

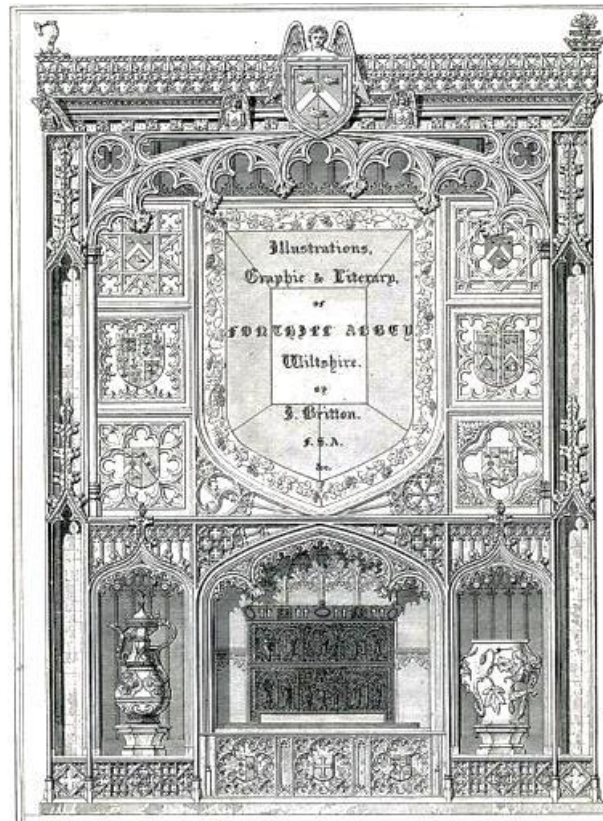


# THE BECKFORD NEWSLETTER

NO. 59 SEPTEMBER 2023



## THE BECKFORD LECTURE



ALICIA WEISBERG-ROBERTS

*Transport, Translation, Transition:  
William Beckford's Orientalism in Context*

THURSDAY 30 NOVEMBER 2023

AT 6.30 PM

THE TRAVELLERS CLUB  
106 PALL MALL, LONDON SW1

Image: Architectural and heraldic title page to John Britton, *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire*. London, 1823

## **ANNUAL GENERAL MEETING**

Twenty-eight members attended this year's Annual General Meeting held at the Georgian Group, 6 Fitzroy Square, London.

After lunch, David Adshead, Director of the Georgian Group, lectured on 'The Georgian Group Then and Now'.

We are very grateful to the Georgian Group for allowing us to hold our meeting at their headquarters.

Our day ended with members visiting 'Highlights from the Collection of Clive and Jane Wainwright' at H. Blairman & Son in Queen Anne's Gate. Items on display included a watercolour by Francis Danby of Fonthill Abbey, a side table designed by Sir Joh Soane for the Gothic Library at Stowe House, and a drawing table used by Augustus Pugin.

### **THE BECKFORD SOCIETY**

#### **MINUTES OF TWENTY-SEVENTH ANNUAL GENERAL MEETING**

**HELD ON SATURDAY 24 JUNE 2023**

**AT THE GEORGIAN GROUP, 6 FITZROY SQUARE, LONDON W1T 5DX**

In opening the meeting, Chairman Stephen Clarke, welcomed members to the twenty-seventh AGM of the Society. He commented that it was good to see many familiar faces, including Laurent Chatel, from France. Also new members Miriam Al Jamil and Anne-Marie Bannister.

We are grateful to the Georgian Group for allowing us to meet here in Fitzroy Square. Those of you who attended our 14th AGM will remember meeting here in 2009.

#### **1. Apologies for Absence.**

Apologies had been received from Anne Almond, Sandra Canning, Dr Michael Forsyth, Professor Marion Harney and Susan Southgate.

#### **2. Minutes of Twenty-Sixth AGM.**

The minutes of last AGM held in Shaftesbury on 11 June 2022 were approved.

