

3. The Collection - Books, Art and Marbles which were Housed in Marbury Hall

Building the Collection

As a youth, James Hugh Smith Barry's interest in antiquities was fostered by family friend Charles Townley. To be a collector of Antiquities was very much the mark of a cultured and civilised gentleman in the eighteenth and early nineteenth centuries. As was fashionable at the time, James Hugh Smith Barry undertook a Grand Tour, which lasted from 1771 until 1780 and included Greece and the Levant, as well as lengthy stays in Rome and Naples.

The wealthy 'Milordi' were encouraged to purchase ancient marble sculptures to take back to their country houses as souvenirs of their visit. Most of these sculptures came from excavations in Rome or its neighbourhood, or were acquired from older Italian collections which were being broken up. Before being dispatched abroad, they were usually restored in the workshops of the many Italian neo-classical sculptors, such as Cavaceppi or Albacini, who derived a fine living from this enterprise. The middlemen and agents in this trade tended to be expatriate Britons, and at the time of Smith Barry's visit, the market was dominated by Gavin Hamilton (1723-98) and Thomas Jenkins (1722-98).

Gavin Hamilton was born in Scotland and educated at the University of Glasgow. He studied in Rome in the 1740's under the master Agostino Masucci. After a brief visit home he returned to Rome in 1756. Most of his paintings were of classical Greek and Roman subjects. He is more widely remembered for his hunt for antiquities in the neighbourhood of Rome. Thomas Jenkins was a British antiquary and minor painter who was born in Rome and studied painting in England. He returned to Rome accompanying the English landscape painter Richard Wilson about 1750 and remained behind.



Gavin Hamilton
(by Ozias Humphry, 1778)



Thomas Jenkins with niece
(by Angelica Kauffmann, 1790)

Jenkins established himself as a Cicerone (guide showing antiquities to visitors) and sometime banker to the visiting British. Among the antiquities that passed through his hands was the '*Discobulus*' discovered in Hadrian's Villa, which he sold to Charles Townley (family friend of Smith Barry). The '*Townley Discobulus*' is now in the British Museum. More privately, Jenkins acted as an unofficial spy for the British Government, keeping watch on the comings and goings of visitors with Jacobite sympathies, giving him a shady reputation, particularly among Scottish visitors. It is said that Jenkins also acted as banker to Smith Barry '*with disastrous effect*'.

Whilst in Rome, James Hugh Smith Barry made expensive purchases, largely through Hamilton and Jenkins, who supplied him with about 45 sculptures. These were a mixture of statues large and small, portrait busts mostly of Roman emperors and empresses, cinerary urns from tombs and decorative sculptures in relief, which were used by Romans to decorate their villas both in ancient times and in the Renaissance.

The 1770's were a fortunate time for sculpture collectors. Large numbers of good quality statues and busts had flooded onto the market from some distinguished old collections, far more than the Popes of the day were able to accommodate in their own growing museums. The remainder went into the hands of the dealers and were soon available for export to England. Among the sources for the Marbury Hall sculptures are famous names such as the Villa d'Este, many of whose works had come from Hadrian's Villa at Tivoli, and the Villa Mattei on the Caelian Hill in Rome.

The Mattei Collection was rightly considered one of the finest in Italy on account of the quantity and quality of its ancient sculptures. It had been formed by Ciriaco Hasdrubal Mattei in the late sixteenth and early seventeenth centuries. An inventory was made in 1614, in accordance with Ciriaco Mattei's will of 16 July 1610 and his will by *fedecomesso* forbade his heirs to alienate any of the contents of the family villa.

Ciriaco's descendent, Don Giuseppe Mattei, fell into such severe debt in 1770, that he was forced to seek the permission of the then Pope, Clement XIV, to sell the treasured marbles. The Pope overruled the *fedecomesso* on condition that he had first pick of the highly valued pieces. As a result, thirty four pieces, including the '*Pudicity*' were sold to the Pope by Don Giuseppe Mattei in September 1770 and, by 1774, the '*Pudicity*' was placed in the Museo Pio-Clementino (now part of the Vatican Museums).

The rest of the treasured marbles passed into the hands of Hamilton and Jenkins and were soon spread throughout the private and public collections of Western Europe. Jenkins also dealt in modern works of sculpture and purchased Gian Lorenzo Bernini's *Neptune and Glaucus* from the gardens of Villa Montalto. This is now conserved in the Victoria and Albert Museum and is the only Bernini sculpture in the UK.

Apart from the sculptures which went to Smith Barry, a good many went to Henry Blundell's collection at Ince Blundell Hall (now in the Liverpool Museums), while several others passed to the Louvre.

James Hugh Smith Barry's collection was originally housed at Belmont Hall (now partly occupied by Cransley School), but after his death in 1801, Belmont Hall was sold, and the collection was moved to nearby Marbury Hall. Under the terms of his will, the collection was to be housed in a special gallery at Marbury Hall, but his heir, John Smith Barry, failed to build this.

In 1814, a catalogue was published for the use of visitors. At that time, the collection comprised "325 pictures, 21 statues, 19 busts, 10 vases, 15 bas reliefs and other miscellaneous antiquities". In 1837, Moule described the interior of Marbury: "*the hall is filled with antique vases, statues etc, and the salon is embellished with many of the finest works of art*".

