



Annual Review 2010

Front Cover:

The Staffordshire Hoard

(see page 27)

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See www.staffordshirehoard.org.uk

***Back Cover:
Cluster of Quartz Crystals
(see page 23)***



**Leeds Philosophical
and Literary Society
Annual Report and Review
2010**

The 190th Annual Report of the Council
at the close of the session 2009-10

*Presented to the Annual Meeting held on
8th December 2010*

and review of events and grants awarded

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

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Contents

Annual Review	Page
Legal and Administrative Information	4
Report of the Council	5
Annual Accounts	10
The year's Finances at a Glance	16
List of Presidents	17
List of Members	19
 Reports of Events	
Swarthmore's Century: a Leeds experiment in Adult Education	20
Diet and the Prevention of Cancer	21
An Evening with Rachel Feldberg	22
Science Fair	22
The Geological Exhibition in Leeds City Museum	23
Scientific studies of life, disease and death in Ancient Egypt	24
Geoengineering and Global Warming	25
Outing to Newcastle	25
The Staffordshire Hoard	27
Analogy, Geology and Architecture	27
The Annual Fireworks Lecture	28
Civic Politics of Leeds in the 19th Century	29
AGM, Dinner and Talk	30
 Reports on Grants	
Display Case for History of Science	31
Letters from a Malham Kitchen	31
Community Theatre Project	32
The Green Iguana	33
Violin Culture in Britain	34
String consort- music by Fretwork	35
Frederick Douglass Commemoration.	35
Art and Ideology in European Opera: Essays in Honour of Julian Rushton	36
A web presentation of historical physics equipment held by University of Leeds	36
Yorkshire Youth Choir Spring Residential Course	37
UK premiere of Sergey Taneyev's opera ' <i>Orestia</i> ' 1894 (first act)	37
Leeds Haydn Players	38
Chamber Music Masterclass at Lotherton Hall	39
Exhibition of life and works of William Astbury	39
Leaflet for Rodley Nature Reserve Trust	40

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

Constitution	Company limited by guarantee. Registered number 177204 Registered charity number 224084
Governing document	Memorandum and articles adopted 2 July 1997.
Members of Council (who are trustees for charity law and directors for company law)	
President	A C T North BSc, PhD, CPhys, FInstP
Vice-president	C J Hatton BSc, PhD, CPhys, FInstP
Treasurer	C M Taylor BSc (Eng), MSc, PhD, Deng, FREng, FIMEchE, FCGI
Secretary	J E Lydon BSc, PhD
Other Council members	M Dagg BSc, PhD, CPhys, FInstP J N Douglas BA, MA P J Evennett BSc, PhD, Hon FRMS P N Hirschmann MSc, FDS, FRCR, DDR R Jakeways BSc, PhD, CPhys E Reed MA, PhD B F Richardson MA, MPhil, FBA M R D Seaward MSc, PhD, DSc, FLS P Wainwright BSc
Registered Office	c/o Leeds City Museum, Cookridge Street, Leeds, LS2 8BH
Website	www.leedsphilandlit.org.uk
Bankers	Lloyds TSB 6/7 Park Row Leeds LS1 1NX
Investment advisors	Rensburg Sheppards 2 Gresham Street London EC2V 7QN
Independent Examiner	Katharine Widdowson ACA 406 Otley Road, Leeds LS16 8AD

THE LEEDS PHILOSOPHICAL AND LITERARY SOCIETY LIMITED

190TH ANNUAL REPORT FOR 2009-2010

The Council presents its report and financial statements for the year ended 30 September 2010. 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 of £18 which is due on 1 October each year. 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. Of those members who retired at the AGM held on 2 December 2009, Ms S P Wrathmell did not offer herself for re-election; the meeting approved the re-election of Ms J N Douglas, Dr P J Evennett, Dr E Reed, and Professor B F Richardson as trustees and confirmed the election of Professor C M Taylor (co-opted in March 2009) as a trustee and new member of Council.

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 21 January 2010, Professor North was elected as President, Dr Lydon as Secretary, Professor Taylor as Treasurer and Dr Hatton as Vice-President.

Council met on six occasions during 2009-2010. Parts of its business were delegated to the following committees: Grants, Events, Publications and Museums, chaired respectively by Dr Hatton, Dr Jakeways, Mr Hirschmann and Professor North. These 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, the sale of its publications (in association with Jeremy Mills Publishing Ltd, see below), and other necessary administrative matters.

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
- awarding prizes

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.

ACHIEVEMENTS AND PERFORMANCE

During the 2009-2010 session, the Society continued its recent successes in fulfilling its aims as listed above, including a growing number of artistic and scientific events for members and non-members as detailed below. During the year the Society lost 10 members through resignation or death and welcomed 12 new members, so that at the end of September 2010 the total number stood at 173.

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:

- *Sergei Taneyev (1856-1915): The Missing Link in Nineteenth-Century Russian Music* (Dr Anastasia Bellini)
- *Bionanotechnology: Using Nature to help exploit the Room at the Bottom* (Professor Peter Stockley)
- *AGM dinner and speakers* (Professors Greg Radick and Mike Dixon)
- *The History of the Swarthmore Educational Centre* (Tom Steele)
- *Food, Health and Cancer* (Dr Victoria Burley)
- *An Evening with Rachel Feldberg - Director of the Ilkley Literature Festival*
- *The Annual Science Fair in the City Museum*
- *The Geological Exhibition in Leeds City Museum* (Joe Botting)
- *The Leeds Mummy* (Professor Rosalie David)

- *Geoengineering and Global Warming* (Dr Alan Gadian)
- Summer Visit to the Newcastle Literary and Philosophical Society and the new City Library
- *The Staffordshire Hoard* (Professor Joyce Hill)

Grants and Prizes

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

- Continued support for a student to research the history of the Society's scientific collections
- Support for the Leeds Pageant project, *Herod's Epiphany*
- Towards the purchase of insect cabinets for the Discovery Centre of the Leeds City Museum
- Support for the mounting of a large green iguana, a recently-deceased inhabitant of Tropical World, in the Leeds City Museum
- Support for research into Leeds related aspects of Violin Culture in Britain, 1880-1930
- Support for a concert by *Fretwork* at Leeds University
- Support for the staging of a play commemorating the visit of Frederick Douglass to Leeds in 1859
- Towards the costs of a Festschrift collection of essays for Professor Julian Rushton
- Towards the costs of a web presentation of historical physics equipment held by the University of Leeds
- Support for a bursary to enable a young person to attend the Yorkshire Youth Choir Residential Courses, 2010
- Towards the costs of a concert performance of the first act of Taneyev's opera, *Oresteia*
- Support for the establishment of a new amateur orchestra, the Leeds Haydn Players
- Support for a masterclass in classical chamber music at Lotherton Hall
- Support for an exhibition celebrating the life and achievements of Professor William Astbury FRS at the Thackray Museum
- Towards the provision of staging for the Clothworkers Centenary Concert Hall at Leeds University
- Towards the printing costs of a new leaflet for the Rodley Nature Reserve Trust
- Towards the provision of a display case in the Leeds City Museum for the Harrison precision pendulum-clock No 2 of 1727 (budgeted half from the 2009/10 and half from the 2010/11 funds)
- Arthur Chadwick Prize (University of Leeds): Rebecca Surtees
- Modern Language Prize (University of Leeds): Helen Brown
- Six further grants, approved in September 2010 and notified to recipients before the year end, will be paid out in 2010-11 and listed in next year's Annual Report

Publications

As described in last year's Report, *R D Chantrell (1793-1872) and the architecture of a lost generation* by Christopher Webster was duly published in association with Spire Books. It has been well-received and is selling well. The Society has entered an agreement with Jeremy Mills Publishing Ltd to market and distribute some of the Society's backlist, including *The Building Stone Heritage of Leeds*. A revised version of the Society's flyer and membership application has been produced.

Grants awarded to authors to assist with their costs in this and previous years have resulted in the publication of the following during 2009/10:

- *Art and Ideology in European Opera: Essays in Honour of Julian Rushton*, edited by Rachel Cowgill, David Cooper and Clive Brown (Boydell & Brewer)
- *Letters from Malham, Wartime Life at High Barn Cottage*, edited by Hilary Diaper (The Stanley & Audrey Burton Gallery)

The Leeds City Museum

We have continued to enjoy a good relationship with Mr John Roles, the Head of Museums and Galleries, who has attended a number of Council meetings, and with the staff of the Museums, to whom we are most grateful for their collaboration. Although last year we held most of the Society's lectures in the Museum's Thoresby Room, changes in the Museum opening hours resulted in an increase of staffing charges and we decided that in future most of our lectures would be held in the University's School of Music, which has the added advantages of a raked lecture theatre and easier car-parking facilities. Council meetings have continued to be held in the Museum Denny Room. The annual Science Fair again took place in the splendid space of the Museum's arena, which we hope will continue as its normal location.

The Council has re-established a Museums Committee, with representatives from the Council and the Leeds Museums Service, and this has met to discuss collaboration in the planning of events and the best use of grants for supporting the museum. Of particular interest this year has been the recovery of the Harrison clock from the repairers and plans for its proper display in the City Museum. The clock was featured on BBC television.

FINANCIAL REVIEW

The Society's budget aims to fund its events, grants and publications from its income. The Society's financial position has been monitored regularly by the Council and in discussions with representatives of Rensburg Sheppards, our investment advisers. Dividend income from investments within the financial year reflected an improvement from the previous year and there has been a modest increase in the market value of the Society's assets portfolio. The investment advisers continue to work towards achieving the level of income that the Society has previously enjoyed and there are some positive signs. Our liquid reserves in the Charities Deposit Fund have increased though they continue to attract only a modest interest rate. The substantial increase in grants payable in comparison with the previous year is because of grants to be paid out in the financial year 2010-11 that were approved in 2009-10 and notified to the applicants before the end of our financial year.

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 has increased in value over the years as income exceeded expenditure. Since the Society adopted its new constitution in 1997, Council's aim in the medium term has been to balance its expenditure and income without depleting the capital value of its investments. 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. The amount held in liquid reserves is a minimum of £5,000 (roughly 25% of current average annual expenditure, excluding investment management fees). This sum may be supplemented from time to time by provision for major expenditure to which the Council is committed in the coming year (if the anticipated income in that year will not be sufficient), or for major expenditure the possibility of which it foresees over the coming five-year period. The policy on reserves is reviewed annually by the Council as part of its annual budget review.

