migrants to leave on 25 June. 'We have been to see him, and he seems quite nice, but no more than that. Wood of course remains: but him I don't know'.<sup>40</sup> By the beginning of November, with so few English people back, Lawrence was glad to have him to tea.<sup>41</sup> By early December

we have suddenly dashed into society – or been popped in by Kitson. But don't take it seriously. Tea party at Bowdwin's little house with B and young American who is just off for New York with an opera under his arm – also various others – bit boring. Tea with Miss Rosalie Bull ... near Cipolla's house (a pensione) where Miss Wallace (the artist) lives. Rosalie is a theosophist and rather nice and comic. Met there a young Baron Stempel, who has the villa – the big one just below the Duca, which is placarded to see ... Kitson goes to Egypt on Jan 2nd.<sup>42</sup>

These and the fluctuating guests of the Diodoro formed the total of the Lawrence's social circle during their first year in Taormina. And, from the references in Kitson's sketchbooks and Hunt's much later diary, one can see that they were Kitson's friends except for Baron Stempel, a Baltic Russian who was seeking to sell his villa.<sup>43</sup>

Although Lawrence had hated Malta, made worse by Magnus's suicide leaving him to assume the task of editing his memoirs of the Foreign Legion, which Norman Douglas claimed as his literary executor, Sardinia proved more productive. Then Lawrence and Frieda had a happy visit to Capri in April 1921. They met and made unusually firm friends of the Brewsters, who had lived at *Fontana Vecchia* some years before the Great War. Sharing their knowledge of Taormina, the Lawrences wrote to them in more detail as they prepared to follow them to Ceylon. Students of Buddhism, the Brewsters were interested in news of Rosalie Bull who had founded a Theosophical Society in the town. Kitson had been a friend of theirs and their address appears in a sketchbook.<sup>45</sup> The usual 'crowd' appear in Lawrence's letter to Achsah Brewster of October 1921 describing a tea party with a violin recital given by Carlo Wood.<sup>46</sup>

Lawrence had very soon formed an impression of Taormina's expatriate society which he conveyed to Lady Cynthia Asquith in March 1920,

The worst of Taormina is that it is a parterre of English weeds all cultivating their egos hard, one against the other. Imagine nettle overtopping dandelion, the languors and lilies of virtue here very stiff and prickly, the roses and raptures of vice a little weedy and ill-developed. Save me from my countrymen. <sup>47</sup>

But none could have been more forward at doing just this than Lawrence. In this context the only published letter he wrote to Pratt Barlow is of some interest. Knowing of his friendship with the Prince of Wales as well as his predilections, he wrote in March 1922 after watching the *Perahera* procession, describing the 'good looking, more-or-less naked, dark bluey-brown natives' and the 'sad and forlorn' appearance of the Prince. But he went on to refer to his 'last tirade at your house' and felt called to return and rally the English to united action, with the Roman Catholic Church playing a similar role for Europe. 'But this I know: the responsibility for England, the living England, rests on you and me and Cunard – probably even the Prince of Wales – and to leave it all to the Bottomleys etc. is a worse sin than any sin of commission.'<sup>48</sup>

One is amazed at the idea of these expatriates returning to rally anyone in Britain although it is consistent with Lawrence's belief in an aristocracy of wise people and the need for a strong ruler. But Victor Cunard was *The Times* correspondent in Rome, whom Antony Mattei recalled as 'terribly amusing. He lived in Rome and had a pretty villa in Venice – never stopped chattering'.<sup>49</sup> And it was in Italy that the post-war pattern of European politics was first being disclosed and enforced in these years. Kitson had commemorated *The mayor announcing to the people of Taormina the taking of Trieste* from Austria-Hungary in a watercolour bought by Leeds City Art Gallery in 1924. But in 1918 Gabriele D'Annunzio had proceeded to seize Fiume in a raid from which he was only dislodged by an Italian naval bombardment two years later in order to comply with the Peace Treaty which awarded the port of Rijeka to the new state of Yugoslavia, only to yield it to Italy again in 1924.

Mussolini never figured in any of Lawrence's letters, but these were the years in which he was struggling to take hold of the Italian state. The Duca di Bronte's fund-raising campaign for building St George's Church was delayed by a railway strike that stranded him in Rome where he had gone to meet his sister during the Fascists' attack on Communists and their alleged supporters.<sup>51</sup> Lawrence had reason to mention the earlier series of public service strikes in July, 1920 with the display of the red flag in Rome and Milan, but he considered that the state of Italy was falling apart, torn between the *Socialisti* and *Fascisti* but would reunite at once under outside pressure from a foreign war.<sup>52</sup> As already recounted in Chapter 6, the Duca di Cesarò's presentation of the Trevelyan-Cacciola gardens to the commune was part of his party's unsuccessful bid for power against Mussolini, whose Fascist party did not gain a majority of seats in the Chamber of Deputies until his last general election in 1924.

Kitson's occasional surviving letters make few references to the political situation between the wars. While visiting in 1925, Ethel Phelps reported an invitation to a Fascist Ball 'but were too lazy to go',<sup>53</sup> and in 1930 she also wrote that they did not go to the dance run by the mayor's wife for 'Uncle Bob's old people at the San Domenico hotel'.<sup>54</sup> In some of his letters to his Goddaughter, Cynthia, at school, he expressed some concern about communist activity but, just as he did with reference to their relations with the British, trusted in the good sense and customary ways of the Sicilians he knew around him. Although he left at the time of the Abyssinian crisis in the League of Nations and had to leave fast when Mussolini was taking Italy into the Second World War, he set great store by the Munich Agreement in 1938 and planted out a new garden with roses in commemoration as *L'Avenu della Pace* (a characteristic elision of French and Italian).

War between Italy and Britain was as unthinkable to Kitson for reasons of history and good social relations as it seemed inevitable to students of fascism between the wars. But he seems to have put no faith in *Il Duce* or his regime, which Lawrence would more logically have been prone to do had he stayed long enough to see this strong man taking power and thereby quelling civil and industrial unrest. What Kitson made of D.H. Lawrence is unfortunately unrecorded. He was most likely put in touch with him by Miss Hubrecht with whom he worked to raise money for the Home for the Aged Poor. She was in Holland when Lawrence and Frieda first came to Taormina and so was her other 'tenant' at *Villa Rocca Bella*, the American Harry Bowdwin, so she may have wanted to help them socialise locally. If so, Kitson obviously did his best. Being the last of the swallows to migrate in the summer months, he was actually available to introduce them to his friends. But the Lawrences, probably under the influence of their new friends, the Brewsters, who had first visited Taormina at the time of the Messina earthquake in 1908 and lived there in 1910, became closer to Theosophist friends of theirs, Misses Fisher and Rosalie Bull, by 1921.<sup>56</sup> Miss Bull was one of Robert Kitson's regular visitors.

