

A large, leafy tree on the left side of the image, with a sheep resting at its base. In the background, a large, multi-story brick building with a dark roof and several chimneys is visible, surrounded by greenery and rolling hills under a clear sky.

**LINLEY HALL,
SHROPSHIRE**

King Street

9 March 2016

CHRISTIE'S







LONDON · KING STREET

LINLEY HALL, SHROPSHIRE PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE

Wednesday 9 March 2016

LINLEY HALL, SHROPSHIRE A SELECTION FROM THE LIBRARY

Wednesday 9 March 2016 at 2.30 pm
8 King Street, St. James's
See separate catalogue for
lots 301-389

AUCTION

Wednesday 9 March 2016
at 10.00 am

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	4 March	9.00 am – 4.30 pm
Saturday	5 March	12.00 pm – 5.00 pm
Sunday	6 March	12.00 pm – 5.00 pm
Monday	7 March	9.00 am – 4.30 pm
Tuesday	8 March	9.00 am – 8.00 pm

AUCTIONEERS

Hugh Edmeades and Nic McElhatton

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are advised that some countries (such as the **USA** and **Canada**) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" including carpets.

All bidders are responsible for familiarising themselves with the laws that apply to them and ensuring that they do not bid on or import this property in contravention of relevant sanctions or trade embargoes.

Please see page 125 for further information.

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
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[25]

opposite

The Library, Linley Hall

front, back & inside front cover

Photographs by Dominic Mowbray

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LINLEY HALL, SHROPSHIRE

PROPERTY FROM THE COLLECTION OF THE LATE SIR JASPER & LADY MORE



View of Linley Hall across the lake circa 1900 (Private Collection)

"What do you intend to do" asked Sir Albert Richardson, who Jasper More had approached to mastermind the modernisation of Linley in 1950. "My husband thinks we could make a very comfortable house in the stable block....." Clare More replied. "And the house?" "Oh, we'll blow it up"

Said half in jest but in the 1950's many large houses had met their ends at the hands of demolitions squads. However it was not to happen here and four years later, the house which had been untouched since 1888 when it had to be let due to a combination of Jasper's grandfather, Robert Jasper More's fecklessness and the effects of the agricultural depression of the 1870's and 1880's, was thoroughly modernised, with electricity, numerous bathrooms, central heating and a lift.

Theirs was an outwardly unlikely marriage in 1944 uniting two ancient Shropshire families. Jasper, born in 1907; tall, a scholar at Eton and King's College, Cambridge and a qualified barrister and tax expert, with a dry sense of humour. Clare Hope-Edwardes, addicted to field sports, particularly hunting, fast cars and the theatre. She thought nothing of driving from her family house, Netley near Shrewsbury, to the West End for a musical and back again the same night in her newly acquired AC. With her came a tribe of not very well house trained dachshunds to be succeeded over the years by other breeds, never completely continent.

She had inherited Netley in late 1933 from her great aunts who in the mid 1920's, fearing imminent financial doom, had been selling off large quantities of silver, porcelain and furniture inherited by their brother, Colonel Herbert Hope-Edwardes on the death of his cousin in 1900, Sir Henry Hope-Edwardes, an avid connoisseur and acquirer of fine French furniture, old master pictures, porcelain and books. Sir Henry had divided his time between his house on the family's London estate in Marylebone and Wootton Hall, where he lived with his imperious mother, who insisted on being addressed as Lady Edwardes even after marrying her second husband, Colonel Martin.

While "Uncle Herbert" devoted his time to sport and local affairs, his sisters devoted their time to writing novels and a long and convoluted family history. They tentatively traced the Edwardes family origins through Tudor

Trevor and the princes of Powys to the first English named Edwardes, Hugh, who petitioned King Edward VI for a charter to found a grammar school in Shrewsbury. Thence to the first baronet, Sir Thomas, who had supported Charles I and for his trouble had acquired a baronetcy but at the expense of his family estates, sequestered in the Commonwealth.