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 income sufficient to fund the Society's activities, while maintaining the capital value of its invested assets over the long term in line with inflation. 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 Rensburg Sheppards.

Risk management

- 1) Income: The investment managers pursue an active investment policy on the Society's behalf. The arrangements are regularly reviewed by the Trustees.
- 2) Expenditure: Expenditure on *individual* Grants, Publications and Events 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 Publications 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 11 November 2010, and signed on their behalf by:

A C T North (President) and C M Taylor (Treasurer)

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 2010**

	Note	2010		2009	
		£	£	£	£
<i>Incoming resources from generated funds</i>					
<i>Voluntary income:</i>					
Subscriptions and donations			3,574		3,411
<i>Investment income:</i>					
Dividends			17,381		16,342
Interest receivable			123		687
<i>Incoming resources from charitable activities</i>					
Sales of publications	2		58		466
Income from events			<u>3,915</u>		<u>2,965</u>
Total incoming resources			<u><u>25,051</u></u>		<u><u>23,871</u></u>
 <i>Resources Expended</i>					
<i>Costs of generating funds</i>					
Investment management fees			3,254		2,863
<i>Charitable activities</i>					
Costs of publications	2			2,030	
Grants payable	3	16,107		10,350	
Other charitable activities	4	1,551		1,844	
Cost of events		<u>4,234</u>		<u>3,192</u>	
			21,892		17,416
Governance costs	5		<u>4,005</u>		<u>4,211</u>
Total resources expended			<u><u>29,151</u></u>		<u><u>24,490</u></u>
 <i>Net (outgoing) resources before other recognised gains and losses</i>					
Other recognised gains and losses			(4,100)		(619)
<i>Gains/(losses) on investment assets:</i>					
Realised	6	11,495		(676)	
Unrealised	6	<u>8,703</u>	<u>20,198</u>	<u>14,440</u>	<u>13,764</u>
Net movement in funds			16,098		13,145
<i>Reconciliation of funds</i>					
Fund balance brought forward			<u>355,028</u>		<u>341,883</u>
 Fund balance carried forward			<u><u>371,126</u></u>		<u><u>355,028</u></u>

The Society had no recognised gains or losses other than those shown above.
The notes on pages 12 to 15 form part of these accounts.

BALANCE SHEET as at 30 SEPTEMBER 2010

	Note	2010		2009	
		£	£	£	£
Fixed assets					
Investments	6		353,620		336,593
Current assets					
Debtors	7	2,899		2,138	
COIF Charities Deposit Account		24,183		20,571	
Bank current account		<u>1,575</u>		<u>1,876</u>	
		28,657		24,585	
Creditors: amounts falling due within one year	8	<u>(11,151)</u>		<u>(6,150)</u>	
Net current assets			<u>17,506</u>		<u>18,435</u>
			<u>371,126</u>		<u>355,028</u>
Funds					
General Fund - unrestricted			<u>371,126</u>		<u>355,028</u>

For the year ended 30 September 2010 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 2010 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 in accordance with the special provisions in part 15 of the Companies Act 2006 relating to small companies.

Approved by the Members of Council on 11 November 2010 and signed on their behalf by:

A C T North (President) and C M Taylor (Treasurer)

The notes on pages 12 to 15 form part of these accounts.

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30 SEPTEMBER 2010

1 *Accounting policies*

Basis of accounting

The accounts have been prepared using the historical cost convention except for the inclusion of investments at market value, and in accordance with the Statement of Recommended Practice "Accounting and Reporting by Charities", the Financial Reporting Standard for Smaller Entities and the Companies Act 2006.

Investment income

Investment income is credited when due, together with any corresponding income tax recoverable.

Publication costs

All costs of academic publications are carried forward until publication and written off in that year. No value is assigned to any stocks the Society holds of earlier publications.

Grants payable

Grants payable are voluntary payments to individuals or organisations in furtherance of the Society's objectives. Grants are accounted for when they have been approved by the Council and the recipient has been told of that approval.

Governance costs

Governance costs are the costs of administering the charity, including communicating with members.

Fixed assets investments

Fixed assets investments are revalued at market value at the year end. All gains and losses, whether realised or unrealised, are reported on the Statement of Financial Activities.

	2010 £	2009 £
2 <i>Publications</i>		
Income from Society's publication sales	<u>58</u>	<u>466</u>
<i>Costs of academic publications:</i>		
Related costs:		
Storage, publicity and despatch costs	<u>-</u>	<u>30</u>
	<u>-</u>	<u>30</u>
<i>Grants for other organisations to publish</i>		
Spire Books	<u>-</u>	<u>2,000</u>

	2010 £	2009 £
3		
<i>Grants payable</i>		
Projects or organisations (10 grants)	5,717	3,600
Individuals (2 grants)	1,500	300
Leeds City Council (4 grants)	6,050	3,450
University of Leeds (5 grants)	2,640	2,800
University of Leeds for prizes	<u>200</u>	<u>200</u>
	<u>16,107</u>	<u>10,350</u>

The grant recipients are listed in the Annual Report for the year.

4		
<i>Other charitable activities</i>		
Public lectures	1,266	1,844
Science Fair	-	-
Marketing leaflets	<u>285</u>	<u>-</u>
	<u>1,551</u>	<u>1,844</u>

5		
<i>Governance costs</i>		
Annual Review	416	410
Stationery	169	214
Telephone & postage	792	728
Insurance	347	341
Sundries	31	80
Accountancy and independent examination	500	500
Assistant secretary's honorarium	1,750	1,750
Office furniture	<u>-</u>	<u>188</u>
	<u>4,005</u>	<u>4,211</u>

The costs for stationery, postage and the assistant secretary's honorarium include an element of support costs for grant making and publication sales. This is not material and cannot be easily identified.

No remuneration has been paid to any trustee in the year. No expenses (2009 - £nil) were reimbursed to trustees.

6 *Fixed asset investments*

	Listed Investments £	Cash for investment £	Total 2010 £
Market value at 1 October 2009	331,922	4,671	336,593
Disposals at opening market value	(73,051)	-	(73,051)
Cash reinvested	-	(498)	(498)
Investment management fees	-	(3,198)	(3,198)
Acquisitions at cost	85,071	-	85,071
Net gains on revaluation	8,703	-	8,703

Market value at 30 September 2010	<u>352,645</u>	<u>975</u>	<u>353,620</u>
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Historical cost at 30 September 2010	<u>364,112</u>	<u>975</u>	<u>365,087</u>
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Proceeds of disposal of investments			<u>84,546</u>
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Realised gain			<u>11,495</u>
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Analysis of investments

	Market value	
	2010 £	2009 £
UK equities including unit trusts	129,117	78,172
International equities including unit trusts	73,169	86,388
Gilts, bonds and fixed interest stocks	150,359	167,362
Cash held by investment managers	<u>975</u>	<u>4,671</u>
	<u>353,620</u>	<u>336,593</u>

Material investments (over 5% by value of portfolio)

5% Treasury Stock 2018	23,354	22,396
National Grid Electricity Trading 4.75% EMTN 2010	25,152	25,799
Land Securities 5.292% Bonds 2015	-	20,102
Scottish Power 6.625% notes 2010	<u>-</u>	<u>20,238</u>

	2010 £	2009 £
7 Debtors		
Income tax recoverable	102	108
Investment income	2,641	1,563
Sundry debtors and prepayments	<u>156</u>	<u>467</u>
	<u>2,899</u>	<u>2,138</u>

	2010 £	2009 £
8 Creditors: amounts falling due within one year		
Trade creditors	136	187
Grants approved but not yet paid	9,050	4,100
Accrued expenses	<u>1,965</u>	<u>1,863</u>
	<u>11,151</u>	<u>6,150</u>

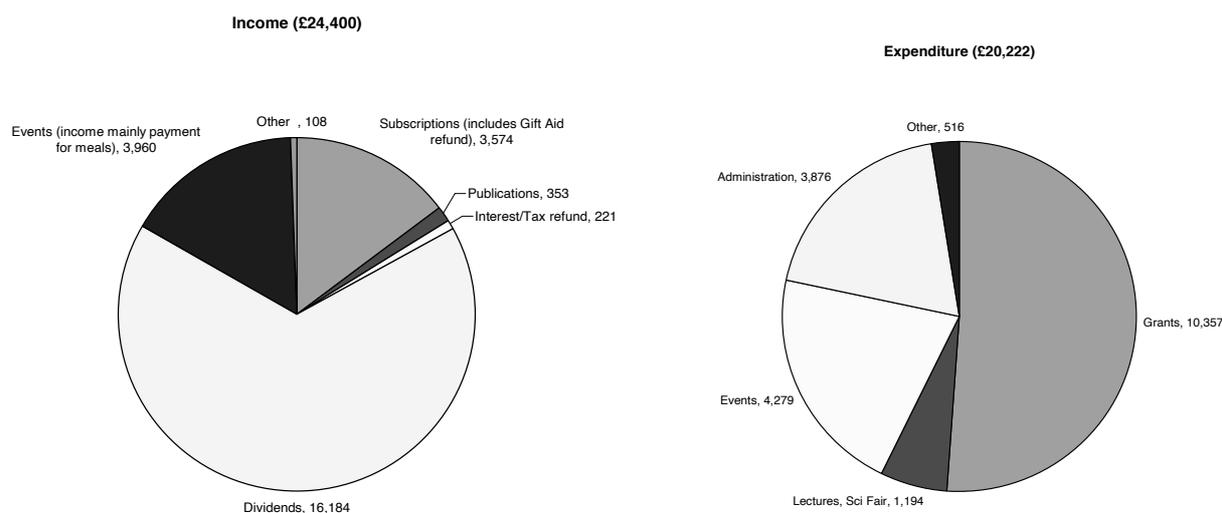


The year's finances at a glance

We are required by law to set out our finances in the form given in the preceding pages. In the Statement of Financial Activities we include under the heading of Resources Expended any grants payable which have been agreed that year even though they may not be paid until the next. Significantly more grants were approved in the financial year 2009-10 for payment in the following financial year than is usual, including the grant towards the display of the Harrison clock in the City Museum. The Statement of Financial Activities also includes as 'income from events' the payments made by members for meals for the 'evening with' meetings, the AGM dinner and the summer outings. Expenditure on such events is included under the heading 'cost of events'. These occasions are expected to be more or less self financing as far as members are concerned, but the expenses include the costs of the Society's guests.

