



INTERNATIONAL



Compiled By
Antiques and The Arts Weekly
Madelia Hickman Ring

Provenance A Critical Factor At Hermann Historica

GRASBRUNN, BAVARIA, GERMANY — During November 22-26, nearly 3,500 lots of antiques, works of art and Asiatica, antique international arms and armor, firearms and orders and military collectibles crossed the block at Hermann Historica. Throughout every sale session, works that had provenance to royal, noble or otherwise important and prominent people claimed strong prices.

A representative of the firm confirmed the sales were considered successful, noting that 90 percent of the starting prices were met, with \$6.72 million achieved from the total of all sessions.

Works Of Art, Asiatica, Antiquities

Nearly 900 lots were offered on November 22, in the categories of Works of Art, Asiatica and Antiquities. Gold artifacts, notably those of Middle Eastern origin, were well placed among the leaderboard. Top lot honors of the day went to a Second Millennium BCE Elamite golden necklace with a large layered brown and white agate flanked by rows of bosses, which finished at \$147,000. Two matching fragments of an elongated gold plate adorned with hunting scenes were of similar age and area of origin: Iranian, Second

Millennium BCE, that went out for \$56,000.

Classical Roman works were also popular among bidders, who took a First Century CE Roman iron military face mask from a bronze cavalry helmet to \$81,200. The catalog note identifies the rare survival rate of these fragments, as well as a small group of other masks documented from grave finds. The iron face piece was modeled after the features of the wearer; it took considerable skill to affix it to the cast brass helmet.

A polychrome Roman glass unguent bottle with gold lid in the figural form of a woman

capped off at \$56,000. Described as exceptional in both design and condition, the First Century bottle measured just more than 4½ inches and weighed 49 grams.

If there was a connection between a First-Third Century gold Roman pyxis marked PAV-LINA and Empress Caecilia Paulina, the wife of Emperor Maximinus Thrax (235-238 CE), it remains unproven. The round gold box with circular lid featured four bas-relief winged erotic figures with other attributes that suggest a Baccanian or pastoral background. It attracted sufficient interest among bidders to take it to \$47,600.

Topping offerings of Asiatica at \$39,200 was a large Chinese jade ritual ax head with a dragon decorative motif. It was attributed to the Hongshan culture of Northeastern China based on undeciphered characters often associated with that Neolithic period.

Antique International Arms & Armor

The smallest session of the week offered just 276 lots of antique arts and armor from around the world on November 23. Besting the session was a Perso-Indian shamshir made with a blade dedicated to Shah Nadir Afshar (1688-1747), which was promoted as one of the sale highlights before the auction; it sold

for an astonishing \$225,010, more than four times its high estimate. The result was not surprising, given the gilt inlaid wootz Damascus steel curved blade, a gilt silver hilt with colored enamel and adorned with diamonds and polished rubies. As if that were not enough to tempt buyers, the pommel terminated in a tiger's head. The sword was an example in which the provenance helped drive the result: despite humble parentage, Nadir has been variously described by historians as the "Second Alexander" and the "Napoleon of Persia." He ruled as the Shah of Persia from 1736 to 1747 and founded the Afsharid Dynasty.

Edged weapons cut a swath across the leaderboard and two early German examples had notably praiseworthy results. A South German "langes messer" or one-handed sword, circa 1530-40, with dragon's head finials made \$47,600; a two-handed flamberge, made in Passau circa 1580, realized \$42,000.

Other early German forms also appealed to bidders. A circa 1560 South German crossbow lavishly inlaid with bone and featuring images of John the Baptist, a lansquenet at prayer, putti, animals and mythical creatures and a woman in contemporary dress, shot to \$30,800. Of similar vintage, a dragon and blossom-motif decorated wrought iron horse

Auction Action In Grasbrunn, Bavaria, Germany



Bidders were unbridled in their enthusiasm for this German wrought-iron horse muzzle that was dated 1547. It brought \$29,400.



