local park and seems to have been her favourite. She also paid tribute to it in an article in the journal, *Hortus*.[66]

Underlying all of this was Crowe's belief in laws of composition and the inspiration of the artist.[67] As she put it, beauty was not an ornament; it needed to be all-pervading, be it in the private garden, the children's playground, the public parks, the city streets or the wider countryside.[68] This point was made in her 1956 book, *Tomorrow's Landscape,* referred to at the beginning of this article, and is repeated in the last edition of her book on *Garden Design* in 1994:

> Whilst we value our own private paradise we also need today a shared pleasance where urban dwellers can find again the refreshment, the sense of space and the contact with nature which our ancestors knew in the countryside in the course of their everyday lives.
>
> Consciously designed landscape, once confined to parks and gardens is now needed on a far wider scale to make a liveable environment for people wherever they may dwell, and to bring us back into contact with the natural species of this earth.[69]

Acknowledgements

Many thanks to all those who helped with this article, particularly those who replied to my emails during Lockdown, and a special thank you to David Sykes and to Barbara Deason of the London Gardens Trust, and to Wendy Tippett from Friends of the Landscape Institute archive housed at the Museum of English Rural Life, Reading (FOLAR) for their encouragement. They are not responsible for any errors.

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66. Sylvia Crowe 'Holland Park Garden', *Hortus* No 4, Winter 1987, pp.64-69.
67. Edwards, 'Interview with Dame Sylvia Crowe', *Landscape Architecture Magazine, op.cit.*, pp.96-7.
68. Crowe, *Garden Design, op.cit.*, p.xi.
69. Crowe, *Garden Design, op.cit.,* p.xii.

'Laughing waters':[1] *The Joy of Life* and other Mid-twentieth Century Fountains in London's Parks

By Sally Williams

In the early twentieth century London's parks and squares were evidently not well-blessed with fountains. This fact had not gone unnoticed in the Ministry of Works and in a Commons debate on 23rd July 1957, Mr John Rodgers MP remarked that 'apart from the fountains in Trafalgar Square, London is very deficient in fountains compared with other capital cities, and especially of good pieces of sculpture', to which the Minister of Works, Hugh Molson replied: 'when one compares London with Rome, one realises that there is a great need for additional beautiful fountains'.[2] However, this paucity had begun to be redressed and from the middle of the century a rush of fountains came into being, presumably not unconnected to the widespread need for spiritual replenishment after the Second World War. The exuberance of flowing water seems to encourage the lifting of spirits, epitomising a feeling of resurgence. The fashion for fountains has ebbed and flowed over the centuries, with a similar lack of public fountains observed in London in the early eighteenth century.[3] In recent years, new waterworks, with or without sculptural components, have become a common feature of public spaces, although maintenance and good management continue to dog these generally popular public amenities.

For the 1951 Festival of Britain, Russell Page's *Pleasure Gardens* in Battersea Park sought to combine 'beautiful landscaped gardens with fountains and illuminations', the early plans for these gardens invoking models like the Tivoli Gardens in Copenhagen, which

1. Letter from May Cippico to Thomas Huxley-Jones, 20 January 1958. Mrs Cippico was the niece of Constance and Sigismund Goetze, and became Chairman of the Constance Fund after her aunt's death in 1951. She described Huxley-Jones's design as 'a most airy, smiling and cheering composition', which would have appealed to her aunt and uncle: 'My Uncle always visualised fountains as "laughing with water". Your conception is a most happy one.' Essex Record Office, T B Huxley Jones Papers (ERO TBHJ), D/DU 874/7.
2. See https://api.parliament.uk/historic-hansard/commons/1957/jul/23/ornamental-fountain-hyde-park#S5CV0574P0_19570723_HOC_29.
3. See Todd Longstaffe-Gowan, 'The 'Pert Squirt': A History of the Fountain Court at the Middle Temple', *The London Gardener,* Volume 3, 1997/98.





72. Triton Fountain in Queen Mary's Gardens, Regent's Park, July 2015
(Nick Higham / Alarmy Stock Photo)

73. *Drinking-Fountain in The Green Park, London. Mr Sydney Smirke, R.A. Architect*
(The Builder, 25 August 1860)



74. Estcourt J. Clack, *Diana Fountain* (1954) in The Green Park, July 2021
(Photograph Sally Williams)

themselves had taken inspiration from London's earlier, long gone, pleasure gardens at Vauxhall, Ranelagh and Cremorne.[4] Among those bodies contributing to this renewed interest in fountains was *The Constance Fund*, set up in 1944 for 'the beautification … of Public Parks … by erecting therein works of Ornamental Sculpture'.[5] Between 1944 and 1963 the Fund commissioned new fountains from well-respected sculptors for Regent's Park, Victoria Park, The Green Park and Hyde Park. This last water feature, known as *The Joy of Life*, is the main focus of this article, stimulated by the discovery of a drawing by Thomas Bayliss Huxley-Jones, whose design was selected for the commission following a national competition.

Early Commissions of The Constance Fund

The Constance Fund was a privately financed trust, taking its name from its founder Mrs Constance Goetze (1868-1951), the widow of Sigismund Goetze, who had died in 1939. A noted painter and generous benefactor to the arts and a regular supporter of the *Artists' General Benevolent Institution*, Sigismund had left a sum of money that was to be spent on a memorial to his wife after her death – his particular wish was to beautify London's parks through gifts of sculpture.[6] Born in London in 1866, Goetze had attended the Royal Academy Schools in 1885 and from 1888 exhibited regularly at both the Royal Academy and the Paris Salon, chiefly working as a portrait and figure painter, but later in landscapes. He gave a cycle of mural paintings to the Foreign Office, completed in 1912-21, and for this and other services he was made an honorary member of the Royal Institute of British Architects (RIBA) in 1930. The year before his death he was awarded the *Prize for Distinguished Service to Sculpture* by the Royal Society of British Sculptors.[7] In the event Constance, very much alive, drew up a trust deed in 1944 to address her husband's wishes,[8] for which she was herself awarded the Prize for Distinguished Service to Sculpture in 1944.[9] She managed the Constance Fund until her death in 1951 at the age of eighty-two.[10]

The Fund's aim was to encourage '*ideal Sculpture and its setting for Parks and Public Places in conjunction with the settings and surroundings*'. Before he died Goetze had stipulated that its committee should consist of three sculptors, an architect, an horticulturalist and 'a few laymen'.[11] The first commission of the new trust went to William McMillan RA (1887-1977) for a large memorial fountain for Queen Mary's Gardens in Regent's Park - a favourite pleasure ground of Sigismund Goetze, to which he had donated not only the *Jubilee* and other gates, but also statues, and indeed the pool in which his memorial was placed. This bronze fountain came to be known as the *Triton Fountain* for the sculptural group of Poseidon's son and sea nymphs at its heart. It was presented to the Ministry of Works, like most of the Fund's offerings, and duly unveiled in April 1950, in which same year it was awarded the *Gold Medal of the Royal Society of British Sculptors for the Best Work of the Year by a British Sculptor*.[12]

4. See Virginia Liberatore, 'Restoration of the Festival of Britain Pleasure Gardens, Battersea Park', *The London Gardener,* Volume 7, 2001/02.

5. Letter from Hyman Stone, Hon. Secretary of the Constance Fund to Thomas Huxley-Jones, 12 November 1956, ERO TBHJ D/DU 874/6.

6. There was a certain amount of suspicion about Sigismund Goetze in official quarters: Sir Patrick Duff, First Commissioner of Works questioned his 'essentially continental and unEnglish outlook' (PRO WORK 16-1714) and it was feared 'the sculptures commissioned would not be of an appropriately 'sylvan' character, but at the same time the Office of Works did not wish to be seen to be looking a gift horse in the mouth', see Philip Ward-Jackson, *Public Sculptures of Historic Westminster, Volume* 1 (Liverpool University Press, 2011), pp.85-87.

7. See 'Sigismund Christian Hubert Goetze', *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*, University of Glasgow History of Art and HATII, online database 2011 [http://sculpture.gla.ac.uk/view/person.php?id=msib4_1273069703, accessed 13 May 2021].

8. Trust Deed, 22 May 1944. The Charitable Objects were: 'The beautification and improvement of public parks and open spaces in London and elsewhere in the United Kingdom by erecting and maintaining therein works of ornamental sculpture of permanent artistic value or by other such means as may from time to time be thought fit', PRO WORK 16-1714.

9. See 'Mrs Constance Goetze', *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, op. cit.* [http://sculpture.gla.ac.uk/view/person.php?id=msib4_1273661066, accessed 13 May 2021].

10. 'Philanthropist's widow dead', report in the *Marylebone Mercury*, 16 February 1951, p.1. A tribute to Constance Goetz appeared in the same paper's edition of 23 February 1951, p.4.

11. See 'Constance Fund, 1944-', *Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951', op. cit.* [http://sculpture.gla.ac.uk/view/event.php?id=msib4_1273592684, accessed 13 May 2021].

