



19 Covered bowl



English market, about 1719

H., bowl and cover, 5 in.

Accession 61.102a, b

Ex coll. Clive E. Rouse (Sotheby & Co., 9 May 1961, lot 166)

Bowl marked on base in underglaze blue with character *Ho* within a rectangle. This unrecorded mark is probably the name of the potter or his shop

Arms: Sable on a fess argent between three mullets ermine, three crosses crosslet. Crest: a dexter and a sinister arm, couped above the elbows, armed azure garnished argent, grasping in the gauntlets a sword argent, hilt and pommel or. *Craggs*

Sable on a Fess Argent
(white / silver horizontal bar
on a black background)

Three Mulletts Ermine
(white five-pointed stars)

Three Crosses Crosslet



*A dexter and a sinister arm,
couped above the elbows, armed
azure garnished argent,
grasping in the gauntlet a sword
argent, hilt and pommel or.*
(two hands grasping a sword)

Decoration in underglaze blue, iron red and bright green enamel, and gilt. Bowl and cover are painted on the outside with a pattern of continuous flower sprays; around the lip of each is a cell-diaper border interrupted at intervals by reserves enclosing a single flower. On the bottom of the bowl the flower sprays are repeated in a medallion in which is a coat of arms. These arms are repeated in the finial of the cover. Inside the cover is a blue-ringed flower spray.

Part of a tea service,¹ 19 represents the full development of the so-called Chinese Imari style. Essentially a floral scheme based on a palette of underglaze blue, iron red, and gilt, it was borrowed from Japanese porcelain shipped from Imari in the late seventeenth century. Its origin was at one time ascribed to the inventiveness of Zacharias Wagenaer, Holland's principal in Japan in 1657 and 1659. But the improbability of such a derivation has been shown,² since there was no traffic in polychrome porcelains to Europe until the beginning of the eighteenth century.

Because this type of ware is first alluded to by the VOC³ only in 1734, it has been surmised that it was not introduced into the China trade until then. However, a number of English armorial services decorated in Imari style can be positively dated well before that year. The Craggs service was made either for James Craggs the Elder or his son. The senior Craggs (b. 1657) began his career as footman to Sarah, Duchess of Marlborough, and rose through her patronage to be Postmaster-Gen-

eral. James the Younger (b. 1686) was enabled by his father's influence to rise rapidly to power. Starting as member of Parliament for the Cornish town of Tregony, he was successively appointed Paymaster of the Spanish troops, resident at the court of Spain, and in 1717, at the age of only thirty-one, Secretary of War. The following year he succeeded Joseph Addison as Secretary of State. He was "equally distinguished for his abilities as a statesman, for his handsome person, his ingratiating manners, and social pleasantry."⁴ In addition to his amiable qualities Craggs was engaged with his father, for his own gain, in the promotion of the South Sea Company. When the bubble burst in 1720, discovery of fraudulent management by the directors and promoters, in which the senior Craggs was deeply implicated, led to Parliamentary investigation, but James the Elder died, possibly a suicide, in March 1721, the day before he was to testify.⁵ His son had died of smallpox a month before, aged thirty-five; his excellent reputation outweighed his presumed complicity in the South Sea affair, and he was buried in Westminster Abbey.

The coat of arms on 19 was granted to James Craggs Senior in February 1691;⁶ the service could have been made either for him or his son. Both men reached the height of wealth and power at about the same time, 1717-20, and both—especially James the Younger—were sensitive on the point of their humble origins.⁶ An armorial service such as was being ordered by some of their influential friends⁷ would have appealed to either father or son.

NOTES

1 A teapot and stand and a tea caddy were formerly in the F. A. Crisp collection (Puttick and Simpson, London, 8 March 1923, lot 90); a dish was sold in 1919 (Christie's, 4 December, lot 33); another dish is illustrated in color in Algernon Tudor-Craig, *Armorial Porcelain of the Eighteenth Century*, London, 1925, opp. p. 46.

2 Volker, *Japanese Porcelain Trade*, pp. 55-56, n. 59, and p. 72. Trade between Japan and Holland was suspended from 1724 until 1734; on its resumption the Dutch, finding the Japanese merchants to be no more reliable than before, began to consider turning to China exclusively for porcelain, and on 12 November ordered, among other types of ware, "evenly and smoothly coloured work like the Japanese." Volker takes this to refer to Imari ware and observes that if it were not a novelty in 1734

there would have been no need to mention it as a special type.

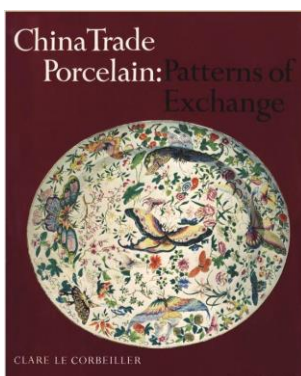
3 John Heneage Jesse, *Memoirs of the Court of England*, London, 1843, II, p. 412.

4 J. H. Plumb, *Sir Robert Walpole: The Making of a Statesman*, Boston, 1956, p. 347.

5 Thomas Robson, *The British Herald*, Sunderland, 1830, s.v. "Craggs."

6 Jesse, *Memoirs*, II, p. 11.

7 Armorial services were made for Sir John Lambert (d. 1722), a director of the South Sea Company and for Craggs' political acquaintances William Pulteney and Philip Yorke (arms impaling those of his wife, Magaret Cocks, whom he married in 1720).



Information gathered from the most unlikely sources !

Thankyou Google

(corroborated in the History of the Parish of Wolsingham, Brig Gen Conyers Surtees, 1929)

PEDIGREE OF CRAGGS OF WOLSINGHAM

Arms: Sa. on a fesse or betw. three mullets ermi. as many crosses crosslet of the last ermines. †
Crest: A dexter and sinister arm couped above the elbows, armed az. garnished ar. grasping a sword of the last. hilt and pomel. or.

† Granted at Westminster, 8 Feb., 1691