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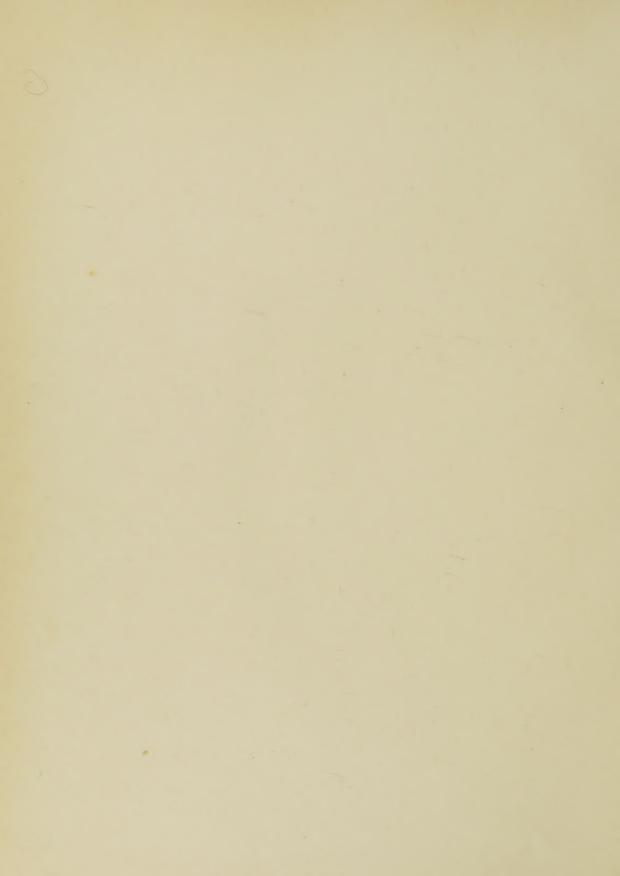
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CHRISTIE'S

1930-31







SALE, MAY 12, 1931
THE HOWARD GRACE CUP. £11,000

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CHRISTIE'S

SEASON 1931

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FOREWORD

T is hoped that in a time of acute financial depression the publication of Christie's Annual Review of their Art Season from November 1930 to the end of July 1931 will prove a much needed tonic.

If the greater proportion of investments have shown a falling tendency, fine Works of Art have suffered little if anything in comparison. The possession of the finest examples in any sphere of Art is most enviable. The owner has not only the pleasure of their company, but he may feel that he has also an investment which is likely to return to him his capital, possibly with an unexpected profit if for any reason he has to sell his Collection. It does not seem an exaggeration, therefore, to say that the Collection of Works of Art to-day may be regarded as a profitable business as well as a pleasure and a hobby.

It is not out of place here to draw attention to the part played by members of the Fine Art Trade during this past Season. In spite of the atmosphere of gloom engendered by the predictions of pessimists, there was no lack of enthusiasm among them in their efforts to secure any important Work of Art that came into the market. This year it is our good fortune to have our Annual Review go forth dignified and embellished by a special cover designed by one of the most celebrated of British Artists, namely Mr. Charles Ricketts, R.A. To him our sincere thanks are due.

Once again Mr. A. C. R. Carter has been good enough to act as our historian, and has made out of the material before him a most entertaining chronicle.

We are also very much indebted to the private collectors and to the members of the Fine Art Trade who have allowed us to reproduce in our Review illustrations of many important Works of Art which we have been privileged to sell. But for their kindly co-operation it would have been almost impossible to produce this volume.

Finally, we must again thank Mr. A. C. Cooper who has spared no effort to maintain the high standard of his photographs.





CHRISTIE'S: THE ANTE ROOM. THE COLLECTIONS OF HENRY HIRSCH, ESQ., AND OTHERS

PICTURE SALES OF 1930-1

By A. C. R. CARTER

I

T is an axiom of art sales that the really fine or rare thing of beauty will always arouse enthusiasm and will be appreciated at its full value by the open market. As a chronicler of picture sales since 1888 I have been often impressed by this fact, especially in seasons when the omens seemed adverse. Undoubtedly the art sale season of 1930-1, surveyed in retrospect, did not compare in volume or quality with the records of the three preceding years contained in the series of Christie's annuals, yet the trained observer could not fail to discern that, whenever a picture or object of art appeared, with claims to be considered as of outstanding merit or importance, there were always competitors ready to vie with each other in the auction arena in order to win the prize.

This emulativeness was the more remarkable in the season under review on account of the temporary abstention from the English market of the representatives of collectors in the United States. The reasons for this lack of American support are known to all and it is not my purpose to descant upon them. Suffice it to state that, towards the end of the season, there were welcome instances of the re-entry of American collectors—a hopeful augury for the future.

Indeed, history shows that the acquisition of artistic possessions is one of the strongest ruling passions of civilized peoples and one that has always appealed to the imagination of men. Not only does the owner of a noble gallery of pictures or of a superb array of works of art achieve renown, but he derives many a thrill of aesthetic delight from his cherished treasures. It is this exhilaration which lifts the possessor of the rare and beautiful into a far higher plane than that attainable by any other means. Pliny often dwelt upon both the rapture and the solace that could be derived from a fine work of art or from a beloved book. Every man of feeling or imagination shares his view.

II

For this reason many thoughtful men have held the opinion that the possession of a great picture or work of art cannot be measured or appraised in the ordinary terms of money value, and that the joy or satisfaction which it brings transcends any price that may have been paid or any price that it may fetch ultimately. This, of course, is an ideal state of mind, yet it is quite true that many owners feel that they have received rich dividends of pleasure from their art possessions which, if weighed aright, have amply repaid them. If then it occurs finally that their estates derive financial profit when their pictures or works of art come to be dispersed, there is a tangible benefit that is of the highest form of bonus. If, on the other hand, the sales show a loss on the original outlay, then it is necessary and indeed imperative to remember the imponderable side of the matter to which I have tried to give vivid allusion.

Lack of American competition was predicted yet when a really fine sale was arranged (as when the varied Henry Hirsch

collections were offered) the market rose to the occasion and proved fully that the day is far distant when great pictures or works of art may be picked up for a song.

III

As the members of the famous house of Christie's may not write about themselves I have made it a dutiful practice, since I began these chronicles, to mention matters of interest connected with the partners. Any conscientious writer on art sales would be lacking historic sense if he did not record such details. Indeed, if a reader in years to come did not find any mention of these personalia he would rightly deem the chronicler deficient both in observation and in the full grasp of his functions. The day has gone by since any business or profession may be treated as a soulless and impersonal thing. One knows well that eponymity can be clamant yet anonymity can be stifling. Such a celebrated figure in his day at Christie's, for example, as "Old Woods" is now legendary, and in his time there were no Christie's annuals to give even the briefest notes about him. When he used to declare that he did not care a rap about signatures on pictures he was unconsciously expressing his preference for personal anonymity. But occasions often arise when those interested in the history of art sales wish that there were more clues to his personality.

IV

For this reason the previous three Annuals properly contained mention of the comings and goings of Christie's partners since 1927, the retirement of Mr. William Anderson, the death of

Captain Charles Agnew, the entry of Captain Sir Henry Floyd. Brief mention was now and again given of the special activities as auctioneers of the senior member, Mr. Lance Hannen, whose association with Christie's is now the long spell of forty-two years, and of his son Mr. Gordon Hannen who entered in 1921, and of Mr. Terence McKenna who joined in 1924. Mr. Lance Hannen's continued alertness and energy, his watchfulness and unruffled courtesy are qualities to which every frequenter of Christie's pays ready tribute, and to me especially his wide knowledge and fresh remembrance of art sale history are very remarkable. He is, indeed, more than a worthy successor to "Old Woods," to whose career I made allusion in the first of these annuals. Entering Christie's as a junior clerk in 1846 at the age of seventeen, Thomas Hoade Woods became a partner thirteen years later, retiring in 1903 after fifty-seven years' connexion with the house. Seven years before Woods went, a lad of twelve went to Christie's as "boy of all work," and such was his diligent progress that, by 1911, his erudite cataloguing of the Sir William Abdy collection of Italian pictures won the admiration of such an authority as the late Sir Claude Phillips. Every reader will know that I refer to Mr. Alec Martin, and every reader will again applaud the decision which Mr. Lance Hannen and his fellow-partners made in March 1931 to invite Mr. Martin to join them. At the same time Mr. C. Brocklehurst was promoted to the board of Christie's, and this gentleman's training and flair, combined with his linguistic gifts, should cause him to be a helpful coadjutor.

\mathbf{V}

The first picture sale of the season, held on November 21, 1930, was of very modest pretentions, yet every catalogue seems to

present some form of interest. Three charcoal portraits, for example, drew attention again to a very capable woman artist, Margaret Carpenter, who died in her eightieth year in 1872. As a young girl she was allowed to place her easel in the Earl of Radnor's gallery at Longford Castle, where she could study closely such a masterpiece as Holbein's Ambassadors, now in the National Gallery. Her own portrait drawing of Richard Parkes Bonington is in the National Portrait Gallery. If the portrait drawings now sold had been of better known persons they would have fetched more than 26 guineas. The mention of Holbein, too, reminds me that the sale included a speculative unframed panel portrait of Sir Anthony Denny, which had been valued at 55 guineas in the Bedingfield sale, 1902, and was bought by a Paris dealer, M. Schidloff, for just double this sum.

A little problem of attribution was set on November 28 by a portrait, in a painted oval, of a lady bearing the family name of the Dean of St. Paul's. This Miss Inge bore a label ascribing the portrait to T. Stewart and on its merits it realized 210 guineas. It seems possible, however, from the Romney style of the work that it may have been painted by a young artist, T. Stewartson, who was born at Romney's birthplace, Kendal, in 1781, and who is believed to have been taken into Romney's studio some time before his last illness. Among Lady Ashton's pictures was one of Peter Graham's Highland Cattle scenes, for which the staunch champion of such subjects, Mr. Nathan Mitchell, gave 300 guineas.

VI

The Turner drawings in the late Major C. P. Allen's collection, offered on December 5, caused one to remember that astounding sale in the winter season of 1928 when the Tatton Turners, includ-

ing the 7,900 guineas Rigi, were sold. The Allen Turners could not be compared with these, either in state or quality. The most interesting work was a view of Carisbrooke Castle, which realized 850 guineas, and it recalled the fact that Turner paid a visit to the Isle of Wight in 1826-7. In the Turner bequest at Millbank there are two studies for this drawing which belonged once to Ruskin. In the John Edward Taylor sale, 1912, when the Turner fever was very high and when Turner collectors were far more numerous, it had fetched more. On the other hand the Turner Smailholm Tower advanced from 110 guineas in 1895 to 250 guineas; and a pair of De Wint drawings which had brought 138 guineas between them in 1893, rose to 240 guineas. Advances were shown also by David Cox's drawings; Near Carnarvon bringing 160 guineas, as against 55 guineas in 1893, and Copley Fielding's Scarborough, 1850, rose from 310 guineas in 1913 to 420 guineas. A small view of the Seine, by T. Girtin, realized 105 guineas, and it caused one to remember that Turner and Girtin often walked to Bushey and back as boys to make drawings "for good Doctor Monro at three-and-sixpence apiece—and a supper." Girtin died in 1802 when Turner was twenty-seven, and Turner often used to say: "If Tom had lived I should have starved."

VII

The winter season was undoubtedly redeemed by the sale of the Egmont family portraits, with other pictures from various sources, on December 12, 1930. I have mentioned Mr. Lance Hannen's unruffled courtesy. This was to be put to a severe test because, as soon as the Egmont section was reached, a visitor, standing high on the top of the platform near the sale-room door, exclaimed: "I am a claimant to the Egmont estates, and I make a protest against this sale." This was a grave breach of the de-

corum associated with a sale at Christie's, and it was obvious that the company resented the intrusion of family affairs. Mr. Lance Hannen speedily took charge of the situation and, in a level voice, gave the firm answer to the interrupter: "If you have any complaint to make, you must go to the office; I call on you to desist from further interruption." This was an effective quietus, and the visitor strategically removed himself.

Although, generally, these Egmont portraits were not important, the vigorous Reynolds group of the second Earl with his Countess in the grounds of Kanturk Castle was much admired, and Messrs. Leggatt had to give 2,800 guineas for it against Mr. Alec Martin, acting for a well-known peer. The chief Beechey portrait of the Baroness Arden, gaily bedight with an ostrich plume in her hair, was bought by the Agnews at 1,000 guineas; another Beechey lady's portrait bringing 380 guineas (Mitchell). At 900 guineas Messrs. Gooden & Fox won the Hoppner portrait of Mrs. Perceval, the wife of the Prime Minister who was assassinated in 1812. The Beechey portrait of this statesman had brought 115 guineas. A charming portrait of a child by Reynolds's master, Thomas Hudson, was well sold at 420 guineas. At the outset much attention was given to a group of the Egmont family showing the Earl standing behind the chair of his Countess, holding a baby in her arms, with seven other children on the steps of the family mansion. Reynolds apparently commended one of his pupils, Hugh Barron, son of a Soho apothecary, to the favourable notice of the second Earl, and Barron certainly succeeded in painting a composition breathing an air of prim dignity true to the manners—and mannerisms—of the time. Messrs. Gooden & Fox gave 460 guineas for this capable work.

In the early part of the sale a pair of pictures by Claude, belonging to Lord Richard Cavendish, brought bids of 280 guineas and 190 guineas. A Farmstead scene by Jacob van Ruisdael attained 720 guineas, and a Forest scene 520 guineas. The late

В



CHRISTIE'S: THE WEST SIDE OF THE BIG ROOM, SALE FRIDAY JUNE 12

Keeper of the King's Pictures, Sir Lionel Cust, in 1878 bought a panel of a *Church Interior* by G. van Houckgeest for a ten-pound note. This now attained 155 guineas.

VIII

The greatness of Hogarth as a paramount British master was attested by one of the most charming portraits seen at auction for some time. This Anne Wolstenholme had been sent to Christie's by Lieut.-Col. C. W. C. Parr, a descendant of the lady who married John Parr, an eighteenth century mayor of Liverpool. Everybody admired this delicately toned portrait of a young maid in a green gown, white muslin pinafore, and muslin cap adorned with a pink riband and flowers. Holding a peach in her right hand this winsome lass drew the town on the view days. One felt that its true home should be the National Gallery, to hang near Hogarth's portrait of his sister Ann, which was very wisely acquired for 1,000 guineas in 1898. It would also have made a delightful pendant to the fascinating Polly Peachum, equally wisely bought for 800 guineas in 1884. Perhaps the national authorities refrained on hearing the rumour that the Walker Art Gallery, Liverpool, desired to buy this exquisite picture of one of the city's fairest daughters. In the end, however, that courageous private collector, Mr. Emile Wertheimer, who is well known in the film industry, and who has been buying many works of art recently, beat all comers at 2,150 guineas.

One has to presume still that the National Gallery trustees are awaiting the opportunity of buying a Zoffany of the highest order. I am convinced that a great picture was lost when Mr. Dan Farr of Philadelphia was allowed to win, at 7,000 guineas in 1929, the superb and dignified presentment of eighteenth century decorum shown in Lord Sherborne's Zoffany conversation-piece,

The Dutton Family. Apparently the national authorities do not require one of the painter's theatrical masterpieces of characterization. One such, Baddeley as "Moses," appeared in this sale on December 12 and was bought by Messrs. Gooden & Fox for 580 guineas. Everybody knows that this famous comedian created this part at Drury Lane in the "School for Scandal," and to-day he is remembered for his bequest providing the "Baddeley Cake." Yet he must have felt that this Zoffany portrait would make him live again in the eyes of posterity. If actors to-day are too poor to have their portraits in character painted, surely there should be many "film artistes" who could to their own advantage be limned by contemporary portrait painters.

Sporting pictures also held their own on December 12 and that master-painter of hounds, J. Ferneley, was well represented by a portrait of a famous follower of the Quorn, John Burgess, painted at Melton Mowbray in 1838, surrounded by his favourite harriers. This cheery picture was sent by Mr. R. S. Burgess of Chesham, and at the sale Mr. W. Sabin gave 780 guineas for it. A small fox-hunting scene by Francis Sartorius was acquired by Messrs. Ellis & Smith at 300 guineas, and Messrs. Leggatt gave 240 guineas for D. Wolstenholme's Anglers. In the Edmund Levy sale, 1896, J. F. Herring's Trial between a Pair of Lord Grosvenor's Horses, brought 30 guineas. The price on December 12 was 170 guineas. Other pictures in the sale included a small panel study of an elder's head for Rembrandt's Susannah, 500 guineas, and the last lot in the sale was an Adoration of the Magi by the Brescian painter, Vincenzo Foppa, for which Mr. Frank Sabin gave 420 guineas. The very much larger Adoration of the Kings by this artist, formerly ascribed to Bramantino, cost the nation 121 guineas in 1863.

Of much American interest was a picture when sales were resumed on February 6, 1931. It depicted the gay scene in New York on November 4, 1825 when the Erie Canal was opened. Painted by Anthony Imbert of whom little is known beyond the fact that he started a lithographic business in New York, six years later, the picture showed a much beflagged flotilla of celebrating craft including many British boats under the command of Admiral Baldock. This interesting pictorial record of an historic event passed into the possession of the Admiral's descendant, the late Lieut.-Col. Percy John Bellamy, at whose house near Exmouth it used to hang in the entrance hall, where it was treated by visitors as a curio of little value. Saved from the ignominy of a local sale by the advice of Christie's representative, it was sent to London, and after a general competition Mr. W. Sabin had to give as much as 720 guineas for the relic. In the sale, too, was an unframed portrait of a grey hunter, with groom and greyhound, by George Stubbs, A.R.A., which brought 230 guineas (Leggatt).

Although many British artists' auction reputations were destined to suffer decline a pair of Frank Brangwyn's pictures of the Salute at Venice and Bushire Market, painted thirty-three years ago, fetched 400 guineas on February 13, but the last bid for Haymakers Returning, 1902, by that once popular Scottish painter, T. Austen Brown, A.R.S.A., was only 5 guineas. It must be borne in mind, however, that the size of this canvas, $5\frac{1}{2}$ by $4\frac{1}{2}$ ft., was far too much for the ordinary house and prohibitive to a flat.

In the first of these annuals I had to describe the remarkable dispersal of the Sir John Foley Grey collection, bringing over £40,000, in which a Lely portrait established this painter's auction maximum at 1,900 guineas. A few more Lely portraits appeared on February 27 in the remainder of the collection and those who prophesied very low prices were discomfited when three

totalled 620 guineas. A full-length in Vandyck's style of *Henry Danvers*, *Earl of Danby* in Garter robes realized 300 guineas.

A modest bequest to the Stoke Newington Public Library stipulated that every third year a sum of 50 guineas should be expended on the purchase of "an oil painting on canvas, framed and glazed: not to be a portrait." Acting for this body at their request, Mr. Alec Martin was able to acquire a breezy scene of fishing-boats and men-o'-war, painted by Dominic Serres, R.A., in 1771.

X

The season was not to be deprived of a Fantin-Latour flowerpiece even if the subject was not of a cluster of roses for which the market has shown a decided preference since the auction fervour for Fantin's works began some years ago. The picture sold for 390 guineas to Messrs. Williams and Sutch on March 6 was of scarlet, pink, and white hollyhocks, and many lovers of Fantin's works were careful to explain to me that, generally, they preferred rose themes for buying or selling. Yet if the hollyhock price is moderate compared with such a sum as 2,600 guineas given in 1924 for a triumphant Bourriche de Roses, the true comparison is with earlier prices. I remember well the days when his beautiful renderings of flowers could be bought at Christie's for 20 guineas or less, and I once tried to persuade a friend to buy half-a-dozen and impanel them in a white room of his house on the river. He then decided to buy the expensive etchings after Meissonier, now almost unmarketable. In the second of these annuals mention was made of a dealer placing in his window (near Christie's) three Fantin rose pictures marked at 20 guineas apiece in 1896 and having to take them home as nobody wanted them. In this sale on March 6 a huge, and therefore unmarketable picture by P. H. Calderon, R.A., of Catherine de Lorraine, scheming to assassinate Henri III,

fell at a small sum. In the R.A. 1869 it was a popular work, but Calderon is best represented at Millbank by his 1891 Chantrey picture of St. Elizabeth of Hungary, bought for 1,200 guineas. This was the work—a somewhat challenging nude—which caused the veteran J. C. Horsley, R.A. to denounce the theme in "The Times." Horsley chose the pen-name, "British Matron," and the controversy which followed was called by it. Calderon had a much more melancholy distinction. As Keeper of the Royal Academy he lived at Burlington House. He was fated to die there on Saturday, April 30, 1898, the day of the annual banquet. The dinner could not be postponed, and only a very few people knew that Calderon was lying dead at the time.

XI

Note should be made of a pair of pastel portraits, by J. Russell, R.A., bringing 270 guineas in the picture sale on March 20: and on March 27 a water-colour drawing of Norwich Market Place by John Sell Cotman, 1807, was bought at 360 guineas by Mr. Alec Martin, acting for a private collector. Cotman is the next important figure to "Old Crome" in the Norwich School and he exhibited this drawing at Norwich in the year of the foundation of the Norwich Society. Eventually Charles Lamb's friend and correspondent, the Quaker poet, Bernard Barton, became possessed of it. At the time when Barton acquired this excellent drawing, he had a modest position in Alexander's Bank at Woodbridge. As his poetry was beginning to find favour he wrote to Lamb asking whether he would advise him to resign his post and devote himself wholly to his literary work. Lamb thereupon replied: "Keep to your bank, and the bank will keep you." Barton faithfully followed this terse counsel and remained at his desk until two days before his death in 1849, having served

forty years. Allusion has been made to Turner and his early patron, Dr. Monro. A drawing of *Finchley Church* which Turner, at the age of eighteen, had made for the doctor, brought 110 guineas.

XII

I have to be a chronicler of facts. It will have been observed that the spring of 1931 did not bring many pictures and drawings of outstanding importance, and the hope that, after Easter, there would be a welcome influx was not realized. Even the sale on May 1, just before the opening of the 1931 Royal Academy, was a modest affair, and one knows that the annals of Christie's teem with remarkable events on this special day in the past. The appearance, for example, of two pictures by Alma-Tadema aroused memories of the Ernest Gambart sale on Academy Banquet day twenty-eight years ago. This famous Academician was then alive to enjoy the tidings that his Dedication to Bacchus had been bought by Lockett Agnew for 5,600 guineas. 1903 was indeed a great year for him as in the Marquand sale, New York. his Reading from Homer brought £6,060. To mention Ernest Gambart is to recollect that he once offered 12,000 guineas to Alma-Tadema for a picture, which was refused because the painter demanded 15,000 guineas.

The two pictures, on small oval panels, offered on May 1, were especially painted for Sir John Aird in 1907. This Orante and this Bacchante, were bought by Mr. Nathan Mitchell at 150 guineas. It is very necessary to mention these facts. They illustrate the changes in the fashions of taste of collectors. When Alma-Tadema lived in a palace, of which the upkeep was very expensive, his clients, led by that master-dealer, Sir William Agnew, were chiefly the Lancastrian princes of commerce.

Contemporary painters may well ask wearily: "Where are such to be found to-day?" That the highest prices can be given for modern art was proved in the amazing dispersal after the death of Sargent six years ago. Then, in a single day's sale on July 24, 1928, 163 water-colour drawings and studies in oil amassed a total of £145,984, a gigantic sum exceeding the combined totals of the dispersals which followed the passing of Reynolds, Landseer, Leighton, Millais, and Burne-Jones.

XIII

Ladies appear to have the luck of the house of Christie's. Frequently have I had occasion in these annuals to recount instances of a lady possessing some old picture on which she did not set great store, yet was astute enough to send it to Christie's to take its chance instead of accepting some snatch offer locally. The crowning example of a lady's good fortune was duly recorded on May 3, 1929 when a Rembrandt portrait of a warrior belonging to the wife of an admiral (who did not dream of any bid beyond 500 guineas at the most) realized as much as 15,600 guineas.

Another lady had a small slice of luck on May 8. She had called with three oldish pictures at Christie's including one which she did not much value as it was "only a dingy old church scene somewhere or other." When the firm's well-known cataloguer examined it he discerned it to be by Emanuel de Witte of Amsterdam (1607-92) who specialized in church interiors, of which there is a good example in the National Gallery, bequeathed by Miss Sarah Solly in 1879. On May 8th the elderly lady's "dingy" picture fetched 310 guineas for her. In the sale on May 15 one of Birket Foster's little idylls, a drawing of children gathering lilac, was not allowed to go for a song and fetched 85 guineas. On May 22 the dealers who had been "quizzing" a small por-



CHRISTIE'S: THE WEST ROOM. THE COLLECTIONS OF HENRY HIRSCH, ESQ., AND OTHERS

trait of a man holding a book, akin to some of Correggio's rare works in portraiture, made the bidding lively, and Mr. Arnesby Wilson (who bought the Rembrandt belonging to the admiral's lady alluded to in Chapter XIII) had to give 520 guineas for it. Here was another piece of luck for a modest private owner who had not expected much beyond a couple of guineas. At the end of the sale a Van Somer panel portrait of James I, in silver doublet, bombastic breeches, black cloak, and hat, holding a sword in his left hand, went for 180 guineas.

XIV

The decision of Mr. Henry Hirsch to send his entire collections of many beautiful possessions to Christie's for sale merits especial commendation. He took heart of grace at a time when many nervous people were shaking their heads, and his judgment was rewarded. Altogether, his few choice pictures, rich porcelain, exquisite furniture, and varied objets d'art brought a total of over £70,000, and it was generally agreed that the result was a remarkable proof of the auction dictum that, however straitened the resources of the market may be, the really fine thing will bring its full value. The dispersal of the Hirsch porcelain and furniture is treated in the appropriate sections. Here one has to deal with the small collection of pictures which helped to make the house at 23 Park Lane one of the beauty spots of art in London.