12. The medal was founded in 1925 by Sir Otto Beit, Bart., KCMG, FRS, see *Illustrated London News,* 30 December 1950, p.33.

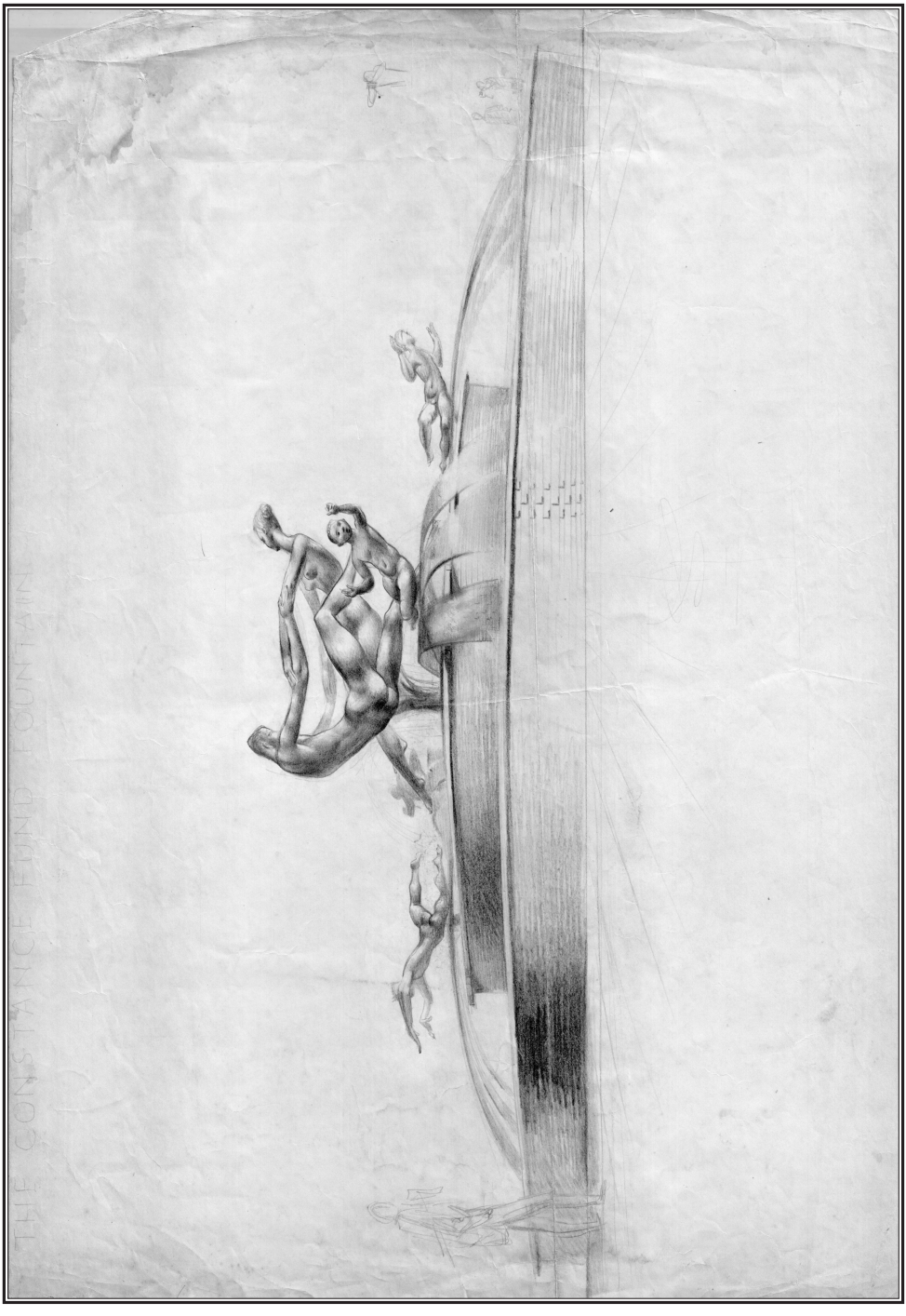
The fountain bore the inscription: *'In Memory of Sigismund Christian Hubert Goetze, 1866-1939, Painter, Lover of the Arts and Benefactor of this Garden' **(fig. 72)***.[13]

In 1948 the Fund held a competition for a new fountain for Victoria Park in the East End, which was won by Edward Bainbridge Copnall (1903-1973) whose bronze fountain was entitled '*Young Tom and the Water Babies*'. It was unveiled on 30 June 1950 in the park's *Old Fashioned Garden* at a presentation ceremony attended by Mrs Goetze, the Chairman of the London County Council (LCC) and Chairman of the Parks Committee. Sadly, frequent vandalism over the years led to its removal in 1973; however it was relocated to Golders Hill Park in Barnet where it remains today, in the delightful walled garden.[14]

In 1950 the Fund was approached by the Ministry of Works who were keen to replace a damaged drinking fountain in The Green Park, the work of the well-known Victorian architect Sydney Smirke (1798-1877), which had been erected there in 1860 ***(fig. 73)***.[15] The ensuing competition was won by sculptor and woodcarver Estcourt James Clack (1906-1973), whose fountain was commissioned and until 2011 stood in the depths of the park. It was an elaborate granite drinking fountain surmounted by a bronze nymph accompanied by her dog, which became known as '*Diana of the Treetops*' on account of her lofty position among the park's canopy. Like Smirke's earlier drinking fountain, Clack's also provided drinking bowls for dogs at its base. It was unveiled in July 1954, bearing the inscription: 'Gift of the Constance Fund'.[16] Restored, gilded and repositioned in 2012, it now stands in a prominent position by The Green Park's new entrance from the eponymous tube station ***(fig. 74)***.[17]

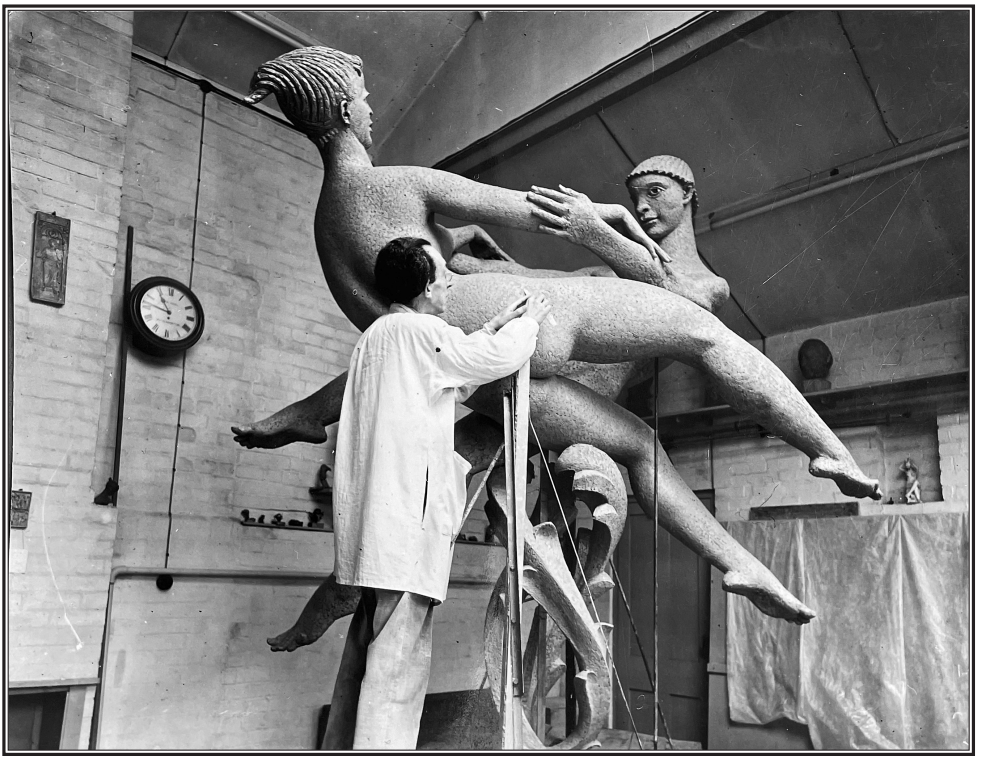
After Mrs Goetze's death in 1951, the Fund's committee continued with its work under the chairmanship of May Cippico, niece of Constance and Sigismund Goetze, but seemingly by 1956 some of the ageing committee members were keen to allocate the remaining funds and slough off the somewhat burdensome administration of their scheme.[18] They were after making a prestigious splash with a last park gift and applied to the Ministry of Works for appropriate sites. After a few false starts,[19] a perfect opportunity was landed. At that time, plans were afoot to aggrandise and widen Park Lane into a boulevard and Alexander Munro's *Boy with Dolphin* of 1862, situated in a circular ornamental garden near Hyde Park's eastern boundary, was deemed to be too modest for the grandiose new road scheme. So, the Constance Fund was offered the location for its proposed gift of a fountain to beautify Hyde Park and was pleased to settle on this, although not everyone agreed that it was a sufficiently impressive site.[20] A number of methods for engaging the right sculptor were considered before an open competition was launched in August 1957.[21] Sculptors born in the UK were invited to submit a plaster model for the sculptural component of their proposed fountain, accompanied by drawings of the whole composition, to be submitted anonymously by 10th January 1958. A sum of