### 3. Chairman's Report.

The Society made one excursion this year. This was on 29 September, when a small group of members visited Waddesdon. Members were guided around the Rothschild mansion and collections by curators Juliet Carey and Michael Shrive. We are grateful to Waddesdon for what turned out to be a very special occasion.

In November, thirty-six members and guests attended the annual Beckford lecture when Timothy Wilcox lectured on 'Twilight and Storm: William Beckford and John Robert Cozens'. We look forward to reading the lecture in this year's Beckford Journal.

Shortly after last year's AGM, the death occurred of our Vice President, Gerlof Janzen. It was through Gerlof's prompting, following a visit to Beckford's Tower in May 1993, that the Beckford Society came into being.

Gerlof was born in Rotterdam and after medical studies became a clinical psychiatrist. Passionate about English literature, he was a founding member and Chairman of the Dutch Byron Society. From the 1990s, he embarked on a series of translations. The first being Beckford's *Dreams Waling Thoughts and Incidents* (1991) followed by Beckford's Portuguese Journal (1992). His other translations included works by Shelley, Oscar Wilde and Water Pater.

In April, a posthumous volume *Oriëntaalse vertalingen* (Oriental translations) was published by the Dutch publisher Waanders which included Gerlof's translations of *Vathek*, Matthew Arnold's *Sohrab and Rustum* and Oscar Wilde's *Salomé*. Beautifully produced, it is a fitting tribute to Gerlof's life-long passion for literature. His partner Ronald de Leeuw gave a moving tribute to Gerlof at last year's Beckford Lecture.

It is also with sadness that we must record the death in December of Philippa Bishop, who together with Sidney Blackmore, Gerlof Janzen and Jon Millington, was a founding member of the Beckford Society.

Philippa was for many years curator of Bath's Holburne Museum and organised the Holburne's 1966 exhibition devoted to William Beckford. In retirement, she supported Leslie and Elizabeth Hilliard by taking on the role of administrator of

Beckford's Tower. Philippa was the Society's first Treasurer, and led the first excursion, to Fonthill in 1996.

We must also mark the death of member Barry Humphries, comedian, actor and author. Although known through his stage persona, he was less well-known as a passionate bibliophile, with some 50,000 volumes divided between his homes in West Hampstead and Sydney. A great supporter of libraries, he lectured to the Friends of the National Libraries, and was Patron of Honour of the International League of Antiquarian Booksellers.

At our last meeting, the decision was made to raise our annual subscription to £30, from 1 January this year. We are pleased to note that most members have increased their subscriptions. We will be reminding, with our next mailing, those members who have yet to revise their subscription.

We have suffered some losses of members through death and non-renewal. Once again, we urge you to spread word about the Society. Copies of the membership leaflet are available here today. Do let the Secretary know, of anyone who might be interested in receiving a copy of our Journal and information about membership.

#### 4. Treasurer's Report.

The Treasurer is presenting her report said that income was £8,568 and expenditure £8,131. The expenses connected with the annual lecture and dinner had risen and it would be necessary to increase the charge for attending future dinners.

#### 5. Future Activities.

This year's Beckford Lecture (& dinner) will be at the Travellers Club on Thursday 30<sup>th</sup> November when Dr Alicia Weisberg-Roberts of the Open University will examine the connections between William Beckford's fictions and collections.

#### 6. Society Publications and Communications

The Chairman said that Kim Sloan's in her first issue as Editor of the Journal had produced a substantial and interesting volume.

We are grateful to Mike Fraser for keeping a watchful eye on the website, and for recent changes to the site.

## 7. Any Other Business

Beckford's Tower. Amy Frost reported that contractors had now begun work on the 'Our Tower' restoration project. The erection of scaffolding would begin on 2 July.

The Community Advisory Panel had provided comments on aspects of the project, including design details. The Tower was collaborating with State of Trust to explore themes on the Atlantic slave trade, including Alex Wheatle's novel *Cane Warriors*.

It was planned to undertake the fitting-out of the Tower in October/November with re-opening at end March 2024.