This Perso-Indian shamshir with blade dedicated to Shah Nadir Afshar and made by Asadullah Isfahani was heavily encrusted with jewels and gilt inscriptions and realized \$225,010, one of the top prices realized throughout all of the sessions.



The bone inlay on this circa 1560 South German Renaissance crossbow was lavish. It shot to \$30,800.



Review by Madelia Hickman Ring
Associate Editor
Photos Courtesy Hermann Historica



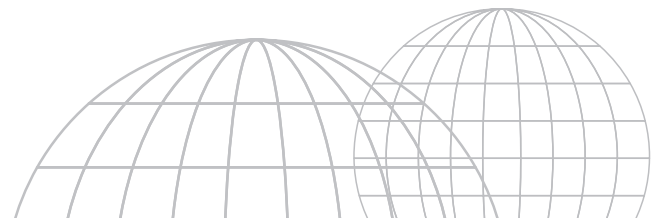
Empress Elisabeth of Austria was wearing this right-hand black silk glove when she was assassinated on September 10, 1898. It was framed with a comb, a dried posy of flowers she had been holding and a letter written by her chamberlain, Count von Berzeviczy, authenticating the items. It brought \$92,400.



It did not seem to matter that this summer dress, once belonging to Empress Elisabeth of Austria, was not fresh to the market. It sold for \$89,600, eight times its starting price.



Empress Elisabeth of Austria was depicted in Hungarian coronation regalia in this miniature locket; it may have been a personal gift to her on the occasion of her coronation in 1867. A buyer took it to \$53,200.



This Elamite golden necklace, Second Millennium BCE, got the first day of sales off to a strong start at \$147,000. Made of sheet gold and centering an oval brown and white agate, it measured 8½ inches in length.



A rare survivor from the First Century CE was this iron face mask from a bronze Roman cavalry helmet. It relates to a small number of grave finds and rode off for \$81,200.



The turquoise, blue and white Roman glass of this unguent bottle provided a striking contrast with the gold female figured cover, to which was attached a long spike to draw a drop of perfume. It sold for the sweet-smelling price of \$56,000.



There was some unproven speculation that this circular lidded box, which was marked Pavlina on the underside, had some connection to Empress Caecilia Paulina, wife of Emperor Maximinus Thrax (ruling 235-238 CE). The erotic decoration further embellished it and it topped off at \$47,600.

muzzle was considered to be in fine condition and made \$29,400.

Antique & Modern Firearms

Firearms of any vintage were offered on November 24 in a sale of more than 850 lots. Leading the group was a deluxe wheellock rifle made around 1730 by Matthias Staper of Vienna for the armory of the Princes of Esterházy. A richly engraved lock, a lockplate featuring a deer hunt in a landscape and also a rooster with Minerva were among the decorative elements, as were the crowned coat of arms of the Princes of Esterházy. According to the catalog, the Princes of Esterházy of Galántha are among the noblest and most influential families in Hungary and the Danube Monarchy. In 1687, Count Paul VI was raised to the rank of royal prince for his merits during the Turkish Wars. One ancestral seat of the family is the well-known Forchtenstein Castle in Burgenland. The gun brought a sufficiently noteworthy price of \$58,800.

A wheellock mechanism was also present in a South German bone-inlaid puffer with chiseled gilt barrel and lock that ran to

\$23,800. The compressed ball pommel was engraved with a warrior head while floral motifs embellished the rest of the gun.

A Spanish percussion shotgun, mid-Nineteenth Century, was considered a significant presentation example that was probably made for a member of the Spanish royal family or the 1851 London World's Fair. It made \$25,200.

Orders And Military Collectibles

Orders and military collectibles comprised the largest section of the sale and were divided into two sessions: those made prior to 1918 were offered November 25, those made after that date crossed the block on the last day of the sales.

