

WEIRD & WONDERFUL



A BEAUTIFUL legendary country haunted by old gods long forgotten.' Thus did Paul Nash see the Wittenham Clumps—the twin Oxfordshire hills crowned by ancient beeches—when he visited them in 1911. He returned the following year to draw them, wondering at how they always offered him new angles: 'For the first time, perhaps, I was tasting fully the savour of my own pursuit. The life of a landscape painter.' The Clumps nurtured his passion to capture the *genius loci*, the almost spiritual atmosphere of a place, which remained at the root of his work even as he struggled with 'emotional shock' in the aftermath of the First World War and later veered towards Abstraction and Surrealism. One of the landscapes that captures well the evolution of his style is *The Bridge, Romney Marsh* (left, 1924). Gone are the romantic details of his early years, such as the minute rendering of foliage, replaced instead by solid, almost abstract forms. The painting, together with other rarely seen pictures and drawings by the artist and his contemporaries, will be on show at Daniel Katz's 'Paul Nash: The Spirit of Place' (June 19–July 31; www.katz.art), as part of the Classic Art London programme (www.classicartlondon.uk).

Take five: highlights from the Treasure House Sculpture Walk

WHAT is the meaning of sculpture? The Treasure House Fair (June 26–July 1; www.treasurehousefair.com) attempts to answer the question with a Sculpture Walk that examines the art form's potential to connect and disrupt. Directed by sculpture-services specialist Flo Horswell and curated by Melissa L. Gustin of the National Museums Liverpool, it brings together classical and contemporary artworks, but also decorative objects with a sculptural quality.

Here are five to see:

1. Marguerite after her Downfall on pedestal (1872, right), Émile-André Boisseau: Marguerite—Gretchen in Goethe's retelling of the Faust legend—has surrendered to sin, her loosened braids a telltale sign of her capitulation. Yet, the innocence that will eventually save her soul is also evident in Boisseau's marble statue. Gallery Marc Maison has reunited her with



the sculptor's Mephistopheles pedestal
2. Sibyl (above left, 1961) by William Kenneth Armitage: Is it a sculpture or a chair? One of the British sculptors that first enjoyed international success in the second half of the 20th century, Armitage reimagined the ancient Greek prophetesses as bronze shapes

3. The Two Trees (right, 1964–66), Gudmar Olovson: *The Two Trees* is perhaps the best-known work

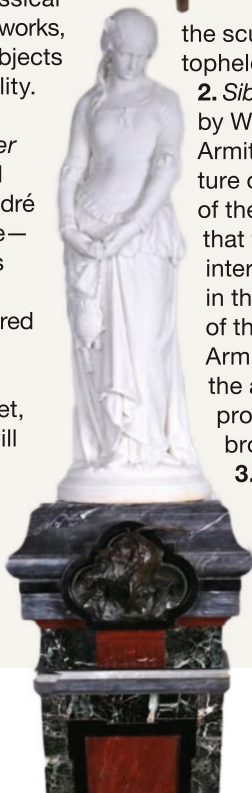


by the Sweden-born sculptor—a monumental version stands in the Bois de Boulogne in Paris, France, with others dotted around the world. However, he is equally recognised for his reliefs, which portray, among others, The King, when he was Prince of Wales
4. Girl with knees up (above centre, 2018), Sophie Ryder: The youngest



student after J. M. W. Turner to be admitted to the Royal Academy of Arts Schools, Ms Ryder shapes distinctive animal-human hybrids. Her *Girl*—legs tucked under a leporine muzzle, arms wrapped protectively around her body—is especially tender

5. Awake (above right, 2021), Laura Ellen Bacon: Winter in lockdown inspired Miss Bacon to clamp her characteristic willow weaves in a maple and brass vice that represents the sense of being fettered. However, the sculpture also hints at the imminent resurgence of Nature in spring 🌸





As good as gold

The forthcoming Treasure House Fair lives up to its name, with pieces on offer including a flag flown by HMS *Royal Sovereign* at Trafalgar, a games compendium box made for Edward VII and a fairground carousel pig

SEVENTY British and international exhibitors will bring the third Treasure House Fair to life at Chelsea Royal Hospital, London SW3, next week (June 26–July 1). For last year's event, owners Thomas Woodham-Smith and Harry Van der Hoorn, in collaboration with the art-storage and transport company Momart, negotiated a 'Temporary Admission' (TA) arrangement enabling overseas dealers to cut back on post-Brexit EU paperwork, but it came too late to attract more participants. The agreement is still in place, however, and should help business this time. Under this import status, works are not imported, then re-exported back to their galleries' country of origin—instead, they are brought in temporarily and a smaller fee is paid, rather than full import duties. Momart has set up a licensed warehouse to accept works with TA status and it takes care of all the paperwork involved. The relevant import tax will only be paid if a work is sold at the fair and will remain in the UK.