The Tower Trust was grateful to all who had donated towards the project. Donations of books and research material had been received from Bet McLeod, Jane Wainwright and the Beckford archive of the late Philip Hewat-Jaboor

## 8. Date of Next Meeting

June/July 2024 in Bath to enable members to visit the restored Beckford's Tower.

## MRS HERVEY'S DECORATES

The decorative schemes created by William Beckford's half-sister Elizabeth Hervey are described by Diana Barre in an article in *The Georgian Group Journal*.

Beckford in *Modern Novel Writing* mocks his sister's work. 'They were shewn into the drawing room, the wall of which her Ladyship had spent two years and a half in ornamenting with her own dear hand'.

For the drawing room of her London house, No. 5, Upper Seymour Street, Mrs Hervey designed and painted neo-classical panels. At Acton Lodge, her country villa, she carried out more elaborate schemes including an entrance hall transformed into a trompe l'œil grotto.

Diana Barre. 'Mrs Hervey Decorates: from the unpublished journals (1792 - 1820) of Elizabeth Hervey'. *The Georgian Group Journal*. Vol. 30 (2022): 161 - 174.

BARRY HUMPHRIES (1934 - 2023)

We are saddened to mark the death of member Barry Humphries, comedian, actor, author and painter. Although best-known through his stage personae of Dame Edna Everage and Sir Les Patterson, he was less well-known as an art collector and passionate bibliophile, with a strong interest in Victorian poets. He had some 50,000 volumes divided between his homes in West Hampstead and Sydney.

His privately printed volume *At Century's Ebb* (2008) presented a selection of unpublished and unfamiliar English prose from the turn of the 19th century. Much had not appeared in print before, but had been discovered by him 'tipped into, or inscribed on the flyleaves of books in my own library'.

He was a member of the exclusive Roxburghe Club, a great supporter of libraries and gave a lecture to the Friends of the National Libraries. He was Patron of Honour of the International League of Antiquarian Booksellers.

## SUBSCRIPTIONS

Our subscription rate increased to £30 on 1 January this year.

We are grateful to those members who have amended bank standing orders to reflect this change.

## BECKFORD DINNER

The charge for attending the Beckford Dinner, following the annual lecture, has been unchanged for a number of years.

Increased costs have meant that we have made a loss on this event in recent years. We have decided – very reluctantly – that we must increase the charge to £90.

We hope that members will continue supporting this event which makes for a very convivial evening in the splendid setting of the Travellers Club library.

## BECKFORD LECTURE 2023

This year's Beckford Lecture *Transport, Translation. Tradition: William Beckford's Orientalism in Context* will be given by Dr. Alicia Weisberg-Roberts.

The lecture, followed by dinner, will be on Thursday 30<sup>th</sup> November at the Travellers Club, London SW1 at 6.30 pm.

William Beckford's extraordinary career as an author and collector spans a period of profound transformation in the literary and visual representation of the Orient, and in political and economic relations between Europe and Asia, from an Orientalism dominated by Continental scholarly and connoisseurship preoccupations in the mid eighteenth-century, to Britain's Imperial entanglements in the mid-nineteenth. The roots of Beckford's fortune lay in the New World, but, perhaps not coincidentally, in his twenties his imagination ran in the opposite direction. As well as touching on the ways in which *Vathek* (1786) conditioned contemporary responses to Beckford's collections, we will trace changes in what "the East" signified through the Fonthill Sale and Beckford's reconfiguring of his collection in the 1830s, as well as by following the circulation of objects from Beckford's collection through those of subsequent collectors whose fortunes were materially tied to Asia, including John Farquhar (1751-1826), Hollingworth Magniac (1786-1867) and George Salting (1835-1909)

Dr Alicia Weisberg-Roberts is an art historian and curator. She received an MA from the Courtauld Institute, and while pursuing her PhD, worked on the British Galleries at the Victoria and Albert Museum. At the Yale Centre for British Art she co-curated the exhibition *Mrs Delaney and Her Circle* (2009), and co-edited the catalogue. She contributed the essay 'Singular Objects and Multiple Meanings' to *Horace Walpole's Strawberry Hill* (YUP, 2009). From 2011 to 2019 she taught at the University of Hong Kong. She has published on the history of collections and on the visual culture of natural history in Britain, North America, and Asia. She teaches at the Open University and at NYU in London.