Kitson, by all accounts, lived a quiet life but his bachelor household would not have offered much to Frieda, and Pratt Barlow's sort of *ménage* was, by Mattei's account, much more likely to have been attractive to Lawrence himself. Kitson was not, however, unattracted by charismatic heroes, and Lawrence's namesake, T.E, whom he may have encountered in Egypt with Sir Ronald Storrs, was just such a man. Given to superlatives – Taormina was 'the most beautiful place in the world' – so of T.E. Lawrence he reported 'I have just met the most wonderful man in the world' – another very 'Bobbety' remark.<sup>57</sup> But one wonders whether the Brewster's sojourn in Ceylon, followed by that of the Lawrences and their description of the local people and the splendours of the *Perahera*, may not have encouraged Robert Kitson to set out himself in the same passenger ship only two years later, when he took the opportunity of travelling

around India, starting in the south with the colourful spectacle of the Golden Cart in the *fiesta* at Madura, as described in Chapter 7.

#### Appendix 4 footnotes

- 1 See Appendix 3.
- 2 Kitson, R.H. (1925).
- 3 *Letters* (1924) 3 December and 19 December to J.B.K., reminiscences of members of the Phelps family as well as Sydney Kitson's daughters.
- 4 Hunt, C.A. (1933) *Sketchbook of Taormina and Nicosia, 7" x 4.5"*.
- 5 Baskerville (born 1896) had been a theatrical set designer in New York until the economic depression and came to Taormina via Morocco and Algeria. 'I rented the tiny Casa Felice, then moved into Casa Naxos with its walled garden on the open area near the San Domenico Hotel,' on the wall of which he hung a canvas and painted a large mural of Morocco that he subsequently sold to hang 'in a swell New York room': *Letter* (1988) 3 November to the author. He brought his mother out from New York to join him.
- 6 Robert Pratt Barlow (1885–1958?) was a distant relative by marriage of the Phelps family but this is not thought to have been the origin of his friendship with Kitson. He bought and extended a house in the north eastern corner of the town as his *Villa Rosa* and subsequently bought the agricultural property of Mufarbi in the mountains above Taormina from someone named Oppenheim. Baedeker (1903) p.48 includes Camille Oppenheim as one of the notable Swiss expatriates resident in Taormina, but this one appears to have been an English Jew, Edgar Oppenheim, who was a very successful man in the City: Roccuzzo, T. (1992) p.101. Kitson frequently went to this mountain retreat with Pratt Barlow and many of his sketches and small watercolours of olives in a rocky landscape were done there. The *Vendemmia* at Mufarbi is vividly and salaciously described by Aubrey Menon in his satirical novel *The Duke of Gallodoro*. After Pratt Barlow's death it was sold by his heirs, the Pryce-Jones's, to Ian Whigham his litigious friend, with whom Antony Mattei had served in North Africa, the invasion of Sicily and the Italian campaign. Mufarbi may have been sold in Pratt Barlow's lifetime on condition that the vineyard and local peasants' livelihood was maintained. His house-keeping family took possession of the *Villa Rosa*. Alan Pryce-Jones told me that his son became Pratt Barlow's heir with the use of the property in his lifetime by A.P-J. However, because of Whigham's accusations and lawsuits, they had found it advisable to leave current occupants in possession of whatever they already held in Sicily. Much the same had probably been the case for Robert Trevelyan and Daphne Phelps had a similar experience with a local legacy. *Casa Cuseni* is unique, with the exception of some of the Whitakers' property near Marsala, in having been passed successfully to

expatriate heirs since the Second World War who have continued to live in Sicily and make use of it up to 1994.

- 7 See Chapter 7.
- 8 *Letter* (1920) 9 December to Robert Mountsier, D.H. Lawrence's New York publisher: Boulton, J.T. and Robertson, A. (eds) (1984) p.632 and other letters to Miss Hubrecht referring to Bowdwin. Harry Winthrop Courtenay Bowdoin (Bowdwin) (d.1941) bought the *Villa Rocca Bella* in the *Fontana Vecchia* property acquired from Miss Marie Hubrecht by Ciccio Cacopardo. Eugene MacDonald Bonner (1889–1983) was a young American friend of his who lived in the *Pensione Casa Stazzeri* from 1955, after visiting regularly from 1913: Bonner, E. (1962).
- 9 Family friend of the Perrys in Scotland and Godfather of Walter, Lord Perry of Walton, first Vice-Chancellor of the Open University, to whom I am grateful for information.
- 10 See Chapter 7.
- 11 *Letter* (1988) 3 November to the author.
- 12 His Sicilian watercolours, like those of Morocco, remained unexhibited until at least 1989.
- 13 Presumably the daughter of the Fascist Mayor, Ciccio Atenasio, a 'Romeo' in 1905 who accompanied Carlo Wood to Elmet Hall as Kitson's guests in 1907.
- 14 *Letter* (1989) 7 February to the author when these were still admired daily on the walls of his apartment in 130 West 57th Street, New York.
- 15 See also a *Letter* (1937) 27 April from Philip Wright to Mrs Murray Phelps (Ethel) describing 'a succession of delightful expeditions, the high point being, I think, an evening festa with procession and fireworks at Mola', i.e. the patronal *festa* of S. Giorgio.
- 16 One of his nieces recalled her mortified embarrassment on his asking after the state of her diarrhoea in a Venetian hotel restaurant but also the excitement of travelling in his own gondola. Others found it difficult to dress appropriately because one didn't know on any day whether Uncle Bob (Don Roberto) would propose a walk in the chilly mountains or the sweltering climb up and down to the beach. So when he expostulated at the dreadful colour of her hat, Elisabeth felt 'squashed' as she did when her father, Sydney Kitson, gave her a first dress allowance with the remark that she would not be able to spend it wisely. But he took his Goddaughter Cynthia up to London to buy her a nice desk when he saw it would be useful and his nieces recalled the funny things he did to prepare the napkins for their places at dinner when they were children.
- 17 Interview with Alan-Pryce Jones, August, 1986, and *Letter* (1988) 4 August to the author.
- 18 Called 'Piles and Merciful' by Lady Bridport after the Second World War.