13. *Illustrated London News*, 6 May 1950, p.16.
14. A photograph of the presentation ceremony on 30 June 1950 shows Mrs Goetze in the company of the Rt Hon J T Bowen and his wife, Chairman of the LCC, and the Parks Committee Chairman Hugh Dalton (reproduced in *A pictorial history of Victoria Park, London E.3*, text and pictures collated by Philip Mernick and researched by Doreen Kendall, published by East London History Society, 1996, p.23)
15. Sydney Smirke's drinking fountain in The Green Park was among early examples of providing such facilities in public places, following the establishment of the Metropolitan Free Drinking Fountain Association in 1859. The first such drinking fountain to be provided is still found on the railings outside St Sepulchre's church in Holborn.
16. Photographs of the new fountain appeared in a number of newspapers on 10 July 1954, such as *Illustrated London News*, p.10 and *The Sphere,* p.27.
17. The fountain was removed from its original position in the park in 2011 but re-erected in its new prominent position in 2012 as part of the works to improve The Green Park and the station in time for the London Olympics.
18. The Constance Fund continued to operate, and its funds are now administered by the Royal British Society of Sculptors.
19. A work for St James's Park was initially considered but the difficulties of negotiating this ruled it out; a replacement for Richard Westmacott the Younger's disintegrating *Swan Fountain* in Regent's Park Broad Walk was rejected as insufficiently prominent, see Ward-Jackson, *op. cit.*
20. Eric Bedford, chief architect at the Ministry of Works, thought the site less than ideal, not being at a significant road junction, Ward-Jackson, *op. cit.*
21. The initial proposal was to approach David McFall, but unsure whether he would come up with an appropriate sculptural proposal, the committee next considered a limited competition between four sculptors, McFall, Sydney Harpley, Charles Wheeler and Thomas B Huxley Jones, before this was rejected in favour of a wider competition, which the Ministry of Works accepted. On 23 July 1957 Hugh Molson, Minister of Works, reported to the House of Commons that he had accepted the Constance Fund's offer of a fountain to replace Munro's fountain in Hyde Park, announcing that the open competition would be advertised in the next few days, Hansard, 5th Series, Vol MLXXIV, Col 195.



75. Thomas Huxley-Jones, preparatory drawing for *The Constance Fund Fountain*, pencil on paper, *c.*1958
(Private Collection)





76. Thomas Huxley-Jones, figure for the *West Wind* in clay, photograph Sports and General Press Agency c.1960/61
(image © Alpha Press. Reproduced by Courtesy of the Essex Record Office d/du 874 43)

77. Thomas Huxley-Jones in his Broomfield studio at work on The Constance Fund Fountain,
photograph Sports and General Press Agency c.1960/61
(image © Alpha Press. Reproduced by Courtesy of the Essex Record Office d/du 874 43)

£15,000 to cover all costs was initially proffered by the Fund, but this was deemed inadequate by the Ministry – and indeed that proved to be the case, the winning design eventually costing £21,500.[22] The competition attracted forty-five entries and the first prize was awarded unanimously to Thomas Bayliss Huxley-Jones; second prize went to E. Bainbridge Copnall, third prize jointly to Estcourt Clack and Josefina de Vasconcellos, and fourth and fifth places were equally awarded to four sculptors: Alan Bridgwater, Eva Castle, Robert Dawson and Siegfried Charoux.

The models went on public exhibition in The Building Centre in Store Street, Bloomsbury between 22nd and 29th January 1958, but not before Hugh Molson, the Minister of Works had reviewed the selected winner, which he approved despite finding the central figures somewhat over-elongated and expressing some doubts about the brick proposed for the fountain basins.[23] He was not the only one to criticise the submitted design for the basins, which was the work of Huxley-Jones's collaborator, architectural writer and collector Charles Handley Read (1916-1971). Members of the Constance Fund themselves queried the use of brick rather than stone, and when the designs were passed to the Royal Fine Art Commission they too thought the basins would be better in stone.[24] In addition, the RIBA objected to Charles Handley Read due to his lack of qualifications and it was another architect, Walton Lindsay of Norman and Dawbarn, who supplied the eventual design.[25]

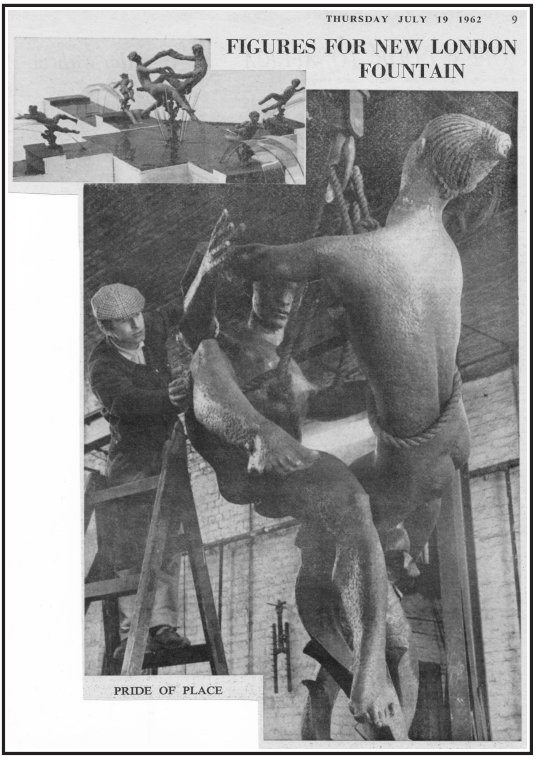
The exhibition attracted the attention of newspapers around the country, the *Birmingham Daily Post* reporting in its 'London Letter':

> Modern sculptors' ideas for a fountain are on view at the Building Centre. They are the entries in the competition for a fountain to replace the mid-Victorian dolphin group at the Mount Street Gate, Hyde Park. The competition was won by Mr. T. B. Huxley Jones, already known for his Livingstone Memorial for the Royal Geographical Society. Mr Alan Bridgwater, of Edgbaston, Birmingham, wins a share in the fourth and fifth premiums with an abstract group of flying figures. In a somewhat bewildering array of designs, the horse seems the most popular animal for fountains, but the competing sculptors have also introduced a lamb, flying swans, smaller birds, fish, seals, groups of bathers, mer-people and Prometheus himself.[26]

Thomas Huxley-Jones's winning design comprised six bronze figures within two concentric basins: a central pair of naked figures, a male and a female, whose stylised forms reflected the Modernist figurative language then prevalent ***(fig. 75)***. Exuberant and elongated, the figures appear to spin together, balanced on a spiralling organic form, the male with a helmet-like cone of hair, the female with a twisty pigtail. Below them were four equally exuberant naked boys, representing the *Four Winds* and 'pointing to the four cardinal points of the compass', facing outwards with outstretched arms towards the fountain's onlookers ***(fig. 76)***. In the final iteration selected for the fountain basins, one of three designs put forward by Walton Lindsay, the Winds were set in the four arms of a cruciform upper basin, from whence water flowed into a lower basin. Photographs of the prize-winning design appeared in a number of newspapers, with an evocative description of the proposed fountain:

> The central figures give an impression of circling movement, seemingly supported by jets of water. The colour scheme is purple-brown

22. The contract between the sculptor and the Constance Fund was eventually signed on 31 January 1962, well after the work on the commission was underway; the sculptor was to receive a fee of £5,000 with £16,500 provided to cover materials, labour and other materials. See ERO TBHJ D/DU 874/6 and D/DU 874/12.
23. Memo from R B M King, 21 January 1958, quoted in Ward-Jackson, *op.cit*. See PRO WORK 16-2078.
24. The Royal Fine Art Commission had been set up in 1924 to consider specific concerns over the quality of some of the sculptures being donated to the nation by benevolent institutions and individuals. The man behind its establishment was Sir Lionel Earle, permanent secretary to the Office of Works, and its role was as an advisory group to the Office of Works, with no powers of enforcement. It was constituted with 9 unpaid members and a salaried secretary, and always included representatives of the arts. Sculptor members over the years included Sir George Frampton, Henry Moore, Bernard Meadows, Elisabeth Frink and Wendy Taylor. Its advice was occasionally disregarded even by the Office of Works. In the current case, they made no comment on the sculptural quality of Huxley-Jones's fountain, possibly reflecting their displeasure at having been overruled at their objection to the earlier Constance Fund commission for The Green Park, and also felt that they tended to be consulted rather late in the day, Royal Fine Art Commission Minute 12 February and 12 March 1958.
25. Letter from W Lindsay to Huxley-Jones, 8 October 1958, in which he outlined his proposed schemes ERO TBHJ D/DU 874/6.
26. *Birmingham Daily Post*, 24 January 1958, p.15.