It eventually fell to John Smith Barry's son, another James Hugh Smith Barry, to extend the house. After the house had been rebuilt by Salvin, a large arcaded, but somewhat low-ceilinged and dark gallery was added, in which the sculptures were displayed.

The 45 pieces of Greek and Roman statuary in the collection included part of the Parthenon Frieze and a greater than life size (81.5 inches / 207 cm high) Roman marble statue of Zeus. The bust of Livia was described by Susan Walker of the British Museum as an "outstanding" portrait. There were also marble busts of several Roman emperors, including Marcus Aurelius, Antoninus Pius, Lucius Verus and Septimius Severus. Some of these pieces were purchased from Gavin Hamilton, a well-known archaeologist and antiquities dealer, including a statue of Antinous for £1000, then the highest known price of any antiquity imported to Britain from Rome.

James Hugh Smith Barry also collected numerous paintings by Old Masters, including a self-portrait by Anthony van Dyck and Venus Disarming Cupid by Parmigianino.

The collection has been described as one of the most important British collections in private hands and was maintained by the family for just over 150 years.

Researching the collection throws up some interesting facts of which the following extract from the London News of November 30, 1850 is an example:

Fragment of the Parthenon Frieze

"We have been favoured by Mr George Scharf, Jun., with a copy of his Sketch, made at Marbury Hall, of the fragment of the Parthenon Frieze which he discovered, last month, in the collection of J. Smith Barry Esq.

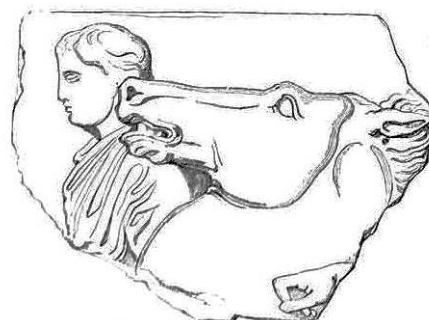
The fragment is now restored to the original slab in the British Museum – No 35? Black, 36? Red – and may be easily distinguished by the striking contrast of colour. The recent acquisition has retained its freshness and purity of tint, and affords a serious proof of the injurious effect of our atmosphere upon these Phidian treasures since their deposit in the British Museum.

Marbury Hall, near Northwich, in Cheshire, deserves to rank high among the private collections of works of art, both in painting and statuary, in this country. It rivals the famous collection at Ince Blundell, near Liverpool, and contains more celebrated works of ancient art than that known formerly as the Museum Worsleyanum. The mansion stands away from the usual track of sight-seers, and has, moreover, always been difficult to access: the present discovery is, therefore, mainly owing to the privilege of admission as a visitor.

Dallaway, in his "Anecdotes." p.254?, enumerates several of the important statues treasured here, but much has been added since his time. The collection was begun in 1771, at Rome, by the Hon. J. Smith Barry, at the same time that Messrs. Townely and Blundel, with the assistance of Jenkins, the English banker, were enriching their galleries from the excavations of Gavin Hamilton: and, among the statues and relieves, are to be recognised several valuable works, known by former Italian publications, but which were since lamented as lost. The present owner is about to construct new galleries, more favourable for their display, but this must necessarily be a work of considerable time.

The Parthenon Fragment was found neglected in a corner, together with another admirable torso of a youth in spirited action; but no traces can be discovered of records of the time when they came into the collection, or through whose hands. So portable a fragment might easily have been brought to the Piræns and shipped to Italy, where dealers were in all parts anxious to satisfy the demands of the market in Rome.

Valued as the other works were, Mr. Barry had no idea that his roof sheltered a portion of the most celebrated Temple erected by the Athenians; but his surprise soon gave way to a more liberal sentiment, that of renouncing the possession in restoring the sculpture to its original place, and making national property complete in the most important part of the composition. Steps were taken to identify the gap to which it belonged, and no time was lost in transmitting the treasure to the hands of the trustees of our National Museum."



Fragment of the Parthenon Frieze found at Marbury Hall

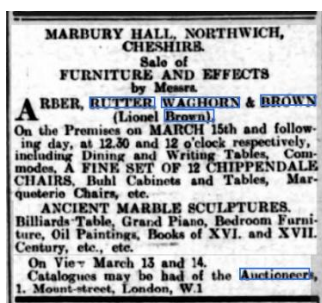
Disposal of the Collection

In 1925, Robert Raymond Smith Barry inherited the Marbury Estate from his uncle, Arthur Hugh Smith Barry. In the same year, Robert took a lease on Conock Manor, eight miles from Upavon, in Wiltshire and lived there rather than Marbury.

In 1932, Robert sold Marbury Hall to Mr T Place and the house passed out of the Smith Barry family. Following the sale of Marbury Hall, Robert placed a crowded line of marble statues, which he had transferred from Marbury, on the south facing veranda at Conock Manor. Over the stables, he mounted a Marbury clock and, above it, a gilded fox weathercock.

