
Koopman Rare Art

After a short summer break, our Director's Choice returns as we begin to look ahead to a busy October.

We are looking forward to returning to [Frieze Masters](#) in Regent's Park from 15 to 19 October, and are also excited to be taking part in the [LAPADA Fair](#) in Berkeley Square from 28 October to 2 November, where we will be exhibiting as **Koopman Rare Art (Jewels)** for the first time, showcasing a carefully selected group of jewellery and gold boxes.

Directors Choice – Timo Koopman

The 1864 Warwick Race Trophy

Designed by Pierre-Emille Jeannest



The Warwick Race Trophy

A Victorian Parcel-Gilt Figural Trophy Centrepiece depicting King Charles I
Birmingham, 1864 Maker's mark of Elkington & Co

Height: 41cm, 16.1 in and with base 62.5cm, 24.6 in Weight: 6,033.4 g, 194oz.

Nestled in the heart of Warwickshire, Warwick Racecourse is more than just a venue for horse racing; it's a historical landmark where the thrill of the sport meets the excitement of betting. With a history spanning over three centuries, this iconic racecourse has been a focal point for horse racing enthusiasts, offering not only a spectacle of races but also a dynamic betting scene.

The origins of Warwick Racecourse date back to 1694, establishing it as a key player in the early days of British horse racing. This period was not just about the races; it also marked the beginning of organized betting, adding an extra layer of excitement to the sport. The 18th century saw Warwick solidify its reputation as a premier horse racing venue, attracting a growing number of spectators eager to partake in the thrill of the race and the wager.

During the 19th century, Warwick Racecourse experienced a surge in popularity, thanks in part to the introduction of prestigious events like the Warwick Gold Cup. This era also witnessed an evolution in the betting landscape, with the racecourse becoming a hub for both racing and wagering enthusiasts.

This week's Director's Choice looks at the extraordinary Warwick Race Trophy of 1864. Designed by Pierre-Emille Jeannest under the watchful eye of George Richards Elkington, director of the great firm of electro-platers and manufacturing silversmiths Elkington & Co.



Naturalistically modelled, with King Charles I sat atop a rearing stallion, with one hand grasping the reigns the other the hilt of a sword, dressed in a cloak emblazoned with the star of the Order of the Garter, the figure is flanked to the left by a kneeling figure of Sir Richard Shuckburgh looking with his hand resting on the hilt of his sword and the other holding his feathered cap down in salute, and to the right flanking the central figure is a hound with head tilted upwards, all on a naturalistic muddy base with tree stump, all raised on an ebonised stepped base with a silver plated plaque with two armorial shields, engraved with presentation inscription:

'Test of Loyalty Warwick Races 1864 Won by East Lancashire'

The Warwick race committee between 1851-1856 had a history of commissioning trophy's related with the history of Warwickshire, such as the Warwick Cup for the 1853 races which depicted Queen Henrietta Maria and Prince Rupert of the Rhine at Edge Hill, there were also trophies depicting Elizabeth I entering Knebworth Castle and Charles I at Edgehill. These trophies were all supplied by Elkington and designed by the sculptor Pierre-Emile Jeannest. The present trophy falls into that earlier tradition and depicts Charles I at the eve of the Battle of Edgehill knighting Richard Shuckburgh a royalist supporter. The battle of Edgehill was a battle in the English Civil war fought in South Warwickshire, the battle was an inconclusive one and only elongated the Civil war.



The Warwick Race Trophy 1853 - Queen Henrietta Maria and Prince Rupert of the Rhine at Edge Hill

The arms are the Royal Stuart arms of Charles I in dexter emparlée with the arms of the Shuckburgh family of Shuckburgh Hall, Lower Shuckburgh, Warwickshire in sinister.



Shuckburgh Hall, Lower Shuckburgh, Warwickshire

The trophy was won by East Lancashire at Warwick races in 1864, East Lancashire was a highly successful horse and won at Warwick twice.

Provenance:

By descent through the Jervis family to the descendants of Admiral of the Fleet and 1st Earl of St Vincent (1734-1823).



Portrait Engraving removed from "British Sports and Sportsmen Past and Present," 1908, showing "Carnegie Robert John, Third Viscount St. Vincent." Born- 1825. Died- 1879. (Racehorse Owner).