THURSDAY JULY 19 1962 9

FIGURES FOR NEW LONDON FOUNTAIN

PRIDE OF PLACE



78. 'Figures for New London Fountain', showing work in progress on Thomas Huxley-Jones's central figures in The Corinthian Bronze Foundry, Peckham. Inset top left shows the artist's model of the fountain (The Times Weekly Review, 19 July 1962)

79. Thomas Huxley-Jones' Helios fountain (1960), commissioned for the central courtyard of the BBC Television Centre, White City, has now been reinstated as a new water feature in the Helios Courtyard of the new Television Centre development, photograph, 2018 (Photograph © John Sturrock)





80. Thomas Huxley-Jones, *Mother and Child,* concrete and fibreglass (1964-65), in Central Park Memorial Gardens, Chelmsford, 2021. Originally configured as a fountain, the water feature was abandoned during re-landscaping works in 1997 when the sculpture was re-installed in the garden, now on a planted dome (Photograph Sally Williams)

81. Thomas Huxley-Jones, Maquette for Joy of Life central figures, bronze, *c.*1963 (Courtesy Chelmsford Museum)

> sand-faced tile brick, harmonising with dark grey slate and the mottled green of the bronze figures.[27]

The expressive gestures of hands, arms, legs and feet of all these figures, and the lively and mischievous expressions on the faces, are energetically demonstrated in a series of photographs of the work in process in Huxley-Jones's Chelmsford studio ***(fig. 77)***. The foundry eventually chosen to undertake the casting was the Corinthian Bronze Foundry ***(fig. 78)***, and the *Birmingham Daily Post* once again followed the story with a photograph of work in process:

> Mr A Sheehy, a chaser and finisher at the Corinthian Bronze Foundry, Peckham, polishes the completed bronze casting of the centre-piece of the Constance Fund fountain, which will be erected early next year in Hyde Park, London. […] The two 8ft figures for the fountain centre-piece are the work of Mr. T B Huxley Jones, formerly of Birmingham. They weigh 1½ tons and are balanced on a bronze stem, the man wearing a shell-type cap and the girl with upswept hair, both with outstretched arms, suggesting joy. At each corner of the fountain small figures will represent the Four Winds.[28]

Throughout its five-year gestation from conception to delivery, the usual issues that still beset public art projects of this complexity arose: budgets, delays, issues with the building contractors, differences of opinion, and naturally the weather - the 'long spell of severe frost' in the winter of 1962/63 as the fountain was being constructed had an adverse effect on the concrete infrastructure.[29] However all prevailed and the artist's perseverance, no doubt assisted by 'his particular brand of astringent humour',[30] brought the work to fruition. The fountain was given the title '*The Joy of Life*', and the date for the official unveiling was set for 25th June 1963. Mrs Cippico had been keen that HM Queen Mary the Queen Mother should cut the ribbon, but unfortunately her invitation to officiate was not made in adequate time,[31] and it was the Countess who actually handed the fountain over to the then Minister of Public Buildings and Works, the Rt. Hon. Geoffrey Rippon. The event was reported in a number of titles, the *Chelsea News and General Advertiser* noting the inclement weather:

> At the ceremony, with Mr Huxley Jones, who used to live in Jubilee Place, Chelsea, was Sir Charles Wheeler, PRA, and Lady Whe[e]ler, the Mayor and Mayoress of Westminster (Cllr. and Mrs Leslie Farmiloe). Rain fell most of the time.[32]

Sculptor of 'lively refined form'

Thomas Bayliss Huxley-Jones is somewhat overlooked today, except perhaps in Chelmsford where he spent his last 20 years. In the 1950s he was among the 'young Turks' whose work attracted public attention, puzzling some viewers with its novel style. Born in South Africa in 1908, he moved to England with his family in *c.*1912 where his father worked as a chemist first in Wellington and then in Wolverhampton. Huxley-Jones studied sculpture at Wolverhampton School of Art (1924-29) under R J Emerson, who was widely recognised as an inspirational teacher.[33] Winning a scholarship to the Royal College of Art in 1929, he was tutored there by eminent sculptors Richard Garbe and Gilbert Ledward, and was reputedly 'one of the most notable students there, winning every prize for sculpture'.[34] In 1934 he won the *Prix de Rome* competition for sculpture, but rather than take up his studies in Rome he chose a teaching post in Aberdeen where he became Head of

27. The same piece/picture appeared in the *Birmingham Daily Post*, 30 January 1958, p.7, and its *Midland South* (p.19), and *Midland North* (p.22) editions. *Chelsea News and General Advertiser*, 14 February 1958, p.3 carried a longer piece headed 'New fountain to replace the *Dolphin*' describing the central figures 'giving the impression of circular motion' and the four small figures balancing 'on a three-bladed arc of water in the inner basin'.

28. *Birmingham Daily Post*, 29 August 1962, p.27. *Coventry Evening Telegraph* declared it 'a new London landmark', 3 May 1963, p.25.

29. Thomas Huxley-Jones's well-kept documentation at the Essex Record Office provides a wealth of detail throughout the process, see ERO TBHJ D/DU 874/6.

30. From remarks by his friend Eric Read, Chelmsford Borough Librarian and Curator: 'Famous Sculptor Dies at 60', newscutting, ERO TBHJ D/DU 874/35.

31. Letter from May Cippico to Ogle Skan, 4 March 1963 and memo about the unveiling, PRO WORK 16-2078.

32. *Chelsea News and General Advertiser,* 12 July 1963, p.4. *The Lady,* 11 July 1963, shows the Mayor and Mayoress with umbrellas, facing each other in front of the fountain, ERO TBHJ D/DU 874/6.

33. Robert Jackson Emerson (1878-1944) was not only a talented sculptor, medallist and painter but also an exceptional teacher, from c.1910-1942 at Wolverhampton Municipal School of Art and Crafts (which became Wolverhampton College of Art in 1950); many of Emerson's students, including Sir Charles Wheeler and Thomas Huxley-Jones, became eminent in their field. See *Mapping the Practice and Profession of Sculpture in Britain & Ireland 1851-1951, op.cit.* [https://sculpture.gla.ac.uk/view/person.php?id=msib4_1204027815].

34. 'Midlands sculptor dies at 60', *Birmingham Daily Post*, 13 December 1968, p.25.

Sculpture at Gray's Art School, remaining there for fourteen years (1934-48). He left to take a similar post in Mid-Essex Technical College in Chelmsford, and later at South-East Essex Technical College and School of Art in Dagenham, continuing to teach up to the last eleven or twelve years of his life. He had always combined teaching with private work, but thenceforth he worked entirely on private commissions. He had two spells in America at Dartmouth College, Hanover, New Hampshire, as Visiting Artist-in-Residence in 1963 and 1968.[35] In 1934 Huxley-Jones had married Gwynneth Cobden Holt (1909-1995), herself a talented artist whom he had met at Wolverhampton School of Art, and they often exhibited together. They were life-long friends of Sir Charles Wheeler (1892-1974) and his wife Muriel, having met at Wolverhampton, Huxley-Jones succeeding Wheeler as President of the *Society of Portrait Sculptors* in 1957 and serving in this role for five years.[36] Both were among the founding members of this Society in 1953, and in 1963 Huxley-Jones was awarded the *Jean Masson Davidson Medal* to recognise outstanding achievement in the art of portrait sculpture.[37]

In 1956 Huxley-Jones had been among a group of artists who exhibited their work in an outdoor exhibition in Cirencester, which is amusingly covered in an extravagant piece by a 'Staff Reporter' in the *Birmingham Post*, under the headline 'Cirencester Invaded by Rebel (Art) Army - Contemporary British Sculpture Exhibition':

> An army of amorphous "rebels" has "conquered" the once impregnable Roman citadel of Cirencester without a single shot being exchanged with defending forces. Stern resistance has always been demonstrated by the people of this picturesque Cotswold town towards any form of invasion. The current intrusion – the first outdoor exhibition of Contemporary British Sculpture to be staged in the area – is expected to be treated with suspicion and possibly even open hostility by supporters of more conventional creeds of artistic expression.
>
> To prevent any of the works – which include valuable creations by Henry Moore, Sir Jacob Epstein and Reg Butler – from being damaged by a fanatic or practical joker, Cirencester Arts Club officials may post sentries during the night within Cirencester Park where the exhibition is staged. The park, also noted as a polo ground, is part of Earl Bathurst's extensive estates.