The remainder of the collection was dispersed, with most pieces sold in 1933, 1946 and 1987. From time to time, items sold from the Collection of James Hugh Smith Barry continue to come up for re-sale at major auction houses around the world.

In their 1956 *'Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain Part Two'*, C Vermeule and D von Bothmer refer to 'a rare, small auction catalogue' when on 15, 16th March 1933, Messrs. Arber, Rutter, Waghorn and Brown (Lionel Brown) of 1 Mount Street, London sold the "Remaining Contents of the Residence."

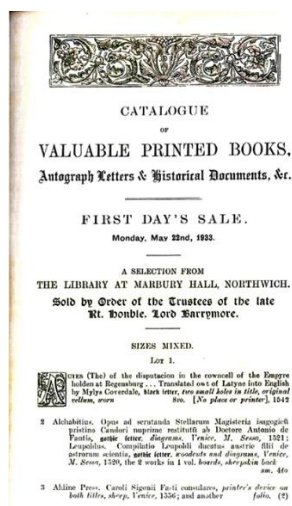


This notice of the Arber, Rutter, Waghorn and Brown sale is from the Cheshire Observer on Saturday 11 March 1933.

It is the first sale from the Collection we are aware of and many of the marbles were in this sale, but we have been unable to trace a copy of the catalogue.

1. Books

Sotheby's Book Sale, 22/23 May 1933



"Catalogue of valuable printed books, illuminated & other manuscripts, autograph letters & historical documents, etc., : comprising ... rare English books ... selected from the Library at Marbury Hall, Northwich, and sold by order of the trustee of ... Lord Barrymore ... the property of Colonel Walter Macfarlane ... a gentleman : the autograph letters, &c. comprise the property of S.H. Le Fleming, Esq., Rydal Hall, Ambleside ... Algernon Gissing, Esq. ... Capt. Victor Cazalet ... letters and papers of Lord Macaulay, [sold by order of his great-nephew and literary executor] ... : Which will be sold by auction by Messrs. Sotheby, Wilkinson & Hodge ... at their large galleries, 34 & 35, New Bond Street, W.1, on Monday, the 22nd of May, 1933, and following day.

The Marbury items were sold in 204 lots on the first day of the sale and the catalogue highlights some important pieces:

“Lot 6 - Andreae (Antonius) Quaestiones super XII Libros Metaphysicae Folio. London, John Lettou for William Wilcock, 1480

Very Rare. The first book from the Press of the first London Printer. Duff records six copies only, of which three are imperfect.”

“Lot 48 – Devout Treatise. A Devout Treatyse Called the Tree and XII Frutes of the Holy Ghost Enprynted at London in ye Fletestrete at the sygne of the rose Garland, by Robert Copland, 1534

Extremely Rare. Apparently only three other copies known, of which ONLY ONE, THAT IN TRINITY COLLEGE, CAMBRIDGE, IS PERFECT. Herbert says this is the first black letter book in which the comma is used.

A copy of the sale catalogue has been kindly supplied by Sotheby's, New York.

Early in 2020, a researcher from West Chester University in Pennsylvania contacted FoAM to say they had recently discovered a copy of the 1512 Chronicles of Enguerrand de Montrelet in their collection. The book has a bookplate of Arthur Hugh Smith Barry of Marbury Hall.

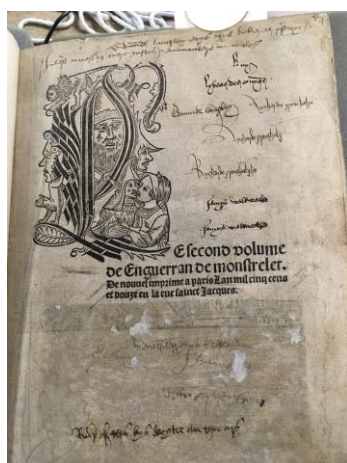
The researcher was wondering if this book had been among the books sold in the 1933 Sotheby's auction. The catalogue entry for lot 128 (of 204) and detailed book description, confirmed that the book was indeed part of the 1933 auction sale. It is not known how the book ended up in the University's collection.



