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NOTE

Starting with the first issue published in 1947, the entire Leeds Arts Calendar is now available on microfilm. Write for information or send orders direct to Xerox University Microfilms, Ann Arbor, Michigan 48106, USA.

FRONT COVER ILLUSTRATION

Cat no 40. Blue Agate Standing Dish (The Mermaid Dish). Probably B Neresheimer; Germany (Hanau), c1900; blue agate, smoky quartz, malachite, silver and champlevé enamel; marked with fraudulent 17th century Augsburg marks, Swedish import marks for 1912 and BCT London 1925.
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James Walker Oxley, photographed by Lafayette in the Spenfield morning room
EDITORIAL

Once again a number of the Calendar is devoted to one theme and we hope that LACF members will approve this editorial policy. Our sister journal the Metropolitan Museum of Art Bulletin has also quite recently started regularly to concentrate on single subjects and while we still intend to publish Calendars containing a miscellany of articles the single theme issue does have certain advantages. For instance, we have ordered a run-on of this number to serve as an exhibition catalogue, just as no. 105 (1989) also functioned as a retrospective catalogue of LACF acquisitions for sale to the general public.

In 1948, Henry Oxley of Spenfield, a large, richly decorated house by George Corson in Headingley (1875–76) bequeathed to Temple Newsam his exotic collection of neo-renaissance objects de vertu, Continental silver, ivories, cloisonné enamels and pictures. Derek Linstrum has described Spenfield as 'the domestic equivalent of the Grand Theatre, filled with marble shafted columns, stained glass, ornate brass work and elaborate plasterwork in swirling relief on the ceilings and friezes'. The interiors, especially those redecorated by J. F. Armitage in 1888 in a fashionable 'Peacock' manner, were the subject of a dissertation by Ros Allwood, one of our Leeds University students in 1974. Last year, another student, Matthew Winterbottom, set out to research and catalogue the Oxley bequest and succeeded in tracing family papers which documented in fascinating detail how the collection had been built up. This project, under the supervision of James Lomax, is the first serious scholarly appraisal of these treasures since we acquired them.

In the 1950s and 60s (before the City acquired Lotherton Hall) the Oxley collection of Victoriana was regarded as something of an embarrassment and virtually all the decorative items were lent out. A large group was borrowed by the Odeon cinema and displayed in the foyer; other objects went to the Queen’s Hotel, while even the Housing Committee were lent cloisonné vases to brighten up a nursing home. Had we, thirty years ago, been allowed to deaccession objects, these little regarded ornamental works from the Oxley bequest would have been on any shortlist for disposal. Fortunately, we are not allowed to deaccession works of art because this extraordinary collection is now perceived to be a wonderful expression of one wealthy connoisseur’s high Victorian taste. Curatorial prejudice is such that very few other regional museums in the UK own comparable material.

Lady Ramsden’s gift of some forty pieces of Peruvian furniture forms another branch of the collection which was for many years neglected, its acceptance in 1956 being considered a serious lapse of artistic judgement. However, it is now appreciated as the finest and most important holding of Spanish Colonial furniture in a UK Public collection. Such are the vagaries of fashion.

To cite a third instance: when the Earl of Halifax auctioned the contents of Hickleton, his South Yorkshire country house in 1948, he very generously gave Leeds 123 pictures, many of which came originally from the historic Temple Newsam collection. At the time, there was a general review of paintings which had remained at Temple Newsam since the Corporation acquired the house in 1922, and at the suggestion of Lord Halifax a ‘List of Pictures to be Destroyed’ and a ‘List of Pictures to be Sold’ was drawn up. The latter were consigned to Hollis & Webb to be sold in their Leeds saleroom, but fortunately the ‘Pictures to be Destroyed’ — five late Victorian and Edwardian portraits of Meynell Ingram and Halifax owners of Temple Newsam — were reprieved and now make a contribution of inestimable value to our displays. Had these ‘worthless’ canvasses been discarded, we would have had no portrait of Edward Frederick Lindley Wood, the last private owner of the house and our greatest benefactor and only one of his autocratic aunt, Emily Charlotte Meynell Ingram, who lived at Temple Newsam from 1871 to 1904.

One of the requirements for securing official Museum Registration is a formal collecting policy approved by the Cultural Services Committee which enshrines a strong statement of presumption against disposal. These are wise words for the history of museum deaccessioning has always been disastrous.
JAMES WALKER OXLEY AND HIS BEQUEST

'Treasures from almost every country in Europe and from the Orient were there in profusion. Heavily carved ivories in the form of gargantuan tankards from central Europe; the beautiful but gruesome executioners’ swords and sheaths from Japan, and more delicately cut ivories from China, here in a specially designed case, the finely wrought metal and enamelled mace by a German master craftsman, once the property of some Netherlandish Burgomaster. In another case vessels of gilded bronze encrusted with mother of pearl, colossal bronze vases and temple ornaments from the Far East, silver and silver mounted vessels from all over Europe. An embossed silver gilt cup and cover made at Augsburg keeping company with a silver mounted cup and cover made in Elizabethan England and bearing the Norwich hallmark; an elaborately modelled silver hunting horn given by H I H Fredericus of Cassel to his secretary in 1634; dishes, cups and vases of beautifully engraved rock crystal set in metal frames generously embellished with gemstones and enamels in the manner of Benvenuto Cellini, together with vases of agate, malachite and lapis lazuli'.

These words were written by Ernest Musgrave, Director of Leeds City Art Gallery, in 1949, the year after the Oxley Bequest became part of the city’s collections.¹ This somewhat overblown description gives an impression of the kinds of objects that James Walker Oxley (fig 1) assembled in his mansion Spenfield (figs 2–5) on the Otley Road at Weetwood, during the last years of the nineteenth century and until his death in 1928. Not only did it include elaborate examples of decorative art described above, which were displayed in ‘heavy mahogany showcases’, but also an interesting collection of paintings of the nineteenth century British School with works by John Linnell, Sir David Wilkie, Copley Fielding and E M Wimperis amongst others. What must have been a large proportion of his collection (the full extent of which is not known) and numbering 130 works of art were bequeathed to Leeds by his son, the reclusive Henry Oxley — at his father’s wish — in 1948.

Alas, it was a time when such objects had become extremely unfashionable and knowledge about them was very scanty. In addition, soon after their removal to Temple Newsam (and thus becoming divorced from their original opulent setting) it was discovered that the majority of the European objects in ivory, metal and semi-precious stones described by Musgrave were not sixteenth and seventeenth century originals, as Oxley had thought, but rather nineteenth century copies, fakes and legitimate historical revival pieces. It seemed that Oxley was a victim of his own ignorance as an amateur collector as well as of the corrupt dealing practices of the less salubrious side of the antiques trade.

This consequently rather embarrassing bequest was thus swiftly shut away into storage where much of it remained until quite recently. Today, however, the renewed interest in nineteenth century decorative arts as well as recent enquiries into the whole subject of fakes and reproductions has prompted this unbiased and, one hopes, enthusiastic study of the Oxley Bequest.² Recent research has made it possible to ascribe several metalwork items to the sixteenth to eighteenth centuries which had previously been dismissed as nineteenth century fakes or copies.

James Walker Oxley (‘JWO’ — his monogram is seen carved in profusion all over the interior and exterior of his former house) was born in 1834 to a wealthy Leeds family. His father, Henry Oxley (1805–1890), was to become senior partner in the bank William Williams Brown and Co of 28 Commercial Street (corner of Albion Street) in 1856. He was indeed a prominent and respected Leeds worthy, becoming Lord Mayor twice, in 1865 and 1872, a magistrate, the honorary Treasurer, along with J Kitson, of the Leeds Infirmary Building Fund and Chairman of the Finance Committee of the North East Railway Company. He lived in the large neo-Gothic mansion, Oxley Hall, in suburban Weetwood.

His son, James Walker Oxley, became a partner in his father’s bank in 1861, two years after marrying Margaret Turner (1834–1914), the daughter of a West Riding manufacturer. He was to have a successful and secure future with the bank for the rest of his working life, becoming senior partner in 1890 before finally retiring in 1899, the year the bank merged with Lloyds. By this time he had become Treasurer of the Leeds School Board,
the Leeds Skyrack and Morley Savings Bank, the Leeds Board of Guardians, the Leeds Trained Nurses Institution, as well as a Director of the Midland Railway Company.

Oxley's considerable fortune enabled him to indulge his various artistic interests the chief of which was the building of his own private mansion Spenfield (fig 2) in the grounds next to his father's home in Weetwood, and which was of course to be the opulent setting for his collection of fine and decorative arts.

The house was constructed between 1875 and 1877 and is one of the most remarkable domestic buildings erected by the successful Leeds architect George Corson (1829–1910). Corson is perhaps best remembered today for Hepper House (1863), the Grand Theatre (1877), and his work for Leeds Corporation including the Corporation Buildings (1876) and Education Department (1879).³

The severe and somewhat muscular Gothic exterior of Spenfield belied a luxuriously rich Aesthetic interior, particularly in the extensions and alterations carried out by George Falkner Armitage and Corson, beginning with the dining room in 1888, followed by the new wing containing that essential Victorian mark of prosperity, the billiards room, in 1890.

The eclectic mix of the interior decorative styles, ranging from Corson's Gothic trefoils and Saracen fretwork and ceilings — several rooms had walls modelled on those of the Alhambra — to the rather more idiosyncratic style of Armitage with its Aesthetic Movement peacock motifs and Renaissance-inspired panelling, must have provided a glittering backdrop to his collection. Although it is not known exactly where the works of art were displayed, Musgrave wrote of 'heavy mahogany showcases' appearing 'everywhere'. However, this was in 1948, twenty years after Oxley's death. In a series of photographs taken by A A Pearson in the 1870s — and consequently before Armitage's alterations, no display cases can be seen. Perhaps T Butler-Wilson provides the best clue when describing the billiards room: 'A variety of choice marbles give solidity and dignity to the apartment, which has a floor of marble mosaic, and provides a fitting setting for sculpture and a valuable collection of antiquities'.⁴

It seems that most of the objects, and more specifically the mounted hardstones and rock
crystals, were not fully integrated into the interior decorative scheme as free standing, primarily decorative ornaments, as in so many Aesthetic Movement interiors of the 1880s and 1890s, but rather as a small private museum with the objects displayed in elaborate cases. Again, Musgrave recalled: ‘These were no ordinary display cases; they were made in a multiplicity of shapes and sizes, inlaid in a variety of woods and fitted with carved and domed glass panels’. Unfortunately, two ‘display cases’ (no further description survives) were included in the Bequest in 1948, at the option of the Director, but do not seem to have survived.

As to when Oxley started collecting works of art — as opposed to pictures — there is very little evidence. Pearson’s photographs of the 1870s show the rooms full of obviously Victorian paintings — none of which are identifiable among the 18 included in the bequest to Leeds. They show no mounted objects, nor indeed any ‘antiquities’ apart from two Middle Eastern damascened metal vases, still in the Leeds collections (no 88).

Thus it would seem that Oxley perhaps started collecting European works of art somewhat later in life, perhaps following the completion of the billiards room in 1890, where it has been suggested that they may have been housed, or indeed following his retirement nine years later. By all accounts Oxley was a very active man in his old age: ‘Not too old at seventy by a long way!’ an article in The Yorkshire Evening Post of 1922 says of Oxley: ‘The former Leeds banker who is eighty eight years of age but still has sufficient energy both physically and mentally to continue his duties as Director of the Midland Railway."