The More family could trace their origins with rather more certainty to the 13th century when Roger de la More was appointed a sergeant in arms with right to raise 200 foot soldiers to defend the King of England from the unruly Welsh. While Linley was the principle estate, they also owned land in other parts of Shropshire, at Shipton and Larden, which (like the Edwardes') was sometimes united by the marriage of cousins. The most notorious of these was the union of Samuel More and his cousin Katherine. The marriage, arranged by their respective parents for dynastic reasons, was not happy. It ended in divorce but not before he, discovering that he was not the real father of her four young children had arranged for them to be sent to America on the Mayflower. Three died en route or within the first year, leaving one brother, Richard More to continue the family name in the USA. A staunch Parliamentarian, Samuel is also famous for his defence of Hopton Castle against overwhelming royalist forces. Thirty one of his troops were massacred and he alone survived to write his account of the siege.



Sir Jasper and Lady More photographed in the entrance hall at Linley, circa 1960 (Private Collection)

On completion of the modernisation of Linley, Jasper and Clare had the difficult challenge of how to furnish the house. His father Mytton More had married Lady Norah Browne from Westport, County Mayo, shortly after his grandfather's death in 1903 but had no home to call his own and little prospect of salvaging the Linley estate from its creditors. During their marriage they occupied a succession of rented houses around the country until Mytton's death and Jasper's marriage, when Lady Norah moved into Clare's house, Netley Hall. Undaunted by the lack of adequate accommodation, Lady Norah had indulged a lifelong passion for acquisition in the belief that eventually they would repossess Linley. Spending her mornings combing the small ads of the *Times* and *Daily Telegraph* she bargained and bought huge quantities of furnishings, which she had stored in various depositories around the country, including the unoccupied stable block at Linley.

Jasper and Clare had the task of sorting out and condensing the contents of Netley, his mother's collections and the original furnishings that had been included in the tenancy. When the last tenant, Admiral Sir James Startin, died in 1948 Jasper found the house in a poor state of repair but with many of the contents still intact. A handsome set of chairs with carved legs were discovered dispersed about the house, one being used by the housekeeper to dry tea towels in front of the Victorian range in the old kitchen. Large oil paintings with doubtful attribution to Rubens, or Van Dyke were hung in no particular order and the library containing about 4,000 books and documents remained intact but undusted for 50 years.

Sales at the local auctioneers had raised sufficient cash to start building work, to be followed by sales of tenanted farms. By 1954 a solid core of the original furnishings remained and were redistributed. "I cannot eat another dinner looking at those paintings" Clare insisted, looking at the two large allegorical paintings depicting in minute detail birds attacking deer and feeding fish to pelicans (Peter Paillou pictures); they were promptly moved to the staircase to be replaced by family portraits of Mores, Edwardes, Brookes and Myttons. Similarly three large copies of paintings by Van Dyke and one Rubens were hung on the staircase along with the portrait of Sir Isaac Newton by Enoch Seeman, whose portrait of Robert More, the builder of the house, remained in the dining room.

A fine serving table is reputed to have been salvaged by Lady Norah from the house at Cleobury North, inherited from the Mytton's and a semi-circular sideboard, rescued from a farmhouse completed the More family contents of the dining room. Other furniture including the dining table and six Gillows chairs came from Netley. Two yellow silk covered chaises longues were sold and ended up in the royal pavilion in Brighton to be replaced by French and English furniture from Sir Henry Hope Edwardes collections.

The house was completed in 1954 and after sales of excess furnishings, the More's moved back in, having disposed of the remaining collections and vowing never to keep anything which was surplus to requirements. During the building process, their escape from dust and rubble had been to tour Italy and the Mediterranean, driven by Clare's chauffeur from Netley. This resulted in two books commissioned by Batsfords *The Land of Italy* and *The Mediterranean*. In 1960 the MP for Ludlow died of a heart attack leaving the seat vacant, which Jasper secured to continue the family line of local MPs. Lacking political ambition but possessing great charm and tact soon secured him a position in the Whips' office and subsequently appointment as Vice Chamberlain, which required him to report weekly on the proceedings of Parliament to HM the Queen. He also managed to write a short but evocative account of his parents' respective families and their mixed fortunes at Linley and Westport, entitled *A Tale of Two Houses* privately published by Wildings in Shrewsbury in 1978. On his retirement in 1979 he was knighted and relinquished London life to devote time to reading and brashing (his favourite occupation - removing the lower branches of trees he had planted), while Lady More avidly followed horse racing, Coronation Street and Celebrity Squares on the newly acquired large Baird Television, strategically placed by the fire in the saloon at the centre of the house.