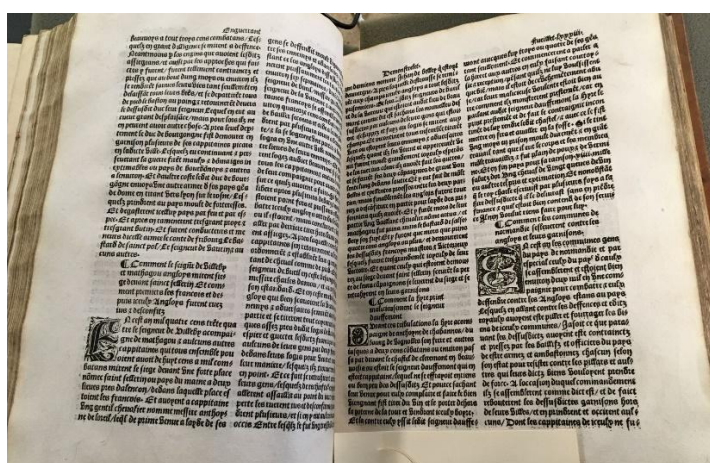
Book Cover



Book Plate



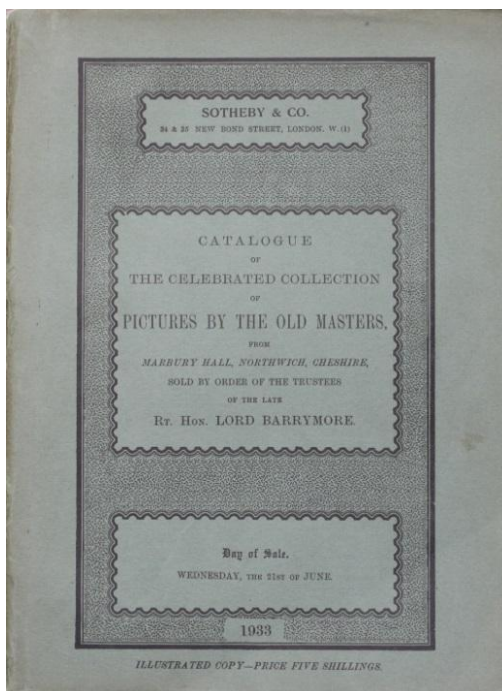
Title Page



Example Pages

2. Pictures

Sotheby & Co: Catalogue of The Celebrated Collection of Pictures By The Old Masters, from Marbury Hall, 21st June 1933



This was the major sale of pictures from the collection after Marbury Hall passed out of the Smith Barry family's hands in 1932. The Sotheby's Catalogue of June 1933 lists 146 lots, with several containing more than one item. The pictures were sold by order of the Trustees of the late Rt. Hon. Lord Barrymore.

The Preface to the 1933 Catalogue states:

'Numerically, the principal strength of the collection lies in the Italian pictures; but it includes several examples of other Schools as well, among which latter pride of place undoubtedly belongs to six superb sketches in oil by P. P. Rubens, illustrating the life of Achilles and made for a series of tapestries.'

The collection at Marbury Hall is described by Waagen in the supplemental volume, published in 1857, to his well-known work Treasures of Art in Great Britain.

Although Waagen notices a fair number of pictures he expressly states:

'Besides these there are many pictures placed in dark passages or one over the other, among which are probably some of merit. It was not possible, however, for me to see them.'

A number of paintings from the Marbury Hall collection was seen at the Manchester Art Treasures Exhibition in 1857; and from time to time examples from the collection have been contributed to other great exhibitions – eg the Dublin Exhibition of 1872, the 'Old Masters' at Burlington House in 1879 and the National Loan Exhibition at the Grafton Galleries in 1909-10. Although famous, the collection in its entirety has, however, remained comparatively little studied; and it may hence be surmised that the pages which follow will offer to collectors and students many pleasant surprises and interesting problems.'

A copy of the Catalogue was loaned courtesy of Lyn McCulloch.

Another painting, formerly in the Collection, came up for sale again in 2006, with an estimate of £60,000 to £80,000:

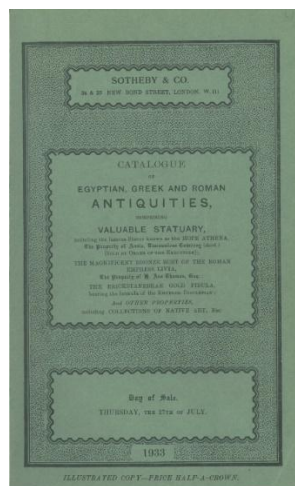
The Eruption of Etna, with the Pious Brothers of Catalnia
Signed and dated Jacob More, Rome 1787, oil on canvas

The Catalogue notes that “*John Smith Barry began to acquire art voraciously, and by 1814 there were recorded to have been 325 pictures and over sixty antiquities at Marbury Hall*”.



Eruption of Etna, With the Pious Brothers of Catalnia
Jacob Moore

Sotheby & Co: Catalogue of Egyptian, Greek and Roman Antiquities , Thursday, the 27th July, 1933



The catalogue includes the following lots, listed as *"The Property of the late Rt. Hon. Lord Barrymore, removed from Marbury Hall, Northwich Cheshire. [Sold by Order of the Trustees]"*

Bronzes Lots 94-101

Vases, etc Lots 102- 114



Lot 113, Head of A Bearded Man, 13 in high; from an Athenian grave-relief of the 4th Century BC.

Other Properties Lots 115 – 116 *(A Marble Circular Pedestal, Roman and a Marble Life-sized Statue of Elektra or Venus Vietrix, Roman)*

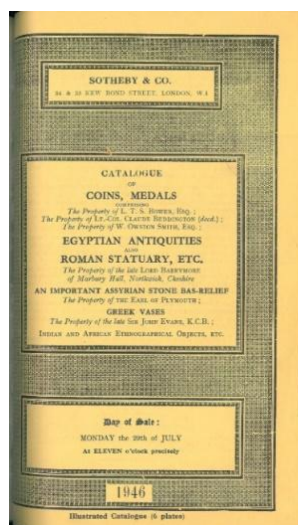
A copy of this catalogue was kindly supplied by Sotheby's, New York.