Nearly two dozen lots in the November 25 sale had provenance to Empress Elisabeth of Austria, several of which brought the highest prices of the day. She was born in 1837 into the royal Bavarian House of Wittelsbach and married Emperor Franz Joseph I in 1854; she was assassinated in 1898 in Geneva, Switzerland. The top lot of the sale was a black silk glove with lace cuff that the empress had worn

on the day of her assassination. It was framed along with a comb and dried posy of flowers and a letter handwritten by her chamberlain, Count von Berzeviczy, in which he confirms the authenticity of the pieces. The relic had descended in the family of Albert, Prince of Thurn and Taxis (1867-1952). The starting price of \$13,440 was quickly surpassed and it closed for \$92,400.

A similarly strong result was achieved for a white silk, silk chiffon and bobbin lace summer dress that Empress Elizabeth had once worn; it brought \$89,600 from a starting price of \$11,200. It had been in a private German collection since 1991, when it was purchased at Hermann Historica.

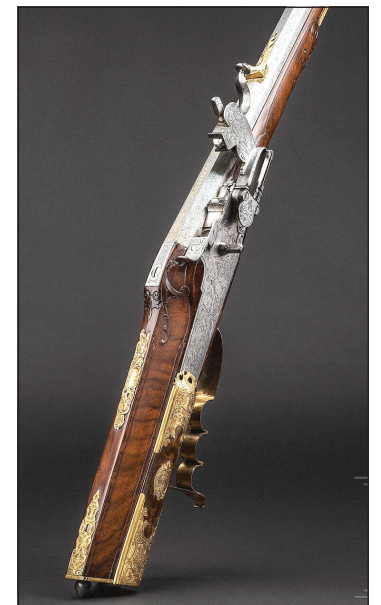
A gouache and watercolor miniature of the Empress in Hungarian coronation regalia may have been painted on the occasion of her 1867 coronation. It was framed in a double-sided locket with plaited hair and a gold cipher of the Empress. It brought \$53,200, six times its starting price. The marathon of sales concluded with nearly 930 lots of post-1919 orders and military collectibles, many of which were Nazi-related artifacts.



Described in the catalog as "an exceptionally crafted pistol in fine condition," this South German bone-inlaid wheellock puffer, circa 1580, ran to \$23,800.

Hermann Historica's next sales will be in the spring, the dates have not yet been announced.

Prices quoted include the buyer's premium and have been



Matthias Staper of Vienna made this deluxe wheellock rifle around 1730 for the Princes of Esterházy. The provenance likely helped it achieve \$58,800.

converted into dollars based on the conversion rate on the day of the sale.

For additional information, www.hermann-historica.de.



Dragon-head finials and a Spanish motto that translated to "For my law and my king" embellished this South German one-handed sword, circa 1630-40, that brought \$47,600.



This Spanish percussion shotgun, circa 1840-50, was a significant presentation example that was probably made for the 1851 London World's Fair or a member of the Spanish royal family. It made \$25,200.



Bidders gave chase for this lot of two matching gold plate fragments with hunting scene motifs. Identified as a masterpiece of an early Second Millennium BCE Iranian goldsmith, it rounded out at \$56,350.



This two-hand flamberge from Passau, circa 1580, is considered a superlative example in exceptional good, arsenal-maintained condition. It sold for \$42,000.



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Brazilians Find Stock Exchange Bull Unbearable, Remove It