This theory is strengthened by the presence of a number of silver mounted hardstone pieces that bear import marks for the years around 1910 (nos 33, 35), and certainly surviving bills and correspondence show that he was still collecting in the years immediately prior to his death in 1928. The mounted rhinoceros horn cup (no 11) was sold to him in 1923 as a genuine Elizabethan object with Norwich hallmark and having been at the recent sale of the Marquis de Casteja’s at Scarisbrick Hall (although no trace of it can be found in the catalogue). The following year, when he was 90 years of age, he bought the pair of bronze ‘Renaissance’ torchers (no 13) which again turn out to be fakes or at least reproductions. The date at which he bought ‘Empress Eugenie’s jewel casket’ (no 24) is not known, but again he may have acquired this from an unscrupulous dealer as late as 1927 some time after the dispersal of the Imperial bijouterie from Farnborough Place in that year. Such a provenance may have seemed entirely plausible at the time, although a subsequent inspection of the sale catalogue has failed to corroborate this claim.

How typical was Oxley’s personal taste and what sort of collection was he trying to form? On the one hand, his taste in pictures seems to have been fairly conventional, at least from the evidence that has survived both from the old photographs and from the 18 pictures in the bequest. His interest here can be traced back to his youth in the 1850s when, being a keen amateur artist, he went on sketching trips to North Wales. Some of his works were displayed in the 1875 ‘Yorkshire Exhibition of Arts and Manufacture’ of which he was joint Vice-Chairman of the Fine Art Department. His father had been joint Treasurer of the Executive Committee of the ‘National Exhibition of Works of Art’ in 1868 which had inaugurated the Leeds General Infirmary.

On the other hand Oxley’s taste for the decorative arts concentrated on two main areas, both of which were highly ornamental. First there were the decorative arts of the Far East, and to a lesser extent of the Near and Middle East, which had been popularised in the 1860s and 1870s by the Aesthetic Movement. Secondly, there was his interest in the decorative arts of the Renaissance, particularly the styles of the late 16th and early 17th century Northern European countries, although he often mistook such pieces for Italian. This extraordinary juxtaposition of seemingly disparate elements in his collection was in reality a coherent reflection of one man’s taste. Seen within the context of the house in which they were displayed the objects would have created an ambience of late nineteenth century escapism, evoking exotic images of the Far East as well as a romantically exoticised world of the Renaissance humanist burgher, a figure with whom Oxley would surely have identified.

It is this somewhat unusual obsession with the Renaissance which gives the Oxley Bequest its particular interest. The elaborate rock crystal, hardstone, enamelled and ivory vessels are all inspired by examples in the well-known 16th and 17th century kunst and schatzkammern of Continental Europe, where a plethora of such objects were displayed. In the Oxley bequest however all but a handful date from the late nineteenth or early twentieth centuries. It will be seen that some objects are deliberately stamped with fraudulent
The drawing room buffet. The pair of tall damascened vases are the only items in these photographs to have been included in the bequest (no 88)
Top: The morning room
Bottom: The lounge-hall, 1949, drawing by Dennis Flanders
marks either by their makers or by dealers at a later date (particularly among the hardstones supposedly made in seventeenth century Augsburg) and should thus be considered deliberate fakes. Others are fully and clearly stamped with late nineteenth century marks and were never intended to deceive. They belong instead to the Renaissance Revival which swept across Europe with increasing vigour from the 1860s onwards. Most of these objects were produced in Vienna which became a centre for the semi-mass production of such objets de vertu or objets de vitrine. When considering the Renaissance Revival style in the German-speaking world, particularly as it evoked the great age of the Nuremberg and Augsburg goldsmiths, it should be remembered that at the time it would have had strong cultural and nationalistic overtones.

Oxley was by no means alone, or the first, in trying to recreate a Renaissance kunstkammer in nineteenth century England. At Fonthill, in the second and third decades of the century, William Beckford had assembled a huge collection of mounted hardstones. Beckford was perhaps inspired by the removal and subsequent display to the public at the Lower Belvedere in Vienna (in 1809) of the great Ambras Collection, which included the kunstkammer assembled by Archduke Ferdinand of Tyrol between 1570 and 1596 and the collection of Emperor Rudolph II. Its publication in 1819 further generated interest in this subject. Beckford’s collection included not only sixteenth and seventeenth century objects, but new copies and reproductions by James Aldridge, as well as remounted older pieces, often the extremely competent work of the goldsmith John Harris.

Like Oxley after him, even a great connoisseur such as Beckford could fall victim to the faker. This was his misfortune over the ‘Fonthill Ewer’, a carved and mounted smoky crystal quartz bowl which was sold to him as an original by Benvenuto Cellini but which turned out to be the production of some unknown brilliant faker. In this instance the crystal (originally thought to be an enormous topaz) was indeed genuinely old — Oxley likewise found himself the owner of fragments of old crystal which had become remounted (no. 14).

However, for the middle class collector it was probably the examples seen at the great Art Treasures exhibitions of the mid nineteenth century which would have encouraged their instinct to emulate the great patrons of the past. The Soulages collection exhibited in 1855, the Manchester Art Treasures exhibition in 1857, the South Kensington Exhibition in 1862, and the Leeds Art Treasures Exhibition in 1868 all contained important loans from aristocratic and historic collections, as well as (at the latter event) modern ‘specimens of artistic industry’.

By far the most glamorous collection of objets d’art built up at the end of the nineteenth century was that of Baron Ferdinand de Rothschild at Waddesdon Manor. Having inherited a collection of German silver from his father the Baron built up his own collection of about 300 works of art, particularly mounted objects, and displayed them in the smoking room — like Oxley’s billiards room at Spenfield, an exclusively male preserve. On his death in 1898 the Waddesdon Bequest was received by the British Museum and placed on immediate, albeit temporary, display. It seems inconceivable that Oxley did not see it there.

There are other interesting parallel collections and events which may have a bearing on Oxley’s decision to form his own kunstkammer. The sales of the Bell Collection in 1881, the Hamilton Palace Collection in 1882, the Dennison Collection in 1885, the McAndrew Collection in 1925, and many others in the intervening years, all presented opportunities and precedents for men such as Oxley. Other northern businessmen had also formed their own collections of similar objects, notably John Edward Yates, the Manchester cotton spinner who presented his to Manchester City Art Gallery in 1934 on his eighty fifth birthday when it was said to be worth over £50,000. In Leeds the wealthy surgeon Henry Bendelack Heweton sold his art collection which included jewellery, enamelled work, arms and armour, and old German plate in 1894.

Perhaps ultimately the main interest of the Oxley Bequest is that it can be studied in one of two ways. On the one hand it can be seen as an English collection of exotic works of art (actually mainly ‘fakes’). Here we are extremely fortunate that Oxley either retained the old dealer’s labels, or else added his own paper labels explaining how much the piece had cost (often extraordinarily high sums) and what he thought the piece was. On the other hand the collection can be seen as an assemblage of mainly nineteenth century Continental decorative arts.

This introduction has so far considered the taste of the man who formed the collection, while the catalogue will now consider the various individual objects within the artistic context of their time.
Although Oxley’s collection of silver and silver gilt objects initially presents a seemingly disparate group, further analysis reveals a certain coherence which indicates his own individual taste. All of the pieces are Continental (except for the Paul Storr cup, no 9), and the majority of them are German. He also showed a distinct preference, as with the mounted hardstones and ivories, for the Renaissance and Baroque styles and for secular rather than ecclesiastical plate.

Before the 1870s German silver of the sixteenth and seventeenth centuries had not generally been popular with collectors — that of France being preferred. However, due to the influence of figures such as Baron Ferdinand de Rothschild at Waddesdon and the increasing demand for antique silver for middle class collectors its popularity soared both in Britain and on the Continent. Like many of his peers Oxley seems to have preferred elaborate eyecatching pieces, often parcel gilt and usually incorporating cagework or exuberant embossing. Several of his seventeenth century pieces come from those two great centres of German (and European) silver and goldsmiths’ work Nuremberg and Augsburg. Both of these cities had dominated the craft in central and northern Europe during the sixteenth and seventeenth centuries, exporting their wares throughout the area. Stylistically their
goldsmiths had created highly influential Renaissance, Mannerist and Baroque pieces, often adapting fashionable French, Italian and later Dutch styles to suit central European taste and forms.

Because of the huge demand for 'old plate' during the second half of the nineteenth century a number of silversmiths yielded to the temptation of producing copies, revival pieces and outright fakes. In addition to this, and to confuse the picture even further, legitimate copies and revival pieces often had spurious marks added at a later date by unscrupulous dealers and middle men. Thus the reproduction and faking of German silver occurred on a particularly vast scale between 1870 and 1914, and like many others Oxley unwittingly became the victim of these practices.

The city of Hanau was the main centre for the production of imitation and revival goldsmiths' work at this period. The firms of J D Schleissner and Söhne (founded 1861) and Neresheimer (founded 1890) were the leading manufacturers of such pieces which were genuinely intended to create an appropriate historical ambience in fashionable Renaissance Revival interiors. The spectacular blue agate 'Mermaid' dish (no 40) is just such an example and is the only piece by either of these firms in the collection. However, spurious marks were sometimes added later and the pieces would then be sold as genuinely old works of art. Even today fake Hanau pieces are being discovered in private and public collections.

The use of spurious or fake marks during the nineteenth century is in itself an interesting historical phenomenon. Collectors only began to take an interest in the importance of marks during the 1850s following the publication of Octavius Morgan's Study of Hallmarks in 1853. However, even by the end of the century knowledge was often extremely limited. With German silver, where the hallmarking system was extremely fragmented and complex, the most frequently used fake marks were those of Augsburg (town mark the pineapple) and Nuremberg (town mark the letter N). Both were very well known and easily recognisable despite being frequently and deliberately obscured or buffed. However they were often presented in an illogical way, sometimes together in the same place, or in conjunction with other town marks, thereby revealing a profound misunderstanding of their meaning.
1. Coconut Cup and Cover
Maker unknown; Netherlands / Germany, c1590; silvered copper; marked on the shield of the finial figure (possibly a later replacement) with a device incorporating the letters C D
Oxley's label 'circa 1622 £75'
H 11 1/4 in (28.4 cm) 31.98/48
This is a somewhat ambiguous object: the awkward proportions are the result of the loss of a baluster section to the cover, probably similar to that forming the stem of the cup. The unusual carving of the nut is unlike others of a similar date which suggests that it may be a later replacement.

2. Beaker Shaped Standing Cup
Balthasar Grill; Augsburg, c1600; silver gilt (regilded); fully marked on the foot rim with the maker's mark, a stork overcoming a serpent (Rosenberg 442), and the town mark.
H 11 1/2 in (29.2 cm) 31.64/48
Balthasar Grill (1568–1617) became an Augsburg meister in 1593. Many examples of his work are found in Moscow — at the Patriarchen Schatzkammer, the Russkammer and at the Kremlin, as well as in the Grünes Gewölbe, Dresden — indicating the high esteem in which his work was held. The use of oval or circular panels with figurative or animal scenes is characteristic of Augsburg goldsmiths' work at this period.