4. Marbles

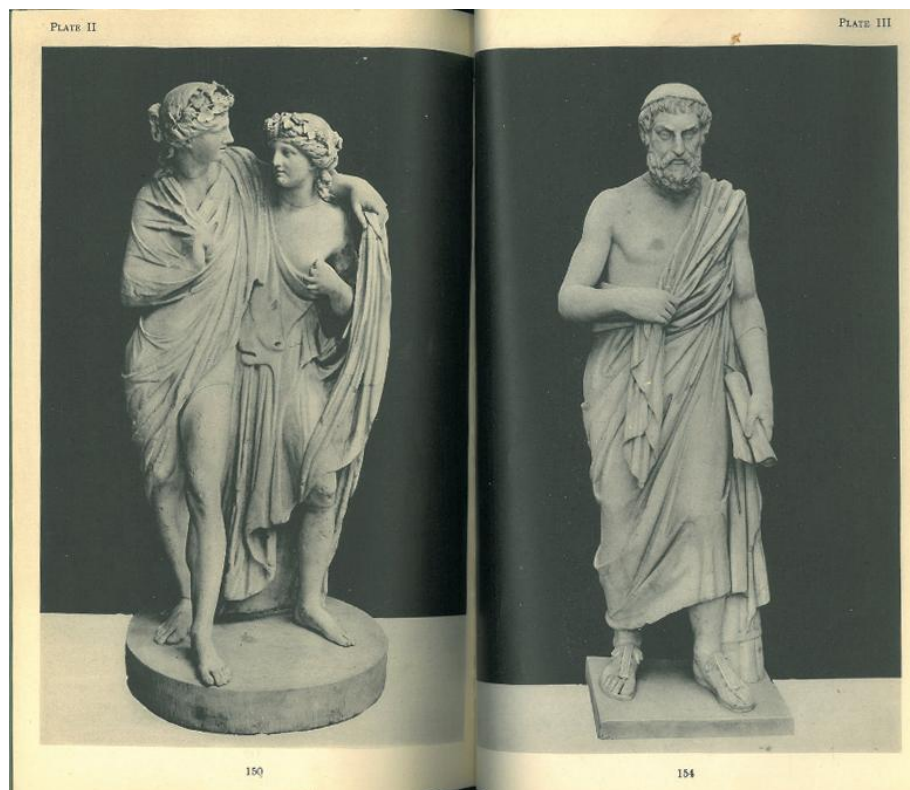
On 15,16th March 1933, Messrs. Arber, Rutter, Waghorn and Brown (Lionel Brown) of 1 Mount Street, London sold the "Remaining Contents of the Residence." Many of the marbles were reported by Vermeule and von Bothmer (1956) to be in this sale but, so far, we have been unable to trace a copy of the catalogue.

The next major sale of marbles from the Collection took place in 1946.

Sotheby & Co: Catalogue of Egyptian Antiquities also Roman Statuary, etc. The Property of the late Lord Barrymore of Marbury Hall, Northwich, Cheshire. Monday the 29th July, 1946



The Catalogue lists Lots 139-161 from Marbury Hall and includes Plates of some of the Marbury items.

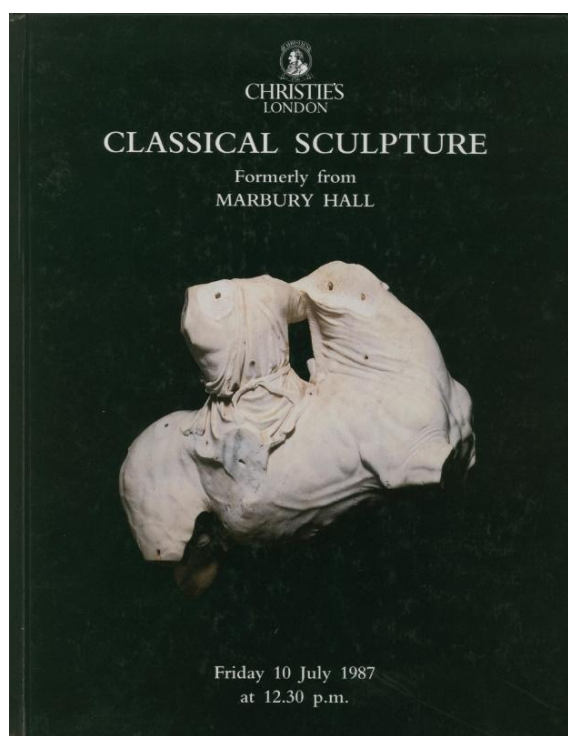


Lot 150: A Group of the Youthful Dionysos and Lot 154: A Statue of a Poet or Philosopher

A copy of this Catalogue was kindly supplied by Sotheby's, New York.

Christie's Sale: Classical Sculpture formerly from Marbury Hall, 10th July 1987

14 items of sculpture from the original collection of 45 pieces, appear to have been kept intact much longer. They came onto the market on 10 July 1987 at Christies London House when 'Classical Sculpture, formerly from Marbury Hall', was put up for sale.



The Introduction to the Catalogue says:

'This is the last substantial portion of the Marbury sculptures to come on to the market. They are important not only for their individual worth, but as a collective legacy of the days of the Grand Tour and the enduring influence of Renaissance Italy on the life and culture of England.'