By MAURICIO SAVARESE

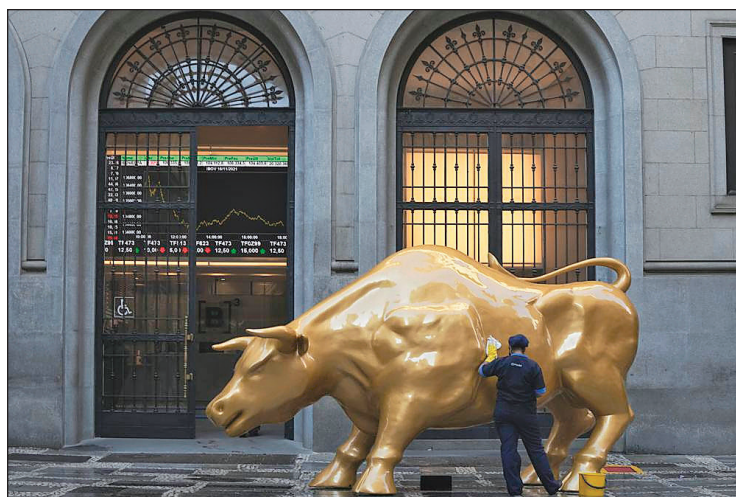
SAO PAULO, BRAZIL (AP) — Many Brazilians felt bearish about the new Wall Street-inspired bull sculpture outside the stock exchange, and didn't have to wait long for it to crash: The statue has been removed a week after it was installed.

Sao Paulo's stock exchange had hoped to bestow the run-down city center with a flashy landmark. But its golden sheen was offset by nearby tents for the homeless and the daily line outside a major trade union of people searching for jobs — any job.

By the night of Tuesday, November 23, it was gone.

Critics said the metal and fiberglass sculpture at the gates of the stock exchange in no way reflects Brazil's current economic crossroads nor near-term prospects, with poverty and unemployment high and inflation running in the double digits. Local media have shown poor Brazilians in several cities so desperate for food that they rummage through rejected meat scraps.

"It represents the strength and the resilience of the Brazilian people," Gilson Finkelsz-



A worker cleans off a protest sign that read "hungry" in Portuguese, placed by activists on the Golden Bull, a replica of Wall Street's Charging Bull symbolizing the financial market outside the Brazilian B3 Stock Exchange in Sao Paulo, Brazil, Wednesday, November 17, 2021. (AP Photo/Andre Penner).

tain, the exchange's chief executive officer, said at its November 16 unveiling. It was sponsored by the stock exchange and investor Paulo Spyer.

Spyer, who owns a consultancy firm named Vai Tourinho ("Go Little Bull" in Portuguese), said he was honored to give "a

gift to all Brazilians." Some locals were keen to snap pictures with the sculpture, which resembles the Charging Bull in Manhattan's financial district.

But celebration was swiftly met with protests. The next day, a dozen students posted stickers that read "Hunger" on the bull's body. After their

removal, the nonprofit group SP Invisible, which aids the poor, organized a barbecue beside the bull to feed homeless people. Both demonstrations reverberated widely on social media.

"This bull is suggesting we are experiencing some progress, but it is the exact opposite," Vinicius Lima, one of the nonprofit's organizers, told journalists. "Beef prices have skyrocketed. It costs double what it used to. Fewer and fewer Brazilians can afford it. That's why we came here."

Over the weekend, the bull's sponsors attempted to co-opt demonstrations by asking visitors to bring food for donation. Still, the bull continued getting roasted.

City Hall's urban planning body summoned the sculpture's sponsors and the artist who crafted it for a meeting. Its main objection with the golden beast was that sponsors didn't seek approval beforehand and it apparently violated a law limiting what can be displayed outdoors. Sao Paulo limits outdoor advertising.

"There is a law, and it must be followed. Everyone has to be

aware of the law before doing something," Viviane Rubio, an adviser to the urban planning body, said during Tuesday's afternoon meeting. "You needed to let us know before you placed it there," she said.

The bull's creator, artist and architect Rafael Brancatelli, expressed contrition.

"I wasn't trying to be disrespectful or go over anyone's head. The lesson has been learned," he said. "In another initiative, we will certainly look for you first."

Under orders from Sao Paulo's stock exchange, a crane took away the bull Tuesday night, its head and horns wrapped in plastic.