Mr. Hirsch's decision to part with his beloved possessions, in the garnering of which he had spent many devoted and patient years, was due to ill-health. Sometimes, too, a man who has given a life-time to collecting fine things feels that he would like to enjoy the exhilaration which comes from the market's high approval of fine taste. Accordingly he released his collections and it is certain that he derived the keenest relish from the tangible

appreciation won in the open market. He held his pictures to be secondary to his more decorative porcelain and furniture; yet each had been well chosen even if no extravagant outlay had been entailed. Generally of manageable size there were others of more imposing dimensions and one of these larger pictures was one of Sir Joshua's engaging portraits of boyhood. The Hon. John Tufton portrayed shows a sunny little chap of four playing with his pet spaniel under an old tree. He was the third son of Sackville, eighth Earl of Thanet, and eventually became M.P. for Rochester, dying, however, at the early age of twenty-six in 1799. Mr. Hirsch acquired this charming work from Lord Hothfield's family (in the Tufton line of descent) and, in the sale, it was bought by a private collector, Mr. Thistlethwayt, at 1900 guineas. Another picture of childhood—a group of three merry French children at play by the famous brethren, Antoine, Louis, and Mathieu Le Nain, 1629, of smaller size, one remembered as the work which brought 1,270 guineas in the Sir Robert Loder sale, 1908. Before that it had fetched 470 guineas in the Bredel sale, 1875. On June 12 the last bid was 1,800 guineas, and Mr. Charles F. Leach, another private collector, has acquired it for his country home. Acting for a descendant of the lady portrayed in Raeburn's Mrs. John Phillips of Stobcross, Mr. Gordon Hannen bought this small portrait of a Scots matriarch for 1,500 guineas, and Messrs. Freeman gave 1,200 guineas for the Robert Cathcart.

Henri Quatre used to say that the famous Spanish general, Marquise Spinola, had deceived him far more by telling the truth than others had by telling falsehoods. Among the Hirsch pictures was a very elegant portrait of this worthy by Paulus Moreelse, whose works are often ascribed to his master, Mierevelt. It was accompanied by a portrait of the Marquise Spinola, and the pair were very well sold at 1,450 guineas (Freeman). Paul Potter's Cattle in a Pasture seemed a disappointment at 680 guineas, as, in the excitement of the Neumann sale, 1919, it had brought

a higher amount. In the Sir George Donaldson sale at Brighton, however, it was sold for a much smaller sum. There are also many versions of one of Jan Steen's favourite subjects, *The Twelfth Night Feast* and the large Hirsch example reached 1,500 guineas. A capital genre picture by the parson-Academician, the Rev. Matthew William Peters, R.A., *The Gamesters*, realized 500 guineas, and the twenty-seven Hirsch pictures accounted for £15,456.

XV

The lead of Mr. Hirsch was followed by others who duly sent various fine works to be sold on the same day; and the result was that a gross aggregate of over £47,000 was reached on June 12. A Romney portrait of a boy, Richard Meyler, matched in historic interest the Reynolds John Tufton and even dominated over it as a work of art. Romney painted him as a boy of three and obviously of great promise, as the lad afterwards became M.P. for Winchester at the age of twenty in 1812, dying, however, six years later, at the early age of twenty-six, as Tufton had done. The quaint and archaic-looking long muslin frock, in which young Meyler was garbed, caused the composition to have an exceptional attractiveness and it caused many to regret that boys are breeched much too early nowadays. I watched the bidding for this fine portrait closely. Messrs. Colnaghi put up a very good fight but they were defeated at 6,500 guineas. Romney received only 75 guineas for the lad's portrait.

Monsieur Louis Perrot had sent from Geneva his painted oval portrait by Romney of Lady Wilhelmina Emilia Kerr, the elegant sister of the fifth Marquis of Lothian, whose portrait by Reynolds was also in the sale. Acting for a well-known private collector, Messrs. Vicars gave the worthy sum of 4,400 guineas for this dis-

tinguished portrait. As for the Reynolds portrait of the lady's brother, painted while he was *Earl of Ancram*, Messrs. Gooden & Fox won it at 1,650 guineas. It had been sent by Mrs. Kellett of Rotherby, Leicestershire, a great-great-granddaughter of the Earl.

XVI

There was quite an auction thrill when Sir Richard Sykes's Perugino *Pietà* was offered. Mr. Alec Martin had been at much recondite trouble to find out the true history of this very interesting work, which was formerly in the historic collection of Philippe Duc d'Orléans, Regent of France. When this collection was brought to England for dispersal in 1798, after the execution of the Regent's great-grandson, Philippe Egalité, it was acquired at the sale at the Lyceum in the Strand by Sir Christopher Sykes of Sledmere for £60. In an article which Mr. Martin wrote for "The Burlington Magazine" he mentioned the strange error in the German "Klassiker der Kunst" volume on Perugino, describing this *Pietà* as a lost picture. He also pointed out that the arms in the dexter corner of the spandrils of the arches in the picture are those of the famous Gouffier family who were celebrated in the sixteenth century as lavish patrons of art.

Any doubts of the auction success of this relic were quickly dispelled, and the striking figure of the eminent Russian singer, Mr. Feodor Chaliapin, was recognized in the van of the bidding. He carried the competition to 3,700 guineas, such was his determination, but at the next bid of 3,800 guineas he gave way to Dr. Thomas Bodkin, the alert director of the National Gallery of Ireland, whose predecessor in the 'eighties, Henry Doyle, was one of the most discerning judges of old pictures who ever entered the rooms of Christie's. Perhaps Doyle's chief achievement was in

1866 when he bought for only 38 guineas an exquisite predella by Fra Angelico, and in 1883 he gave only 490 guineas in the Stourhead sale for Rembrandt's magnificent *Riposo*, now one of many fine works in Dublin.

XVII

If disappointed in not winning the Perugino Pietà, Mr. Chaliapin saw to it that he should leave with a consolation prize, and he took a little panel of The Madonna and Child at 540 guineas, by the Sienese painter, Bernardino Fungai, which had been sent by The Right Hon. Godfrey Locker-Lampson. A pair of Abercromby family portraits confidently assigned to Gilbert Stuart did not wholly satisfy the increased number of admirers of this gifted American painter's works. That of William Abercromby, the son of the famous general, was bought at 440 guineas by Sir George Abercromby, and the portrait of Mrs. William Abercromby realized 750 guineas. As will be shown later the real Gilbert Stuart festival of the season was to be in another sale. It has been seen that some of Sir William Beechey's portraits were very marketable in 1931, and in this sale on June 12 his Mrs. Anne MacNamara, 1818, brought 680 guineas (Mitchell). Although the eighteenth century artist, Henry Walton, does not yet command big prices, his well-painted pictures of homely life are never allowed to go cheaply, and his capable scene of a Vegetable Stall was bought for 380 guineas by Messrs. Gooden & Fox, who gave also 420 guineas for a sporting group by Arthur Devis, 1763, of Sir Peter Leicester and Colonel Clayton shooting in Tabley Park. The day is not far distant when this gifted artist's conversation-pieces will take high auction rank. He should not be confused with his son, Arthur William Devis, the painter of a famous full-length portrait of Nelson. The elder Devis was born at Preston in 1711 and was the pupil of Peter Tillemans, one of whose clever portraits of an officer, with a troop of cavalry in the background, realized 160 guineas. Another church interior by Emanuel de Witte appeared also, not quite of the "dingy" order of the lady's picture sold on May 8, and was bought by Mr. Frank Partridge at 380 guineas. Several Guardi views of Venice included one sent by Mr. James Campbell of Glasgow for which those shrewd judges, Messrs. Asscher and Welker, paid 480 guineas. It is necessary to state these incidents for the guidance of those desiring to know the trend of the market. Thus a good Van Beyeren Fruit Piece, 1657, found Mr. Frank Partridge willing to give 420 guineas for it, and I think many Americans overlooked the real merits of a man's portrait by [S. Copley, R.A., as the bidding did not go beyond 150 guineas. A Fruit and Still Life subject by J. D. de Heem was well sold at 740 guineas. There was a leaven of sporting pictures in addition to the group by Arthur Devis. A picture by H. Alken of the Derby 1850, belonging to the Marquis of Linlithgow, fetched 210 guineas (Leggatt) and an interior by Philip Reinagle, R.A., of the Carron Abbey Hunt, 1780, 320 guineas (Spink). Another interesting work was Pheasant Shooting by J. Nost Sartorius, 1805, 520 guineas (Smith).

XVIII

I had much regard for one of the oldest private frequenters of Christie's, H. Charles Erhardt, who had to buy another large house next to his own in the Clapham Road, in order to find room for his numerous acquisitions. I wish that he could have been less wilful and more restrained in his purchases but he could not resist picking up the unconsidered trifle. He would never pay high prices and was always hoping that his cheap geese would turn out to be rare black swans. It thus fell out that his collection of

280 pictures, which occupied June 19 and June 22 for the selling of them totalled only £4,766; the highest price being 300 guineas (T. Harris) for a panel portrait of a gentleman by C. Amberger. Yet his estate probably got more than the original outlay back again and the late owner certainly had enjoyed his "fun."

There were no great expectations either when the remainder of the Marquis of Curzon's pictures were offered on July 10, as it was well known that the chief works had been sold at Christie's in December 1927 and July 1930. Here it is appropriate to correct a statement which I made in the previous annual (page xliv) when reference was again made to the Romney full-length of Lady Milner, sold for 12,000 guineas in the first of the Curzon sales. I stated that this had been bought originally for 5,000 guineas. This was based on misinformation: the cost was much greater. As expected, this "residuum" (to use one of John Bright's pet words) did not include any very remarkable works, and Mrs. Mond paid the highest price when she gave 490 guineas for Romney's full-length of Mrs. Yates as The Tragic Muse which had been withdrawn at 550 guineas when offered in December 1927, having cost 400 guineas in 1897. In 1913 Lord Curzon attended the Dawkins sale and bought a fine Kneller full-length of the Duchess of Dorset. A private collector, using the name of Greene, now gave 315 guineas for it, and the Perugino panel of St. Francis receiving the Stigmata, realized 340 guineas (Joubert); having fetched 260 guineas in the Novar sale, 1878. The Hoppner portrait of Mrs. Larpen reached 420 guineas, and the final quota of Curzon pictures totalled f,4,312.

XIX

In previous annuals I have had occasion to refer to the interest shown by Prime Ministers in art and art sales, especially by Dis-



CHRISTIE'S: The West Room. The Collection of the late Sir Henry Farnham Burke, K.C.V.O., C.B., F.S.A.

raeli and Mr. Ramsay MacDonald. In another section I mention the striking instance of the latter's patriotic concern in national art shown by his personal attendance at the sale of the *Howard Grace Cup* after he had marshalled the resources for the national purchase of this historic relic. Disraeli's masterful interest was recalled in the sale on July 10 by some pictures which had once been in the Alexander Barker collection. When this was dispersed in 1874 Disraeli commanded Frederic Burton, the newly-appointed director of the National Gallery, to attend the sale. The result was that by an outlay of £10,000 the nation to-day possesses works worth at least a quarter of a million sterling.

The Barker pictures now sold were in the collection of the late J. F. Austen, and the chief one was a small panel portrait of A Fouth by Ambrogio de Predis, bought for Mr. Frank Sabin at 550 guineas. In the Barker sale, 1874, it was withdrawn at 380 guineas. Reappearing in the second Barker sale, 1879, it fetched 155 guineas. A pair of panels by Bartolommeo di Giovanni illustrating the story of the Centaurs and Lapithae were acquired by Mr. Francis Howard for 780 guineas. These, too, were withdrawn in 1873 and realized 280 guineas on being re-offered in 1879. Other Austen pictures included a Botticelli panel rondel of The Nativity, 850 guineas (Mr. F. Sabin) and a Lippi Madonna and Child panel, 580 guineas (Mr. F. Howard), and the final bid for Burne-Jones's picture of The Hours was 440 guineas. I believe that, if ever this painter's finest works reappear in the sale-room, they will again dominate the market.

XX

A reminder of "Old Woods" of Christie's came in this sale on July 10 when Mr. Moss Harris gave 580 guineas for Sir William Beechey's admirable copy of Reynolds's inspired portrait of Mrs.

Sheridan as St. Cecilia—that moving presentment which Sheridan in his distress had to make over to his attorney, Henry Burgess, from whom the fourth Marquis of Lansdowne acquired it for 500 guineas. In 1884 it passed into the collection of Baron Ferdinand de Rothschild and is now one of the cherished works in Mr. James de Rothschild's home. Apparently Woods had Beechey's copy when the private Lansdowne-Rothschild negotiations were concluded. With this copy were very interesting historical documents stating the circumstances of Sheridan's parting with the original, and of Beechey's admiration for it while he was engaged on translating it. In the glamour of the Woods sale in 1906 this copy brought 750 guineas and was then bought by the old and respected dealer, Col. John Lewis Rutley, who for many years occupied Reynolds's old house at 5 Great Newport Street.

I have often pointed out that the partners of Christie's eschew buying pictures as a rule, yet on occasions when nobody seemed willing to give much, Woods was wont to buy the unconsidered trifle for the decoration of his walls. Thus in the days when it was the fashion to pay huge sums for the works of Victorian Academicians, Woods was able to acquire three pictures by Romney, Hoppner, and Lawrence at prices which to-day seem incredible. Thus in 1872 he picked up Romney's Stanhope Children for the paltry sum of 28 guineas. In 1906 this realized 4,600 guineas. His 6,000 guineas Hoppner Lady Waldegrave had cost only 23 guineas in 1881, and the Lawrence Emily Ogilvie, bought for 195 guineas in 1885, rose to 3,000 guineas. These three portraits alone, therefore, showed a profit of 13,354 guineas. Such are the turns of the wheel of fortune. In this sale on July 10 was also a Rembrandt study of a Philosopher, sent by Mr. B. M. Greene of Toronto, which realized 540 guineas (Barclay).

Startling surprises have sometimes attended an ordinary Monday sale of pictures at Christie's, and July 13 marked a memorable instance. Having acquired locally a pair of kit-cat oval portraits (one in damaged state) for a ten-pound note, a suburban dealer, who had no idea as to the painter of them, but had heard someone say that they were portraits of members of Lord Nelson's family, very wisely took them to Christie's and, on examining the pair, Mr. Alec Martin, who has specialized on the works of Gilbert Stuart-often called "American Stuart" as he was born in Rhode Island—had no hesitation in pronouncing them to be by this gifted executant, who, after studying under Benjamin West, made a long stay in England—and Ireland—and painted many portraits of distinguished persons. The dénouement was dramatic. For the Stuart portrait, stated to represent that Mr. Matcham, who married Lord Nelson's youngest sister, Mr. Howard Young gave as much as 1,500 guineas. The second Stuart portrait of a gentleman in green coat, with white vest and stock, fell to those shrewd judges of English portraiture, Messrs. Leggatt, at 850 guineas. As the fortunate suburban dealer had hoped at the most to convert his ten-pound note into 100 guineas, he had a joyous day. I still remember the stir on Monday, March 23, 1903, when a few charcoal and wash drawings by Fragonard raced to 1.850 guineas. Several Paris dealers had hurried over on the previous Sunday to be present at the sale.

XXII

When Mr. Lewis paid 550 guineas on July 17 for a small portrait of a gentleman by Frans Hals, I was reminded that the day has long since passed when a Hals portrait could be picked up for a five-pound note in the Strand. This actually happened

in 1884, and another picture had to be thrown in to effect a sale. Subsequently this Hals brought 9,000 guineas, and of course far greater sums for his powerful portraits have been paid.

The works of Canaletto's talented pupil Guardi also used to fetch only a few guineas, yet Mr. M. Rothschild had to give 510 guineas for the pair of Lagoon scenes offered on July 17. Another auction memory came back on July 24 when the Bristol Gallery appropriately bought the panel study for Arabs playing chess by William Muller, as this artist's father was the first curator of the Bristol Museum where a representative collection of Muller's works is being rapidly formed. The scene which came back to my mind was the second Bolckow sale, forty years ago, when that auction satrap, William Agnew, won the original picture at a huge sum. Muller's reputation is much lower to-day but it may be recalled that such was his fame once that Gillott the pen-maker exchanged Turner's Mercury and Argus for this Muller picture.

XXIII

The season was now ending and the fame of Mr. Gladstone was not enduring enough to endow a work, which had once belonged to him, with any "fancy" value. The statesman was fond of Biblical subjects, and had given a smallish sum for the *Meeting of David and Abigail*, by the Dusseldorf painter, Jan van Frans Douven (1656-1727). In 1875, when Mr. Gladstone relinquished his house in Carlton House Terrace, this fetched only 25 guineas, and on Monday, July 27, it did not bring so much.

Mr. Gladstone nearly caused a sort of "Flora Bust" controversy. Believing that he possessed a fine work of early Italian majolica—a large group of *Moses among the Bulrushes*—he expected great things. Then a canny Scot came along and avowed that he had "done it" for Wedgwood—whom, by the way, Gladstone

always extolled. Then a Frenchman, called Lessore, intervened and stated that he had fired and painted it. The end was a verdict of 8 guineas in the 1875 sale.

In the last sale of all on July 31 there was a bit of a Tally Ho! over one of John Ferneley's masterly rendering of a Beverley pack of hounds with their master, who rejoiced in the name of Joe Smijth, but who, on full dress days in 1816, was Captain Joseph Smijth-Windham of the 10th Hussars. The veteran expert, Mr. Fred Banks, who often advises Lord Woolavington about worthy additions to his famous sporting collection, "beat the field" for this at 500 guineas.

It was well, too, that an American painter should be represented, and Gilbert Stuart's previous successes in the season were recalled when Mr. Lewis paid 440 guineas for a small portrait of John FitzGibbon, who was Lord Chancellor of Ireland when "American Stuart" dazzled Dublin with his magnificence. Mr. Ringling also put in a welcome reappearance. This gentleman really rejoices in being dubbed "The Modern Barnum," and he is astute enough to have many good pictures to exhibit to the American public. In the Holford sale, 1928, for example, he paid 3,300 guineas for a Velazquez version of Philip IV. He was less ambitious on this occasion, and acquired a "stunning" Mars and Venus by that Venetian painter, Gregorio Lazzarini, who flourished between 1654 and 1740.





PICTURES BY OLD MASTERS

Sale, June 12, 1931, Lot 52

SIR WILLIAM BEECHEY, R.A.

PORTRAIT OF MRS. ANNE MACNAMARA

Daughter and heiress of William Lee, of Anstey, inherited the Cardington estates from her uncle, John Pedley; died May 3, 1876.

In white muslin dress with red bodice, gold chains round her neck and wrists, jewelled ear-rings, and pearl in her hair, which falls in ringlets on to her shoulders, seated on a sofa holding a book.

Signed with initials, and dated 1818.

 $35\frac{1}{2}$ by $27\frac{1}{2}$ in.

See W. Roberts's Sir William Beechey, R.A., p. 247.

£714

Purchased by M. Mitchell, Esq.



Sale, May 29, 1931, Lot 76

CORREGGIO

PORTRAIT OF A GENTLEMAN

In dark coat, with brown sleeves and white frills, holding a book. $26\frac{1}{2}$ by 20 in.

Purchased by R. E. A. Wilson, Esq.



Sale, December 12, 1930, Lot 140

JOHN FERNELEY

PORTRAIT OF JOHN BURGESS, ESQ., of Clipstone, Nottinghamshire, with his own Harriers

Mr. Burgess was a well-known follower of the Quorn. See "The Quorn Hunt and its Masters," by William C. A. Blew, M.A.

He is wearing a green coat, and is riding a dappled grey hunter, holding a horn in his right hand, with his hounds grouped around him; other figures on horseback in the background.

Signed, and dated Melton Mowbray 1838. 38 by 55 in.

Purchased by Ta. M. Sabin, Esq.



Sale, July 31, 1931, Lot 58

JOHN FERNELEY

PORTRAIT OF CAPTAIN JOSEPH SMIJTH-WINDHAM, J.P. and D.L., of 10th Hussars and 17th Lancers

Son of Sir William Smijth, 7th Baronet, of Hill Hall, Essex; assumed in 1823 additional name and arms of Windham; Master of a pack known as Joe Smijth's hounds, at Waghen Hall, near Beverley, East Yorkshire, grandfather of the present owner.

In scarlet coat, with tall hat, mounted on a bay hunter, holding his crop; a groom standing by a second hunter; a huntsman with hounds in the background.

£525

Signed, and dated 1816.

 $39\frac{1}{2}$ by $49\frac{1}{2}$ in.

Purchased by Fred Banks, Esq., for Lord Moolavington.



Sale, June 12, 1931, Lot 81

BERNARDINO FUNGAI

THE MADONNA AND CHILD

The Virgin, in red dress, with blue cloak embroidered with gold and fastened with a pendant jewel, caressing the Infant Saviour, Who holds the Orb in His uplifted right hand.

On panel; $17\frac{3}{4}$ by 15 in.

£567

Purchased by Mons. Feodor Chaliapin.



Sale, July 10, 1931, Lot 52

BARTOLOMMEO DI GIOVANNI

(Alunno di Domenico)

THE MARRIAGE FEAST OF PIRITHOUS AND HIPPODAMIA

In the foreground an open colonnade, beneath it a table, at which are nine guests feasting, attended by Centaurs; a musician stands playing a violin on the right, and near by a Centaur carrying a basket of food; rocky landscape, with buildings and figures in the background.

On the marriage of Pirithous, the leader of the Lapithae, and Hippodamia, the Centaurs, who had long been at war with the Lapithae, but with whom peace had lately been concluded, were invited to the feast; in the midst of the entertainment the quarrel was revived (see Lot 53), which ended in a bloody war, in which the Lapithae were defeated.

On panel; 311 by 51 in.

From the Collection of Alexander Barker, Esq., 1874 and 1879.

Exhibited at Burlington House, 1880, No. 218; and the Exhibition of Early Italian Art, New Gallery, 1893-4, No. 91.

£420

Purchased by Francis Howard, Esq.



Sale, July 10, 1931, Lot 53

BARTOLOMMEO DI GIOVANNI

(Alunno di Domenico)

THE FIGHT BETWEEN THE CENTAURS AND THE LAPITHAE

On the right an open colonnade, under which the table is upset, and two Centaurs are seen attacking a group of women; in the open foreground a battle is raging between the Centaurs and the Lapithae; beyond, a view of rocky country.

This picture is a pendant to Lot 52.

On panel; $31\frac{1}{2}$ by 51 in.

From the Collection of Alexander Barker, Esq., 1874 and 1879.

Exhibited at Burlington House, 1880, No. 226; and the Exhibition of Early Italian Art, New Gallery, 1893-4, No. 97.

£399

Purchased by Francis Howard, Esq.



Sale, June 12, 1931, Lot 74

J. D. DE HEEM

FRUIT AND STILL LIFE

A basket of purple and white grapes and peaches, fruit and oyster on a pewter plate, a fruit pie on a pewter plate, lobster and shrimps in a blue and white plate, a silver-gilt cup, wine-glass, silver tazza and a silver jug on a table covered with a green cloth; red curtain background.

Signed, and dated 1649.

29 by 44 in.

Purchased by Frank Va. Collings, Esq.



Sale, December 12, 1930, Lot 135

W. HOGARTH

PORTRAIT OF MISS ANNE WOLSTENHOLME, WHEN A CHILD

Married John Parr, Esq., of Raynford, and one time mayor and merchant of Liverpool.

Three-quarter length, in green frock, white muslin pinafore, and muslin cap trimmed with pink riband and flowers, holding a peach in her right hand.

35 by 27 in.

£2,257 10s.

Purchased by E. Wertheimer, Esq.



Sale, December 12, 1930, Lot 85

JOHN HOPPNER, R.A.

PORTRAIT OF JANE, SECOND DAUGHTER OF SIR THOMAS SPENCER WILSON, BART.

Of Charlton, Kent, born July 7, 1769, and married (1) the Rt. Hon. Spencer Perceval, and (2) Lieut.-Col. Sir Henry Carr, K.C.B.; died 1844.

In black dress, cut V-shape at the neck, with grey gauze scarf, and gold necklace; seated, resting her left arm on a pedestal.

 $35\frac{1}{2}$ by 27 in.

See W. McKay and W. Roberts's John Hoppner, R.A., p. 202.

£945

Purchased by Messrs. Gooden & Fox, Ltd., for Philip Haldin, Esq.



Sale, February 6, 1931, Lot 142

ANTHONY IMBERT

THE OPENING OF THE ERIE CANAL, NEW YORK, NOVEMBER 4, 1825

A canal celebration, with shipping en fête before the City of New York.

23½ by 45 in.

£756

Purchased by Ia. M. Sabin, Esq.



Sale, June 12, 1931, Lot 11

A. L. & M. LE NAIN

A MERRY GROUP

A composition of three children.

A boy in scarlet blouse and grey breeches tied with red cord at the knees, and with black hat having as an ornament a claw of a chicken; seated in a folding X-shaped chair, his legs crossed, and playing a rummel pot; in the centre a girl in blue blouse with white pinafore and white muslin bonnet, and wearing a gorget, is beating a helmet, which rests on a barrel, with two spoons, while another boy in brown doublet, a clay pipe through his felt hat, is seated on a wicker chair, his legs crossed, playing a violin; a bird cage, trunk, flagon, book and other objects dispersed on either side.

Signed with initial, and dated 1629.

27 by 33 in.

From the Collection of Charles Bredel, Esq., 1875; and the Collection of Sir Robert Loder, Bart., 1908.

Exhibited at the Burlington Fine Arts Club, 1910, No. 36.

£2,200

Purchased by C. F. Leach, Esq.



Sale, December 5, 1930, Lot 156

GEORGE MORLAND

A VIEW ON THE ISLE OF WIGHT

A storm on a rocky coast, with two fishermen landing a boat, a kneeling fisherman with tackle and dog in the foreground.

Signed, and dated May 25, 1794.

 $26\frac{1}{2}$ by 35 in.

Purchased by Messrs. J. A. Cooling & Sons.