A BOOKING FORM FOR THE LECTURE AND DINNER IS ENCLOSED

VISIT TO WADDES DON  
MANOR, THURSDAY 29  
SEPTEMBER 2022



Like Fonthill Abbey, Waddesdon Manor lies sequestered on a hilltop among trees, at the centre of a considerable estate. Like Fonthill, it was built with little consideration of budget. And, like Fonthill, it is a temple for a considerable collection of *objets d'art* of many kinds.

Unlike Fonthill, Waddesdon was built for visitors, and for visitors to be dazzled by the wonders they met in its gold and crimson rooms, redolent of Beckford's own taste. Baron Ferdinand de Rothschild's taste as a collector, too, seems to have been not dissimilar to Beckford's: unsurprisingly there are a number of pieces which Beckford had owned.

To take just two contrasting examples: in the extensive cellars (for wines from the Rothschild vineyards in France) is a carved and inlaid stone table which belonged to Beckford, but at Waddesdon stood

outside for years and bears the inevitable depredations of the weather. Still, its quality shines through. If that is the least spectacular item, at the top of the house, the most is surely the nautilus shell which Beckford owned: probably he had it mounted by the royal goldsmiths, Rundell, Bridge & Rundell.

Waddesdon also has a significant group of books from Beckford's collection purchased at the 1882 Beckford/Hamilton sale.

Perhaps the most striking, and unanticipated, aspect of the visit was how the curators who took the group round increasingly became thoroughly engaged with the Beckford links – with the result that a two-hour tour lasted for nearly three. On both sides we became more aware how much potential interchange there is between Beckford and Rothschild, even though they were very different people.

PETER S. FORSAITH

#### THE WADDES DON WEDDING CAKE

The latest addition to the Waddesdon landscape is a twelve-metre high 'Wedding Cake' commissioned by the Rothschild Foundation from the Portuguese artist Joana Vasconcelos.

It is constructed from 26,000 tiles made in Sintra by the tile-maker Viúva Lamego. Among the decorations are statues of St Anthony, Beckford's patron saint.



## BECKFORD ROUNDTABLE AT ISECS IN ROME, JULY 2023



Laurent Châtel, Daniele Niedda, Marion Harney,  
Peter Lindfield, Malcolm Jack, Stephen Clarke.

The revival of the Beckford Roundtable at the International Conference of 18th Century Studies in Rome in July – held in the 1930s campus of Sapienza University - comes twenty four years after the last such event, which took place in Dublin in 1999 under the chairmanship of Kenneth Graham. It was convened by Daniele Niedda, a dedicated Beckfordian who was actually recruited at the Dublin conference and who has been a loyal and steadfast member of the Society since then.

The two aspects of Beckford covered in the contributions were the visual and the literary. In the first category Marion Harney took us on a tour of Beckford's architectural taste, with its distinct mixing of the neo-classical with the Gothic, while Peter Lindfield concentrated on continental influences, particularly of the Portuguese monastery of Batalha on the façade of Fonthill Abbey. As an aside, Peter caused a considerable stir among us by describing *Vathek* as incomprehensible! Laurent Chatel talked about Beckford's Orientalist collecting of pictures and *objets d'art* while Stephen Clarke gave a comprehensive account of forty new Beckford books from Beckford's library recently found, with their splendid bindings. My own contribution was to consider to what extent Beckford's three works on Portugal bear any relation to his actual experience there.

Alas we had run out of time so there was no time left for Daniele to deliver his talk on classical aspects of *Dreams, Waking Thoughts and Incidents* in full but only to give us a summary of it. It had been a stimulating morning and a cool retreat from the stifling heat of Rome.