Netley Hall, Shropshire (Private Collection)

Sir Jasper died in 1987 shortly after his 80th birthday to be survived by Clare, who on her death in 1994 left the house to me, her cousin and godson. Within a year of my occupation, builders were again called in to replace some of the failing 1950's building work. A new roof, new windows to replace rotten ones, new heating and rewiring. All furniture was put into store and I lived like a hermit in two rooms and a makeshift kitchen, while the works progressed and at times it seemed would never end. It all sounded very familiar as I re read *A Tale of Two Houses*. I was thankful that unlike Jasper I did not also have rats to contend with. I was also grateful that at the end of the work, I had the beautiful contents to rearrange.

Clare's last wish for me was not that I should keep it as a museum to them but that I would be as happy at Linley as she and Jasper had been. It is a beautiful house in a beautiful part of the country. I have had a wonderful time there with my partner, Simon and I am happy that the house has found new owners to take it on and love it as much as I have.

By Justin Coldwell



Justin Coldwell on his first visit to Linley

Linley Hall - The Origins of the Collection

As is almost universally the case with any country house collection, the splendid contents of Linley Hall came to rest there not in a single moment or as part of some unified scheme. They were built up layer on layer, generation by generation, through a fascinating and intricate web of patronage, collecting and inheritance with roots stretching back beyond the origins of the present house.

In the case of Linley, the story of the collection is, perhaps, even more complex than might be expected of a house which remained in the ownership of a single family from the time it was built in the mid-18th century, on an estate which they possessed for more than four hundred years.

The collection as we see it today is principally a hybrid of the taste of two old Shropshire families, the Mores and the Hope Edwardes', with many other families playing supporting roles. Little is known of the early collections of the More family, however, one tantalising survival to suggest the sumptuous manner in which the earlier house at Linley may have been appointed, is the magnificent 17th crewel-work in the sale, said to have been worked by a lady of the More family and monogrammed M. It also seems likely that the grand suite of mahogany seat furniture, with its distinctive oak-leaf carving, was probably commissioned for the saloon when newly built in the mid-18th century. Another wonderful survival in the collection are the immense portraits purchased at auction in 1780, by Robert More, as recorded in the family archive.

Much of the collection has also come through marriage and inheritance, in many cases originally along with the house or estate from which they came. Often the exact origin of objects in old collections is obscured by the passage of time. There are, however, significant exceptions in the case of Linley, such as the crisply carved mahogany serving table attributed to Mayhew and Ince, which came from the Mytton estate at Cleobury North, which came to the More family through marriage and subsequent inheritance as did another Mytton estate at Shipton. Sir Jasper's grandmother, recognised the quality of the furniture which remained unmoved at Cleobury when she occupied it briefly in the late 19th century and had the foresight to retain some of the 'outstanding' Georgian furniture - almost certainly including the afore mentioned table and possibly other lots such as the exquisite pair of 'Chippendale' card tables. Then there are other more recent additions to the collection such as the miniatures relating to Browne's of Westport House, Co. Mayo, which came via Sir Jasper's mother, Lady Norah Browne, daughter of the 5th Marquess of Sligo.

It is ironic perhaps that the marriage of the last More heir of Linley (Jasper More) should be the union which would bring the largest identifiable and perhaps, the most distinctive, additions to the collection. The bride, Clare Hope Edwardes, was born Coldwell, but changed her name to Hope Edwardes

in order to inherit Netley Hall along with its rather splendid contents. Many of which had been inherited by an earlier occupant, Lt. Col. Herbert James Hope Edwardes, who would so enrich the collections at Netley through a bequest from his cousin Sir Henry Hope Edwardes, of Wootton Hall, Derbyshire - the 10th and last of the Edwardes Baronets of Shrewsbury.