Sale, July 10, 1931, Lot 64

FILIPPO LIPPI

THE MADONNA AND CHILD, ENTHRONED WITH SAINTS

The Madonna, in pink and green robes, seated on a Renaissance throne, holding the Infant Saviour, who has a crown in his left hand; before him kneels Saint Clara, in dark green robes, holding a Martyr's palm, and reverently looking up at the Saviour; opposite her is Saint Agatha, in red and olive-coloured dress, holding a pair of shears; behind on either side of the throne are four Angels, wearing wreaths of flowers and holding lilies.

On panel; 56 by $43\frac{1}{2}$ in.

Exhibited at Burlington House, 1877, No. 182; and at the Exhibition of Early Italian Art, New Gallery, 1893-4, No. 113.

From the Brett Collection.

£609

Purchased by Francis Howard, Esq.



PAULUS MOREELSE

PORTRAITS OF THE MARQUIS AND MARQUISE SPINOLA

Two.

Three-quarter length. The gentleman, turned to the left, in black silk dress with embroidered cloak, white lace collar and cuffs, holding his gloves in his left hand, and leaning against a pedestal, on which is his hat, his right hand to his hip. The lady, slightly turned to the right, in richly embroidered black silk dress with ribbed sleeves and jewelled stomacher, large white lace collar and cuffs, a pearl necklace round her neck, holding a fan in her right hand; shot silk curtain on the right.

 $47\frac{1}{2}$ by 37 in.

£1,522 10s.

Purchased by Messrs. B. Freeman & Sons.





PIETRO PERUGINO

A PIETA

In the centre, the Virgin is seated on a ledge under a Renaissance Arch, wearing red and blue robes, looking in adoration at the Dead Saviour, Whose body she supports on her knees, His Head is leaning against the shoulder of Saint John the Evangelist, who is kneeling, robed in red and blue, and His feet rest on the knees of the Magdalene, who is seated, her hands clasped in prayer, with the pot of ointment on the ground before her; Joseph of Arimathea and a female Saint stand on either side of the composition; through the niches in the background is seen a view of a hilly country with Calvary on the left.

Signed Petrus Perusinus Pinxit.

On the spandrils of the arches are the arms, in the dexter corner, of Claude Gouffier, Knight of the Order of Saint Michael, and in the sinister, those of Gouffier impaling La Tremoïlle, his first wife being Jacqueline de la Tremoïlle, daughter of Georges Lord of Jouvelle.

According to Vasari, *Ed. Le Monnier*, vi, p. 36, this picture was executed for Claude Gouffier, who was created Marquis of Boisy (1546), and Duke of Roannais (1566).

On panel; 67 by 68 in.

Engraved by Claude du Flos in the Crozat Cabinet.

Formerly in the Collection of Philippe Duc D'Orleans, Regent of France, and purchased in 1798 by Sir Christopher Sykes for £60 at the Sale at the Lyceum in the Strand, when the Orleans Collection was brought to England and dispersed after the execution of the Regent's great-grandson, the notorious Philippe Egalité.

Exhibited at Burlington House, 1883, No. 188.

In the picture by the same artist in The Uffizzi, Florence, there are considerable variations from this Panel. The Florence Panel has four receding Arches (instead of two), there is practically no landscape in the background, the figures are slightly differently draped, the Magdalene looks down in prayer, and she is without her pot of ointment.

£3,990

Purchased by Dr. Thomas Bodkin, for The Mational Gallery of Ireland.



REV. M. W. PETERS, R.A.

THE GAMESTERS

"Vice, whatever sex or form it may assume, leadeth to destruction; woe to the unwary youth who hath been seduced into its acquaintance."

A handsome young gentleman in scarlet coat with black collar, white fichu, and powdered hair, is seated at a table looking intently at the cards he holds in his hands; behind him stands a cunning old man in striped dress and large black hat, apparently advising the youth, and at the same time signals to his confederate, who sits at the table, wearing blue dress and large black hat, holding the ace of diamonds behind him in his left hand; the table is carpeted.

33 by 38 in.

Exhibited at The Guildhall, 1902, No. 54.

Engraved by W. Ward, A.R.A.

Purchased by A. V. Clements, Esq.



SIR HENRY RAEBURN, R.A.

PORTRAIT OF MRS. JOHN PHILLIPS, OF STOBCROSS, GLASGOW

Half-length, facing the spectator, in black silk dress cut V-shape at the neck, with long sleeves, black gloves, white muslin fichu, pale yellow shawl embroidered with flowers, white bonnet trimmed with white lace and with a white bow; her hands crossed on her lap.

 $28\frac{1}{2}$ by $24\frac{1}{2}$ in.

Exhibited at The Grafton Gallery.

See Sir Walter Armstrong's Raeburn, p. 110; James Greig's Raeburn, p. 55.

£1,575

Purchased by F. M. Coldstream, Esq.



SIR HENRY RAEBURN, R.A.

PORTRAIT OF ROBERT CATHCART, ESQ., OF DRUM, WRITER TO THE SIGNET

Three-quarter length, facing the spectator, in dark green coat with rolled collar, yellow vest lined with red, white stock, buff breeches, seated in a crimson chair before a table which is covered with a green cloth, his hands resting on an open book; red curtain background.

Painted about 1813.

 $49\frac{1}{2}$ by $39\frac{1}{2}$ in.

Exhibited at the Raeburn Exhibition, Edinburgh, 1876, No. 48; and at Paris, the British Pavilion, 1900.

See Sir Walter Armstrong's Raeburn, p. 98; James Greig's Raeburn, p. 41.

Engraved by Charles Turner, A.R.A.

£1,260

Purchased by Messrs. B. Freeman & Sons.



Sale, December 12, 1930, Lot 123

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAITS OF JOHN, 2ND EARL OF EGMONT, AND CATHERINE, HIS WIFE

Lord Egmont, who is dressed in a green coat, with scarlet vest, white lace cravat and frills and black three-cornered hat bound with silver braid, and with gold-knobbed cane, stands in the grounds of Kanturk Castle, County Cork, holding his wife by the hand; Lady Egmont is dressed in pink, and wears a small black hat.

49 by 73 in.

Exhibited at Burlington House, 1875, No. 90.

See Graves and Cronin's Sir Joshua Reynolds, P.R.A., vol. i, pp. 282-283; Sir Walter Armstrong's Sir Joshua Reynolds, p. 204.

Engraved by R. Josey.

£2,940

Purchased by Messrs. Leggatt Bros.



SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF THE HON. JOHN TUFTON WITH A PET DOG

Third son of Sackville, 8th Earl of Thanet, born November 22, 1773; M.P. for Rochester; died unmarried May 28, 1799.

When a child, in Greek or Roman tunic, with bare legs, standing in a landscape by an old tree, holding a spaniel by its forepaws and looking at the spectator; a stream in the background.

Painted in 1777.

56 by 44 in.

Exhibited at the British Institution, 1833, No. 36.

See Graves and Cronin's Sir Joshua Reynolds, P.R.A., vol. iii, p. 991; Sir Walter Armstrong's Reynolds, p. 233.

From the Collection of Lord Hothfield.

£1,995

Purchased by H. Thistlethwayt, Esq.



SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF WILLIAM JOHN, EARL OF ANCRAM, AFTERWARDS 5TH MARQUESS OF LOTHIAN, K.T.

Son of William, 4th Marquess of Lothian.

Half-length, turned to right, in scarlet military coat embroidered with gold braid, red sash over his left shoulder, white vest and black band round his neck; stormy sky background.

29 by 24 in.

£1,732 10s.

Purchased by Messrs. Gooden & For, Ltd.



GILBERT STUART

PORTRAIT OF WILLIAM ABERCROMBY, ESQ., OF GLASSAUGH

Eldest son of General James Abercromby, who commanded at the battle of Ticonderoga; married his cousin Mary, daughter of Sir Robert Abercromby, Bart., and died without issue.

Half length, head turned slightly to the right, in scarlet coat with rolled collar, yellow waistcoat showing blue lining at the neck and with gold buttons, white lace stock and frills, powdered wig tied with a back riband behind; seated, resting his left elbow on the arm of his chair; green curtain background.

29 by 24 in.

£462

Purchased by Colonel Sir George Abercromby, Bt.



Sale, December 12, 1930, Lot 130

JOHN ZOFFANY, R.A.

PORTRAIT OF BADDELEY, AS Moses in the "School for Scandal"

Charles Surface. You must know that I have a devilish rich uncle in the East Indies, Sir Oliver Surface, from whom I have the greatest expectations.... They tell me I'm a prodigious favourite, and that he talks of leaving me everything.... Yes, 'tis just so. Moses knows 'tis true, don't you, Moses?

Moses. Oh yes! I'll swear to 't.

"School for Scandal," Act iii, Sc. 3.

The background represents the Picture Room in Charles Surface's house.

Robert Baddeley (1733-1794), Comedian, went on the stage, and in 1763 joined Drury Lane Company; the original Moses in "School for Scandal." The founder of the Bequest providing cakes and wines for the Drury Lane players every Twelfth Night.

 $29\frac{1}{2}$ by $23\frac{1}{2}$ in.

Exhibited at the Royal Academy, 1781; and at the Whitechapel Gallery, 1910.

See Lady Victoria Manners and Dr. G. C. Williamson's John Zoffany, R.A., pp. 76 and 206.

£609

Purchased by Messrs. Gooden & Fox, Itd., for The Lady Lever Art Gallery.



APPENDIX

A SELECTION OF OTHER NOTABLE PRICES OBTAINED FOR PICTURES AND DRAWINGS, ENGRAVINGS AND ETCHINGS

PICTURES

H. ALKEN

THE START OF THE DERBY, 1850. $13\frac{3}{4}$ by 20 in.

£220 10s.

W. BARRAUD

A MASTER OF FOXHOUNDS. 27 by 35 in.

£262 10s.

C. AMBERGER

PORTRAIT OF A GENTLEMAN, in dark slashed dress. On panel; 19 by 14½ in.

£315

HUGH BARRON

A GROUP OF THE EGMONT FAMILY, on the steps of their mansion. 32 by 61 in.

£483

SIR WILLIAM BEECHEY, R.A.

PORTRAIT OF MRS. SHERIDAN AS "ST. CECILIA." 55 by 43 in.

£504

SIR WILLIAM BEECHEY, R.A.

PORTRAIT OF A LADY, in black dress and white lace veil holding a parasol. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

A. H. VAN BEYEREN

A FRUIT PIECE, grapes, peaches, cup, wine-glass, watch, etc., on a table. 34 by $30\frac{1}{2}$ in.

£44I

NERI DE BICCI

THE MADONNA AND CHILD, with angels. On panel; 18½ by 13 in. £220 10s.

SANDRO BOTTICELLI

THE NATIVITY, in a ruined pent-house the Madonna, in rose-coloured dress with dark green cloak, kneels in adoration before the Infant Saviour, who lies on a robe before her. A rondel, on panel; 49 in. diam.

£892 10s.

FRANK BRANGWYN, R.A., 1897

THE MARKET AT BUSHIRE. 30 by 47 in.

£210

FRANK BRANGWYN, R.A., 1897

THE SALUTE VENICE. 49 by $50\frac{1}{2}$ in.

£210

Q. BREKELENKAM

A WOMAN PREPARING VEGETABLES, an interior with a young woman in brown blouse and crimson skirt, seated at a table. On panel; $12\frac{1}{2}$ by $9\frac{3}{4}$ in.

£241 10s.

SIR EDWARD BURNE-JONES, 1882

THE HOURS, a group of six ladies, symbolizing waking, dressing, working, feasting, playing and sleeping, seated on a sculptured ledge in a garden. Painted from 1870-82. 30 by 71½ in.

£462

J. S. COPLEY, R.A.

PORTRAIT OF A GENTLEMAN, in dark coat with red collar. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

J. CROME

A VIEW NEAR WOODBRIDGE. 24 by 29½ in.

£346 16s.

A. CUYP

THE INTERIOR OF A CHURCH, with a congregation. On panel; 20 by 15½ in.

£220 10s.

ARTHUR DEVIS

SIR PETER LEICESTER, BART., and COLONEL CLAYTON, shooting in Tabley Park. 39 by 50 in.

£44I

H. FANTIN-LATOUR

HOLLYHOCKS AND PHLOX. 15 by 20 in.

£300

VINCENZO FOPPA

THE ADORATION OF THE MAGI. On panel; $24\frac{1}{4}$ by $17\frac{1}{4}$ in.

£44I

J. VAN GOYEN

A RIVER SCENE. A walled town with church and castellated buildings, ferry boat and small craft. Signed and dated 1642. 40½ by 56 in.

£483

J. VAN GOYEN

FARM BUILDINGS, on the bank of a river with haycart, peasants and boats. $21\frac{1}{2}$ by $31\frac{1}{2}$ in.

£231

PETER GRAHAM, R.A., 1893

HIGHLAND CATTLE ON THE SEASHORE. 29½ by 39½ in.

£315

J. B. GREUZE

PORTRAIT OF A GIRL, in a pink dress with white sleeves. 23 by 18 in. £294

F. GUARDI

A VIEW OF THE ENTRANCE TO THE GUIDECCA, with the island of San Giorgio Maggiore. 19½ by 30 in.

£504

F. GUARDI

A VIEW ON THE LAGOONS, VENICE, the Fondamente Nuovo on the right. 27 by 47 in.

£294

F. GUARDI

A VIEW ON THE LAGOONS, VENICE. The Euganian Hills in the distance. 27 by 47 in.

£241 10s.

F. HALS

PORTRAIT OF A GENTLEMAN, in black dress with large white collar. 25 by 20 in.

£577 10s.

MELCHIOR D'HONDECOETER

BIRDS BY A STREAM. 59 by $73\frac{1}{2}$ in.

£399

J. HOPPNER, R.A.

PORTRAIT OF MISS LARPENT, in white muslin dress over a pink skirt, caressing a pet rabbit. 50 by 39 in.

£44I

J. C. IBBETSON

TWO GIRLS, in white frocks with blue sashes, walking in a landscape; and A BOY with a dog in a landscape (a pair). Signed and dated 1795. 35 by 25 in.

£220 10s.

SIR GODFREY KNELLER

PORTRAIT OF THE DUCHESS OF DORSET, in white silk dress. 90 by 54 in.

£351 15s.

SIR PETER LELY

PORTRAIT OF ANNE HYDE, in brown dress with green scarf, and pearl necklace. 49 by 39 in.

€250

SIR PETER LELY

PORTRAIT OF LORD DELAMERE, in brown dress with flowing scarf. 49 by 39 in.

LORENZETTI

A TRIPTYCH. On panel; 57 by 32 in.

£325 10s.

SIR ANTONIO MOR

PORTRAIT OF A LADY, in black robe with crimson sleeves, seated in an arm-chair. On panel; $44\frac{1}{2}$ by $32\frac{1}{2}$ in.

£399

G. MORLAND, 1791

A FARMYARD, with two peasants white horse, and pigs. $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

G. MORLAND

THE COTTAGER'S DINNER. 19 by 23 in.

£241 10s.

JOHN OPIE, R.A.

CARD PLAYERS, two young ladies and a boy seated at a table playing cards. 40 by 50 in.

£252

PIETRO PERUGINO

ST. FRANCIS RECEIVING THE STIGMATA. On panel; $24\frac{1}{2}$ by $19\frac{1}{2}$ in.

£357

REV. M. W. PETERS, R.A.

TERPSICHORE. Circular. 35 in. diam.

£273

REV. M. W. PETERS, R.A.

PORTRAIT OF LADY ELIZABETH ISABELLA MANNERS, when a child. 29 by 24 in.

AMBROGIO DE PREDIS

PORTRAIT OF A YOUTH, in black dress with black cap. On panel; 18 by 11 in.

£577 10s.

ALLAN RAMSAY

PORTRAIT OF SIR ROBERT MURRAY OF CLARMONT, in scarlet military coat, his hat under his left arm. In a painted oval. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£241 10s.

PHILIP REINAGLE, R.A.

THE MEMBERS OF THE CARROM ABBEY HUNT, in an apartment engaged in conversation. 39 by 49 in.

£336

REMBRANDT

A PHILOSOPHER IN HIS STUDY. A bearded man, seated at a table wearing a loose brown cloak edged with fur, and a hat of similar material. Signed and dated 1632. On panel; 17 by 16 in.

£567

GEORGE ROMNEY

PORTRAIT OF MRS. YATES as "THE TRAGIC MUSE" (Melpomene). See Humphry Ward and W. Robert's Romney, pp. 175-6. Engraved by Valentine Green, A.R.A. 94 by 59 in.

£514 10s.

J. N. SARTORIUS

PHEASANT SHOOTING. Signed and dated 1805. 32 by 44 in.

£546

J. N. SARTORIUS

FOX-HUNTING: going to covert. $24\frac{3}{4}$ by $35\frac{1}{2}$ in.

£409 10s.

GILBERT STUART

PORTRAIT OF A GENTLEMAN, in dark blue coat, with red collar and white frills. Oval; 29 by 24 in.

£1,575

GILBERT STUART

PORTRAIT OF A GENTLEMAN, in green coat, with white vest and stock. Oval; 29 by 24 in.

GILBERT STUART

PORTRAIT OF JOHN FITZGIBBON, Lord Chancellor of Ireland, in blue coat. 29½ by 24½ in.

£462

G. STUBBS, A.R.A.

A WHITE HUNTER, with groom and greyhound. $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

£241 10s.

W. VAN DE VELDE, 1672

FISHING BOATS BECALMED, off the coast. 12 by 151/4 in.

£294

HENRY WALTON

A VEGETABLE STALL. 23 by $18\frac{3}{4}$ in.

£399

R. WESTALL, R.A.

PORTRAIT OF A LADY, in black silk dress with short sleeves and red cloak. 49 by 39 in.

£304 10s.

EMANUEL DE WITTE

THE INTERIOR OF A CHURCH, with children and figures in the foreground. 19 by 13½ in.

£399

EMANUEL DE WITTE

INTERIOR OF A CATHEDRAL, with monks and other figures. 55 by 44 in.

£325 10s.

D. WOLSTENHOLME

THE ANGLERS. 19 by $23\frac{1}{2}$ in.

£252

PH. WOUWERMAN

A SPORTSMAN GIVING ALMS. $12\frac{1}{2}$ by 9 in.

JOSEPH MICHAEL WRIGHT

PORTRAIT OF A LADY, in white dress, standing in a landscape holding a stick; a groom with horse in the background. $84\frac{1}{2}$ by 58 in.

£252

DRAWINGS

J. S. COTMAN, 1807

NORWICH MARKET PLACE. 14½ by 21 in.

£378

COPLEY FIELDING, 1850

SCARBOROUGH from across the Bay. 113 by 153 in.

£441

J. M. W. TURNER, R.A.

MARGATE. 6 by 9 in. See Sir Walter Armstrong's *Turner*, p. 265. Engraved by G. Cooke.

£231

J. M. W. TURNER, R.A.

SMAILHOLM TOWER. 6 by $4\frac{1}{2}$ in. See Sir Walter Armstrong's *Turner*, p. 278.

£262 10s.

COLOURED ENGRAVINGS

H. ALKEN (after)

DRAWING COVERT, Getting Away, Full Cry, and The Death. By R.G. Reeve. A set of four.

£50 8s.

J. J. CHALON, R.A. (after)

THE ALE HOUSE DOOR, and THE TURNPIKE GATE. By Charles Turner, A.R.A. (a pair).

£42

J. HOWE (after)

HAWKING. By Charles Turner, A.R.A.

£178 10s.

97

G

G. MORLAND (after)

BLIND MAN'S BUFF. By W. Ward, A.R.A.

£71 8s.

CHILDREN FEEDING CHICKENS and CHILDREN FEEDING GOATS. By P. W. Tomkins (a pair).

£32 11s.

ETCHINGS

MUIRHEAD BONE

RAINY NIGHT IN ROME.

£89 5s.

PICCADILLY CIRCUS, 1915.

£57 15s.

DEMOLITION OF ST. JAMES'S HALL INTERIOR. (C.D. 196.)

£39 18s.

LIBERTY'S CLOCK. (C.D. 206.)

£39 18s.

SIR D. Y. CAMERON, R.A.

BEN LEDI. (R. 381.)

£357

BEN LOMOND. (R. 468.)

£199 10s.

THE DOGE'S PALACE. (R. 326.)

£105

NOTRE DAME, DINANT. (R. 394.)

£89 5s.

STILL WATERS. (R. 381.)

£75 12s.

THE TAY. (R. 437.)

£60 18s.

HEDLEY FITTON

ROSE WINDOW: Notre Dame, Paris.

£35 14s.

98

SIR FRANCIS SEYMOUR HADEN

SHERE MILL POND. (H. 38.)

JAMES McBEY

DAWN, CAMEL PATROL. (M.H. 181.)

£283 10s.

STRANGE SIGNALS. (M.H. 186.)

ANDERS L. ZORN

SKERRIKULLA (A 247.)

SKERRIKULLA. (A. 247.)



SILVER SALES

1930-1

By A. C. R. CARTER

FTER that dramatic scene at Christie's on May 12, 1931, when the historic *Howard Grace Cup* had been bought for the nation at the marvellous sum of £11,000, a very well-known silver expert turned to me and said: "I can assure you that, if I had received a hoped-for commission from America the nation, with all its funds, would have been hard put to it to win the Cup."

The Prime Minister had come panoplied with substantial resources in the form of backing from the National Art-Collections Fund, from beneficent patriots, and from Museum funds. As it fell out, the resources which the Prime Minister had marshalled in order that the celebrated relic associated with the ducal house of Norfolk should be bought for the Victoria and Albert Museum, had to be called upon from only one quarter.

As soon as the Cup was displayed, the auctioneer, Mr. Terence McKenna, asked for an opening bid of £5,000. Waiting for a few seconds, Mr. Alec Martin, who is honorary secretary of the National Art-Collections Fund, nodded assent. It was discerned by all that Mr. Ramsay MacDonald was standing by his side, along with Mr. Eric Maclagan, Director of the Victoria and Albert Museum. The bidding swiftly mounted up, and when Mr. Martin made his call of £11,000, one wondered whether another competitor would come into the open and challenge him? The Prime Minister

looked a little anxious, yet full of combativeness, but there was no bid beyond £11,000, and then it was the pleasing duty of Mr. McKenna to announce that the Cup had been secured for the nation, and that Mr. Martin had been acting for Lord Wakefield who desired to be considered the donor through the medium of the National Art-Collections Fund.

Mr. Ramsay MacDonald was properly much elated at the successful result of his efforts to ensure the purchase of the relic for the Victoria and Albert Museum, and, after the sale, he was good enough to make a personal statement to me which should be placed on permanent record in this Christie's annual. In years to come this statement should have considerable historic significance, and one may express the pious hope that it will encourage future Prime Ministers to follow his example in promoting the interests of our national art collections.

"I may state definitely that the Cup was to be bought for the nation, no matter what it cost. I mean by that that there were enough patriotic promises of support to ensure this historic relic becoming the nation's property even if the price had been much greater.

"This, however, would have entailed making a 'depredation' on three national funds, and I am delighted, therefore, that my friend, Alec Martin, acting for the generous Lord Wakefield, was not challenged beyond £11,000."

Although in such matters absolute certainty cannot be established, I feel that there is much cogency in the argument that this *Grace Cup* is that "St. Thomas' Cup," which that valiant sailor, Sir Edward Howard, son of the subsequent victor at Flodden, bequeathed to Katherine of Aragon, at his death (at sea) on April 25, 1513. We know that he left his whistle to Henry VIII (who never received it, because the indomitable admiral was seen to hurl it into the sea to prevent it from falling into the hands of the

enemy), and that he always held the cup to be the sacred ivory-relic of Thomas à Beckett. Yet, on its merits, it is a most valuable example of Renaissance silver ornamentation by one of the smiths at Henry's or Wolsey's Court in 1525 at the command of Queen Katherine, who desired that this sacred relic should be richly embellished to the lasting honour of the great saint. Readers will find a full account of the cup by Mr. W. W. Watts elsewhere in this volume.

In the previous annual I had much to write about "per ounce" bidding and gave four instances of prices attaining 1,000s. an ounce or over, at the same time giving a complete list of such events since the first occurred in 1905. On two occasions in 1931 this standard was reached and for future serviceable reference this list has been extended to include them:

Year	Piece	Sale	Price per oz.	Buyer .
	Salt-cellar, Charles I, plain, 1635 HD.	Мау 10	1320s. (£66)	Letts
1909.	Inkstand, Charles I, 1630 WR.	June 8	1600s. (£80)	Crichton
1910.	Cup, Commonwealth,	Valpy	1320s. (£66)	Heigham
1911.	Beaker, Elizabethan, 1576 IR.	Tipping	1060s. (£53)	Crichton
	Mug, Elizabethan, 1598	June 19	1560s. (£78)	Crichton
	Goblet, James I, 1619 RG. Bell Salt-cellar, silver-gilt,	June 12 Leverton-	1200s. (£60)	Comyns
	Elizabethan, 1590.	Harris	1000s. (£50)	Willson
1929.	Spice-box, silver-gilt, 1598. Two Salt-cellars, plain,	Bethell	1270s. (£63 10s.)	
	1670 FC. Tazza, Elizabethan, 1576,	June 13	1800s. (£90)	
1930.	parcel-gilt Goblet, Charles II, 1669	Revelstoke	2400s. (£120)	
1930.	IG with mullet Sugar-basin, 1730, Adrian	March 26	1050s. (£52 10s.)	
1930.	Brancker, New York Tazza, Elizabethan, 1573,	June 12	1450s. (£72 10s.)	
	silver-gilt Cup, Elizabethan, 1585,	Ramsden Wilbra-	2400s. (£120)	
1031.	silver-gilt Bell-salt, 1607, parcel-gilt	June 16	3300s. (£165) 1000s. (£60)	Permain Permain
	Bell-salt, 1617, silver-gilt	July 1	1300s. (£65)	Permain
		105		

With regard to the two occasions on which 1,000s. per ounce was attained or exceeded, the James I bell-salt, 1607, for which Mr. Ernest Permain paid 1,000s. an ounce was on June 16 in a brave sale totalling over £,14,000. I use this term deliberately, because the market made a very courageous effort. Mr. Permain has become a very doughty opponent, and it is generally known that he often acts for a well-known American collector who has a house in this country decked with many treasures. He acquired much in this sale; giving 950s. per ounce for an Elizabethan bellsalt, 1591, and 700s. per ounce for a remarkable Charles II possetpot, 1665. Mr. Francis Mallett, too, was a prominent competitor, and in his three annual exhibitions he has included many of his finest purchases at Christie's. One of his special forms of collecting is of sweetmeat dishes and boxes, and in this sale he gave £,696 3s. at 780s. for an Elizabethan box. Mr. Mallett bought the highest priced porringer during 1931, one dated 1659, at 660s. an ounce. Mr. Permain was the winner on the second big occasion of high prices per ounce, as, on July 1, when another portion of the Hamilton silver was offered, he paid 1,300s. per ounce for another James I bell-salt, 1617. Everybody admired the exceptionally fine state of this beautiful three-tiered salt which must have been most carefully handled and preserved. Two fine Hamilton trays, engraved with the Douglas arms, by Paul Lamerie, reached £,223 at 200s. (Mr. Lionel Crichton), and among the foreign silver (the chief portion was sold in November 1919) was a Luneburg Gothic beaker, for which Mr. S. J. Phillips paid £,400.