MALCOLM JACK

## WHO LET THE BLOODHOUNDS OUT?



Bridport-based artist Jules Cross has very kindly donated his latest creation, a striking and atmospheric oil painting of Fonthill Abbey by moonlight, to Gold Hill Museum, Shaftesbury. This follows his generous gift of guides to Fonthill Abbey by Shaftesbury printer John Rutter and his competitor John Britton.

Though Jules has lived in Bridport since 2005, he acquired a special interest in William Beckford while resident in Hindon. His 2023 work is entitled *An Intruder at Fonthill – Evading Mr Beckford’s Bloodhounds*.

It was inspired by a story told by the renowned Victorian painter William Powell Frith (1819-1909) in his *Autobiography and Reminiscences* published in 1887. Frith was famous for panoramic scenes such as *The Derby Day* and *The Railway Station* (Paddington) and for portraits of fictional characters from literature. The story may owe a great deal to fiction too.

A curious visitor finds the gate in the formidable wall encircling the Fonthill estate unattended. He wanders inside and encounters a man he takes to be a gardener, who provides a detailed tour of the gardens. An invitation is then extended to view the interior of the house. When the visitor worries that the owner might object, his host replies: *I don’t think Mr Beckford will mind what I do. You see, I have known him all my life, and he lets me do pretty well what I like here.*

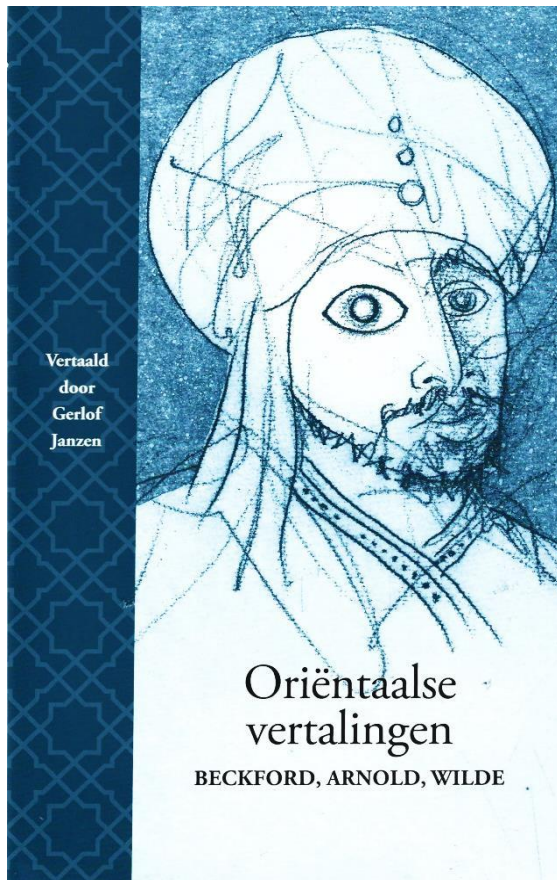
The internal tour is followed by a magnificent dinner, served on massive plate – the wines of the rarest vintage. Rarer still was Mr Beckford’s conversation, for the host had revealed his identity. Replete, the guest dozes off in an easy chair, to be woken by a footman who says: *Mr Beckford ordered me to present his compliments to you, sir, and I am to say that as you found your way into Fonthill Abbey without any assistance, you may find your way out again as best you can: and he hopes you will take care to avoid the bloodhounds that are let loose in the gardens every night.*

Gold Hill Museum is open 10.30 to 16.30 every day until 31 October, and entry is free.

IAN KELLETT

The *Fonthill Fever* exhibition commemorating the 200<sup>th</sup> anniversary of the Fonthill Abbey sale continues at Gold Hill Museum until 31 October.

GERLOF JANZEN'S *ORIENTAL TALES*



Gerlof Janzen, our Vice-President, who died last year, was passionate about English literature. He was a founder and Chairman of the Dutch Byron Society. It was through his prompting that the Beckford Society came into being.

