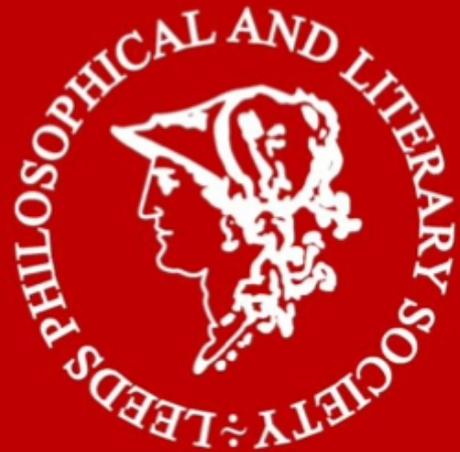


# *Annual Review 2016*



*Anglo-Saxon church of  
St Peter, Monkwearmouth*



**Leeds Philosophical  
and Literary Society  
Annual Report and Review  
2016**

The 196<sup>th</sup> Annual Report of the Council  
at the close of the session 2015-16

*presented to the Annual Meeting held on  
5<sup>th</sup> December 2016*

and

Reviews of events and of grants awarded in 2016

THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY, founded in 1819, has played an important part in the cultural life of Leeds and the region. In the nineteenth century it was in the forefront of the intellectual life of the city, and established an important museum in its own premises in Park Row. The museum collection became the foundation of today's City Museum when in 1921 the Society transferred the building and its contents to the Corporation of Leeds, at the same time reconstituting itself as a charitable limited company, a status it still enjoys today.

Following bomb damage to the Park Row building in the Second World War, both Museum and Society moved to the City Museum building on The Headrow, where the Society continued to have its offices until the museum closed in 1998. The new Leeds City Museum, which opened in 2008, is now once again the home of the Society's office. In 1936 the Society donated its library to the Brotherton Library of the University of Leeds, where it is available for consultation. Its archives are also housed there.

The official charitable purpose of the Leeds Philosophical and Literary Society is (as newly defined in 1997) "To promote the advancement of science, literature and the arts in the City of Leeds and elsewhere, and to hold, give or provide for meetings, lectures, classes, and entertainments of a scientific, literary or artistic nature". The Society is keenly interested in cultural developments in Leeds and the region, and is constantly looking for new ways to further its aims.

*Application forms may be obtained from the Hon Treasurer and are also to be found on the Society's website.*

**Website: [www.leedsphilandlit.org.uk](http://www.leedsphilandlit.org.uk)**

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**THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED**  
**LEGAL AND ADMINISTRATIVE INFORMATION**

<b>Constitution</b>	Company limited by guarantee. Registered number 177204 Registered charity number 224084
<b>Governing document</b>	Memorandum and articles adopted 2 July 1997.
<b>Members of Council (who are trustees for charity law and directors for company law)</b>	
<b>President</b>	Joyce M Hill BA, DPhil, D Univ, FEA, FRSA, Hon. ISAS (resigned 14 July 2016)
<b>President</b>	C J Hatton BSc, PhD, CPhys, FInstP (from 14 July 2016)
<b>Vice-president</b>	C J Hatton BSc, PhD, CPhys, FInstP ( to 14 July 2016)
<b>Vice-president</b>	A C T North BSc, PhD, CPhys, FInstP ( from 14 July 2016)
<b>Acting Treasurer</b>	A C T North BSc, PhD, CPhys, FInstP (from 1 October 2015 to 31 December 2015)
<b>Treasurer</b>	C M Taylor BSc (Eng), MSc, PhD, DEng , FEng, FIMechE, FCGI (from 1 January 2016)
<b>Secretary</b>	J E Lydon BSc, PhD
<b>Other Council members</b>	R J Bushby BSc, DPhil Janet N Douglas BA, MA P J Evennett BSc, PhD, Hon FRMS Eveleigh Bradford BA (appointed 10 December 2015) R Jakeways BSc, PhD, CPhys A Morrison BA, MA, Dip Arch (resigned 14 July 2016) Cllr Elizabeth Nash B F Richardson MA, MPhil, FBA (resigned 10 December 2015) M R D Seaward MSc, PhD, DSc, FLS Mollie Temple CBE, BA, MA, D Univ., D Ed (appointed 10 December 2015)
<b>Registered Office</b>	c/o Leeds City Museum Cookridge Street Leeds LS2 8BH
<b>Website</b>	<a href="http://www.leedsphilandlit.org.uk">www.leedsphilandlit.org.uk</a>
<b>Bankers</b>	Lloyds Bank 65 - 68 Briggate, Leeds LS1 6LH
<b>Investment advisors</b>	Investec 2 Gresham Street, London EC2V 7QP
<b>Independent Examiner</b>	Katharine Widdowson ACA 406 Otley Road, Leeds LS16 8AD

## **THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED**

### **196<sup>th</sup> ANNUAL REPORT FOR 2015-2016**

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The Council presents its report and financial statements for the year ended 30 September 2016. The financial statements comply with current statutory requirements and with the requirements of the Society's memorandum and articles.

#### **CONSTITUTION**

The Society is a company limited by guarantee governed by its memorandum and articles of association. Membership is open to anyone on payment of an annual subscription which is due on 1 October each year. The Annual General Meeting held in December 2014 had agreed to raise the subscription from £18 to £25 p.a. with effect from 1 October 2015. Only those members who have paid or have been elected to Honorary Membership are entitled to vote at the AGM. In the event of the Society being wound up, every person who is a member, or who has been a member within one year, is liable to contribute to the debts and liabilities of the Society a sum not exceeding £10.

#### **STRUCTURE, GOVERNANCE AND MANAGEMENT**

The members of the Council are considered to be both directors for Companies Act purposes and trustees for Charities Act purposes. One third of the members of Council retire by rotation at each Annual General Meeting (normally held in December), when appointments or reappointments are made. The Council has powers to co-opt to its membership. *Membership of the Council takes into account the need to have members with expertise to cover the variety of activities of the Society.* All members of the Society are notified prior to the AGM of the names of the Council members who are due to retire and are invited to submit nominations. *The AGM held on 10<sup>th</sup> December 2015* elected Mrs Eveleigh Bradford and Mrs Mollie Temple as members of Council, and re-elected Ms Janet Douglas, Dr P J Evennett and Professor C M Taylor.

The Officers of the Society are elected by and from the members of Council at the first meeting of Council following the Annual General Meeting; at the Council meeting on 14<sup>th</sup> January 2016, Professor Hill was elected as President, Dr Lydon as Secretary, Professor Taylor as Treasurer, and Dr Hatton as Vice-President. Following the resignation of Mr Evans, Professor North had acted as Treasurer from 1<sup>st</sup> October until 31<sup>st</sup> December. At the Council meeting on 14<sup>th</sup> July 2016, it received the resignations of Professor Hill and Mr Morrison. It agreed to appoint Dr Hatton as President with immediate effect and Professor North resumed the position of Vice-President.

Council met on six occasions during 2015-2016 in the Civic Hall. Parts of its business were delegated to the following committees: Grants, Events, and Museums, chaired respectively by Dr Hatton, Professor Bushby, and Professor Hill. Dr Hatton assumed the chair of the Museums Committee after Professor Hill's resignation. The committees are required to act in accordance with the Society's Aims and Policies, and their recommendations are put to the Council for its approval.

Mr Norman Madill has continued as Assistant Secretary, managing the Society's links with its members and other necessary administrative matters.

#### **MEMBERSHIP**

During the course of the 2015/16 year, the Society lost 17 members (through death & resignations) and gained 9 new members; at the end of September, membership totalled 175.

## THE SOCIETY'S AIMS AND ACTIVITIES

### *General*

*The Society aims to promote the advancement of science, literature and the arts in the city of Leeds and its immediate area. In furtherance of this aim, which Council believes to be of benefit to the public in this area, the Council's policy has been to disburse its income as follows by:*

- providing a programme of free public lectures relevant to the Society's aims
- supporting the work of the City of Leeds Museums & Galleries
- supporting other activities in Leeds of a scientific, literary or artistic nature
- providing grants for purposes of research, publication, or artistic performance

### *Grant-making policy*

In making grants to promote the advancement of the Society's aims, the Council places particular emphasis on (but does not limit its grants to) the support of activities which directly benefit the citizens of Leeds or assist those engaged in academic and scholarly activities relating to Leeds and its immediate area. It does not normally give grants in general support of students on taught courses. The value of grants is normally in the range £100 to £2,000, although this limit may be exceeded in special circumstances. The Council is keen to support new endeavours by the award of 'pump-priming' grants.

### *The Society's archives*

The Society's archives are held in the Special Collections section of the Brotherton Library, University of Leeds, where they are available for public consultation.

## ACHIEVEMENTS AND PERFORMANCE

### *Events*

The regular monthly events covered a wide range of topics as usual and were always well supported both by Society members, guests and members of the public.

The following events took place:

- Tony Abramson *Where there's muck, there's brass.*
- Mike Hoyland and Matt Smithson *Pre-Bonfire Night lecture and demonstration* at Leeds City Museum.
- Annual General meeting and dinner at University House, with after-dinner speaker Professor Martin Millett *The Roman site of Aldborough (near Ripon).*
- Andrew Morrison *Thomas Dunham Whitaker - his books, his library and his legacy.*
- Dr Stephen Muir *William Sterndale Bennett – the man and his music.*
- *An evening with Professor John Fisher* Dinner and talk at University House *Fifty active years after fifty.*
- Annual Science Fair in Leeds City Museum.
- Laura Wilson *Introduction to the "Treasures of the Brotherton" exhibition.*
- Martin Watts *Four centuries of natural history books in the Leeds Library.*
- Kersten Hall *The life of pioneering scientist William Astbury – the man in the monkeynut coat.*
- Summer outing: a visit to the National Glass Centre and the Anglo Saxon Church of St Peter, both in Monkwearmouth; and to Arbeia, the Roman Fort and Museum at South Shields.
- David Winpenny *A Very Dangerous Work - Sir Gilbert Scott and the restoration of Ripon Cathedral.*

## **Grants**

During the year the following grants were awarded by the Society:

- Yvonne Hardman on behalf of Leeds Museums and Galleries, £1000 towards the acquisition of an Early Medieval Gold Finger Ring.
- Karen Lynch on behalf of Yorkshire Garden Trust, £600 to enable the display of the Capability Brown plan for Temple Newsam at the Mercer Art Gallery, Harrogate.
- Sarah McDonald on behalf of the Thackray Medical Museum, £300 towards the reprinting of *Surprising Lives - A trail through Beckett Street Cemetery*.
- Clare Brown on behalf of Leeds Museums and Galleries, £200 towards the acquisition of two male Firecrest *Regulus ignicapilla* mounts.
- David Ward on behalf of Northern Opera Group, £600 towards a production of *Amahl and the Night Visitors* at the Leeds Corn Exchange.
- Nima Poovaya-Smith, £500 towards the costs of two Alchemy salon programmes in partnership with The Round Foundry and The Leeds Library.
- Tony Haynes on behalf of the Grand Union Orchestra, £400 to support a collaborative musical project between the GLO, South Asian Arts UK and the University of Leeds exploring the theme of Leeds's industrial heritage and migration past and present.
- Rebecca Machin on behalf of Leeds Museums and Galleries, £200 towards the turning of a frozen beaver specimen into a taxidermy mount.
- Glennis Burgess, £500 to support 12 creative writing workshops with Autism First; these to be part of the provision of *Courthouse Words*, the first literature festival organised by Otley Courthouse.
- James Lomax on behalf of the Leeds Art Fund, £1000 towards the publication costs of *Victorian Chatelaine: Emily Meynell Ingram of Temple Newsam and Hoar Cross 1840-1904*.
- Benjamin Saunders, on behalf of the Diocese of Leeds Music Fund, £990 to support the John Duggan workshop programme to improve the musical engagement and aspiration of 30 disadvantaged young people from one school over 30 weeks of the 2016 academic year.
- Dr Stephen Muir on behalf of the Clothworkers Consort of Leeds, £657 to purchase choral music by Hans Gal for performance in Leeds, York, Prague and Pilsner in 2016.
- Dr Max Farrar, £400 to support workshops based on the publication of the best 20 short stories and poems inspired by the life and tragic death in Leeds of David Oluwale.
- Steven Burt, £1000 to support creation of a fly-through of the First White Cloth Hall in Leeds.
- Rachael Rix-Moore, £300 to support activities associated with bringing the *Aftermath Dislocation Principle Riot Tour 2016* by Jimmy Cauty to Leeds.
- Gill Crawshaw, £845 to produce a booklet to document the disability arts project *Shoddy: a Textile* which took place in Leeds in April 2016.
- Geoff Wain, £900 to support MathsWorldUK outreach activities associated with the international 2nd MATRIX (Mathematics) Conference in Leeds in September 2016.