- 19 Several interviews with Daphne Phelps, who said her uncle carried the scar on his throat for the rest of his life. He always shaved himself with a cut-throat razor on the balcony of his room every morning.
- 20 Kitson had taken responsibility for this home when the niece of its founder, Countess Abramine Grandmont (née Hubrecht), had returned to her Dutch home at Doorn. It has since been taken over by the Sisters now reinstated in the Convent of Santa Caterina, where Mabel Hill had lived with her parents, when forming her local school of needlework and lacemaking, with a joinery school for the boys of the local orphanage.
- 21 His grandfather Marchese Mattei bought the large villa in Sliema called *Capua* for his mother who was part Polish and part Roman. It had been built for the Bourbon Prince of Capua after his exile following the union of the Kingdom of the two Sicilies with Italy in 1860. It was left to the Government of Malta on condition that it be used as an orphanage. When this was closed in the early 1980s the government expected to sell this valuable site, but, by the terms of the will it reverted to the Mattei family, by then resident in England. Left empty it appears to have been deliberately undermined to effect partial demolition and they had still not been compensated, when I interviewed the current Marchese.
- 22 A villa Mattei described as below the town near the railway, where Queen Mary came to stay. Reference has already been made to the *Villa Falconara* that was built by Duca di Bronte a little further up the road. Alexander Nelson Hood was her private secretary when she was Princess of Wales from 1901–1910 and her Treasurer as Queen from 1910–1919: Boulton, J.T. and Robertson, A. (eds) (1984) p.491 fn.2. So this is quite a likely occurrence. The Trigonas have already been referred to as one of the leading families in Palermitan society in Chapter 6. Their vast estates lie inland of Agrigento with a palazzo fronting the square beside the Doumo at the peak of Piazza Armerina.
- 23 Robert Pratt Barlow joined the Board in 1912. He volunteered for service in the Guards and with many others enlisted from the Dickenson company experienced the retreat from Mons and the carnage of the trenches. In a different way from Murray Phelps, he appears to have been a psychological victim of the war and Daphne Phelps remembered him in old age as an obsessively meticulous and rather pathetic figure who would call his manservant to smooth a crease in the tablecloth. But he was obviously more fun in the 1920s and 30s. His resignation from the Board, which severed the Dickenson family links with the Company, was not until 1928: see Dr Joan Evans (1955) pp.167, 179 and 203. That author's half-brother, Sir Arthur Evans (1851–1941), the archaeologist and benefactor of the Ashmolean Museum, Oxford, was another beneficiary of the Dickenson family fortune. Through an earlier generation of marriages, they were both related to the Phelps family of

Madeira wine traders. It is not known whether this very distant connection introduced him to Kitson and his choice of a nearby residence, but they certainly became quite close friends thereafter. By coincidence one of Mrs Cecil Hunt's brothers-in-law was the publisher, George MacMillan, whose life-long friendship with Evans was reinforced by being Hon Treasurer of the Cretan Exploration Fund under the aegis of the British School in Athens: Brown, A. (1983) p.26. But there is no other recorded association between all of these linked individuals.

- 24 No other evidence exists for this but see the earlier references in Chapters 5 and 7 to his clothed models, if such they were, as well as to his common habit of sketching wherever he happened to be. See also the boys that Pratt Barlow arranged to carry the flowers in front of Kitson's funeral cortege.
- 25 It was Don Ciccio and Wood who came to stay at Elmet Hall after Ethel Kitson's happy stay in Taormina in 1905. That Mattei did not recall Siligato is another indication that Kitson may have been much less closely involved in Taormina's Uranian scene than some local tales assert. Alternatively he and Don Carlo may have been less emotionally entwined by this time.
- 26 Hichens (1947) refers to his garden but is remarkably discrete about his activities in Taormina. It was the site for filming his novel *The Call of the Blood*. The description of the garden sounds like the one originally developed by the rosegrower the Hon Albert Stopford, who lived at *Casa Vinciguerra*: Calandrucchio, F. (1993) p.114. The visit of Mrs Patrick Campbell, subsequently Mrs Cornwallis-West, is described in Hichens' autobiography and, like his stated last visit to Taormina dates from well before 1920. Either Mattei was recalling this, or subsequent accounts of it, or he had visited his Trigona relations before the Great War and before meeting Pratt Barlow for the first time in about 1920. The latter is quite possible although he would have been quite a young boy. For the discomforting of Carlo Wood by the Cornwallis-Wests see Chapter 6.
- 27 *Letter* (1988) 4 August, to the author, followed by a brief interview on 24 August in which he asserted 'poor Kitson's attempted suicide in a fit of remorse for a mis-spent life', for which I have been unable to find any corroborating evidence. When the Prince of Wales (1894–1972) was captured by Mrs Simpson, Pratt Barlow could find few words bad enough to describe her.
- 28 *Sketchbooks No.40* (1922) and *No.42* (1923). The former sketchbook also includes notes Kitson made for an apparently projected trip to the U.S.A.
- 29 Jeffrey, last Earl Amherst, was aged over 92 when I spoke to him. He could not recall Kitson and said he had not been to Taormina. He did, however, write of his first meeting with Pratt Barlow in 1914 in his autobiography although he included no subsequent reference to this 'intimate friend' ... 'a good amateur pianist and social violinist who had led an enjoyable if slightly dilettante social life in the spacious

Edwardian West End of London ... Military life, especially in the Brigade of Guards was hardly compatible with anything that had been his lot so far. I think it must have gone against every grain he had. But he remained with beautiful manners, friendly, and indeed with his enormous good humour was considerably popular': Amherst, J. (1976) p.40.