The reporter goes on to describe the outdoor setting where the sculpture is accommodated to great advantage:

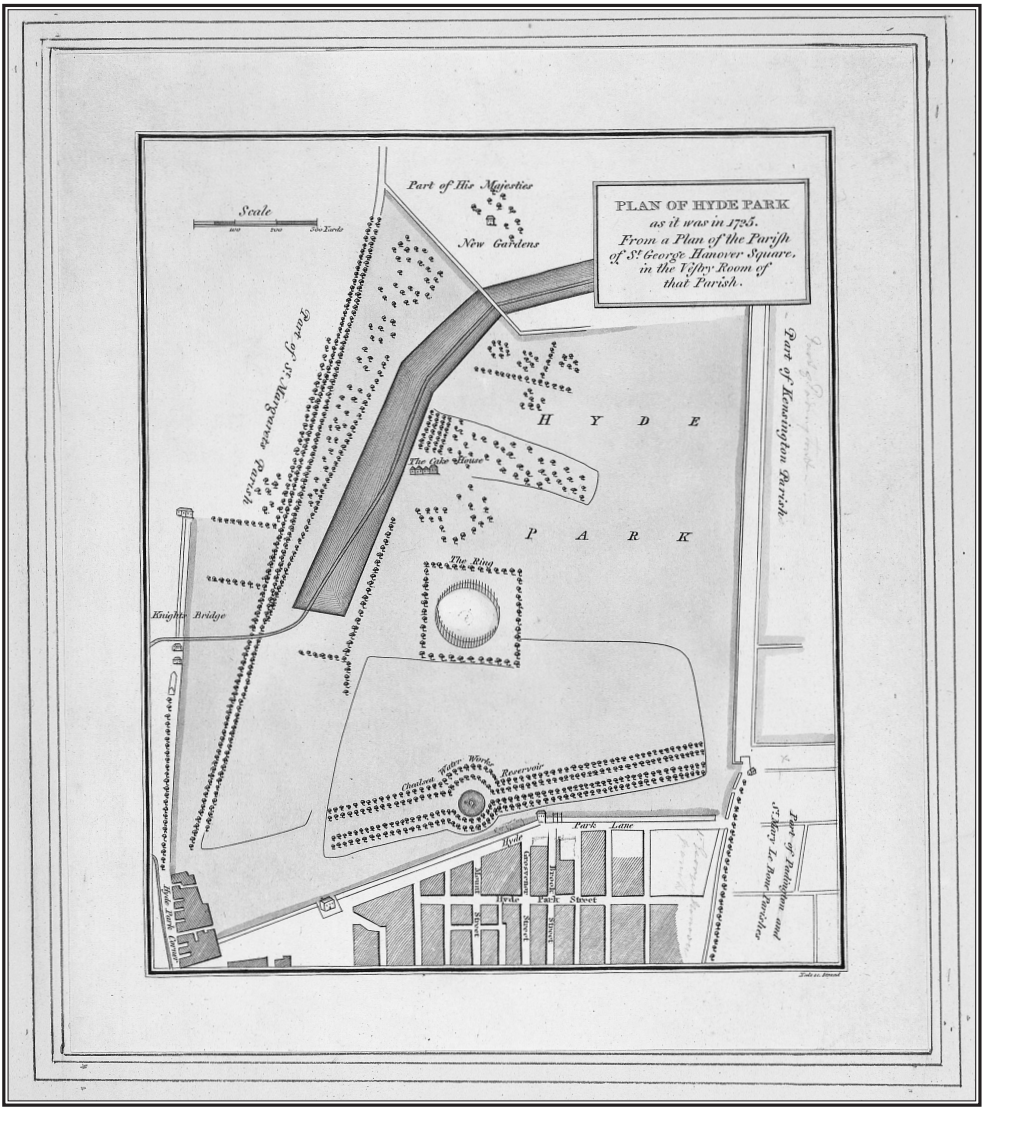
> …visitors, especially those who have seen only indoor exhibitions, will find the Cirencester setting both exceptional and imaginative. The stage is a cool cedar dell, within a stone's throw of the ancient and stately Cirencester Manor.
>
> Great care has been shown by the organisers to ensure that each work is shown against the most suitable back-cloth.[…] All the exhibits were chosen as being especially suited for outdoor exhibition. Light and shade, important features in the display of sculpture, abound in this venue.
>
> Extraordinary new features are brought to light, especially when sunlight filters, in varying directions, through the ever-mobile coniferous canopy.

The range of exhibits offered on display is also praised:

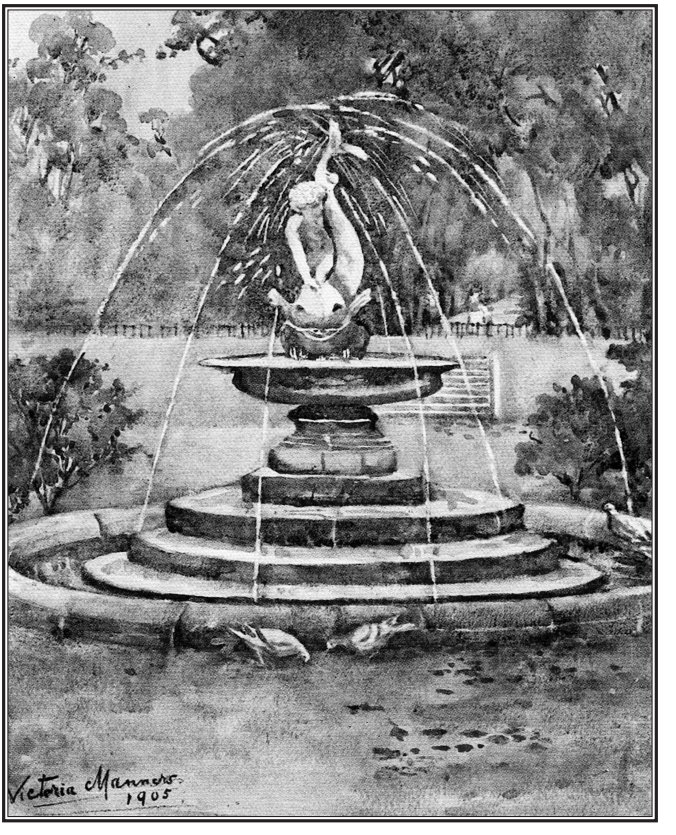
> The exhibition caters for the requirements of both expert and amateur viewer. Careful attention has been given towards introducing the totally abstractionist and symbolic works, by a gradual process. One is first confronted by completely conventional creations, and there is a progressive variation of expression and medium.
>
> In plaster, one has Henry Moore's replica of the *Draped Reclining Figure*, and in granite the delightful *Torso* by John Skeaping. One work seen to a particularly good advantage in the natural setting is the all-metal *Boy and Girl* by Reg Butler, creator of the controversial *Political Prisoner*.
>
> The same applies in the cases of T B Huxley Jones's concrete *Mother and Child*; and two plaster works, Edward Barker's *Fisherman and Bird* and Bernard Reynold's *Dying Seabird*. Other works included are by Barbara Hepworth, Willi Soukop, Lynn Chadwick and Eduardo Paolozzi.

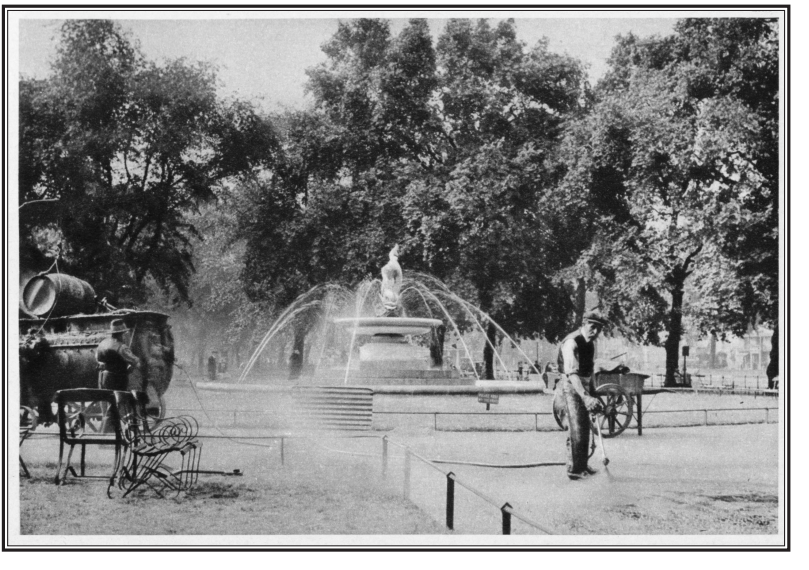
Unquestionably, these contemporary sculptors made a huge impression on the locality, and the correspondent concluded the article by saying: 'There is no doubt that the "rebels" have a strong force firmly entrenched within Cirencester. The vital question remaining is whether any of the stolid

35. See obituary in *Essex Weekly News*, 13 December 1968.
36. Wheeler had attended the Royal Academy, in 1956 becoming the first sculptor to hold the post of President of the Royal Academy.
37. The Society was formed to encourage interest in the art of portrait sculpture, holding annual exhibitions and making awards such as the *Jean Masson Davidson Medal*, which was set up in 1962 to recognise outstanding achievement in the art of portrait sculpture.