The pie charts below give a simplified overall picture of our actual income and expenditure for the financial year 2009-10. These are presented on the basis of receipts and payments actually committed during the financial year. The charts show that on this basis there was an annual surplus of some £4,178. Grant awards committed but not yet paid amounted to £4,218. The Society did therefore achieve its broad budgetary aim of funding its events, grants and publications from income. Dividends amounted to some 66% of the income and Subscriptions (plus gift aid) 15%. The expenditure on Events exceeded the income by £319 for the reason indicated above. The administration costs representing 19% of expenditure include an honorarium, the accountant's fee, stationery, photocopying, telephoning, postage and printing. Under the 'Other' heading in expenditure the major item was insurance costs. Grant payments represented 51% of the expenditure.

Emeritus Professor C M Taylor
Hon. Treasurer.



Presidents

(since the foundation of the Society)

1820-26	JOHN MARSHALL
1826-28	REVD W H BATHURST, MA
1828-31	MICHAEL THOS. SADLER, MP
1831-33	WILLIAM HEY
1833-35	JAMES WILLIAMSON, MD
1835-37	REVD JOSEPH HOLMES, MA
1837-40	REVD RICHARD WINTER HAMILTON
1840-42	ADAM HUNTER, MD
1842-45	JOHN HOPE SHAW
1845-50	REVD WILLIAM SINCLAIR, MA
1850-51	WILLIAM WEST, FRS
1851-54	REVD CHARLES WICKSTEED, BD
1854-57	JOHN HOPE SHAW
1857-58	JAMES GARTH MARSHALL, FGS
1858-59	REVD W F HOOK, DD
1859-61	REVD ALFRED BARRY, MA
1861-63	THOS. PRIDGIN TEALE, FRS
1863-66	REVD THOS. HINCKS, BA
1866-68	CHARLES CHADWICK, MD
1868-72	JOHN DEAKIN HEATON, MD
1872-74	REVD CANON WOODFORD, DD
1874-76	J I IKIN, FRCS
1876-78	REVD J H McCHEANE, MA
1878-81	T CLIFFORD ALLBUTT, MD, FRS
1881-83	REVD JOHN GOTT, DD
1883-85	J E EDDISON, MD
1885-86	EDWARD ATKINSON, FLS
1886-89	THOMAS MARSHALL, MA
1889-92	THOS. PRIDGIN TEALE, MA, FRS
1892-94	REVD J H D MATTHEWS, MA
1894-96	REVD CHARLES HARGROVE, MA
1896-98	EDMUND WILSON, FSA
1898-1900	NATHAN BODINGTON, MA, LittD
1900-02	J H WICKSTEED, President InstME
1904-04	ARTHUR SMITHELLS, BSc, FRS
1906-06	J E EDDISON, MD
1906-09	E KITSON CLARK, MA, FSA, MInstCE
1909-11	REVD J R WYNNE-EDWARDS, MA
1911-12	C T WHITMELL, MA, BSc, FRAS
1912-14	P F KENDALL, MSc, FGS
1914-17	REVD W H DRAPER, MA
1917-19	JAMES E BEDFORD, FGS

1919-22 SYDNEY D KITSON, MA, FSA, FRIBA
 1822-24 ARTHUR J GRANT, MA
 1924-26 WALTER GARSTANG, MA, DSc, FZS
 1926-28 EDWIN HAWKESWORTH
 1928-30 F W BRANSON, FIC
 1930-32 E O DODGSON
 1932-34 A GILLIGAN, DSc, FGS
 1934-36 R WHIDDINGTON, MA, DSc, FRS
 1936-39 HUGH R LUPTON MC, MA
 1939-46 W M EDWARDS, MC, MA
 1946-48 E A SPAUL, DSc, PhD
 1948-50 W L ANDREWS
 1950-52 J N TETLEY, DSO, LLD
 1952-54 TERRY THOMAS, MA, LLD, BSc, PhD
 1954-56 H C VERSEY, DSc, FGS
 1956-58 H S VICK, JP
 1958-60 H ORTON, MA, BLitt
 1960-62 SIR GEORGE MARTIN, LLD, JP
 1962-64 E J WOOD, MA
 1964-66 R D PRESTON, DSc, FInst P, FRS
 1966-68 J LE PATOUREL, MA, DPhil
 1968-70 G P MEREDITH, MSc, MEd, PhD
 1970-72 J G WILSON, MA, PhD, FInst P
 1972-74 J TAYLOR, MA
 1974-76 H HENSON, DSc, PhD, FRES
 1976-78 P R J BURCH, MA, PhD
 1978-81 R REED, MSc, PhD
 1981-83 LORD MARSHALL OF LEEDS, MA, LLB
 1983-85 B R HARTLEY, MA, FSA
 1985-87 D COX, BA, ALA
 1987-89 B COLVILLE, MB, BS, FRCGP
 1989-91 I S MOXON, MA, BA
 1991-93 R F M BYRN, MA, PhD
 1993-95 MRS J E MORTIMER, BA
 1995-97 A C CHADWICK, BSc, PhD, DSc, CBiol, FIBiol, FRGS
 1997-99 O S PICKERING, BA, BPhil, PhD, DipLib
 1999-2003 P J EVENNETT, BSc, PhD, Hon FRMS
 2003-06 M R D SEAWARD, MSc, PhD, DSc, FLS
 2006-09 C J HATTON, BSc, PhD, CPhys, FInstP
 2009-11 A C T NORTH, BSc, PhD, CPhys, FInstP

Life Members

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

Moxon, I S
Pantin, Dr H M
Tetley, R J
Town, J

Subscribing Members, 2009-2010

Adamthwaite, Professor A P	El-Hassani, M R	Lance, Prof, C E
Alexander, Professor R McN	Evennett, Dr P J	Lance, Mrs M
Allen, Mrs K	Farmer, P J	Lawson, P W G
Andrews, Professor R A	Finnigan, R E	Lee, Mrs A
Archenhold, W F	Firth, S M	Lewis, Dr E L V
Arnold, J O	Fletcher, Mrs C	Lo, Mrs J
Baker, Dr R A	Fletcher, Dr C R	Lockett, Dr A
Barker, Ms J	Forbes, Mrs M	Lydon, Dr J E
Bates, J	Forster, G	Lynch, Ms K
Beddows, Professor C G	Gaunt, Dr G	McCleery, Dr I
Bevans, Dr H G	Godfrey, Ms M A	McTurk, Prof, R
Bielby, N	Gooday, Professor G	Madill, N
Blair, Professor G E	Gosden, Dr M S	Maunder, Mrs S
Blair, Dr M	Grady, Dr K	Meredith, Professor P
Boothroyd, K	Gray, Professor P	Mill, Dr P J
Bower, Dr D I	Griffin, Mrs E	Millner, Dr P A
Briggs, M	Griffiths, Dr W K	Mitchell, M
Britten, E A	Hall, Dr K	Monaghan, J J
Bushby, Professor R J	Hammond, Dr C	Mordey, R A
Butlin, Professor R K	Hann, Professor M A	Morgan, Professor G J
Cecil, Hugh	Harrison, Mrs H	Morgan, J
Chadwick, P R P	Harrison, M R	Morris, A
Chadwick, Mrs A L	Hatton, Dr C J	Muller, A E W
Chesters, Dr M S	Henderson, A	Nash, Mrs E A
Collins, C J	Henderson, Professor P J F	Newiss, Miss J
Colville, Dr B	Hill, Professor J	Nix, P J
Compton, Dr S G	Hindmarch, Professor I	North, Professor A C T
Cooper, Miss E	Hirschmann, P N	North, Bill
Crosswell, R	Hoyland, M	Oakshott, Ms J, MBE
Cruse, J	Hope, Mrs M W	Oughton, J
Dagg, Dr M	Jakeways, Dr R	Parker, Dr K D
Dalton, Dr S	James, M	Parry, Professor G
Devereux, Dr T A	Jenkins, Professor E W	Parsons, Dr M R
Dodson, Mrs H I	Johnson, Dr C L	Paynton, Ms C
Douglas, Ms J N	Keates, L W	Peat, Dr D W
Dowling-Hussey, Ms T E	Kellerman, Mrs S	Pickering, Dr O S
Dowson, Professor D	King, Dr M H	Plant, Mrs I
Drife, Dr D	Kirby, Revd Dr D A	Proctor, Ms J
Eastabrook, Ms G	Knapp, Dr D G	Rastall, Professor G R

Reed, Dr E
Reynolds, P
Richardson, Professor B F
Roaf, Dr E C M
Robson, Ms R M
Roots, Dr L
Rushton, Professor J G
Rushton, Mrs V S M
Salinger, Dr D
Seaward, Professor M R D
Sellen, Dr D B
Sharp, Dr P R
Sherwin, Dr J R
Slomson, Dr A
Smith, Mrs A
Smith, Mrs D
Smith, W

Smithson, Mrs A
Smithson, R T
Sowrey, Dr J T
Speakman, Dr P T
Stafford, Professor P A
Stead, D R
Stephenson, Mrs A
Sunderland, Dr P
Suter, Mrs P A
Sutton, Dr S L
Taggart, Ms L
Tannett, P G
Taylor, Professor C M
Taylor, Professor D
Thomas, M E
Thornton, Dr D
Tod, I

Turton, Dr A
Unsworth, Dr R
Wainwright, M
Wainwright, Mrs P
Wawn, Prof, A
Webb, Ms M
Webster, I C
Welch, Dr R B
Wesley, Mrs J
Widdowson, Mrs J
Wilson, Miss C A
Wilson, Mrs J
Winn, P
Wood, S J
Wood Robinson, Mrs V
Wrathmell, Ms S P
Wright, Dr P G
Wyatt, Dr H V

Reports of Events in 2010

Swarthmore's Century: a Leeds experiment in Adult Education – Tom Steele *21 January 2010*

'Swarthmore' is a Leeds institution and like all institutions is frequently taken for granted. Probably many of us like thousands of others, have attended its classes without appreciating that its survival is relatively unique. Founded over a hundred years ago in 1909 by Yorkshire Quakers, the name 'Swarthmore' derives from Swarthmore Hall in Cumbria, the birthplace of the Society of Friends. Its initial purpose was to broaden the education of Quaker Adult School leaders in Biblical Studies married with classes on social affairs. The latter included economics, biology and even a course on 'Women, Work and Wages'. Although all of its early patrons were Quakers, the students were never exclusively members of the Society of Friends; in the spirit of ecumenicalism, classes were open to all and students flocked to its first home at 12, Clarendon Road.