Silver vessels have often an interesting history. When George, 2nd Duke of Albemarle, was Lord-Lieutenant of Devon, he was appreciative of the singing of the Vicars Choral at Exeter Cathedral, and presented to them a Charles II tankard and porringer. These appeared on July 1 and Mr. Bruford of Exeter bought the pair for £864. It is pleasant to note that Sir James and Lady Owen have since given them to the city of Exeter which

had conferred its freedom on both of them for services during the war.

There were two very busy dispersals before the Christmas of 1930. In the previous annual reference was made to that quaint type of Scottish wine-vessel, known as the Monteith, so-called from the name of a seventeenth century gallant, known as Monsieur Montegh, who conceived it to be the *dernier cri* in fashion to wear his cloak notched all the way round. Perhaps he was making the best of shabby circumstances. An equally subtle smith adapted the style to a vessel to be used for holding empty punch glasses inserted through the escalloped rim. A somewhat smaller type than usual caused Mr. Mallett to give £643 16s. at 335s. on December 10 and Mr. Harman paid as much as 750s. an ounce for a small Charles I beaker, 1640, weighing rather over 4 ounces. Mr. Mallett gave 335s. an ounce for a later beaker by James Birkby of Hull, 1660.

Mr. Ernest Permain had the distinction on December 17 of bidding the highest ounce price recorded for a Queen Anne kettle, 315s., which brought the sum payable to £1,138 14s. 6d. This may come to be known as the Culloden Tea Kettle, as it was a wedding-gift to Maurice Johnson who was Colonel of the 1st Regiment of Guards in that lamentable fight. Mr. Mallett gave 700s. an ounce for a V-shaped bowl, 1640, which was closely approached by Mr. Lionel Crichton's call of 600s. for another vessel of V-shape, a Charles I goblet, 1634. Although this sale showed various depreciations Messrs. S. J. Phillips paid 590s. an ounce for a Queen Anne sugar-basin by R. Timbrell, 1712, which was considered at top price when it attained 580s. in the previous season. Tea-pots, too, were highly appraised. For a George I example by William Barnes, 1718, Messrs. S. J. Phillips went to 500s. an ounce; Mr. Comyns giving 480s. an ounce for another by Richard Watts, 1717.

In "Marmion" Scott tells us that "the quaighs were deep:

the liquor strong." Mr. Willson acquired one by Robert Brooke of Glasgow, 1683, at 500s. an ounce; and a lion-tankard, 1668, with a Royal beast couchant on the powerful handle, yielded 370s. an ounce, the bid of Mr. Permain. Mr. Lionel Crichton's purchases included a small kitchen-dredger, by C. Adam, 1713, at 370s. an ounce and a George I chocolate-pot by David Tanqueray, 1720, at 400s. an ounce. He acquired also at 260s. (£403 18s.) a very interesting "nest" of three William III beakers by Wymans, 1697, and he told me that these were formerly in the old Congregational Church at Hare Court. I have mentioned revaluations. Let us have a fairer comparison in considering these. For example, in the famous Dunn-Gardner sale, 1902, 360s. an ounce was held to be a very extraordinary price for a Commonwealth tankard, 1655. But on December 17 Mr. Mallett gave 630s. an ounce (£571 14s. 4d.)—nearly double its previous price.

Reverting to the day when the memorable Howard Grace Cup was sold (May 12) I find that other events then happened. For example, a tea-service made by Buchs of St. Petersburg, 1799, of Russian gold as a wedding-present from the Tsar Paul I to his daughter who became Grand Duchess of Mecklenburg-Schwerin, was bought for £1,550 by Messrs. Nephews who act usually for a lady collector, and that Mr. Permain bought another valuable posset-pot, by James Birkby, of Hull, 1650, at 590s. an ounce, £693 5s. Some silver which had once belonged to the late Lord Newlands evoked memories of the first Red Cross Sale in 1915. Sixteen years ago the parents of Flight-Lieut. S. P. Cockerell, killed early in the war, had sent, to aid the cause of succour, two Irish potato rings. After giving £1,050 for them Lord Newlands performed the touching act of handing them back to the officer's father and mother.

A touch of comedy was given to the last sale on July 29. Indeed the Elizabethan dramatists would have called it "A Merrie Enterlude." When Mr. Gordon Hannen (who was acting

for Mr. Terence McKenna on sick leave) reached Lot 104, a Charles I plain trencher salt-cellar, 1635, the eyes of the company were soon rivetted by the spectacle of a youngster (clad in a modern Joseph's sporting suit of many colours) bidding up in the old silent film manner. Every time a dealer made an advance the boy solemnly raised his index finger to his brow by way of further challenge. Every dealer who dropped out added to the number of those amused by this auction comedy, in which the only serious actor seemed to be the boy. In the end he won the salt-cellar at 780s. an ounce (£374 8s.) but as a minor cannot be held responsible for a purchase, the proud father, Mr. Kenyon Vicars Painter, over on a visit from New York, backed his son by giving his own name. It is to be hoped that more American sons, accompanied by their fathers, will visit Christie's next season.

SILVER

Sale Tuesday, May 12, 1931

THE HOWARD GRACE CUP

ALSO KNOWN AS

"The Thomas à Becket Cup"

THE PROPERTY OF

HIS GRACE

THE DUKE OF NORFOLK

Earl Marshal and Hereditary Marshal of England

(Sold with the consent of the Trustees)

This magnificent Cup, of ivory and silver-gilt, 12½ in. high 4 in. diam. of lip, the mounts bearing the London hall-mark for 1525, of the greatest rarity, is formed of a font-shaped bowl of ivory, with nearly cylindrical sides, and short spreading foot. It is richly mounted with silver-gilt, and studded with jewels.

The bowl is lined with silver-gilt, with a wide rim engraved in Lombardic letters with the legend VINUM. TVVM. BIBE. CVM. GAVDIO. on a hatched ground, with a moulded and beaded border below the lip, a corded band below the inscription, and the lower edge, where it is attached to the ivory, of beading and triangular panels of hatching, the latter recalling the type of engraving so often found on the silver mounts of fifteenth century Wooden Mazers.

The foot is shaped as a high circular pedestal of silver-gilt with lower borders of beading and cording, and has a band pierced and finely chased with masks among arabesque foliage, an example of the influence of the Renaissance on the work of English Goldsmiths. Above this band is a concave section with small applied Cherubs'-heads and bosses of foliage divided by pearls and garnets, many of these being missing. Where the upper part of the foot is attached to the base of the ivory Cup the mounts take the form of a foliage cresting encircled by a corded band.

The Cover is formed of a circular moulded ivory plaque lined with silver-gilt. The lower edge mounted with a broad band pierced and chased in the same manner as the band which encircles the foot, with arabesque foliage and small vases of a Renaissance design, between these are collet garnets and clusters of pearls. Below this band is a twisted cord, and above an edging of fleur-de-

lys-like ornaments.

On the ivory plaque which forms the cover is a silver-gilt band of convex section, engraved in Lombardic characters ESTOTE SOBRII, with a mitre, the letters TB, and pomegranates between the words.

From the centre of the cover rises a vase-shaped ornament with lobes in relief, and ladder-pattern bands, studded with garnets and pearls, and the lower part encircled by a band of similar design to that on the foot. Round the base of this vase is a small band inscribed "FERARE GOD."

Surmounting the vase is a small group of Saint George and the Dragon; the Saint wearing a complete suit of Gothic armour with carefully chased details, standing on the Dragon which he is striking with a spear.

Mentioned in Old English Plate, by W. J. Cripps, C.B., F.S.A., sixth edition, p. 366, and described on p. 306; English Goldsmiths and their Marks, by Sir C. J. Jackson, F.S.A., second edition, p. 94.

Illustrated and described in A History of English Plate, by Sir C. J. Jackson, F.S.A., pp. 162-164.

Exhibited at the Special Loan Exhibition at South Kensington, 1862; the Art Treasures Exhibition, 1876; Saint George's Exhibition, 1886; the Tudor Exhibition, 1889; the Burlington Fine Arts Club, 1901, and illustrated in the catalogue, plate xxix; at 25 Park Lane, 1929, and illustrated in the catalogue, plate iv; Seaford House, 1929.

See Frontispiece.

Mr. W. W. Watts, formerly Keeper of the Department of Metalwork, Victoria and Albert Museum, writes as follows, regarding the history of the Cup:—

This superb object has always been known as the "Thomas à Becket Cup" or the "Howard Grace Cup." The initials TB, which together with a mitre are engraved on a silver band fixed on the ivory cover, have been taken to be the initials of the great statesman and archbishop who was murdered in Canterbury Cathedral in the year 1170. The mounts bear the London hall-marks for 1525-6 and a maker's mark, which Sir Charles Jackson in "English Goldsmiths and their Marks" defines as three implements crossed. What reasons are there for associating this vessel with the ill-fated prelate? Mr. Wilfrid Cripps, in the many editions of "Old English Plate," remarks, "Mr. French, in his 'Descriptive Catalogue of the Art Treasures,' collected many years ago in Ironmonger's Hall, which included this beautiful Cup, gives a list of all the 15th century bishops whose initials were TB, to one or other of whom he thought it might have belonged." Mr. G. R. French, in the Catalogue of this Exhibition held in 1861, adds, "part may belong to the middle of the XVth century." Sir Charles Jackson, in his "History of English Plate," dismisses the Thomas à Becket story and states that "the initials TB accompanying the mitre have no reference to any bishop, but are probably those of a member of the Berkeley family, whose crest was a mitre." Mr. Starkie Gardner, writing in the Catalogue of the Burlington Fine Arts Club Exhibition in 1901, when this Cup was shown mentions "a mitre and the initials TB bound by a knotted cable, the crest and initials of Thomas Berkeley." Miss Agnes Strickland, in "The Lives of the Queens of England" (Vol. I, p. 178), misunderstanding the marks on the mounts of the cup, makes the fanciful suggestion that "in compliment to his consort Eleanora, Henry II adopted for his plate mark the Cross of Aquitaine, with the addition of his initial H. An instance of this curious fact is still to be seen in the Grace Cup of Thomas à Becket." An illustration of the Cup in H. D. Traill's "Social England" (Vol. I, p. 393) is entitled "Thomas Becket's Grace Cup."

How far does the evidence of the vessel itself lead us? The Cup is of ivory and is complete with its lid, also of ivory. It resembles in form the so-called font-shaped cups, existing examples of which date from round about the year 1500; but whereas the latter are usually quite shallow this cup has a deep bowl. Ivory must have been a rare substance for such vessels, as no record of this material for cups is found in wills. The Cup is raised high on a double foot of extreme magnificence, in which is seen a combination of Gothic and Renaissance design; the lofty finial of the cover is surmounted by a group of Saint George and the Dragon. The vessel would have been complete and of harmonious proportions without the lower part of the foot and the upper part of the lid, and it may have originally been mounted in this form. The superb mounting of silver-gilt with enrichment of precious stones seems to prove that the cup was considered of outstanding importance, and to suggest that it was henceforth not so much an object for use as for admiration and perhaps veneration. Other font-shaped cups of the period are simple and plain in comparison, even the beautiful Cressener Cup and Cover of 1503 in the possession of the Worshipful Company of Goldsmiths, or the Cup of 1500, formerly in the Swayth-

ling Collection and now in the Victoria and Albert Museum.

As to its ownership at the beginning of the sixteenth century, four of the authorities already mentioned—Mr. G. R. French, Mr. Wilfrid Cripps, Sir Charles Jackson, and Miss Strickland—are in agreement that it was presented or bequeathed to Queen Catherine of Aragon, the first wife of Henry VIII, by Sir Edward Howard, Lord High Admiral, who perished in a naval battle in 1513. Mr. Starkie Gardner, however, whose ability in the matter of research is generally recognized, states that "the owner of this cup was knighted for services in the North in 1513 and became Baron Bergeley in 1523, dying 1532-3." He apparently had not seen the clause in the will of Sir Edward Howard to which we shall now refer.

The will of Sir Edward Howard includes an illuminating note on the subject of this cup. In the year 1826 Sir N. H. Nicholas published his "Testamenta Vetusta," a mine of interesting and instructive information to the student and connoisseur. In the will of Sir Edward Howard appears the curt but significant item, "To the Queen's Grace St. Thomas' Cup." It is clear therefore that at that period there was in existence a cup known as St. Thomas' Cup, which the Admiral bequeathed to Queen Catherine believing in all sincerity that it once belonged to the celebrated Archbishop of Canterbury. Thomas à Becket following the custom of mediaeval days, would have possessed a drinking-cup reserved for his own exclusive use. After his martyrdom his cult was widespread over Western Europe, and anything belonging to him was regarded with extreme veneration and most carefully preserved. May the ivory cup we are considering be the vessel referred to in Sir Edward Howard's will? The form is found in contemporary illuminated manuscripts of more than a century before his day, and it may have been made still earlier. Is it reasonable to suppose that this ivory cup had come to him and passed in his day as a precious relic of Saint Thomas of Canterbury, that Queen Catherine accepted it as such and proceeded to enrich it befittingly with silver-gilt and jewels so that in beauty and rich elaboration it far surpassed all the similar vessels of her time? This would seem to be the simplest explanation of the unusually sumptuous mounting. And it is not without significance that the badge of Queen Catherine of Aragon—a pomegranate—appears four times repeated in close proximity to the TB and mitre on the silver band encircling the lid.

Of its later history Miss Strickland writes: "The Queen subsequently restored it to the noble family of Howard in whose possession it still is." Mr. G. R. French states that "after the Queen's death it reverted to the Earl of Arundel. It passed, with the rest of the Arundel collections, into the possession of the Dukes of Norfolk, and by Charles, 11th Duke, was given to Mr. Howard, of Corby, in whose family it still remains." Mr. Cripps contents himself with saying that it "afterwards reverted to the Earl of Arundel." Sir Charles Jackson writes: "The cup is said . . . after the death of the Queen to have reverted to the Howard family, whence it has passed with the Arundel collections into the possession of the Dukes of Norfolk." Mr. Starkie Gardner writes that a grandson of the (in his opinion) original owner, Thomas, Baron Berkeley, "married a daughter of Henry Howard, Earl of Surrey, through whom this

Cup no doubt descended to the present owner."

The authority for these statements is not apparent; but at the end of the last century the Cup is found in the possession of Philip Henry Howard, of Corby, from whom it passed to the late Duke of Norfolk.

AN ELIZABETHAN SILVER-GILT BELL-SALT

In three divisions, the uppermost forming a caster, the whole engraved with a design of Tudor roses, strapwork, and foliage in outline on a matted ground, supported on three ball-and-claw feet.

9 in. high.

1591. Maker's mark, NR. Weight, 11 oz. 8 dwt. (950s. per oz.)

£541 10s.

Purchased by E. Permain, Esq.

Sale, June 16, 1931, Lot 125

A JAMES I BELL-SALT

Parcel-gilt, of similar design to the preceding, and the decoration consisting of formal flowers and scroll foliage engraved in outline on a matted ground, supported on three ball feet.

 $9\frac{1}{2}$ in. high.

1607. Maker's mark, ST linked. Weight, 10 oz. 19 dwt. (1,000s. per oz.)

£547 10s.

Durchased by E. Permain, Esq.

Sale, June 16, 1931, Lot 126

AN ELIZABETHAN TIGERWARE JUG

Mounted with silver-gilt lip, cover and foot, embossed and chased with lions' masks and groups of fruit in strapwork borders on a matted ground, the thumb-piece formed as a winged mermaid.

10 in. high.

1579. Maker's mark, X in a heart.

£231



Sale, July 1, 1931, Lot 89

A JAMES I SILVER-GILT BELL-SALT

In three divisions, the top forming a caster, entirely engraved with formal flowers in outline on a matted ground, supported on three ball feet.

10 in. high.

1617. Maker's mark, HM linked with mullet below. Weight, 10 oz. 14 dwt. (1,300s. per oz.)

£695 10s.



Sale, July 29, 1931, Lot 104

A CHARLES I PLAIN TRENCHER SALT-CELLAR

Of cylindrical shape, with spreading foot, flat top with moulded borders surmounted by three scroll handles, with a sunk receptacle for the salt in the centre.

 $3\frac{1}{2}$ in. high, $4\frac{1}{4}$ in. diam.

1635. Maker's mark, IM with a bear below. Weight, 9 oz. 12 dwt. (780s. per oz.)

£374 8s.

Purchased by Kenyon V. Painter, Esq., of New York.



Sale, May 12, 1931, Lot 119

A COMMONWEALTH POSSET-POT AND COVER

With straight sides and one scroll handle, supported on three claw feet, engraved with a coat-of-arms in plume mantling, and the inscription "Ex dono Walter Hawksworth Jenero & Ecclaesia de Hawksworth in Comitat Yorkshire Ano Domi. 1650"; the cover shaped as a cupping bowl with flat pierced trefoil-shaped handle.

 $6\frac{3}{4}$ in. diam., 5 in. high.

By James Birkby, Hull. Circa 1650. Weight, 23 oz. 10 dwt. (590s. per oz.)

£693 5s.



Sale, December 17, 1930, Lot 52

A COMMONWEALTH TANKARD

With cylindrical barrel, flat cover surmounted by a bifurcated thumbpiece, and spreading skirt foot.

6 in. high.

1655. Maker's mark, RE with mullet below in a heart. Weight, 18 oz. 3 dwt. (630s. per oz.)

Purchased by Messrs. Mallett & Son.

Sale, December 17, 1930, Lot 53

A CHARLES II TANKARD

With cylindrical barrel engraved with the arms of Wilcock (?), and scroll mantling, the cover flat and surmounted by a bifurcated thumb-piece.

 $6\frac{1}{2}$ in. high.

1670. Maker's mark, TK with cinquefoil below in plain shield. Weight, 25 oz. 9 dwt. (300s. per oz.)

£381 15s.

Purchased by Messrs. Mallett & Son.

Sale, December 17, 1930, Lot 54

A CHARLES II PEG TANKARD

With cylindrical barrel, and flat cover surmounted by a pomegranate thumb-piece, the handle ribbed and engraved with the intitals EW, on reeded foot.

By Thomas Mangy, York, 1669. Weight 21 oz. 14 dwt. (205s. per oz.) £222 8s. 6d.

Purchased by Messrs. Mallett & Son.



A CHARLES II POSSET POT AND COVER

With cylindrical sides, supported by three moulded feet, and with one scroll handle, on the front is a shield engraved with a coat-of-arms; the cover shaped as a cupping-bowl, with pierced trefoil-shaped handle engraved with the same arms.

 $5\frac{1}{4}$ in. high, $5\frac{1}{2}$ in. diam.

1665. Maker's mark, FL with bird below in a heart. Weight, 22 oz. 18 dwt. (700s. per oz.)

£801 10s.



Sale, December 17, 1930, Lot 47

A CHARLES II TANKARD

With cylindrical barrel engraved with plume mantling, and at a later date with the arms of Lane of Kings Bromley, Co. Staffs., the flat cover engraved with plume mantling and a crest, and surmounted by a lion thumb-piece, the barrel of the tankard resting on three lion's feet.

 $7\frac{3}{4}$ in. high.

1668. Maker's mark, II with two escallops in shaped shield. Weight, 37 oz. 16 dwt. (380s. per oz.)

£718 4s.



Sale, May 12, 1931, Lot 96

A CHARLES II PLAIN FLAGON

With cylindrical barrel, flat-topped cover surmounted by a thumbpiece pierced with a heart, and scroll handle, on spreading skirt foot, the barrel engraved "Ex dono Phillippæ Jones."

123 in. high.

1683. Maker's mark, R with pellet below in shaped shield. Weight, 74 oz. 17 dwt. (185s. per oz.)

£507 7s. 3d.

Purchased by John McGee, Esq.



A CHARLES II OVAL SWEETMEAT-BOX

With lobed panels round the sides and on the cover in foliage borders on a matted ground, the centre of the cover decorated with chased acanthus foliage and surmounted by a handle formed as a coiled serpent, and with fluted edges; supported on four scroll feet

5 in. high, 8 in. wide.

1679. Maker's mark, AH with cinquefoil above and crescent below. Weight, 26 oz. 11 dwt. (380s. per oz.)

£504 9s.

Purchased by The Goldsmiths & Silversmiths' Company, Ltd.



Sale, July 1, 1931, Lot 65

A CHARLES II TANKARD

With cylindrical barrel finely engraved with arms quarterly: 1st, Monck; 2nd, Plantagenet, Viscount Lisle; 3rd, Rivers; 4th, Grey, with scroll mantling; the cover flat and surmounted by a corkscrew thumbpiece, with plain scroll handle and reeded foot; the top of the cover engraved with the inscription "ÆTERNA GRATITUDINIS ET MEMORIA ERGO CHORUS EXONIENSIS ILLUSTRISS PRINCIPI CHRISTOPHERO DUCI ALBEMARLIA CUJUS MUNIFICENTIA DEBETUR HIC CALEX DICANT CONSECRANTQ."

7 in. high.

1683. Maker's mark, TC monogram. Weight. 33 oz. 4 dwt. (285s. per oz.)

purchased by Messrs. William Bruford & Son. Ltd.



Sale, July 1, 1931, Lot 66

A CHARLES II LARGE PORRINGER AND COVER

With shaped sides and scroll handles, the cover flat with reeded edges, and surmounted by a baluster knob; the barrel engraved with a shield enclosed within plume mantling, and surmounted by an Earl's coronet with the inscription "Ex dono Illustriss^{MI} Ducis Xtoferi D'Albemarle In vsum Chroi Exon 12. 8^{BRIS} 1676."

 $8\frac{1}{4}$ in. high, $6\frac{1}{2}$ in. diam.

1674. Maker's mark, WW with two mullets and five pellets. Weight, 32 oz. 12 dwt. (240s. per oz.)

£391 4s.

Purchased by Messrs. William Bruford & Son, Ltd.



A CHARLES II PORRINGER AND COVER

With straight sides and flat cover, surmounted by a pierced foliage knob; both the bowl and cover engraved with buildings, birds and branches in the Chinese taste, and with two handles formed as moulded S-shaped scrolls.

7 in. high, $6\frac{1}{4}$ in. diam.

1682. Maker's mark, SH linked in dotted circle. Weight, 33 oz. 8 dwt. (185s. per oz.)

Purchased by Messrs. Mallett & Son.

Sale, June 16, 1931, Lot 113

A CHARLES II PORRINGER AND COVER

With straight sides, embossed round the lower part with acanthus- and palm-leaves; the cover chased with a medallion of spiral acanthus foliage, and surmounted by a melon-shaped knob; the handles boldly moulded as S-shaped scrolls surmounted by busts.

 $7\frac{1}{4}$ in. high, $6\frac{1}{4}$ in. diam.

1676. Maker's mark, SG with trefoil above and pellet below. Weight, 31 oz. 14 dwt. (180s. per oz.)

£285 6s.

Purchased by Ta. H. Taillson, Esq.

Sale, June 16, 1931, Lot 114

A CHARLES II PORRINGER AND COVER

With shaped sides, embossed and chased with large flowers and foliage, and engraved with a coat-of-arms in plume mantling; the cover surmounted by a flat-topped knob to form a foot; the handles moulded as scrolls surmounted by busts.

 $6\frac{1}{2}$ in. high, 6 in. diam.

1661. Maker's mark, WG with six pellets in an oval. Weight, 25 oz. (170s. per oz.)

£212 10s.

Purchased by Messes. Mallett & Son.



A JAMES II SILVER-GILT PORRINGER AND COVER

With nearly straight sides, embossed and chased round the lower part with acanthus- and palm-leaves, and the lip engraved with the Corbet Arms in plume mantling; the cover chased with a medallion of spiral acanthus foliage on a matted ground, surmounted by a pierced foliage knob; the handles of bold design formed as S-shaped scrolls moulded with foliage.

 $8\frac{3}{4}$ in. high, $7\frac{3}{4}$ in. diam.

1685. Maker's mark, IS with a pellet and cinquefoil in shaped shield. Weight, 61 oz. 9 dwt. (320s. per oz.)

Purchased by Messrs. Mallett & Son.

£983 4s.



Sale, December 10, 1930, Lot 44

A JAMES II MONTEITH

With lobed sides, and an escalloped rim edged with small chased foliage, the sides engraved with a monogram and scroll mantling.

11 in. diam.

1686. Maker's mark, IS, with cinquefoil below in shaped shield. Weight, 34 oz. 16 dwt. (370s. per oz.)

£643 16s.

Purchased by Messrs. Mallett & Son.



A NEST OF THREE WILLIAM III BEAKERS

Of nearly cylindrical shape, engraved with the arms of Fletcher impaling Fletcher, and scroll mantling.

 $4 \text{ in., } 4\frac{1}{8} \text{ in., and } 4\frac{1}{4} \text{ in. high.}$

By Wymans, 1697. Weight, 31 oz. 6 dwt. (260s. per oz.)

£406 18s.



