

1207

HAMILTON PALACE

Hamilton, Lanarkshire, Scotland

The Remaining Contents

OF

THE PALACE

On WEDNESDAY, NOVEMBER 12, 1919

AND TWO FOLLOWING DAYS

ILLUSTRATED CATALOGUE

05-09

1806

HAMILTON PALACE

Hamilton, Lanarkshire, Scotland

CATALOGUE

OF

The Remaining Contents

OF

THE PALACE

INCLUDING

WOODWORK AND FITTINGS

WHICH (by Order of the Trustees)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

(L. HANNEN, C.B.E., W. B. ANDERSON, AND CAPT. V. C. W. AGNEW)

ON THE PREMISES AS ABOVE

On WEDNESDAY, NOVEMBER 12, 1919

AND TWO FOLLOWING DAYS

AT ONE O'CLOCK PRECISELY

May be viewed Two Days preceding on the premises as above, and Catalogues had at Messrs. CHRISTIE, MANSON & WOODS' Offices, 8 King Street, St. James's Square, London, S.W.1, and of Mr. HUGH C. WEBSTER, Hamilton Estate Office, Hamilton, Lanarkshire.



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To British & Irish Country Houses

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- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
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A Brief History of Hamilton Palace.

By H. AVRAY TIPPING.

CASTLE, Palace, House, Palace—such are the different names successively attributed to the often rebuilt and altered habitation near the Lanarkshire town of Hamilton that has been a chief dwelling-place of the Hamiltons from mediæval to present days. Vast additions made a century ago transformed it into the huge pile needing a stateliness of householding and a multiplicity of retinue that have become things of yesterday. Moreover, its situation and condition join with its size in procuring its condemnation by general consent. It is in the midst of the Lanarkshire coal field, and the numerous and proximate pits not only destroy its amenity, but actually threaten its structure.

And so Hamilton Palace, with its history and its traditions, its splendour and its treasures, is to pass away. The first blow, indeed, was struck thirty-seven years ago when masses of its most rare and costly contents were dispersed, causing the *virtuoso* pulse to throb lustily and adding a still unforgotten page to the annals of Christie's saleroom. Yet how much remained over, how fine were still the decorations and the furnishings has been revealed by last week's important sales in King's Street, and by this Catalogue, which includes the splendid decorations of the seventeenth and eighteenth century rooms.

To Walter FitzGilbert de Hamiltone, Bruce granted "the lands of Machane" soon after he won the Battle of Bannockburn in 1314. In the fifteenth century King James II. of Scotland made James Hamilton, fifth in descent from FitzWalter, a baron, and erected his Lanarkshire lands into "one free lordship to be denominated in future the lordship of Hamilton." This first Lord Hamilton wedded James II.'s eldest daughter, Mary, widow to an Earl of Arran, and carrying the Island and the Earldom to her Hamilton son. It was as Earl of Arran that her grandson held the regency during the days of Queen Mary's childhood. During that period Henri II. of France made him Duke of Chatelherault, and it was probably then that his home at the edge of Hamilton town came to be called Palace.

Evil times, however, now fell both upon the house and its owner. The house was more than once sacked and its lord exiled during the civil wars that never ceased till Mary's head fell at Fotheringay in 1587. Two years earlier, Lord John Hamilton—his elder brother having long before lost his reason—entered Scotland in strength, seized Stirling Castle, where King James VII. was, and imposed upon him forgiveness and the restoration of lands for himself and his fellow-exiles. Thereupon he set to work to repair the devastated estate, and rebuilt the ruined house. A stone, dated 1591, is preserved as the only visible remnant of the "Castle" he then erected, and where he often entertained the King, who had become his firm friend and created him Marquess of Hamilton in 1599. His two grandsons were successively Dukes of Hamilton, and died fighting for the Stuarts. The elder one's daughter Anne became

heiress to the duchy and estates, and in 1657 married William, a younger son of the Marquess of Douglas. On his wife's petition in 1660 the restored Charles made him Duke of Hamilton for life, and thus he ranks as the third Duke. Thereupon he devoted himself to reviving the Hamilton fortunes by a prudent administration and improvement of the restored estates. Until that was done he took little part in public affairs, and it was later still before he was in a position to rebuild the Castle and rechristen it Hamilton House.