The guide prices for the 14 pieces totalled £500,000 - £750,000.

One of the 14 pieces in this sale was a bust of the Emperor Marcus Aurelius.



Emperor Marcus Aurelius

The Catalogue describes the item as follows:

Lot 6. A marble bust of the Emperor Marcus Aurelius (AD 161 – 180)

Condition: 'detached at neck and rejoined; nose and small areas of drapery restored in the 18th Century; some areas of drapery detached'

Estimate: £40,000 - £60,000

We do not know the price which was realised in 1987, but it is believed that Smith Barry bought this bust from Thomas Jenkins around 1770 for £80.

Retail prices have increased by a factor of 120 since 1770, so £80 then would cost £9,600 in today's money.

This bust came up for sale again in New York on 5 December 2012, with an estimated price of \$800,000 - \$1,200,000 and sold at the auction for an impressive \$2,042,500.

Examples of Other Marbles from the Marbury Collection

A Marble Figure of Sophocles



1929 photograph of the Entrance Hall at Marbury Hall.

The marble figure of Sophocles is on the right between a figure of Aphrodite and a figure of Paris. The figure stands 46.5 inches (1.14m) high. It was sold from Marbury Hall at Sotheby's, London on July 29th, 1946.

It came up for sale again at Sotheby's in 2012, where the figure was estimated at \$80,000 to \$120,000 and sold for \$158,200.

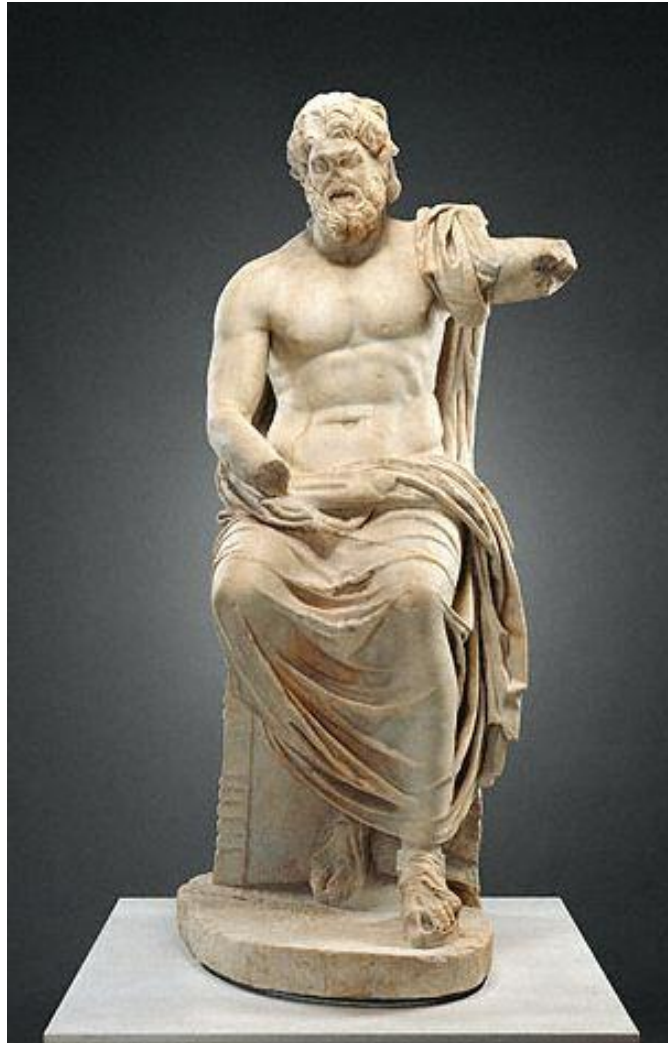
The 2012 Catalogue notes the provenance as part of the '*estate of Hagop Kevorkian, New York (Parke-Bernet Galleries, New York, December 14th-15th, 1962)*' and then '*Armen Gregory Sarkisian (1951-2011), Denver, Colorado*'.

The photograph also shows the Jenkins' Vase in the centre of the Hall and the figure of Zeus at front left. The large red Porphyry Urn in the front of the picture, together with the Altar it is standing on, came to market on 10th July 1987, with guide prices totalling £30,000 - £60,000.

Statue of Jupiter (The Marbury Hall Zeus)

This Roman statue of Jupiter dates from the first century A.D. Its model was a statue made by a school of sculptors based in the city of Pergamon in the 100's B.C.

This colossal statue of the king of the gods, called Jupiter by the Romans and Zeus by the Greeks, probably once decorated the Villa of the Emperor Hadrian (reigned AD 117-38) at Tivoli, near Rome.



Cardinal Ippolito II D'Este commissioned a prominent classical scholar, Pirro Ligorio, to plan a new villa and garden, which was to be a masterpiece of Italian architecture and garden design. Construction of Villa D'Este started in 1560 in Tivoli, and Ligorio obtained an abundant supply of marble and statuary from the nearby ruins of Hadrian's villa.

By 1572, the statue of Jupiter was owned by Cardinal Ippolito II d'Este and was displayed at the entrance to the gardens at Villa D'Este. The statue had been relocated to the centre niche of the Fontana dei Draghi in the gardens by 1611.