A QUEEN ANNE TEA-KETTLE

Of compressed shape, with moulded domed cover, swing handle and scroll spout, engraved with the arms of Johnson impaling Bellamy in scroll mantling; on circular stand with lamp, with swing handles at the sides, a pair of snuffers attached, and an oval medallion engraved with the same arms.

By Benjamin Pyne, 1706. Weight, 72 oz. 6 dwt. (315s. per oz.)

£1,138 14s. 6d.

Purchased by E. Permain, Esq.



Sale, July 8, 1931, Lot 48

FOUR QUEEN ANNE SCONCES

Embossed and chased with masks and foliage on a matted ground, with raised medallions in the centres, engraved with the arms of Bligh, and on an escutcheon of pretence quarterly 1st Hyde, 2nd O'Brien, 3rd Stuart, 4th Clifton, each sconce fitted with one scroll candle-branch.

 $11\frac{1}{2}$ in. high.

By Anthony Nelme, 1704. Weight, 99 oz. 5 dwt. (130s. per oz.)

£645 2s. 6d.

Purchased by Messrs. J. VII. and J. Thomas.



Sale, July 8, 1931, Lot 62

A QUEEN ANNE SILVER-GILT EWER

With harp-handle and short spout, the barrel and foot chased with bands of palm leaves, and the lip engraved with the arms and cypher of Queen Anne.

 $10\frac{3}{4}$ in. high.

By George Garthorne. Weight, 54 oz. (160s. per oz.)

Presented by Queen Anne to her cousin, Lady Theodosia Hyde, Baroness Clifton, on her marriage to John Bligh, 1st Earl of Darnley.

£432

Purchased by Messes. Va. Comyns & Sons.



A SET OF FOUR GEORGE I SQUARE SALVERS

With raised borders, rounded at the corners, and supported on moulded feet, the centres engraved with the arms of Crosse, Baronet.

 $6\frac{1}{4}$ in., $9\frac{1}{4}$ in., $19\frac{1}{4}$ in. and $12\frac{1}{4}$ in. square.

By Thomas Folkingham, 1719. Weight, 133 oz. 4 dwt. (8os. per oz.)

£532 16s.



A GEORGE I TEA-POT

Of octagonal shape, with domed cover and faceted tapering spout, engraved with the arms of Surtees of Co. Northumberland and Durham, and scroll mantling.

By William Barnes, 1718. Weight, 17 oz. 6 dwt. (500s. per oz.)

£432 10s.

Purchased by Messes. S. J. Phillips.

Sale, December 17, 1930, Lot 29

A GEORGE I TEA-POT

Of nearly similar design.

By Richard Watts, 1717. Weight, 12 oz. 15 dwt. (480s. per oz.)

£306

Purchased by Messrs. Va. Comyns & Sons.

Sale, December 17, 1930, Lot 30

A QUEEN ANNE OCTAGONAL SUGAR-BASIN AND COVER

With moulded borders, and slightly domed cover surmounted by a baluster knob.

 $5\frac{1}{2}$ in. high, 5 in. diam.

By R. Timbrell, 1712. Weight, 16 oz. 18 dwt. (590s. per oz.)

Purchased by Messrs. S. J. Phillips.



Sale, June 16, 1931, Lot 53

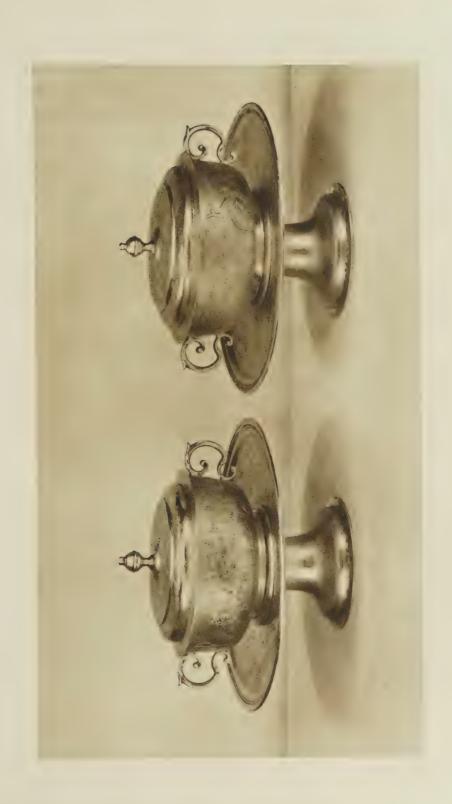
A PAIR OF IRISH PORRINGERS AND COVERS AND TAZZE

Both engraved with birds and branches in the Chinese taste, the porringers shallow, with scroll handles, and flat tops to the covers surmounted by baluster knobs; the tazze with reeded borders, and supported on plain spreading feet.

The porringers, 5 in. diam., $3\frac{3}{4}$ in. high; the tazze, $7\frac{3}{4}$ in. diam., $2\frac{1}{2}$ in. high.

The porringers and tazze by Thomas Boulton, Dublin, 1699; the covers by John Cuthbert, Dublin, 1685. Weight, 50 oz. 12 dwt. (230s. per oz.)

£581 18s.



AN IRISH CHOCOLATE-POT

Of hexagonal shape, tapering towards the top, with domed cover, faceted spout, and a rib round the centre.

8 in. high.

By J. Pennyfather or J. Palet, Dublin, 1714. Weight, 14 oz. 13 dwt. (300s. per oz.)

£219 15s.



A SCOTTISH QUAIGH

The centre engraved with radiating lines, and with flat handles engraved with the initials IC and BS, the bowl engraved outside with formal tulips and leafage in vertical panels.

 $7\frac{3}{4}$ in. diam., $11\frac{1}{2}$ in. wide.

By Robert Brooke, Glasgow, 1683. Weight, 16 oz. 19 dwt. (500s. per oz.)

Mentioned in English Goldsmiths and their Marks, by Sir C. J. Jackson, F.S.A., second edition, p. 519.

£423 15s.

Purchased by Va. H. Vaillson, Esq.



Sale, May 12, 1931, Lot 95

A RUSSIAN GOLD TEA SERVICE

Finely chased with bands and borders of foliage and beading in the Louis XVI taste, consisting of:

A tea-pot.

A vase-shaped sugar-basin.

A bowl, 7 in. diam.

A vase-shaped coffee-pot.

A cream ewer.

Six tea-spoons.

A pair of sugar-tongs.

A tea-strainer.

A two-handled tea-tray, 26 in. long.

By Buchs, St. Petersburg, 1799. Weight, 241 oz. 10 dwt.

Vide MS. history signed by Friedrich Ernst, Prince of Sachsen Altenburg.

Purchased by Messrs. Rephews.

£1,550



Sale, July 1, 1931, Lot 112

A GERMAN GOTHIC BEAKER AND COVER

Parcel-gilt, and formed as trunk of a tree, the border to the cover pierced and chased with a frieze of scrolls and fleur-de-lys, the cover surmounted by a small figure of Saint Sebastian; the base encircled by two corded bands and supported on three feet formed as branches, with a shield attached to each, one enamelled with a dragon in blue, and the others with a crossbow and gun engraved on a ground of blue enamel; inside the cover is a medallion with a shield charged with a dragon in blue enamel on a blue enamel ground.

 $12\frac{1}{2}$ in. high.

Luneburg; early 16th century. Weight, 18 oz. 2 dwt.

Purchased by Messrs. S. J. Phillips.

£400



Sale, July 1, 1931, Lot 113

A GERMAN TANKARD AND COVER

Parcel-gilt, the barrel plain and cylindrical, encircled round the base with a corded band, and with ladder-pattern bands round the lip and foot; the cover slightly domed with a corded band round the edge, the top finely chased with three Holbeinesque heads and chased with foliage on a matted ground, the centre set with a medal, to the underside of which is applied a medallion engraved with a shield with three fishes on a ground of blue and green enamel; the thumbpiece formed as caryatid figures surmounting a scroll handle terminating at the base in two pomegranates with a flower between.

9 in. high.

Early 16th century. Maker's mark, H in a shaped shield. Weight, 20 oz. 7 dwt.

£300

Purchased by Messrs. S. J. Phillips.



Sale, July 1, 1931, Lot 105

ONE OF A SET OF SIX PARCEL-GILT CUPS

With cylindrical bowls, engraved with Scriptural quotations in oblong panels with strapwork borders, divided by small medallions engraved with various animals and birds, and a shield charged with two fleur-de-lys, the lower part engraved with strapwork, on short stems and feet engraved with fleur-de-lys.

Ulm. Maker's mark, MH monogram, probably Mathaus Hopherr, Meister, in 1548. Weight, 20 oz. 3 dwt.

Purchased by Messrs. Crichton Bros.

£240



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR ENGLISH AND FOREIGN SILVER PLATE

MIND TORDION SIEVER TEAT	_		
	Price per oz.	Tota Pric	
QUEEN ELIZABETH			
AN ELIZABETHAN TAZZA, with saucer-shaped bowl repoussé and chased in the centre with a profile portrait of a lady. $4\frac{3}{4}$ in. high, $5\frac{3}{4}$ in. diam. 1572. Maker's mark, a hand holding a branch. 9 oz. 15 dwt.		£ s. 860 o	
CHARLES I			
A CHARLES I PLAIN TANKARD, with cylindrical barrel supported by a spreading-skirt foot. $5\frac{1}{2}$ in. high. 1647. Maker's mark, DI with a tree between and mullets above in a heart. 15 oz. 19 dwt .	6605	526 7	0
A CHARLES I BOWL, embossed as an expanded	0000.	320 /	
flower. 3 in. high, 10¼ in. diam. By Thomas Maundy, 1638. 14 oz. 9 dwt.	560s.	404 12	0
A CHARLES I GOBLET, with V-shaped cup, baluster. 5\frac{3}{4} in. high. 1634. Maker's mark, WS with circle below. 5 oz. 18 dwt.	620s.	182 18	0
A CHARLES I BEAKER. $3\frac{1}{2}$ in. high. 1640. Maker's mark, S.A. monogram, with three mullets in a lozenge. 4 oz. 2 dwt.	7505.	153 15	0
A CHARLES I GOBLET, with V-shaped bowl.	/ 5000	-33 -3	
$5\frac{1}{4}$ in. high. 1640. 4 oz. 4 dwt.	700s.	147 0	0
168			

	Price per oz.	Total Pric e	
COMMONWEALTH			
A COMMONWEALTH PORRINGER AND COVER. 5 in. diam. 1658. Maker's mark, IN with a bird below in a heart. 18 oz. 11 dwt.	275s.	255 I 3	
A COMMONWEALTH PORRINGER AND COVER, with shaped sides embossed and chased with large flowers and foliage. 6 in. high, $5\frac{1}{4}$ in. diam. 1658. Maker's mark, FL with pellet between, and a bird below in shaped shield. 18 oz. 11 dwt.	245 <i>s</i> .	227 4 9)
A COMMONWEALTH SWEETMEAT-DISH, with a shield in the centre pricked with the initials WRA. $7\frac{3}{4}$ in. diam. 1651. Maker's mark, WR with pellet and circle below. 8 oz. 7 dwt.	460s.	192 I C)
A COMMONWEALTH GOBLET, the cup widening towards the lip. $6\frac{1}{2}$ in. high. 1654. Maker's mark, RS with mullet above and below. 10 0z. 19 dwt .	340s.	186 3 0)
A COMMONWEALTH SMALL PORRINGER AND COVER, engraved with tulips. $3\frac{3}{4}$ in. high, $3\frac{1}{2}$ in. diam. 1659. Maker's mark, ET with crescent below in shaped shield. 5 oz. 12 dwt.	66os.	184 16)
CHARLES II			
A CHARLES II CIRCULAR SWEETMEAT-BOX. 4 in. high, 9 in. diam. 1679. Maker's mark, AR with three pellets and a mullet in shaped shield. 29 oz. 17 dwt.	290s.	432 16	6
A CHARLES II SWEETMEAT-BOX, of oval shape. 7\frac{3}{4} in. wide. 1661. Maker's mark, AM monogram, probably A. Moore. 18 oz. 15 dwt.	38os.	356 5	0
A CHARLES II LARGE PLAIN TANKARD, with cylindrical barrel. 7½ in. high. 1678. Maker's mark, EG. 31 oz.	150s.	232 10	0

	CITADLES II (continued)	Price per oz.	Total Price	
A	CHARLES II (continued) CHARLES II PLAIN TANKARD, with flat cover, corkscrew thumb-piece. 6½ in. high. 1676. Maker's mark, SR with a cinquefoil and two pellets below. 23 oz. 5 dwt.	1958.	226 13	9
A	CHARLES II PLAIN TANKARD, with cylindrical barrel supported by a spreading skirt foot. 6½ in. high. 1660. Maker's mark, TK with two mullets. 23 oz. 9 dwt.	190s.	222 15	6
A	CHARLES II PLAIN TANKARD, with cylindrical barrel. 1671. Maker's mark, AL with mullet below. 21 oz. 12 dwt.	200 <i>s</i> .	216 0	0
	WILLIAM III AND MARY			
A	WILLIAM AND MARY SILVER-GILT POR- RINGER AND COVER, with nearly straight sides rounded at the base, with S-shaped scroll handles. 8 in. high, 6½ in. diam. 1688. Maker's mark, RC with six pellets in dotted oval. 32 oz.			
A	2 dwt.	370s.	593 17	0
A	WILLIAM AND MARY TANKARD, with cylindrical barrel. $7\frac{1}{2}$ in. high. By Edward Mangy, Hull, circa 1680. 23 oz. 9 dwt.	300s.	351 15	0
A	SET OF THREE WILLIAM AND MARY CASTERS, of cylindrical shape. 7 in. and $5\frac{1}{2}$ in. high. 1689 and 1690. 18 oz. 19 dwt.	1850	175 5	9
A	PAIR OF WILLIAM III SILVER-GILT TAZZE. $7\frac{3}{4}$ in. diam, $2\frac{3}{4}$ in. high. By Anthony Nelme, 1700. 30 oz.			
A	WILLIAM III CUP AND COVER, embossed with spiral fluting edged with stamped foliage ornament. 10 in. high. By Isaac Dighton, 1698. 43 oz. 3 dwt.		232 10	0
	43 v. 3 uut.	95s.	204 19	3

QUEEN ANNE	Price per oz.	Total Price		
A QUEEN ANNE SNUFFER STAND AND PAIR				
OF SNUFFERS. By John Cory, 1704. 11 02.				
10 dwt.	300s.	172 10	О	
A PAIR OF QUEEN ANNE SMALL SILVER-				
GILT CUPS AND COVERS. 5 in. high. By J. Leach, 1701. 13 oz. 13 dwt.	2208.	150 3	0	
A QUEEN ANNE PLAIN DREDGER, with				
moulded borders. By C. Adam, 1713. 2 0z.	0700	40. 10	0	
14 dwt.	3/05.	49 19	U	
GEORGIAN PERIOD				
A DINNER SERVICE, with shaped gadrooned				
borders, consisting of 81 pieces, chiefly 1780.	8s. 2d.	574 10	6	
AN OVAL BREAD-BASKET, with open basket-		0,1		
pattern sides and corded edges. 13 in. wide. By			G	
Paul Lamerie, 1732. 39 oz. 7 dwt.	270s.	531 4	0	
THIRTY-SIX DINNER-PLATES and EIGHTEEN SOUP-PLATES, with gadrooned borders By				
Paul Storr, 1806 1,084 oz.	9s. 6d.	514 18	0	
A SET OF THREE PLAIN CASTERS, shaped as				
vases. $8\frac{1}{4}$ in. and $6\frac{3}{4}$ in. high. By Paul Lamerie, 1738. 36 oz. 15 dwt.	200s.	367 10	0	
A PAIR OF SAUCEBOATS, with shaped rims, and		,		
scroll handles. By Paul Lamerie, 1729. 24 oz.	0000	356 14	0	
12 dwt.	290s.	350 14	U	
A PLAIN PUNCH-BOWL, with moulded borders. 7\frac{1}{4} in. high, 11\frac{1}{2} in. diam. By W. Darkeratt, 1729.				
83 oz. 5 dwt.	825.	341 6	6	
FOUR SILVER-GILT CANDELABRA, with	T = 0	010 10	0	
square stems. 19 in. high. 1790. 414 oz.	15s.	310 10	U	
FOUR CANDELABRA, with gadrooned borders and branches for three and two lights each.				
21 in. high. 1784.		310 0	0	

	Price per oz.		Total Price	
GEORGIAN PERIOD (continue	d)			
A LARGE PLAIN SALVER, with moulded escalloped border. 21 in. diam. By John Tuite, 1731. 117 oz.	48s.	280	16	0
A PAIR OF TEA-POTS, of compressed spherical shape, with straight faceted spouts. By John Jacob, 1737. 22 oz. 4 dwt.	250s.	277	10	0
AN OVAL SOUP-TUREEN AND COVER, with scroll and shell feet. By Paul Lamerie, 1730. 140 oz. 5 dwt.	39s.	273	9	9
A SILVER-GILT TOILET SERVICE, embossed and chased with flowers and scrollwork on a matted ground. By Lewis Herne and Francis Butty, 1761. Consisting of 9 pieces.		250	0	0
A PAIR OF OBLONG TEA-TRAYS, with gadrooned borders chased with shells and grapes. 30 in. long. 1809. 388 oz. 10 dwt.	12s. 6d.	242	16	3
A PAIR OF OVAL TRAYS, engraved in the centres. $8\frac{1}{4}$ in. long. By Paul Lamerie, 1729. 23 oz. $6\ dwt$.	2005.	233	0	0
TEN OVAL MEAT-DISHES, with gadrooned shell and foliage borders. 13 to 19 in. long. By Paul Storr, 1806. 569 oz. 18 dwt.	8s.	227	19	2
ÄBEER-JUG. $7\frac{1}{2}$ in. high. By John Gibbons, 1725. 25 oz. 5 dwt.	180s.	227	5	0
A SET OF THREE SALVERS, with moulded escalloped borders. $10\frac{1}{2}$ and $13\frac{1}{4}$ in. diam. By Peter Archambo, 1732. 167 oz. 6 dwt.	26s.	217	9	9
A PLAIN OCTAGONAL BOX. 4\frac{3}{4} in. long. By D. Tanqueray, 1719. 19 oz. 7 dwt.	220s.	212	17	0
A SHAVING-DISH AND FLAT-SHAPED EWER. By James Shruder, 1744. 56 oz. 6 dwt.	75s.	211	2	6
A PAIR OF CANDELABRA, richly chased with eagles. 23 in. high. 1818 and 1819. 511 oz.	8s.	204	8	0

	Price per oz.	Total Price		
A CHOCOLATE-POT AND COVER, of oviform shape. By Paul Lamerie, 1720. 9 oz. 8 dwt.	400s.	188	0	0
FOUR OCTAGONAL ENTREE-DISHES AND COVERS, with gadrooned borders and scroll handles. 156 oz.	16s. 9d.	130	13	0
TWENTY-FOUR THREE-PRONGED TABLE-FORKS. 1759, etc. 51 oz. 8 dwt.	27s.	69	7	10
ELEVEN RAT-TAILED TEA-SPOONS, with shield-top handles. Dublin.		68	0	0
TWELVE THREE PRONGED DESSERT FORKS. 1768. 15 oz.	80 <i>s</i> .	60	0	0
FOREIGN SILVER				
A GERMAN CUP AND COVER, formed of a polished cocoanut, mounted with silver-gilt lip. 11\frac{3}{4} in. high. Augsburg, sixteenth century.		220	0	0
A GERMAN PARCEL-GILT TANKARD AND COVER, the centre of the barrel of hexagonal section. Dated 1554. 9\frac{1}{4} in. high. Luneburg, middle of the sixteenth century. 16 oz. 16 dwt.		220	0	0
A SWISS GUILD MACE, parcel-gilt, with hammer-shaped head engraved with a German inscription. $26\frac{1}{2}$ in. long. Basle, seventeenth century. 26 oz. 1 dwt .		205	0	0
A GERMAN SILVER-GILT FIGURE OF A RAM, with removable head to form a bottle. $6\frac{1}{2}$ in. high. Early seventeenth century. 23 °z. 8 dwt .		115	0	0
A GERMAN GOTHIC FIGURE OF A BIRD, forming a cup and cover, parcel-gilt, with engraved plumage. 8½ in. high. Late fifteenth or early sixteenth century. 9 oz. 3 dwt.		80) C) 0





OBJECTS OF ART

BRONZES

Sale, June 11, 1931, Lot 132

A FIGURE OF A PANTHER

 $8\frac{1}{2}$ in. high, 12 in. long.

Paduan (School of Riccio); early sixteenth century.

The animal is represented stalking forward with head slightly turned to the left, one forepaw raised, and tail carried high above the back. The ebonized plinth, on which the animal stands, carved with rocks, foliage, and a reptile.

Purchased by Messrs. Albert Amor, Ltd.



A PAIR OF FEMALE FIGURES

15 and 14 in. high.

Italian (School of Giovanni da Bologna); sixteenth century.

The figures are emblematic of Sculpture and Architecture; one depicted as a nude Nymph, with hair partly plaited, leaning against a column, with a chisel beneath her left hand and a wisp of drapery held to her left shoulder with her right hand, her left leg bent with the foot resting on the base of the column, beside which is a globe. The other shown as a seated nude figure holding emblems of Architecture in her right hand, and a slab of marble behind her in her left; round her neck is hung a necklace, and on her head is a bandeau. Both figures are mounted on Boulle pedestals, inlaid with arabesques in brass on tortoise-shell ground, and with ormolu corners chased with foliage.

Purchased by Messrs. F. Partridge & Sons, Ltd.



A FIGURE OF A GOAT

 $4\frac{3}{4}$ in. high.

Paduan (School of Riccio); early sixteenth century.

The figure represents a horned female goat of Swiss type, with head turned to the left, leaning backwards as if about to charge; mounted on oblong walnut plinth.

£441

Purchased Anonymously.



A GROUP OF THE RAPE OF THE SABINE WOMAN

Signed. $24\frac{1}{2}$ in. high.

Designed after the well-known marble group by Giovanni da Bologna in Florence.

£367 10s.

Purchased by D. W. Greeen, Esq.



A STATUETTE OF HERCULES

7 in. high.

On red marble pedestal.

Italian (School of Francesco da Sant'Agata); early sixteenth century.

The finely modelled figure is that of a nude muscular man, bearded, and with head turned to the left; his left arm held before him, and his right arm behind as if swinging forward; his right leg bent, with the foot resting on a dolphin.

£273

Purchased by Messrs. Albert Amor, Ltd.



ARMOUR

Sale, May 5, 1931, Lot 49

A GOTHIC SUIT OF ARMOUR

This superb example of the Milanese armourer's craft is of bright steel, assembled together by steel-headed rivets, and is composed of a head-piece of the "Chapelle-de-Fer" type, Mentonnière, with falling buffe-plate. The breast-plate has a placate, with a pierced floral ornament at its apex, and is equipped with a hinged lance rest. The back-plate is fashioned of three plates, with a garde-de-rein of three lames, the laminated tassets are attached to the tace by means of turn-pins. The arm-defences have finely formed elbow-guards, the flange of the right elbow is impressed with a crowned Lombardic "A" repeated, the mark of Arrigolo d'Arconate, an armourer working at Milan 1428-1446. The jambières are beautifully moulded, the tops of the cuisses are flanged outward to a keel-shaped section, the greves laced over the inner side of the leg. The suit carries with it a fine quality shirt of mail, with grain d'orge rivets and latten collar.

Italian; circa 1440.

£3,780

Purchased by H. Furmage, Esq.



Sale, May 5, 1931, Lot 33

A COMPLETE SUIT OF FLUTED MAXIMILIAN ARMOUR

Consisting of an armet with falling visor, gorget plate, finely moulded globose breast-plate, equipped with a hinged lance rest, rere and vam braces with mitten gauntlets, leg defences with spatulated sollerets. The entire suit of bright steel carries a shirt of chain with long sleeves of fine quality.

German, probably Nuremburg, circa 1500.

£700

Purchased by H. Furmage, Esq.



Sale, July 14, 1931, Lot 97

A FINE SUIT OF BRIGHT STEEL FLUTED ARMOUR

Of superb quality, the suit consists of a gorget plate with finely roped turnover, with turning pins to receive the pauldrons which are equipped with passe-guards, the arm-defences are full with winged elbow-cops, the vambraces have turning pins for the attachment of the short-cuffed gaunt-lets which are of the mitten type, the gad-plate of the right-hand gauntlet, likewise the three last lames are wanting; the globose breast-plate with plain keel-shaped turnover across the breast- and the gusset-plates is splinted at the waist, bears the armourer's mark and carries its hinged lance-rest; the tace of four plates is rivetted to the breast-plate to which are attached the tassets of three plates bordered with boldly roped cable; the back plate has its garde-de-rein of two plates; the cuisses have groin-plates with plain keel-formed borders, knee-cops with pronounced tendon-protectors, plain jambs, spatulated sollerets. Unfortunately the head-piece is wanting to this fine example of the armourer's craft.

A mark stamped upon the breast-plate is attributed to an armoursmith working for Maximilian, *circa* 1490.

Purchased by E. Permain. Esq.



STAINED GLASS

Sale, July 30, 1931, Lot 139

A WINDOW OF GERMAN STAINED GLASS

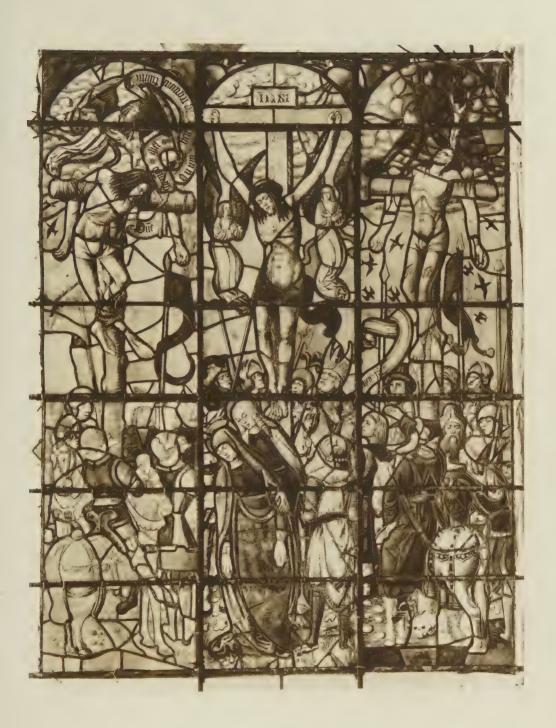
Depicting the Crucifixion, with Angels on either side of the Crucified Christ and an Angel and the Devil receiving the Spirits of the two thieves; at the base of the Cross are the two Marys, Saint Joseph of Arimathea on horseback, Roman soldiers and other figures.