From the 1990s, he embarked on a series of translations, often made as he commuted by train from Amsterdam to Rotterdam.

His first translation was Beckford's *Dreams, Waking Thoughts and Incidents*, published as *Een Dromer op Reis*. (Amsterdam: Contact, 1991). This was followed by Beckford's

Portuguese and Spanish Journal, which appeared as *Menuetten met de Markies*. (Amsterdam: Contact, 1992). He also made translations of Shelley's *The Cenci*, Keats' letters to Fanny Brawn, the letters of Oscar Wilde, Water Pater's *Imaginary Portraits* and works by William Maxwell and Elizabeth de Waal.

In April the Dutch publisher Waanders Uitgevers published Gerlof's *Oriëntaalse vertalingen* (Oriental Tales) with translations of *Vathek*, Matthew Arnold's *Sohrab and Rustum* and Oscar Wilde's *Salomé*.

Gerlof's partner Ronald de Leeuw provides an introduction. There is also a bibliography of Gerlof's writings. The three translated authors and Caliph Vathek are depicted in illustrations by Ronald Tolmann.

Beautifully produced with printing in two colours and a cloth binding, this is a volume which would have received approval from William Beckford that most fastidious of bibliophiles. It is a worthy tribute to Gerlof Janzen.

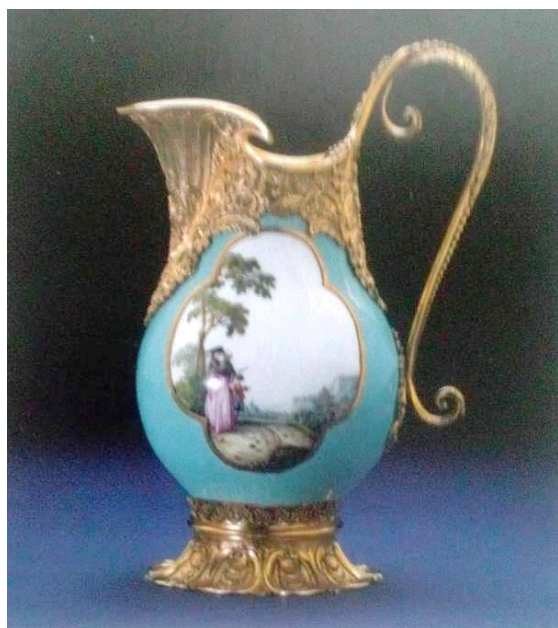
Gerlof Janzen, *Oriëntaalse vertalingen*. Zwolle: Wanders Uitgevers. 2023. 192 pages. ISBN: 978946262470 2



## IN THE AUCTION ROOM

A French, 19<sup>th</sup> century casket, in Limoges – 13<sup>th</sup> century style – possibly from William Beckford's collection, sold (lot 11) for £3,780 at Sotheby's in London on 14 January.

Partially gilt and champlévé copper on a wooden core, the small (9.6 by 12cm.) casket was described as the property of a descendant of William Beckford and the Dukes of Hamilton. It might possibly be the 'Curious enamelled Pix' listed in the 1844 inventory as being in the Drawing Room at Lansdown Tower.



Silver-mounted Meissen cream-jug.

A Regency silver-gilt mounted Meissen cream-jug, the silver mounts by James Aldridge, 1816, was sold by Christie's, London, on 7 July (lot 49) for £16,380. It was exhibited (no. 110) at the 'William Beckford 1760-1844: An Eye for the Magnificent' exhibition London and Dulwich, 2001-2002.



George Morland, 'Young Ass and Pigs'

George Morland's painting 'Young Ass and Pigs' was sold for £1,100 (lot 25) when it appeared at Parker Fine Art Auctions on 6 July. It had been sold as lot 358 (27<sup>th</sup> day) of the 1823 Fonthill Abbey sale.