Sir Henry, a keen yachtsman and member of the circle of HM King Edward VII, was an inveterate collector with an exceptional eye. A fact attested to not only by the significant works of art which it has been possible to trace to his collection amongst the works offered here, but also by those simultaneously recorded in the extensive surviving bills and correspondence about their acquisition which remains in the family archive and through the records of the four day sale of works of art and pictures held at Christie's following his death in 1900 (24-27 April 1901). The collection sold included works acquired from some of the greatest sales of the 19th Century, including the 1882 sale of the contents of Hamilton Palace. Furthermore it is interesting to note that the second highest price amongst the pictures, sold on the 4th day, was for a work by van der Hayden, which must have been subsequently purchased back by a member of the family as it found its way back into the collection and is offered in this sale.

Reputed to have assisted the then Prince Of Wales in the choice of works of art for his new home, Sandringham House, the documentation of Sir Henry's relationships with the renowned dealers and cabinet makers, such as Annot, Blake, Durlacher and Gillow, to name but a few is significant. It reveals his voracious collecting pattern, focusing primarily on sumptuous 18th-Century French works of art and the finest contemporary evocations of them which money could buy. Collecting primarily during the 1860s and 70s he was prepared to spend vast sums when he felt the work merited it, such as £220 on a 'LXVI ormolu clock', almost certainly the magnificent clock by Robin with case by Osmond in this sale. Whilst extensive, the archive is far from complete, however a particular treasure recently found lurking amongst it, dating to an altogether earlier time, was a previously undiscovered invoice dated 1774 made out to Sir Thomas Edwardes Bt., by the renowned Golden Square cabinet makers John Mayhew and William Ince. This important discovery not only offers a tantalising glimpse of the long forgotten interior of a sumptuous London townhouse but also confirms the authorship of the splendid suite of delicate gilded seat furniture offered here.

The survival of archive photographs of the interior of Netley along with a detailed 1917 inventory of the house and corresponding labels printed with the initials 'H.J.H.E.' (Herbert James Hope Edwardes) applied to many objects in this sale, have allowed identification with a degree of certainty many of the items from this notable bequest of Sir Henry Hope Edwardes as well as those inherited from his forbears amongst the treasures at Linley.

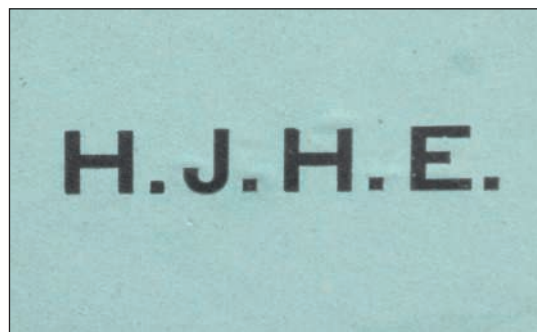
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Sir Henry Hope Edwardes Bt., of Wootton Hall *circa* 1890 (Private Collection)



Wootton Hall, Derbyshire, home of Sir Henry Hope Edwardes Bt. (demolished and subsequently rebuilt) (www.lostheritage.org.uk)