6 ft. high, 4 ft. 9 in. wide.

Late fifteenth or early sixteenth century.

Surmounting the window is an arch-shaped panel with the Saint Esprit and emblem of the Holy Trinity among clouds.

Purchased by E. Permain, Esq.



Sale, July 30, 1931, Lot 121

A PANEL OF ENGLISH STAINED GLASS

With a figure of a lady kneeling at a reading desk, with her five daughters behind her, her surcoat charged with the arms, quarterly, 1 and 4 Danvers, 2 and 3 Pury, the figures shown beneath a Gothic arch, with a religious subject and peacocks in the background and medallion heads in the upper corners.

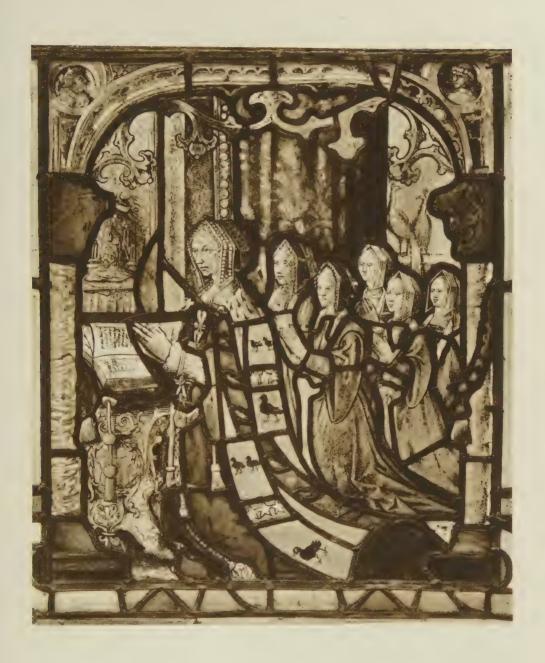
 $21\frac{1}{2}$ by 18 in.

Early sixteenth century.

Anne, daughter of Sir William Danvers, Justice of the Court of Common Pleas, and wife of Richard Verney, of Compton Verney, who died September 28, 1523.

Of the five daughters, one, Anne, was married to Edward Odingsells, of Long Itchington, Co. Warwick; and died in 1527.

Purchased by E. Permain, Esq.



Sale, July 30, 1931, Lot 122

A PANEL OF ENGLISH STAINED GLASS

With a figure of a lady kneeling before a reading-desk, with her two elder sons behind her, in a chapel with windows behind the figures and a frieze of Renaissance ornament supported by columns at the top; below is a tablet inscribed "Anne Lady Varne 1558."

21 by $16\frac{1}{2}$ in.

Early sixteenth century.

Anne, daughter of Sir William Danvers, who married Richard Verney, as explained previously.

£315

Purchased by E. Permain, Esq.



Sale, July 30, 1931, Lot 120

A PANEL OF ENGLISH STAINED GLASS

With a figure of a Knight kneeling before a reading desk, with his six younger sons behind him, the Knight's surcoat charged with arms, quarterly, I Verney, 2 Greene, 3 Darcy, 4 Wednesley, the figures shown beneath a Gothic arch with medallion heads in the upper corners.

21 by $18\frac{1}{2}$ in.

Early sixteenth century.

Richard Verney, of Compton (eldest son of Edmund Verney and Elizabeth Fielding), died September 28, 1527.

Vide history to preceding Lot.

£262 10s.

Purchased by E. Permain, Esq.



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR JEWELS, OBJECTS OF ART, ARMOUR, AND STAINED GLASS

JEWELS

A PEARL NECKLACE, composed of 51 graduated pearls of fine Orient, with emerald and brilliant cluster snap.

£2,300

AN EMERALD RING, with a large octagonal emerald of fine quality.

£2,250

AN EMERALD AND BRILLIANT BROOCH, with one octagonal and two square emeralds in diamond borders; and a PAIR OF EAR-RINGS, *en suite*, each with a square emerald and one brilliant.

£1,390

A CABOCHON EMERALD AND BRILLIANT NECKLACE, formed as a collet chain with nine pendants, each set with a large cabochon emerald.

£1,200

AN EMERALD AND BRILLIANT TIARA, of scroll design, surmounted by a pear-shaped ornament.

£1,100

A PEARL COLLAR, composed of 212 graduated pearls, with diamond clasp.

£1,050

A PEARL NECKLACE, composed of 79 graduated pearls of fine Orient, with diamond snap.

£1,000

AN EMERALD RING, with a fine oblong emerald in diamond borders,
with platinum hoop and diamond shoulders.
A BRILLIANT COLLET NECKLACE, composed of 41 graduated stones, with single brilliant snap. £660
A CAT'S-EYE AND BRILLIANT SUITE, consisting of a collet necklace, of alternate brilliants and cats'-eyes, with cluster pendant attached; a cluster brooch or pendant; a circular solitaire, on velvet band; and a pair of cluster ear-studs.
£57°
AN EMERALD AND BRILLIANT NECKLET, with five clusters in the centre, set with two square emeralds in brilliant borders, with brilliant
collet neckchain.
A RING, with a large octagonal sapphire, in diamond mount, and platinum hoop.
£380
AN EMERALD AND BRILLIANT BRACELET, with an oblong emerald in brilliant borders, with gold flexible band, also forming a brooch.
£375
A BRILLIANT NECKLACE, of wreath-and-riband design, with collet
chain at the back.
A DIAMOND NECKLACE, of foliage design, with cluster links.
£300
A PEARL NECKLACE, composed of 128 pearls.

A BRILLIANT CROSSOVER RING, with diamond shoulders.

OBJECTS OF ART

A BUST OF A LADY, 20 in. high. Spanish, sixteenth century. Of carved wood painted and partly gilt, the bust, which forms a shrine, represents a lady viewed full face, her hair confined in a cap with long plaits coiled over the top of the head and falling down on each shoulder. She wears a dress with short sleeves, a jewelled edge to the bodice, and chain necklace; on octagonal gilt-wood stand, and tall velvet-covered pedestal.

£819

A BRONZE CANDELABRUM, formed as a figure of a mermaid, her limbs terminating in two dolphins, and holding in each hand a vase to form a candle-holder; below the figure is a circular wax-pan supported by a foot formed as an eagle's claw, 11 in. high. Paduan (School of Riccio), early sixteenth century.

£304 10s.

AN ALABASTER REREDOS, sculptured with scenes from the Life of Christ in five panels beneath canopies of Gothic tracery, partly painted in colours, the subjects represented being the Almighty holding the crucified Christ, The Betrayal, The Flagellation, The Entombment and The Resurrection. 23 in. high, 4 ft. 6 in. wide. In oak frame. English, fifteenth century.

£283 10s.

A CHINESE EMERALD GREEN JADE BOWL AND COVER, with carved bat and loose ring handles. $5\frac{1}{4}$ in. diam., $4\frac{3}{4}$ in. high.

£262 10s.

OBJECTS OF VERTU

A LOUIS XV OBLONG GOLD SNUFF-BOX, chased with buildings and foliage in vari-coloured gold in scroll borders.

£283 10s.

A LOUIS XVI OBLONG GOLD SNUFF-BOX, with enamel panels on the cover, sides and base painted with Cupids in grisaille in narrow blue borders, the groundwork chased with flowers and scrollwork.

£141 15s.

ARMS AND ARMOUR

A FINE PAIR OF CUISSES, with knee-cops and demi-greves, impressed with an armourer's mark. Spanish, circa 1460.

£336

A CAP-A-PIE ARMOUR, of composite construction, though of contemporary date, consisting of an armet, the skull of which terminates in an apex of quadrangular form, hinged umbril and falling visor, gorget, globose breast-plate with midial ridge, laminated tassets, arm defences with turners, fingered gauntlets, greves, jambs and sollerets. Comprehensively German, *circa* 1530.

£283 10s.

A FINE PAIR OF LEG DEFENCES, of bright steel, with a double Lisière d'ârret on the cuisses. Italian, mid-fifteenth century armour.

£199 10s.

A SUIT OF SPLINTED ARMOUR, of bright steel, the pointed cuff gauntlets, which are not associated with the suit, are impressed with an armourer's mark, presumably that of Nuremberg. Sixteenth century.

£168

A DEFENCE FOR THE RIGHT ARM, of bright steel, fashioned to simulate the sleeve of a civilian doublet, the decoration takes the form of sunken bands, etched with a design of a Renaissance influence, the ground of which undoubtedly was originally gilt, together with the cuisse for the left leg of the same harness. German (atelier of Colomon Kolman of Augsburg), circa 1540.

£162 15s.

AN ARMET A ROUELLE, with reinforced frontal plate. Circa 1460.

£152 5s.

AN ITALIAN ARMET A ROUELLE, the falling visor of the bellows type, pierced with rectangular apertures. *Circa* 1470.

£152 5s.

A FINE PAIR OF ITALIAN FLUTED CUISSES, the final plate below the knee-cop pierced to receive the chain mail valances, a distinctive character of Italian armour. Sixteenth century.

STAINED GLASS

A SHIELD OF ENGLISH STAINED GLASS, with arms. Sixteenth century.

£204 15s.

A WINDOW OF GERMAN STAINED GLASS, composed of three panels depicting Saint Christopher carrying the Infant Saviour on his shoulder, with Saint George and Saint Anthony. Sixteenth century.

£199

A SHIELD OF ENGLISH STAINED GLASS, with arms. Sixteenth century.

£194 5s.

A PANEL OF ENGLISH STAINED GLASS, with arms. Sixteenth century.

£162 15s.

A SHIELD OF ENGLISH STAINED GLASS, with arms. Early sixteenth century.

£157 10s.

A PAIR OF UPRIGHT PANELS OF GERMAN STAINED GLASS, with figures of Saint Lawrence holding a pastoral staff and grid, and Saint Giles with a hind at his side. Late fifteenth or early sixteenth century.

£147

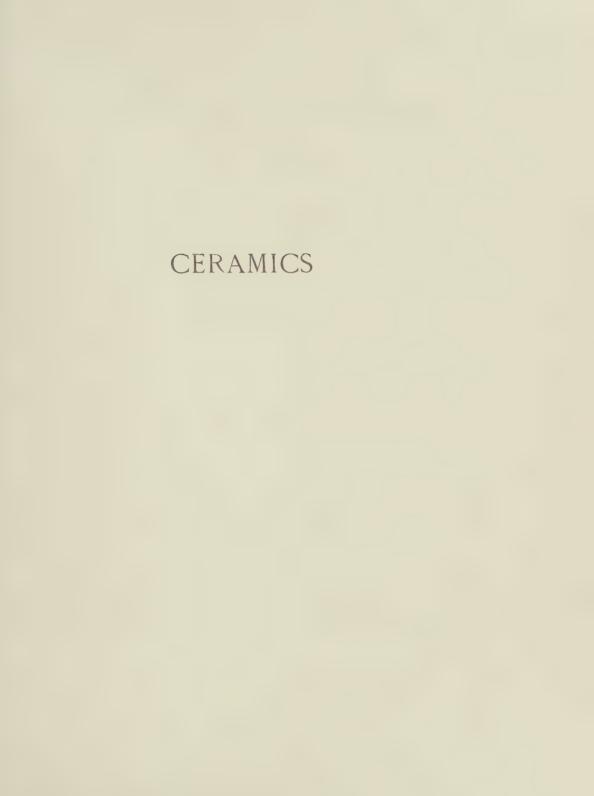
A WINDOW OF GERMAN STAINED GLASS, composed of three archshaped panels with Saint Anne instructing the Virgin in the centre, and two female Saints at the sides. Sixteenth century.

£147

A SHIELD OF ENGLISH STAINED GLASS, with arms. Early sixteenth century.

£147

A PANEL OF ENGLISH STAINED GLASS, with arms. Early seventeenth century.





PORCELAIN AND POTTERY

1930-1

By A. C. R. CARTER

N any art sale season the appearance of such a collection as that which had occupied Mr. Henry Hirsch of Park Lane many well-spent years in the scrupulous garnering of it would have been considered an auction event of the first magnitude. In view of the dearth of beautiful Chinese porcelain the sale on June 10-11, 1931, was an exceptionally outstanding event, and will cause the 1931 season to be long remembered. Mr. Hirsch had not relied solely on his own flair and taste in forming his collection. He had often the expert counsel of Mr. Frank Partridge and had relied upon it in making his acquisitions. His endeavour which he fulfilled was, on every occasion, to add examples in perfect state and condition so that each piece should merit Shakespeare's expressive epithet, "choice-drawn." I remember that the Henry Huth collection of Chinese porcelain was admired greatly for the perfection of its preservation. Yet Mr. Hirsch never set out to fill every nook and cranny in his house with porcelain. He refused to be omnivorous and was singularly restrained. The result was that, judged by comparison with other famous collections, the Hirsch array was very slender. Indeed, only thirty-nine choice lots formed the pabulum of the first day's catalogue, yet these sufficed to attain an average of over 450 guineas a lot.

In common with the late Lord Kitchener, Mr. Hirsch found absorption in the symbolic meaning of Chinese porcelain, and

this profound study certainly enhances the beauty of the figures portrayed. As I related in the second of these annuals, it was the great soldier's wont to ask Mr. Frank Partridge to go and chat with him about Chinese emblems, and indeed Mr. Partridge went to see him on his last night in London before departing on his fatal voyage in June 1916. Lord Kitchener then discussed again the symbolism of *The Eight Immortals* with especial reference to a bowl enamelled with their figures to be offered in the approaching Kennedy sale. At this sale, Mr. Partridge, vividly remembering the great soldier's interest, bought the bowl as a gift to the London Museum *in piam memoriam*.

The success of the Hirsch sale was presaged by the attendance of a very large crowd of visitors on the view-days, and it was refreshing to see throngs comparable with those which packed into Christie's in 1904 before the Duke of Cambridge sale, and with the enthusiastic crowds which poured in before the various Red Cross dispersals in 1915-18. Before alluding to the chief features of the Hirsch sale I should state that, as Alexandra Day had been fixed for June 10, Christie's again celebrated it. Although the auctioneer of the day, Mr. Gordon Hannen, had only one bouquet of roses (as usual, graciously sent by Her Majesty the Queen from Windsor) to offer, this, rose-by-rose, yielded nearly fig.000, making the aggregate of these annual rose sales at Christie's, begun in 1920, the handsome sum of over £18,000. Mr. Frank Partridge's prominent bidding throughout the sale proved that he was prepared to give practical backing to a collection in the formation of which he had devoted much serious and sincere thought. Although he was out to win most of the prizes he found ardent opponents in such keen judges of Chinese porcelain as Mr. Alfred de Pinna, Mr. Edgar Bluett, and Mr. Parish-Watson, of New York. Mr. Partridge's chief effort was put forth to acquire the pair of beautiful Kang-he figures of Hsi Wang Mu (a kind of Chinese Titania, Queen of the Fairies, who

had powers of conferring longevity on mortals) with her emblem of two peaches, and Ho Hsien Ku with her emblem of the lotos, who was worshipped as one of the "Eight Immortals" for her gifts of immortality, produced by her diet of the powder of mother-o'pearl. For this wonderful pair he had to give 1,450 guineas. Mr. Alfred de Pinna succeeded in taking at 1,250 guineas a finely enamelled prunus-vase, Kang-he, on a black ground, and Messrs. Parish, Watson won a pair of Ming beakers with a yellow ground at 1,050 guineas. Mr. Hirsch prized highly his triple gourd-shaped Kang-he bottle delicately enamelled with flowers and foliage on a bright apple-green ground. This was in the Pierpont Morgan collection which the Duveens bought in 1915, and I believe that it was formerly in the famous Garland collection which caused a stir when it was bought en bloc by the Duveens in 1902. Many expected this rare piece to be the one to attain the maximum of the sale. Mr. Edgar Bluett was quite happy in securing it for 900 guineas. Another of his shrewd purchases (at 480 guineas) was a figure of Fu, the Taoist star-god of happiness, which used to accompany the pair of female figures for which Mr. Partridge gave 1,450 guineas, already mentioned. Mr. Parish-Watson who bought the pair of Ming beakers at 1,050 guineas acquired at 920 guineas a Ming garniture de cheminée of three Ming vases and a pair of bottles, and among the various figures of birds with brilliant plumage were two Kien-Lung geese, one of Mr. Partridge's numerous captures, at 900 guineas. Another notable purchase by him was that of the pair of the Ho-Ho Ern Hsien, the jolly twin-gods of union and harmony, astride their laughing kylins with gaping red mouths displaying their white fangs. These jocund figures carry jui-head sceptres and shengs-their mouth organs-and these form a rebus signifying "may it be what you wish!" These harbingers of better times brought 800 guineas. I was amused, too, by an early Kang-he equestrian figure of a French trooper (obviously designed for some European Court). Mr. Partridge

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gave 330 guineas for this, and altogether he won sixteen out of the thirty-nine lots on the first day; paying 620 guineas on the second day for a Ming wine-jar on turquoise-blue ground.

Reviewing my notes on this important Hirsch sale I feel that much more space could be properly given to it. Mention, for example, should be made of the group of late Ming figures of two ladies and a boy which in the sale were offered separately by request. Mr. Partridge succeeded in winning the three, the first lady bringing 320 guineas, the second, 470 guineas, and the boy, 460 guineas. Thus the group realized 1,250 guineas. Another high-priced lot was a pair of late Ming figures of men seated on rockwork, one holding a wine-cup and the other a pipe, perhaps meant to represent disciples of Buddha, fetching 820 guineas (Partridge). Lastly a set of *The Eight Immortals* brought 480 guineas (Sparks); a single figure of Le Tee-Kwae, the beggar who received special private coaching in Taoist lore from Lao-Tsze himself, going for 210 guineas.

The Chinese porcelain which Sir Richard Sykes sent from Sledmere was not so important as his Perugino Pieta, mentioned in the picture section. The interest, however, shown in the Hirsch sale for figures of birds was renewed over a pair of figures of cranes—patriarchs of the feathered tribe and the aerial coursers of the immortals—and Mr. Alfred de Pinna bought them at 420 guineas. This porcelain authority was especially pleased, too, to bid up to 300 guineas in the last porcelain sale of the season on July 28 for a pair of Kien-Lung figures of ducks (typical of conjugal fidelity in China) which, after being carefully cleaned, revealed themselves in more exquisite famille-verte plumage.

I have left to the end a brief note anent the chief sale in the short season before Christmas, 1930, which included (on December 10) a few pieces of porcelain and pottery. The furniture and tapestries then sold will be dealt with in the appropriate section. From Holker Hall, Lord Richard Cavendish had sent a set of three

Sèvres vases in Louis Seize ormolu mounts, and Mr. J. T. Botibol gave 410 guineas for them. Among some Italian majolica was a Deruta dish, painted with the arms of the Raniere family of Perugia bringing 320 guineas, the bid of Mr. Ernest Permain. Old English porcelain still awaits a revival of the interest shown by a former race of collectors. Several good examples of Worcester were in Sir Richard Sykes's sale on June 25, and Messrs. Amor paid 480 guineas for a dessert service on apple-green ground.

PORCELAIN AND POTTERY

Sale, June 10, 1931, Lot 18

A PAIR OF FIGURES OF HSI WANG MU AND HO HSIEN KU

123 in. high.

Early Kang-He.

Hsi Wang Mu wears a black robe enamelled with prunus branches in red, green, and white, and holds two peaches, her emblem, on a stippled green cloth; her hair dressed high and coloured black; she stands on an oblong pedestal with formal blossom in coral colour and prunus in white on marbled green ground.

Ho Hsien Ku wears a pale green robe enamelled with flowering prunus branches in red, blue, green, and yellow, and with a red cape round her shoulders; she holds in her right hand a lotus branch, her emblem; on oblong pedestal with formal flowers in red on marbled green ground, with scrollwork in the corners in yellow.

£1,522 10s.

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 19

A FIGURE OF LE TEE-KWAE

10 in. high.

Late Ming or early Kang-He.

He is represented as a beggar, standing, holding a peach in his right hand and a staff in his left hand, his robe decorated with prunus blossoms in aubergine, green and white on black ground, and with yellow skirt; on oblong pedestal coloured aubergine, green, and yellow.

£220 10s.

Purchased by Messrs. F. Partridge & Sons, Ltd.



A VASE

 $10\frac{3}{4}$ in. high.

Kang-He.

Of cylindrical shape, with beaker neck finely enamelled with flowering prunus-trees, bamboo, birds and rocks in aubergine, green, and white on a brilliant black background, the shoulders encircled by a band of green trelliswork with three coral and green medallions.

£1,312 10s.

Purchased by A. S. de Pinna, Esq.

Sale, June 10, 1931, Lot 30

A VASE

8 in. high.

Kang-He.

Of square shape, with beaker neck, the four sides decorated with prunus, peonies and chrysanthemums in green, yellow, aubergine and white on black background, the neck similarly decorated with vases and utensils, and with a narrow green trellis band round the lip, the interior of which has prunus-blossom and scrollwork in yellow and black on stippled green ground.

£546

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 31

A VASE

 $9\frac{1}{4}$ in. high.

Kang-He.

Of baluster shape, finely decorated with a flowering prunus-tree, birds, a single peony plant and emblems in aubergine, green, and white on black ground, with a narrow band round the lip pencilled with scrollwork in black.

£346 10s.



A PAIR OF BEAKERS

 $8\frac{1}{4}$ in. high, $4\frac{1}{2}$ in. square.

Late Ming or early Kang-He.

They are designed after an ancient bronze model, with rectangular centres, square necks widening to the lips, and spreading bases, with a notched rib in high relief at each angle.

The ground coloured yellow, and decorated with flying cranes in black and white and medallions of characters in green, aubergine and white, with a broad band of green trelliswork round the centre, scrollwork round the lips, key-pattern on the ribs, and wave ornament round the bases.

£1,102 10s.

Purchased by M. Parish=Watson, Esq.



A GOURD-SHAPED BOTTLE

 $10\frac{1}{2}$ in. high.

Kang-He.

It is formed as a triple gourd delicately decorated with formal flowers and tendrils of scroll foliage in white outlined with black on a bright applegreen ground.

£945

Purchased by Messrs. Bluett & Sons.



A PAIR OF FIGURES OF DUCKS

11 in. high.

Kien-Lung.

They are shown standing on upturned lotus-leaves, the plumage of their wings and backs being enamelled in famille-rose, their bodies coloured brown, and the lotus-leaves turquoise.

£945



THREE VASES, COVERS AND STANDS, AND TWO BOTTLES

 $10\frac{1}{4}$ in. and $8\frac{1}{2}$ in. high.

Ming.

The three vases and covers modelled with bamboo, and enamelled with flowers in green, aubergine and white on alternate green and yellow panels, and the shoulders modelled with aubergine lotus petals in low relief; the stands enamelled with blossoms on green and yellow ground. The bottles modelled with bamboo, and enamelled in a similar manner to the vases, with green trellis and stippling on the neck and bamboo-pattern handles.

£966

Purchased by M. Parish=Watson, Esq.

Sale, June 10, 1931, Lot 24a

A BOTTLE ON STAND, SIMILAR

£241 10s.



A PAIR OF FIGURES OF MEN

7 in. high.

Late Ming or early Kang-He.

They are seated on rockwork, one holding a wine-cup and the other a pipe; they wear black coats and wide hats, coloured green, yellow and aubergine; one wears a green skirt with high black boots, and the other a skirt decorated with butterflies and flowers in aubergine and yellow on green ground; the rocks coloured aubergine.

£861

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 26

A VASE

 $7\frac{1}{2}$ in. high.

Kang-He.

It is of nearly cylindrical shape, with beaker neck incised with horizontal lines; finely enamelled with peony plants and bamboo growing by rocks in green, aubergine, yellow and white on light apple-green ground, with a flying bird in black and white on the neck.

£588



A PAIR OF FIGURES OF THE HO-HO ERH HSIEN

 $9\frac{1}{2}$ in. high.

Late Ming or early Kang-He.

They are represented riding kylins holding joeys, a mouth-organ, a cake of ink and a brush pencil, the combination of these articles, pencil, ink, and sceptre, forming a rebus reading "may it be as you wish." The heads and hands of the figures are covered with a white glaze, and their robes enamelled with cranes and flowers on green ground with coral borders. The kylins are modelled with scales in low relief, enamelled green, and their horned heads coloured yellow, blue, and green.

£840

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 23

A FIGURE OF FU

10 in. high.

Early Kang-He.

The Taoist God of Happiness is represented carrying a boy on his back, his robe enamelled with panels of flowers and cranes on green ground, and that of the boy with medallions of flowers on yellow ground.

£504

Purchased by Messrs. Bluett & Sons.



A PAIR OF VASES AND COVERS

 $17\frac{1}{2}$ in. high.

Yung-Ching.

Each vase is brilliantly enamelled with three vases of flowers on white ground, with ruby lambrequin-shaped panels round the shoulders and base enamelled with formal lotus-blossoms in white, the covers with panels of flowers on ruby ground edged by turquoise and black trelliswork, and surmounted by figures of kylins.

£682 10s.



A WINE-JAR

13 in. high, 13 in. diam.

Ming.

Of compressed globular shape, modelled in low relief with birds and branches round the centre, lambrequin panels round the shoulders, and fluting round the base, the decoration enamelled purple, aubergine, and yellow on a turquoise blue ground.