Dr Steele placed the origins of what was formally named the Swarthmore Educational Settlement in two historical contexts: the national context of the Quaker Renaissance, and the broader European-wide movement for popular adult education. The former was spearheaded by the Rowntree family of York who, rather than withdrawing from society as had been the practice of earlier Quakers, sought to find the relevance of New Testament teaching to social injustice and the economic exploitation of working people. In this new spirit of personal service, the Rowntree family were joined by a number of Leeds Quaker families, the Harveys, Fords and Whitings, who helped finance

the project and provided some of its early wardens and teachers. The founding of Swarthmore also needs to be addressed in terms of European processes which began at the time of the French Revolution, popularising the idea that education was not only the right of all children but was also something that ought to include all citizens (today's 'life-long learning'). All over Europe generations of adult education centres were set up and those which particularly impressed Swarthmore's founders were the folk high schools of Denmark and the Swedish study circles; both sought to strengthen the idea of learning within a democratic community which it was believed would in turn contribute to the promotion of a broader democratisation and an ethic of social justice.

The internationalism of Quaker thinking had from the beginning emphasised the importance of the study of foreign languages as a way of understanding the culture of 'the other', and during the Inter-War period, as the religious and spiritual dimension of Swarthmore diminished, the warden, William Allott made internationalism a special cause. Not only were classes in foreign languages expanded but Swarthmore itself hosted an influx of refugees fleeing Nazi persecution. Central to this endeavour was the redoubtable Martha Steinitz who taught classes in German language and culture for over three decades. By this time, rather than being governed by its Quaker patrons, Swarthmore students, represented by its Student Guild, were taking a greater role in planning the Settlement's classes and new subjects were emerging. Firstly, there were classes in folk dancing and arts and crafts, then drama and play-reading appeared on the programme, all heralding the creative arts provision that became the hallmark of Swarthmore in the 1960s.

In order to survive, Swarthmore has had to make compromises. What began as a radical shift in the Sixties to provide courses for 'excluded and deprived people' has now become its bread and butter through contractual arrangements with local and national governments. Yet its creative arts provision still flourishes, as does the ethos of community learning which the original founders called 'fellowship', making Swarthmore so different from more institutionalised sites of learning.

Janet Douglas

Diet and the Prevention of Cancer:

what can the techniques of nutritional epidemiology tell us? – Dr Victoria Burley

18 February 2010

What is the truth behind the claim of newspaper headlines such as 'Eat to beat the big C'? This was the question discussed in a fascinating talk by Dr Victoria Burley, Principal Research Fellow in the Nutritional Epidemiology Group of the University of Leeds. The hypothesis of a link between diet and cancers was first suggested, she explained, by disparities in cancer rates between developed and developing countries, and between emigrant populations and those who had remained in their country of origin. She outlined the strengths and weaknesses of the different sources of information that scientists have used to investigate this question: case control studies, cohort studies, randomised control trials, dietary assessments and the analysis of published research. Dr Burley had herself worked on the UK's Women's Cohort Study, which had been tracking the health of over 35,000 women for the past fifteen years. On the basis of all reported research so far, eight key dietary recommendations have been made, ranging from avoiding excess weight to avoiding dependence on dietary supplements. However, although a clear picture is emerging of the links between the cancer rates and what we eat, much research remains to be done on the reasons for which certain types of food and drink seem to trigger or inhibit cancers.

Brian Richardson

An Evening with Rachel Feldberg

16 March 2010

Rachel Feldberg has been Director of the Ilkley Literature Festival since 2003, having previously been Artistic Director of Red Ladder Theatre Company. She devoted her postprandial talk to the highs and lows of being the Festival Director, while at the same time thanking the LPLS for its continued support. The first literature festival was held in Cheltenham in 1949: Ilkley was the second in 1973 and now has to compete with 165 rivals, including Headingley (which the Society also pump-primed). In 2009, the festival extended over 17 days in 20 venues: the 190 events attracted an audience of 22,000, half from Leeds, and included events specifically for children and young people and a fringe. The scope of the festival is much wider than just literature: two-thirds of events are about non-fiction, and the only criterion is that the speaker has to have written a book. Ghost writers are not welcome. Publishers now encourage their authors to present their latest books and much of the programme is therefore easy to arrange. The support of Ilkley's independent bookseller, the Grove Bookshop, is an indispensable ingredient in the mix. Rachel Feldberg explained that she also seeks to encourage cultural diversity. Although it was much more difficult to organise, she was delighted to be able to present three African authors who had been awarded the Caine Prize. The financial support of the LPLS had been invaluable.

Peter Hirschmann

Science Fair

20 March 2010

The Society held its annual Science Fair, timed to fall within National Science and Engineering Week, on Saturday 20 March in the City Museum, an ideal location for this kind of event. The Museum Staff arranged a circle of tables around the edge of the large 'arena', offering ample space for our exhibitors. The Museum's normal Saturday visitors provided a ready-made and interested audience in just the right number, enabling us to spend as much time as needed with each of them. Too many more and we would have been overwhelmed on occasions.

The aim of the Science Fair is to enable the science-based societies in Leeds to demonstrate their activities to the public. This year the Association for Science Education demonstrated new 'smart materials' – a plastic that became electrically conducting when pressed, and a spring that returned to its original length after stretching only when heated. Leeds Astronomical Society set up telescopes to observe model planets suspended from the ceiling. The Leeds Geological Association display depicted the geology of Yorkshire, and described their field visits and lecture programme. The Leeds Microscopical Society's microscopes showed thin sections of flowers, living creatures in pond water, and small everyday objects such as the circuitry of an electric watch. The Leeds City Museum table also included a microscope for looking at thin sections of rock, larger samples of rocks and fossils, and animal skulls from their collections.

Naturally the Leeds Philosophical and Literary Society also had a stand showing the Society's publications, its programme, and photographs of its meetings. Rodley Nature Reserve had a large stand, showing photographs of the reserve itself, and its plant and animal life. On an adjacent stand (because they have members in common) the Yorkshire branch of the British Dragonfly Society displayed its activities, together with a cast 'skin' (actually the exoskeleton) of a dragonfly, using a microscope – an empty 'shell' which showed the compound eye, mouthparts, etc.



The Society for General Microbiology showed an impressive array of free publications on microbes and their good and bad effects (for example, beer and disease) and their role in climate change. Finally, the Thackray museum stand included a life-sized replica of a dissected human torso and other exhibits from their collection.

Some visitors stayed for more than an hour, and were genuinely interested. This was expressed by one parent, who remarked that it was the first time they had visited a museum and the children had not dragged him away to visit the

shop. The day was a success, and we'll try to do better next year.

The Geological Exhibition in Leeds City Museum – Joe Botting 15 April 2010

This lecture accompanied the special exhibition of material, selected by Dr Botting from the Museum's geological collection, and staged in the top floor gallery.

At the time when the Phil. and Lit. was building up its collections in the first home, the Philosophical Hall in Park Row, geology was a new and exciting science (and after the mummies, the mineral collection had pride of place amongst the exhibits). It was also perceived as a dangerous science since it raised doubts about religious teachings that had been accepted unquestioningly for centuries. In particular, it challenged the truth of the Creation story as told in *Genesis*. Even fifty years before Darwin, the extensive geological survey of Britain carried out by William Smith showed that each geological layer contained specific fossils, and that the lower strata contained increasingly simple life forms. This was a ticking time-bomb beneath a religious establishment concerned that anarchy and revolution might well follow any public doubting of its authority.

The greater part of the material on display in this special exhibition had been in the Phil. and Lit. collection, dating from this exciting time. It was laid out in an inspired way, not in gleaming showcases, but on racks of industrial shelving – with the air of a warehouse of treasures rather than a shop-window display. There were sparkling crystalline minerals, richly-coloured transition metal ores, interesting fossils, gleaming brass microscopes and polarimeters, lovingly hand-coloured charts, classic text books bound in tooled leather – together with a contrasting sprinkling of newer apparatus. This was *Geology Ancient and Modern* – a graphic image of what the inside of a geologist's head must look like.

Joe outlined a number of themes that ran through the exhibition – the crystallography of the minerals, the exploitation of the ores, the chemical composition of the specimens and the geological disposition of the elements. He mentioned in particular one bizarre little creature, the ichneumon

wasp, which (uniquely) has parts of its exoskeleton coated with a protective layer of metal armour – zinc in some species and cadmium in others. (It must be the only living organism that can be literally galvanised into action.) This talk was packed with insight and detail – an ideal complement to the exhibition itself.

John Lydon

Scientific studies of life, disease and death in Ancient Egypt – Prof. Rosalie David, Centre for Biomedical Egyptology, University of Manchester.

20 May 2010

When a Leeds banker bought the mummy of Natsef-Amun from an Italian horse dealer-turned-archaeologist and presented it to the Leeds Philosophical & Literary Society in 1823, Egyptology was all the rage. Mummies were often unrolled for entertainment at parties, when much valuable information was lost. Fortunately, the specimen brought to Leeds was properly examined: the team included three surgeons, a textiles expert and the Society's secretary and sub-curator, whose report Prof David considered state of the art for its time.