3. Beaker Shaped Standing Cup
Michael Rittisch; Augsburg, c1615; silver gilt; fully marked on the foot rim with the maker's mark MR conjoined in an oval (Rosenberg 369) and the town mark.
H 12 in (30.5 cm) 31.88/48
Michael Rittisch (d after 1632) became an Augsburg Meister in 1613. This form of beaker shaped standing cups became popular in Germany at the end of the 16th century, being particularly favoured by the Augsburg goldsmiths.

4. Covered Beaker (kugelbecher)
Probably Sigmund Bierfreud; Nuremberg, c1680; parcel gilt; fully marked on the lip with the maker's mark S B F within a heart shaped shield (Rosenberg 4227), the town assay mark for 1650–1700, the letter N and a zig zag touch mark.
H 5 3/4 in (14.8 cm) 31.68/48
The identity of the maker S B F remains a mystery. Rosenberg attributes the large number of pieces he found bearing this mark to a member of the Ferrn family whom he called the Meister der Tulpenkuppen due to the large number of tulip shaped cups in this group. However, the author of the exhibition catalogue Wenzel Jamnitzer und die Nurnberger Goldschmiede kunst 1500–1700 (Germanisches Nationalmuseum, Nuremberg, 1985), argues that the maker's mark S B F probably stands for Sigmund Bierfreud (who Rosenberg identified as S B) because he was the only meister of this time such initials could stand for (whereas there were several with the initials S B). The author also identifies S B F as the second most prolific Nuremberg goldsmith of the second half of the 17th century, again pointing to Bierfreud. Indeed recent research has brought together several kugelbechen by this maker all bearing fruit and ribbon embossing similar to this example. The kugelbecher (literally ball-beaker) was a particularly popular form in Augsburg and Nuremberg during the late 17th and early 18th centuries. Usually, but not always, they are covered. The embossed decoration is typical of the high Baroque in Nuremberg at this time, largely influenced by the Dutch naturalistic style. The swan finial on this example almost certainly replaced a plain silver sphere originally in this position which would have matched the three feet. An obliterated label indicated that the piece was bought by Oxley from J Lewis Davis, recorded in 1905 as a 'Dealer in Antiquities, 62 & 63 Kings Road, Brighton' (information kindly communicated by David Beever).

5. Tankard
Unidentified maker I P S; probably Leipzig (Lower Saxony), c1690; parcel gilt; fully marked on the foot rim with the maker's mark I P S within an oval (unidentified), and the town mark, a partially erased L. (Rosenberg 2994), and the number 4, possibly a date mark.
H 7 1/2 in (19.1 cm) 31.65/48
Leipzig was a significant centre of the goldsmiths' trade at this time. This piece appears to have been exported east to Russia since it displays traces of unidentified armorials incorporating Cyrillic lettering on the outer lip and on the chased panel at the front. Leipzig was particularly renowned for its large fairs and it is possible that this tankard was sold there. Although the squat form of this example is characteristic of tankards made throughout Germany during the second half of the 17th century, the particular decoration on this piece, with its rustic plaquettes, scrolling acanthus foliage
and faintly auricular gadrooning, is echoed on Augsburg and Nuremberg pieces of the same date.

6. Chalice
Gottfried Heintze; Breslau, c1690; parcel gilt; fully marked on the foot rim with the maker’s mark GH in an oval (Rosenberg 1426) and the town mark (Rosenberg 1372).
H 8 1/2 in (21.6 cm) 31.67/48
Breslau was an important goldsmithing centre in former Silesia, particularly renowned for its ecclesiastical plate. Gottfried Heintze (d1707) was born in Pitschen (East Silesia), moved to Breslau where he became a burger and meister in 1673. From surviving examples of his work (mostly in churches in Breslau) it appears that he specialised in chalices, usually incorporating religious imagery (in contrast to this example).

7. Cup and Cover
Unknown master VVSR; Moscow, 1733; parcel gilt; dealer’s label: “£15”; fully marked on cup and cover with Cyrillic maker’s mark translating as VVSR within a shield, the Moscow town and assay mark for 1729–33, assay master A Rybakov, and the date mark for 1733.
H 11 1/2 in (29.2 cm) 31.69/48
This unidentified Moscow maker is recorded as working between 1719 and 1734. A small number of pieces made by him have been recorded including a cup in the State Historical Museum, Moscow. The secular nature of the cup is confirmed by the nine chased plaquettes incorporated within the elaborate scrolling cagework. Those on the cover comprise scenes with birds, dogs and possibly hawks (perhaps taken from Aesop’s Fables). Around the foot human figures appear possibly as allegorical messages including perhaps a Memento Mori. On the bowl the three plaquettes represent the following scenes with mottoes inscribed above them: a naked putto holding a cup and sitting on a barrel alongside an armour-clad female figure (possibly Minerva) — ‘Wine Increases Reason’; a winged cherub disarming a classical soldier — ‘And it Tames the Passions’; a classically draped maiden holding a cornucopia of flowers and a staff accompanied by a lion and a leopard (?) — ‘Peace Overcomes ...’. This is the only piece of Russian silver bought by James Walker Oxley and quite unlike anything else in the Bequest. Moscow was the centre of all that was typically and characteris-
tically Russian and thus one would expect a piece such as this to be free from overt French or German influence.

8. Hunting Horn Trophy or Trophy Centrepiece (Tafelaufsatz)
Maker unknown; Germany, c1875; silver; marked on the horn and base with deliberately obscured hallmarks
Inscribed on the inner rim ‘DIESER TRINKPOURLUM ICH DANKBAR....[?]......[?] KAISERICHEN GEHEIM SEKRERITARIN FEDERICUS CAROLUS VON CASSEL MDCXXXIV FURSTEN ZU AREMBERG’ (translated: I gratefully present this drinking horn to (?) my (?) Royal secret secretary Federicus Carolus von Cassel 1644, The Duke of Arenberg’)
H 30 1/2 in (51.8 cm) 31.53/48
This appears to be one of the few deliberate forgeries in the collection. It is possible that it is a copy of a genuine early 17th century silver horn — a number of similar horns exist in the Grunes Gewolbe, Dresden, for example. The inscription may thus also be a copy (although a 19th century invention seems highly probable). The Dukes of Arenberg were a powerful dynastic family originally from the Rhineland. They served the Habsburgs in the Netherlands and Brabant. This raises the possibility of the original being of Netherlandish origin. The cast female figure standing in the chariot is based on the Diana Chasseresse, the famous antique marble now in the Louvre and well known since the late 16th century.

9. Two Handled Cup
Paul Storr; London 1818–9; silver, gilt interior; fully marked
H 5 in (12.7 cm) 31.70/48
The form is derived from the original Theocritus Cup designed by John Flaxman (1755–1826) for Rundell, Bridge and Rundell c1811 and made by Paul Storr. It subsequently became a popular shape adaptable for any number of domestic vessels. This (and the fake Norwich cup) were the only examples of English silver included in the Oxley Bequest. Nevertheless, it is difficult to believe that there was no other utilitarian or even ornamental English plate at Spenfeld. Possibly this piece was included in the Bequest for sentimental reasons: it seems likely that it was a christening cup belonging to a member of the family.

10. Silver Tankard (The Imhoff Tankard)
Maker unknown; possibly English, 19th century; silver (traces of parcel gilding); marked on the underside with fraudulent Augsburg marks and the number 13, for 13 lod silver, and on the outer lip with the letter G, possibly a date letter, or a spurious town mark for either Gotha or Gorlitz.
H 8 in (19.1 cm) 31.66/48
This remains a highly ambiguous piece. It appears to be a copy of a magnificient parcel gilt tankard bought by the South Kensington Museum in 1854 and still in the Victoria and Albert Museum (317–1854). The original was made for a member of the Imhoff family, wealthy merchants from Augsburg, by Phillip Warnberger in the 1590s. It incorporates the Imhoff device, the sea lion, as the finial of the cover. Electrotype of the original appear to have been made by Elkington’s from the first year of its accession into the museum’s collections. Some 23 years later, in 1887, the South Kensington Museum’s ‘Inventory of reproductions in Metal’ records that a gilt electrotype could be bought for £8–10–0d.

Slight differences between this tankard and the original show that it is a hand-made silver copy rather than an electrotype. Recent tests also reveal it to be higher than sterling standard, suggesting a British rather than Continental origin. The question remains — why was such an obviously expensive piece produced when numerous cheaper electrotypes were available? If it were not for its high silver standard one would expect it to be German and possibly made as a companion to the original or a replacement before it was sold to the South Kensington Museum. It is not certain that it was conceived as a deliberate fake since dealers often added spurious marks at a later date.

11. Standing Cup and Cover
Maker unknown; possibly Dutch, late 19th century; rhinoceros horn and silver; fraudulent maker’s mark EG(?), fraudulent town mark (possibly imitating Dordrecht, previously misread as Norwich); Oxley’s labels: ‘from Scarisbrick Hall/ Marquis de Castetia/1925 Sale £125’ and ‘Made at Norwich/English Hall Mark/circa 1590’
H 16 1/2 in (41.7 cm) 31.130/48
It is difficult to see how Oxley could have confused the mark on this cup with the well-known Norwich town mark. Like a number of other pieces, the provenance of this cup does not stand up to scrutiny and there is no mention of it in the
Scarisbrick Hall sale 16–27 July 1923 conducted by Messrs Hatch & Fielding, Trollope. Oxley bought it from Messrs Black and Lamb, Dealers in Antique Silver, Jewels and Sheffield Plate, of 20 Duke Street, St James’s, presumably on the strength of their somewhat ambiguous letter dated 3 October 1923 (?) stating ‘The sale held at Scarisbrick Hall was of the property of the Marquis de Casteja. The said Marquis no doubt married one of the Scarisbrick family, and the cup may have been given them as a wedding present, and has been in the family which dates back to the 14th century’.

12. Parcel Gilt Dish
Theo Shallmeyer; Munich, c1880; parcel gilt; handle stamped ‘Shallmeyer’; Oxley’s label: ‘Silver plaque bought at Munich of the Artist Theo Shallmeyer [sic]/This work gained the gold medal at the Munich School of Art/Cost £24 [?]/’
L 9 1/2 in (24 cm) 31.89/48
The form and decoration of this dish seem to have been greatly inspired by the five Roman dishes unearthed at Hildesheim, Hanover in 1868 and displayed at the Berlin Museum. Significantly, these were electrotyped by both the French firm of Christofle and also by Elkington (1874) and were thus well known throughout Europe.

13. Pair of Candlestands
Maker unknown; probably Italian, late 19th century; bronze
H 49 in (125 cm) 13.22/48
The candlestands are exact copies of a pair in the church of San Stephano, Venice. One, made in 1577, is attributed to Alessandro Vittoria while the other is a replica cast in 1617. The recently discovered documentation concerning these pieces reveal that it was bought by Oxley while on a visit to London and staying at the Midland Hotel in 1924 (when he was 90 years of age) from Robersons Ltd, 213–229 Knightsbridge, for £100, the original asking price having been £120. They were described by the dealer as ‘absolutely unique and in the whole of my experience, which is considerable, I have never seen anything like them..... they are easily adaptable for any illuminant, their tapering top, as you have no doubt perceived, is particularly suitable for shedding an even light without shadow’. He claimed that they were formerly the property of Lord Invernairn.
MOUNTED ROCK CRYSTALS, HARDSTONES AND ENAMELS

With the exception of two pieces all the mounted objects in the Bequest are nineteenth century in origin. However, they are based on the sixteenth and seventeenth century Renaissance and Mannerist works of art which survived in the great European schatzkammern (treasuries) or kunstkammern (art rooms or cabinets).