As the cypher W.A. for Duke William and Duchess Anne, appears repeatedly on the south front, it is clear that it dates before the former's death in 1694, but how much earlier we can only conjecture from the character of the work. The richly decorated oak rooms, illustrated in this Catalogue, have much resemblance to those at Holyrood Palace, dating from 1672-9, but are a little later in character, so that the Holyrood joiners and carvers may well have passed on to Hamilton. The architect was certainly James Smith, who is called, in the *Vitruvius Britannicus*, "the most experienced architect in Scotland," and whose drawing, representing the south front as it still is, was published in the *Vitruvius Scoticus* of William Adam. The oak rooms, now offered for sale, occupy most of the first floor of James Smith's building, but here also are a set of rooms showing a somewhat different treatment and date. They form the Duchess's suite and are all included in Lot 557. They were probably decorated under James Smith's superintendence for the widowed Duchess Anne, who did not die till 1716. The swags of the boudoir mantelpiece and of the dressing-room overdoors are almost identical with those under two of the upper windows of the central pediment of the south front, while under the third are the crossed palm branches which also occur on the bedroom overmantel. There is strong resemblance also between the scroll and upright leafage of the friezes of various outside windows and the cornice friezes of the rooms, while the shell, which recurs persistently within doors, is also used in the niches that replace the central windows on the first floor at the ends of the wings. The details, therefore, are in favour of Smith, as a designer, and some time in the reign of Queen Anne as a date, although they do not clearly contradict the tradition that William Adam, and not James Smith, was responsible for their decoration. If so, the date must be postponed till after the fifth Duke came of age in 1724. He it was who some years later commissioned William Adam, father of the more renowned Robert, to design a new north front, which, probably owing to this Duke's death in 1743, was not then begun, nor was any material change made by his eighteenth century successors. But with the tenth Duke, who succeeded in 1819, came a revival of the scheme. His leanings were towards sumptuous building and art collecting, and, moreover, he had a very high opinion of his importance. "He firmly believed that as the descendant of the regent Arran he was the true heir to the throne of Scotland." Once more the term Palace became appropriate, and the building must be made worthy of the dweller. "About 1825" is the date given for the commencement of the operations. Although a Glasgow architect named Hamilton was employed, the position of designer in chief was no doubt assumed by the Duke himself, who took as his model the scheme prepared for his grandfather by William Adam. The leading features had been a great central portico leading into a vast and lofty hall. With some alterations these features were adopted by the tenth Duke, and are the

most successful and dignified portions of his additions to the Palace. But in place of Adam's somewhat numerous and unimportant staircases, he used a large space next to the hall for one of great amplex and costly material. It is entirely constructed of his favourite black marble. The treads are boldly moulded underneath and the balusters are carved with acanthus-leaf. The gallery, to which the two flights lead and which connects the stone hall with the eastern drawing-room, is likewise of marble, but is supported by caryatids thus described and valued in the Inventory for fire insurance :—

The 2 Immense Bronze Colossal Figures and Caryatides
with Cyphers and Panels in do do £3000 0 0

It is a thousand pities that so great and historic a house should disappear. That being inevitable, one must hope for the preservation and adequate use of the splendid materials and choice fittings. Within and without the Palace offers us of the best that the seventeenth, eighteenth and nineteenth centuries produced, and the present dispersal yields a very unusual opportunity of acquiring sumptuous examples of all three periods in the finest possible state of preservation.

CATALOGUE.

First Day's Sale.

On WEDNESDAY, NOVEMBER 12, 1919,

AT ONE O'CLOCK PRECISELY.

PORCELAIN AND POTTERY.

- 1 Nine Nankin octagonal dishes, variously painted with river scenes, flowers, &c.
- 2 A pair of Nankin oval dishes, painted with peonies—18½ *in.* wide; a dish, with lotos—15½ *in.* wide; a pear-shaped bottle, with foliage and emblems—10 *in.* high; and two double sauce-boats, painted with flowers
- 3 Thirteen Chinese plates, variously painted and enamelled; and four fan-shaped tea-caddies, painted with flowers in red and gold
- 4 A Chinese famille-verte ewer, enamelled with panels of flowers and rocks—7 *in.* high—*Kang-He*
- 5 A Chinese flat-shaped vase and cover, enamelled with panels of figures in painted blue borders, on a gilt scroll groundwork—14 *in.* high—*Kien-Lung*
- 6 A Chinese saucer, modelled with flowers in relief and enamelled, mounted on metal-gilt stand; two cups and saucers, modelled with lotos flowers, and enamelled; an enamelled red-ware teapot; and eight other small pieces
- 7 A Chinese famille-verte dish, enamelled with flowering plants—10½ *in.* diam.; and one, with flowers, rocks and butterflies—11 *in.* diam.—*Kang-He*
- 8 Two Nankin jars and covers, painted with flowers, rock and emblems—19 *in.* high
- 9 A pair of Chinese liver-coloured bottles, mounted with metal-gilt as lamps—13 *in.* high; and a brown crackle vase, with bronzed bands—22 *in.* high