Sotheby's in London on 13 December 2022 sold a group of books and manuscripts from a private Scottish collection which included books which had once been in Beckford's collection.

Thomas Frognall Dibdin, *A Bibliographical Tour in France and Germany*, 1821 (3 vols, bound in 4) with 8 pages of annotations by Beckford – including 'Sad information about the mutton at Vienna – it can only be attacked by teeth of the finest setting in the head' – sold (lot 122) for £3,780.

Another Dibdin work, *An Introduction to ... Rare and Valuable Editions of Greek and Latin Classics*, 1827 (2 vols) fetched (lot 123) £1,008.

William Davies, *A True Relation of the Travailles and Most Miserable Captivtie of William Davies...*, 1614

(lot 119) made £30,240. It was sold in the Beckford Hamilton Palace sale in 1882 (lot 2376) for £7.7s.

The star of the Beckford lots was his copy of Captain Cook's Voyages (1771 and 1785) together with Andrew Kippis, *The Life of Captain James Cook* (1788), in 11 volumes, crimson morocco binding by Kalthoeber, sold (lot 113) for £239,400. In the 1882 Beckford sale (lot 2112) it had sold for £142.

At Forum Auctions, London, on 30 March, Beckford's copy of Girolamo Cardano, *In Cl. Ptolemaei de Astrorum Iudiciis*, Basil, 1578 was (lot 258) unsold. The third edition of this compilation of astrological works, in a French blue morocco binding for Charles, Cardinal de Bourbon (1520-1596), it had been in the Beckford sale of 1882 (lot 1579). It is now being offered by PrPh Books, New York, for £31,085.

#### MEA CULPA

Newsletter No. 58 contained a piece about the landscape poem *Bidcombe Hill* (1808) by the Wiltshire cleric the Rev Francis Skurray (1774 - 1848).

Unfortunately, through an unforgiveable oversight, Skurray's name appeared as 'Skullay'.

#### BECKFORD AT THE NATIONAL PORTRAIT GALLERY

London's National Portrait Gallery which one critic described as 'a hybrid, a mongrel ... part Prado, part Madame Tussauds' in June unveiled its £41m refurbishment and re-hang.

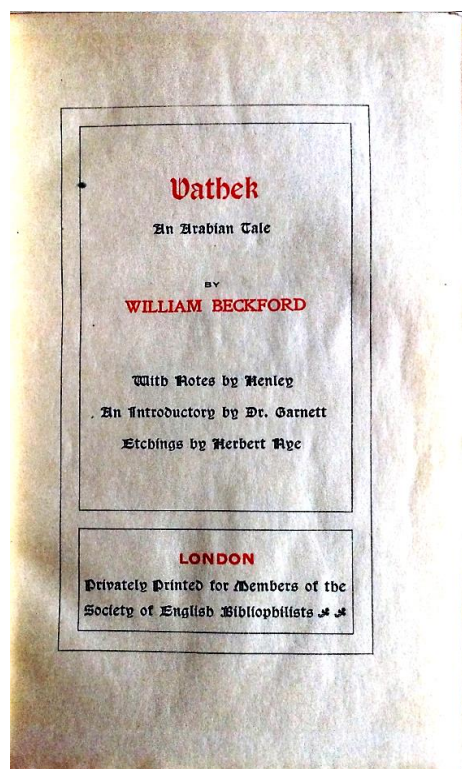


Sir Joshua Reynolds's portrait of the young William Beckford is now in Room 17 'The Romantics' included in a grouping entitled 'Flight of the Imagination' alongside a portrait of William Blake by Thomas Phillips and Edward Hodges Baily's bust of Henry Fuseli.



## THE SOCIETY OF ENGLISH BIBLIOPHILISTS

Between about 1885 and 1905 one of the many book clubs then in existence, the Society of English Bibliophiles, issued a number of specially bound classic novels, mostly undated and usually limited to one hundred copies in an 'Édition de Luxe'. One of these was *Vathek*, with six etchings by Herbert Nye. Apart from the prelims and the fact that it was bound in half calf, it was otherwise identical to the version published in green cloth in 1900 by William Walter Gibbings (1857–1928) of 18 Bury Street, Bloomsbury.