In 1990 the Director of Leeds City Museum, Peter Brears, invited Prof David's team in Manchester to undertake a new study of the mummy (which had miraculously survived the bomb that fell on the museum in Park Row in 1940) and compare it with the 1820s report. Twentieth-century X-ray techniques and CT scans confirmed that Natsef-Amun, who had worked as a priest at the temple of the god Amun at Karnak 3000 years ago, had been about 50 when he died (when the average was about 40) and that he suffered from arthritis. Endoscopic examination of tissue samples revealed the presence of parasitic worms – which can cause elephantiasis – along with diabetes and atherosclerosis, more commonly found in the industrialised world. Prof David's theory was that as the priests divided food offerings to the gods at the end of each day, their diet would have included beef, cakes, sweets, wine and beer – very different from the rest of the population.



The mummy's open mouth and protruding tongue pointed to Natsef-Amun's likely cause of death as an allergic reaction to an insect bite. Scientific facial reconstruction allowed us a fascinating glimpse of how Natsef-Amun probably looked in life: much like men in Luxor today.

Prof David's team had had a rare opportunity to compare two examinations conducted more than 150 years apart. They could reveal valuable information about the evolution of diseases, she said, and, for the future, DNA techniques would continue to add new information.

Penny Wainwright

Geoengineering and Global Warming - Alan Gadian

10 June 2010

This was a welcome topic for the Society being very much in the news at the present time. He started by referring to the views of Malthus on population growth and then went on to show that carbon dioxide emissions have clearly been increasing in recent years. He posed the question of whether Mankind can reverse the effects of climate change and opined that Geo-engineering schemes can provide a breathing space. An example of such a scheme is cloud whitening which can reduce the solar radiation reaching the earth and thus slow down the warming of the environment. Various methods have been proposed but one must beware of unexpected consequences in any scheme of this nature. One particular proposal involves generating sea water droplets, using and allowing them to ascend via thermals. These whiten existing clouds which in turn increases the amount of solar radiation radiated back into space. The device used is a huge special ship akin to Fletner's original rotor ship which wanders over the oceans tracking fires and industrial pollution.

The general conclusions were that something can be done, but more research and more money are needed. On the other hand what is not needed is sensational and misquoted science!

Robin Jakeways

Outing to Newcastle

Friday, 9 July 2010

A letter to the Guardian newspaper by the Society's secretary, John Lydon, prompted this year's outing. John had spotted an article praising the Newcastle Lit and Phil and its splendid Library - which had failed to mention the Leeds Phil and Lit in a list of similar societies. John's robust reply was spotted by Mike Worthington OBE, a distinguished member of the Newcastle community and a friend of past president, Chris Hatton. Mike suggested that a visit to the Newcastle Lit and Phil Library by our Society might form the focal point of a day in Newcastle which he kindly agreed to arrange.

The Newcastle Lit and Phil Library built in 1825 was the starting point of our visit. The 40 or so members of the Society were welcomed by Mike Worthington on the impressive entrance staircase with its statues and full length portraits of well known figures from Newcastle and Northumbria. We then proceeded into the equally impressive Library with its large glass cupolas and a gallery not



The elegant premises of the
Newcastle Literary & Philosophical Society

dissimilar to that at the Leeds Library. There we were met by the librarian, Kay Easson, who explained that, after coffee and biscuits, we would be split into three groups for a tour of the facilities.

As well as the two main reading rooms we visited the basement where there had been a large tiered lecture theatre when the 'philosophy' side of the Society was more evident. Here, important meetings had included a talk by George Stevenson, demonstrating the miner's safety lamp, one of which was part of a set of display items in the main reading room. With time, the need for a large lecture theatre had declined and it had been removed in 1960. Also in the basement we visited the room housing the special collection of valued old books. A climb up to the gallery then led to the imposing Committee Room with yet more books. In total the Library has an impressive collection of over 150,000 books together with a music library containing an extensive collection of classical, jazz and folk music.

At the end of the tour of the Lit and Phil Library, members dispersed into the city to visit other museums and attractions of their choice before re-grouping at the Newcastle City Library. Amongst those visited with the aid of pocket guides and maps kindly sourced by Mike Worthington were:

- The Discovery Centre where the first steam turbine powered steamship, Turbinia, was a central exhibit.
- The Great North Museum: Hancock.
- The Sage Gateshead with its spectacular glazed open foyer; the home of the Northern Sinfonia.
- The Baltic Centre for Contemporary Art (also in Gateshead).
- Seven Stories, The Centre for Children's Books.
- Grey's Monument
- The Millennium Bridge

On reconvening at the City Library we were welcomed in the spacious entrance by the manager, David Fay, who described the ethos of the recently rebuilt library designed to 'delight and inspire' its customers. It is a library of the 21st century with large areas of glazing giving an immediate feeling of 'open access.' There is a state-of-the-art radio frequency book identification system enabling the self-administration of loans and returns, internet access to information and access to rare and/or valued books in 'The Newcastle Collection' via computer imaging software. The visit provided an interesting contrast with the 19th century library we had visited earlier. It ended with tea and biscuits and words of thanks for those contributing to the day's activities from the president, Tony North.

Those who thought that they could relax in the coach for their journey back to Leeds were mistaken because once we had found our way out of Newcastle (following an unscheduled visit to a cul-de-sac) we found ourselves transported through Gateshead (under the instruction of the secretary) in order that we could alight and pay homage to Antony Gormley's 'Angel of the North'. An unexpected ending to a very enjoyable day.

Chris Hatton

The Staffordshire Hoard – Prof Joyce Hill.

16th September 2010

Joyce Hill's enthusiasm for her subject was infectious. An authority on Anglo-Saxon England and Emeritus Professor at the University of Leeds, Prof Hill described how an astonishing hoard of treasure dating from the 7th century – amounting to 5 kg of gold and 1.3 kg of silver – had been discovered in the summer of 2009 by a metal detectorist in a field near Lichfield in Staffordshire. The value of the find necessitated round-the-clock security, causing one curious dog-walker to be told by a guard, anxious not to reveal the discovery, that he was there "...for health and safety reasons".

Photographs of the hoard showed us a breathtaking array of sword pommels inlaid with garnet, strips of gold inscribed with Biblical texts in Latin, and gold crosses. Many of the objects were crushed and folded but this was not thought to be due to the pressure of lying underground for 1,400 years. It may have been a ritual humiliation of a defeated enemy, or simply practical to allow the objects to be stashed away for repair or re-use.

The artefacts won't be going far from their place of discovery: they are to be shared between Birmingham and Stoke-on-Trent Museums now that the £3.3 million has been raised to compensate the finder and the landowner. Prof Hill stressed that although it is usually highly undesirable for a collection to be split, in this case the treasure consists of a random set of objects – and so keen is the public interest that huge numbers queued to view the treasure even when the pieces were still covered in mud!

Penny Wainwright

Analogy, Geology and Architecture – John Thorp (Leeds Civic Architect)

21 October 2010

John Thorp is a local boy. He left Yorkshire to study in Liverpool before returning to work in the Civic Architect's Office in Leeds for the rest of his careers. The work he showed us from his student days was clearly that of a fine architect with an artistic eye – the two talents that would dominate his subsequent life.

The young journalist, Oliver Wainwright (himself a trained architect) has described John Thorp's civic architect role as that of 'urban dentistry'. On reflection, this appears to be a particularly good analogy when you consider that two main aspects of dentistry are restorative care (plugging holes in teeth) and orthodontistry (modelling the whole mouth to create a film-star smile). John has been concerned with the architectural equivalence of both. The loving care expended on the small details that give character to the city – the delicate metal tracery on top of the Great George Street building opposite the Cathedral, the fountains at the East Gate roundabout, the owls in Millennium Square, the new boxes in the Town Hall – these are familiar to us all and somehow each is so very appropriate.

On the grander scale, his role was different. He was essentially architect in residence for a whole city, a daunting, multi-faceted job. He described how he was continually transcribing the vague

ideas of local politicians and planners into sketches and then formal architectural drawings. His ‘workshops’ conveyed his vision to the city developers (and clearly, some of it rubbed off). Part of this process involved analysing the different functions and aspects of the living city. His title mentions a fondness for the use of analogy in this process – the ‘petal diagram with an inner propeller’ and the “rim of inaccessibility” separating the two halves of the inner city by the triple barrier of river, canal and railway. (One wonders what difference it would have made to central Leeds if we had built an actual inner ring road, rather than the semi-circular half ring road we now have.)

To my philistine disappointment (since I rather like the warm appearance of two-tone brickwork) the ‘*Leeds Look*’ was cursorily dismissed with the comment ‘safe’ (apparently the ultimate pejorative in an architect’s vocabulary). John Thorp was always prepared to abandon the safe for the unorthodox if he felt that the context warranted it. I recall seeing him describing his early design for the Discovery Centre. To the horror of the committee he wanted to cover it in rusty steel. At that time, this was just about acceptable for Gormley’s Angel but not for a respectable civic building (and a safely orthodox final version eventually emerged). All this was of course nearly ten years ago – and since then we have seen the city warming to the glowing patina of CorTen covering the Broadcasting House tower block. In an aside, John described his involvement in that design – particularly his role in repositioning the lower level buildings to give a more effective context for the tower itself.

The city now has a style about it. Entering Leeds from the South, a visitor sees a new city centre, which can only be described as futuristic – with bold architecture and confident use of new materials, and though the buildings have been designed by others, the influence of the Civic Architect is everywhere.

This was a fine talk – beautifully illustrated and thoughtfully delivered. At the end there was more than a trace of apprehension in the audience. We were seeing the last of Britain’s civic architects. John has clearly more than justified his role – how, we wondered, will his city fare without a successor?

John Lydon

The Annual Fireworks Lecture – Mike Hoyland 4 November 2010

“As the sparks fly upwards.” Job 5.7

Mike Hoyland’s presentation was very much a scientific entertainment in the tradition of the mechanics institutes of the nineteenth century. The lecture was held in Leeds City Museum, the building that was the Leeds Mechanics’ Institute, 1824, and which marked the beginning of Leeds Metropolitan University.

Mike, a complete showman and snapper up of unconsidered curiosities, demonstrated and explained the chemistry to give a whole range of effects, some of which we know from theatre and film. The audience was half adults and half children and he acted in a marvellous way to infuse interest and excitement in science.