‘A TA enabling overseas dealers to cut back on paperwork should help business’

Within the fair, an exhibition will celebrate the Bugatti dynasty (*'All in the family', May 28*), from the polymathic designer Carlo (1856–1940) by way of his sons, the sculptor Rembrandt and car engineer Ettore, to the present. It is curated by Edward Horswell of the Sladmore Gallery, a respected specialist. Both inside the fair and outside will be the

Sculpture Walk, curated by Edward's sister Flo Horswell (see *Arts & antiques*, page 138), and, further afield, Treasure House will participate for the first time in WOW!house, the annual showhouse at the Design Centre Chelsea Harbour, SW10, working with interior decorator Daniel Slowik to present a Collector's Room (until July 3; *'The wonders of WOW!house', June 11*).

At 3pm on June 26, a preview day, there will also be a panel discussion chaired by COUNTRY LIFE's Giles Kime, which will discuss the future of antiques, collecting and connoisseurship with Michael Diaz-Griffith of the Design Leadership Network, interior designer Henriette von Stockhausen and myself. Undoubtedly not to be missed.



↑ Among the modern British galleries is Piano Nobile, which has marked the 50th anniversary of Dame Barbara Hepworth's death with an exhibition and here will present an example of her sculpture that is both typical and atypical. Her string sculptures are famous, but the 6in-high *Three Curves with Strings* is unusual in being solid 18-carat gold. The piece, which alludes to the theme of Sun and Moon, dates from 1971 and a subtitle, *Gold Mincarlo*, references an uninhabited island in the Scillies, which she visited frequently from St Ives.



↑ By coincidence, two of the three surviving Union flags flown at the Battle of Trafalgar are on the market at the same time. One, flown by HMS *Spartiate*, will be offered at Christie's on July 1, estimated to £800,000 (*Town & Country*, June 11). The other, at £450,000, will be with Greens of Cheltenham at Treasure House. This was flown by first-rater HMS *Royal Sovereign*. Both were probably sewn by the crews and the Royal Sovereigns, unlike the Spartiates, have configured the crosses and saltires correctly.

← Lady Charlotte Schreiber (1812–95), translator of the *Mabinogion*, mother of 10, industrialist and ceramics collector, was one of the most remarkable of a generation of remarkable aristocratic women. However, who was the Thomas Bremond who painted two pictures of activities at her home in 1855? A friend, or a talented local? Richard Green has one of them, a 19¼in by 29in cricket match at Canford Manor, Dorset, and would be happy to know more.





↑ George Betjemann & Sons is best known for the invention of the tantalus lockable decanter stand, but was also the leading Victorian maker of elegant, intricate and beautifully crafted writing, jewellery and other boxes. A superb example is the games compendium box made for that great gambler Edward VII in about 1905 and now offered by Butchoff. The box is well-marked coromandel wood lined with satinwood and it contains many more games than can be listed here. The business finally closed in 1939 as, despite his love of all things Victorian, George's great-grandson Sir John Betjeman (the second 'n' came and went for political reasons over the centuries) had no interest in manufacturing.



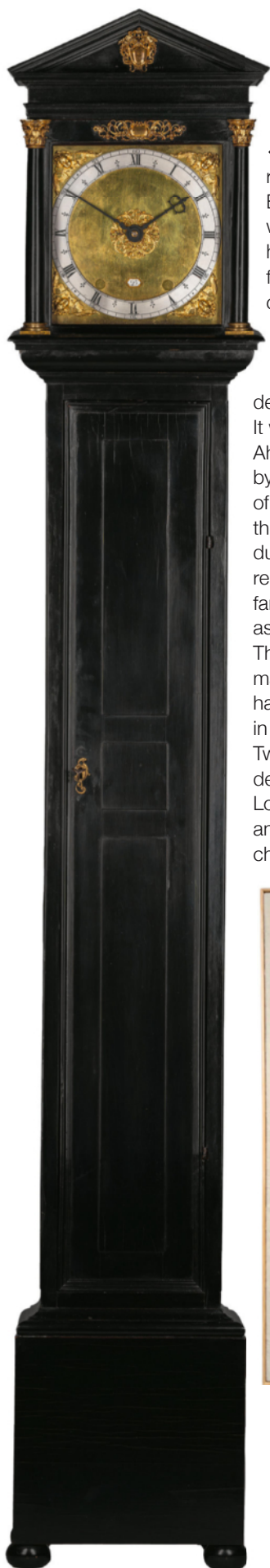
↑ Earlier in his career, Simon Phillips, of the leading Mayfair furniture dealer Ronald Phillips, was a chairman of the stately Grosvenor House fair. Now, he is chairman of Treasure House and its advisory board. This is reassuring for any who might have feared a creeping takeover by the blingier aspects of the intervening Masterpiece years. Mr Phillips's own stand will feature furniture that is as strongly provenanced as ever, including a superbly carved, but unattributed grey-painted George II console table that once belonged to John Paul Getty at Sutton Place, Surrey.