## **The Leeds City Museum**

We have continued to enjoy a good relationship with the staff of the Museums, to whom we are most grateful for their collaboration. It has been helpful that Mr John Roles, the Head of Leeds Museums and Galleries, has attended a number of Council meetings. The Museums Committee, comprising representatives from the Council and the Leeds Museums Service, has met twice in the course of the year and provides a valuable opportunity to discuss collaboration in the planning of events and the best use of grants for supporting the museum.

## **FINANCIAL REVIEW**

The Society's budget aims to fund all its events (lectures, dinners, trips etc) and grants from its income, the two major streams of which are the dividend income and subscriptions, with the events expenditure offset by income. This budget omits the payment made during the year to the investment advisers which means that annually overall expenditure often exceeds income. This situation is under review by a Financial Strategy Group which has a broader remit to promote the future development of the Society. The Society's financial position has been monitored regularly by the Council and in discussions with representatives of Investec Wealth and Investment, our investment advisers.

Dividend income from investments within the financial year amounted to £15,739, a return of 3.9%. The market value of the Society's investments this year has increased by 10.8% to £443,869. Whilst the Society's budget for the financial year had been developed to generate a surplus of £1,000, a more positive outcome was forthcoming enabling Council to set aside £3,750 in the Bicentenary Grant Fund over the year to support the bicentennial year celebrations in 2019.

### ***Reserves policy***

The Society's reserves comprise an unrestricted fund derived from past benefactions and its annual subscriptions, including the proceeds from the sale of the Philosophical Hall to Leeds City Council in 1921. The fund increased in value over the years as income exceeded expenditure and the value of investments increased. Since the Society adopted its new constitution in 1997, Council's aim in the medium term has been to fund its activities as described above and to sustain/increase the capital value of its investments whilst using all the annual dividend income to promote the in-year activities. The Society's income and expenditure do, however, vary from year to year depending on a number of factors. The Council therefore considers it prudent to hold liquid reserves in the Charities Deposit Fund and current bank account.

### ***Investment policy***

There are no restrictions in the Society's Memorandum and Articles on the Society's power to invest. The Council's investment objectives are to maintain a level of dividend income sufficient to contribute substantially to the Society's activities, while promoting the capital value of its invested assets over the long term. To this end, it is the Society's normal practice to reinvest realised gains on its assets. The Council has delegated the management of its investments on a discretionary basis to Investec Wealth and Investment.

### ***Risk management***

- 1) **Income:** The investment managers pursue an active investment policy to generate income on the Society's behalf. The outcomes are regularly reviewed by the Trustees.
- 2) **Expenditure:** Expenditure on individual events and grants usually represents a small part of total expenditure and risks are minimised by standard procedures for authorisation of all financial transactions. The potential risks at the Society's events are considered as part of the planning for them, and appropriate steps are taken, including the arrangement of Public Liability insurance as necessary.
- 3) The quality of the Society's events and the outcome of grants that have been awarded are reviewed by the Trustees at their regular meetings so as to ensure that all the Society's activities are of a high standard consonant with its Aims.

The Society has taken advantage of the small companies' exemption in preparing this Directors' Report.

*Approved by the members of the Council on 10 November 2016 and signed on their behalf by C J Hatton (President) and J E Lydon (General Secretary)*

**THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

	Note	2016	2016	2016	2015
		General Fund	Designated Fund	Total Funds	General Fund
		£	£	£	£
<b>Income from:</b>					
Subscriptions and donations		4,827		4,827	3,888
Investments		15,739		15,739	15,356
Charitable activities	2	3,941		3,941	5,547
<b>Total income</b>		<b>24,507</b>	<b>-</b>	<b>24,507</b>	<b>24,791</b>
<b>Expenditure on:</b>					
Investment management fees		4,073		4,073	4,021
Charitable activities	4	20,641		20,641	24,256
<b>Total expenditure</b>		<b>24,714</b>	<b>-</b>	<b>24,714</b>	<b>28,277</b>
<b>Gains/(Losses) on investment assets:</b>					
<i>Realised</i>	5	(3,687)		(3,687)	1,608
<i>Unrealised</i>	5	50,743		50,743	(11,979)
Total gains/(losses)		47,056	-	47,056	(10,371)
<b>Net income/ (expenditure) for the year</b>		<b>46,849</b>	<b>-</b>	<b>46,849</b>	<b>(13,857)</b>
<b>Transfers between funds</b>	8	(3,750)	3,750	-	-
<b>Net movement in funds</b>		<b>43,099</b>	<b>3,750</b>	<b>46,849</b>	<b>(13,857)</b>
<b>Reconciliation of funds</b>					
Fund balances brought forward		423,912	-	423,912	437,769
<b>Fund balances carried forward</b>		<b>467,011</b>	<b>3,750</b>	<b>470,761</b>	<b>423,912</b>

The Society had no recognised gains or losses other than those shown above  
The notes on pages 12 to 16 form part of these accounts.

**THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED**  
**BALANCE SHEET**  
**30 SEPTEMBER 2016**

	Note	2016 Total funds		2015 Total funds	
		£	£	£	£
<b>Fixed assets</b>					
Investments	5		443,869		400,615
<b>Current assets</b>					
Debtors	6	1,767		1,980	
Short term deposits		19,619		19,532	
Cash at bank and in hand		13,766		9,133	
		<u>35,152</u>		<u>30,645</u>	
Creditors: amounts falling due within one year	7	<u>(8,260)</u>		<u>(7,348)</u>	
<b>Net current assets</b>			<u>26,892</u>		<u>23,297</u>
<b>Total net assets</b>			<u>470,761</u>		<u>423,912</u>
<b>Funds</b>					
General Fund - unrestricted		467,011		423,912	
Designated Fund -					
Bicentenary Grant Fund	8	<u>3,750</u>		<u>-</u>	
<b>Total charity funds</b>			<u>470,761</u>		<u>423,912</u>

For the year ended 30 September 2016 the company was entitled to exemption from audit under sections 475 and 477 of the Companies Act 2006.

No member eligible to do so has required the company to obtain an audit of its accounts for the year ended 30 September 2016 in accordance with section 476.

**Directors' responsibilities:**

- The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.
- These accounts have been prepared and delivered in accordance with the special provisions in part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved by the Members of Council on 10 November 2016 and signed on their behalf by:

C J Hatton  
C M Taylor

President  
Treasurer

**STATEMENT OF CASH FLOWS**  
**30 SEPTEMBER 2016**

	2016	2015
	Total Funds £	Total Funds £
<b>Cash flows from operating activities:</b>		
<i>Net cash provided by (used in) operating activities</i>	(14,821)	(21,669)
<b>Cash flows from investing activities:</b>		
Dividends and interest from investments	15,739	15,356
Proceeds from the sale of investments	58,733	44,745
Purchase of investments	(54,931)	(40,706)
<i>Net cash provided by (used in) investing activities</i>	19,541	19,395
<i>Change in cash and cash equivalents in the year</i>	4,720	(2,274)
<b>Cash and cash equivalents at the beginning of the year</b>	28,665	30,939
<b>Cash and cash equivalents at the end of the year</b>	33,385	28,665
<b>Reconciliation of net income/ (expenditure) to net cash flow from operating activities</b>		
	2016	2015
	Total Funds £	Total Funds £
<i>Net income/ (expenditure) for the year as per the statement of financial activities</i>	46,849	(13,857)
<b>Adjustments for:</b>		
(Gains)/ losses on investments	(47,056)	10,371
Dividends and interest from investments	(15,739)	(15,356)
(Increase)/ Decrease in debtors	213	386
Increase/ (Decrease) in creditors	912	(3,213)
<i>Net cash provided by (used in) operating activities</i>	(14,821)	(21,669)
<b>Analysis of cash and cash equivalents</b>		
	2016 £	2015 £
Cash at bank and in hand	13,766	9,133
Short term deposits	19,619	19,532
<b>Total cash and cash equivalents</b>	33,385	28,665

**THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

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**1 Accounting policies**

The principal accounting policies adopted in the preparation of the financial statements are as follows:

***a) Basis of preparation***

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with The Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRs 102) and the Companies Act 2006.

The Society meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

***b) Reconciliation with previous Generally Accepted Accounting Practice***

The date of transition to FRS 102 for these accounts was 1 October 2014.

In preparing these accounts, the trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102 the restatement of comparative items was required. No restatement was considered necessary.

***c) Fund accounting***

The Society meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

***d) Income***

Income is recognised when the Society has entitlement to the funds, any performance conditions relating to the item of income have been met, it is probable that the income will be received and the amount can be measured reliably. Subscriptions and donations are recognised when receivable. Investment income is included when it is receivable, and includes any recoverable income tax.

***e) Expenditure***

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis. Expenditure on charitable activities is set out in the notes to the accounts.

***f) Fixed assets investments***

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing market price. The Statement of Financial Activities includes the net gains and losses arising on revaluation and disposals throughout the year.

All gains and losses are taken to the Statement of Financial Activities as they arise. Realised gains and losses are calculated as the difference between sales proceeds and the opening carrying value or the purchase value if acquired during the year. Unrealised gains and losses are calculated as the difference between the fair value at the year end and the carrying value. Realised and unrealised gains and losses are combined in the Statement of Financial Activities.

**NOTES TO THE ACCOUNTS (continued)**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

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***g) Debtors***

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid. Accrued income and tax recoverable is included at the best estimate of the amount receivable at the balance sheet date.

***h) Cash at bank and in hand and short term deposits***

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

***i) Creditors***

Creditors are recognised where the Society has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party, and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount. Grants payable are recognised when the application has been approved, the recipient has been told of that approval and if applicable has accepted the terms related to the grant offered.

	2016	2015
	£	£
<b>2 Income from charitable activities</b>		
Events and lectures	3,862	5,454
Income from Society's publication sales	79	93
	<u>3,941</u>	<u>5,547</u>

**3 Analysis of staff costs, trustee remuneration and expenses and the cost of key management personnel**

There were no employees of the charity during the year or the previous year.

The key management personnel are the trustees. No remuneration was paid to any trustee during the year or the previous year. Expenses of £30 were reimbursed to one trustee in 2015.

The assistant secretary received an honorarium as disclosed in note 4, expenditure on charitable activities.

**NOTES TO THE ACCOUNTS (continued)**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

	2016 £	2015 £
<b>4 Expenditure on charitable activities</b>		
<i>Grant making</i>		
Projects or organisations (12 grants; 2015: 9 grants)	7,490	4,000
Individuals (1 grant; 2015: 3 grants)	845	750
Leeds City Council (3 grants; 2015: 3 grants)	1,400	6,300
University of Leeds (1 grant)	657	-
	10,392	11,050
<i>Events and lectures</i>		
Events, lectures and fireworks demonstration	5,348	7,842
<i>Other charitable activities</i>		
Science Fair hire of planetarium, net of donation	150	150
Louis le Prince archive from USA	872	968
	1,022	1,118
<i>Publication costs</i>		
"Darwin's finches" booklet	-	353
<i>Support costs</i>		
Annual Review 2015	234	147
Stationery	97	156
Telephone & postage	376	402
Insurance	432	413
Sundries	-	62
Accountancy	700	670
Assistant secretary's honorarium	2,000	2,000
Website costs	40	43
	3,879	3,893
<b>Total expenditure on charitable activities</b>	20,641	24,256

The grant recipients are listed in the Annual Report for the year.  
It is not practicable to try to break down the support costs by type of charitable activity.