Maria Gomes, who has worked in the region 30 years, said Wednesday, November 24, she was pleased by the removal of the sculpture, which she initially thought was an ad for a barbecue restaurant and had deemed "hideous." Still, she felt the bull may have been unfairly blamed.

"It was a 'scapebull,'" said Gomes, 67. "Now that it is gone, it feels better. But it is actually the same degraded city center of years ago."

Homeland Security, US State Department Return Stolen Artifacts To Mali

HOUSTON, TEXAS — US Immigration and Customs Enforcement's (ICE) Homeland Security Investigations (HSI), in conjunction with the US State Department, repatriated a trove of stolen artifacts to the Republic of Mali on November 22. The artifacts were transferred from HSI to Ambassador Issa Konfourou, permanent representative of Mali to the United Nations.

Among the repatriated artifacts were six large funerary urns (circa 900-1700 CE); a comb-impressed red slip double cup vessel (circa 800-1500 CE); a high-necked polychrome pot (circa 1100-1400 CE); and 913 ground and flax stones and axe heads from the Neolithic Period.

Following the repatriation, HSI Houston Special Agent in Charge Mark Dawson discussed why it is important to return cultural antiquities to their country of origin.

"A nation's cultural property and antiquities define who they are as a people," he explained. "No one has the right to loot or destroy that heritage and history. HSI will continue to work with our partners around the globe to aggressively target anyone who pilfers the priceless cultural treasures of a nation and work tirelessly to return them to their people for future generations to enjoy."

The artifacts first came to HSI's attention in March 2009, when US Customs and Border Protection (CBP) contacted HSI Houston to let them know that they had encountered a suspicious container

at the Port of Houston. The container, which originated from Mali, claimed to be carrying replica cultural items. Upon further inspection, the items appeared to be authentic and were covered in blood and fecal matter, which sent red flags to HSI and CBP officials for possible antiquities smuggling.

To investigate the matter further, HSI Houston brought in Dr. Susan McIntosh, a Rice University professor and one of the world's foremost experts on west African cultural antiquities. McIntosh conducted a thorough examination of the artifacts and issued an official report in June 2009, which concluded that the items were stolen cultural antiquities from the Republic of Mali.

Based on the results of the report, HSI Houston seized the artifacts on June 26, 2009, and initiated the forfeiture process. On July 27, 2011, the funerary urns, red slip double cup vessel, and ground and flax stones and axe heads were administratively forfeited; on July 12, 2012, the high-necked polychrome pot was administratively forfeited.

Since that time, a period of civil unrest and economic strain on Mali have prevented the artifacts from being returned to their rightful home. However, in June 2020, the US Department of State stepped in to provide a grant to Mali's National Directorate of Cultural Patrimony to fund the repatriation and future exhibition of the objects, which made their return possible. The exhibition will

form part of a nation-wide outreach campaign for protecting and preserving Mali's archaeological sites.

The United States and Mali are both signatories to the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Since 1997, the United States has had a bi-lateral agreement with Mali (Ratified in 2007) governing the protection of cultural property. As a result, any attempts to import designated cultural property originating from Mali into the United States will result in their seizure as directed under the Cultural Property Implementation Act (CPIA), 19 U.S.C. 2600-2613.

HSI, through its 80 offices in 53 countries, works closely with foreign governments to conduct joint investigations and is committed to pursuing a strategy to combat transnational organized crime related to the illicit trafficking of cultural artifacts by targeting high-priority organizations and strengthening international law enforcement partnerships. Since 2007, these partnerships have helped HSI repatriate more than 15,000 objects to over 40 countries and institutions.

Members of the public who have information about the illicit distribution of cultural property, as well as the illegal trafficking of artwork, are urged to call the toll-free tip line at 1-866-347-2423 or to complete the online tip form.