↑ For assured elegance, one could hardly better a pollard-oak centre table attributed to George Bullock (about 1782–1818), which is with the Sutton Coldfield dealer Thomas Coulborn. Bullock was a champion of native woods, so this has ecological as well as aesthetic merit.



↑ As one response to the 2019 Notre Dame de Paris fire, an auction of works donated by artists was held at the Château de Chambord, raising €21,380. This sum was used to buy gold, silver and semi-precious stones for Romanian-French silversmith and sculptor Goudji (b. 1941) to create a processional cross for the cathedral when restored. He donated his skills and time. The Paris gallery Ary Jan has a Goudji bowl formed as a blue turtle dove at a well, modelled in silver, sodalite and aventurine. →



← The clock dealer and restorer Tobias Birch from Evesham, Worcestershire, will offer what a non-horologist might call the father of all grandfather clocks. The ebony-veneered 'Norfolk Fromanteel' is the first clock ever to have been designed as a longcase. It was commissioned from Ahasuerus Fromanteel by Henry Howard, Earl of Arundel, in about 1660, the year in which the dukedom of Norfolk was restored to the Howard family. Arundel succeeded as 6th Duke in 1677. The clock is on the open market for the first time, having had only six owners in the past 354 years. Two other leading clock dealers will be at the fair: Londoner Howard Walwyn and Carter Marsh of Winchester, Hampshire.



↑ The Square Bayol in Angers should really be a *rond-point*, as it celebrates Gustave Bayol (1859–1931), a wood-carver who became France's foremost maker of carousel animals. Pigs were a favourite, and one can see why from an example with Robert Young Antiques that is plausibly attributed to him.



↑ The Kallos Gallery has a Greek gold oakleaf wreath dating from the 4th or 3rd century BC. Although floral or vegetal wreaths were awarded for artistic or athletic triumphs—the Nemean Games favoured celery—more durable gold suggests a gift to honour a god or the dead. In a distinguished Greek collection until 1974, it has been in the same family since then.



↑ So used is one to the elegant dances of Alexander Calder's mobiles that it may be disconcerting to see a static work. The modern tapestry specialist Boccara of New York and Palm Beach in the US offers one such, the 58in by 74in *Balloons*, which was made in an edition of three.



← Presumably on the TA arrangement, the Saint-Ouen dealer Marc Maison brings a 15th- or 16th-century stone well head with a bear-mask spout. Maison is also known for 18th- and 19th-century French fireplace mantels, *boisseries* and architectural features.



A stirrup cup must be drained, as it cannot stand upright. Thus a set of 12 silver cups formed as bulls' heads cannot accurately be termed as such, as they can balance on noses and horns, but there doesn't seem to be a specific word for them, so 'stirrups' they are. By Hunt & Roskell and dated 1869 and 1893, they will be offered by S. J. Shrubsole of New York, US. Nine are 5¼in long (or high) and three 4¼in. They are portraits engraved with the bulls' names and made for John Hungerford Arkwright, a great-grandson of the industrialist and inventor Sir Richard Arkwright.

→ A gold-mounted Mughal emerald seal with Greens of Cheltenham is a fascinating memento of Empire, perhaps also of love. The *nasta'liq* inscriptions tell us that it belonged to 'The exalted nawab, the sultan of eloquence

of the time, the one who has the magnificence of Bilqis [the queen of Sheba], Zubaydah Khatun, Marian Hastin[gs], the most brave of women, the Baygum, 1198', that is Marian, wife of Warren Hastings, Governor-General of Bengal, given to her in 1783–84. Was it a gift from her husband? They fell in love when she was married to the Saxon Baron Imhoff, a miniature painter, and it was a love that endured until—and after—she obtained a divorce. It should perhaps be at Daylesford, the Gloucestershire house they created in the village where they are buried. Marian was known for her jewels: 'Tis Mrs Hastings' self brings up the rear! Gods! How her diamonds flock/On each unpowdered lock!/On every membrane see a topaz clings!/Behold!-Her joints are fewer than her rings!'

Next week Where the Wild Things Were



↑ If not the work of the Tailor of Gloucester, then I would like to think that the maker of the waistcoat worn by the Finely Dressed Gentleman in Philip Mould's 50in by 40in portrait, painted in about 1750 by Thomas Hudson, was a Huguenot. As far as one can tell, there was twist enough for all the buttonholes. Anyone in search of an ancestor picture could hardly do better than this.



Elegant, yes, but impractical for some. The Milanese architect and designer Gio Ponti (1891–1979) liked clean lines in furniture and his 1938 rosewood-veneered desk and stool, shown by AtKris Studio from The Netherlands, would not suit some writers. There are no drawers and the top is a slightly recessed glass sheet. 🐉