**NOTES TO THE ACCOUNTS (continued)**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

**5 Fixed asset investments**

	Listed Investments	Cash for investment	Total 2016	Total 2015
	£	£	£	£
Market value at 1 October 2015	372,670	27,945	400,615	415,025
Less:				
Disposals at opening market value	(62,420)	-	(62,420)	(43,137)
Investment management fees	-	(3,970)	(3,970)	(4,057)
Add:				
Acquisitions at cost	29,289	-	29,289	28,393
Cash reinvested	-	29,612	29,612	16,370
Net gains on revaluation	50,743	-	50,743	(11,979)
Market value at 30 September 2016	390,282	53,587	443,869	400,615
Historical cost at 30 September 2016	314,736	53,587	368,323	367,290
Disposals:				
Proceeds			58,733	44,745
Book value at 1 October 2015			(62,420)	(43,137)
Realised (loss) /gain			(3,687)	1,608

All fixed asset investments are held in the UK, in nominee accounts by the investment managers. Details of the investment portfolio are as follows:

	2016	2015
	£	£
UK equities including unit and investment trusts	122,780	123,208
Unit and investment trusts holding non-UK equities	176,983	151,617
Gilts, bonds and fixed interest stocks	90,519	97,845
Cash held by investment managers	53,587	27,945
	443,869	400,615

**Material investments worth more than 5% of portfolio**

Aviva Investors UK US Equity Income	£ 27,746	£ 20,501
BNY Mellon Newton Global Income	£ 23,111	£ 17,312



**NOTES TO THE ACCOUNTS (continued)**  
**FOR THE YEAR ENDED 30 SEPTEMBER 2016**

	2016 £	2015 £
<b>6 Debtors</b>		
Investment income	1,397	1,586
Prepaid expenses	370	394
	<u>1,767</u>	<u>1,980</u>

	2016 £	2015 £
<b>7 Creditors: amounts falling due within one year</b>		
Grants approved but not yet paid	5,000	5,000
Accrued expenses	3,260	2,348
	<u>8,260</u>	<u>7,348</u>

	At 1 Oct 2015 £	Transfer in £	Payments £	At 30 Sept 2016 £
<b>8 Designated Fund</b>				
Bicentenary Grants Fund	-	3,750	-	3,750

Council has set aside £3,750 in a fund to support the promotion of activities associated with the bicentenary year of the Society in 2019.



## The year's finances at a glance

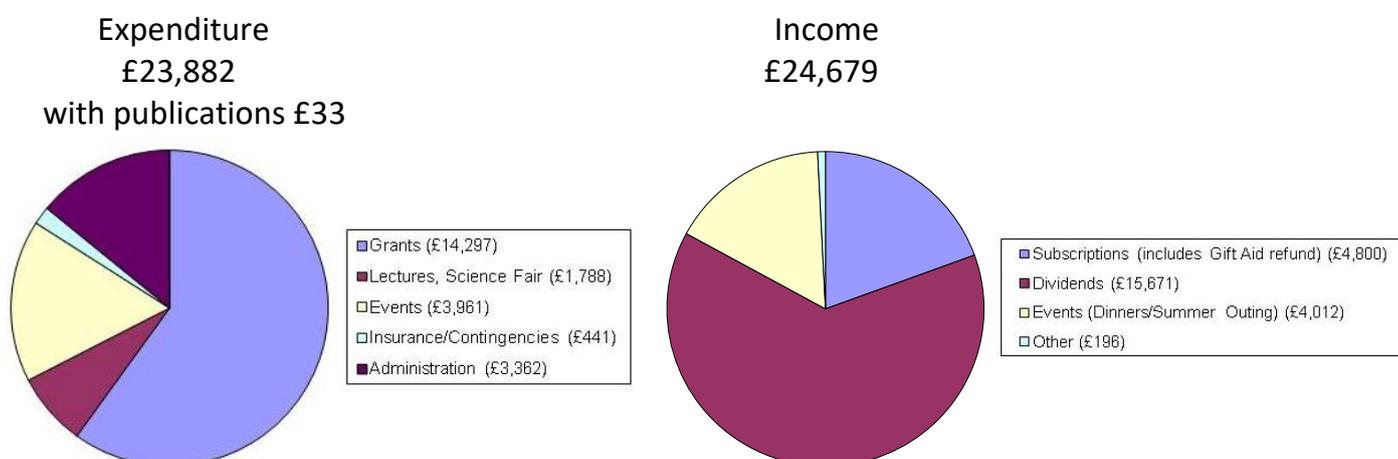
We are required by law to set out our finances in the form given in the preceding pages. It may however be helpful to set the Society's finances during the financial year in a different context. The Society sets a broad budgetary aim of funding its events and grants from income during any financial year. To this end a budget is drawn up and approved by Council to attempt to achieve a balance between income and expenditure, determined on a receipts and payments basis, for the financial year. The pie charts for income and expenditure during the 2015-16 financial year for this budget are presented below. It should be noted that the expenditure shown in the chart omits the Investment Management fee, which has been subtracted directly from the investment capital, as in other recent years.

In 2015-6 grants awarded to outside bodies were paid during the year, with a single grant of £5000 carried forward. Grants Committee also commenced a fund to support the bicentenary of the Society in 2019, approved by Council and to which Council added, noting the positive outcome during the financial year. The Bicentenary Grant Fund now stands at £3,750

As usual, the difference between events income and expenditure is small, representing hospitality for guests, and such income and expenditure is neglected in presenting the following information.

Dividends within the financial year amounted to some 76% of the income, and subscriptions (including gift aid) 23%. Grant payments represent 72% of expenditure and the cost of public lectures/the Science Fair 9%. Administration costs totaling 17% of expenditure include the Assistant Secretary's honorarium, the accountant's fee, stationery, photocopying, telephoning, postage and printing.

### Chris Taylor, Treasurer



## Presidents

*(since the foundation of the Society)*

1820-26	John Marshall	1922-24	Arthur J Grant, MA
1826-28	Revd W H Bathurst, MA	1924-26	Walter Garstang, MA, DSc, FZS
1828-31	Michael Thomas Sadler, MP	1926-28	Edwin Hawkesworth
1831-33	William Hey	1928-30	F W Branson, FIC
1833-35	James Williamson, MD	1930-32	E O Dodgson
1835-37	Revd Joseph Holmes, MA	1932-34	A Gilligan, DSc, FGS
1837-40	Revd Richard Winter Hamilton	1934-36	R Whiddington, MA, DSc, FRS
1840-42	Adam Hunter, MD	1936-39	Hugh R Lupton MC, MA
1842-45	John Hope Shaw	1939-46	W M Edwards, MC, MA
1845-50	Revd William Sinclair, MA	1946-48	E A Spaul, DSc, PhD
1850-51	William West, FRS	1948-50	W L Andrews
1851-54	Revd Charles Wicksteed, BD	1950-52	J N Tetley, DSO, LLD
1854-57	John Hope Shaw	1952-54	Terry Thomas, MA, LLD, BSc, PhD
1857-58	James Garth Marshall, FGS	1954-56	H C Versey, DSc, FGS
1858-59	Revd W F Hook, DD	1956-58	H S Vick, JP
1859-61	Revd Alfred Barry, MA	1958-60	H Orton, MA, BLitt
1861-63	Thomas Pridgin Teale, FRS	1960-62	Sir George Martin, LLD, JP
1863-66	Revd Thomas Hincks, BA	1962-64	E J Wood, MA
1866-68	Charles Chadwick, MD	1964-66	R D Preston, DSc, FInst P, FRS
1868-72	John Deakin Heaton, MD	1966-68	J le Patourel, MA, DPhil
1872-74	Revd Canon Woodford, DD	1968-70	G P Meredith, MSc, MEd, PhD
1874-76	J I Ikin, FRCS	1970-72	J G Wilson, MA, PhD, FInst P
1876-78	Revd J H McCheane, MA	1972-74	J Taylor, MA
1878-81	T Clifford Allbutt, MD, FRS	1974-76	H Henson, DSc, PhD, FRES
1881-83	Revd John Gott, DD	1976-78	P R J Burch, MA, PhD
1883-85	J E Eddison, MD	1978-81	R Reed, MSc, PhD
1885-86	Edward Atkinson, FLS	1981-83	Lord Marshall of Leeds, MA, LIB
1886-89	Thomas Marshall, MA	1983-85	B R Hartley, MA, FSA
1889-92	Thomas Pridgin Teale, MA, FRS	1985-87	D Cox, BA, ALA
1892-94	Revd J H D Matthews, MA	1987-89	B Colville, MB, BS, FRCGP
1894-96	Revd Charles Hargrove, MA	1989-91	I S Moxon, MA, BA
1896-98	Edmund Wilson, FSA	1991-93	R F M Byrn, MA, PhD
1898-00	Nathan Bodington, MA, LittD	1993-95	Mrs J E Mortimer, BA
1900-02	J H Wicksteed, President InstME	1995-97	A C Chadwick, BSc, PhD, DSc, CBiol, FIBiol, FRGS
1902-04	Arthur Smithells, BSc, FRS	1997-99	O S Pickering, BA, BPhil, PhD, DipLib
1904-06	J E Eddison, MD	1999-03	P J Evennett, BSc, PhD, Hon FRMS
1906-09	E Kitson Clark, MA, FSA, MInstCE	2004-07	M R D Seaward, MSc, PhD, DSc, FLS
1909-11	Revd J R Wynne-Edwards, MA	2007-10	C J Hatton, BSc, PhD, CPhys, FInstP
1911-12	C T Whitmell, MA, BSc, FRAS	2010-13	A C T North, BSc, PhD, CPhys, FInstP
1912-14	P F Kendall, MSc, FGS	2013-16	Joyce M Hill, BA, DPhil, DUniv., FEA, FRSA
1914-17	Revd W H Draper, MA	2016-	C J Hatton, BSc, PhD, CPhys, FInstP
1917-19	James E Bedford, FGS		
1919-22	Sydney D Kitson, MA, FSA, FRIBA		

## Life Members

Byrn, Dr R F M  
Day, N  
Laurence, Miss M

Moxon, I S  
Pantin, Dr H M

## Subscribing Members, as at 31.12.2016

Adamthwaite, Professor A P	de Pauw, Dr K	Jenkins, Professor E W
Alexander, Professor R McN	de Pennington, Mrs J	Johnson, Dr C L
Andrews, Professor R A	Devereux, Dr T A	Jones, Mrs R L
Archenhold, W F	Dodson, Mrs H I	King, Dr M H
Arnold, J O	Douglas, Ms J N	Kirby, Revd Dr D A
Ash, D	Dowson, Professor D	Knapp, Dr D G
Baker, Dr R A	Drewett, Dr R	Knowles, R
Barker, Ms J	Drife, Dr D	Lance, Professor C E
Basdeo, S.	Eastabrook, Ms G	Larkin, B
Beddows, Professor C G	El-Hassani, M R	Lawson, P W G
Bielby, N	Evans, Ms L	Lewis, Dr E L V
Blair, Professor G E	Evennett, Dr P J	Lockett, Dr A
Blair, Dr M	Eyres, Dr P J	Lydon, Dr J E
Boothroyd, K	Farmer, P J	Lynch, Ms K
Bower, Dr D I	Fletcher, Dr C R	McCleery, Dr I
Bradford, Mrs E J	Gaunt, Dr G	McTurk, Professor R
Bradford, J M	Godfrey, Ms M A	Madill, N
Briggs, M	Gooday, Professor G	Marchant, Dr P
Britten, E A	Gosden, Dr M S	Meadowcroft, M
Brown, Mrs C	Grady, Dr K	Meredith, Professor P
Bushby, Professor R J	Griffin, Mrs E	Mill, Dr P J
Butlin, Professor R K	Griffiths, Dr W K	Millner, Dr P A
Cecil, Hugh	Hall, Dr K	Morgan, Professor G J
Chadwick, Mrs A L	Hammond, Dr C	Morgan, C J
Chadwick, P R P	Hann, Professor M A	Morris, A
Chesters, Dr M S	Harrison, Mrs H	Morrison, A
Childs, Professor W R	Harrison, M R	Müller, A E W
Clark, Mrs E A	Hatton, Dr C J	Murphy, K
Clarke, Ms S	Henderson, A	Nash, Cllr Mrs E A
Collins, C J	Henderson, Professor P J F	Newiss, Miss J
Conaboy, A	Higgins, Dr J M	Nix, P J
Cooper, Miss E	Higgins, Dr S J	North, Professor A C T
Crosswell, R	Hindmarch, Professor I	Oakshott, Ms J, MBE
Cruse, J	Hope, Professor T E J	Oughton, J
Dagg, Dr M	Hoyland, M	Parker, Dr K D
Dalton, Dr S	Jakeways, Dr R	Parry, Professor G

Paterson, Dr A  
Paynton, Ms C  
Peat, Dr D W  
Pickering, Dr O S  
Plant, Mrs I  
Proctor, Ms J  
Rastall, Professor G R  
Ramsay, Ms G V  
Rawnsley, Dr S J  
Richardson, Professor B F  
Reynolds, P  
Roberts, Professor K J  
Robson, Ms R M  
Roche, Mrs G M  
Rushton, Professor J G  
Salinger, Dr D  
Savage, Professor M D  
Seaward, Professor M R D  
Sellen, Dr D B