- 10 Thirteen Japanese dishes, with turtles, in blue on floral ground; and eighteen dishes, decorated in the Japanese taste
- 11 Two old Worcester dishes, painted with, flowers in the Oriental taste, and with dark blue bands— $7\frac{1}{4}$ in. diam.
- 12 Three old Worcester plates, painted with flower-sprays, and modelled with rosebuds in relief— $7\frac{1}{2}$ in. diam.
- 13 Three ditto, painted with insects, and modelled with rosebuds, and with turquoise edges—8 in. diam.
- 14 An old Worcester plate, painted with fruit and flowers in shaped dark blue border gilt with cornucopiæ of flowers
- 16 A Worcester plate, by Barr, Flight and Barr, decorated with Chinese landscapes in white and gold on pink ground, with foliage round the border on red ground; and twelve other plates, decorated with foliage in red and gold
- 17 Two Church-Gresley plates, painted with flowers and yellow panels; and three plates and a saucer, painted with rosebuds and red panels
- 18 Two Derby plates, with Classical ornament in dark green and gold on yellow ground; and six Worcester plates, variously decorated with figures and Classical ornament
- 19 Eleven Worcester plates, variously decorated with foliage in white and gold
- 20 A Worcester plate, painted with landscapes, and gilt with foliage round the border; another, by Flight and Barr, with salmon borders; and four others
- 21 A Worcester plate, by Barr, Flight and Barr, with marbled-grey ground and gilt key-pattern border; two plates, with foliage and key pattern in lusted mauve and gold; and two ditto, with Classical ornament in lusted mauve, white and gold
- 22 A Derby plate, painted with flower-sprays in salmon and gold trellis border; and a plate, with a bouquet of flowers in the centre, and red and gold chequer pattern round the border
- 23 A pair of Worcester plates, painted with caryatid figures, arabesques and yellow bands; and three others, painted with flowers, and partly gilt

- 24 A Worcester plate, painted with a bouquet of flowers, and the border gilt with foliage; another, with flower-sprays and gilt chequer border; a plate, with pink rosebuds, in panels on red ground; and one, with flower-sprays on gilt scrollwork
- 25 Three Worcester plates, decorated with wreaths and sprays of flowers in white and pale green on gold ground
- 26 Nine Worcester plates, variously decorated with foliage, arabesques, &c., in colours and gold
- 2 Eight Minton plates, with Cupids in relief round the borders, on blue, green and brown grounds; and four old English plates, decorated with foliage, &c., chiefly in blue
- 30 Three Leeds plates, decorated with flowers in colours on a yellow and green ground; with pierced borders; a plate, nearly similar; and three salt-glaze circular baskets, with pierced borders—7 *in. diam.*
- 31 A Spode inkstand, with red ground; a white and gold campana-shaped vase; and three sauce-boats, stands and two covers
- 32 Four Derby biscuit vases, modelled with festoons of flowers in relief; a Copeland biscuit bottle, with chains and a vine-branch in relief; and a French biscuit figure
- 33 Three porcelain spill-vases, painted with flowers in green borders—9 *in.* and 7 *in. high*; two spill-vases, with crimson ground; and two scent-bottles and stoppers, with flowers on yellow and blue ground
- 34 Seventeen Paris porcelain dessert-baskets, of various shapes, white and gold
- 36 Fourteen Worcester cups and thirteen saucers, variously decorated with Classical figures and trophies, in the Italian taste, on white and coloured grounds
- 37 A Worcester coffee-cup and saucer, decorated with flowers and foliage in colours, in the Oriental taste; two others, nearly similar; eight cups and saucers, variously decorated; and a Derby saucer, with rosebuds

- 38 A Paris plate, painted with lovers, in gilt arabesque border ; one, painted with a Nymph and Cupid, and gilt with honeysuckle ornament; and a plate, with Cupid and Psyche, in brown border
- 39 A Paris plate, by Dill, painted with a shepherdess, and gilt with honeysuckle ornament; and one, painted with children, in gilt border
- 40 A plate, by Dastin, painted with swans in salmon and mauve border; four plates, with Classical ornament; two plates, with arabesque borders; and six others
- 41 Four Paris plates, variously decorated with Classical figures in gilt borders
- 42 A Paris plate, by Edward Honor, painted with a rose in pink border, gilt with the Hamilton monogram, coronet and fleur-de-lys
- 43 A Paris plate, by Dastin, painted with flowers and festoons and a mauve band; a plate, with violets and convolvuli in gilt border; and one, with trophies on maroon border
- 44 A pair of Paris plates, painted with named birds, in brown borders; and one, with a Chinese pheasant, in white and gold borders
- 45 Two Paris plates, the borders decorated with Classical and Chinese ornament; another, with mauve and yellow borders; another, with a mauve border; and one, painted with birds and branches
- 46 A Paris plate, painted with rosebuds and forget-me-nots; and six others, variously decorated
- 47 Nineteen Paris plates, by Boyer, painted with wreaths of flowers on crimson ground
- 48 Twelve Courtille plates, painted with cornflowers; and nineteen Minton Sévres-pattern plates, with flower-sprays and the initial M in narrow borders
- 49 Ten Paris plates, with gold centres, and blue and gold borders