The history of carved and mounted rock crystals and hardstones dates back to Antiquity. Throughout the Middle Ages rock crystals continued to be used for reliquaries. However it was not until the Italian Renaissance and the consequent revival of interest in the Antique that rock crystals and semi-precious hardstones such as jasper, agates and lapis lazuli began to be cut and carved again. Cups, bowls, ewers and vases were created to imitate recently excavated Roman examples while genuinely antique fragments were re-mounted in a classical style. Primarily such objects were intended for display by humanist princes and patricians in their newly formed secular kunstkammern.

By the end of the sixteenth century the kunstkammer had come to mean the place for an assemblage of objects collected and displayed together according to the whims of the owner. His ability to procure such exotic materials and examples of human virtuosity was a reflection of his power and prestige. According to Renaissance philosophy these finely carved hardstone vessels with their elaborate mounts fell into both the categories of Naturalia (natural objects, the rarer and more exotic the better) and Artifacta (man-made works demonstrating the highest degree of human virtuosity). Thus to create splendid vessels with mounts of exquisite workmanship out of hardstones, rock crystals and shells was admired as a manifestation of the triumph of human ideas over nature.8

The greatest centres of crystal and hardstone cutting at this time were Milan and Florence in the south, and Prague (and to a lesser extent Nuremberg and Augsburg) in the north. By the late seventeenth century, however, the popularity of such mounted objects was in decline, and by the early eighteenth it had almost ceased. It was only in the early years of the nineteenth century and the appearance of collectors such as William Beckford (see previous chapter) and the conscious recreation of the kunstkammer that mounted objets de vertu began to be made once again.

Beckford commissioned new copies and reproductions from London goldsmiths, often using existing unmounted oriental and English cut hardstones. His goldsmiths John Harris and James Aldridge created objects in a very competent and unprecedented sixteenth century style. Nevertheless Beckford and his fellow collectors were exceptional figures: it is to France during the 1830s and 40s that one has to look to find the reproduction of such objects on any scale. Goldsmiths such as Francois-Desire Froment-Meurice and Charles Duron led this continental revival. It saw the breakdown of the distinctions formerly placed between gold and silversmiths, enamellers and gemcutters. Froment-Meurice was himself hailed as the modern Cellini.

The chief impetus behind the creation of such lavish display objects was the advent of the Art and Industry exhibitions from the 1840s onwards. These events encouraged makers to compete with each other to create the most eyecatching, costly and artistic productions possible. Renaissance-style mounted crystals and hardstones appear throughout the international exhibition catalogues, particularly during the 1860s when this style emerged as the dominant trend in the applied arts.

Most of Oxley's pieces appear to be from Vienna. Since the 1770s the city had been a centre for enamelling, but from 1866 onwards, and the formation of the Dual Empire with Hungary, new access to mineral mines resulted in a ready supply of rock crystals and hardstones. Thus Vienna became the main centre for the production and export of such mounted bijouterie, generally falling somewhere between industrial mass production and artistic handcraft. The quality of most was never as high as those produced by the French goldsmiths, but they were considerably cheaper. The majority were made in the style of the sixteenth and seventeenth centuries and were intended for collectors' kunstkammern following the rapid rise
in popularity and demand for original Renaissance objects. Most are not deliberate fakes, although fake hallmarks were often added later (see Metalwork section).

During the 1860s and 70s the neo-Renaissance style made a particular impact on the German-speaking areas of Europe, especially following the Franco-Prussian War and the Unification of Germany in 1871. It came to be seen as an appropriate national style and free of French influence. By the time of the Universal Exhibition held in Vienna in 1873 the style had really taken a hold. Here the gold and silversmith’s firm of Herman Ratzersdorfer, founded in 1843, provided a large and impressive exhibit of neo-Renaissance enameled and silver-mounted rock crystals. It was said to have lit
up the gloom of the exhibition rotunda. Several of the best enamelled and crystal objects in the Oxley Bequest come from this firm.

Although they had exhibited in London in 1851, and in Paris in 1855 and 1867, Ratzersdorfer's only began to show rock crystals and enamels at the London exhibition of 1871. Austrian commentators observed at the time that Ratzersdorfer's work was 'in the style of the most beautiful and richest work of the Renaissance'. They were also a leading proponent of the neo-Renaissance, and Crafts Movement. It sought to revive, along with the old styles, the old skills and techniques of the Renaissance goldsmiths, in particular enamelling.

Close at hand were the Imperial treasuries whose contents served as an inspiration for the firm's productions. Although several exact copies of pieces from this source had been made in the past Ratzersdorfer's were noted for not slavishly copying old models. Indeed, the rhetoric behind the neo-Renaissance movement encouraged makers to gain inspiration from old models rather than copy them directly, thus creating truly nineteenth century objects. They may have been right for the time for which they were made but they are not right for ours' wrote Julius Lessing in 1877. Lessing was one of the main proponents of the neo-Renaissance, especially promoting the styles of sixteenth and seventeenth century Germany.

The movement gained considerable impetus through the introduction of the Applied Art Schools and the design museums in the 1870s and 80s which were an attempt to improve modern industrial design. Josef Ritter von Storck (1830–1902), Professor of Architecture at the Vienna Applied Art School, thought to have designed many of the crystal and enamelled objects made by Ratzersdorfer and other firms (see no 21). He also re-introduced such handicrafts as intarsia and niello after studying objects in the treasuries.

That Ratzersdorfer's closely followed such developments led to much praise and attention from leading design reformers: 'His works up until now have held up to the old existing models', wrote one in 1889. He was also seen as breaking away from 'dead' silver, introducing colour and texture and creating unusually stimulating objects in the spirit of the Renaissance.

However, this was not without its drawbacks. Ferdinand Luthmer wrote in 1892 in Das Email, his important work on enamelling, that Ratzersdorfer's were capable of deceiving even the most experienced eye into thinking that their work was genuinely old. Indeed their productions could even be bought in deliberately aged leather cases to add to the ancient feel of the object.

Several other pieces in the Bequest are by another leading Viennese firm, that of Herman Böhm. Founded in 1866 the firm continued to make 'art' objects in gold, silver, rock crystal and enamel until the 1920s. Böhm's work seems to have been greatly influenced by Ratzersdorfer and at times is almost indistinguishable. Like Ratzersdorfer they exhibited at Vienna in 1873, receiving a medal for merit, and at Paris in 1889 they received widespread international acclaim:

'Böhm ... indeed counts it his chief glory to give perfect reproductions of grand Mediaeval pieces, rich with gems and enamel of many colours. While even his modern specimens of the goldsmith and jewelers' art are so quaint and old world in time and feeling that they must have all the charm of heirloom in wear. They are quite free from that suspicion of extreme newness which, although highly prized by the nouveaux- riches, is so little in vogue in good society; and would indeed almost give to the latest aspirant to fashion the air of a descendant from a family of quite respectable antiquity. There is a disadvantage in this; I saw more than one piece in that remarkable collection which bore more than a suspicious resemblance to veritable antiques in the cabinets of friends in England; and when on enquiry as to one well-remembered specimen I learned that five or eight cups had been made, my heart sank within me in pondering the fate of some of our art connoisseurs...The effect is gorgeous without being barbaric, as the harmonies of colour are well preserved; but the style is not likely to become English and I can hardly wish that it should'.

It would seem that Oxley fell exactly into this trap, labelling at least one Böhm piece as sixteenth century (no 22).

Germany too produced similar mounted pieces. Hanau was the main centre of German bijouterie throughout the nineteenth century (see Metalwork introduction). The mounted agate objects in the Bequest are most probably from this source since the centre of European agate mining and cutting lay in the regions of Birkenfeld, Idar and Oberstein where the agate was still cut using water powered grinding stones. The popular spa town of Carlsbad contained numerous shops which sold such hardstone objects 'cut and set in an endless variety of artistic forms'.

18
14. Two Handled Rock Crystal Vase
Maker unknown; rock crystal fragments — probably Italy, first half 16th century; mounts — Germany (?), late 19th century; rock crystal and silver gilt; no marks; Oxley’s label fragment ‘£10’.
H 1 1/2 in (36.8cm) 31.39/48
The body of the vase consists of genuine old rock crystal (unlike most of the other examples in the Bequest), probably with Milanese intaglio cutting of the early 16th century, to which 19th century silver gilt mounts have been added. Damage around the top and bottom of the sphere suggests that the crystal may have been removed from earlier and very different mounts and indeed may have formed part of a completely different object. Early 16th century Italian cups and bowls employ similar diagonal gadrooning seen on the lower part of the sphere in this example while the scrolling leaves also suggests this dating. The original function of the sphere is not known, but the circular ‘windows’ may have been intended to display sacred relics. Its present form is inspired by Germanic doppelkopfen (double cups).
Early examples of rock crystal cutting differ from 19th century work in having thick walls and more complex hand cut shapes. Nevertheless, highly elaborate hand cut rock crystals were produced by master fakers in considerable quantities in the later nineteenth century, but usually with very high quality mounts (again unlike this example). Henry Oxley’s list of his father’s collection records this piece as coming from the collection of Sir Francis Cook. This contained a large assemblage of mediæval objects, Italian maiolica (from Palazzo Albani) as well as silver plate and bijouterie at his home Doughty House, Richmond. It was sold by his son Humphrey in 1925. Unfortunately it has proved impossible to identify this piece in the sale catalogue although the collection contained several remounted Renaissance rock crystals with similar spiral fluting and gadrooning.

15. Rock Crystal Standing Dish and Cover
Maker unknown; Augsburg, c1600; rock crystal, silver gilt, enamel and gemstones; marks possibly obscured; Oxley’s labels: ‘£50 ‘Blairmans, 17th C’, ‘Silvergilt, rock crystal, emeralds, garnets’.
H 4 in (10.5 cm) 31.38/48
This dish and cover is the only completely original Renaissance work of art acquired by James Oxley. Its close similarity with two other similar standing bowls in the Maximilian Museum, Augsburg, both c1600, suggest that it was made in the same workshop. There are certain technical differences between this and the 19th century mounted hardstones in the collection. The cast grotesque work is applied to the silver mounts using hand-made silver studs, unlike the iron machine-made screws in the later examples. The silver mounts are fire gilded, a process which leaves unseen areas of the silver, such as the underside of the base, ungilded, unlike 19th century electrogilding. The quality and size of the rock crystal in this example is not as high as in no 14. The intaglio decoration is somewhat coarse compared with the fine quality silver gilt and enamelled mounts. Nevertheless Oxley was extremely fortunate in acquiring this object. Undamaged rock crystals with their original mounts tend only to survive in the dynastic schatzkammern of Europe and rarely came onto the market. Like nos 26 and 30 this piece was in the McAndrew sale, Christie’s 7–11 July 1925. However, Oxley’s own label, pasted onto the underside of the foot, indicates that he did not acquire it at the sale but from the dealer Blairman. This suggests that the other pieces may also have come into the collection in this way. Blairman’s was founded in Harrogate in 1884 and only moved to London in the 1920s. It is thus possible that Oxley bought this from the Harrogate branch.