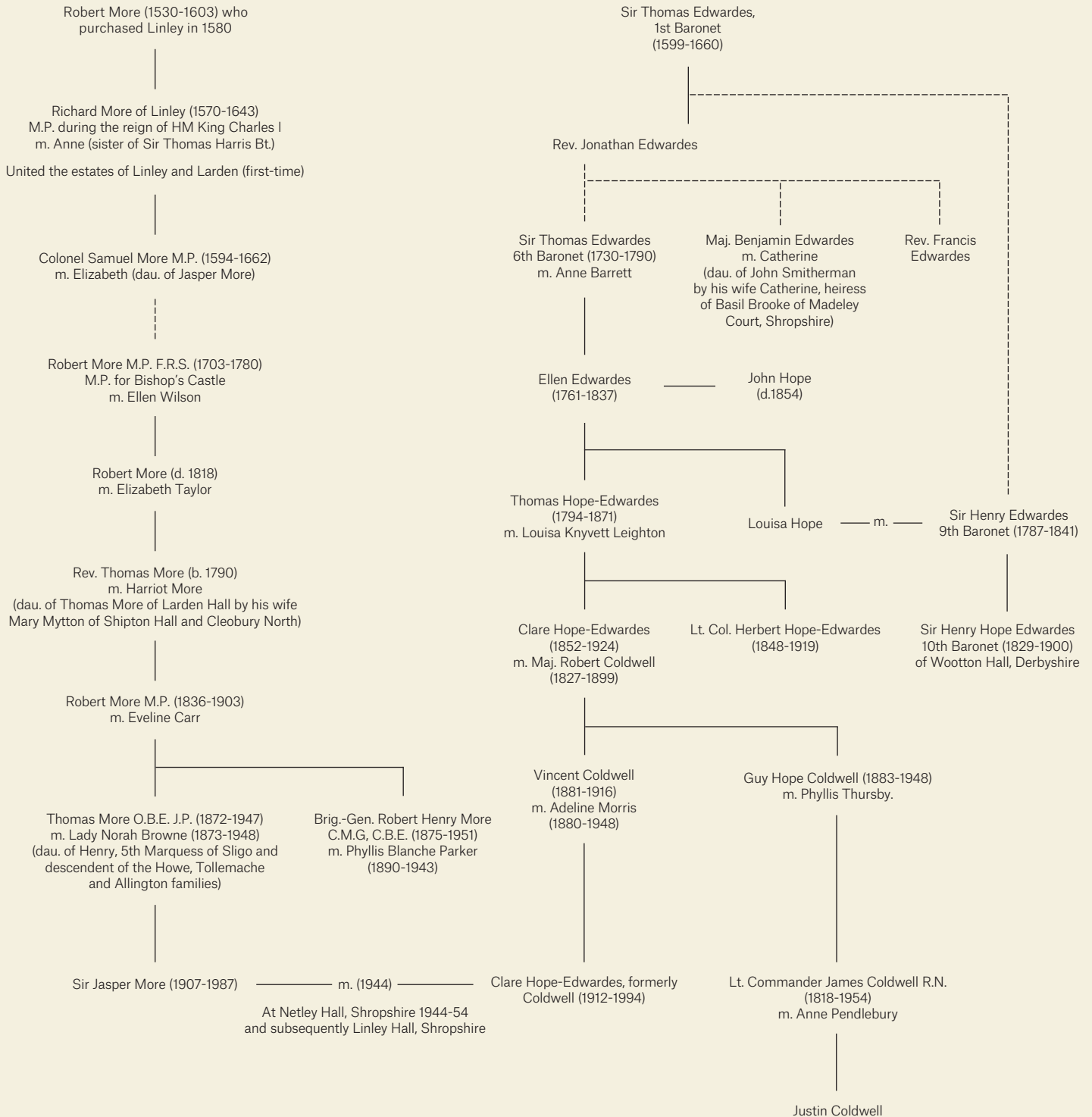
Detail of blue paper applied to many of the items belonging to Lt.-Col. Herbert J. Hope-Edwardes, Netley Hall, *circa* 1917



More (Linley Hall)



Edwardes



THE ENTRANCE HALL

1

A NEAR PAIR OF CHINESE BLUE AND WHITE JARS AND COVERS

KANGXI PERIOD (1662-1722)

Each painted with clusters of flowers and foliage between blue-ground lappets, the domed covers with similar flowers, one with an artemisia leaf to the underside

11¼ in. (28.5 cm.) high

(2)

£2,500-3,500

\$3,600-5,000

€3,300-4,600

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall and by descent to Lady More (née Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.



2

SIX CHINESE BLUE AND WHITE VASES

KANGXI PERIOD (1662-1722)

Comprising a pair of twelve-lobed vases, after a Middle Eastern metalwork form, with *café-au-lait* rims; a pair of slender vases with elephant-head loose-ring handles; and two rosewater sprinklers

10½ in. (26.7 cm.) high and smaller

(6)

£1,000-1,500

\$1,500-2,100

€1,400-2,000



3

A COLLECTION OF ARMORIAL PANELS

LATE 19TH/EARLY 20TH CENTURY

Comprising: oil on canvas, inscribed 'VIS UNITA FORTIOR' (lower centre), More; three High Sheriff of Shropshire plaques, dated 1881 and 1904-5, with More and Edwardes crests; a Hope-Edward's panel 'YET, I HAVE HOPE' and two further examples inscribed 'GRATIA. NATURAM. VINCIT. and 'QUI PAVET CAVET'

36 x 28 in. (91.5 x 71 cm.)