Shepparton Art Museum Opens

SHEPPARTON, VICTORIA, AUSTRALIA — Australia's newest art museum, Shepparton Art Museum (SAM) officially opened its doors to the public on Saturday, November 20. Designed by acclaimed Australian architecture firm Denton Corker Marshall and spanning five floors, the new \$50 million art museum houses more than 4,000 artworks, with more than 200 artists represented and 160 Indigenous and First Nations artworks on display, including its nationally recognized ceramics collection and the nation's most significant collection of South-East Australian Aboriginal art.

Minister for Creative Industries Danny Pearson said, "This extraordinary new museum is a stunning addition to Victoria's world-class network of regional galleries, an incredible creative asset for the region and must-visit destination for all art lovers."

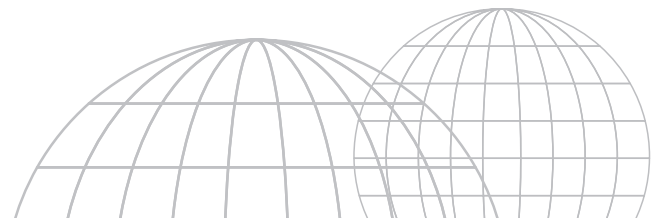
The museum is already offering compelling art and programs for this summer and beyond, headlined by this amazing Lin Onus exhibition."

The new museum opens with nine free exhibitions spanning sculpture, painting, video, photography, ceramics and installation, including the first significant showing of works by Lin Onus, the acclaimed Yorta Yorta artist, on "Country, Lin Onus: The Land Within." Also premiering is "Flow: Stories of River, Earth and Sky," an exhibition showcasing more than 60 artists from SAM's collection, including major new acquisitions shown for the first time, the nation's largest holding of works by the extended Namatjira family and works from the Carrillo and Ziyin Gantner Collection of Australian Indigenous Art.

Designed to act as a community and arts and cultural hub for the Greater Shepparton region, the new SAM building houses the Shepparton Art Museum; Shepparton Visitors' Information Centre; Kaiela Arts, Shepparton's Aboriginal community arts center; an outdoor amphitheater and Art Hill; and cafe and 150-person event space and terrace, all within an 187,000-cubic-foot building.

Situated in regional Victoria about two hours' drive north from Melbourne, SAM is located on the lands of the Yorta Yorta peoples, on the shore of Victoria Park Lake in Shepparton. The new building was funded by Greater Shepparton City Council (\$15.35 million); the Australian Government (\$15 million); Victorian State Government (\$12.5 million) and private philanthropic and community support through the SAM Foundation (\$7.5 million).

The Shepparton Art Museum is at 530 Wyndham Street. For more information, www.sheppartonartmuseum.com.au.



Netherlands Museum Gets Foundation's Collection

DEN BOSCH, THE NETHERLANDS — Het Noordbrabants Museum and the JK Art Foundation have reached an agreement on the long-term loan to the museum of the foundation's collection of more than 550 works dating from 1500 to the present day. It includes masterpieces by Brueghel, Rubens, Mondrian, Brancusi, Van Dongen, Picasso, Magritte, Delaunay, Fontana, Dalí, Modigliani, Lewitt, Dumas, Kapoor, Tuymans and Eliasson. The JK Art Foundation's collection is considered one of most important private art collections in the Netherlands and the long-term loan of the collection will enable the museum to further strengthen its position as a leading cultural institution.

"It's a dream come true!" says Charles de Mooij, director of Het Noordbrabants Museum, describing the JK Art Foundation's pledge to eventually transfer its collection to the museum.

The JK Art Foundation frequently lends works to museums in the Netherlands and abroad, as it has recently done for exhibitions at the MoMA in New York City, the National Gallery of Art in Washington, DC, the Albertina in Vienna, the Fondazione Prada in Venice, the Museum of Fine Arts Bern, the National Art Center in Tokyo and many others.