Shaw, K  
Sherwin, Dr J R  
Slomson, Dr A  
Smith, Mrs D  
Smith, W  
Smithson, R T  
Sowrey, Dr J T  
Speakman, Dr P T  
Stafford, Professor P A  
Stephenson, Mrs A  
Sunderland, Dr P  
Suter, Mrs P A  
Sutton, Dr S L  
Swire, Ms L M P  
Taggart, Ms L  
Tannett, P G  
Taylor, Professor C M  
Temple, Mrs M  
Thomas, M E

Thornton, Dr D  
Turton, Dr A  
Unsworth, Dr R  
Wain, G  
Wainwright, M  
Wainwright, Mrs P  
Warren, J  
Watson, Professor A A  
Webster, I C  
Wesley, Mrs J  
West, A  
Widdowson, Mrs J  
Wilson, Miss C A  
Winn, P  
Wood Robinson, Mrs V  
Wright, Dr P G  
Wyatt, Dr H V



## Reports of Events held during 2016

*Editor's note: the events described below cover the calendar year 2016 and therefore differ from those listed in the Annual Report section of the Review, which are for the financial year 1 October 2015 to 30 September 2016.*

***Thomas Dunham Whitaker – his books, his library and his legacy*** Andrew Morrison  
28 January 2016

For those of us who live in Leeds, Thomas Whitaker (1769-1821) is associated with *Loidis and Elmete*, and its companion volume, a new edition of Ralph Thoresby's *Ducatus Leodienis*, both published in 1816. Actually Whitaker's connections with Leeds were limited. In 1783 he married Lucy Thoresby of Yeadon, a relative of Ralph Thoresby and for a short time the couple lived in Leeds. Despite being born in Norfolk, Whitaker was a Lancashire man, his family home where he lived for much of his life, was at Holme outside Burnley. Having taken a degree at St John's College, Cambridge in 1781, he returned to Holme and was ordained in 1785. Although Whitaker rebuilt the church at Holme and published a book of sermons, ecclesiastical matters were not his passion. His enthusiasms were more secular: collecting – books, prints and antiquities; forestry and history. His tree planting was to earn Whitaker a gold medal from the Society of Arts for planting 64,000 larches in a year on his estate. Between 1785-1815 he was to plant over half a million trees permanently changing the local landscape. But today Whitaker is remembered as one of the leading topographic historians of the early 19<sup>th</sup> century.

His first published work, the monumental *History of the Parish of Whalley* was printed in 1801 and as Andrew Morrison informed us, Whitaker was only the second author to publish a plan of an abbey and that his design layout remained the standard model for the next 150 years. Whitaker also commissioned a work from Turner to illustrate the book. Moving across the Pennines, Whitaker published his *History of Craven* in 1805, its second edition (1812) included an engraving after Turner of Fountains Abbey. The 1821 appendix to *Loidis and Elmete* contained Turner's picture of Gledhow Hall but not his watercolour of Leeds from the South which had been painted for the volume. The reason for its exclusion may well have been that it depicted the mills and chimneys of the town and Whitaker detested industrialisation.

The localism of Whitaker's publications belies the breadth of their author's interests and scholarship. He was a man of immense intellectual curiosity and his books often became the vehicles for the discussion of much wider topics. In 1818 he was elected a Fellow of the Royal Society as '*a Gentleman well versed in various Branches of Natural Knowledge*'.

Whitaker's enthusiasm and energy was well matched by that of our speaker who both entertained us and impressed by his erudition. It's a brave man who as Chief Executive of the Leeds Library admits that the subject of his talk hated the Leeds Library. Whitaker did not really believe in 'extensive' reading, a true scholar always needed his books close by him which does much to explain his book collecting mania.

***Janet Douglas***

**William Sterndale Bennett Dr Stephen Muir**

25 February 2016

Sterndale Bennett was born in Sheffield in 1816 into a musical family. His grandfather had been a chorister at King's College and his father was also a chorister. The name Sterndale was that of a family friend and was used by Bennett as his first name. Both his parents died when he was small and he and his sisters lived in Cambridge with their grandparents. A precocious child, he became a chorister at King's when aged 8, and was admitted to the Academy of Music (later the Royal Academy) just before his 10<sup>th</sup> birthday. He studied violin, piano and composition. Unfortunately his performance as Cherubino in *the Marriage of Figaro* was said by a critic to have been 'a blot on the piece' and in 1831 he was rebuked for 'not having achieved anything in composition'. However, by two years later he had written a concerto and a symphony and his performance of the concerto was very highly regarded.

This started an intensely creative period, in the course of which he was met by Mendelssohn when he visited London – and this started a close friendship with Mendelssohn that lasted until the latter's death. Bennett's Opus 2, a Capriccio for piano, was praised so highly for 'following the old masters' that the Royal Academy paid for its publication.

Invitations from Mendelssohn led to visits to Leipzig, and to the development of a strong friendship with Robert Schumann, which lasted for the rest of Schumann's life despite Bennett's dislike of the style of his friend's later compositions – he was determined not to be corrupted by 'more modern works'. Wikipedia tells us that while in Leipzig, he also arranged the first cricket match ever played in Germany "as fitting a Yorkshireman". A concert in Leipzig in 1837 was well regarded but in subsequent years his creativity began to suffer. With a heavy load of teaching, he had difficulty in completing works, though he wrote several short pieces for students, including Preludes which revealed his love of Bach. In 1849 he founded the Bach Society – in parallel with Mendelssohn in Germany, reviving the performance of Bach's works which had fallen from the attention of music lovers.

He married in 1844 and needed salaried positions. By the 1850s he had a ceaseless round of teaching, but in 1853 he was offered the conductorship of the Leipzig Gewandhaus orchestra; inexplicably he turned the offer down, a decision that in retrospect was perhaps a mistake as the German environment might have better fostered his creativity. In 1856, however (still only 40) he succeeded Wagner as conductor of the Philharmonic Society in London.

Appointed as a Professor in Cambridge, he pushed the standards of music education and particularly the role of women. In 1858, he participated in the inaugural Leeds Festival, held at the opening of Leeds Town Hall, with the first performance of his cantata *The May Queen*. Appointed Principal of the Royal College in 1866, he gave up his conductorships, but there was a revival of his composing, exemplified by the anthem '*In thee, o Lord*'. He wrote several of his compositions while on holiday at Eastbourne.

Knighthood in 1871, he continued to be held in great honour both in England and Germany. His distinguished pupils included Hubert Parry and Arthur Sullivan, but it seems likely that his

ceaseless rounds of teaching and administration eventually resulted in a corpus of works that is limited in quantity – and neglected in performance.

Stephen Muir's most valuable and informative lecture was illustrated by a number of recordings of Bennett's compositions and showed the need for a revival of interest in this once well-regarded and important English composer.

*Anthony North*

***Fifty active years beyond fifty* An evening with Professor John Fisher**

*12 March 2016*

As well as being Deputy Vice-Chancellor of the University of Leeds, Professor Fisher is the Director of the Institute for Medical and Biological Engineering: one of the largest and most successful research groups in the University. The main aim of the Centre is to improve the quality of life of our ageing population. It is built on the belief that our second fifty years of life can be as active as our first fifty. However, because parts of our bodies wear out this means developing and improving techniques for replacing key joints and tissues.

The idea of joint replacement is by no means new. For example, we had 'good', well-designed replacement hip joints fifty years ago. However, what was seen as 'good' fifty years ago proves inadequate for the needs of today. As in other areas of Engineering things have had to move forwards. In the case of replacement joints this is driven partly by the fact that we are living longer but more by patient demands and expectations. Fifty years ago these replacement joints tended to be fitted for elderly patients who had an average life expectancy of about ten years and who led relatively sedentary lives. Now they are often fitted earlier in life, to patients who have much a longer life expectancy, and to patients who expect to be much more active: to walk much more, to jog and to ride a bicycle. All of these put replacement joints under much more stress. The old-style joints just do not last long enough. The problem is the way they wear, not the fact that they wear out!

Wear produces tiny fragments of metal and of plastic that the body cannot get rid of. Over an extended period of time these fragments cause a reaction and all sorts of problems that can even lead to bone death! Hence, a lot of the work of the Institute for Medical and Biological Engineering has been concerned with the development of new materials and of new designs which minimise the problem of wear. It has also taken a leading role in the design of machines that allow us to study the way in which these artificial joints wear. This work has succeeded in reducing wear (under lab conditions) by 5-10 fold. They have not been in use for long enough to see how long they will really last in patients although they are certainly longer-lasting than first-generation artificial joints.

However, improved engineering cannot solve all of the problems. The skill of the surgeon, in getting the position of the replacement parts exactly right, is just as critical a factor. The lecture ended with the speculation that the future lies not in continuously improving present designs for artificial joints but in a more 'disruptive' technology: that the future lies with

tissue engineering. The ‘Leeds’ approach to tissue engineering involves the use of cell-freed natural tissue scaffolds.

As usual on these occasions, we were very well fed by University House and richly entertained. Even those of us who thought that we knew quite a lot about this field discovered that there is still much more to know and to understand!

*Richard Bushby*

### **Science Fair 2016**

*2 April 2016*

This year’s Science Fair had some of the old stagers and a few new ones. The layout in the Arena was different from previous years in that we had too many participants to form the usual circle and, at the suggestion of Richard Higson-Blythe, who was his customary very helpful self, the table were arranged in rows. This worked very well and made the event look rather more interesting and busy without being too crowded.

The Rodley Nature reserve exhibit had been overhauled and there was more live wild life and fewer posters. This was very popular with younger visitors. A new addition was Maths World UK which also proved very popular and showed visitors, via hands on exercises, that maths can be fun and interesting.

A team from the Astbury Biostructure Laboratory in the University showed an interesting demonstration of their work and, at the opposite end of technology, Cyclops set up some stationary bicycles to show how pedalling can produce useful electrical power. Again, very popular with the younger generation.

The Planetarium made a further visit and was well attended although it was agreed at the end that the shows were a little long, particularly for children.

There was a good and steady attendance and mention has to be made of the excellent help by all the museum staff who were on duty.

*Robin Jakeways*

### ***Treasures of the Brotherton: A Visit to the New Gallery* Laura Wilson**

*9 April 2016*

As an addition to our usual programme of Thursday evening lectures, we enjoyed a Saturday morning visit to the new public gallery in the Parkinson Building of the University of Leeds, opened in February 2016 to display some of the treasures of the Brotherton Library. There is a substantial permanent collection and a bay in which there will be a two different exhibitions a year. There is also an attractive and well equipped lecture/seminar room. Situated as it is in the right-hand court of the Parkinson as you enter the building through the

main doors, it nicely complements the Stanley and Audrey Burton Art Gallery in the left-hand court. Together they are a real asset to the university and the city.

We had an engagingly informative talk on the history of the collection and the treasures on display from Laura Wilson, a member of the library staff, and there was opportunity to enjoy the gallery before and after the presentation. The permanent collection, which is extremely well displayed, has themed sections around the walls (From Hand to Print, Imagination and Creativity, Understanding Our World) and central cases which display material from those collections held by the Brotherton which are designated as being of national importance. These are the Liddle Collection, the Russian Archive Collection, English Literature, the Cookery Collection and the Romany Collection. Items in the permanent display ranged from a Babylonian clay tablet through a mid-fifteenth century illuminated history roll and many rare books (including Shakespeare's First Folio and early publications on science and exploration) to autograph drafts of modern poetry by such figures as Geoffrey Hill and Simon Armitage.

The subject of the first temporary exhibition was 'On Conscientious Grounds: Objection and Resistance in the First World War', drawing primarily on the Liddle Collection — a timely display since 1916 saw the introduction of conscription, and so brought to the fore the question of conscientious objection, which the nation then had to address. 'Amazement' and 'delight' are words that I would use to describe the reaction of those who came. A visit is strongly recommended, and revisits too, to see the successive temporary exhibitions, as well as to enjoy the changes to the permanent exhibition as pages are turned and the thematic displays and the designated collections are presented using different items from the rich array that is available.

***Joyce Hill***

***Four Centuries of Natural History Books in the Leeds Library* Martin Watts**

*21 April 2016*

The enthusiasm of the speaker, complemented by the delights of the Leeds Library on display, captured the imagination of an attentive and appreciative audience. Clearly the Leeds Library, the oldest surviving subscription library of its kind in Britain, was an ideal venue for this event, the opportunity afforded to examine at first-hand the books highlighted by our speaker being an added treat.