After 1695, the Este family was unable to support the high cost of maintaining the villa and gardens which went into a long decline. From 1751, the furnishings were sent to Modena and the antique sculpture was gradually removed from the gardens and sold to collectors.

Henry Tresham was an Irish artist who moved to England in 1775 but spent most of the next fourteen years in Rome. Like many other artists in Rome, he became a dealer and was a friend of Gavin Hamilton, another dealer. In 1778, the statue of Jupiter was found in the gardens of Villa D'Este and bought by Tresham. He sold it to Gavin Hamilton the same year.

The figure is greater than life size at 81.5 inches (2.07m) high. The base, feet, forearms, tip of nose, eyebrows, back of head and various drapery parts are restored in marble.

Gavin Hamilton sold the statue to James Hugh Smith Barry in 1781, who displayed it at Marbury Hall.

The statue remained at Marbury Hall during the Hall's ownership by Mr T Place (1932-33); George Smith (1933-1948) and ICI (from 1948). Miss E Parsons is credited with ownership of the statue between 1956 and 1973, when she sold the statue to Michel Dumez-Onof who, '*by partial credit and partial purchase*', sold the statue to the J Paul Getty Museum in 1973.

Since 1973, the statue has been on view at The J. Paul Getty Museum, Malibu.

The Museum describes the sculpture: "*Portrayed as a mature bearded man, Zeus sits enthroned in his role as king of the gods. Originally he would have held his attributes: a sceptre and a thunderbolt.*"

Zeus can be seen in the 1929 photograph of the Entrance Hall at Marbury.

The Jenkins' Vase

The Jenkins' Vase is another noteworthy item in the collection. The original body of the vase is a Roman marble well-head, 100BC-AD, first recorded at Pozzuoli, near Naples, in 1489. The subject of the relief is the marriage of Paris, son of Priam of Troy, to Helen.

Thomas Jenkins probably bought this work in Naples in 1769.

At his instigation, the well-head was mounted as a vase, by the addition of a vine leaf frieze and lip above, and cup with Satyr's head, stem and base below.

The vase is of Italian marble and the top and base are said to have been provided by the sculptor Joseph Nollekens.



Front view etching after 18th Century restoration

James Hugh Smith Barry purchased what is now known as *The Jenkins' Vase* whilst he was on his Grand Tour.

The vase in restored form is 68 inches (1.72m) high.

The Jenkins' Vase leaves Marbury

Removal of the vase from Marbury featured in an article from ICI's Alkali News dated 1st June 1958. An extract from the article states:

"The JENKINS' VASE, which is believed to have stood at the foot of the main staircase in Marbury Hall since being brought to England in the second half of the 18th century, was removed on May 16th.

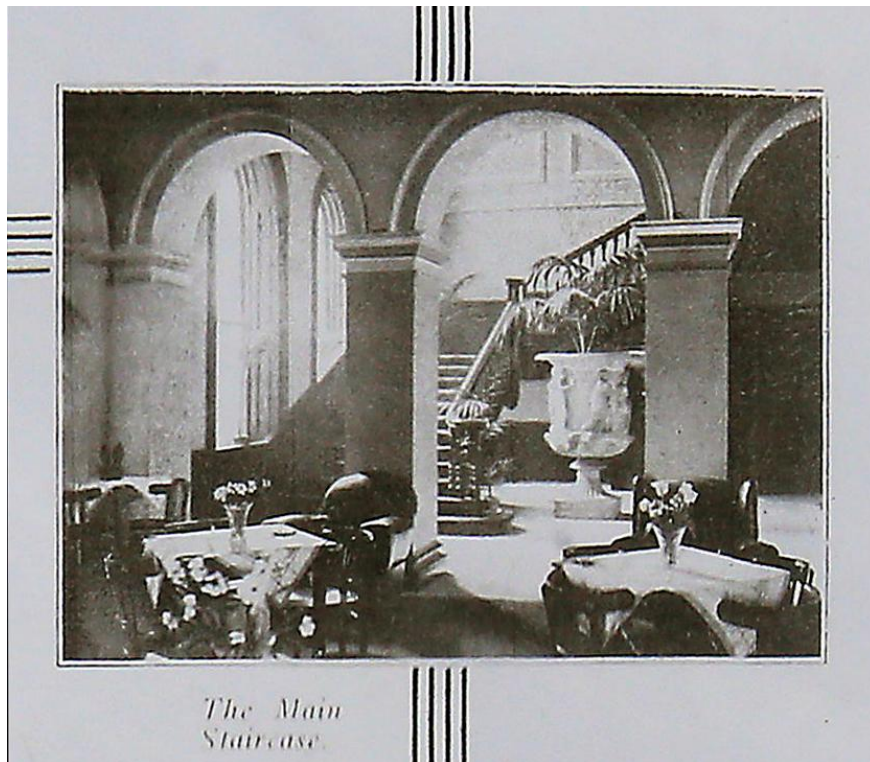
Although Marbury Hall is now owned by the Company (ICI) and used as a hostel, the vase remained the property of the Smith-Barry family. A letter from the Smith-Barrys' agent earlier this year, outlining arrangements for the vase's removal to London states: 'It has been exceedingly kind of ...your great Company to allow this celebrated vase to remain in its old home for so long – actually nearly 30 years since the Hall was sold.'