16. Rock Crystal Tazza
H Ratzersdorfer (Neuwirth II pp 129–136); Vienna, 1866–72; Rock crystal, silver gilt and enamel; maker’s and town marks.
H 11 1/2 in (28.8 cm) 31.55/48
The tazza’s large size and elaborate decoration suggests that it may have been a special commission or even intended for exhibition. The form is derived from the dessert stands or shallow standing cups with tall stems which were such a feature of 16th and early 17th century goldsmiths’ work. This is combined with the tradition of Prunkschalen or display dishes. Several gold mounted rock crystal examples survive in the Imperial treasuries, although the closest model for this piece may be the mounted lapis lazuli dish attributed to the Miseroni workshop of Milan from about 1600 now in the Kunsthistorisches Museum in Vienna. The source for the enamelled figure of St George and the Dragon is almost certainly an enamelled pendant possibly from the last quarter of the 16th century. Such examples would have been easily accessible to 19th century
jewellers not least from illustrations of the Grunes Gewölbe in Dresden (a catalogue of which was published in the 1860s) or of the insignia of the Order of the Garter. Ratzersdorfer's were also the leading makers of Renaissance-style jewellery in Vienna at this time. The central figure of St George may have been made as a separate pendant reinforcing the theory that existing stock pieces were combined to create new objects. Further instances of this practice are the satyr masks on the outer edge of the tazza which re-appear in the display dish (no 17), while the support elements of the top part of the frame reappear in the enamelled dish (no 19). The stem and foot of this piece are free of any obvious stylistic eclecticism. However the dragons and the butterfly-like enamels around the outer rim of the foot are paralleled in some contemporaneous French goldsmiths' work and perhaps in certain proto-Art Nouveau designs appearing in Vienna and Russia.

17. Rock Crystal Display Dish
H Ratzersdorfer (Neuwirth II pp 129–136); Vienna, 1866–72; rock crystal, silver gilt and enamel; maker's and town marks.
W 8 1/2 in (21.6 cm) 31.33/48
A similar octagonal rock crystal dish was shown by Ratzersdorfer at the 1873 Universal exhibition at Vienna. The engraving of the crystal panels in this example is of a higher quality than on the pieces mounted by Böhm (nos 21, 22). It may be the work of the Viennese glass manufacturers J and L Lobmeyr with whom Ratzersdorfer is known to have collaborated, often mounting Lobmeyr's own glass. However, Ratzersdorfer's had their own highly gifted wheel engravers of whom H Weinger was one of the most talented.

18. Rock Crystal Vase
Attributed to H Ratzersdorfer; Vienna, c1875; rock crystal, silver gilt and enamel; unmarked.
H 7 in (17.7 cm) 31.43/48
The attribution is based on the close similarity of this vase to a marked cup and cover by Ratzersdorfer sold at Sotheby's Belgravia 13 July 1978 (lot 66).

19. Enamel Display Dish
Attributed to H Ratzersdorfer; Vienna, 1878; enamel and silver gilt; town mark for Vienna post 1872 only.
Dia 12 in (31 cm) 31.56/48
The 26 enamelled copper plaques appear to be illustrations from Homer's Iliad showing the wrath of Achilles. The central panel represents the departure of Briseis, Achilles' slave girl who was claimed by Agamemnon, leader of the Greeks, as a prize of war. She is shown here being led away from Achilles by Patroclus and two escorts towards Agamemnon's tent whilst Achilles sits, his hand raised in farewell and his sword drawn in anger. Other scenes on the dish include the intervention of Minerva between the quarrelling Achilles and Agamemnon and Hector's farewell to Andromache and his son. The precise source remains unidentified but their neo-Classical quality indicates a late 18th or early 19th century date, probably an illustrated edition of the Iliad.

Attribution to Ratzersdorfer is based on the close similarity of the figures on the supporting frame to those of the marked tazza (no 16). The firm was a noted producer of enamelled plaques, said to be in the Limoges porcelain style. F Luthmer wrote in 1892: 'The pretty coloured painted enamels on a white ground (Genre Petitot) find their main exponent with the Viennese goldsmith Ratzersdorfer'. During recent conservation work several scraps of paper were discovered behind the central plaque being used as padding, including a fragment of the Illustrirtes Wiener Extrablatt, dated 13 August 1878.

20. Enamelled Mace and Display Case
Maker unknown; mace Vienna / Hungary c1870; case English c1900; unmarked.
L (mace) 34 1/2 in (87.6 cm) 31.85/48
Probably made by one of the major Viennese goldsmiths such as Ratzersdorfer or Böhm. The five enamelled spiral panels appear to illustrate a Turkish army attacking a walled city, possibly referring to the story of Jan Sobieski and the siege of Vienna.
The case is the only known surviving example of the 'mahogany showcases' Ernest Musgrave described as appearing 'everywhere' throughout Spenfield. 'These were no ordinary display cases; they were made in a multiplicity of shapes and sizes, inlaid in a variety of woods and fitted with carved and domed glass panels'.

21. Rock Crystal and Glass Display Dish
H Böhm (Neuwirth 872); Vienna 1866–72; rock crystal, glass, silver, enamel and garnets; maker's and town marks.
Dia 19 in (48.6 cm) 31.34/48
In the absence of scientific tests it seems likely that the central panel of this dish is of rock crystal while the smaller side panels appear to be of glass (perhaps supplied by Lobmeyr’s, the celebrated Viennese glass manufacturers). The frame of this dish, which contains 33 engraved rock crystal panels, admirably displays the revival of the various Renaissance enamelling techniques by the Viennese manufacturers, with its *champlevé, en ronde bosse* and niello enamels.
Similar dishes or *prunkschalen* were also made by Herman Ratzersdorfer based on prototypes in the Viennese treasuries.
The design for this piece can be attributed to Josef Ritter von Storck whose work was popular with the Viennese ‘Art’ manufacturers. Such distinctive Italianate designs belong to the 1870s — von Storck and others later adopted increasingly Germanic Renaissance forms.

22. Rock Crystal Display Dish
H Böhm (Neuwirth 872); Vienna 1866—72; rock crystal, silver gilt and enamel; maker’s and town marks; Oxley’s label ‘Viennese work, rock crystal, silver gilt, £35, 16th century’
Dia 11 in (28.2 cm) 31.35/48
Although similar in form to Böhm’s other dish in the Bequest (no 21) the predominant cloisonné enamelled decoration in this example, with its naive, folk art simplicity is far removed from Italian Renaissance prototypes. Its rich colours and old floral design are inspired by the revival of interest in the arts and crafts of Hungary, now that she was part of the Dual Empire, particularly *Drabhemail* of the golden age of the 15th and 16th centuries. New books were being published on this subject while Ratzersdorfer showed ‘Hungarian’ enamel work at South Kensington in 1871. The revival of cloisonné enamelling was also inspired by the great quantities of Oriental work now flooding the European market.
Nevertheless the rock crystal panels and the general form of the dish are inspired by late 16th century Italian examples indicating the wild stylistic eclecticism that the Viennese makers applied to their work. The identically engraved crystal panels suggests some form of mass production. Indeed the frame and panel construction was a considerable aid to the 19th century makers who found difficulty in procuring large blocks of rock crystals to be carved into complete vessels. A dish such as this could be constructed from numerous small crystals which themselves were flat and probably machine cut. Skilled crystal cutting at this time was largely confined to the fine art goldsmiths and the master fakers, particularly Reinhold Vasters.

23. Rock Crystal and Enamel Drinking Horn
H Böhm (Neuwirth 872); Vienna 1866—72; rock crystal, silver and enamel; maker’s and town marks.
L 11 1/2 in (29.2 cm) 31.40/48
The traditional mounted drinking horn, with all its associations with ancient ceremonial, appears to have been first revived in the 1860s and 70s by Danish and Norwegian goldsmiths, examples being shown at the International exhibitions by JG Schwartz of Copenhagen in 1862 and T A Christian of Norway in 1878. Examples in rock crystal, however, do not appear to have been made before the 19th century. Ratzersdorfer also exhibited a similar crystal horn at the Vienna exhibition of 1873. The figure of Atlas used as a stem derives from Nuremberg standing cups of the 16th century where they often support a globe, while a mounted horn from Cracow, dated 1534, has a very similar kneeling figure. The deliberately Northern European character of the horn (enhanced in this case by the cast scenes of a boar hunt) is an interesting manifestation of contemporary interest in a mythic Teutonic golden age. Much of Böhm’s and Ratzersdorfer’s work was in an entirely contrasting Italianate style. The former produced many different types and sizes of horns from the 1870s to the end of the century, often with imitation Limoges enamelling with scenes from the Old Masters such as Rubens and Titian in place of the rock crystal sections.

24. Rock Crystal and Enamelled Jewel Casket
Attributed to H Böhm; Vienna, c1880; rock crystal, silver gilt, enamel; unmarked; Oxley’s label ‘From the collection of Empress Eugenie’
H 5 in (12.5 cm) 31.91/48
Although unmarked this casket is characteristically Viennese and has close stylistic affinities to the crystal casket by Herman Böhm sold at Christie’s 2nd June 1982 (lot 11). Its eclectic features include its general form which is derived from the jewel caskets produced in Augsburg in the last third of
the 17th century; the rock crystal panels are engraved with grotesques inspired by late 16th century Milanese crystal intaglios; while the enamel decoration is Hungarian in character (see no 22). The enamelled scene on the inside of the casket is in a late 18th century neo-Classical style and represents the Punishment of Cupid by Diana's nymphs, the guardians of Chastity. They are shown clipping his wings and destroying his bow and perilous darts. Much late 19th century Viennese bijouterie incorporates such miniature enamelled plaques illustrating classical mythology and history, technically and stylistically somewhat at odds with the Renaissance forms of the objects themselves. Oxley's claim for the august provenance of this piece cannot be substantiated. At the Farnborough Hill sale of the deceased Empress's effects held by Hampton's auctioneers 18 July 1927 there was a considerable amount of bijouterie but none of the objects described can be matched with this piece.

25. Box
H Böhm (Neuworth 872); Vienna, post 1867; silver gilt, enamel, garnets, turquoises and mother of pearl; maker's and town marks; Oxley's label 'Very old — Russian £5.5.0d'
Dia 3 in (7.6 cm) 31.87/48
The box is one of a group of three objects (together with nos 26 and 27) coarsely chased and mounted with garnets and turquoises and all probably by Herman Böhm see nos 21-24. Bohemia was an important source for garnets during the 19th century and 'Bohemian garnet wares' were a speciality of Viennese goldsmiths, particularly Herman Böhm. At the 1862 London exhibition the Austrian jewellery section was dominated by 'speciality garnets' and garnet jewellery. Badeker's guide to Austria-Hungary of 1900 recommends where the visitor might buy them. The engraved stone on the cover is probably not of genuine Arabic origin. The theme of Middle Eastern exoticism permeated Viennese decorative art during this period and at the 1878 Paris exhibition the Viennese glass manufactureres Lobmeyr displayed glass ware decorated with similar Arabic script decoration. It is perhaps an evocation of the 16th and 17th century exotica which were often mounted or incorporated into European kunstkammer objects. The enamelled chased decoration is loosely based on 18th century rococo designs, whilst the technique of mounting objects with cabochon turquoises was popular in Augsburg in the 16th, 17th and 18th centuries.