To list the many worthies and their achievements referred to in the lecture is beyond the scope of this review, but a few should be cited. Not surprisingly, mention of the 17th century Herbal by Nicholas Culpeper started the ball rolling, but only a later edition was on display; however, this was followed by an original copy of Robert Plot's *The Natural History of Staffordshire* (1686), a lesser known work but one frequently cited in topographical and natural history surveys as a pioneer model for a county, its title not conveying the all-embracing treatment of, as testified by the speaker, "just about everything". Other important authors in these early years renowned not only for their scientific abilities, often based on exploration of the natural world at home and abroad, but also for their illustrated output

included Hans Sloane, Thomas Pennant, Thomas Bewick, John Richardson and William Jardine – the contributions of such worthies have been referred to as “living information”.

The early years of the 19th century saw the development of realistically portrayed illustrations to complement detailed taxonomic texts to aid identification – insects, for example, appeared natural (not pinned) and often associated with a food plant. Of particular interest at this time were *Floras*, their colourful illustrations of outstanding delicacy and accuracy rarely seen today in similar publications. Later in the 19th century, illustrated works concerned with farming and landscape showed the greater interest in the shaping of new environments, but Yorkshire-born Charles Waterton was a lone voice in recognising the need for nature reserves to protect our fauna and flora. In more recent times, the camera has to a large extent replaced the pen and the paintbrush; although photographic (and no doubt computer) images are important to the natural historian, there is still a need for artistic interpretation. We are indeed grateful to our speaker whose love of books was clearly demonstrated, and to the Leeds Library, particularly Andrew Morrison, for hosting this meeting. Leeds is indeed fortunate to have such a magnificent library which contains splendid resources such as those on view to us.

**Mark Seaward**

**William Astbury – *The Man in the Monkeynut Coat* Kersten Hall**  
19 May 2016

On 19 May Dr Kersten Hall presented a brief biography of a largely unrecognised scientist, William Astbury, who worked in the University of Leeds from 1928 until his death in 1961. Kersten’s excellent talk provided important and belated recognition for a pioneering scientist.

James Watson and Francis Crick published their well-known paper in the Journal *Nature* in 1953, describing the structure of DNA as a double helix. The image which provided Watson with an important clue to the helical structure, the so-called ‘Photo 51’, had been taken by Rosalind Franklin, who died before she could even be considered for a share in the Nobel Prize.



This picture was an X-ray diffraction pattern, formed by directing a fine beam of X-rays on to a fibre of DNA, and recording on a photographic plate the pattern of beams scattered (diffracted) by the molecule. The structure of the molecule and the spacings of its components can then be deduced by calculation from the pattern of the diffracted spots, a technique pioneered here in Leeds by William Bragg and his son Lawrence. X-ray diffraction was later applied to the investigation of large biological molecules by William Astbury, who popularised this approach as ‘Molecular Biology’, and was to become Professor of Biomolecular Structure in the University.

Having been a member of Bragg's group at the Royal Institution in London, Astbury developed an interest in analysing the structure of large biological molecules found in natural fibres such as wool, and this fitted him perfectly for his post in the Textiles Department at Leeds. Here his work on the three-dimensional structure of protein molecules, notably keratin in its various forms, quickly established him as such an internationally renowned authority in this field that his lab is said to have once been hailed as 'the X-ray Vatican'. But Astbury's legacy went much further than merely studying the structure of textile fibres, as was shown by his rather unusual overcoat. This was woven from an artificial fibre called 'Ardil' that had been made by altering the molecular structure of the main protein component of monkeynuts (peanuts). The basic method of altering seed proteins from a soluble globular to a fibrous insoluble form had been developed by Astbury and his collaborators and then eagerly adopted by industry in the hope of producing cheap and abundant alternatives to wool as a raw material. Although this was not the commercial success hoped for – the price of wool fell, and the new fabric did not wear well – it nevertheless served as a powerful example of Astbury's conviction that one day whole industries might be built around the deliberate manipulation of giant biological molecules.

In addition to their work on keratin fibres, Astbury's group in Leeds had produced X-ray diffraction patterns of DNA in 1938, and superior ones in 1951 – a year before Franklin's – and these contained the characteristic cross pattern that had inspired Watson's double helix interpretation. Had Astbury retained his interest in the structure of DNA and followed it up by publication or presentation at a scientific meeting, the DNA story might have been very different.

The Astbury story is told in full detail in Kersten's book 'The man in the monkeynut coat', a very readable account of an interesting period in the history of science.

*Peter Evennett*

### *Summer visit to Northumbria*

*18 July 2016*

Our visit comprised several contrasting sites, the first two relating to the arrival in England of the manufacture of glass. In AD 653, a wealthy landowner, Biscop Baducing, travelled to Rome, visited numerous monasteries on the continent and eventually joined a monastic community in France, where he became a monk and adopted the name Benedict. Although he had intended to establish a monastery in Wessex, in AD 673, King Ecgfrith of Northumbria gave land on the bank of the river Wear to Benedict Biscop to found St Peter's Monastery. Thanks to his extensive network of contacts in mainland Europe, Benedict engaged workmen with expertise in church building, notably in the manufacture of glass. He thus established glass manufacture in England, with Monkwearmouth becoming an important centre, which it remains to this day. Its location beside the river Wear of course greatly facilitated communication by sea with ports in France, other European countries, and other parts of Britain.



The National Glass Centre was opened in 1998 on a previously derelict industrial site beside the river and is a striking modern building of concrete and, of course, glass. It contains a museum of the history of glass-making, exhibition galleries, accommodating a number of artists. We were treated to a demonstration of glass blowing. Starting with a bob of plain glass, various minerals added a series of colours, shapes were formed by the use of blowing, with the two demonstrators working together to make a beautiful multi-coloured vase.

A short walk up the hillside brought us to the Anglo-Saxon church of St Peter. Building work started in AD 674 and the lower two stages of the tower are probably the oldest parts of an English church building still to be seen. The upper stages of the tower are Norman in style and much of the other parts of the building are later, some built with stone pillaged from Roman sites.. The building has survived various vicissitudes including Viking raids, demolition by King Malcolm III of Scotland, fire in 1790 and arson in 1984. Until recently, the deposition of industrial waste had hidden the lower part of the tower. Reconstruction has resulted in a most attractive building on a spectacular site, and the grounds outside include modern stone work providing the outlines of the old monastic structures. An important contributor in the religious history of the area was the Venerable Bede, who was instrumental in the formation of the Wearmouth-Jarrow monastery, “one monastery in two places”.

The third place on our outing took us further back in time, to the remains of the Roman town of Arbeia. Overlooking the River Tyne at South Shields, its location guarded the entrance from the North Sea to the Tyne – and hence, to the interior of the country, including Hadrian’s Wall. Built in AD 160, it functioned at various time as housing for army cohorts and as a supply base. Much of the site had been built over in the 1800s, but excavations in the 1970s have revealed the layout and nature of the buildings. Most spectacular is the construction of a representation of the West Gate; no evidence had remained of the original design, but the present reconstruction was based on analogous gates in other Roman sites and made use of a number of the original building stones found on the site. Even more interesting is the reconstruction of the headquarters building and barracks. The rooms have been very nicely decorated to designs based on other Roman sites. Particularly attractive is the commanding officer’s spacious quarters, though they seemed to lack *en suite* facilities.

***Anthony North***

***Sir Gilbert Scott and the Restoration of Ripon Cathedral* David Wimpenny**

*22 September 2016*

We were treated to a scintillating lecture by David Wimpenny, a resident of Ripon and the Chairman of its Civic Society and author of many articles for newspapers, magazines and guidebooks. An hour's lecture whizzed by.

Scott appears to have been interested in architecture from a very early age. Whilst in his teens he met and was greatly influenced by Pugin who was totally in favour of the Gothic style. Scott's first commission was the Martyrs' Memorial in Oxford, styled on the Eleanor Crosses. It was that commission which launched him on his career as the Country's premier architect in the neo-Gothic style and, subsequently, the best Gothic restorer.

He designed so many of our well-known buildings – the Midland Hotel at St Pancras, Beckett's Bank in Park Row Leeds, the Leeds General Infirmary, Doncaster Parish Church and the ubiquitous red telephone box and too many others for me to jot down! He also designed the Foreign Office but was obliged to build the exterior in the Classical style. Nevertheless, we were shown slides of a magnificent Gothic interior.

However, church restoration work was the backbone of his business which happily coincided with the development of the railways which enabled him to travel quickly the length and breadth of the Country. The Chapter House of Westminster Abbey was a major restoration work with a bold introduction of decorated metal beams to support not only the structure, but also used as a decorative feature.

Dean Erskine of Ripon asked Scott to restore Ripon Cathedral. Scott reported that the state of repairs needed were "alarming". The most critical were the towers at the West End which had foot-wide cracks in them and were in danger of falling down. Their restoration was very dangerous work indeed as they could have collapsed on the workmen. Scott was fairly faithful to Ripon Cathedral's original medieval architecture. Visitors might think that the choir stalls were all medieval but half of them were added by Scott.

Scott has had his critics in being cavalier with some of his restoration, notably, replacement rood screens, the front of the Chantry Chapel in Wakefield, and the removal of mullions in the double row of five windows on the West Front of Ripon Cathedral. Yet for the most part, he was faithful to the original. We have much to thank him for, in saving some of our most precious architectural assets, significantly, Ripon.

***Elizabeth Nash***

## ***Preserving Britain's Antarctic Heritage* Camilla Nichol**

20 October 2016

This was a lecture with dramatic slides of icebergs and snowfields, rugged mountains, relics of the heroic age of exploration and rusting remains of abandoned whaling stations, in a land peopled by cute gentoo penguins.

Camilla Nichol is the Chief Executive of the UK Antarctic Heritage Trust (UKAHT), and was previously Head of Collections for Leeds Museums and Galleries.

Camilla described the 1971 Antarctic treaty. This admirable piece of legislation is a surprisingly short document – only three pages in length. It dealt with the confused and potentially explosive political situation of the Antarctic, with its numerous unresolved and conflicting territorial claims. For the purposes of the treaty, Antarctica is defined as all of the land and ice shelves south of 60°S latitude. The signatories agreed that the Antarctic should become a scientific preserve. Freedom of scientific investigation was established and all military activity banned (although military personnel are allowed to assist in scientific research programmes). Fishing would be kept within sustainable limits and mining would be forbidden. The treaty is pragmatic. Concerning the various overlapping territorial claims, it simply states that these have been noted and that the nations involved have agreed to hold them in abeyance for the length of time the treaty holds.

Within the sector claimed by the UK (and also by Argentina and Chile) the UKAHT cares for five historic museum sites. The largest of these is Port Lockroy, on Goudier Island, lying in a natural harbour at the north of the Antarctic archipelago. It has a varied history. Between the two World Wars, this harbour was used as a whaling station. In the early days of World War II a manned British military post was set up here, as part of *Operation Tabarin* – the establishment of a string of permanent bases on the more accessible parts of the Antarctic coast to establish a permanent British presence. At this time the Admiralty was concerned about the strategic importance of the archipelago – since the German navy was known to use remote islands as rendezvous points and supply depots for u-boats and commerce raiders.

In 1996, the Port Lockroy base was renovated and it is now a museum and post office. It is one of the most popular tourist destinations for cruise-ships in Antarctica. The boats arrive more or less daily during the five months of the tourist season, bringing about 35,000 visitors. To maintain the sense of desolation the boats are carefully routed so that they are always out of sight of each other. Half of the island is open to tourists, while the other half is reserved for the penguins – although to judge by the photographs, the penguins don't appear to recognize the distinction. The income from the souvenir shop helps support the upkeep of the base and the Post Office is important. Its staff of four deal typically with upwards of 70,000 pieces of mail each year. The special Antarctic stamps are of interest to many collectors – perhaps a distant echo of the Cape of Good Hope triangulars on letters which a hundred and fifty years ago told anxious relatives that their emigrating families had safely turned the bottom of Africa and were half-way to a new life in Australia.

In the restored buildings, the interior views are sometimes at odds with the exterior – a rather basic wooden hut outside and a presentable museum inside. But inevitably some parts have changed little over the decades: the food stores, for example, with some years' supply of tinned food – including of course, a mountain of Spam measurable in cubic yards.