- 30 The Catholic Action Hall is where the Macri marionettes from Acireale are now periodically staged following the destruction of the Teatro Margherita. It bears a large plaque commemorating their names prominently with a few other benefactors before the Second World War.
- 31 Mattei got a job on the *New York Times* through an Italian journalist in Rome in 1930. There he met and married his wife, a Miss Madill, whose huge family property in Missouri was used to grow apples and then sold when they turned over to cattle grazing. After service in the 8th Army and then with the Americans in North Africa, as an interpreter with intelligence he went back to the U.S.A., only returning to Brighton, opposite the house where he lived as a child in Palmyra Square, in old age. There his wife died and he ultimately moved into a residential home in Hove where I went to interview him. Hanging in his room were three sketches by Clarkson Stanfield (1793–1867) of Venice, Sorrento, and a church (in Bruges?), as well as three rapidly executed sketches by Christian Bérard of the fancily-dressed male participants in Sir Cecil Beaton's spoof royal memoirs, which included Sir Frederick Ashton in drag: Beaton, Sir Cecil (1939).
- 32 Jones, A. Pryce (1931) p.86. Their conversation about government, money and taste in champagne on pp.88–93 could have been written by Noël Coward following the lead given by Oscar Wilde.
- 33 See Hyde, H.M. (1976) and
- 34 Prinz Eugen's bachelor villa *Waldemarsrudde* on the island opposite the royal palace in Stockholm has a remarkable period flavour, exemplified by *The Watersprite* by Anders Zorn (1860–1920) hanging in the hall amidst a bower of potted heliotrope. Kitson's collection included prints by Zorn, one of which *Ida* was presented to Leeds City Art Gallery in 1945: L.C.A.G. 18.58/45. An accomplished landscape artist in oils, as well as one of the muralists of Stockholm Town Hall, the Prince was a focus for the encouragement of contemporary Scandinavian art. The Kings and Queen of Sweden found Capri particularly attractive as well as the ministrations of Dr Axel Munthe.
- 35 Quoted in Meyers, J. (1990) p.101.
- 36 Meyers, J. (1990) p.100.
- 37 The son of Rhodes's attorney-general in the Cape, Jutta was at the British School in Rome from the Slade.
- 38 Moore, H.T. (1974 re.1984) p.410–411.

- 39 *Letter* (1921) 24 October to Catherine Carswell: B. and R. (eds) (1987) p.105  
 'Here of course it is like a continual Mad Hatters tea-party. If you'll let it be, it is all tea-party and you wonder who on earth is going head over heels into the teapot next. On Saturday we were summoned to a gathering of Britons to discuss the erection of an English church here, at the estimated cost of £25,000 sterling-signed Bronte: which means of course Alec Nelson Hood, Duca di Bronte. I didn't go, fearing they might ask me for the £25,000'.
- 40 *Letter* (1920) 21 June to Miss Hubrecht: Boulton, J.T. and Robertson, A. (eds) (1984) p.553. Marie Hubrecht had inherited three villas in Taormina from Contessa Grandmont. She lived at Doorn in Holland but wintered at *Rocca Forte* in Taormina which, with some of her art, is illustrated in B. and R. (eds) (1984) between pp.322 and 323.
- 41 *Letters* (1920) 8 November to Miss Hubrecht, and 22 November to Mary Cannan: B. and R. (eds) (1984) pp.620 and 624. Lawrence was contemplating staying on to write the text for a book on Venice with pictures by Frank Brangwyn that John Lane was proposing to publish. Edward Hutton was eventually the author in 1922.
- 42 *Letter* (1920) 12 December to Mary Cannan: B. and R. (eds) (1984) pp.636–637. The young composer was Eugene Bonner.
- 43 *Casa Rosa*, on the headland of Capo Taormina. Carlo Stempel (1862–1951) was far from young in 1920. He had returned after the Great War and was living in a pensione while he sold his mother's villa: Nicolosi, P. (1959) pp.68–79.
- 44 See Chapter 6.
- 45 *Sketchbook No.12* (1911). In *Sketchbook No.22* (1916) Kitson records accompanying the Brewsters on a trip to Amalfi.
- 46 *Letter* (1921) 18? October: B. and R. (1987) p.101.
- 47 *Letter* (1920) 25 March: B. and R. (eds) (1984) p.494.
- 48 *Letter* (1922) 30 March to Robert Pratt Barlow: Huxley, A. (ed) (1932) pp.542–543. Horatio Bottomley had been sent to prison for defrauding many Englishmen of their post-war savings by the sale of his 'Victory Bonds'.
- 49 The brother of Nancy Cunard, it was Victor who gave John Sparrow the 'gay' diary of Leeves which he edited for publication in 1985. Disbelieved by H.T. Moore (1974) p.410, it is possible that Lawrence encountered the Prince of Wales if he stepped ashore to call on Pratt Barlow who would certainly have talked about him to his friends.
- 50 L.C.A.G. 586/24. For the portrait by Christopher Wood that Pratt Barlow gave to Leeds City Art Gallery through Kitson's good offices see Chapter 9.
- 51 *Letter* (1921) 16 November to Earl Brewster: B. and R. (eds) (1987) p.125. For Trigg's St George's Church see Chapter 6. One of the nave windows was given by Nelson-Hood as a memorial to his parents as well as Mrs Evans who died in 1922.

- 52 *Letter* (1921) 4 March to Dr A. Kippenberg: B. and R. (1984) p.680–681.
- 53 *Postcard* (1925) 27 March to Cynthia Phelps.
- 54 *Postcard* (1937) 25 September to Daphne Phelps in Vienna.
- 55 Bowdwin, or Bowdoin, was in the process of remodelling the villa for his own use after purchasing it from Miss Hubrecht (or Ciccio Cacopardo).
- 56 This evidence only based on the references to people in Lawrence's letters. He is most likely only to have mentioned people already known to his correspondents, who would have had to have been to Taormina to have met them. This was the case with Miss Hubrecht and the Brewsters as well as Jan Juta and Mary Cannan who had come to stay with the Lawrences. But to his literary friends it was usually only the Duca and his sister whom he took the trouble to introduce and describe as period pieces from the Court of St James.
- 57 A Phelps family memory. T.E. Lawrence's impact on the men with whom he came in contact is well exemplified in Lawrence, A.W. (1937).

**Appendix 5 An oil painting thought to have been mislaid in the summer of 1985, and reputed to be by Walter Richard Sickert (1860–1942) formerly in the collection of R.H. Kitson<sup>1</sup>**

In subject this painting is not unlike others by Sickert about the time of the first world war such as *Ennui* or *Suspense* and set in the same sort of room as the latter.<sup>2</sup> Although older the man and woman figured appear to be of a similar social status to those in the latter picture. But the mood conveyed by their positions suggests the lack of a personal relationship which is characterized by the former. Other similar paintings are *The New Home* and *Sunday Afternoon*.<sup>3</sup> I do not expect it is more than about 3 x 2 feet inside the frame.