26. Jasper Cup
Attributed to H Böhm; Vienna, c1880; red jasper, silver gilt, enamel, turquoises and cabochon garnets (see nos 25, 27); Oxley's label: 'Turquoises and garnets, Italian, McAndrew Collection'; dealer's label: '£25 — agate mounted in silver gilt and set with gems'; marks obscured.
H 6 1/4 in (15.9 cm) 31.44/48
This hardstone cup appears to be made of red Saxon jasper, mined in the area near Dresden. A number of objects made from this material exist in the Grünes Gewölbe, Dresden, and would have been well known in the 19th century. The collection of John McAndrew was sold by Christie's 7–11 July 1925. It consisted of 'objects of Art of the Mediaeval and Renaissance periods and Oriental carvings in hardstones' including several items from the now infamous Spitzer collection (for other items from this sale see nos 15, 30). See nos 25 and 27 for similar decoration.

27. Spice Vase
Probably Politzer and Böhm (later Herman Böhm); Vienna, c1880; silver gilt, enamel, turquoises and cabochon garnets marked on the outer lip with the makers' mark P B and the Vienna assay mark for 1866–1922.
H 4 1/4 in (10.7 cm) 31.57/48

28. Rock Crystal Ewer
Probably Karl Paxrainer (Neuworth 1569); Vienna, c1875; rock crystal, silver gilt, enamel; fully marked on the foot with maker's mark, K P within a square (Neuworth 1569), and post 1872 Vienna assay marks (Rosenberg 7867).
H 9 1/4 in (23.6 cm) 31.41/48
The triangular tiered foot which support two (originally three) bacchic putti may have been inspired by an early 18th century Viennese drinking vessel in the Schatzkammer of the Munich Residenz.

29. Rock Crystal Tankard
Maker unknown; Germany or Vienna, c1880; rock crystal, gilt electrotype, semi precious stones; unmarked; dealer's label 'Italian silver gilt, Rock crystal Gems, Pearls £45'
H 7 3/4 in (19.7 cm) 31.36/48
The tankard appears to be an electrotype of a genuine late 16th century object, possibly of German origin.

30. Rock Crystal and Enamelled Cup and Cover
Maker unknown; Vienna, c1875; rock crystal, silver gilt and enamel; Oxley’s label: ‘Rock crystal, silver gilt/Denison Collection 1887 at McAndrew Sale(?)/£80’
H 11 in (28.1 cm) 31.42/48
The champlevé and niello enamel on this piece is of the highest quality. Its distinctly French character shows how the Viennese manufacturers were looking towards the French ‘Art’ goldsmiths such as Froment-Meurice and Charles Duron for inspiration.
The stem flanked by three storks is possibly inspired by the famous candelabrum assembled by G B Piranesi 1769–75 from ancient marble fragments and published in his Vasi... 1778.
This one of three pieces bought at the McAndrew Sale, Christie’s 7–11 July 1925 (lot 312), see also nos 15 and 23. Its provenance can also be traced back to the vast 17 day Denison Sale, Christie’s June 6–July 15 1885 (lot 2489). This was the collection of Christopher Beckett Denison who assembled a huge array of European fine and decorative art including many items from the Hamilton Palace Sale of 1882.

31. Rock Crystal Jug
Maker unknown; Germany or Vienna, c1890; rock crystal and silver gilt; marked with fake 17th century Augsburg marks
Fragment of dealer’s label ‘£30’
H 6 3/4 in (17.1 cm) 31.59/48

32. Rock Crystal and Silver Gilt Cup and Cover
Maker unknown; Germany or Vienna, c1890; rock crystal and silver gilt; unmarked; Oxley’s label: ‘Silver gilt cup, bought of L. Tessino of Stresa/Belonged to the Old noble family of Correga/Genoa/£34’
H 11 1/2 in (29.2 cm) 31.90/48
The provenance Oxley claims for this piece is almost certainly fictitious and is indicative of how dealers often added exciting histories to their pieces in order to make them sell more easily, particularly to middle class customers like Oxley who seemed eager to own pieces bought from aristocratic collections.

33. Rock Crystal Ewer
Maker unknown; Vienna, c1880; rock crystal and silver (originally gilt); Marked with fake Augsburg marks and English import marks for 1906 HC; fragment of dealer’s label ‘s £50’
H 8 1/2 in (21.6 cm) 31.32/48

34. Altar Cruet
Unmarked
Probably Vienna c1900
Silver gilt, rock crystal and enamel
H 3 in (7.6 cm) 31.93/48

35. Altar Cruet and Stand
Maker unknown; Germany or Vienna, c1910; silver gilt and glass; cruets marked on the lip with fraudulent Augsburg marks and importer’s marks for B C T (Edwin Thompson Bryant, Culme 3646), London 1911; stand with identical marks except for year 1910
H 6 in (15.2 cm) 31.37/48
The different import dates of the cruets and its stand suggests that large numbers of sets, possibly with interchangeable stands, were being brought into the country. Several identical examples are known, including a set sold at Sotheby’s 27 February 1992 (lot 85) being imported as late as 1928.

36. Two Handled Agate Cup and Cover
Maker unknown; Germany or Vienna, c1880; agate, silver; marked on the outer lip with fraudulent 17th century Augsburg marks and the importer’s mark B C T London 1904; traces of Oxley’s label: ‘Lord Carnarvon’
H 11 1/4 in (28.6 cm) 31.92/48
This cup and cover attempts to combine late Baroque, Mannerist and Auricular features. The stem and foot are based on an auricular columbine cup made in Nuremberg around 1600 and now in the British Museum. Henry Oxley’s inventory of his father’s collection indicates that the cup came from the Carnarvon Collection, although he is not otherwise very specific. This presumably refers to the collection of Almina Countess of Carnarvon sold at Christie’s 19–21 May 1925 which contained many objects of vertu bequeathed by Alfred de Rothschild. The date is consistent with many of Oxley’s purchases from auction sales. Although the collection contained several agate objects, it has proved impossible to identify this particular item.
This suggests that a dealer may have given it a false provenance in order to make it more saleable.

37. Black Agate Vase
Maker unknown; Germany or Vienna, c1880; black agate, smoky quartz and silver; marked on the foot mounts with fraudulent Augsburg marks
H 5 1/4 in (13.1 cm) 31.48/48
This vase belongs to a sub-group of objects within the collection all of which bear fraudulent Augsburg marks (see nos 33, 40, 44), indicating that they were either deliberate fakes or had later fraudulent marks added by dealers.

38. Agate Standing Dish
Maker unknown; Germany or Vienna, late 19th century; silver, agate; silver standard mark > 15< only
H 5 1/4 in (13.3 cm) 31.61/48
This standing dish is typical of the mass produced lower quality hardstone items produced in Vienna and Germany during the late 19th century. The stem figure of St Mark is indicative of 19th century taste in contrast to 17th century objects which would tend to have classical figures. The lizard handles are reminiscent of the life casts of real creatures used by the goldsmith Wenzel Jamnitzer in 16th century Nuremberg.

39. Agate Standing Bowl and Cover
Maker unknown; Vienna or Hungary, c1880; agate, gold and garnets; dealers' labels: 'Agate, mounted Gold, set with gems, garnets £45', 'Italian work'
H 6 in (15.1 cm) 31.46/48
This is one of the higher quality Viennese (?) hardstone pieces in the collection. Its basic form is reminiscent of mid 16th century pieces while the garnets are set within quasi rococo mounts.

40. Blue Agate Standing Dish (The Mermaid Dish)
Probably B Neresheimer; Germany (Hanau), c1900; blue agate, smoky quartz, malachite, silver and champlevé enamel; marked with fraudulent 17th century Augsburg marks, Swedish import marks for 1912 and B C T London 1925
H 8 3/4 in (22.3 cm) 31.63/48
Attribution to B Neresheimer of Hanau is based on comparison with a standing cup with an identical mermaid stem and possibly marked with the firm's mark, sold at Sotheby's Belgravia 13 July 1978 (lot 225a). Hanau was the centre of industrially produced bijouterie in Germany during the 19th century. It was also noted for its high quality hand worked copies of Gothic and Renaissance pieces. Neresheimer's (founded 1890), along with Schleissner and Söhne were the leading makers of such pieces. At a later stage these were sometimes given fraudulent marks and sold as ‘antiques’.

41. Aventurine Standing Dish
Maker unknown; Germany or Vienna, c1880; silver gilt, moss agate and aventurine; unmarked
H 6 in (15.4 cm) 31.60/48
Many Renaissance and Mannerist cups incorporate similar stem figures of Apollo — a gold and enamel mounted chalcedony cup in the Grünes Gewölbe, Dresden, is just one such example. Goldsmiths were required to incorporate such allusions to classical mythology by their humanist patrons eager to demonstrate their knowledge of the ancient world. This example bears close stylistic and compositional similarities to no 37 as well as a dish sold at Christie's 27 November 1991 (lot 18) and a cup and cover in Manchester City Art Gallery.

42. Chrysoprase Bowl
Maker unknown; Vienna, c1890; chrysoprase, silver gilt, pearls and garnets; Oxley's label: 'French, Chrysoprase, Pearls, gems £24'
H 6 1/4 in (15.9 cm) 31.44/48

43. Jade Standing Dish
Maker unknown; Germany or Vienna, c1880; jade, silver, unmarked; dealer's label 'Jade £20'
H 6 in (15.2 cm) 31.62/48
The form is based on early 17th century Italian models. A heliotrope drinking vessel with elaborate gold mounts in the Grünes Gewölbe, Dresden, has an identical dolphin stem and Neptune figure (now missing).

44. Malachite Standing Dish
Maker unknown; Germany or Vienna, c1880; malachite, lapis lazuli and silver; marked with spurious 17th century Augsburg marks
H 4 1/2 in (12 cm) 31.51/48

45. Lapis Lazuli Standing Dish
D Giobbe; Venice, 1878; lapis lazuli, silver gilt; etched inscription under foot: 'D. Giobbe Fec. Venezia. 1878'
Oxley’s label: ‘Italian Work Late 17th century
Lapis Lazuli/Silvergilt mounts’
H 7 1/2 in (19 cm) 31.50/48
This Venetian work is quite unlike any of the other
German and Viennese mounted crystals and hard-
stones in the collection. Its high quality and
sophisticated design suggests that it was a unique
‘fine art’ production, following the example of the
French goldsmiths such as Charles Duron. Lapis
lazuli was the favoured stone of the Medici and this
piece certainly draws its inspiration from the
surviving late 16th century Italian models in the
former grand-ducal collections as well as the gold
mounted lapis lazuli objects produced by the
Miseroni workshops for Rudolph II now in the
Kunsthistorisches Museum, Vienna. The piece
admirably demonstrates how Oxley fell victim to
unscrupulous dealers; the etched maker’s mark
was later masked with felt (and only discovered
recently during recent conservation work). It seems
that Oxley bought the piece in the belief that it was
a genuine 17th century object.

46. Pair of Candle Vases
Maker unknown; English (or French?), late 19th
century; gilt bronze and blue-john
H 10 in (25 cm) 31.52/48
The covers of these vases may be reversed to form
candle sockets.
Similar objects, loosely in the late 18th century
style of Matthew Boulton, were popular objets des
cheminées in the late Victorian and Edwardian
period.