The UKAHT looks after four other bases on the archipelago. The Horseshoe Island base was established in 1955 as a sledging station for an extensive mapping programme of the Antarctic Peninsula. It remains a time capsule of British Antarctic life and research sixty years ago. Similarly, the base on Detaille Island base was established in 1965 as a British research station for survey, geology and meteorology. Deception Island is perhaps the most remarkable geographical feature of the South Shetland Islands archipelago. It was once a Norwegian whaling station and was regarded as one of the safest harbours in Antarctica – that is as far as the sea ice is concerned. But it has other perils. The island is a caldera, a circular ring of land around a collapsed volcano, resembling the Greek Island of Santorini where a catastrophic volcanic eruption devastated the Minoan civilization. The volcano is still active. There were eruptions in 1967 and 1969, which seriously damaged the bases and they had to be evacuated. It is now a tourist destination and scientific outpost.

A human touch – whilst renovating the inside of one of the UKAHT huts and scraping off layers of dark encrustation, areas of pink paint appeared. These were not, as one might perhaps have expected, the dominions of the British Empire scattered across a Victorian map of the world. When more of the covering layers were removed, they revealed the pulchritudinous features of Marilyn Monroe, Diana Dors and Jane Mansfield – quite competently painted. With the prospect of months of isolation ahead, perhaps it is no surprise that they were painted over.

This lecture continued with what has become a tradition of interest in Antarctica. In the late nineteenth century, the Oates family (of Meanwood) would have attended Phil. and Lit. meetings and brought the young Lawrence with them when he was in Leeds. Scott came here on his fund-raising visits and two returning members of his expedition gave talks in our old headquarters in the Park Row Museum. More recently, Professor Jane Francis (who is now head of the British Antarctic Survey) spoke to the Society about her searches for Antarctic plant fossils.

In a sense, the work of the UKAHT is an anachronism - the preservation of a set of wooden huts at the end of the world – but on the other hand it is a priceless, tangible link with Scott and Shackleton and a heroic age of exploration of a kind we will never see again.

*John Lydon*

## **Annual Priestley lecture**

***Infinite Power and Infinite Being: Spinoza's God and the Human Soul*** John Heyderman  
24 November 2016

This lecture, which was organized by Mill Hill Chapel, took place on the anniversary of the birth of Spinoza (24<sup>th</sup> November 1632 – 21<sup>st</sup> February 1677).

The relationship between Priestley and the philosophy of Spinoza was a complex one. Undoubtedly, Priestley was deeply influenced by Spinoza's thought, but at the same time, perhaps because some of Spinoza's ideas were unpopular and even regarded as being dangerous, Priestley was also careful to distance himself.

Spinoza was descended from that group of Sephardic Jews who settled in and around Amsterdam following their expulsion from Portugal, following the attempted forced conversion of Portuguese Jews to Catholicism. But Spinoza himself found that he could not integrate with or accept the teachings of the local synagogue. He was finally expelled for his unorthodox views and his failure to regularly attend services.

Of the various ideas that Spinoza expressed in his writings, the way in which he denied the dualism of mind and body was regarded by later generations as particularly dangerous. Many argued that, since this negated the idea of life after death, since it negated the hope of heaven and the fear of hell, it would lead to a moral breakdown in human society. Hence, whilst Priestley was inclined to agree that it is difficult to argue that these aspects of the human could be separated in a logical manner, regarding the hope of surviving beyond the grave, he added the caveat 'except what is derived from the scheme of revelation' (*Theory of the Human Mind*). In the same way as he viewed mind and body as part of the same reality, Spinoza viewed God and Nature as essentially two names for the same reality or at least that Nature is one of God's 'infinite attributes'. This is a concept of God that has no personality, intelligence or will. Priestley argued against this: that the world and its creator must be distinct just as the maker of something like a table must be distinct from the table itself. Further, Priestley argued that every 'inferior intelligence' has a consciousness distinct from that of the 'Supreme Intelligence' and that its happiness or misery 'to endless ages' depends on conduct in this life (*Disquisitions*).

Both Priestley and Spinoza were wrestling with problems which still have the ability to puzzle and disturb us.

***Richard Bushby***

## **AGM Dinner and talk**

### ***The Great Yorkshire Election of 1807* Professor Edward Royle**

*5 December 2016*

In this year of extraordinary and controversial elections and polls, Professor Royle's lecture could not have been more relevant. His talk at the AGM and dinner described one of the most celebrated elections in Yorkshire history, famous for the distinguished men involved from Yorkshire's great houses, the huge amounts of money spent by the candidates, and the extreme complexity of organising the armies of people involved.

Before parliamentary reform in 1832, most elections for the two members representing each county were sorted out among the aristocracy and landed gentry without any need to consult the electorate. In 1807 issues of party, personality and policies brought about the first contested election in Yorkshire since 1741. There were three candidates for the two seats. William Wilberforce, independent and an old friend of Pitt, was the long-term sitting member, but Pitt's policies were unpopular, particularly his heavy taxation. Henry Lascelles of Harewood House represented the Tories but was disliked by the West Riding clothiers who were now a powerful group, with economic clout. They and other Whig elements in the county wanted a candidate to represent their interests. When the existing Whig candidate, Walter Fawkes of Farnley Hall, withdrew, Earl Fitzwilliam's young son, Lord Milton of Wentworth Woodhouse, was put forward. At the hustings there were shouts for all three candidates and so a contest was declared and a date set for the election to be held at York for the whole county, over fifteen days.

As Yorkshire had far and away the biggest county electorate in England, this was bound to be a memorable occasion, and for the contestants an expensive one. Earl Fitzwilliam spent nearly £100,000 on his son's behalf, Lascelles about the same, reportedly saying he wished his father would give him the money instead of the seat. Wilberforce, who was a relatively poor man, was aided by public subscription (an early example of crowd funding), but still spent £28,000. The total cost in modern money was about £18 million, enormous even in US election terms

All the candidates employed an army of agents to whip up support and bring in voters. The situation was confused: after so many uncontested years there was uncertainty about who was eligible to vote and how to identify them, as the population, particularly in the West Riding, had expanded rapidly. In the event some twenty-three thousand voters had to be conveyed to York from the far corners of the county by whatever transport could be found, then put up in inns and lodgings, provided with food and drink, and persuaded by flyers and squibs and whatever means permissible (or not?) to vote for one or other of the candidates – they could 'plump' for one or split their vote between two. Innkeepers, printers, carriers, agents, the whole sideshow of the election made money out of it, all at the candidates' expense.

On May 20<sup>th</sup> a series of booths were set up and fifteen days of voting began, with queues of voters moving slowly through their designated booth to prove their eligibility and cast their vote publicly. The result was declared each day (no need for exit polls). While Wilberforce

had a safe majority the balance between the other two swung to and fro until the very last day, when amid uproar Milton defeated Lascelles by a narrow margin of just 187 votes and took the seat.

Professor Royle's talk, and the associated book published last year, was based on research work undertaken by the late Ellen Gibson Wilson, which he and a colleague had edited. His account was much appreciated by his listeners and provoked some interesting questions and comments.

*Eveleigh Bradford*



## **Reports received during 2016 on Grants awarded by the Society**

### **The ‘Drink with a Chimp’ project**

*£500 to The Leeds Pageant towards the costs of a new play ‘Drink with a Chimp’*

In phase one of the project we worked with people in recovery from addiction at the Spacious Places recovery centre in Leeds. For six weeks we worked with clients to explore their biography and shape their story into a script. Over a more intense three week period we then rehearsed this show with clients and they performed it to an invited audience of people and workers from the recovery community on the evening of 17th April 2015. In project evaluation clients reported that the project had been an empowering experience which had been an important step in their journey to recovery.

The performance event exceeded expectations in its impact promoting Visible Recovery; i.e. building a positive narrative and culture within a wider recovery community. Our performance venue was at capacity, including clients and workers from other recovery organisations, and audience feedback was very positive.

In phase two of the project our core team devised a piece of new work in response to material gathered from phase one, including verbatim accounts, physical and visual theatre interpretations of events and literary works influential upon the Spacious Places recovery programme e.g. Steve Peter’s ‘The Chimp Paradox’.

The production premiered at the Carriageworks Theatre in Leeds as the launch event of the Big Bookend Festival on 4th June 2015 and will embark on a pilot tour to St George’s Crypt homeless shelter, The Space Recovery Centre in Leeds, The Basement Project Recovery Centre in Halifax, The Friargate Theatre in York and South Parade Church in Headingley. Performances were well attended by 368 people across the six shows. We received a very positive review of the work:

<http://www.thepublicreviews.com/drink-with-a-chimp-carriageworks-leeds/>

***Simon Brewis***

### **‘Yorkshire Capabilities: The Yorkshire Landscapes of Capability Brown’**

*£750 towards the publication costs of the above in New Arcadian Journal 75/76 (2016)*

The grant ensured that the book was published on schedule at the Wentworth Castle symposium, ‘Capability Brown in Yorkshire’, 22 April 2016.

The grant also helped to realise the book’s objective, which was to make a unique, Yorkshire contribution to the nationwide Capability Brown Festival 2016. The festival celebrates the achievements of the landscape designer, Lancelot ‘Capability’ Brown, in the tercentenary of his birth. The book’s long-term objective continues to be to encourage new archive research to clarify the status of the landscapes that remain insecurely attributed to Brown.

'Yorkshire Capabilities' is the 53rd edition of the *New Arcadian Journal*. Edited and introduced by Dr. Patrick Eyres, 'Yorkshire Capabilities' combines scholarly articles by historians and conservationists with responses to each site by contemporary artists and illustrators, including:

- Karen Lynch: *Capability Brown in Yorkshire*
- John Phibbs: *What went Wrong for Brown and what went Right?*
- Patrick Eyres: *The Patriotism and Politics of Lancelot Brown's Capabilities print culture*
- Linzi Stauvers: *The Follies of Youth: Re-Imagining Brown's Lost Landscapes*

Imagery was specially generated by twelve contemporary artists ~ Catherine Aldred, Chris Broughton, Howard Eaglestone, Andrew Naylor, Gustav Metzger, Giles Bailey, Amelia Crouch, Ruth Lyons, Ellen Burroughs, Miriam Thorpe, Carol Sorhaindo and Simon Warner. Maps were produced by George Sheeran and Patrick Eyres.

Historical imagery by Thomas Bardwell, James Lambert, John Lund (map), J.P. Neale, George Romney, Nicolas Poussin, J.M.W. Turner and J. Vilet was reproduced by courtesy of the Leeds Library, Leeds Library and Information Service, Leeds Museums and Galleries, Gott Collection (Wakefield), North Yorkshire County Record Office, British Library, British Museum, National Trust, and the Duke of Northumberland's Collection (Alnwick Castle).

### *Patrick Eyres*

#### **Crowheart - an interactive drama adventure for years 4, 5 and 6**

*£1000 to the 'Alive and Kicking Company' for costs of creation of a new interactive experience for years 4,5,6 children*

Crowheart is an epic fiction narrative based entirely in the historical context of Roman Britain in the year 122AD which has been offered as a two-day visit, an extended version supplemented by three workshops, and an optional twilight session for children, teachers and families.

The reach of the project was as follows:

**Full day sessions:** 36 days with 536 children and 36 members of staff in 18 classes in 11 schools

**Workshops:** 176 children and 13 members of staff in 6 schools

**Twilights:** 235 children and their families in 6 Twilight sessions

#### **Several outcomes were commented on during evaluation sessions with teaching staff:**

- an increased confidence and engagement in the children
- the raising of interest in a new history topic
- a range of techniques and strategies that would not have been possible for school staff to create themselves
- encouragement and inspiration to incorporate drama into teaching and learning
- well-supported twilight sessions for children and their families

*“The company brought a level of knowledge around the subject that would be impossible for a teacher to have the time to find. You have excellent drama skills and the ability to teach all children at once.”* Mr Osborne, teacher at Cookridge Holy Trinity Primary School.

**For the company** there was an opportunity to create a story set within a historical context in line with the National Curriculum and extending beyond the parameters of that curriculum, to train and mentor new company members to work on the balance between theatrical story telling and interactive opportunities, and to pilot a new strand of community involvement. We feel that this has been a very successful tour that has taken us and the children we work with into new learning together.