The owner, the late Mrs Morgan-Smith left the painting with Christie's and Sotheby's at the end of 1981 and subsequently collected it from yet another gallery in that area in the summer of 1985 because they said it was not by Sickert but one of his followers. Miss Daphne Phelps, was present on this occasion, and embarrassed by the manner in which her sister retorted 'What do you mean. "It isn't a Sickert." Of course it's a Sickert. Everyone knows it's a Sickert!', thrusting the picture, wrapped in brown paper, under her arm and storming out of the gallery. She thought it might have been taken to a dealer in Malborough. However, none have seen it, although one recalls Mrs Morgan-Smith looking for it and wondering if she had left it on the bus returning from London. The bus company have no record of such a lost property. The owner did not take up the advice of her brother to seek the opinion of Lillian Browse.<sup>4</sup>

Sotheby's and Christie's both concluded that it was 'unlikely to be accepted as a genuine work by the artist. I think it was probably painted by one of his followers or at least a pastiche by someone imitating his style'.<sup>5</sup> It does not surprise me that the art dealing world could not identify it because it may not have been published or exhibited or figured in the sales of any estate. However, I have unfortunately not seen the painting myself as it had already gone missing by the time I visited Mrs Morgan-Smith's home in Malborough in the summer of 1986. However I understand that Wendy Baron did see the actual painting and/or the black and white photograph and had no hesitation in declining any attribution to Sickert himself. Following Lillian Browse, who knew Sickert, she has become the authority on Sickert as well as Ethel Sands and their circle, including the Camden Town and related groups of artists. R.H. Kitson gave a signed drawing for *Ennui* to Leeds City Art Gallery in 1945.<sup>6</sup> Sydney Schiff had argued for the significance of Sickert's work in 1911 and Kitson became impressed by his work.<sup>7</sup> He wrote to Philip Hendy, Director of the Leeds Art Gallery, about Sickerts they had seen in London, arranged loans of Sickert's paintings to Leeds Art Gallery, and was instrumental in arranging at least some of the purchases and donations of paintings by

Sickert made by other benefactors to the gallery where they almost fill one wall today.<sup>8</sup> Although R.H. Kitson did lend and give some paintings to Leeds City Art Gallery, he kept most of his smaller pictures by Brangwyn, Nash, Steer, Dunlop, Brabazon and Cotman which I have seen in the family's houses today. It would not therefore be surprising if his Sickert had not been exhibited publicly much, or at all.

One of R.H. Kitson's nieces told me that, after her uncle's death, Cecil Hunt was asked if he would like to choose one of his paintings as a memento of their long friendship and he selected the Sickert. Kitson's sister, Beatrice, was incensed at this on the grounds that it was the most valuable painting in the collection. Obviously Cecil Hunt never received it although he lived as long as, or even longer than, Beatrice. But it subsequently passed to Kitson's other sister's daughter. It seems incredible that Cecil Hunt, Kitson and therefore Miss J.B. Kitson could all have been taken in by something which other people could easily have identified with one of Sickert's followers. Kitson would have been just as pleased with a painting by another artist without feeling the need to claim it as a Sickert. So the probability is that it was either by Sickert, or at least believed to be by Sickert when it was acquired, which may not have been until after the artist's death in 1942.

The art world is full of fakes. Sickert has come back into popularity so perhaps there are lots of fakes around. One dealer has reputedly been exposed for 'increasing the supply' of Wyndham Lewis's early works. So one can understand the wariness of dealers. But I came across a little antique shop in Wilton last year that clearly had a pen-and-ink by John Minton — I think a greetings card. London dealers wouldn't look at it but offered to lift it off him for a song as it had no provenance etc. This Sickert similarly lacks a date of purchase etc. R. H. Kitson enjoyed works of art around him, as an artist himself, and was not building up a museum collection or a means of capital accumulation. So it seems he kept no records of purchases, or, if he did, they have not survived.

As a postscript written in Casa Cuseni, I should add that, for Christmas 1942, R.H. Kitson was given the biography of Sickert by Robert Emmons, by 'his old friend, Sydney' (Schiff). Sickert had only just died and I presume Kitson either made the effort to bring it back on his return to Casa Cuseni after the war, or Miss Phelps brought it out with other books from her aunt's library. Other such books, like the biography of Tonks, came to Mrs Morgan-Smith's house in Marlborough.<sup>9</sup> It further establishes the knowledge that others had of R.H. Kitson's esteem for Sickert's work. Schiff had been an even earlier advocate for the artist.

One further matter does need consideration, however, not new forgeries but old ones. A director of the Fine Art Society told Jack Phelps there had been a notorious forger of Sickerts in Lancashire.<sup>10</sup> Leeds City Art Gallery had been involved in such a scrape after the purchase of a somewhat cracked oil on canvas of *St Paul's by night* in

1940 for £125 from R.H. Spurr, an art dealer in Bradford.<sup>11</sup> It was lent to Sickert's retrospective exhibition at the National Gallery in 1941, just before his death. When Sylvia Gosse came to hang it, she recalled not only a recent case in which the Queen had bought a picture of St. Paul's by Sickert which turned out to be by Duncan Grant, but also a case in March 1924 when an actual forgery had been detected. The related press cuttings were in her scrapbook and, at Sir Gerald Kelly's request, she sent them to Leeds.

A painting of St. Paul's Cathedral had been sent to Christie's with an attribution to Sickert, but was withdrawn at his request. The artist had no doubt that the forger had been trained in Scotland because not only his work, but forged pastels by Degas, Manet and Renoir were all treated identically with 'the pastel touch of the Glasgow School', but with the signatures alone 'most carefully copied'. Sickert understood it had subsequently been sold in Glasgow and asserted 'I have never painted St. Paul's in my life'.<sup>13</sup>

Sir Gerald Kelly had initially written to Sir Kenneth Clark who was mounting the exhibition, from Windsor, where he was painting the Queen and had probably had to handle the first affair. Clark warned Hendy adding 'for everyone's sake I hope Miss Gosse is mistaken, but if she is correct the situation has a certain ironic humour as the picture has been so much admired by all the artists who have spoken to me about the exhibition.'<sup>14</sup>

Sylvia Gosse had already been in touch with Lilian Browse and the latter with Sickert's wife, the artist Thérèse Lessore, who stated categorically that 'the painting is of the date of Sickert's early work but most certainly not by him'.<sup>15</sup> Hendy had difficulty believing the picture was painted as a forgery, but accepted that it was not by Sickert and Sylvia Gosse agreed with him on the grounds that '... if one were going to forge a Sickert, one would merely do a replica of a subject already done and signed, using a photograph, not choosing an unlikely subject.'<sup>16</sup> But she wondered who had continued to pass these other works off with Sickert's signature when they had already been spotted in 1924.