Very little is known about this Society which generally reissued existing works. At least one exception, however, was its edition

of *The Heptameron of the Tales of Margaret, Queen of Navarre* by Le Roux de Lincy (5 vols., 1894, 8vo. 312 copies) with an essay by George Saintsbury (1845–1933) who also introduced other works published by the Society and perhaps recorded his dealings with it. His final seventeen years were spent at 1A, Royal Crescent, Bath. *The Heptameron* was reviewed in *The Times*, *The Athenaeum* and elsewhere, and within months it was also published by Gibbings, who may have had an arrangement with the Society or even owned it, because over the years a number of other titles were issued by both publishers at about the same time. In 1905 he was Secretary of the Literary Fund.

The Society was not lacking in enterprise, being responsible for several multi-volume works, including thirty volumes of Balzac's stories, twenty-four of George Eliot's works, and twelve of Smollett's. As a book club, it would presumably have sought subscribers, but nothing appears to be known about this, nor have any advertisements mentioning the Society been traced, other than two for *The Heptameron* in *The Spectator* in November 1893 and February 1894.

'English' in the Society's title could well have been to distinguish it from a similar book club active the same time, the Bibliophile's Library of Philadelphia, run for subscribers by Scottish-born

publisher George Barrie (1843–1918). There may well have been cooperation between the two societies, because they both tended to concentrate on well-produced editions of the classics.

Perhaps the word bibliophilist just had too many syllables because these days it has been replaced by bibliophile, both meaning a person who collects or has a great love of books.

As for the Gibbings edition of *Vathek* in 1900, which was limited to 1500 copies and where the list of illustrations was a cancel, it lived a little longer in the same format under two other publishers. In 1912 the Stephen Swift edition in identical green cloth (apart from the date at the foot of the spine) contained only two etchings, but they were the two that Gibbings omitted from the eight in the 1893 Garnett edition, perhaps thinking they were too risqué. There were no etchings in William Glaisher's 1924 edition which was similarly bound in pale green cloth but with the upper cover blind-stamped rather than gilt.

JON MILLINGTON

## A *HARPY* AND HIS BROTHERS

'Between this harpy and two brothers who played in concert at proper time half my substance has been devoured'.

WILLIAM BECKFORD

No. 16 Bedford Square, the London home of the Paul Mellon Centre, was once the home of lawyer Thomas Wildman (1740-1795) and his younger brother James. The brothers, together with their sibling Henry, profited greatly through managing Beckford's legal affairs and his West Indies plantations. Thomas's wealth allowed his son Thomas to purchase Newstead Abbey, the home of Lord Byron.

A display in the Drawing Room at the Paul Mellon Centre (10 May – 15 September) showed the connection of the Wildmans with the Bedford Square house, William Beckford and Newstead Abbey.

An attractive small booklet has been published to accompany the exhibition. This can also be downloaded from the Mellon Centre website.

## A RIDGWAY CUP



Many ceramic pieces with views of Fonthill Abbey were produced in the first-half of the 19th century. Blue and white transfer ware was made by firms including Elkins & Co., Enoch Wood and Sons and James & Ralph Clews.

Hand-painted porcelain pieces were made by the Derby and Worcester manufactories. A Ridgway spill vase was included in the 'Souvenirs of Fonthill Abbey' exhibition (Beckford's Tower, 1994).

A cup by Ridgway with printed mark '[ ]HILL' and painted mark '3/868' was sold as part of a mixed lot, from the collection of Graham and Rhiannon Berridge by Toovey's, Washington, West Sussex (lot 1458) on 3 August. Also sold, was a garniture of five Ridgway two-handed vases (lot 1410) the largest with a view of Fonthill, painted mark '3/635', in which the artist had shown considerable artistic licence.

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