At the time of the race Carnegie Robert Jervis, was 3rd Viscount St Vincent (1825 - 1879). Lord Carnegie Robert John Jervis Viscount St.Vincent was born on 12 August 1825, in Teddington, London, England, United Kingdom, his father, William Jervis Jervis or Ricketts, was 31 and his mother, Sophia Vincent, was 38. He married Lucy Charlotte Glegg on 14 March 1848, in Prestbury, Cheshire, England, United Kingdom. They were the parents of at least 6 sons and 4 daughters. He lived in Berkshire, England, United Kingdom in 1851 and Godmersham, Kent, England, United Kingdom in 1861. He died on 19 July 1879, in Blean, Kent, England, United Kingdom, at the age of 53, and was buried in Godmersham, Kent, England, United Kingdom.

The Chosen Subject of Shuckburgh at Edgehill being Knighted:



*King Charles I of England: picture by Sir Anthony van Dyck:
Battle of Edgehill on 23rd October 1642 in the English Civil War*

Sir Richard (1596–1656), royalist, born in 1596, was second son of John Shuckburgh of Shuckburgh in Warwickshire, and of his wife Margery, eldest daughter of Richard Middlemore of Edgbaston in Warwickshire. Richard matriculated from Lincoln College, Oxford, on 23 April 1615, and graduated B.A. on 3 May of the same year (Oxford University Register, ii. ii. 336, iii. 335). His elder brother dying without heirs in 1625, Richard succeeded his father in the family estates in

March 1631. In 1640 he was chosen to represent the county of Warwick in the Long parliament. But the proceedings of that body were little to his taste, and his vehement loyalty drew down on him the displeasure of the parliamentarians. He was interrogated by order of the commons, and on 21 Sept. 1642 the serjeant-at-arms was directed to take him in custody on account of his unsatisfactory answers (Commons' Journals, ii. 775). To avoid imprisonment, he withdrew to his Warwickshire estates. On his march to Edgecot Charles I met Shuckburgh hunting on 22 Oct. 1642 and enlisted his support. Shuckburgh was present at Edgehill on the following day and was knighted. He did not, however, accompany Charles in his retreat, but fortified himself on the top of Shuckburgh hill. The place was attacked and stormed after a stout resistance, and Sir Richard, desperately wounded, was carried a prisoner to Kenilworth Castle. For taking arms for the king, he was expelled by parliament on 14 Jan. 1644 (ib. iii. 366; Cal. State Papers, Dom. 1649–50, pp. 444–5). His petition to compound for his delinquency, 28 April 1646, met with no response (Cal. Comm. for Compounding, p. 1218). He remained in prison for several years and obtained his release only by sacrificing many of his estates. The remainder of his life he passed in retirement, interesting himself in history and antiquities. Thomas Fuller dedicated to him the third section of the fifth book of his 'Church History.' He died in London on 13 June 1656, and was buried in Shuckburgh mortuary chapel, where his monument may still be seen.

He was thrice married, but only by his third wife had he any children. On 30 Nov. 1627 he married Mary Crompton, a widow, daughter of Ralph Sneyd of Keyle in Stafford, who died on 5 Sept. 1629. He married, on 10 Dec. 1630, his second wife, Elizabeth, daughter of Sir Robert Lee of Billeslee in Warwickshire. By Grace, his third wife, daughter of Sir Thomas Holte of Aston, bart., he had six sons—John, who succeeded to the estates and was created a baronet in 1660; Richard, George, Charles, and two who died young. By her he had also four daughters. Sir Richard's third wife survived him and married John Keating [q. v.], chief justice of the common pleas in Ireland. She died in 1677.

Elkington and Pierre-Emille Jeannest:

French sculptor Pierre-Emile Jeannest was the son of a medallist, with whom he initially studied before entering the studio of Paul Delaroche (1797–1856) to study drawing and composition. He was one of a large number of French artists and craftsmen who moved to England at the time of the 1848 revolution. Having come to London in 1847 he moved to Stoke-on-Trent in 1848 to join the firm of Minton. In Stoke he was also instrumental in the early years of the Potteries School of Design. In 1850 he moved to Birmingham to join the burgeoning enterprise of Elkington & Co.

Jeannest was well acquainted with the French troubadour style, concerned with the medieval and the chivalric, and quickly adapted this to the English taste.



Portrait of George Richards Elkington 1865

Elkington & Co:

The success of this well-known firm of electro-platers and manufacturing silversmiths, the original patentees of the electroplating process, was largely due to the energy of George Richards Elkington. The son of James Elkington, a gilt-toy maker, he was born at St. Paul's Square, Birmingham on the 17th of October 1801 and was subsequently apprenticed to his uncles Josiah Richards and George Richards, later becoming a partner with them. Although the partnership with G. Richards only lasted til 1840, G.R. Elkington was also in business at about this time with various other individuals, most noticeably his cousin, Henry Elkington with whom he conducted research into gilding base metal which led to three patents in 1836 and 1837.