Kenneth Clark was more astute or better informed, informing Hendy that 'Most imitations of Sickert are of a later date and are by his lady pupils, like Miss Hudson. She and Miss Sands once let their studio and came back to find all their pictures stolen. They were rather flattered until many years afterwards the pictures began to turn up in public sale rooms with Sickert's signature on them.'<sup>17</sup>

Since the writing of this text, I have had my first opportunity of seeing a cross-section of a much wider range of painters of the Camden Town and London Groups, of which the latter admitted women from its inception in 1913. This therefore provided a chance of viewing and comparing the painting techniques and subject matter of e.g. Sylvia Gosse (1881–1986) whose work I already knew, Ethel Sands (1875–1962) and

her companion Nan Hudson (1869–1957), whose work I had only seen in reproduction. There in the foreground of *The Violin Solo* of c.1913 is the same sofa as in Kitson's picture. Not only that, Sickert himself wrote to Nan in 1916, when he had a lot of his pupils' canvasses in his studio and they were in France running a military hospital at Veules-Les-Roses near Dieppe, to say that 'I overhauled your canvases done in Hampstead Road. There are very firm and good ...'.<sup>18</sup>

May one conclude that both the art historians and the Kitsons were correct, i.e. Nan Hudson painted the picture, which Sickert touched up or completed and may have sold as his own? In this case the 'forging' was an inside job and not the work of thieves or professional forgers.

Because Sylvia Gosse's address has been added to Sir Gerald Kelly's letter at Leeds in a hand that resembles that of Robert Kitson,<sup>19</sup> it looks as if he may have been involved in the Leeds City Art Gallery's decision to acquire the picture, and perhaps in its discovery in Ilkley or Bradford. *St Paul's by night* was a subject that he was very interested in just then, because he was sketching it in the blitz-ruined London as an artist by arrangement with the authorities. So one wonders if his own, now disputed, Sickert came from the same source but not the same painter.

The staff at Leeds obviously retained some faith in the artistic value of their discredited picture. It has stayed in the collection as work 'in the style of' Sickert and resurfaced briefly in 1961 when John Bradshaw received a reply from Ronald Alley, the Deputy Keeper of the Tate Gallery, agreeing with its attribution by Ronald Pickvance to George Thomson, who had exhibited *St Paul's Churchyard* at the NEAC in 1898 and had another of *St Paul's* in the Tate which was just then on loan to the Ministry of Works.<sup>20</sup> Robert Kitson's picture could yet emerge from oblivion as a Sickert, a Hudson, or both in one! It depends on who picked it off the bus to Marlborough!

## Footnotes to Appendix 5

- 1 This text, which has now been amended and augmented, was originally written in 1985 to accompany Sotheby's Photograph No. 601137, to help Mrs Morgan Smith's family in searching for the picture.
- 2 Most recently discussed in Baron, W. and Shone, R. (1992) pp.230–233, Nos. 79 and 80 and figs. 162–164.
- 3 See Farmar, F. (1987) pp.72–3, No.41; and Baron, W. and Shone, R. (1992) pp.220–221, No.74 and Figs. 157–158.
- 4 *Letter* (1982) 17 March from J.M. Phelps to Mrs C.M-S. Having successfully arranged for the sale of the watercolour attributed to J.M.W. Turner, from his uncle's collection, Mr Phelps had well-informed advice to offer and Mrs M-S did withdraw the picture from the South Kensington saleroom. The desire to sell it well

was probably due to the rising, and imminent likelihood of further, nursing home costs.

- 5 *Letter* (1981) 18 Dec. from F. Farmar, of Christie's, to Mrs C.M-S.
- 6 L.C.A.G.: 18.49/45.
- 7 See Chapter 5 for Schiff's advocacy of Sickert and expression of the critical principles of *The New Age*, as well as his antipathy towards Brangwyn and his work and the presentation of Emmons's biography of Sickert to Kitson during the Second World War, when it was first published.
- 8 See Chapter 9, as well as the appendix of Sickert's work in Browse, L. (1960) *Sickert*, London, which lists 22 in the Leeds City Art Gallery's permanent collection of which one was presented by Rex Nan Kivell, the director of the Redfern Gallery which mounted Kitson's second one man show in London in 1939. As a result of some swaps by the Leeds City Art Gallery and two major presentations and sales by Mrs C. Powell in 1947 and 1951 to the gallery, which had mounted Sickert's memorial exhibition in 1942, the 1976 Catalogue lists an additional 41, mainly prints and drawings, by 1966.
- 9 e.g. Hone, J. (1939), and Mackaill, J.W. (1899) *The Life of William Morris*.
- 10 J.M. Phelps *Letter* (1982) refers to his discussion with Peyton Skipwith.
- 11 *Letter* (1940) 8 March to R.H. Spurr.
- 12 *Aberdeen Press and Journal* (1924) 29 March.
- 13 *The Evening Telegraph and Post, Dundee*, (1924) 31 March.
- 14 *Letter* (1941) 5 September to (Sir) Philip Hendy.
- 15 *Letter* (1944) 8 September to Miss Lilian Browse.
- 16 *Letter* (1941) 6 September to (Sir) Philip Hendy.
- 17 *Letter* (1941) 16 September to (Sir) Philip Hendy.
- 18 See Farmar, F. (1987) pp.29 and 143, fig. 112 and Baron, W. (1977) pp.105–106.
- 19 *Letter* (1941) 9 September to (Sir) Philip Hendy. The writing is not in Hendy's hand.
- 20 *Letter* (1961) 27 July to John Bradshaw.

## Appendix 6: *Cotmania*: the sources

The papers of Sydney Kitson which relate to his quest for Cotman are voluminous and not all have been fully used for this chapter or Boswell, D.M. and Miller, C. (1992) which lists many of the sources on pp.39 and 64. Setting aside his book and articles, and the transcription of Cotman's letters 1804–1864 in four volumes which are at LCAG, almost two thirds of the 65 *Sketchbooks*, presented to the RIBA by Misses Kitson in 1940 and 1971, date from the period of Sydney's interest in Cotman. But of these, and the eight *Sketchbooks* still in the possession of Barbara Kitson, only a few directly relate to his visits to places with Cotman's subjects or notes on the artist's own works. The following are the most important specific sources used for Chapter 10, which are also listed in the unpublished references and in some of the footnotes to Table 10.1 (fn 10.6).