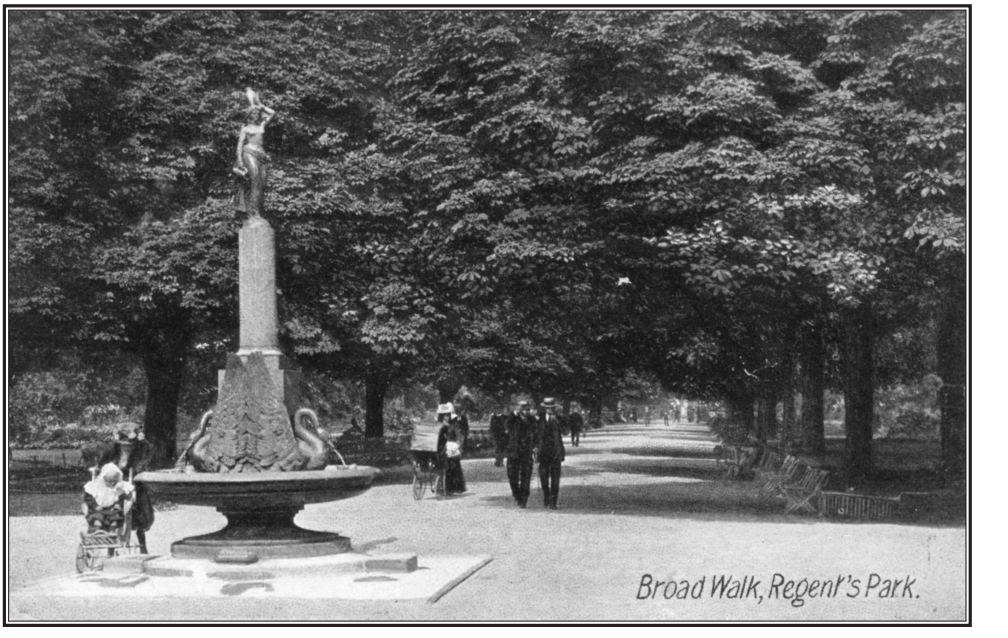
82. *Plan of Hyde Park as it was in 1725: From a plan of the parish of St George Hanover Square, in the vestry room of that parish* / Neele sc., Strand. London: Printed for T. Cadell and W. Davies, Strand.
Neele, S., & Crace, Frederick, former owner (1811)
(© The British Library Board. Maps Crace Port. 10.7)





83. Lady Victoria Manners, *Dolphin Fountain, Hyde Park*, watercolour, 1905. One of the artist's illustrations for Alicia Amherst's 'London Parks and Gardens' (1907). The painting shows Alexander Munro's *Boy and Dolphin* fountain in the then sunken garden
(Private collection)

84. *A FOUNTAIN BESIDE PARK LANE: The water play around the dolphin is to be seen just by the Mount Street Gate. Workmen are spraying tar on the gravel.*
This photograph, taken in the 1920s, shows the garden now raised to the same level as the surrounding park
(Photographer: Donald McLeish. Reproduced from 'Wonderful London' (1926), Volume II)





85. *Broad Walk, Regent's Park,* postcard, postmarked 1911, showing Richard Westmacott the Younger's *Swan Fountain* erected here in 1874
(Private collection)

86. 'Thomas Huxley-Jones, Joy of Life fountain, Hyde Park, 15 April 1973'
This photograph shows the cruciform structure of the original basin
(Photograph © akg-images / A.F.Kersting)

Cotswold residents will be converted to their way of thinking'.[38]

The following year, Huxley-Jones participated in the LCC's open-air sculpture exhibition in Holland Park, again covered by the *Birmingham Daily Post*:

> The President of the Royal Academy, Mr Charles Wheeler, and Mr T B Huxley Jones, both former students of Wolverhampton School of Art, provide sympathetic and attractive work, the former a desolate *Lone Singer* and the latter a *Mother and Child* in a poetic and stylised way that is extremely attractive. Henry Moore's *Warrior with Shield* is a deliberate, agonisingly majestic interpretation of war; and Robert Clatworthy's *Bull* created out of slabs of plaster, is so glorious that it would command a record price at a cattle auction. On the human side, Franta Belsky shows an easy, but awkward baby having its lesson in walking, splendidly gawky.[39]

Huxley-Jones's first public commission in London had been a bronze statue of the explorer David Livingstone for the Royal Geographical Society: he and another sculptor, James Wedgwood, were invited to make proposals before the contract was awarded to Huxley-Jones in 1951. The statue was unveiled on 23rd October 1953 by Mr Lyttelton, Secretary of State for the Colonies.[40]

In 1960 he was commissioned for a striking fountain for the main circular courtyard of the new BBC Television Centre in White City, funded through the *George Orwell Memorial Trust*. In *Notes* on her husband's life and work, Gwynneth Huxley-Jones describes the *Helios Fountain*: 'this is a large work, reaching in all a height of 40 feet: its climax is a very large figure of Helios, the sun-god, in gilded bronze: there are subsidiary bronze figures, representing "Sound" and "Vision".'[41] What is interesting to note is that the design of this fountain was integral to the courtyard and building that surround it, very much like the best works of public art today. The BBC's new centre was widely covered in the press, including details of the fountain. Indeed in some quarters it was deemed to represent the enterprise, with the *Birmingham Daily Post*'s report of 30th January 1960 appearing under the headline: "All-seeing" Helios as a TV Symbol:

> Mr Huxley-Jones was one of three sculptors nominated to submit models of a fountain. His design comprises three bronze figures and two subsidiary figures, a 40-FT. obelisk, a bowl carried on four legs, free-standing around the obelisk, and a basin, or "pool" at ground level. Above it all Helios, more than 50FT. up, holds above his head the symbol of his own divinity – flickering rays of light arranged in a circle.[42]

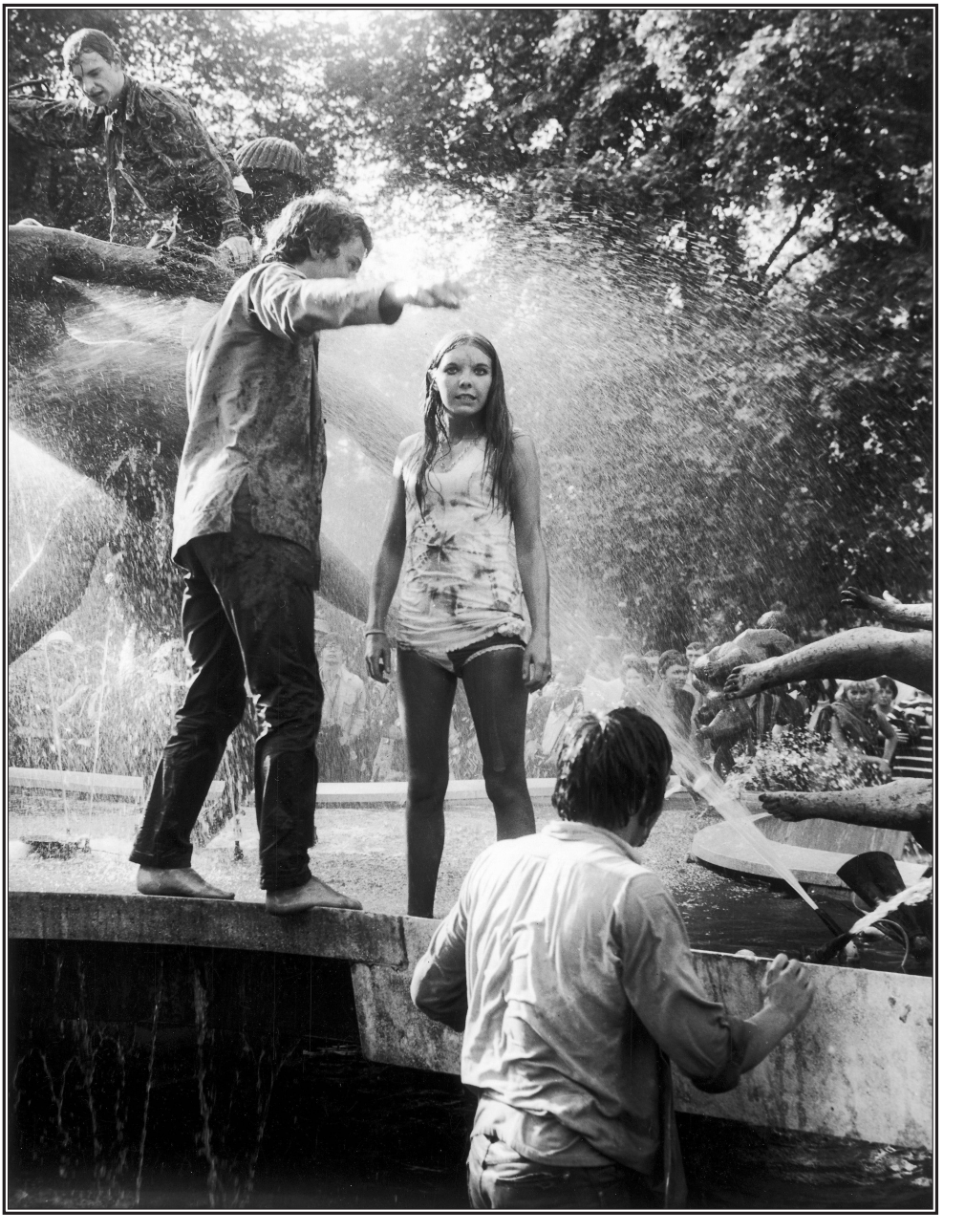
After the closure and sale of BBC Television Centre in 2012 and its subsequent transformation as Stanhope plc's mixed use Television Centre development, Helios was removed for restoration in 2016. It has now been reinstated in the centre of the renovated inner courtyard, aptly named *Helios Courtyard*, overlooked by private apartments.[43] The refurbishment was undertaken by The Fountain Workshop, who, working with architects Allford Hall Monaghan Morris, also designed a new setting, with a single larger basin ***(fig. 79)***.[44]