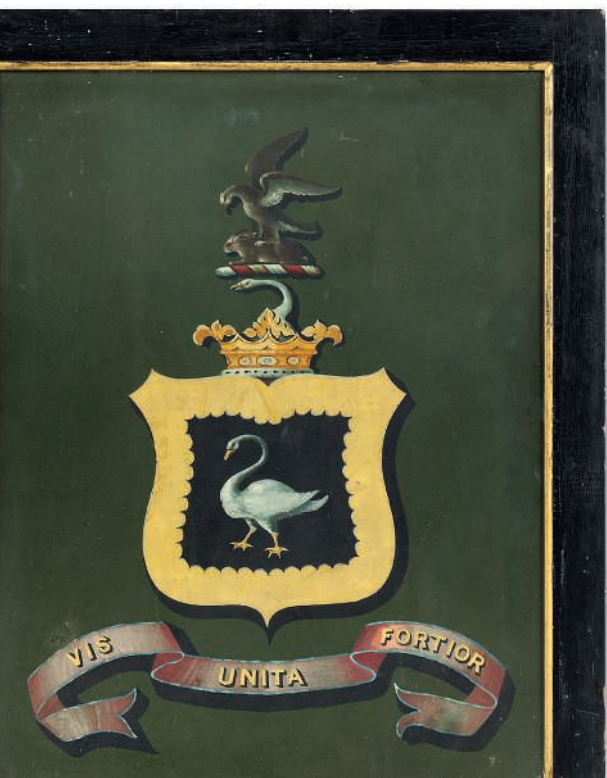
(7)

£700-1,000

\$1,000-1,400

€920-1,300

Robert More of Linley Hall, served as high Sheriff in 1881 and Lt. Col. Herbert Hope Edwardes of Netley held the position in 1904.





Photograph Dominic Mowbray

4

A FRENCH ORMOLU-MOUNTED FLUORSPAR POT-POURRI VASE AND COVER

MID-19TH CENTURY

The domed lid with acorn finial, the vase with pierced scroll and beaded banding, with ring handles, supported by three sphinxes on a circular base and guttae feet

10¼ in. (26 cm.) high

£3,000-5,000

\$4,300-7,100
€4,000-6,600



5

A LOUIS XV ORMOLU TIMEPIECE CARTEL CLOCK

MID-18TH CENTURY, THE MOVEMENT REPLACED IN THE 19TH CENTURY

Case: the naturalistic case with figural finial, cherubs flanking the enamel signature plaque 'ESTIENNE LE NOIR / A PARIS'; dial: the enamel dial with blue painted Roman chapters, later hands, movement: the single barrel movement with platform lever escapement, numbered to the backplate '27241' 22½ in. (57 cm.) high; 10½ in. (26.7 cm.) wide; 5 in. (12.7 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,300-5,300

PROVENANCE:

Almost certainly purchased from Durlacher Bros., 23A Old Bond St., 16 February 1892 (£120) by Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent

A Louis XV cartel clock of this model, and another close variant, both signed by the clockmaker Charles le Roy, are illustrated in, P. Kjellberg, *Encyclopédie de la pendule française : Du Moyen Age au XXe siècle*, Paris, 1997, p. 100, 101, figs. D & G.

6

A WHITE MARBLE BUST OF A BOY

BY JOHN WARRINGTON WOOD, 1866

The reverse signed 'J.WARRINGTON WOOD/ROME./1866', on an associated white marble socle; together with a 'verde-antico' scagliola pedestal, 19th century

The bust: 21 in. (53 cm.) high

The pedestal: 48¼ in. (122.5 cm.) high

(2)

£2,500-4,000

\$3,600-5,700
€3,300-5,300

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

LITERATURE:

Photographed *in situ* in the inner hall, Netley Hall, circa 1905. For more information on this lot see www.christies.com



7

A GARNITURE OF THREE ORMOLU-MOUNTED CELADON-GROUND FAMILLE ROSE BOTTLE VASES

THE PORCELAIN CIRCA 1800, THE MOUNTS TO THE FLANKING VASES FIRST HALF 19TH CENTURY, THE CENTRAL VASE PROBABLY MOUNTED IN 1861

Each with fruit decorated finial, and square base, the vases decorated with flowers and butterflies 8 in. (20 cm.) high (3)

£4,000-6,000 \$5,800-8,600
€5,300-7,900

PROVENANCE:

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes, formerly, Coldwell) at Netley Hall and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 7 (small drawing room).