A selection of 100 highlights from the collection of the JK Art Foundation will be on display in the exhibition, "Discovering Modernity at Het Noordbra-



"Allegory on Painting" by Jan Brueghel II, circa 1630, oil on copper, 19 ¼ by 30 ¼ inches, Peter Cox photo, JK Art Foundation.

reflects the art, history and culture of Brabant and the Southern Netherlands. In recent years, exhibition policy has become increasingly international, with particular attention to the art of neighboring and culturally related Belgium. The works in the JK Art Foundation's collection not only enhance the quality of the museum's holdings, they also add a national and international context.

The Het Noordbrabants Museum is at Verwersstraat 41. For information, www.hetnoordbrabantsmuseum.nl.

bants Museum," which will be on view from December 18 through February 26. In this exhibition, organized in cooperation with the Singer Museum

in Laren, virtually all major European art movements of the Twentieth and Twenty-First Centuries will be represented. The museum's collection

\$30,000 Raised To Conserve Danish Owned Matisse Painting

COPENHAGEN, DENMARK & NEW YORK CITY — In October, the American Friends of The National Gallery of Denmark (AFSMK) initiated a fundraising campaign to raise the \$30,000 needed for the conservation of the Matisse painting "Nymph and Faun," which was acquired by The National Gallery of Denmark (SMK) in 2018. The painting is to be part of an exhibition at MoMA in New York City in May 2022 but is too fragile to travel in its current state. The fundraising campaign expired last week, and the goal was more than reached, so that the conservation process can now begin.

Besides raising the money needed, the campaign has worked as a different way for art lovers to engage in fine art. By donating to the campaign, the backers receive exclusive rewards related to the painting, such as following the conservation

process up close while others get access to special events once the exhibition opens at MoMA and later at the National Gallery in Denmark.

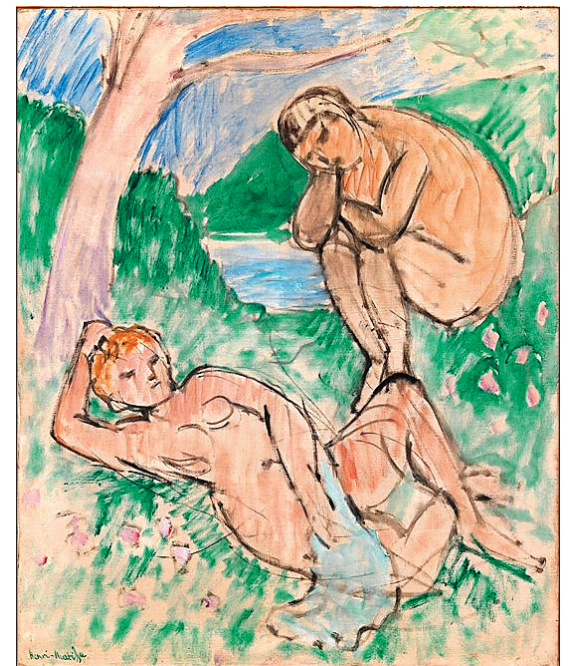
The campaign has also proven to be a generator of coverage increasing awareness of the Matisse painting and AFSMK as well as the foundation's work in the United States. Among others, the art publication *Fine Art Connoisseur* covered the initiative, the Consulate General of Denmark in New York placed it in their newsletter, and the former American Ambassador to Denmark, Rufus Gifford, posted it on social media. Also, Kickstarter placed the campaign as a favorite during the entire campaign.

Altogether, the efforts, along with AFSMK's additional network, ensured that the goal was reached. Besides raising the necessary \$30,000, the coverage resulted in a recognized frame maker from

France reaching out with the offer of restoring that part of the painting.

"Nymph and Faun" is to be part of the exhibition "Henri Matisse: The Red Studio" at MoMA, named after another large and revolutionary painting by Matisse that shows a corner of his studio in Issy-les-Moulineaux. The forthcoming exhibition will feature Matisse's "The Red Studio," 1911 (The Museum of Modern Art, New York) and for the first time in 100 years, "Nymph and Faun" will be reunited with all the works in The Red Studio including two important works from SMK's collection. The exhibition is the result of a close collaboration between MoMA and SMK.