47. Blue John Vase
Maker unknown; English (Matlock?), 19th cen-
tury; blue-john
H 6 in (15 cm) 31.45/48
Blue-john is a variety of fluorspar found only at
Castleton, Derbyshire, see no 48

48. Fluorspar Vase
Walker of Matlock; English 19th century; spar and
black marble
Maker’s printed label: ‘Patronised by his Grace/the
Duke of Devonshire/Museum Matlock Bath/
Walker Late Vallanc(e)(?)/Elegantly Engraved/
Table, Vases, Urns etc’
H 4 1/4 in (11 cm) 31.47/48
This and the blue-john vase (no 47) are the only
two English hardstone vessels in the collection and
are quite unlike the silver mounted Continental
objects. Matlock was an important centre for
locally mined fluorspar and blue john-items.
IVORIES

Ivory carving underwent a great resurgence in popularity during the nineteenth century. This followed a period of decline in the latter half of the previous century partly due to a growth in interest in other media such as porcelain, and also the decline of the Rococo, a style to which the sensuous nature of ivory had been well suited. All James Oxley's ivories appear to date from the second half of the nineteenth century.

The main European centres of production at this time were Dieppe, the French port, and Erbach and Geislingen in Germany. The former town had been importing raw ivory and creating fine small sculptures since the seventeenth century. John Evelyn passing through in 1644 noted that the town was 'full of craftsmen who make and sell all sorts of curiosities in ivory and tortoiseshell'. Although the trade underwent a decline in the 18th century an attempt was made to revive it in 1808 with the foundation of the Free School of Design. This was enhanced by the town's fashion as a seaside resort, patronised by aristocrats such as the duchesse de Berry and by English tourists who became increasingly eager to purchase ivory souvenirs as the insatiable appetite for nicknacks and bibelots grew as the century advanced. Such was the demand by the mid century that some firms employed as many as forty workers in their increasingly mechanised workshops.¹³

Typical mid and late nineteenth century Dieppe ivories included religious objects — crucifixes and statues of the Virgin — toys, games, and jewellery with moss rose brooches being particularly popular. Only one of Oxley's ivories is signed by a Dieppe carver (no 68), and this is of a higher quality than most of the town's productions although of somewhat dubious subject matter.

Despite being unmarked it seems likely that most of the carvings in the collection are German. Large plaques, tankards and hunting horns were produced in great quantities during the second half of the century, in revival styles ranging from Mediaeval through to Rococo. They drew on the great German tradition for the craft — so important in cities such as Augsburg during the seventeenth and eighteenth centuries. The main centres were Geislingen and Erbach although the trade also flourished in Dresden (no 52), Munich, Nuremberg, and Berlin. Like Renaissance Revival metalwork and bijouterie such objects were intended for display in fashionable altdeutsch interiors, although deliberate fakes were also made.

Although Geislingen in Wurtemberg was the oldest ivory centre in Germany, Erbach had evolved its own industry from the time of Count Francis I of Erbach-Erbach, a keen amateur who founded the Guild of Turners and Ivory Cutters in the city in 1783. However, it was not until the 1840s and 50s that the trade really flourished.¹⁴ From this time the carvers also collaborated with the silversmiths of Hanau who would mount the ivories in silver and white metal. Thus the famous Hanau firms of Neresheimer and Schleissner are often found in connection with these objects (see Metalwork introduction).

In addition to this particularly Teutonic taste, developments in France and Belgium towards the end of the century resulted in a fresh approach to ivory carving and this spread quickly to Germany. Seductive and naked nymphs (no 69), often combined with other precious materials (chryselephantine sculpture), were typical of the new style. At the 1892 Kunstgewerbaustellung in Dresden the German carvers appeared to be moving towards this new approach and away from their native tradition.

49. Mounted Ivory Tankard
Maker K G(?); Germany, possibly early 17th century; ivory and silver gilt (regilded); mounts marked on the foot and cover with the maker's mark K G(?), an obscured town mark (perhaps Augsburg), and a touch mark; label inside cover: 'Silver gilt and ivory tankard £70/Bot of R Genern(?)' H 9 1/4 in (23.5 cm) 31.81/48

The tankard is either a very good quality 19th century fake, or an original 17th century piece. The style of the ivory carving, illustrating the Judgement of Paris and the Court of Diana, suggests a late 17th century date and is similar to other tankards made in Augsburg during the last quarter of the century. However, the gilt mounts with their semi-gadrooned and grotesque motifs, and the handle in the form of a caryatid figure, are more in
the style of the early years of the century. Another example, showing the story of Orpheus, by Gabriel I Bessmann, is illustrated by Seling in Die Kunstd der Augsburger Goldschmiede 1529–1868 (Munich 1980), pl 447.

50. Mounted Ivory Tankard
Maker unknown; Germany c1880; ivory, gilt white metal; mounts marked on the underside with fraudulent 17th century Augsburg marks and with the maker's monogram AS (probably spurious); label inside cover: 'ES Shawes £53'; ink inscription inside cover: '£53'
H 16 1/4 in (41.3 cm) 31.84/48
Although the subject and source of the carved battle scene has not yet been identified, they are probably taken from the history of Alexander the Great. Similar German ivory tankards sold at Sotheby's Belgravia 13 July 1978 (lot 22) and 8 March 1979 (lot 265), and at Sotheby's 27 February 1990 (lot 79), are carved with the Passage of Granicus, after Charles Le Brun's Alexander series.

51. Mounted Ivory Tankard
Maker unknown; Germany or Switzerland, c1880; ivory, silver (traces of gilding); mounts marked on the underside with fraudulent 17th century Augsburg marks; labels under the base: 'Silver and Ivory Tankard/Ancient Germanic Work/a duplicate in Vienna — [?]/bought [?] of J Woog [sic], Lucerne/16th Century' and '246'
H 6 1/8 in (15.5 cm) 31.82/48
It is possible that this tankard came from the Lucerne workshop of Johann Karl Bossard (1846–1914) on the grounds that Oxley bought it from an antique dealer in the town. Bossard's was an important Swiss goldsmith's firm specialising in reproductions and revival pieces often of exceptionally high quality. Their pieces are usually fully marked with legitimate town and maker's marks. However a small minority are sometimes found with false marks and were thus deliberately intended to deceive.

52. Mounted Ivory Tankard
Maker I L M (unidentified); Germany, c1880; ivory, silver gilt; mounts marked with maker's mark I L M within a shield and a 19th century Dresden assay mark
Label under cover: 'Simmon/E42/London'
H 12 3/4 in (32.5 cm) 31.83/48

53. Ivory Tankard
Maker unknown; Germany, c1880; ivory; inscribed in ink on underside of base: '1432/cts/-' and in ink on inside of main body: '48'(twice)
H 16 in (40.4 cm) 31.107/48
The subject of the main body of the tankard appears to represent the battle between the Lapiths and Centaurs as described by Ovid (Metamorphoses 12: 210–535). This ensued after the Centaurs had been invited to the wedding of the Lapith King Pirithous to Hippodamia. The Centaur Eurytus became intoxicated and attempted to carry off the bride resulting in the battle shown here (see also no 54).

54. Ivory Tankard
Maker unknown; Germany, c1880; ivory; unmarked
H 15 in (37.2 cm) 31.106/48
The close similarities between this and no 53 suggests a common maker. See also Sotheby's 11 January 1993 (lot 170) for another tankard probably from the same workshop.

55. Ivory Ewer
Maker unknown; Germany, c1880; ivory; label under base: 'very fine/old ivory ewer/35/J Warwick & Co'
H 9 in (23.2 cm) 31.101/48
The decoration appears to derive from a variety of sources. The shallow frieze with putti playing around a wine vat is similar to a series of 18th century Dutch (?) ivory plaques after Francois Duquesnoy in the Victoria and Albert Museum (1065–1853), while the handle is in the style found in the engravings of Cornelis Floris. The French sculptor Henri Triqueti (1807–1874) was making similar ivory cups and ewers in the Renaissance style from the 1840s onwards.

56. Ivory Powder Horn
Maker unknown; Germany, late 19th century; ivory; unmarked
L 9 3/4 in (25.8 cm) 31.121/48
This was almost certainly carved in Erbach, the main centre for ivory carving in Germany in the 19th century. Its productions were noted for their typically German qualities often incorporating Teutonic hunting scenes.
57. Mounted Ivory Ewer
Maker unknown; Germany, c1880; ivory, silver gilt; unmarked
H 21 in (53.2 cm) 31.108/48
Sold to Oxley en suite with the ivory plaque no 58 for £270.

58. Mounted Ivory Plaque
Maker unknown; Germany, c1880; ivory, silver gilt, oak; label on verso: 'Plaque and Ewer £270'
Dia 20 1/4 in (50.8 cm) 31.129/48
Sold to Oxley as a 'pair' with the ewer (no 57). Identical ivory plaques were sold at Sotheby's Belgravia 20 December 1977 (lot 83) and Sotheby's 29 May 1984 (lot 990) indicating that this is not a unique 'art' production but a semi mass produced object probably by one of the larger German manufacturers.

59. Pair of Mounted Ivory Plaques
Maker unknown; Germany, c1880; ivory, silver gilt, oak; unmarked
D 16 in (41 cm) 31.26 and 27/48
Many similar plaques were made in Germany during the late 19th century. They are based on late 17th and early 18th century originals often made at Augsburg by masters such as Christoph Maucher. These two examples with their six sides and single central panel were obviously conceived as a pair. However, their subject matter is quite different and they were clearly executed by different carvers.

60. Pair of Ivory Plaques
Maker unknown; Germany, c1880; ivory; unmarked
H 12 3/4 in (32.4 cm) 31.124 and 125/48
The first of these plaques represents Apollo seated with Ceres on Mount Parnassus. They are surrounded by the Muses, the goddesses of the creative arts, together with numerous putti and nymphs amongst the bountiful fruit of a good harvest — references to Ceres as the goddess of Agriculture. The second plaque represents Apollo's twin sister Diana on her return from the hunt, seated with Bacchus. She is surrounded by her attendants and an abundance of dead game while there are warriors in classical armour in the background. The two plaques should perhaps be viewed as representing contrasting allegories; that with Apollo, the sun god, shows the rational and civilised side of human nature with its references to the arts and agriculture; while Diana, the moon goddess, shows man's more primitive side with the associations of hunting, drunkenness and war.

61. Figure with Castanets
Maker unknown; Germany, c1890; ivory; unmarked
H 9 in (22.7 cm) 31.118/48

62. Pair of Allegorical Figures (Fortune and probably Virtue)
Maker unknown; Germany, late 19th century; ivory; unmarked
H 19 3/4 in (50 cm) 31.110 and 111/48
The influence of French taste on these figures suggests that they were made in Dresden. In particular they bear certain compositional and stylistic similarities to 'Morgen' and 'Abend' carved H Weisenfels of Dresden (C Scherer, Eiferbeinplastik, p 135, fig 118). Two similar figures based on the same pair were sold at Sotheby's 11 November 1993 (lot 163). The figures also show similarities to a pair of bronze allegorical figures (one of which shows Fortune on a winged wheel) after Paul Aichele (fl 1890-1910) dated 1890 and 1891 sold at Sotheby's Belgravia 15 November 1972 (lot 17). Paul Aichele came from Berlin and exhibited at many of the European exhibitions at the end of the 19th century.

63. Pair of Classical Female Figures
Maker unknown; Germany, late 19th century; ivory; unmarked
H 13 1/4 in (34 cm) 31.113 & 114/48
One of the figures holds a bearded mask, perhaps suggesting a thespian reference, the other a staff, possibly a caduceus.