It is almost certainly these vases which are described in a bill from Annot & Gale, 16 Old Bond Street, made out to Sir Henry Hope Edwardes and dated April 1861 'to mounting an oriental china bottle with ormolu handles, top an foot and to regilding the mounts of two others'.



8

A PAIR OF LATE LOUIS XVI ORMOLU, BRONZE AND WHITE MARBLE THREE-LIGHT CANDELABRA

LATE 18TH/FIRST HALF 19TH CENTURY, THE FIGURES IN THE MANNER OF FALCONET

Each with scrolled foliate branches issuing from a cornucopia held by a classical female figure, on a circular plinth with pierced collar and square base, some elements possibly replaced in the 19th century, drilled for electricity 31½ in. (80 cm.) high (2)

£5,000-8,000 \$7,200-11,000
€6,600-11,000

PROVENANCE:

Probably Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent. Probably Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.





9
A PAIR OF JAPANESE IMARI LARGE VASES AND COVERS
 EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Each oviform vase with short cylindrical neck, decorated in iron red and gilt on underglaze blue with a broad band of plum, chrysanthemum and hydrangea issuing from rockwork, the shoulder with a band of chrysanthemum petals with various geometric and floral designs, the neck with *karakusa*, the domed covers similarly decorated, the finials modelled as sacred pearls
 24½ in. (62 cm.) high (2)

£2,000-3,000 \$2,900-4,300
 €2,700-3,900

PROVENANCE:
 Probably Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

10
A REGENCY MAHOGANY METAMORPHIC LIBRARY CHAIR
 EARLY 19TH CENTURY, AFTER A DESIGN BY MORGAN AND SAUNDERS

The moulded top rail above scrolled arms on sabre legs, hinged to form library steps with inset green baize
 36¼ in. (92 cm.) high; 21½ in. (54.5 cm.) wide; 26½ in. (67.5 cm.) deep

£3,000-5,000 \$4,300-7,100
 €4,000-6,600

This metamorphic armchair corresponds to a design first published in Rudolph Ackermann's *Repository of Arts*, July 1811 by Morgan and Saunders's. For more information on this lot see www.christies.com



11
AN AMRITSAR CARPET
 NORTH INDIA, CIRCA 1910

Uneven areas of wear, several small holes, scattered restoration, one nibbled end
 13 ft.6 in. x 10 ft.5 in. (412. x 317 cm.)

£2,500-4,000 \$3,600-5,700
 €3,300-5,300





12

**A GEORGE III MAHOGANY BREAKFRONT BOOKCASE
CIRCA 1800**

The moulded dentilled cornice and fluted frieze above astragal-glazed doors enclosing shelves, above four panelled doors, enclosing three drawers and six pigeon-holes to the centre, on a plinth base, the cornice partially reconstructed with some replacement timber
100 in. (254 cm.) high; 106 in. (269 cm.) wide;
17¼ in. (44 cm.) deep

£7,000-10,000

\$10,000-14,000
€9,200-13,000

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 558, illustrated in the entrance hall.

13

A GEORGE III MAHOGANY LONGCASE CLOCK

THE CASE LATE 18TH CENTURY WITH LATER TIMEPIECE MOVEMENT

Case: the arched hood with outset reeded columns; dial: the dial with signature plaque 'Thos. Hackney / LONDON', with date aperture and rocking Father Time to the arch, later seatboard; movement: the eight-day timepiece movement formerly two-train striking, with pendulum, weight and case key
95 in. (241.3 cm.) high; 20 in. (50.8 cm.) wide;
10 in. (25.4 cm.) deep

£1,000-1,500

\$1,500-2,100
€1,400-2,000





14

14
CIRCLE OF MICHAEL DAHL
(STOCKHOLM ?1659-1743 LONDON)

Portrait of a lady, traditionally identified as a lady of the Edwardes family, half-length, in a blue dress and a cream satin wrap

oil on canvas, oval, unlined
 29½ x 25 in. (75 x 63.5 cm.)
 in a contemporary giltwood oval panel frame

£1,500-2,500

\$2,200-3,600
 €2,000-3,300

PROVENANCE:

Probably by descent to Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent.