Mike's antics included the following: simple chemistry with oxygen and hydrogen to produce bangs, flashes and explosions, mixing clear liquids to produce colours, fascinating oscillating orange-black "Halloween" reaction, foams including "Mr Whippy's foamy poo" (child pleaser), sand into fire, miniature burning volcano, lighting soap bubbles full of gases to explode and burn, cannon firing plastic bottles, boiling nitrogen and oxygen (as a liquid it is blue) producing limelight (known in Victorian theatrical times), phosphorus and magnesium burning, fire filled globes, flame in the hand, fierce flames from a bag of crisps, a shower of tiny plastic cups, and the "barking dog" experiment (exothermic reaction between nitrous oxide and carbon disulphide) which famously went wrong in the nineteenth century and covered the Queen of Austria in broken glass.

Mike thanked his assistant Matt, his camera man Steve, John Rolls and the staff of Leeds City Museum, and all who assisted in enabling the event to happen.

Edward Reed

Civic Politics of Leeds in the 19th Century – Matthew Roberts

18 November 2010

"All point and no pudding" (Pall Mall Gazette 29th June 1886)

Cartoons have long enlivened British elections and Matthew Roberts, a historian from Sheffield Hallam University has discovered a treasure trove of Leeds election cartoons from the late 19th century in the collections of the Family History and Local Studies Library which is part of the City Library on the Headrow.

Historians have long used cartoons to illustrate their books and articles but it is now also being recognised that humour itself is a historian's subject of enquiry as much as any other. Victorian respectability had sanitised the salacious images of the 18th century cartooning, but as Matthew Roberts explained the purposes of the election cartoon remain remarkably unchanged. Their obvious purpose was, and is, to sway the electorate, which was far larger in the late 19th century than in earlier periods. As the quotation from the Pall Mall Gazette suggests, another function was to make political issues explicable to an electorate which now included some, though not all, working men. Although elections were staid affairs compared with the 18th century, cartoons added an element of fun to the serious business of electing the next government.

In the 18th century there were shops that specialised in selling prints and cartoons. People collected them, which explains their high quality, but many late Victorian cartoons appeared in the newspapers or else were produced as posters by the political parties themselves. However according to the *Daily News* (24 March 1880) cartoons could still be seen in '*a survey of the shop windows in any borough or county where just now the spirit that animated the two great contending parties is exhibiting itself in....healthy vigour*'. The cartoon is of course, a graphic weapon probably designed to ridicule one's opponents more than publicising one's own virtues. But in a period when photographs in newspapers were rare, the representation of politicians as cartoon figures helped people become visually familiar with those who were seeking their vote, and helped to build the celebrity cults around figures such as Gladstone and Disraeli.

Did the Victorians find these cartoons funny? This is a difficult question to answer not only because humour changes over time, but because the appreciation of a cartoon often depends on a

large degree of contextualisation. For example, one of the cartoons Matthew Roberts showed us, entitled '*Athletic Sports*', was published in Leeds during the General Election of 1880. It depicts five figures all dressed in bloomer-type shorts with fancy vests like acrobats in a circus. To the left are three chairs, one empty with the words, '*Home Rule*' written on the back of the chair, next to it sit two figures, one consoling the other. On the right are three men, one on the ground, another helping him to his feet, and a third balanced precariously on a small bridge over a stream. The speech balloons coming from the mouths of these three figures help us to identify at least two of them: on the ground is William Gladstone and the figure helping him is John Barron, but I have not been able to put a name to the man on the bridge.

In 1880 the parliamentary candidates for Leeds were Gladstone and Barron, both Liberals, whilst the Conservative cause was represented by W. St. John Wheelhouse, already a sitting MP, and W.L. Jackson. Gladstone, Barron and Jackson were elected. But to return to the question, is it funny? The strange garb (was it strange to the Victorian viewer?) worn by the figures suggests a ridiculing lampoon; Jackson was a well-known local sportsman which may help to explain the title. More seriously perhaps, the empty chair with the '*Home Rule*' was there to suggest that the Conservatives had no solution to the Irish Question.

Not all the cartoons that we saw were as impenetrable as this one, but part of the pleasure of looking at old cartoons is trying to decode their meanings. The Victorian cartoons we saw had none of the aesthetic delights of the 18th century predecessors, no masters of the genre like Gillray or Rowlandson, but they certainly gave us a glimpse of the Victorian political world and how it was represented.

Janet Douglas

AGM, Dinner and Talk:

**"A Ramble - or possibly a bracing march - round the North" – Martin Wainwright
8 December 2010**

After the AGM and dinner, Martin Wainwright, the Northern Editor of the Guardian, gave a lively and wide ranging talk on the living and positive nature of the North of England, drawing on a variety of illustrations from many places and personalities from Northumberland to the Midlands, selected from his recent book "True North; in praise of England's better half".

He ranged over the beauty and majesty of the scenery with many fine views, but also touching on some foreboding aspects. He stressed the importance of manufacturing in the area, especially historically for steel and textiles. Great enterprise had been shown, often involving a substantial immigration of skilled and unskilled personnel – and emigrants transporting the North's distinctive products and experience. He picked out skilfully how the North had contributed to the vigour of life in Britain.

Matthew Dagg

Reports on Grants

Display Case for History of Science

£1000 to purchase display case for exhibition

Early in 2007, staff and students in the Centre for History and Philosophy of Science at the University of Leeds decided the time had come for the university to have its own history of science museum. With support from the LPLS and other bodies, the project has made great strides in giving permanent, museum-quality homes to a number of little-known or neglected objects and collections throughout the campus. At present there are permanent exhibitions in the Business School (of the Newlyn-Phillips economics computer) and the Department of Philosophy (of nineteenth-century physics and medical instruments), as well as a comprehensive website (www.leeds.ac.uk/hpsmuseum). And at the time of writing there was also a temporary exhibition in the foyer of the Brotherton Library about the life and work of the pioneer Leeds biophysicist William Astbury, with materials displayed in a cabinet whose reconditioning was paid for out of the LPLS grant.

The cabinet is a lovely wood, glass and metal museum case salvaged from the Algernon Firth Pathology Building just before that closed. Museum-world insiders tell us that one simply can't buy cases of this quality of craftsmanship today. Inevitably, work needed to be done to bring the case up to twenty-first-century standards, notably of security (new locks on the cases) and of health and safety (replacement with safety glass). We commissioned a specialist workshop to make these changes, and also to make the case "demountable" – that is, breakdown-able into easily transported components that can be assembled in situ. So we now have a display cabinet that can be set up wherever needed, giving us great flexibility. As the museum project becomes ever more integrated into the teaching, research and outreach activities of the university, we can look forward to the cabinet being used in a range of creative ways.

Whatever its future, the cabinet's first outing has been preserved for posterity on the website accompanying the Astbury exhibition. At <http://www.leeds.ac.uk/heritage/Astbury/index.html>, viewers can click on the images of the objects in the cabinet to find out more about them: a pleasing combination of 1930s and 2010s technologies of display, made possible thanks to the LPLS's great and much-appreciated generosity.

Gregory Radick

Letters from a Malham Kitchen

£500 in support of publication of book

The generous grant of £500 from the Leeds Philosophical and Literary Society made a significant contribution to the exhibition project 'A Malham Family of Painters: Constance Pearson, Philippa and Katharine Holmes,' which ran from 30th June – 5th September 2009 at the Stanley & Audrey Burton Gallery (University of Leeds). Organised and conceived by the Gallery staff, the exhibition celebrated three generations of women artists based in the Yorkshire Dales: Constance Pearson (1886-1970), her daughter Philippa Holmes (1921-99), and granddaughter Katharine Holmes (b.1962). Katharine Holmes created 10 new works for this exhibition (including an installation of 129 unframed watercolour drawings entitled 'Journeys Around Home') and loaned approximately

50 works from her family's collection for this exhibition, including paintings, watercolours, drawings, and sketchbooks. Nine scenes of the area and cottage by photographer Jerry Hardman-Jones were also included in the display.



An exhibition catalogue was produced with an essay by Gallery Keeper Hilary Diaper which placed Constance Pearson and Philippa Holmes in an historical context, as well as an essay by art writer Lynne Green about Katharine Holmes. Contemplating the main exhibition was a display in the Education Room using materials from the University's Special Collections, relating to art education, life and farming in the Yorkshire Dales. Another publication, *Letters from Malham: Wartime Life at High Barn Cottage*, which documents correspondence between Constance and her daughter Philippa, edited by Hilary Diaper, was published in December 2009, alongside this display. The funding from the LPLS partially supported the costs of new photography, design and printing of this book.

A lively programme of related activities took place at the gallery during the exhibition, including an opening reception with a preview talk, the Leeds Art Walk, an artists talk, and a Saturday Family Fun Day. In total, there were 3481 visitors to the exhibition (regular visitors: 2999; special events: 482) and 2541 online visitors to the exhibition website.

The exhibition was so successful that the Folly (Settle) requested to borrow the exhibition as a touring show. The Settle version of the exhibition ran from 30th March – 27th July 2010. Both the exhibition publications – the catalogue and *Letters from Malham* – sold well in their bookshop. Between the University and the Folly, 72 *Letters* books have been sold to date, raising just under £900 for the venues. The book continues to be sold via the Gallery's website.

The Leeds Philosophical and Literary Society's contribution towards this exhibition was recognised with logo and credit on the exhibition invitation and in the *Letters from Malham* book. As well, a special evening reception to celebrate the launch of the book was held for members on 18th February 2010, attracting 72 guests.

Layla Bloom

Community Theatre Project

£500 in support of a play at Leeds Parish Church

Rehearsals for "The Lone and Level Sands", a newly written community play, had been ongoing for some months and culminated in 3 performances at Leeds Parish Church on 28th, 29th and 30th of January 2010. The writing process, which took place in early 2009, was overseen by Daniel Ingram-Brown and involved a team of ten people, many of whom were first time writers. The production was directed by Simon Brewis and explored the life and times of King Herod the Great. The performances included the imaginative staging of a 'construction site' in the central aisle of the

church with the audience on either side. Towering edifices were built over the course of seven episodes, each depicting the growing power of Herod and drawing parallels with other tyrants down through history such as Idi Amin, Adolf Hitler, Mark Antony, and the Godfather.