The vase has now been taken to the Warburg Institute of London University. Our pictures show removal contractors preparing to lift the top portion of the 19 cwt. piece on to a bogie."



Several negatives showing removal of the vase from Marbury, including this picture used in the ICI Alkali News article, are kept in the Weaver Hall Museum and Workhouse (Cheshire West and Chester Council).

The ICI Alkali News Article suggests that the vase had been standing at the foot of the main staircase since the second half of the 18th century and it was certainly there when the Hall was used as a Country Club (1932-38) as this picture from the Club's brochure shows.



Picture of Main Staircase from Country Club Brochure showing Jenkins' Vase

However, a photograph from 1929, taken before the Hall was sold in 1932, shows the vase in the centre of the Main entrance hall, rather than adjacent to the staircase, suggesting it was moved to be near the staircase when the Hall was used as a Country Club.

The vase was acquired by the British Museum in 1976 and is now on display in the Cardiff National Gallery.



Jenkins' Vase on display at Cardiff National Gallery

The Marbury Hall Alexander

The statue of Alexander the Great, known locally as 'Big Alex', was part of the renowned collection of ancient sculpture at Marbury Hall. Some works were sold in 1933 just after the estate sale in 1932, while other items were kept within the family to be sold later. A few remained at Marbury, including Big Alex.

Big Alex stood in the Courtyard by the stable block, where locals would pose with the monumental statue.



Joan Campbell and Barbara Prescott – 19 August 1968



The celebrity status of Alexander did not last, however, following the sale of Marbury Hall to Leslie Fink, a developer, 1961.

Marbury Hall was demolished in January 1969 and an article in Cheshire Life from February 1969, 'The Death of Marbury', reveals that the remaining artworks were relegated to 'a heap in the woods from where they were sold'.



A local resident recalls sitting on the shoulders of Big Alex as a child and remembers Big Alex and three other sculptures laying outside on the ground following demolition of Marbury Hall.

The head from the statue came back onto the international market at a Christie's auction in New York on 28th October 2019 – “Faces of the Past – Ancient Sculpture From The Collection of Dr. Anton Pestalozzi”.



Photo courtesy of Christie's

Catalogue item 313 lists: “A Monumental Roman Marble Portrait Head of Alexander The Great, late Antonine period to early Severan period, circa late 2nd – early 3rd century A.D., with a guide price \$800,000 to \$1,200,000.”

The head from the statue realised \$591,000.

Marble Figure of Satyr Playing a Pipe

This figure, another piece from the Collection of James Hugh Smith Barry, first appeared on the market as Lot 151 in the sale held on 29th July 1946.



*A Marble Figure of a Satyr Playing the Pipe
(Courtesy of Sotheby's New York)*

The item came up for sale again at Sotheby's New York on 4th June 2014. The catalogue description states:

Roman Imperial, circa 1st Century A.D., with 18th Century Restorations

Estimate \$60,000 - \$90,000

Bidding stopped at \$55,000 and the figure failed to sell.

We will watch with interest to see when the next piece from the Collection comes on the market!

Future Research

Although we have been able to trace many items which once formed part of the collection of James Hugh Smith Barry at Marbury, we continue to receive more information and some questions remain.

On 15, 16th March 1933, Messrs. Arber, Rutter, Waghorn and Brown (Lionel Brown) of 1 Mount Street, London, sold the 'Remaining Contents of the Residence'. This was the first known sale of contents from Marbury Hall and included many of the marbles. We have been unable to find a copy of this rare, small auction catalogue.

We have yet to establish which marbles were taken from Marbury Hall by Robert Raymond Smith Barry to Conock Manor in Wiltshire, when he sold the Marbury Estate in 1932.

We do not know whether any of the marbles Robert had taken to Conock remained there in 1941 when he left Conock, or if any had been moved or sold earlier.

The Jenkins' Vase remained the property of the Smith Barry family but was left inside Marbury Hall when the house was sold in 1932. The vase was removed from the Hall by the family's agent in 1958.

The Marbury Hall Alexander ('Big Alex') remained in the grounds when the Hall was demolished early in 1969. We have anecdotal evidence that a further 3 statues were also in the grounds at that time, but we do not know which statues they were.

In 1956, the Marbury Hall Zeus was reported by Vermeule and von Bothmer to be '*still at Marbury, coll. Miss E. Parsons*'. We have been unable to find more information about Miss E Parsons.

We do not know exactly when Zeus left Marbury. It was sometime after 1956 but before being sold by Miss E Parsons in 1973. From an anecdotal description of the items lying in the grounds at Marbury with 'Big Alex' after the house was demolished in 1969, it seems likely that Zeus had already been removed by then, but we don't know for sure.

Other than Jenkins' Vase, no evidence has been found in the ICI archives that any items from the collection remained at Marbury after 1948. However, we do have anecdotal evidence that some items were still inside the Entrance Hall after 1958, but we don't know which ones.

These are some of the parts of this fascinating puzzle remaining to complete.