Following its presentation at MoMA, "Henri Matisse: The Red Studio" will be shown at the SMK — the National Gallery of Denmark from October 13, 2022, through February 26, 2023.



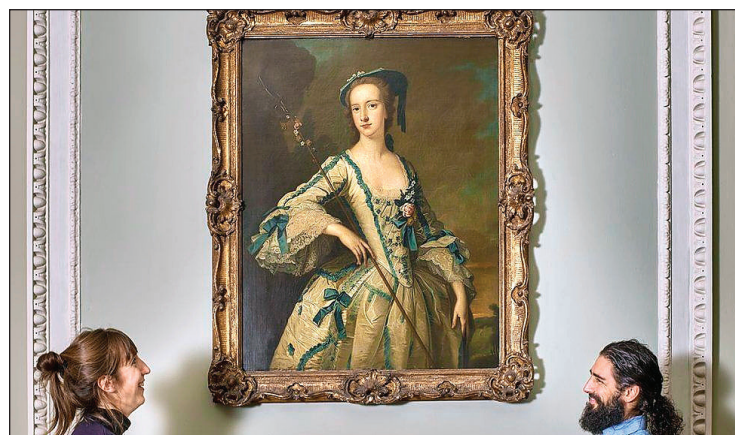
"Nymph and Faun" by Henri Matisse, circa 1911, oil on canvas, 28¾ by 23¾ inches, SMK — National Gallery of Denmark, ©2021 Succession H. Matisse / Artists Rights Society (ARS), New York City.

Anonymous Donation Rescues Walpole Painting From Auction

WIMPOLE, CAMBRIDGESHIRE, UNITED KINGDOM — A sizeable anonymous donation has allowed the National Trust to purchase an important Eighteenth Century portrait and return it home to Wimpole, with final agreements reached just days before it was due to be sold at auction.

The portrait, by fashionable society artist Thomas Hudson — one of the most prolific portrait painters of the first half of the Eighteenth Century — is believed to show the eldest daughter of the first Earl of Hardwicke (1690-1764), Lady Elizabeth Yorke, who is depicted as a shepherdess in a pastoral style.

The painting had been on loan to Wimpole for several decades and was first offered to the



Portrait of Lady Elizabeth Yorke, as a shepherdess, by Thomas Hudson (English, 1701-1779), after it was returned to Walpole.

trust for sale in 2014. Unable to find funds, the trust conceded that it could not pursue the

acquisition, and the painting was returned to the lender earlier this year and scheduled for

auction by Sotheby's.

But to the property's delight, an anonymous donor came forward to help secure the portrait. The owner agreed to withdraw it from auction, assisted by the auction house, Sotheby's, and to sell it to the trust through the government's Private Treaty Sale scheme. The portrait has been returned to Wimpole and forms part of new volunteer-led tours inspired by the National Trust's Year of Treasures celebrations.

The portrait is believed to depict Lady Elizabeth Yorke (1725-60), who lived at Wimpole Hall from age 15 until her marriage in 1748 to Admiral George Anson (1697-1762). A writer who was heavily involved in political life, she corresponded with many of the leading intel-

lectuals of her day, including her sister-in-law Jemima Yorke, whose portrait is also on display at Wimpole. She was strongly involved in the creation of the landscape at Shugborough in Staffordshire, also now in the care of the National Trust.

The acquisition continues in the footsteps of Mrs Elsie Bambridge, the last private owner of Wimpole and only surviving child of Rudyard Kipling, who tried where possible to acquire objects with a provenance from Wimpole and the Yorke family.

The National Trust relies on donations to help acquire, conserve and care for the nation's most important treasures. For information or to make a donation, www.nationaltrust.org.uk.