**John Mee**

### **Leeds Lieder Festival**

*£750 to support the 2016 Education Programme at the Leeds Lieder Festival*

Our well-established education programme is a key component in developing new audiences for classical music in the city. Running alongside the Festival, these lively projects engaged with children from Leeds primary and secondary schools, extending the Festival’s reach to those who have little or no experience of classical song. A free programme, it involved 237 young people, nine schools, one group of children with special needs, and eight artists. It was designed to broaden participants’ cultural horizons, explore their talents, and discover and develop their voices. It comprised three projects:

**Discovering Lieder** (Years 5 & 6) was led by a team of professional musicians trained at Leeds College of Music: soprano **Aimee Toshney**, baritone **Phil Wilcox** and pianist **Ewan Gilford**. It involved six primary schools and introduced the children to a selection of art song repertoire. Workshop sessions involved the children listening to a live performance of Schubert and exploring the stories, emotions and images that were conjured in their minds, ultimately writing their own words to the piece. It culminated in a showcase concert given for the children by the musicians on 18 March, with each class performing their original verse.

**Cool Lieder** (ages 13-18) involved three secondary schools. Sessions with tenor **Richard Robbins**, pianist **Ian Tindale**, storyteller **Jo Blake Cave** and the schools’ teachers enabled the students to learn a repertoire of songs from the Lieder canon, developing music and vocal skills. They explored the emotions that are fundamental to Lieder, recognising the universality of its themes. The pupils were asked to suggest story fragments, based upon the songs, to a First World War theme. Jo Blake Cave used these fragments to weave a narrative that she delivered to support a performance by the students, Robbins and Tindale at a showcase on 18 March. It was recorded before an audience of parents and friends, and excerpts from this recording, including part of their performance of *Is My Team Ploughing*, were featured on a BBC Radio 3

**Woodsong** (ages 8-18) was a partnership project with Pyramid of Arts, who work with

people with learning disabilities. Working with one of its youngest group, baritone **Philip Smith** and pianist **Jonathan Fisher** supported them in designing and making costumes and props to accompany a performance on the Festival's opening day for an audience of 45 friends and family. The feedback from each of the participating groups has been overwhelmingly positive, and we hope to extend the reach of the programme in 2017 by forging stronger links with the Leeds Music Hub.

*Cynthia Wainwright*

**The Peerson Project - recording the *Mottects or Grave Chamber Musique* (1630)**

*£750 towards the cost of the four days of recording*

The Peerson Project aims to make known this neglected songbook by Martin Peerson (c1572-1651), Almoner and Master of the Children at St Paul's Cathedral, London, from 1625 until his death. The book set texts by the courtier and privy councillor Sir Fulke Greville (1554-1628). It is unusual in several ways, including the collaboration between a single poet and a composer and the publication of a separate organ part, figured in the Italian way. Prior to 2012, when my edition of the book was published, only two songs had been edited and recorded. The Peerson Project is mounting a series of events, including a colloquium of invited scholars, a concert, four performance workshops and a recording of the complete book.

The recording took place on 21-24 February 2016 in the National Centre for Early Music, York, performed by I Fagiolini (voices), Fretwork (viols) and James Johnstone (organ): it will be issued as a CD by Regent Records, probably in early 2017. The sound engineer, who effectively controls the recording process and is responsible for turning the series of "takes" (there were over 300 of them) into a CD (in this case of 25 tracks), was Adrian Hunter. We are very grateful for the Society's support in retaining Adrian for this work.

The resulting CD will be the principal legacy of the Project, but the rehearsals and other preparations for the concert and recording made other legacies possible. The papers presented at the colloquium, which include a discussion by the leaders of I Fagiolini and Fretwork on performance-practice issues, will be published in a forthcoming volume of *The Sidney Journal*; the same two performers (Robert Hollingworth and Richard Boothby) will be the tutors in the workshops later in the year; and I Fagiolini and Fretwork have been invited to repeat the concert "Cryes and Teares" in Düsseldorf in the autumn of 2016.

*Richard Rastall*

**Storytelling walks telling the history of Carriageworks Theatre**

*£750 to support research into the history of the Carriageworks Theatre building*

Two artists, Matthew Bellwood and Alison Andrews undertook an extensive period of research about the Carriageworks Theatre and the buildings previous uses. Research was carried out using libraries and online resources. Twenty five facility users, staff and ex-staff

were interviewed and the project became very informed by the personalities of these people and how the space affects them.

With thanks to the Leeds Philosophical and Literary Society for providing initial funding, we were successful in achieving an Arts Council England grant of £8,750 to support the project. This allowed us to employ further artists and reach our ambitions in the project.

The research findings were conveyed through two mediums, visual art and performance art. A photography exhibition was created which documented spaces that the public don't usually access at the theatre, the areas that link it back to its previous uses and demonstrate its current theatrical life. The exhibition has been on display at Carriageworks Theatre since 9 November 2015 and will be on display for the foreseeable future. Postcards of these images were created with quotes from the interviews for people to take away and keep as mementos of the project.

Storytelling walks were the performance element of the project, 160 people attended the performances. Five artists were employed to perform on the walks and one producer managed the walks. It was a very special experience with interaction and learning of the history, both personal and physical throughout. The project was a success for Carriageworks Theatre, thank you for supporting us.

*Linzi Tate*

### **Acquisition of Viking Ring for Leeds Museums and Galleries** *£1000 towards the acquisition of the ring*

This grant was to support the acquisition of a Viking gold finger ring for the collection of Leeds Museums and Galleries which was offered via the Portable Antiquities Scheme. It is a complete gold finger ring made up of two circular sectioned rods twisted together with two fine wires twisted in between. Late Viking type, 11th Century, discovered by a metal detectorist in Boston Spa, West Yorkshire. This ring is particularly important and exciting for LMG as there are relatively few artefacts from our collecting area dated to the Viking period, and even fewer of this quality.

The intention is to display the ring in the early Medieval section of The Leeds Story gallery in Leeds City Museum by summer 2016 where it will sit alongside other important artefacts from the area such as the Anglo-Scandinavian Leeds Parish Church cross fragments and the West Yorkshire Hoard.

*Yvonne Hardman*

## **Capability Garden Plan for Temple Newsam**

*£600 to the Yorkshire Garden Trust towards its display at the Mercer Gallery, Harrogate*

The Yorkshire Gardens Trust presented an exhibition at the Mercer Art Gallery between 24 June and 11 September 2016. *Noble Prospects: Capability Brown & the Yorkshire Landscape* was the main Yorkshire contribution to the national celebrations to mark the 300th anniversary of the birth of Lancelot ‘Capability’ Brown.

Brown was not the only landscape gardener to rise to prominence and wealth in the second-half of the eighteenth century, but he became the most famous and the one who is still a reasonably familiar name today - perhaps partly because of his nickname. Early in his career he became known for looking at a client’s park and exclaiming that it had ‘capabilities’. He became known simply as Capability for the rest of his life. Although associated with over 200 estates nationally, few records of his vast civil engineering business survive. Especially rare are the large scale plans drawn up for clients. Of the fourteen sites within Yorkshire that can be firmly attributed to Brown there are plans extant for only Sledmere and Temple Newsam. The former was badly damaged in a fire and is not suitable for display. The YGT was therefore extremely grateful to have the support of the LPLS to allow the display of the Temple Newsam plan in Harrogate.



Although the plan had been conserved in recent years, substantial costs were involved in framing and transporting the work which measures 180 x 140cm. The plan has proved to be a star item in the exhibition. Garden historians and general visitors alike have been fascinated by the scale and detail and have enjoyed the chance to be able to examine it up close.

***Karen Lynch***

## **Surprising Lives: a trail through Beckett Street Cemetery**

*£300 to the Thackray Medical Museum towards reprinting the above booklet*

Surprising Lives (ISBN 1-897849-04-4) is a 12-page booklet about the Beckett Street Cemetery in Leeds. The Cemetery opened its gates in 1845 and provides a fascinating glimpse into the life of Victorian Leeds. The publication was originally produced in 2002 with contributions from Sylvia Barnard, Penny Wainwright and a former Thackray Museum employee, Caroline Winterbottom. When we submitted a funding application to support a reprint, we had only one copy remaining and the original was designed using a format no longer used. This was a very popular and important publication and the content also required updating due to changes within the cemetery.

The Thackray Medical Museum worked with the Friends of the Beckett Street Cemetery to update the content including references to a headstone that had sadly been stolen since the

guide's first publication. The Thackray Medical Museum also worked with a designer to convert the original graphics to a format we can easily access. The new guide differs in colour and we are delighted with its reissue. Since this reprint, we have sold 104 copies and have received positive feedback from our visitors and local interest groups.

We would like to thank the Leeds Philosophical and Literary Society for their financial support with this process. Now that the text and graphics have been converted, we can make amendments ourselves without the expensive costs of conversion and design.

***Sarah McDonald***

### **Firecrest *Regulus ignicapilla* mounts**

*£200 towards the cost of acquisition of two male Firecrest mounts.*

Leeds Museums and Galleries (LMG) has a fine and large collection of bird skins and mounts. It has many examples of exotic species, a great deal of which were acquired during the late 19<sup>th</sup> century, the prolific collecting era of the LPLS.

However, for reasons we can only speculate on, Leeds does not have a fabulous British bird collection. This is uncommon in a 'regional' museum; they are usually famous for representing local wildlife in their collections. It may be that British specimens were considered readily available, easily replaceable and therefore disposable, although this may be taking it too far. A similar situation can be found in the mammal, amphibian and reptile collections. We are fortunate to have excellent collections of British plants and lichens.

Leeds therefore, has the occasional gap in its British bird collection, notably a complete lack of Firecrest *Regulus ignicapilla*. We were fortunate enough to acquire a skeleton in 2014 and so when the opportunity arose to purchase a mounted pair recently, we leapt at the chance. Adding to our excitement, the birds were mounted by Jack Fishwick, one of the foremost bird taxidermists in the world. His skill and reputation did, unfortunately, escalate the price but the generosity of LPLS has meant that we can now add these fabulous little birds to the collection.



©Leeds Museums and Galleries

The specimens in question are a Dutch pair, collected in 2014 after hitting a window in Callantsoog. They were passed to Jack Fishwick who then sold them to LMG.

The Firecrests are currently in store at Leeds Museum Discovery Centre in Hunslet. The Centre is free to visit and runs weekly tours on Thursdays. Having these birds in the collection will mean that they will be used by curators, researchers, exhibition designers and educators for a myriad of different future projects. It is wonderful to have them.

***Clare Brown***

## **Amahl and the Night Visitors**

*£600 towards production of the opera by the Northern Opera Group at the Corn Exchange*

For Northern Opera Group's first production we wanted an opera that was perfect for first time participants, that would attract a wide audience, and that would be an inspiring experience for our participants and audiences at Christmas. Menotti's *Amahl and the Night Visitors* was the ideal choice to accomplish these aims.

Following our launch, we held taster workshops with local choirs to engage potential participants. We joined with West Riding Opera (a dormant amateur opera group) who provided a lot of interested chorus members, and from whom we also engaged our conductor, Martin Binks. We held auditions for the principal roles, and were delighted that we were able to find two outstanding boy sopranos to share the lead role. Rehearsals took place over the course of 7 weeks in Headingley and Horsforth, with performances taking place in Leeds Corn Exchange on 4 and 5 December.

With thanks to good word of mouth, friends and family of participants, and publicity in North Leeds Life, we sold out both performances, playing to total audiences of 261 people. Postshow evaluations were sent out to all online ticket bookers and we received some excellent feedback.

Leeds Corn Exchange was a beautiful venue and we feel that we used this magnificent space creatively and effectively in our production. Many commented on how magical the space was for a Christmas production; however, it did have some acoustic and sightline problems which did impede the enjoyment of some audience members.

Having recruited our Board, we are in the process of registering as a charity, which alongside fulfilling our legal requirement to register will aid our fundraising ambitions for future projects. We would like to offer our most grateful thanks to the Society for your grant, which has started what we hope will flourish into an important small scale opera company for the North of England bringing the joy of live opera to new audiences and participants across the region.

*David Ward*

## **The Language of Saris, Launch of the Alchemy Book Collection (ABC) & The Inaugural Peter Hirschmann Salon**

*£500 towards the cost of two Alchemy salon programmes*

### **The Language of Saris**

The salon and exhibition in two venues – Round Foundry Media Centre and Leeds Library were extremely well attended attracting 80 and 40 diverse audiences respectively not including visitors to the display. Nima Poovaya-Smith's talk explored how Indian textiles have been traded across the world for over 2,000 years. The wealth of motifs and sumptuous colour palette are matched by a range of sophisticated techniques, often underpinned by the

simplest of technologies. There was a vibrant sari display from different regions of India. Dancer Rashmi Sudhir depicted the ritual of adornment and poet John Siddique read poems on Indian brocades. Made in Leeds t.v. gave this 30-minute coverage.