In 1837 a subsidiary partnership, lasting until 17th October 1843, was formed to exploit these patents with the proprietors of two Birmingham firms of button makers; besides G.R. Elkington, the partners in this venture were John Hardman senior and junior and Jeremiah Illiffe of Hardman & Illiffe, William Hammond Turner, James Turner and Henry Turner. Meanwhile, G.R. Elkington and Henry Elkington, together with a number of assistants, among whom was Alexander Parkes, were able to bring the technique of electroplating to perfection in 1840 with the reluctant help of John Wright whose invention of electrolyte containing potassium cyanide was the deciding factor. Convinced of the eventual success of their experiments, G.R. Elkington commenced the building of a large factory in the late 1830's at Newhall Street, Birmingham; another, for the manufacture of 'electro-plated goods of the plain and useful kind, as spoons, forks, etc.' was built between 1848 and 1851 at Brearly Street, Birmingham.

Money to finance such an ambitious programme was provided by the introduction in 1842 of a third partner, Josiah Mason, a successful steel pen nib manufacturer, whereupon the style of the firm was changed to Elkington, Mason & Co. In addition, G.R. Elkington, listed at his London showroom at 74 Hatton Garden as a gold, gilt and silver ornament manufacturer, came to an agreement in 1840 with his relative by marriage, the London manufacturing silversmith, Benjamin Smith (Jr.) , to open electroplating workshops at 45 Moorgate Street, City, and retail shop at 22 Regent Street. The connection ended unfortunately for Smith when G.R. Elkington took control of both premises in 1849, forcing the former into bankruptcy.

Although Elkington's electroplate met with initial resistance in the trade, especially among those connected with the Sheffield plate industry, it was soon accepted with the result that the firm allowed a number of other manufacturers to use the technique under licence. Among the earliest granted were those to Christofle & Cie in France and in England to Thomas Prime & Son of Birmingham, and William Carr Hutton of Sheffield. Described as electroplaters, gilders manufacturers of silver, gilt and plated goods and bronzists of Birmingham, Liverpool, London and Dublin, the partnership between G.R. Elkington and J. Mason was terminated, by an agreement dated January 1858, on 31st December 1861 after which the business traded under the style of Elkington & Co. G.R. Elkington died at the age of 64 on 22nd September 1865, leaving an estate of £350,000; under the terms of his will his four sons and co-partners, Frederick Elkington, James Balleny Elkington, Alfred John Elkington and Howard Elkington continued the firm. Further retail premises were opened at Church Street, Liverpool, a branch which was subsequently moved to 9 Parker Street, Liverpool, before taking over in 1901 at the lease of William Angus & Son's premises at 27 Lord Street, Liverpool.

Early in 1874 Elkington & Co. acquired the business of Giovanni Franchi, the Italian electrotypist, who died in 1875, and his nephew remained to manage the workshops, from where Elkington & Co. advertised in 1881 that, 'having established a branch manufactory at (Franchi's place of business), (they) are now prepared to do depositing in Silver and Copper and also Plating and Gilding for the Trade; Prices and estimates on application.' The partners, meanwhile, were joined by Hyla Elkington and Herbert Frederick Elkington. Described as goldsmiths, silversmiths, electrogilders, electroplaters and general metallurgists, their partnership was dissolved on 31st December 1886 prior to the firms conversion into a limited liability company in 1887 under the style of Elkington & Co. Ltd. with Thomas Henry Rollason recorded as managing director, and the following as directors: Frederick Elkington, Herbert Frederick Elkington, Hyla Garrett Elkington and William Lee Matthews, Sir George Scott Robertson, Gerard Bartlett Elkington and Andrew Binniw.

During this period the company opened additional retail premises at 73 Cheapside, EC, which were opened in 1893 and then closed in 1925; St. Anne's Square, Manchester; 84 St. Vincent Street, Glasgow, which were opened in 1898 and subsequently moved to Buchanan Street, Glasgow; Commerce Street, Glasgow; and at 32 Northumberland Street, Newcastle, which were relinquished in 1913. On 25th April 1907, Elkington & Co. Ltd. was registered as a new company under the same style. Elkington & Co.'s vast output over the hundred years after 1840 included all types of silver and electroplate, from table silver and domestic holloware to fine display and artworks. Besides their original experiments, the firm constantly improved techniques, such as the perfection in the late 1890s of electroplating for decorative purposes on to glass or porcelain, a process which appears to have been pioneered in America. Elkington & Co. were probably the most frequently represented of all British manufacturing silversmiths at the many local, national and international exhibitions held between 1840 and 1914.

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