Another commission in London before his relatively early death at the age of sixty was for the new Hornsey Library, built in 1964-65, for which he provided a fountain with a bronze female figure. In 1966 he was also one of three sculptors invited to submit models for a statue of *Sir Thomas More* to stand outside Chelsea Old Church. In June 1967 the committee awarded this commission to Leslie Cubitt Bevis, whose design with a seated figure caused something of a furore, including the resignation from the committee of Sir John Rothenstein, former Director of the Tate Gallery.[45]

Thomas Huxley-Jones had moved to

38. *Birmingham Daily Post*, 3 September 1956, p.15.
39. *Birmingham Daily Post*, 30 May 1957, p.6.
40. A photograph of the unveiling appeared in *Illustrated London News,* 31 October 1953, p.25.
41. *Biographical Notes on Thomas Bayliss Huxley-Jones written by Gwynneth Gordon*, 19 November 1975, ERO TBHJ D/DU 874/62.

42. *Birmingham Daily Post*, 30 January 1960, p.9. The completion of the project was covered under the headline 'BRITAIN's £10M. 'TV HOLLYWOOD' in the *Birmingham Daily Post*, 16 June 1960, p.6; and *Illustrated London News* carried a photograph of the 'attractive modern fountain designed by Mr T B Huxley Jones' on 25 June 1960, p.48.
43. See https://televisioncentre.com/news/television-centre-helios-removed-for-renovation.
44. See https://www.fountains.co.uk/project/helios-fountain-television-centre.
45. *Chelsea News and General Advertiser*, 23 December 1966, p.6. The other two sculptors under consideration were Leslie Cubitt Bevis and Astrid Zydower. The furore over the choice of Cubitt Bevis's winning design was aired in a number of newspapers, including *The Tablet*, 22 July 1967, ERO TBHJ D/DU 874/20. Cubitt Bevis's statue of Thomas More was erected in 1969.



87. 'Hippies cooling themselves in the fountain near the underground car park in Park Lane, London, 17 July 1967'
(Photograph Trinity Mirror / Mirrorpix / Alamy Stock Photo)

Essex with Gwynneth in *c.*1948 where he remained until his death in 1968, living in a 350-year old house in Broomfield, near Chelmsford. Here he had a garden studio, and 'a friendly and understanding critic in his wife, sculptress Gwynneth Holt'.[46] He undertook a number of public commissions in Essex, including a stone figure of St Peter for the exterior of Chelmsford Cathedral and a figure of Christ in fibreglass for the new St Martin's Church in Basildon, which was dedicated a few months before he died.[47] Unsurprisingly, given his uncompromisingly contemporary vision, his public works particularly in ecclesiastical settings evoked anger and praise in equal measure. His *Mother and Child*, commissioned in 1963 as the centrepiece of a pool in Chelmsford's new Memorial Gardens in Central Park, won an award from the Royal Society of British Sculptors in 1966. Constructed in concrete and fibreglass resin with metallic finish, the composition has echoes of the central figures in his Joy of Life fountain in Hyde Park. Conceived and originally installed as a fountain, the later iteration of this sculpture atop a dome of foliage over a metal frame is far from successful ***(fig. 80)***.[48] Among the works by Huxley-Jones held at Chelmsford Museum is his maquette for the central duo of the 'Joy of Life' fountain ***(fig. 81)***.

After his death, his widow offered his sculpture *Sea Fantasy* for Aberdeen's new municipal building St Nicholas House, on the understanding that it would be cast in bronze. This was successfully undertaken and it was installed in the Court Pool in April 1970, with a second cast following in 1972 installed at the Cliffs Pavilion in Southend on Sea.[49] The *Aberdeen Evening Express* reported on the project:

> He of course taught at Gray's School of Arts, and one of his old pupils, Richard Robertson was partly responsible for suggesting that this work be installed at St Nicholas House. Mr Robertson […] said that Sea Fantasy was a typical Huxley Jones. He says that the two swimming figures in the work are flying out from the centre and have a decorative refinement like most of his work. It is particularly typical of his later work. "More or less in line with the Hyde Park fountain and the Television Centre fountain he did. A lively refined form".[50]

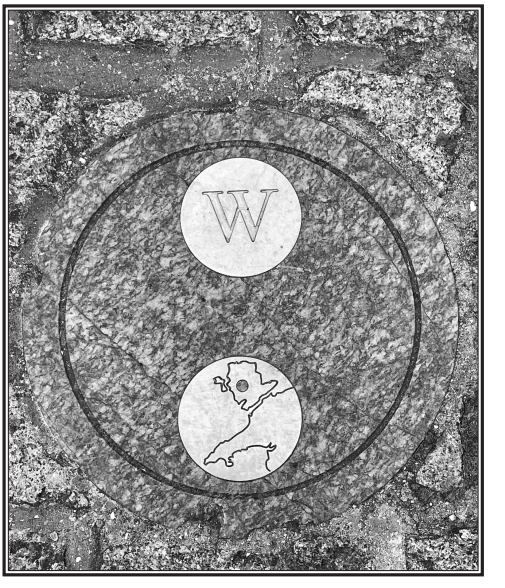
Chelsea Waterworks in Hyde Park

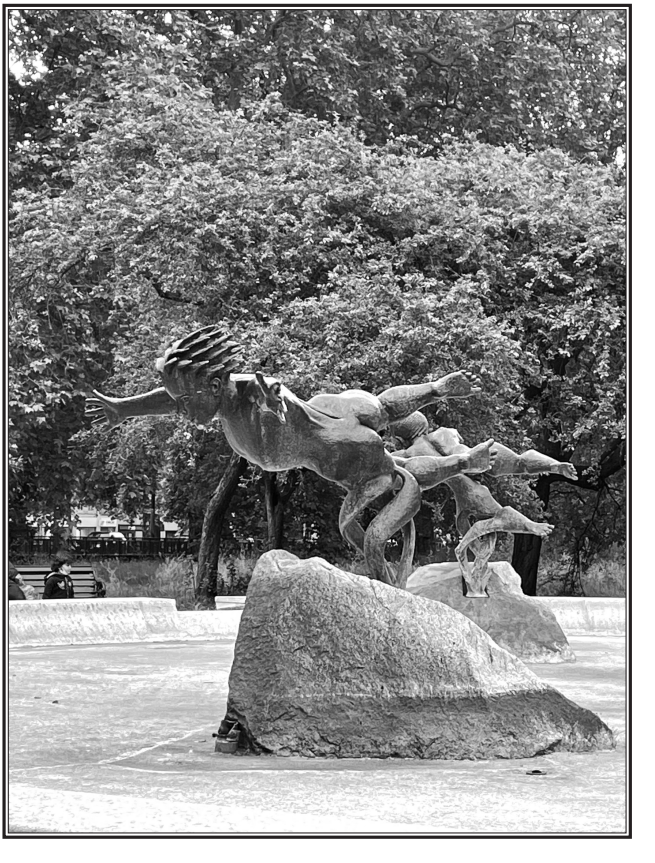
The location of *The Joy of Life* fountain in Hyde Park has an interesting history, with a long connection with water. In 1725 the Chelsea Waterworks Company, established a few years earlier to supply drinking water from the Thames to 'the City and Liberties of Westminster and parts adjacent', was given permission under Royal Warrants to convert two ponds in Green Park into reservoirs and to construct a third in Walnut Tree Walk in Hyde Park, opposite Mount Street ***(fig. 82)***.[51] Thomas Smith in his *Historical Recollections of Hyde Park* (1836) described the structure:

> …a circular bason [sic] was made of the diameter of 200 feet, enclosed with brick-work, laid in terras, coped with Portland stone, raised four feet above the surface of the ground, and finished with a handsome iron railing, to guard against accidents.[52]

The reservoir held 'a million and a half gallons of water, and was protected by a wall and railings, as suicides were once said to have been frequent'.[53] It continued in use until 1856. As a result of the *Metropolis Water Act* of 1852, Chelsea Waterworks ceased to draw river water from the Thames at Chelsea, moving its operation upriver to Seething Wells, and the reservoir in Hyde Park became redundant. The *Walnut Tree Walk* that encircled the reservoir dated from the late seventeenth or

46. 'All-seeing' Helios as a TV Symbol', *Birmingham Daily Post,* 30 January 1960, p.25.
47. *Coventry Evening Telegraph*, 5 July 1968. A photograph shows the artist with his completed figure in glass fibre.
48. See Contract between Huxley-Jones and the Borough of Chelmsford, dated 20 June 1963, ERO TBHJ D/DU 874/12. In 1997 the Memorial Gardens were refurbished and the sculpture set within a new metal framework planted with 'a cascade of foliage plants' (information board on site). The sculpture was restored in 2009 but is again in urgent need of repair.
49. St Nicholas House has since been demolished and *Sea Fantasy* is now in a landscaped area in front of Provost Skene's House.
50. Raymond Anderson, 'A look at the Arts: Sculpture Decorates Court Pool', *Aberdeen Evening Express*, 14 April 1970.
51. The water supply to the reservoirs was via a series of canals that extended from north of Victoria Station to a tidal inlet at Chelsea. It was not until 1829 that Chelsea Waterworks became the first company to introduce slow sand filtration in order to purify the water, following a vociferous petition to the House of Commons in 1827 decrying the Thames's polluted water as 'offensive and destructive to health'.
52. Thomas Smith, *Historical Recollections of Hyde Park* (published by T Hogg, 1836), p.26.
53. The Honourable Mrs Evelyn Cecil (Alicia Amherst), *London Parks and Gardens*, (New York, Dutton and Company, 1907), p.38.