### **ABC and Inaugural Peter Hirschmann Salon**

Launched by Cllr Judith Blake, Leader of Council speakers included Michelle Dickson, Head of Arts Council, Yorkshire and Dr Helen Graham, University of Leeds. The event attracted an audience of just under 80 people. Like all of Alchemy's other events (and increasingly for The Leeds Library) the audiences represented a range of cultures and backgrounds.)ABC focuses on publications relating to South Asian, African and Caribbean historical and contemporary arts and culture, particularly works relating to diasporic communities. The project has no dedicated funding, but thanks to generous donations from the Victoria and Albert Museum, Bonhams, Yorkshire Sculpture Park, International Institute of Visual Arts and various other organisations and individuals, it is building up at a steady clip.

This is the first collection of its type in the North. Anyone with an interest in this area will have free access. It will be both catalogued and curated, providing insights into the history of diversity and museological and curatorial practice, within the U.K.

A rich salon programme, anchored in ABC was heralded at the launch by the first Peter Hirschmann salon delivered by Tahmina Ghaffar of Bonhams, London, talking about contemporary Indian art and the huge international market that has developed over the years.

### ***Nima Poovaya-Smith***

***Undream'd Shores: musical project exploring Leeds's industrial heritage and migration***  
*£400 towards Grand Union Orchestra's collaboration with South Asian Arts UK and the University of Leeds Music Department*

Undream'd Shores tells the universal story of migration the world over, with particular reference to the heritage of Yorkshire, weaving together performers from a wide range of cultures now flourishing in Leeds, and their experience, local history and different musical styles into a rich tapestry of musical textures and song,.

It was created by Tony Haynes, composer and overall director, working in collaboration with two lecturers from the University Music School (Stephen Muir and Ian Sapiro), together with its Orchestra and Choir, 25 musicians from SAA-uk under their gifted and resourceful leader (Jasdeep Singh Degun) and 12 core musicians and singers from the Grand Union Orchestra itself, representing many other major musical traditions worldwide.

The project culminated in two performances in the University Great Hall over the weekend of November 28<sup>th</sup>/29<sup>th</sup> 2015. These were widely agreed to be superb, attracting great media coverage (including a feature on BBC Radio 3 with Tony and Jasdeep) and enthusiastic

reviews. They were also filmed, and excerpts can be found on the Grand Union website, including this example: <https://youtu.be/GEGNqmb5Qe8>

The performances were the result of 10 weeks of workshops and rehearsals with young musicians from both traditions – classical and South Asian – exploring and combining techniques from each. Indian ragas and time-cycles were laced with European harmony and orchestration, touched also by African and Latin-American rhythms and jazz, providing much scope for improvisation (solo and collective). Tony Haynes's evocative compositions also relied on a range of singers and well-crafted lyrics for their structure.

Grand Union is grateful to the Leeds Philosophical and Literary Society for its generous contribution to this project. It helped us develop our partnerships in Leeds, and make new collaborations which were not only stimulating in themselves, but which will lead on – for us and all those who took part – to inspiring creative work in the future.

*Tony Haynes*

### **Victorian Chatelaine: Emily Meynell Ingram of Temple Newsam and Hoar Cross**

*£1000 awarded towards the publication costs*

The book *Victorian Chatelaine: Emily Meynell Ingram of Temple Newsam and Hoar Cross* was published by the Leeds Art Fund on 8<sup>th</sup> October 2017, on time and close on budget. It runs to some 100,000 words and contains 124 black and white images, plans, charts and index. It had been edited by Dr Adam White and peer-reviewed by Michael Hall, formerly editor of Apollo Magazine. The design by Jackie Maidment and Derek Brown, formerly of Oblong Creative (Wetherby), and the printing by Charlesworth Press (Huddersfield) have been favourably commented on, and the book itself has been well received. The Education and Community Engagement Officers at Temple Newsam intend making use of it as a resource for future events.

Some 6,000 application leaflets (with a pre launch discount offer) were distributed to national and local historical societies including The Victorian Society, the Leeds Art Fund, the Friends of Leeds Museums, the Friends of Temple Newsam Park, the Anglo Catholic Historical Society, the Leeds Philosophical and Literary Society, and Leeds Decorative and Fine Art Society. Others are being considered.

There was a successful launch event at Temple Newsam with lectures and a signing session, attended by some 50 people. 400 copies have been printed and are being distributed by the Leeds Art Fund at a cost of £32.50 (plus £5 p&p). Reviews are expected in *Country Life Magazine* and *The Victorian*.

*James Lomax*

## **A fly-through of the first White Cloth Hall, Leeds, as it looked in 1711.**

*£1000 awarded to complete the internal detail of the fly-through and to make it available on the internet. (<https://www.youtube.be/4WjV4KoDFPs>)*

Peter Brears, Steven Burt and Kevin Grady worked collaboratively to undertake detailed research on this 'Heritage at Risk' building. This enabled staff at the 3M Buckley Innovation Centre in Huddersfield to create a 'fly-through' to show what this important building looked like when completed in 1711. This captivating animation effectively communicates to the public, in an engaging way, why this building is one of the most important in Leeds and why it must be restored as one of the jewels of the city. Thanks to this hall, and to the general expansion of trade during the eighteenth century, the market for white cloth flourished. Without its construction, Wakefield, with its own fine hall, would undoubtedly have become the premier town and eclipsed Leeds as the most important town in the West Riding.

In many ways it is remarkable that a substantial part of the First White Cloth Hall survives today. Deceived by John Cossins' plan of 1726 showing the cloth hall as being well set back from the Kirkgate frontage down a long alley, people assumed it had been demolished. Then in 1983 an English Heritage officer making a random inspection of some old buildings in Kirkgate noted when he got inside that behind the main frontage there was a courtyard, which though much altered, clearly had once had a series of arches on its ground floor. The First White Cloth Hall had been rediscovered! Schemes to restore the building have come and gone over the last thirty years, but the condition of the building is now so poor that a crisis point has been reached. Not only must the £1 million of public sector currently available for its restore the building be used in the near future but there is a pressing need for



the below-ground archaeology of site and car park behind to be thoroughly investigated. This animation will be used in presentations to raise money for the restoration of the building. Without the kind support of Leeds Philosophical and Literary Society it would not have been possible to complete this work to the highest standard. The screenshots above demonstrate the improvements made with the grant.

***Steven Burt***

**Bringing the Aftermath Dislocation Principle Riot Tour 2016 by Jimmy Cauty to Leeds**  
*£300 awarded to support activities associated with bringing the event to Leeds*

Jimmy Cauty exhibited a piece of work last year at Banksy's Dismaland in Weston-Super-Mare. Unfortunately tickets for this exhibition were very difficult to acquire, and many of our friends who had wanted to go could not. When we saw that Jimmy was touring his art work in a 60ft by 8ft container, we decided to invite it to Leeds. He had opened up this tour to the communities who hosted it, and was keen for arts events and music events to be arranged to support the theme of Riot, with a focus on those specific to that area. After several meetings with the landladies at The Chemic Pub in Woodhouse, we drew up a series of events and collaborative pieces to tie in with the Riot Tour.

We applied for £300 towards the printing of a newspaper to support hosting the exhibition in the Chemic car park.

We relied on this money to produce a newspaper. S.J.Bradley, who puts on a spoken word night in Leeds called 'Fictions Of Every Kind' did a call out for submissions of poems and short stories based on the theme of Riots. There was a fantastic response, with a range of stories, poems and art work submitted from people across the city. The society's logo was displayed in this newspaper in recognition of the funding that made this possible. We would also like to thank Footprint and the volunteers who helped us to put the newspaper together. We produced 1000 copies of the paper, which was made available from the Chemic whilst the ADP Riot tour was here. We also put copies in Crash Records/Headingley Heart/The Art Hostel/Munro House/Oblong and other places around Leeds.

The remainder of the money went towards the staging to make the container more accessible. We raised the rest of the money to cover this cost through putting on fundraising events at the pub. Over the course of the week, over 1000 people came to see the art-work, and the atmosphere at the pub was electric. It was great to see so many people from the community of Woodhouse and beyond coming together and feeling special. We met some wonderful people, and Jimmy even paid us a visit on the Sunday afternoon, and had a friendly pint while chatting to the locals. Thank you to all the volunteers who helped to support this exhibition, and of course, to Jimmy for letting us mind the Riot for a week.

***Rachael Rix-Moore***

## **Shoddy: a textile / disability arts project in Leeds**

*£1000 awarded to produce a booklet to document the above project.*

The Society's grant funded a publication that is part of a larger disability arts project called "Shoddy". Shoddy centred around a successful exhibition of disabled artists' work that took place in Leeds 6<sup>th</sup>-16<sup>th</sup> April 2016. I was so pleased and proud to receive this grant and to be able to create a lasting record of the exhibition.

In line with the project's aim of challenging assumptions that disabled artists' work, and ourselves, are in any way shoddy, or inferior, broken-down, second-rate or badly made, the booklet is a high quality publication. It is full colour with photographs of all the artwork from the Leeds exhibition included, along with excerpts from the artists' statements.

It was designed to be clear and easy to read, while looking attractive and interesting. The text of the booklet was written to pull the themes together and to put each of the artworks into context.

The publication covers the exhibition's themes: the shoddy industry in Leeds and West Yorkshire; recycling / reusing / re-purposing; disabled people's lives then and now. The project is framed against the current period of austerity and huge cuts to public spending, including on welfare, health and social care, that are disproportionately affecting disabled people. "Shoddy" should perhaps be used to describe the government's treatment of disabled people.

The booklet has been well-received by the public, arts professionals and by the artists involved. It has been distributed widely via a number of arts organisations including: East Street Arts, Leeds College of Art library, Interplay Theatre, Inkwell, Stanley & Audrey Burton Gallery (University of Leeds), Impressions Gallery Bradford as well as Centres for Disability Studies at Leeds and Lancaster Universities and Leeds Adult Social Care. Further distribution is planned via the Love Arts Festival in Oct, the Art of Recovery exhibition in Oct and the artists book fair at the Tetley next year. It has been sent to individuals around the country and as far as Germany.

*(Further information about the project and exhibition is available on the Shoddy blog: <https://shoddyexhibition.wordpress.com/>*

The booklet is also online: [https://issuu.com/gillcrawshaw/docs/shoddy\\_booklet\\_aug\\_2016](https://issuu.com/gillcrawshaw/docs/shoddy_booklet_aug_2016)

***Gill Crawshaw***

## **MathsWorldUK Outreach Activities in Leeds: MATRIX conference**

*£900 awarded towards costs of public lectures, exhibition and competitions*

The prizes for the competition were funded by the publisher Pearson. The grant from the Leeds Philosophical and Literary Society was used in full and the balance was provided from the registration fees for the conference by delegates.

The outreach work was very successful. Apart from the conference delegates about fifty members of the general public attended each of the two lectures which were of a very high standard and well received. Both lectures were followed by a reception with soft drinks in the conference exhibition where visitors were able to see materials from mathematics museums around the world and meet the lecturers and delegates. There were quite a number of mathematics teachers in attendance and it is hoped that the exhibition will have given them ideas for enrichment of their teaching.

The competition asked schools to enter teams of three or four sixth formers who were asked to make a video of up to five minutes in length. Teams were asked to select a mathematician and make a video about the life and work of the person chosen. Even though advertisement for the competition was made to local schools in Yorkshire, the nature of modern communications meant that entries were received from further afield including China, the United Arab Emirates and Spain. There were over forty entries. A team of judges from the School of Mathematics in the University of Leeds were able to select a clear winner and runner-up and named four other schools as earning a commendation. These six entries can be viewed on the MathsWorldUK website. The winning team was from Hollygirt School, Nottingham. Two of the teams were able to be present at the public lecture by Dr Hannah Fry on 3<sup>rd</sup> September and she presented the certificates and prizes. Two other schools were represented by a teacher. Throughout the conference the six winning videos were played on a continuous loop in the exhibition and also shown in the lecture theatre after the second public lecture.

The conference itself attracted just over one hundred delegates from sixteen countries. The quality of the presentations and exhibition material was very high and feedback from the delegates was very positive indeed. This was the second MATRIX conference, the first having been held in Dresden in 2014, and it is intended to hold conferences from now on every two years. Arranging dates and seeking hosts is done by the director, Cindy Lawrence, of the National Museum of Mathematics (MoMath) in New York.

The organising committee of the conference wishes to thank the Leeds Philosophical and Literary Society for its grant which made it possible to arrange a very significant part of the conference.

*Geoff Wain*



*West gate of the Roman town of Arbeia*