Purchased by Messrs. F. Partridge & Sons, Ltd.

£651



A WINE-JAR

12 in. high, 13 in. diam.

Ming.

Of globular shape, finely decorated with cranes and lotus plants in a stream, the design being incised and enamelled turquoise, yellow, aubergine and white on a dark purple background; the shoulder decorated in a similar manner with peony branches in lambrequin panels and Taoist emblems, with cloud ornament on the neck.

£588



A SET OF EIGHT FIGURES OF THE IMMORTALS

 $11\frac{1}{2}$ in. high.

 $Kang ext{-}He.$

The figures are in standing attitude holding various emblems and attributes, their robes variously decorated in famille-verte with flowers, dragons, cranes, characters, etc., on green, yellow, and aubergine grounds; on oblong plinths pencilled with trelliswork in black on yellow ground, and outlined with green.

£504

Purchased by John Sparks, Esq.



A SET OF THREE FIGURES OF THE GOD OF LIGHT

 $11\frac{1}{4}$ in. high.

Late Ming or early Kang-He.

The three figures of the Taoist Trinity, the Shang Ti, are each represented holding the hieratic tablet of jade. They wear archaic head-dresses coloured green and black, and flowing robes variously decorated with dragons, flowers and characters on aubergine, green, and yellow grounds; the plinths on which they are seated enamelled with flowers and trelliswork in triangular-shaped panels on a marbled-green ground with prunus-blossom in white.

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Purchased by Messrs. F. Partridge & Sons, Ltd.

£504



A FIGURE OF A LADY

14 in. high.

Late Ming, or early Kang-He.

Wearing flowing robes and enamelled with formal lotus, peonies and other flowers in green, red, and blue enriched with gold scrollwork on green and yellow ground, the head and hands in biscuit porcelain, the lady having black hair dressed high at the back of the head; she holds in her hands a peach.

£336

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 20a

A FIGURE OF A LADY, SIMILAR

Purchased by Messrs. F. Partridge & Sons, Ltd.

£493 10s.

Sale, June 10th 1931, Lot 20b

A FIGURE OF A BOY, NEARLY SIMILAR

Purchased by Messrs. F. Partridge & Sons, Itd.

£483



A PAIR OF FIGURES OF GEESE

 $9\frac{1}{4}$ in. high.

Kang-He.

The bodies enamelled black and mauve, and the feathers of their wings brown, green, black-and-white; they stand on rockwork plinths enamelled green, yellow, aubergine and white.

£441



A PAIR OF FIGURES OF KYLINS

14 in. high.

Kang-He.

One figure has its foot upon an openwork ball, and the other has a young kylin pawing at its chest. Both are brilliantly decorated in pale green, aubergine, yellow and white with some details in blue. On oblong pedestals enamelled with river scenes in fan-shaped panels on a key-pattern groundwork in green and yellow.

£44I



A PAIR OF FIGURES OF BOYS

rr 1/4 in. high.

Late Ming or early Kang-He.

They are standing holding jars to form joss-stick holders, their faces covered with a white glaze. Wearing coats enamelled with formal lotus and pencilled with scrollwork in black on green ground, yellow breeches and black boots; they stand on rockwork coloured green, aubergine, and yellow.

£44I

Purchased by A. S. de Pinna, Esq.



AN EQUESTRIAN GROUP

 $9\frac{1}{4}$ in. high.

Late Ming or early Kang-He.

The group represents a French soldier with pronounced features, wearing a green coat, aubergine cap, yellow breeches, and aubergine top-boots, with a sword and powder-flask at his side; he rides a horse, coloured aubergine, with red and yellow trappings, standing on an oblong plinth, the sides decorated with trelliswork in green and yellow medallions.

£346 10s.



Sale, December 11, 1930, Lot 35

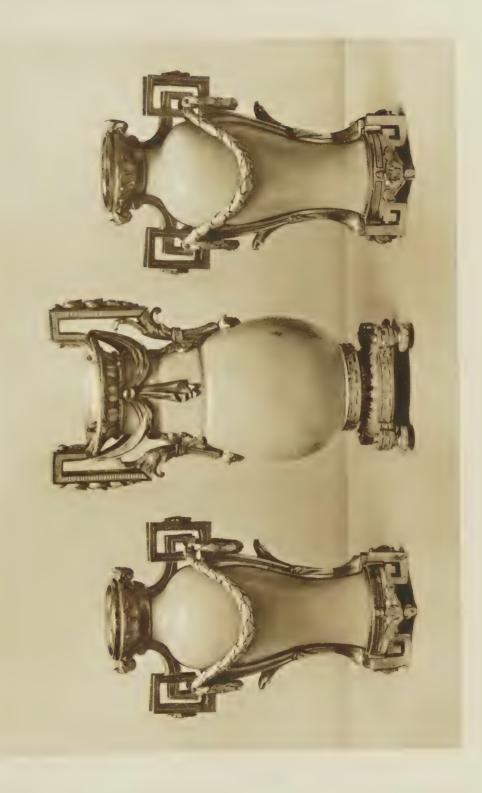
A SET OF THREE SEVRES VASES

With turquoise ground in imitation of Chinese porcelain, mounted with Louis XVI ormolu borders and plinths chased with foliage, and rectangular handles festooned with laurel and drapery.

12 and 10 in. high.

£451 10s.

Purchased by H. Simmons, Esq., and J. M. Botibol, Esq., of London.



Sale, December 11, 1930, Lot 24

A DERUTA DISH

Painted in the centre with a figure of a Phœnix holding a shield charged with the arms of the Raniere Family of Perugia, and with arabesque foliage and scrollwork round the border, the whole painted in lustred brown and blue.

16 in. diam.

Purchased by E. Permain, Esq.

£336



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR PORCELAIN AND POTTERY

ORIENTAL PORCELAIN

A PAIR OF FIGURES OF HORSES. $5\frac{1}{2}$ in. high. Ming. They are coloured black, and are harnessed with aubergine saddles with green and yellow saddle-bags and other trappings, and stand on oblong plinths coloured apple-green.

£630

A FIGURE OF A COCK. 10½ in. high. Late Ming or early Kang-He-

£44I

A PAIR OF FIGURES OF CRANES, their plumage enamelled in famille-rose and heightened with gold, on rockwork bases mottled with blue and brown. 13½ in. high. Kien-Lung.

£441

TWELVE CHINESE FAMILLE-VERTE PLATES, brilliantly enamelled with different garden scenes, ladies, and children, and formal flowers round the borders on green diaper-pattern ground. $8\frac{3}{4}$ in. diam. Kang-He.

£357

A PAIR OF GROUPS OF MEN RIDING KYLINS. 6½ in. high. Kang-He. The men wearing chequer-pattern costumes and helmets, and the kylins decorated with trappings in relief enamelled blue, green, and red on a yellow ground, mounted on octagonal ormolu plinths chased with leafage.

£346 10s.

A PAIR OF CHINESE FIGURES OF DUCKS, their plumage enamelled in famille rose, on brown rockwork plinths. 11 in. high. Kien-Lung.

£315

A FIGURE OF KOU LOUNG. $7\frac{1}{4}$ in. high. Late Ming or early Kang-He. The God of the Soil and Riches is seated on rockwork holding a bag for treasures and the handle of a miner's hammer. He wears a black coat with green sleeves, white hat, and skirt with prunus-blossom in white on green ground; the rockwork coloured aubergine.

£283 10s.

A CHINESE FAMILLE-VERTE VASE, enamelled with a mandarin and other figures, equestrian warriors, vases of flowers and utensils, in large rectangular panels with narrow red basket-pattern borders and bands of diaper work round the shoulder and cover. 20 in. high. Kang-He.

£262 10s.

A PAIR OF CHINESE FIGURES OF KYLINS, with a young kylin and ball. 17½ in. high. Kang-He.

£210

ENGLISH PORCELAIN

AN OLD WORCESTER DESSERT SERVICE, painted with flower-sprays in panels with gilt scroll borders on apple-green ground, consisting of 62 pieces.

£504

ENGLISH FURNITURE



FURNITURE, TAPESTRIES, STAINED GLASS, ARMOUR, ETC.

SALES

1930-1

By A. C. R. CARTER

In writing about the collections belonging to Mr. Henry Hirsch in the sections devoted to pictures and porcelain, I referred to the extraordinary interest manifested by both cognoscenti and dilettanti on the view-days, which caused one to recall many days of Christie's when art was literally "on the town"—to apply Whistler's term in another connexion.

Yet the multiform Hirsch possessions were not the sole lure of attraction. In the famous East Room, some noble Gothic tapestries and embroideries were hanging, of a beauty and rarity which compelled admiration.

Sent from abroad these tapestries were rightly expected to tempt the market to make a courageous effort, notwithstanding the talk of tight money and financial gloom. Their importance was recognized by Mr. Kendrick, formerly of the Victoria and Albert Museum, who wrote an Article on them for the "Burlington Magazine" which was used as a foreword to the catalogue. Unquestionably these panels fulfilled the French term, la seule et vraie tapisserie. Although on the view days some judges seemed to prefer the Brussels Stem of Jesse panel to one representing the Adoration of the

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Magi, it was the latter which made an auction triumph. The bidding for this began at 5,000 guineas, and in a few quick moves it reached 17,000 guineas. Acting for a foreign prince (who was recognized by many, but who desired to have his anonymity respected), Mr. Charles Brocklehurst was declared as the winner and he proceeded, in similar circumstances, to annex the genealogical Stem of Jesse hanging at 5,800 guineas. This was of much historical interest, as among the numerous personages portrayed were Arthur, Prince of Wales (elder brother of Henry VIII) and Katherine of Aragon, then his young bride.

The pronounced auction success of these tapestries (sold on June 11) was a very heartening event following the keen bidding for the Hirsch porcelain on the previous day and the dramatic sale of the fill,000 Howard Grace Cup, a month before. That fine, decorative tapestries are always coveted was proved earlier in the season on December 11, when Mr. Pardon, acting for a private collector, gave 2,250 guineas for three Brussels panels of a Prodigal Son theme, Tamaris wreaking vengeance on the Scythians, and one of Alexander's endless victories. In this sale, too, Mr. Botibol, the under-bidder to Mr. Pardon, paid 1,620 guineas for three Don Quixote panels, sent from Brinkburn Priory, Northumberland, and, while mentioning this early sale in the season I should add that the chief furniture sent by Lord Richard Cavendish from Holker Hall, consisted of a pair of ornate Sheraton commodes, for which Mr. Moss Harris gave 1,100 guineas. Messrs. Camerons paid also 820 guineas for six Queen Anne chairs from Heydon Hall, Norwich.

It is time now to refer to the Hirsch furniture and objets d'art which caused a gross total of over £55,000 to be amassed on June 10-11. It has been remarked that in the choice of his beautiful Chinese porcelain, Mr. Hirsch relied often on Mr. Frank Partridge for expert counsel. He was guided largely by Mr. Moss Harris when collecting his rare Chippendale pieces, and both backed their high opinion of the collection by being strenuous com-

petitors and often surprised the room by their fearless bidding. Indeed, when Mr. Partridge had made the winning bid of 2,300 guineas for a magnificent ambassadorial Chippendale writingtable, a well-known private collector who has many fine examples, turned to me and said: "In all my experience I have never witnessed such keenness. The price is amazing. I shall have to go home at once and double the valuations in my inventory." This significant remark illustrates vividly the truth of the old dictum that, whatever the state of the times, very fine things will always bring their full value—and sometimes more. Mr. Partridge, however, did not always win. He had to give way to Mr. Moss Harris at 1,550 guineas for the pair of exquisite Sheraton marqueterie commodes made for the Prince Regent when at Carlton House, and afterwards taken to the Royal Pavilion at Brighton. Again, too, Mr. Moss Harris annexed the beautiful Chippendale settee, covered with rich needlework, at 1,300 guineas, and Mr. Edward Smith, at 960 guineas, took the Chippendale walnut writing-chair which had been greatly admired when on loan at Sir Philip Sassoon's Georgian Art exhibition. Many of the Hirsch pieces were then shown, including the dainty Chippendale tripod table for which Messrs. Amor had to give 820 guineas. The feast in honour of Chippendale was indeed celebrated with fervour. The tiny walnut-bureau, probably one of the English master's earliest designs when he was finding himself as an original craftsman, was one of Mr. Partridge's annexations at 720 guineas, and he gave 1,350 guineas for the needlework covered suite of ten chairs and a pair of arm-chairs. He had to pay as much as 920 guineas, too, for two arm-chairs, elaborately carved in French style with covers of coloured silks. Mr. Moss Harris's other purchases included two Chippendale arm-chairs with needlework covers, at 660 guineas and a 620 guineas card-table. He paid, also, 650 guineas for a Hepplewhite mahogany settee in green velvet.

The remainder of the Hirsch decorative objects appeared on

the day of the sale of the Gothic tapestries. Among the fine bronzes was a Paduan figure of a panther, bringing 700 guineas (Amor), and for a pair of female figures, emblematic of sculpture and architecture, school of Giovanni da Bologna, Mr. Partridge gave 480 guineas. The examples of French furniture had been well chosen. A magnificent Louis Quinze library-table with Caffière mounts, accompanied by the appropriate tulip-wood inkstand, was a wise purchase at 1,500 guineas by Mr. Botibol, and Mr. Moss Harris won a Louis Quinze marqueterie secrètaire, surmounted by a Brescia marble slab at 560 guineas.

A very unusual type of bookcase aroused much curiosity on March 26. At first sight this appeared to be a very fine specimen of Adam furniture, but examination revealed that, behind a row of "dummy" folios entitled "Drake's York," "State Papers," "Cook's Voyages," and the like, was a secret dispensary. It is believed that Robert Adam designed this imposing contraption (9 ft. square) for a fellow-member of the Royal Society, Dr. Harrison of York, a somewhat eccentric practitioner of his day. A wealthy patient would, indeed, receive a shock when the good doctor opened a row of books and disclosed phials and bottles of "Antimonial Wine," "Mint Cordial," "Morley's Tincture," and even "Soot Drops," with an apothecary's weights and scales. Many medical men visited Christie's to view this ingenious bookcase but declared that the reduced number of their rich patients was, alas, a deterrent, much as they would have liked to buy it. At the sale it was not expected, therefore, to bring more than 400 guineas. But apparently an unknown admirer had come determined to win it, and not until Mr. Moss Harris had called the high bid of 920 guineas could he be shaken off.

It will be interesting to follow the future history of this quaint bookcase-dispensary. The possibilities of it as a "Dose Easy" in some cities in America seem endless.

For some years past collectors have been aware of a set of cabin

furniture believed to be the dining-table, sideboard, and cellarette removed from Nelson's "Victory" to make room for the hero's body after Trafalgar. Twenty-five years ago I met an old Oporto wine-merchant, D. M. Feuerheerd, who told me proudly that he owned these relics. Some years afterwards I learned that T. J. Barratt of Pear's was negotiating for them, but as he said, "the price was too steep." Since then many endeavours to sell them privately were made. In the end the relics were sent to Christie's by the original purchaser's grandson. The dénouement was fortunate for the nation, as, after Messrs. Pawsey & Payne had made the winning bid of 950 guineas, Mr. Gordon Hannen announced that they had been acting for Mr. J. H. Jacobs, whose intention was to replace the relics in the cabin of the renowned flagship.

In this sale on June 25 were a few pieces of furniture belonging to the late Marquis Curzon. Mr. Mallett bought the old English red lacquer cabinet, which used to be at I Carlton House Terrace, for 700 guineas, and Mr. Joubert gave 500 guineas for an Italian cassone, with a panel painted with an historical subject.

A secrétaire, associated with Marie Antoinette, was the most important example among some French furniture sent by Lord Hastings on July 9. The frieze of this was set with twenty-four miniatures including those of the unhappy Queen and her husband, Louis Seize, and of her mother, Maria Theresa of Austria. Bidding in person, the Marquis of Exeter had the satisfaction of buying this interesting relic at 1,800 guineas. This Hastings furniture had been acquired by Jacob, Lord Hastings, after the 1848 revolution, and another of his "Milord" purchases in Paris was an imposing Louis Quinze clock, in a tall king-wood case with lyre-shaped centre, surmounted by a group of Cupid and Psyche, the work of the maître ébéniste, Duhamel. This fell also to a private collector, Mr. E. Murray, at the good price, 1,000 guineas. The final bids for a Persian rug and a Persian carpet, each of the "Polish" type and presented originally by a Shah to a Prince of the House of

Schleswig-Holstein, were 2,100 guineas and 3,800 guineas respectively.

In the last important sale of the season on July 30 there was much zest shown for the stained glass windows and panels removed by Lord Manton from the Chapel at Compton Verney, Warwickshire. Many of these were associated with that Richard Verney to whom Henry VII showed much favour and consideration. In fact, owing to Verney's scalp affliction, the monarch granted to him a special licence in 1516, permitting him to wear a head covering "at all times and in all places as well as in the King's presence, without the interruption of any man whatsoever." For the panel showing this gallant knight at prayer, with his six younger sons, Mr. Permain gave 250 guineas, and for that of his wife, Anne Verney, also at prayer, with her five daughters, 300 guineas. Mr. Permain acquired most of these Verney panels; giving 300 guineas for another prayerful window showing Anne kneeling with her two elder sons, and for a German window depicting The Crucifixion he paid 380 guineas. Tudor Craig acquired many of the heraldic panels charged with the arms of the Verneys and their kindred families, and the Manton stained glass realized, in all, nearly £3,700.

Another successful result attended the dispersal of the collection of arms and armour formed by the late Sir Henry Farnham Burke, Garter King of Arms. This accepted authority on old armour was especially proud of a "Gothic" suit bearing the Lombardic "A" mark of Arrigolo d'Arconate who was working at Milan between 1428 and 1446, and was, therefore, contemporaneous with the earlier members of the notable Missaglia family of armourers. Although a man of limited means he made a great effort to raise the "extravagant" sum of £1,600 when the suit was to be bought from the Lamb collection. This amount was more than doubled in the sale on May 5, as Mr. Furmage, who acts frequently for transatlantic collectors, had to bid up to 3,600

guineas for the suit, which is older than examples in the Metropolitan Museum, New York, the Imperial Armoury, Vienna, and the Royal Armoury, Turin. A complete suit of Maximilian armour brought 540 guineas (Weigall) and, in a sale totalling over £10,000, a pair of Spanish cuisses, circa 1460, realized 320 guineas (Furmage). In the smaller Pitt-Rivers collection, sold on July 14, a Maximilian suit of bright steel fluted armour, circa 1490, was bought by Mr. Permain for 420 guineas.

ENGLISH FURNITURE

Sale, June 10, 1931, Lot 69

A CHIPPENDALE MAHOGANY WRITING-TABLE

69 in. long, 29 in. wide.

The top of slightly serpentine shape with concave ends, the frieze fitted with three drawers, and the pedestal ends, which are also shaped, fitted with three drawers each. The borders of the top, centre, and base carved with beading and foliage, and the cabriole angles of the pedestals carved with strapwork and acanthus foliage; mounted with metal-gilt handles and escutcheons chased with foliage and scrolls.

Illustrated in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 236, fig. 16.

Exhibited at the Loan Exhibition of Georgian Art, 1931.

£2,415

Purchased by Messrs. F. Partridge & Sons, Ltd.



A PAIR OF SHERATON MARQUETERIE COMMODES

51 in. wide, 35 in. high.

Of semi-circular form, with a drawer and two small cupboards in the frieze and a cupboard on either side; the centre of concave shape enclosed by a tambour panel. The top inlaid with rushes in satin- and hare-wood on a rose-wood ground, with border of key-pattern in satin-wood; the frieze inlaid in similar woods with laurel festoons and rosettes, and the cupboards doors with Classical vases and laurel wreaths tied by ribands outlined with a band of tulip-wood; the angles inlaid with star ornaments in circular medallions and Classical vases in small oval panels; the tambour panels veneered with alternate vertical strips of hare-, rose-, and satin-wood. The borders of the tops mounted with ormolu gadrooned bands, with gilt-wood gadrooning round the base, which is supported by gilt-wood feet carved with palm leaves. The commodes have one key, with bronze bow cast with the Prince of Wales' plumes, crown and motto.

The commodes were probably made for the Prince Regent for Carlton House, and were afterwards at the Pavilion at Brighton.

Exhibited at the Burlington Fine Arts Club, 1916; and at the Loan Exhibition of Georgian Art, 1931.

Illustrated in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. ii, p. 142, fig. 25.

£1,627 10s.

Purchased by Messrs. M. Harris & Sons.



TEN CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS

The backs of scroll outline, the centre splats and the tops carved with foliage, strapwork, and tassels, on cabriole legs carved with foliage and ball-and-claw feet, the seats covered with needlework variously worked with baskets of flowers and bouquets of flowers tied by ribands in coloured silks on blue, red, and green grounds.

£1,417 10s.

Purchased by Messrs. F. Partridge & Sons, Ltd.



A CHIPPENDALE MAHOGANY SETTEE

6 ft. 6 in. wide.

Supported on cabriole legs boldly carved with lions' masks and scroll-work, and terminating in claw feet with lions' masks on the ends of the arms, the seat and back stuffed, and covered with needlework with large panels of fruit and foliage, and a background of formal flowers and foliage in coloured wools on black ground.

Exhibited at the Burlington Fine Arts Club, 1921.

Illustrated and described in *The Burlington Magazine*, by H. Avray Tipping, February 1921.

£1,365

Purchased by Messrs. M. Harris & Sons.



Sale, December 11, 1930, Lot 45

A PAIR OF SHERATON MARQUETERIE COMMODES

Each enclosed by one door, banded with tulip-wood, and the fronts and tops inlaid with Classical vases, laurel festoons, arabesques and branches of flowers, with trails of laurel foliage suspended from shell ornament at the angles; mounted with ormolu gadrooned borders round the tops, beading round the lower edge, and acanthus foliage feet, in the French taste.

36 in. wide.

£1,155

Purchased by Messrs. Ad. Harris & Sons.



A CHIPPENDALE WALNUT WRITING-CHAIR

With rounded back carved at the top with scroll foliage, with two supports to the back pierced with scrollwork and carved with rosettes, divided by three fluted columns; on cabriole legs finely carved with foliage, and terminating in eagles' heads, and resting on ball-and-claw feet with ivory claws; the seat covered with needlework with flowers in coloured silks.

Exhibited at the Burlington Fine Arts Club, 1921; and at the Loan Exhibition of Georgian Art, 1931.

Illustrated and described by H. Avray Tipping in Country Life, December 25, 1920, and by Percy Macquoid October 25, 1924; in The Dictionary of English Furniture, by P. Macquoid and R. Edwards, vol. i, p. 237, fig. 93.

£1,008

Purchased by Messrs. Baliol & Co.



A SET OF FURNITURE

Formerly in Admiral Lord Nelson's Cabin on the "Victory," comprising:

A MAHOGANY DINING-TABLE, with six extra leaves and telescopic

adjustment for extension, on ten turned legs. 12 ft. long.

A Mahogany Sideboard, with fall-down front to hold the leaves of the dining-table, on pedestal ends, each fitted with a drawer and cupboard; the stand of the dining-table fitting into the recess between the pedestals. 8 ft. wide.

A Mahogany Cellarette, of octagonal shape, with lion's mask and ring handles at the ends, and claw feet.

The dining-table is of a pattern patented by Richard Gillow in 1800, and was described as "The Imperial"; it bore a brass plate, with the name of W. Wilkinson, 14 Ludgate Hill, who was presumably a lessee of the Patent; a similar table is illustrated in the *Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 212, fig. 26.

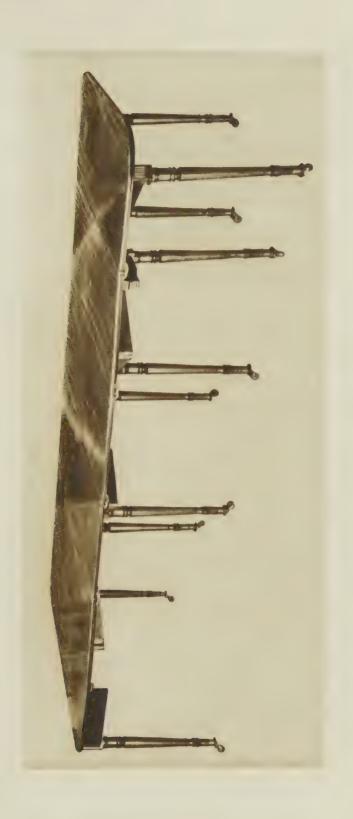
After the Battle of Trafalgar and the death of Lord Nelson H.M.S. "Victory" put back into Rozia Bay to refit. The body of the Admiral was on board, for Captain Hardy had promised him burial in England. In order to make it possible for the Fore-cabin to be rigged as a temporary Mortuary Chapel, the furniture was removed and put ashore, when it was sold (possibly surreptitiously by the Admiral's steward, Chevalier, for an irregularity of behaviour on his part is referred to in a letter from Captain Hardy to Lady Hamilton, dated 8.12.1805). (Thos. Joseph Pettigrew, vol. ii, chap. xii, p. 549.)

The purchaser of the furniture was Admiral Henry Warre, who left the suite in the care of his cousin, John Hatt Noble, then President and Treasurer of the British Association at Oporto (known as "The Factory"). When, in 1826, Admiral Warre died, the furniture became the property of J. H. Noble, and he left it to his son, Charles Hatt Noble; in 1862 the latter retired from Oporto, and at the sale of his effects the suite was bought by the owner's grandfather, D. M. Feuerheerd, who left it to his son, the owner's father, who in turn left it to the present owner.

Exhibited on loan in the Fore-cabin of the "Victory," 1928.

£997 10s.

Purchased by Messrs. Pawsey and Payne for J. H. Jacobs, Esq., who has presented it to the Victory where it is now exhibited.



A PAIR OF CHIPPENDALE MAHOGANY ARM-CHAIRS

The frameworks designed in the French taste, and elaborately carved with formal foliage and scrollwork, with scroll arms and cabriole legs, the seats and backs stuffed, and covered with needlework with vases of flowers in coloured silks, and scrollwork and flowers round the borders in coloured wools on cream ground.