64. Pair of Ivory Figures Carrying Boys
Maker unknown; probably Germany late 19th century; ivory; unmarked
H 9 1/2 in (24.3 cm) 31.119 & 120/48

65. Ivory Figure of Andromeda
Maker unknown; Germany or France, late 19th century; ivory; unmarked
H 13 1/4 in (38.8 cm) 31.112/48

66. Pair of Ivory Figures of Huntresses
Maker unknown; Germany, late 19th century; ivory; unmarked
H 11 1/8 in (29 cm) 31.116 & 117/48
67. Ivory Figure Group with Diana
Maker unknown; Germany or France, late 19th century; ivory
Label under base: 'H56/AT — /17 Nov'
H 22 in (54 cm) 31.109/48
This is perhaps a 19th century copy of a 17th century group. However, it has certain close compositional similarities with the bronze group 'Triomphe de la Jeunesse' signed 'L. Manrassi Paris' c1890, sold at Sotheby's Belgravia 5 October 1977 (lot 23).

68. Ivory Relief with Girl in a Swing
Charles Colette; France, c1870; ivory; signed 'Ch. Colette'
H 11 in (27.6 cm) 31.128/48
Charles Tranquille Colette (1824–1895) was born in Dieppe, the centre of the French ivory carving tradition. There he trained under Francois — Augustin Bignard (1816–1876) and he worked later in Paris and Hamburg. Two of his works, 'Eve picking the Apple', and 'The Dance' are in the Dieppe Museum.

69. Figure of a Nymph with an Arum Lily
Maker unknown; probably French, c1900; ivory; unmarked
H 13 1/4 in (33.5 cm) 31.115/48
This is arguably one of the most beautiful and sophisticated ivories in the bequest, showing distinctive Art Nouveau tendencies.
ORIENTAL AND MIDDLE EASTERN WORKS OF ART

It appears that Oxley began collecting his Oriental and Middle Eastern works of art at a much earlier date than his European objects. Broadly speaking they can be sub-divided into three groups depending on the time at which they were bought and the nature of the objects themselves. This corresponds closely with the various phases of the interior decoration at Spenfield. The first and earliest group of objects originate from the Middle East and the Indian sub-Continent. A photograph of the Drawing Room taken c. 1878, soon after the completion of the house, shows the two damascened vases (no 88) in situ on the buffet. Such Middle Eastern objects would be in perfect accord with the Saracenic character of Corson’s interiors at Spenfield several of which incorporated plaster models of the walls of the Alhambra. This was the time of the Moorish craze — Owen Jones’ ‘Plans, Details and Sections of the Alhambra’ (1836–45) was reprinted in 1877. The most famous and full-blown example of this vogue was the Arab Hall at Leighton House in Kensington. Suitable furnishings and imported arab metalware could be bought from Liberty’s which had an entire Eastern Bazaar in its basement at Chesham House. It seems likely that Oxley bought such items, perhaps from similar emporia and on Corson’s advice, as purely decorative objects intended to echo the interiors of the house rather than as antiquities of historical interest. The same is probably also true of several of the Chinese and Japanese items.

Oxley was clearly sympathetic with the style of the Aesthetic Movement of the 1880s. His Peacock Dining Room added by the Manchester architect George Faulkner Armitage in 1888 is perhaps the best example of this taste in West Yorkshire. It seems probable that the larger free standing Far Eastern items of cloisonné, pottery and bronze belong to this second phase of interior decoration.

Once again, Liberty’s imported huge quantities of modern Chinese and Japanese porcelain, pottery, enamel and metalwork which was intended to be strewn about the fashionable Aesthetic Movement interior. The 1948 inventory of Spenfield reveals that the majority of the larger vases and koros were displayed in the Dining Room and entrance Hall.

However, not all the Oriental works of art were incorporated into this rich Aesthetic interior. Musgrave, while describing the collection in 1949 mentions how the smaller lacquer, ivory and enamel pieces were displayed side by side with the European ‘antiquities’ in display cases. Thus it seems likely that Oxley started a third and final phase of collecting orientalia at about the same time as he was collecting European Renaissance and Baroque objects. Certainly this group bears similarities with the European objects by being highly decorative and jewel-like, and often genuinely old rather than modern (although he did indeed buy several fake or wrongly attributed pieces). Also these were more frequently bought from antique dealers and auctions than from establishments such as Liberty’s. Perhaps the most outstanding group of objects in this section are the Japanese Shibayama vases (nos 79–83). Although not ‘Old Japanese’ as Oxley thought, this group represents the very best of Japanese export ware made for the European market following the rediscovery of Japanese decorative arts after 1852.

70. Bronze Koro
China, early 17th century (late Ming); gilt bronze, hardwood, jade; signed by the maker Oxley’s label: ‘18th century koro/Chinese gilt bronze/jade top/Spink and Son/E/8’
H 7 1/4 in (18.4 cm) 31.94/48

71. Carved Ivory Cup
Maker unknown; China, 18th century; stained ivory
Inscribed in ink under base: ‘£18 Tibetan 17th century’
H 3 3/4 in (9.5 cm) 31.103/48

72. Double Gourd Ivory Vase
Unmarked; China, late 18th century (late Ch’ien Lung); ivory with traces of pink and green pigment
H 7 3/4 in (19.5 cm) 31.104/48

73. Ivory Wrist Rest and Stand
Maker unknown; China, c. 1850; ivory (stand wood); unmarked
H 10 1/4 in (26 cm) 31.105/48
74. Carved Ivory Snuff Pot
Maker unknown; China, late 19th century; stained ivory
H 5 1/8 in (13 cm) 31.102/48

75. Pair of Cloisonne Vases
Maker unknown; China, late 19th century; brass, enamel; unmarked
H 15 3/4 in (40 cm) 31.27 and 28/48

76. Cloisonne Clore
Maker unknown; China, late 19th century; brass, enamel; unmarked
H 4 1/4 in (10.7 cm) 31.25/48

77. Tachi Sword and Sheath
Maker unknown; Japan, late 19th century; ivory, metal, wood, mother of pearl; unmarked
L 42 1/2 in (107 cm) 31.122/48

78. Tachi Sword and Sheath
Maker unknown; Japan, late 19th century; ivory, metal, wood; unmarked
L 44 1/8 in (109 cm) 31.123/48
These two Japanese swords were made specifically for the European export market. They show various unrelated scenes from Japanese mythology and do not appear to form a coherent narrative. They are known as tachi swords because when worn the blade of the sword hangs downwards.

79. Silver Mounted Lacquer Shibayama Vase
Japan, late 19th century; silver, enamel, gilt lacquer, ivory, mother of pearl and hardstone; signed by the maker
Oxley’s label: ‘Japanese vase and cover/ silver and lac£35 Simmons[?]’
H 9 in (22.9 cm) 31.75/48

80. Pair of Silver Mounted Lacquer Shibayama Vases
Maker unknown; Japan, late 19th century; silver, gilt lacquer, ivory, mother of pearl and hardstone
Oxley’s label: ‘Christie’s £30’
H 8 1/2 in (21.6 cm) 31.77/48

81. Silver Mounted Lacquer Shibayama Vase
Maker unknown; Japan, late 19th century; silver, enamel, gilt lacquer, ivory, mother of pearl, hardstone
Oxley’s label: ‘Silver gilt and enamel and pearls/ Old Japanese £63/Sunday [?]....[?]’
H 14 3/4 in (37.5 cm) 31.80/48
For an almost identical vase signed Choku-shi see Sotheby’s Belgravia 28 November 1974 (lot 320).

82. Pair of Silver Mounted Lacquer Shibayama Vases
Japan, late 19th century; silver, enamel, gilt lacquer, ivory, mother of pearl, hardstone; signed by the maker
Oxley’s label: ‘Japanese silver/Simmons[?] London £17’
H 10 in (25.4 cm) 31.78/48

83. Ivory and Lacquer Shibayama Vase and Cover
Japan, late 19th century; gilt lacquer, ivory, mother of pearl, hardstone; signed by the maker
Oxley’s label ‘old gold lacquer[?]’ Harding Collection/Christie’s/ £90’
H 7 in (17.8 cm) 31.76/48

84. Enamelled Vase and Cover
Maker unknown; Japan, late 19th century; gilt brass, enamel; unmarked
H 4 1/4 in (10.8 cm) 31.95/48

85. Enamelled Koro
Seimin(?); Japan, late 19th century; silver, enamel; signed by the maker Seimin(?)
Scratched onto base: ‘Japan, Koro by Huita £15’
H 6 1/2 in (16.5 cm) 31.79/48

86. Pair of Bronze Koros
Maker unknown; Japan, late 19th century; bronze; unmarked
H 24 in (60 cm) 31.99 & 100/48

87. Pair of Damascened Vases
Maker unknown; India, late 19th century; iron, gold; unmarked
H 8 in (20.3 cm) 31.74/48

88. Pair of Damascened Vases
Maker unknown; Middle East or India, late 19th century; iron inlaid with gold; unmarked
H 26 in (66 cm)
These vases appear in a photograph taken by A A Pearson of the Drawing Room at Spenfield soon after the house was completed in the 1870s. They stood on the buffet designed by George Corson (see p 6).
89. Pair of Rosewater Sprinklers
Maker unknown; probably Burma, late 19th century; silver; unmarked
H 11 3/4 in (29.8 cm) 31.73/48

90. Bowl and Cover
Maker unknown; probably Burma, late 19th century; silver; unmarked
H 13 in (32.5 cm) 31.72/48
92. John Constable (1776–1837) (follower of) Near Haddon. Oil on panel (18.5 × 27.3)
93. Edwin Ellis (1841–1895) Gorleston. Oil on canvas (59 × 83.8)
94. A V D Copley Fielding (1787–1855) (attributed) Bolton Abbey. Oil on panel (21.6 × 31.8)
95. Edmund Gill (1820–1894) Falls on the Clyde, signed and dated 1865. Oil on panel (24.7 × 19)
96. C Naper Hemy (1841–1917) Clovelly Pier, signed and dated 1897. Gouache (43.8 × 60.3)
97. C Naper Hemy (1841–1917) Homeward Bound, signed and dated 1896. Gouache (43.2 × 55.8)
98. Richard Hilder (1813–1852) Landscape with Castle and Figures. Oil on canvas (35.5 × 30.5)
99. James Holland (1800–1870) Venice, signed and dated 1857. Oil on canvas (25.4 × 35.6)
100. George Lance (1802–1864) Still Life, signed and dated 1855. Oil on canvas (15.4 × 30.5)
102. William Linton (1791–1876) View in Italy. Oil on panel (22.9 × 33.6)
103. E J Niemann (1813–1876) Richmond. Oil on canvas (64.1 × 15.8)
104. Sidney R Percy (1821–1876) Undercliffe, Isle of Wight. Oil on canvas (40.6 × 60.9)
105. James Pyne (1800–1870) Old Hulk off Portsmouth, signed and dated 1844. Oil on canvas (31.7 × 41.2)
106. David Roberts (1796–1864) Cathedral, Saumur-sur-Loire, signed and dated 1857. Oil on panel (22.2 × 34.3)
108. Sir David Wilkie (1785–1841) The Prodigal Son
109. E M Wimperis (1835–1900) Sheep on the Fells, signed and dated 1892. Oil on canvas (61.5 × 92)

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