88. Joy of Life Fountain: Detail of floor plaque for 'West Wind', 2021
(Photograph Sally Williams)

89. Joy of Life Fountain: Detail of 'West Wind' on granite boulder, 2021
(Photograph Sally Williams)



90. Joy of Life Fountain, Hyde Park, 2021.
This shows the new configuration of the basins and the 'Four Winds' now positioned on granite boulders created by The Fountain Workshop in the restoration of 2000/2001
(Photograph Sally Williams)

early eighteenth century. It is clearly shown on a plan of *c.*1706 of *Kensington Gardens and Hyde Park* by Royal Gardener Henry Wise, and may have been planted for Queen Anne. Jacob Larwood wrote in 1872 of the 'beautiful avenue composed of five rows of walnut trees, with fine gravel walks in the middle', which 'ran parallel to the eastern Park wall. This avenue, though already in 1785 described as "very old and much decayed", continued in existence through the first decade of the present century'. Nathan Cole, in *The Royal Parks and Gardens of London* (1877), also noted that:

> A resident has observed in a local periodical that a map of Hyde Park about the year 1736 or 1737 shows the turnpike and gallows at Tyburn, and a double row of walnut trees with a wide gravel walk between, running from north to south parallel to the Park Lane. In the centre of this avenue is a circular reservoir belonging to the Chelsea Waterworks, and from which not only Kensington Palace and the suburb were supplied, but also "the new buildings about Oliver's Mount" (now Mount Street) "and the northern parts of Westminster." […] This avenue of walnut trees was standing till about the year 1810, when most of the trees, being much decayed and in danger of being blown down whenever the wind was high, were cut down, their wood being designed to make stocks for the muskets of our infantry.[54]

Mrs Evelyn Cecil (Alicia Amherst) also commented in 1907 on the old avenue of walnuts 'which grew nearly on the lines of the present trees between Grosvenor Gate and the Achilles statue', remarking that: 'It is a pity no walnut avenue was planted instead, as by now it would have been a fine shady walk'.[55]

Edward Walford went further than this in his regret at the trees' demise:

> The cutting down of trees needlessly, in the neighbourhood of London, is a sin. Evelyn, in his "Book of Forest Trees," as Dr. Johnson more than once reminds us in his "Letters," tells us of wicked men who cut down trees, and never prospered afterwards. It is to be hoped that a like fate awaited those persons who caused the destruction of the walnut-tree avenue mentioned in the preceding paragraph.[56]

Soon after the reservoir became redundant, in 1861 a circular Italian-style sunken garden was laid out on its site by the then Park Superintendent John Mann, with a central fountain.[57] This was Alexander Munro's *Boy and Dolphin* of 1862, the figure carved in white Carrara marble set on a pedestal in a circular basin of Sicilian marble ***(fig. 83)***.[58] In the 1920s the garden was filled in and the fountain raised to the level of the park, one of the improvements and alterations made by Mr Hay, the then Park Superintendent ***(fig. 84)***.[59] When Munro's sculpture was dismantled along with the garden to make way for Huxley-Jones's new fountain, the *Boy and Dolphin* went to replace another sculpture, Richard Westmacott the Younger's *Swan Fountain* on the Broad Walk in Regent's Park ***(fig. 85)***, which was irreparably damaged.[60] The *Boy and Dolphin* subsequently returned to Hyde Park in 1995, installed in the new Rose Garden that was laid out in 1994 in the park's south-east corner.[61] Quite a merry go round!

The Joy of Life

After its launch in 1963, the *Joy of Life Fountain* proved popular with visitors to the park and Huxley-Jones received many letters of congratulation from fellow artists and others ***(fig. 86)***. However, like many public works of art, it was not immune to vandalism and in the summer of 1970 the *West Wind* was stolen. Huxley-Jones's widow was brought in to recreate the figure, which was re-erected on the 'existing stub left at the fountain' in 1972,

54. Jacob Lambert, *The Story of the London Parks*, (Chatto & Windus, 1872), pp.95-6; Nathan Cole, *The Royal Parks & Gardens of London* (London, Journal of Horticulture Office, 1877), p.21. In *Hyde Park Management Plan, 2006-2016*, prepared by Land Use Consultants for The Royal Parks (updated project register 2014), the date the trees were felled is given as between 1794 and 1802, and the number felled as being 417.
55. Amherst, *London Parks and Gardens, op.cit.*, p.52.
56. Edward Walford, *Old and New London*, volume IV (Cassell Petter & Galpin, 1878), p.386.
57. *Hyde Park Landscape Management Plan, op.cit.*, p.43. Walford, however, refers to this as 'a circular Dutch garden', *op.cit.,* p.395.
58. Amherst, *London Parks and Gardens, op.cit.,* p.38.
59. See Mrs Alec Tweedie, *Hyde Park, Its History & Romance*, (Besant & Co., London, 1930), p.203.
60. The Swan Fountain by Richard Westmacott the Younger (1799-1872) was erected in the middle of the Broad Walk in 1874, a polished red granite column surmounted by a bronze female figure; at the base of the column were two bronze swans, out of whose beaks flowed water into a black enamelled slate basin. Its parlous state is fulsomely described in *The Times*, 23 August 1960.
61. The Rose Garden was designed by Colvin and Moggridge Landscape Architects, whose design was developed from the concept of horns sounding one's arrival into Hyde Park from Hyde Park Corner. The central circular area enclosed by the yew hedge is imagined to be the mouth of a trumpet or horn and the seasonal flower beds are the flaring notes coming out of the horn.

'in time for the tourist season'.[62] The fountain suffered various other indignities over the years *(fig. 87)*, and its use as a public bath resulted in complaints by the outraged public that led to the water being switched off, and from the late 1970s it was non-functional. By 2000 The Royal Parks' plans were underway for creating the *Princess of Wales Memorial Walk* and the *Joy of Life* fountain, by this time in a poor condition, was designated as part of the route, which called for its restoration. As a result The Fountain Workshop was contracted to undertake the work, which included the complete redesign of the basins, and also brought with it a (temporary) new name: *The Four Winds Fountain*.[63] While the central duo on their spiral pedestal were given conservation treatment, gone is the cruciform structure of the basins and the four wind figures are now set on new sculptural bases, each a carefully selected granite boulder from notional compass points around the British Isles. The company's lead artist/designer Mel Chantrey visited four quarries and selected 'a dark Scottish Whinstone for the north wind, a red sandstone from near Whitby for the east wind, a Cornish granite from Delank Quarries for the south wind, and a Welsh green granite boulder from Anglesey for the west wind'. Each boulder has been sculpted in such a way that the water 'is directed in a wave form, almost as if hitting the prow of a ship'.[64] Set in the black granite sets around the fountain's circular base, facing each 'wind' is a polished disk of the same granite as the boulder, inset with a steel plaque inscribed with a map marking the location of the boulder in question *(figs. 88, 89 & 90)*.

For many years after the 2002 restoration, water from the fountain's new jets surged and flowed joyously in this corner of Hyde Park, and its surroundings were further enhanced in 2008 when the Marie Curie Cancer Charity planted 60,000 daffodil bulbs in the grass nearby in celebration of the charity's sixtieth anniversary. But sadly, on a visit in July 2021, I found no sign of water playing and one of the boulder plaques was missing, so once more the 'Joy of Life' appears in need of renewal.

The research for this article was enhanced by the extensive resources held in the Essex Record Office in Chelmsford, where the Thomas Bayliss Huxley-Jones Papers are deposited

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62. Mrs Huxley-Jones was paid a fee of £1,945 for the new cast, see various letters between P. F. N. Boyt, Senior Building Surveyor in the Department of the Environment and Mrs Huxley-Jones: 5 March, 7 & 21 June 1971; 9 June 1972, ERO TBHJ D/DU 874/12 & 874/27.
63. The fountain's name later reverted to 'The Joy of Life'.
64. Correspondence with The Fountain Workshop, May 2021.