Director Simon Brewis, a self professed humanist, who drew the different community groups together, says: "As a process we aimed to actively engage Christians and Non Christians in the project with the aim of addressing the sense of 'Other' that these people might feel towards each other. Deliberately, we never focused on the differences in the group but hoped that once those involved in the process saw each other as the same, they would then peruse an understanding of each others differences. This is where the review meeting, a few weeks after the performances, was so important. I personally had never had such open and honest conversations with those with a different world view to me that were genuinely about understanding each other more fully rather than feeling like a conflict. Overall I am incredibly happy with the performance and the process. However what is so helpful for me is that there were so many things that we could have improved upon and so many lessons learnt. This is hopeful for the future as although the Lone and Level Sands project was successful in its own right, I am confident that it will be a springboard for other interesting, pertinent and higher profile community theatre projects in the City in the future.

The cast of The Lone and Level Sands, who also contributed to the writing process, were drawn from theatre and community groups across Leeds, including Pointed Arrow Theatre Company, Leeds Community Youth Theatre, Leeds Parish Church, the Leeds Church Institute (LCI) and Arts@Trinity in Boar Lane, Leeds. Playing the evil King Herod was the Vicar of St Augustine's Church Wrangthorne, Leeds, the Revd David Calder. John Battle M.P. commented: "I found the discussion on "power" and the relationship between leaders and people, 'What is a Good King?', brilliant.

Haydon Farrer

The Green Iguana

£100 contributed to the cost of repairing the Green Iguana

Rather sadly, the Green Iguana, *Iguana iguana*, so long a major attraction at Roundhay Park's Tropical World, fell to its death in 2009 from the pipework in one of the greenhouses. He punctured his lung in the fall. However, Green Iguanas, especially of this age, size and maturity, do not come up for mounting very often and so the Iguana's demise was Leeds Museum and Galleries' gain.

LMG wanted both to save the specimen for future scientific use and to use the animal for educational display purposes. The specimen was duly dispatched to Steve Tober – an expert reptile taxidermist – for mounting. It was decided that it would be worth paying for additional scenery to put the mount in an appropriate habitat. The total cost of this project was £450 and took a year to complete, £100 funded by LPLS and the rest by LMG's acquisitions fund.



The Iguana now stands just inside the entrance to the main store at Leeds Museum Discovery Centre (LMDC). It is one of the first things that can be seen by school groups – and other tour groups—that visit the Centre regularly. The education officer at LMDC speaks very highly of it, as good quality taxidermy can be used effectively to educate visitors not only on the species itself but also on taxidermy and why museums collect objects in the first place. More detailed interpretation of LMDC is currently underway and once this prominent specimen is labelled we will clearly acknowledge the generosity of the LPLS.

Clare Brown

Violin Culture in Britain

£300 towards research into Leeds aspects of violin culture in Britain 1880-1930

I was very grateful to receive an award of £300 from the Leeds Philosophical and Literary Society towards the accommodation and subsistence costs of a research trip to Leeds in spring 2010, to further an aspect of my new project, Violin Culture in Britain, 1880-1930. I visited Leeds on 7-13 March, and worked primarily in the Local Studies Library at Leeds Central Library, gathering a good deal of material for a case-study of violin making and playing in the Leeds area. Sources consulted included a full run of local trade directories; files of press cuttings; microfilms and electronic resources for the Yorkshire Weekly Post and Leeds Mercury; prospectuses for Leeds Girls' High School; programs for the Leeds Bohemian Chamber Concerts and concerts given by the Alice Simpkin Quartet; the Leeds College of Music Quarterly News, 1897-1912; documentation of the XXV (amateur) String Orchestra; and syllabi, schedules and adjudicators' notes from the Leeds Competitive Musical Festival, 1923-4.

I have yet to synthesize the findings fully, but it is already clear that activities in Leeds present a microcosm of the strength and vitality of violin culture (by which I mean all instruments of the violin family: violas, cellos and basses too) in Britain, as well as a useful corrective to the emphasis that is placed on musical life in London in the Victorian period. All the crucial aspects of musical infrastructure were present, including: a host of instrument makers and dealers (some of which are absent from Brian Harvey's 'The Violin Family and Its Makers in the British Isles': an Illustrated History and Dictionary, 1995); music sellers; teachers, including opportunities for both elementary lessons and advanced conservatoire training (the Leeds College of Music, founded by the Haddock family, was a significant facility); institutions for amateur music-making and competition (amateur orchestras, the Leeds Musical Festival); centres for national examination schemes (including the College of Violinists); and a lively professional concert life.

The strength and quality of amateur playing (as evidenced by the detailed adjudication notes for the competitive Musical Festival) was particularly striking, as was the proliferation of female violinists on both the amateur and professional scene, which matched developments that had been noted so far only for London. Both Lily Simms and Alice Simpkin taught and played in Leeds; the former was a member of the Edith Robinson (all-female, Manchester-based) String Quartet and the Leeds String Quartet, which had strong national reputations. Alice Simpkin had her own ensemble, with three other women. The all-women groups, active in Leeds in the first decade of the twentieth century, were at the forefront of a trend that became more marked nationally in the 1920s.

As far as tangible outcomes for this research are concerned, the conference paper I proposed for the North American British Music Studies Association 2010 meeting in Des Moines, Iowa (“Ali, Commerce and Artisanry: Violin Culture in Late Nineteenth-Century Britain”, which will include a case-study of activity in Leeds) has been accepted, and will be written and delivered later.

Christina Bashford

String consort – music by Fretwork

£700 towards the costs of performance and recording by Fretwork

The project was to record the complete string consort-music of John Milton senior (1562-1647) and Martin Peerson (c 1572-1651), whose work is being edited for publication by Antico Edition. The music was performed by first-class international performers: the viol-consort Fretwork and the countertenor Michael Chance. The opportunity was also taken (in July 2009) to have Sophie Yates (harpsichord) record the four keyboard pieces by Peerson, so that - space permitting – the CD will be of the complete instrumental music of those two composers. Fretwork like to perform repertory new to them in front of an audience before recording it, so they and Michael Chance gave a concert in the Clothworkers' Centenary Concert Hall of the University of Leeds on 16 January 2010. It was attended by 136 people, who reacted very enthusiastically to both the performance and the repertory. Following the concert, comment from the audience has shown that the consort-music of Martin Peerson, especially, was quite a revelation even to amateur violists who had played some of it. Both in this and in the performance of Milton's more intellectual consorts, the advantage of hearing the music played by first-rate performers was very clear.

The recording was successfully made on 17-19 January 2010 at the National Centre for Early Music in York. The repertory was recorded within the three days allowed, with almost half a session (1.5 hours) to spare. Having been there for the whole process during those days, I can say that the standard of performance was excellent throughout: it will be an exceptionally interesting and exciting record. The CD was scheduled for release by Regent Records in September 2010: the printed material for that CD also shows the Society's logo as part of the acknowledgement of its support.

Richard Rastall

Frederick Douglass Commemoration

£132 towards the costs of obtaining a portrait of Frederick Douglass

This commemoration involved the re-enactment of the presentation of emancipationist Henry "Box" Brown, a week of public lectures, the performance of a play about Frederick Douglass and a re-reading of the speech given by Douglass to the people of Leeds 150 years ago. Despite some problems in accessing the image, a portrait of Douglass was unveiled after the re-reading of the speech and this is now displayed in the City Museum. During the focus week our visitors from the USA visited schools in Leeds and Bradford. The event was organized by a group of staff from Leeds Metropolitan University, Leeds Museum Services and Leeds International Fund, and supported by a wide range of agencies, leading to a celebration and publication of the contribution made by local people to the ending of enslavement in the nineteenth century. It gave an opportunity

to involve ethnic minorities in a celebration of the culture and hidden history of the City of Leeds, and it provided a footprint for Frederick Douglass and black history in the City Museum.

The organising group felt this event was most worthwhile and are now meeting again to publicise and celebrate other stories from the hidden history of our City.

From report by Andrew Bowles

Art and Ideology in European Opera: Essays in Honour of Julian Rushton
£400 in support of the publication of a collection of essays

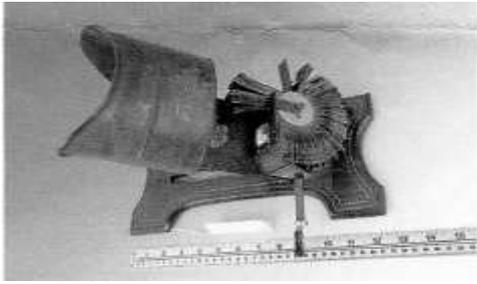
A grant was made to support the publication costs of a Festschrift collection of essays for Professor Julian Rushton celebrating his 25 years as West Riding Professor of Music, University of Leeds. The collection is now completed and was due for publication on 21 October 2010. It is a very attractive and substantial book (some 430 pages in length, edited by Rachel Cowgill, David Cooper and Clive Brown) in which colleagues, associates and former students of Julian Rushton pay tribute to his work with essays highlighting the interplay between opera, art and ideology across three centuries. Three broad themes are opened up from a variety of approaches: nationalism, cosmopolitanism and national opera; opera, class and the politics of enlightenment; and opera and otherness. British opera is represented by studies of Grabu, Purcell, Dibdin, Holst, Stanford and Britten, but the collection sustains a truly European perspective rounded out with essays on French opera funding, Bizet, Mozart, Mendelssohn, Verdi, Puccini, Janacek, Nielsen, Rimsky-Korsakov and Schreker. Several works receive some of their first extended discussion in English. Authors include Mary K. Hunter, Clive Brown, Peter Franklin, Ralph Locke, Domingos De Mascarenhas, David Charlton, Katharine Ellis, Bryan White, Peter Holman, Rachel Cowgill, Roberta Montemorra Marvin, David Cooper, Richard Greene, J.P.E. Harper-Scott, Daniel Grimley, Stephen Muir, and John Tyrrell.

The editors are grateful to the Leeds Philosophical and Literary Society for supporting this very valuable work.

