

RICHARD GREEN

JOHN ATKINSON GRIMSHAW

1836 - Leeds - 1893

Ref: CD 231

Stapleton Park, near Pontefract



Signed and dated lower right: *Atkinson Grimshaw 1878*;
Signed, dated and inscribed on the reverse:
Stapleton Park / Near Pontefract / Atkinson Grimshaw 1878+
Oil on board: 11 x 17 in / 27.9 x 43.2 cm
Frame size: 18 x 24 in / 45.7 x 61 cm



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FINE PAINTINGS • ESTABLISHED 1955

Provenance:

Eastbourne Fine Art, Sussex;

Mr JM King, 18th August 1970, Eastbourne, Sussex, then by descent to
James King, Chapel Hill, North Carolina, USA

Stapleton Park is situated four and a half miles from Pontefract, in the parish of Darrington. The park is large and beautiful, watered by a stream that runs into the River Went and bounded by an expanded range of distant hills. Grimshaw painted several views of Stapleton Park in Yorkshire on different surfaces and in different seasons. Though in composition and subject matter this work is very similar to Grimshaw's moonlit pictures of suburban roads and houses, the mood and colouring are quite different. In *Stapleton Park, Pontefract*, Grimshaw achieves a poetic mood of nostalgia, in the winding road full of fallen leaves, illuminated by the rich golden rays of the setting sun. To further enhance the remembrance of days gone by, he has included a figure in eighteenth century costume, a device used by many Victorian painters and novelists to evoke a happier, golden age.

The warm tonality of this work is particularly pleasing, the earthy brown and red tints of the trees, fallen leaves and wall contrasting the lush greens of the field grasses and ivy. Though the branches are now rendered with a calligraphic economy of line, they still possess some individuated leaves of light green, orange and brown, recalling the finely observed detail of his earliest woodland works, such as *Meanwood, Leeds*. Grimshaw began painting this view in the late 1870s, often with a hay loaded horse and cart up the road. A preparatory drawing for the composition exists in the collection of Leeds Art Gallery.

We are grateful to Theodore Wilkins, Assistant Curator, Leeds City Art Gallery for his assistance.

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