£966

Purchased by Messrs. F. Partridge & Sons, Ltd.



Sale, December 11, 1930, Lot 62

SIX QUEEN ANNE WALNUT CHAIRS

With backs of scroll outline with vase-shaped centres, carved at the top with a shell and foliage, on cabriole legs boldly carved with acanthus foliage and lion's-claw feet.

£861

Purchased by Messrs. Camerons.



A CHIPPENDALE MAHOGANY TRIPOD TABLE

31 in. diam.

With hexafoil top surrounded by a gallery pierced with fretwork and carved on the lower edge with escalloped scrollwork; the stem of triangular section with a semi-circular column at each angle slightly carved with foliage, resting on a scroll tripod carved with acanthus leaves and fluting.

Exhibited at the Burlington Fine Arts Club, 1921; and the Loan Exhibition of Georgian Art, 1931.

Illustrated and described in *Country Life*, by H. Avray Tipping, December 25, 1920.

£861

Purchased by Messrs. Albert Amor, Ltd.



A GEORGE I WALNUT BUREAU

27 in. wide.

With sloping front enclosing drawers and a small cupboard, and one drawer below; on stand fitted with one drawer, the border carved with scroll foliage, on slightly cabriole legs carved with lions' masks and foliage and resting on lion's-claw feet.

Exhibited at the Loan Exhibition of Georgian Art, 1931.

Illustrated and described by Percy Macquoid in Country Life, October 25, 1924; in The Dictionary of English Furniture, by P. Macquoid and R. Edwards, vol. i, p. 121, fig. 9.

£756

Purchased by Messrs. F. Partridge & Sons, Ltd.

Sale, June 10, 1931, Lot 67

A PAIR OF GEORGE I MAHOGANY CHAIRS

The backs designed as interlaced ribands carved with rosettes and fluting, and partly gilt, on cabriole legs carved with scroll foliage partly gilt, and resting on lion's-claw feet, the seats covered with needlework with flowers and foliage in coloured silks on yellow ground.

Exhibited at the Loan Exhibition of Georgian Art, 1931.

£588

Purchased by E. Permain, Esq.



A HEPPLEWHITE MAHOGANY SETTEE

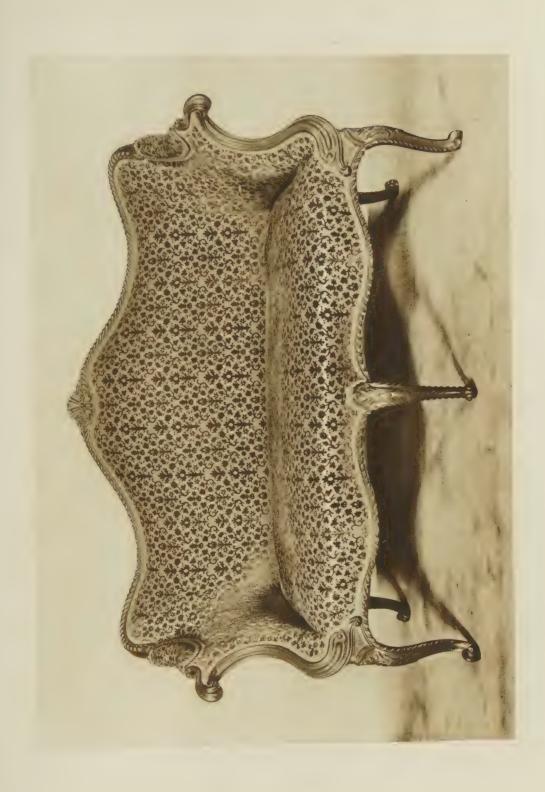
4 ft. 9 in. wide.

Designed in the French taste, of scroll outline, the framework carved with gadrooning with a shell and flower-sprays in the centre of the back, on slightly cabriole legs carved with scrollwork, and scroll feet, the seat, back and ends stuffed, and covered with flowered green velvet.

Illustrated in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 103, fig. 51.

£682 10s.

Purchased by Messrs. M. Harris & Sons.



A CHIPPENDALE MAHOGANY CENTRE OR CARD-TABLE

3 ft. square.

The stand with concertina folding, carved with a frieze of shells, wave ornament, and scrollwork, and supported by four carved scroll legs; the top covered with red velvet, and the border carved with rosettes and scrollwork.

Illustrated and described by Percy Macquoid in *Country Life*, October 25, 1924; in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 193, fig. 27.

£651

Purchased by Messrs. Ad. Harris & Sons.



A CHIPPENDALE MAHOGANY SIDE-TABLE

6 ft. 1 in. wide.

Of serpentine shape, the centre carved with scrollwork and with gadrooned lower border; on cabriole legs boldly carved with masks and scrollwork and lion's claw feet; with plate-glass top.

Illustrated and described by Percy Macquoid in *Country Life*, October 25, 1924; in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 124, fig. 7.

£651

Purchased by an American collector.



SIX CHIPPENDALE MAHOGANY CHAIRS

The backs of nearly similar design to the preceding arm-chairs, with openwork centre splats carved with foliage, and riband friezes on the side rails, on cabriole legs carved with foliage and scrollwork, and scroll feet; the seats covered with needlework with flowers and foliage in coloured silks on brown ground.

Exhibited at the Loan Exhibition of Georgian Art, 1931.

£504

Purchased by Messrs. ID. Harris & Sons.

Sale, June 10, 1931, Lot 64

A PAIR OF CHIPPENDALE MAHOGANY ARM-CHAIRS

With openwork backs, the centres carved with scroll foliage, and with escalloped tops; the side supports, arms and straight legs carved with riband friezes and rosettes; the seats covered with needlework with panels of figures and flowers in coloured silks, and scrollwork round the borders in coloured wools.

Exhibited at the Burlington Fine Arts Club, 1921; the Loan Exhibition of Georgian Art, 1931.

Illustrated and described by H. Avray Tipping in Country Life, December 25, 1920; in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. i, p. 246, fig. 120.

Purchased by Messrs. M. Harris & Sons.

£693



A CHIPPENDALE MAHOGANY COMMODE

46 in. wide, 33 in. high.

Designed in the French taste, of serpentine shape, with two doors in the front enclosing four drawers, the panels of the doors carved with beading and rosettes, and the stand carved with scroll foliage and a shell, supported by carved cabriole legs and scroll feet.

Illustrated and described by Percy Macquoid in *Country Life*, October 25, 1924.

£546

Purchased by Messrs. Ad. Harris & Sons.



Sale, December 11, 1930, Lot 72

A PAIR OF CHIPPENDALE MAHOGANY TORCHERES

With circular tops, on square tapering stems boldly carved with acanthus and laurel foliage, and four scroll feet carved with acanthus.

50 in. high.

£451 10s.

Purchased by C. Staal, Esq.



A CHIPPENDALE MAHOGANY TRIPOD WINE-TABLE

22 in. diam.

With octafoil top with sunk receptacles, supported on a fluted stem and scroll tripod pierced and carved with scroll foliage and with a male mask on each leg, the feet carved as shells.

Exhibited at the Loan Exhibition of English Decorative Art at Lansdowne House, 1929.

Illustrated in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. iii, p. 200, fig. 18.

£409 10s.

Purchased by Messrs. F. Partridge & Sons, Ltd.



A CHIPPENDALE MAHOGANY ARM-CHAIR

The framework designed in the French taste, with scroll arms, borders and legs carved with foliage and formal scrollwork, the seat and back stuffed, and covered with needlework with panels of figures and animals in coloured silks, and flowers round the borders in coloured wools.

£409 10s.

Purchased by Messrs. F. Partridge & Sons, Ltd.

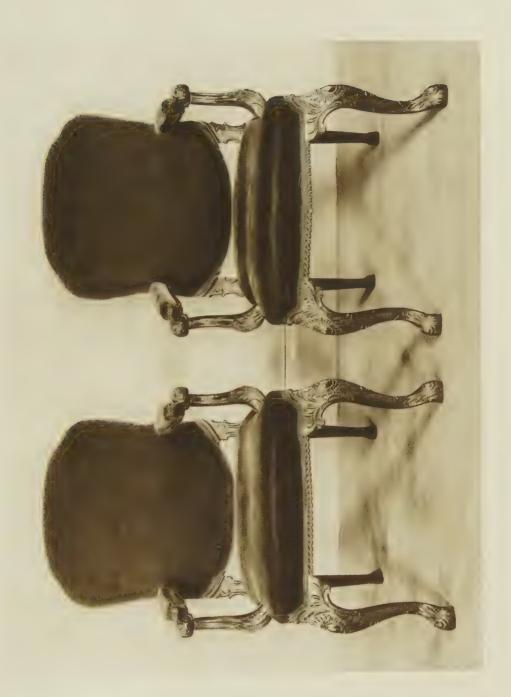


A PAIR OF CHIPPENDALE MAHOGANY ARM-CHAIRS

The seats and backs stuffed, and covered with green velvet, the scroll arms carved with acanthus foliage and shells, and the border of the seats with gadrooning, on cabriole legs, the knees and feet carved with foliage and scrolls.

Purchased by Messrs. Ad. Harris & Sons.

£399



A CHIPPENDALE MAHOGANY COMMODE

53 in. wide.

The centre of the front slightly rounded, fitted with four drawers, and with three small drawers on either side; supported on six legs boldly carved with shells and foliage, and incised with panels of trelliswork.

£388 10s.

Purchased by Messrs. M. Harris & Sons.



Sale, July 9, 1931, Lot 113

A SET OF FIVE CHIPPENDALE MAHOGANY ARM-CHAIRS

With stuffed seats and backs covered with brown velvet, the armsupports and cabriole legs carved with foliage, on scroll feet.

£378

Purchased by E. H. Benjamin, Esq.



AN OLD ENGLISH CLOCK

8 ft. 6 in. high.

It has a centre seconds hand, and silvered metal and brass dial chased with scrollwork, with calendar at the top. In Chippendale tall mahogany case with Ionic columns at the angles pierced with scroll foliage, and the angles of the base decorated with brick-pattern, the hood decorated with bands of fretwork, and with scroll top surmounted by gilt vases and figures of eagles.

Illustrated in *The Dictionary of English Furniture*, by P. Macquoid and R. Edwards, vol. ii, p. 121, fig. 57.

£315

Purchased by Messrs. Mallett & Son.



A SHERATON SATIN-WOOD WINGED CABINET

With door in the centre mounted with an oval panel of looking-glass, and with mahogany mouldings carved with a vase and drapery festoons, with niches at the sides and cupboards below, the panels of the lower part painted with Nymphs and children in colours by Angelica Kauffman, R.A., and banded with tulip- and rose-wood.

7 ft. wide.

£300

Purchased by Messrs. Ad. Harris & Sons.



A CHARLES II WALNUT ARM-CHAIR

Carved with Amorini supporting crowns and scroll foliage, and the top carved with the Royal Arms, the border of the seat carved with the inscription "George Lewis, Febrery ye 20, Anno Do. 1678," with spirally turned legs and stretchers and claw feet, canework seat and panel in the back.

£246 15s.

Purchased by Harry Simmons, Esq., and J. M. Botibol, Esq., of London.



A CHIPPENDALE MAHOGANY STOOL

31 in. wide.

Of oblong shape, the frieze carved in low relief with shells, foliage and fruit, and supported by cabriole legs carved with acanthus foliage and resting on claw feet, the top stuffed, and covered with needlework with flowers in coloured silks on a blue ground.

Exhibited at the Burlington Fine Arts Club, 1921; the Loan Exhibition of Georgian Art, 1931.

Illustrated in Country Life, December 25, 1920.

£241 10s.

Purchased by Messrs. M. Harris & Sons.



FRENCH AND ITALIAN FURNITURE

Sale, June 11, 1931, Lot 171

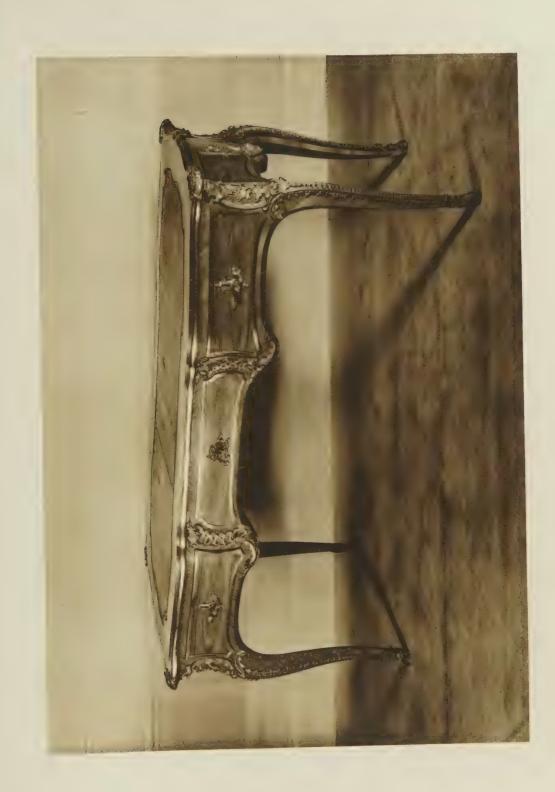
A LOUIS XV LIBRARY TABLE

5 ft. 3 in. wide.

Fitted with three drawers, and entirely veneered with tulip-wood, mounted with ormolu border to the top, and with elaborate leg-mounts finely chased with branches of berried foliage, scrollwork and chain ornament, and with a plaque similarly chased with foliage at each end, the borders of the drawers banded with ormolu, and the escutcheons and handles chased with scrollwork; the mounts bearing the mark of Caffière. The top covered with black leather.

£1,365

Purchased by Harry Simmons, Esq., and J. M. Botibol, Esq., of London.



A LOUIS XV MARQUETERIE SECRETAIRE

37 in. wide, 43 in. high.

Designed as an upright cabinet with fall-down front enclosing a writing slab, drawer, and pigeon-holes, and folding doors below, the front of slightly serpentine shape and the angles splayed. The front inlaid with formal scrollwork in king-wood on tulip-wood panels and the borders veneered with king-wood. Mounted with ormolu corners chased with foliage and scrollwork, surmounted by a Brescia marble slab.

£588

Purchased by Messes. Ad. Harris & Sons.



AN ITALIAN CASSONE

With hinged lid, the framework of gilt-wood carved with scale-pattern, gadrooning and foliage, and with winged gryphons at the angles, the front panel painted with an historical subject, with a procession of equestrian and other figures, and with shields at the ends.

3 ft. high, 6 ft. 2 in. wide.

Purchased by Messrs. Joubert.

£525



Sale, June 11, 1931, Lot 178

A LOUIS XV COMMODE

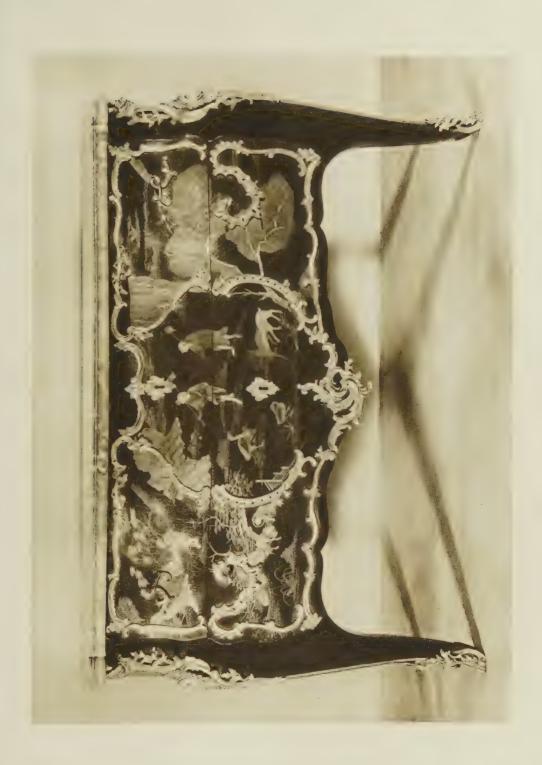
55 in. wide.

Stamped L. Felix ME.

The front of serpentine shape, fitted with two drawers and the ends slightly splayed. The whole lacquered in the Chinese taste with land-scapes, peasants, animals and birds in gold heightened with red on black ground. Mounted with ormolu borders to the panels and corner mounts chased with conventional scrollwork, branches of flowers and foliage. Surmounted by a veined red and brown marble slab.

£504

Purchased by Arnold Seligmann, Esq.



Sale, June 11, 1931, Lot 181

A REGENCE CABINET

40 in. high, 40 in. wide.

Entirely veneered with king-wood banded with tulip-wood, with folding doors in the front enclosing shelves; the doors mounted with ormolu plaques finely chased with female masks, shells, and foliage, and with ormolu borders chased with foliage and shells, the sides mounted with ormolu rosettes, and with lions' masks on the corners of the base. Surmounted by a veined red marble slab.

£357

Purchased by Arnold Seligmann, Esq.



TAPESTRIES

Sale, June 11, 1931, Lot 7

A FLEMISH PANEL

9 ft. high, 7 ft. 8 in. wide.

Probably Brussels, end of the fifteenth century.

The panel represents the Adoration of the Magi, with the Virgin and Child, enthroned beneath a canopy with back designed as a panel of Genoa red and gold velvet, with a top supported by two posts studded with jewels. The Virgin holds the Infant Saviour on her left knee with her left arm round Him, and holding His right arm in her right hand, her robe of rich material partly woven with gold and silver thread and her head covered with a veil. Before the central group one of the kings is kneeling, holding a crown in his left hand with his right arm raised, and with a jewelled cup placed on the ground before him. On either side stand the other two kings each holding a Gothic cup, with groups of onlookers in the background. The whole of the costumes designed to represent velvets and other rich fabrics. The panel is enclosed within a narrow border designed as jewels on a brown ground.

For a very similar panel see Gotische Bildteppiche aus Frankreich und Flandern, by Betty Kurth, pp. 79 and 80, and illustrated; also the article in the "Burlington Magazine" of May, 1931, by Mr. A. F. Kendrick, late Keeper of Textiles, Victoria and Albert Museum, which appeared as a foreword to the catalogue.

£17,850

Purchased for a Foreign Royal Collection.



Sale, June 11, 1931, Lot 8

A BRUSSELS PANEL

13 ft. 3 in. high, 10 ft. 10 in. wide.

Circa 1500.

The panel depicts the Stem of Jesse, with a scene in a Jewish Gothic house; the Biblical figures are said to be represented by Royal and other personages of the period of about 1500, of the Royal House of Maximilian I of Germany, and also the Aragon-Castille Royal House of Spain under Ferdinand V and Isabella the Catholic.

The design of the tapestry has been attributed to Mabuse, who at one period was attached to the Court of Isabella of Castile, and is supposed to have designed a panel illustrated in *Guichard Tapisseries au Garde-Meuble*, which includes practically the whole of the Aragon-Castille Family and also some of the Hapsburg Family.

A rather similar panel in the Louvre is mentioned by Betty Kurth, in Gotische Bildteppiche aus Frankreich und Flandern, p. 76.

£6,090

Purchased for a Foreign Royal Collection.



Sale, December 11, 1930, Lot 127

THREE PANELS OF BRUSSELS TAPESTRY

Woven with the subjects of the Return of the Prodigal Son, the Vengeance of Tamaris on the Kings of the Scythians, and Alexander the Great at the Battle of Grannicus, in wide border woven with vases of flowers, emblematic and caryatid figures, and small medallions of land-scapes, comprising:

An oblong panel; 11 ft. 6 in. high, 16 ft. 8 in wide.

Another; 11 ft. 6 in. wide, 15 ft. wide.

Another; 11 ft. 6 in. high, 13 ft. wide.

Bearing the Brussels mark and signature of the weavers.

Late sixteenth century.

£2,362 10s.

Purchased by the Spanish Gallery.



Sale, December 11, 1930, Lot 126

THREE PANELS OF BRUSSELS TAPESTRY

Woven with scenes from the Story of Don Quixote, with extensive landscapes in the backgrounds, in frame-pattern borders woven with foliage in red and buff, comprising:

An oblong panel; 10 ft. 4 in. high, 16 ft. 6 in. wide.

Another; 10 ft. 2 in. high, 14 ft. 4 in. wide.

An upright panel; 10 ft. high, 4 ft. 6 in. wide.

Early eighteenth century.

£1,701

Purchased by Harry Simmons, Esq., and J. M. Botibol, Esq., of London.



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR FURNITURE, TAPESTRIES, AND RUGS

ENGLISH FURNITURE

AN ADAM MAHOGANY WINGED BOOKCASE, with glass folding doors, the centre ones enclosing leather book-backs concealing small drawers and portable shelves fitted with glass medicine bottles.

£966

AN OLD ENGLISH RED LACQUER CABINET surmounted by giltwood carving on gilt-wood stand pierced and carved with spray work and foliage, supported on six legs with X-shaped stretcher.

£756

A PAIR OF CHIPPENDALE MAHOGANY WINDOW-SEATS. 40 in. wide. The borders and cabriole legs carved with scroll work and supported by scroll feet.

£420

A PAIR OF CHIPPENDALE MAHOGANY GLOBE STANDS resting on claw feet, each with a compass in the centre of the stem.

£367 10s.

A CHIPPENDALE MAHOGANY CENTRE TABLE. 37 in. wide. Surmounted by an open balustrade on cabriole legs and lions' claw feet.

£346 10s.

A CHIPPENDALE BOOKCASE, of yew wood, with four drawers on the top and twelve drawers below, the borders and cornice carved with rosettes and beading.

£325 10s.

A PAIR OF OLD ENGLISH BRACKET CLOCKS, by George Graham, London. With brass dials mounted with silver masks, scroll work in pedestal-shaped ebonized cases.

£315

A CHIPPENDALE MAHOGANY ARM-CHAIR, the seat and back covered with needlework on carved cabriole legs and lions' claw feet.

£315

FOUR CHIPPENDALE MAHOGANY CHAIRS, the seats covered with needlework with carved open-work backs.

£294

A SHERATON MAHOGANY CABINET with closed folding doors at the top and drawer in the centre, forming a secretary.

£262 10s.

A CHIPPENDALE MAHOGANY CIRCULAR TABLE, with pierced and carved border on tripod carved with foliage and ball-and-claw feet.

£252

AN ADAM MAHOGANY WINGED BOOKCASE, enclosed by ten glazed doors, with cupboards below with wire trellis fronts, the centre fitted with a pair of scales and small drawers, and the cornice surmounted by a clock. 17 ft. 6 in. wide, 9 ft. 6 in. high.

£152 5s.

A PAIR OF CHIPPENDALE MAHOGANY STOOLS, on cabriole legs carved with foliage, and ball-and-claw feet.

£147

AN OLD ENGLISH BAROMETER, by Daniel Quare, London, with engraved brass head supported by a turned ivory column. 36 in. high.

£120 15s.

A SHERATON SECRETAIRE, of satin-wood and mahogany, with tambour top enclosing small drawers, and a cupboard and two drawers below, inlaid with vases, a Classical figure of Hope, drapery festoons and fluting, in satin- and hare-wood. 32 in. wide.

£120 15s.

FRENCH FURNITURE

A LOUIS XV CLOCK, in tall king-wood case with lyre-shaped centre elaborately mounted with ormolu and surmounted with a group of Cupid and Psyche. Stamped Duhamel ME.

£1,050

A LOUIS XV MARQUETERIE TABLE with sliding top inlaid with branches of flowers, scroll work and figures in various coloured woods on king-wood ground. Stamped C. CRIARD ME.

£378

A LOUIS XV SMALL MARQUETERIE TABLE, with hinged top enclosing a mirror and writing slab, with marqueterie back, the top set with a Sèvres plaque mounted with ormolu corner mounts and with an ormolu gallery round the top. Stamped Wolff ME.

£299 5s.

A LOUIS XV INKSTAND, of tulip-wood mounted with ormolu borders, handles and feet and with ormolu inkstand and vases.

£210

TAPESTRIES AND NEEDLEWORK

A PANEL OF TAPESTRY. 9 ft. 9 in. high by 6 ft. 11 in. wide. Brussels, seventeenth century. Woven with "The Return of the Victorious Roman General" in wide borders woven with emblematic figures, hunting scenes, and sprays of flowers and fruit.

£609

AN EMBROIDERED ALTAR FRONTAL. 3 ft. 1 in. high. South German or Swiss, 1592. The frontal worked with three scenes from "The Life of Christ," "The Adoration of the Magi," "The Adoration of the Shepherds," and "The Presentation in the Temple."

£504

THREE PANELS OF FLEMISH TAPESTRY, woven with woodland scenes in borders of flowers, vases, and medallions. Seventeenth century. An oblong panel 10 ft high, 15 ft. wide; another 10 ft. 2 in. high, 12 ft. 6 in. wide; another 9 ft. 7 in. high, 10 ft. 6 in. wide.

£357 10s.

THREE PANELS OF PETIT POINT NEEDLEWORK, with the story of Jacob and other scriptural and hunting subjects, in coloured silks and gold thread. Dated 1504. Comprising one panel 17 in. deep, 59 in. wide; two panels 17 in. deep, 76 in. wide.

£210

A CHARLES II CASKET, with hinged top, and doors in the front enclosing drawers, entirely covered with embroidery worked with Abraham's Sacrifice, kings and queens, animals and flowers in coloured silks on satin. $9\frac{1}{2}$ in. high, $19\frac{1}{2}$ in. wide.

£105

RUGS

AN ISPAHAN RUG, with dark blue and green panels in arabesques on red ground in wide borders woven with formal foliage on dark blue, green, and narrow pink edge. 13 ft. 9 in. by 7 ft. 7 in.

£493 10s.

337 Y

SOME INFORMATION ABOUT CHRISTIE'S



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It has sometimes been suggested that selling Objects of Art at auction involves the vendor in considerable expense. We trust the following information will dispel this erroneous idea.

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PORCELAIN AND POTTERY,
TAPESTRY, CARPETS, HANGINGS, AND RUGS,
MINIATURES, OBJECTS OF ART AND VERTU,
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AND WINES.

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