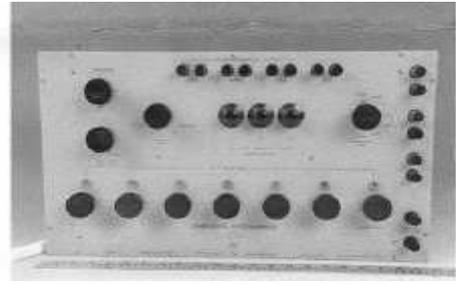
David Cooper

A web presentation of historical physics equipment held by the University of Leeds
£340 to extend photographic record

In 2006 we received an award from the LPLS to photograph a selection of pieces of historical equipment with a view to placing images on a new website called LUDOS. The presentation went 'live' in January 2009, with 'Physics Instruments' one of six presentations. In parallel with this the collection was moved from a damp garage to a room in the heart of the School of Physics, bringing to light other artefacts that should be included in the web presentation. This coupled to the need to improve some images from the 2006 photography sessions was the basis of our request for further funding from the LPLS. Two photography sessions were held in April and November 2010, the latter delayed until we had removed everything of value from the storage garage. In these 3-hour sessions we photographed about 30 objects in each, and include two examples by way of illustration.



Kinora viewer: *circa* 1908



Stabaumatic potentiometer

The first is a 'flicker' device for short home movies invented in 1897 by the Lumiere brothers. A commercial form was then built in the UK by the British Kinora Company from 1908 until superseded by the cinema in the years leading up to WWI. Interestingly it is probably the most valuable item in our collection. The second is the highest sensitivity 'potentiometric' voltmeter, with a voltage range from 0 to 2 millivolts and a resolution of ± 1 nanovolt. However even by its launch in 1963 this rather cumbersome instrument was in the process of being replaced by digital nanovoltmeters, and was the last new potentiometer design in a half century of development by H Tinsley & Co Ltd. A common feature of figures 1 and 2 is that both devices were at the cutting edge of technology and yet very short lived.

As in our 2006 Report the photographs are of the highest TIFF quality as required by museum collections. Such images can only be obtained by professional equipment and adjustable lighting, so again four to six images of each item were obtained by Tony Glossop of the Print and Copy Bureau. As before we shall certainly acknowledge the financial support of the Leeds Philosophical and Literary Society for its help in obtaining the images.

Denis Greig

Yorkshire Youth Choir Spring Residential Course

£300 support for chorister from Leeds area at 5 days residential course

The LPLS contribution was a tiny part of the budget (of £21k) for the 5 day intensive training course of high calibre at Queen Ethelburga's, near York, and subsequent concerts; but a significant contribution for the young choir member taking part with 93 other young members leading to a final concert with a large audience at the 13th Century Beverley Minster. The repertoire was a mixture of sacred and secular music, and ranged from Aboriginal songs, to 15th Century music, to Broadway musicals. A memorable experience for the young participants.

From a report by **Charlotte Weightman**

UK premiere of Sergey Taneyev's opera 'Orestia' 1894 (first act)

£800 to help fund performance

This performance in November 2010 was a part of the international symposium 'Non-Nationalist' Russian opera, which brought together musicologists from USA, UK, Germany, the Netherlands, Italy, China and Argentina.

The funding was requested to meet singers' and conductor's travel expenses, accommodation, and fees. Four singers and a conductor travelled to Leeds from Manchester once a week for 7 weeks, on a number of occasions staying in Leeds overnight or for more several days during more intensive rehearsal periods, and one singer travelled from London. Without the generous LPLS contribution it would not have been possible to offer such support to these performers and thus see the organisation of this event through to its completion.

The feedback received after the premiere of the opera was tremendously positive. The premiere was attended by one of UK's leading film makers, Tony Palmer, several members of Opera North, the University of Leeds Vice Chancellor Michael Arthur, and all the international scholars who took part in the international symposium. *Oresteia's* premiere was positively reviewed by critical and academic communities in UK and Europe.

Anastasia Belina

Leeds Haydn Players

£800 towards the establishment of a new orchestra

The Leeds Haydn Players have had a very successful first year thanks in large part to the grant from the Leeds Philosophical and Literary Society. As a small orchestra the income from subscriptions was not very substantial, but the grant has helped cover the costs of rehearsal hall, concert venue, conductors' fees, music hire, guest performers and advertising, and get us off the ground.

We have performed three concerts this year, in January, May and October. The first concert was sold out and we had to turn people away. We perform at 7 Arts in Chapel Allerton, which is a good and relatively inexpensive venue. Eno Koco was our excellent conductor. Matthew Yardley, a music student from Leeds University, was soloist in Haydn's trumpet concerto. For our May concert, Peter Cropper of the Lindsay Quartet gave a short talk on why he likes Haydn's music so much, illustrated by the orchestra with excerpts from Symphony no. 85 "La Reine".

The third concert was conducted by David Waterman of the Endellion String Quartet and he played the solo cello part in the Cantilena slow movement of Symphony no. 13. He also gave a short talk about Symphony no. 81 illustrated by the orchestra. David was very generous with his time, his enthusiasm and his inspiration and we are most grateful to him for this..

The future is looking good with a positive financial position. Our next concert is on Feb. 19 at 7 Arts when Miriam Roycroft will be soloist in Haydn's cello concerto in C. David Waterman has asked to conduct us again next October 2011. We also hope to collaborate with the Leeds University choir in a performance of Haydn's Nelson Mass if the dates are right. This would give us a free venue in the Clothworkers' Hall. A lot of the success has been due to Judith Rothenberg's (the founder) vision and hard work, but we believe the LPLS's investment has been very worthwhile. It has enriched the musical life of Leeds. It has been very exciting, educational and enjoyable for the orchestra members and audiences alike. The concerts have been particularly well received by those both familiar and unfamiliar with classical music. We should like to take this opportunity to thank the society for the support.

C. Wilson-Sharp

Chamber music masterclass at Lotherton Hall, 10 March 2010

£200 to support master class by Ben Firth

This was an outstanding musical event. The day was divided into a morning and an afternoon session, each devoted to a single movement of a single work which was studied in great detail by a student piano trio from the Royal Northern College of Music in Manchester under the guidance of Ben Firth, the master of the class. In the morning the Vaughan Trio worked on Brahms Piano Trio, opus 101 and in the afternoon the Rosa piano trio turned their attention to Mendelssohn's Piano Trio no.1, opus 49.

The music was first played through without comment; then a discussion took place about the particular advantages and difficulties presented by the piano which is one of Lotherton's historic instruments. The score was then broken down into short sections and played time and again with more discussion and analysis. Ben brought great feeling and insight to the whole process and the audience was utterly enthralled - as were the artists, who were continually being challenged to think of the music in different ways, add new emphasis and question their interpretation.

By common consent this was the best Lotherton masterclass to date and it is greatly hoped that more events of this kind can be held in subsequent years. Costs have risen steeply this year and we are more than ever grateful to the Society for helping to meet them.

Adam White

Exhibition of life and works of William Astbury

£1500 to support exhibition

Thackray Museum gratefully acknowledges the grant it received from the Leeds Philosophical and Literary Society in support of *Hair Splitting Images – How William Astbury's X-Ray Vision Changed the World* and its associated events. This exhibition celebrates the life and work of Professor William Astbury FRS, a founding father of molecular biology. It explains how he developed X-ray crystallography techniques to predict the molecular structures of fibrous proteins and how his team at the University of Leeds became the first to calculate a structure for deoxyribonucleic acid (DNA) in 1938. There are opportunities to experience talks and 'meet' William through audio-visual interactives, make DNA models, carry out experiments in science clubs and visit the Astbury Centre for Structural Molecular Biology at the University of Leeds, where cutting-edge research carries his work forward. There are also opportunities for visitors to complete an evaluation questionnaire, which not only solicits opinions about the exhibition and the associated visitor experience, but also asks a few questions to test the level of knowledge gained. It also gives visitors the opportunity to provide contact details if they want to be added to the museum's database. Questionnaires are collected and analysed each week; examples can be supplied on request.

The museum took particular note of the Society's wish to *..promote the advancement of science, literature and the arts in the City of Leeds..and to offer support for the citizens of Leeds engaged in academic and scholarly activities, especially those relating to Leeds and its immediate area...*and therefore chose to use the grant towards two principal items of expenditure:

Production and installation (which took place on 26 November 2010) of a Leeds Civic Trust 'Blue Plaque' commemorating Professor William Astbury at 189, Kirkstall Lane, Headingley, Leeds, where he lived from 1928 until his death in 1961.

Production of audio-visual presentations for the exhibition: a lecture originally delivered by William Astbury in the College of Medicine at Wayne University in Michigan, America, on 10 October 1953; *X-Ray Adventures Among Fibres*, a BBC radio programme broadcast on 2 March 1942 and three reminiscences of Professor William Astbury by people in Leeds; his son Mr William Astbury, Professor Monty Losowsky and Professor Anthony North.

Jim Garretts, Senior Curator Thackray Museum

Leaflet for Rodley Nature Reserve Trust Ltd

£435 to cover costs of printing a new leaflet

As our existing stock of leaflets was almost exhausted it was felt that we should re-design it to include more information about the different habitats on the reserve and the wildlife to be found there. It was also appropriate to launch a new leaflet at this time since 28th July 2010 marks the 10th anniversary of the official opening of Rodley Nature Reserve.

The grant from the society has enabled us to have a supply of 10,000 of the new leaflets printed in time for our 10th anniversary. These will be available at Leeds City Museum, Leeds City Station and various other public venues to encourage people to visit the reserve and see the wonderful range of wildlife to be found less than five miles from the city centre.

Between 15,000 and 20,000 visitors come to the reserve each year and we have continued to improve facilities. Recent developments have included a wheelchair-friendly path from the road to a new ramp and hide overlooking the lagoon. Two new hides on the willow path also have special facilities for wheelchair users. A new path has been made along the riverbank to give visitors more opportunity to see wildlife on the river and the adjacent scrubland. A small visitor centre provides light refreshments and there are toilet facilities with disabled access. Entry to the reserve is free.

The reserve is increasingly used as an educational resource with school groups visiting throughout the summer months and older students carrying out survey and conservation work throughout the year.

Peter Murphy