- A Kitson, S.D. (C. 1937) *Catalogue of my Cotman Collection* which indicates plate of acquisition, provenance and details of each work (LCAG).
- B Kitson, S.D. (1901–1937) *Hillside Visitor's Book*, which indicates those who come to stay and were on such close terms with SDK and/or his family (Barbara Kitson).
- C Kitson, S. D. (1926–1937) *27 Letters* to R.H. Kitson, which provide a commentary on their shared interest in Cotman's work, the affairs of LCAG and some family matters (Daphne Phelps and Barbara Kitson).
- D A large collection of catalogues of exhibitions mainly comprising works by members of the Cotman family which Sydney had bound in Cotman/Cambridge blue (LCAG).
- E Correspondence at Leeds City Art Gallery and at the Victoria and Albert Museum, relating to the allocation of items in SDK's collection to various museums and galleries in c.1937–1939 and 1949. The former generally relate to arrangements with Sir Henry Hake, SDK's executor, and the progress and set-backs in these reported to RHK, whilst the V. and A. files show where the works by other artists went as well as the Cotmans. Some of the finest Cotman watercolours that Sydney collected in his last years, as well as all those by P.S. Munn, went to the V. and A. Norwich School works by artists other than Cotman went to the Castle Musuem. Others were allocated according to the terms of Sydney's will and inventory which is at LCAG. For the purposes of this thesis I have not attempted to reconstitute his complete collection of pictures: see *E.J. Brooks and Son (1937) Estate of S.D.K.*
- F Oppé, A.P. (ed) (1939) introduced and listed the 95 pencil and monochrome wash drawings of architectural subjects that Sydney had bequeathed to the RIBA. These were all sold to Paul Mellon in 1970 without the offer of any for sale to Leeds or other British collections or more than notification of this to SDK's heirs and his architectural practice. Letters to the *Daily Telegraph* in the summer of 1986 indicated that the RIBA considered Cotman's drawings merely topographical rather

than architectural. They were sold to deploy the costs of setting up the temporary Heinz Gallery in Portman Square. In that same year the RIBA launched an appeal in memory of Professor Nikolaus Pevsner to collect topographical material for the British Architectural Library. Most of Sydney's bequest had comprised the items from the original Bulwer and subsequent Angell/Porter collections which would have done just that. With the exception of relatively few works in other public collections and those still with Robert Kitson's heirs, Britain no longer has work from this important component of Cotman's art nor the evidence this provided of how the Norman and some other buildings looked like on both sides of the Channel before the leading lights of the architectural profession got their hands on them later in the nineteenth century.

- G An uncatalogued exhibition at the Cecil Higgins Museum in 1993 of all the works in the collection of SDK and his daughters which they had presented in 1973 on the advice of Edward Croft-Murray, a trustee, and after the death of Miss Elisabeth Kitson in 1992: List kindly provided by Sir James Graham (1993) 13 Aug.
  - H Miscellaneous correspondence to SDK, mostly relating to earlier periods and his work as Hon. Secretary of the RIBA, 1928–1934, and *Durrant's Press Cuttings* provision of reviews of his (1937) *Life of John Sell Cotman* (Barbara Kitson).
  - I *Obituaries of SDK* (1937) in the *Oxford Times* (1 July), *Yorkshire Post* (2 July) *The Times* (6 July), *The Builder* (9 July) (Barbara Kitson).
  - J 11 Volumes of *Cotmania* bound in blue cloth each of which has cuttings from auction sales and other catalogues at the end, and a 12th Volume unbound in an orange card cover (LCAG.)
- Vol 1:** (1926 June 5-7 April 1927) Letters, exhibition reviews, reproductions and sketches of Cotman's works, acquisitions, catalogue of RHK's Cotman Collection, Bulwer Col.
- Vol.2:** (1927, July 18–1 Oct 1928) Visit to Colman Collection, Bacon Collection, Oxford Arts Club, Welsh tour, Sadler Collection, Oppé on fermented paste medium, Orfeur and Lupton Collections, Elam Col, British Museum, Misses Bulwer, Oxfordshire Cols, London Dealers, Rienaecker Col., Littlewood Col., Duke Col., Seals of J.S.C.'s father.
- Vol 3:** (1928 Sept 27–13 July 1929) P.M. Turner, Sadler Col., Cholmeley papers, Porter Col., Sir M. Pollock, R. Davies Col., Clausen Col., J. Witt Col., Misses Bulwer, Oppé, Oxford Cols., Presentations to Trinity College by SDK and to RIBA, *Harvest Field* queries, Brandsby *Byland* hypothesis.
- Vol 4:** (1929, Sept. 19–4 July 1930) RWS Catalogues, Thetford portraits, Colman Col. plus visits with A. Batchelor, S. Kensington catalogues, Fitzwilliam Museum Col., Bacon Col., Rokeby, LCAG Col., JSC pencil portraits, Welsh tour with N. Lupton, Fishmongers' Co. dinner, A.M. Daniel Col., RHK's late Cotman Col., Angell-Porter

Col. History, Cotmans at Br. M., Powell Col., Walpole Soc. article, praise from Finberg, Oppé, Bell and Duke, Ed. Marsh Col., Cotman acquisitions and sales, Dr. J.S. Cotman Col. in Norwich, RIBA tour of Colman Col.

- Vol 5:** (1929 Sept. 16–1930) Lists of nineteenth century Cotman sales, Bacon Col. Catalogue, JSC Welsh sites, Ashmolean Cotmans, Cholmeley pencil portrait by JSC, Concordance of Girtin, Cotman, P.S. Munn works with Welsh subjects, Notes from Brandsby *Commonplace Book*, Yorkshire subjects by JSC including Selby in E.K. Clark Col.
- Vol 6:** (1930, Oct. 14–12 June 1931) Reeve's notes on Cotman family, *Norfolk Chronicle*, past Cotman sales, Geldart, Morrison Col., B.M., Norwich Castle Col., Bolingbroke, J.A. Christie M.P. Col., Littlewood Col., Batchelor visits to Norfolk cols., The *Lion*, Witt Col., Norwich Free Library Col., H.M. Fletcher at Leeds dinner, Witt Photo Col., G. Barker Col., Acquisitions before Dalmatian cruise, Wilson Sales, I. Kay at NPG, Mrs Barker (Palgrave) Col., Tablet for Oxford Preservation Trust, RHK's Norman Church identified, NACF list of Powell Col.
- Vol.7:** (1931 May 30–26 Aug. 1932) N. Gal of Ireland, Somerset subjects, Winchester exhibition, SDK speech re: Lutyens on 'the passing of the architecture of humanism' and a need for 'seemly and convenient building' not rhetoric, Dealers, Norwich Castle Col., Duke Col. and F.F. Madan, Colnaghi's, *West Humble* at Foster's, to N. Lupton, Orfeur, J.S.Cotman ACI, I. Kay visit, Drawing society Col., V. Rienaecker, Fitzwilliam Mus., P.M. Turner, Hake at Blenheim, *Barnard Castle* acquisition saga, Lewis Fry Col., J.S. Cotman family Col., Oxford private cols.
- Vol 8:** (1932 Oct 12–2 Aug. 1933) Listing Colman Col., Nightingale Col., Yarmouth visit, Sadler's visit, P.M. Turner swaps, B.M. J.S.C. portrait jury, *Walker's Gal.*, Girtin Col., Binyon's visit, Oppé Col., Morrison Col. Oxford, Presentation to Ashmolean, SDK Cat. for Exhibition at Oxford Arts Club, *Squire's Gal.* acquisitions, presentation of Chambers' letters to RIBA, Oxford private cols., Martin Hardie at V and A., Chambers' drawings, SDK in RIBA exhibition, McCardie Col. at Sotheby's, J. Rothenstein at Leeds, Misses Bulwer, RIBA dinner at Trinity College, Dealers, Nettlefold Col. with torch.
- Vol.9:** (1933 July 16–6 Aug 1934) Kirtlington Park with I. Kay, Cox Col., Checked Binyon's proofs on J.S.C. chapter, Suffolk private cols. Northumberland Cols., G. Barker Col., Checked J.S.C. text for M. Hardie, Mrs Esdaile, Duke Col. *Coalbrookdate*, K. Clark to Nat.Gal., Kitsons of Leeds in receivership, Profile of SDK in *JWY Soc. of Architects*, S.D.K. on Walpole Soc. Cttee., Probate of James Parish, Rutter cuttings, Keen Col., Sutton Palmer Col., Meatyard dealing, JSC. Reading, RHK Col. LCAG, Br. Art Exhibition at R.A., *Abbatial House of St Ouen* at *Pulser's*, acquisitions from R. Davies, SDK re-elected to Parish and RDC., Jack

Goodison, SDK lecture Art Worker's Guild, Gibbons Col., Duke Col., checked Cortauld Institute Catalogue of Br. Art Exhibition, SDK in Walpole Soc. on Dawson Turner portraits album, Will of C.F. Tetley, RIBA Council presentation to SDK, Dealers, P.M. Turner brought Colman Catalogue, Lady Powell Col. ex- Hovingham, SDK's presentation of *Dolgelly* to Fitzwilliam, Oppé's correspondence after SDK's cruise, Parkers' visit and SDK's presentation of Testa drawing to Ashmolean, *On the Banks of the Yare* bought for Leeds, Death of Sir J.B. Matthews, Sadler presentations through NAFC.

**Vol 10:** (1934 Sept 7– 25 Sept 1935) Visits to Southwold, Norwich, Chester, A. Batchelor's visit, I. Kay to be Keeper and Sec. of Nat. Gal., SDK. on RIBA Library for centenary volume, SDK lecture on JSC at Oxford, Lady Powell Col., *Dealers overbidding* caricature by N. Lupton, S.D.K to S. Africa and crisis in health, Martin Hardie on technique of JSC after J.M.W. Turner, Samuel Col., JSC at Leeds and the Nat. Gal., Halsey Col., Australian artist's query on JSC's technique in Greta Period, bt. etchings of Normandy by JSC., Suffolk Cols., RHK's 2 W/C at Sotheby's, Hoare Col. sale.

**Vol 11:** (1935 Oct–14 Dec 1936) seers and SDK on Oxford Castle, JSC's grave and new tablet in Yarmouth, Mrs Barker's letters by J.S.C., Smyth Col. sale, contretemps by letter with A. Batchelor, Oppé recommended SDK's *Life* to O.U.P. but disputes assessment of Dawson Turner, Colman introduced Kennedy North, SDK to write for Colman Col. Catalogue, Oppé on North's restoration of JSC's, B.M. Correspondence from Croft-Murray, Dealers, Amsterdam exhib., Photos from Fairfax-Cholmeley, Rutter cuttings, Mrs Woodward Col., Colman Col. press cuttings, Mrs Barker's letters of D. Turner presented to B.M. Photos from private cols., Dealers and sales, acquisitions, James Newman Ltd. on JSC's colours and materials.

**Vol.12:** (1937 23 Jan–23 April 1937) (un-numbered and unbound exercise book in orange card cover) M. Hardie Lecture series, SDK's JSC 'backings' in *Ill. London News*, Faber's *Spring List* with blurb on SDK's *Life*, Mrs Barker's Album of D. Turner's pencil sketches received by B.M., query from F.S.Perry, *Observer* cutting on 'A Neglected Art Gallery': Leeds, Sales ending with *The Abbatial House at St. Ouen, Rouen* at Christie's.

**Cotmania box** (in effect a further volume's contents and correspondence with text related to SDK's *Life*) (LCAG)

SDK's list of illustrations in MS and Typescript.

Preface in M.S., Chaps.X to XXVIII in typescript,

3 folders of illustrations of A.Cotman's watercolours and monochromes (Landscape identified), B. Oil paintings, C. Pencil Drawings and Sketches.

Tagged sheaf of letters giving approval for reproductions in the *Life*.

Tagged sheaf of correspondence from OUP re: publication of the *Life*.(1936 Jan 16–11 May 1936)

Tagged sheaf of correspondence from Faber and Faber: I. re: publication of the *Life* (1936 May 25–27 Jan 1937.)

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Oppé, A.P. (1936 March) MS notes and comments on SDK's *Life* in draft with SDK's response to these and action noted (pp.II).

North, S Kennedy (1937) *Letter* 20 April proposing SDK takes on the late Frank Rutter's special number of *The Studio* on JSC.

Many *letters* from members of SDK's family, connoisseurs, collectors and museum men, Cotman and D. Turner descendants, mostly appreciative but some critical of his treatment of Dawson Turner or his reattribution of their pictures, and L.G. Duke's letter inviting JSC to see *Window in Rievaulx* which SDK acquired from him by exchange in May 1937.

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