15

15
ENGLISH SCHOOL, CIRCA 1730

Portrait of a gentleman, half-length, in a black coat with a blue and gold silk cloak and white cravat

oil on canvas, oval
 29¾ x 25½ in. (75.6 x 63.8 cm.)
 in a contemporary giltwood oval panel frame, probably a member of the Edwardes family

£1,500-2,500

\$2,200-3,600
 €2,000-3,300

PROVENANCE:

Probably by descent to Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent.



16

16
ENGLISH SCHOOL, CIRCA 1720

Portrait of a Gentleman, half-length, in a blue velvet coat with gold embroidery and white cravat

with identifying inscription 'Sir Henry Edwardes 7th Bar^t. / Born. 1693 Died 26 March 1767' (lower right)

oil on canvas, oval
 29¾ x 25½ in. (75.5 x 63.7 cm.)
 in a contemporary giltwood oval panel frame

£2,000-3,000

\$2,900-4,300
 €2,700-3,900

PROVENANCE:

Probably by descent to Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent. It would seem likely that the identifying inscription is incorrect as the dates relate to the 5th Baronet, rather than the 7th who died in 1797.



17

17

GERMAN SCHOOL, 18TH CENTURY

A wooded river landscape with two leopards attacking a pack of dogs

indistinctly signed 'J. Hare..[?]' (lower centre)

oil on canvas

37 $\frac{7}{8}$ x 50 $\frac{5}{8}$ in. (96.2 x 128.6 cm.)

£5,000-8,000

\$7,200-11,000

€6,600-11,000

The painter was clearly influenced by Flemish artists such as Frans Snyders and Paul de Vos, who specialised in this type of hunting scene.

18

ATTRIBUTED TO JOSEPH GOUPY (NIÈVRE 1686-1770 LONDON)

A coastal landscape with Hippocrates and Democritus

oil on canvas

28 $\frac{3}{4}$ x 49 $\frac{7}{8}$ in. (73 x 126.7 cm.)

£3,000-5,000

\$4,300-7,100

€4,000-6,600



18

THE LIBRARY

19

A PAIR OF CHINESE BLUE-GROUND HEXAGONAL BALUSTER VASES

LATE 19TH CENTURY

Each with two gilt handles, the sides probably enamelled in Europe with pheasants on rocks beside peony, fitted for electricity with silk shades

16 in. (41 cm.) high (2)

£1,500-2,500

\$2,200-3,600

€2,000-3,300



20

A MID-VICTORIAN ORMOLU-MOUNTED AMARANTH, TULIPWOOD, KINGWOOD AND MARQUETRY TABLE

ATTRIBUTED TO BLAKE OF LONDON, CIRCA 1860-70

The shaped rectangular top inlaid with a bouquet of flowers within strap-work borders, the frieze inlaid with guilloche and with a drawer, on cabriole legs headed by foliate *chutes* terminating in scrolled *sabots*

26¼ in. (68 cm.) high; 22¼ in. (56.5 cm.) wide; 15¼ in. (40 cm.) deep

£4,000-6,000

\$5,800-8,600

€5,300-7,900

PROVENANCE:

Probably Sir Henry Hope Edwardes Bt., Wooton Hall, Derbyshire and by descent.

LITERATURE:

Probably, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 13 (staircase and landing).

The marquetry to this table, particularly the strapwork banding, bears close comparison with the table stamped by Blake included in this sale, furthermore it is possible that this is the 'Small French Table of Tulipwood etc., the top richly Inlaid with Marquetrie... with drawer in frieze' which was billed to Hope Edwardes by Blake at £44 in 1868 (family archive). Please see also lots 72 & 91.



20

21

AN ENGLISH ORMOLU-MOUNTED KINGWOOD AND TULIPWOOD BUREAU PLAT

SECOND QUARTER 19TH CENTURY, IN THE
MANNER OF BERNARD II VAN RISAMBURGH

The shaped rectangular top with inset gilt-tooled brown leather writing-surface above three mahogany-lined frieze drawers opposed by false drawers, the ends centred by a mask, on cabriole legs, *sabots* and castors, labelled with initials 'H.J.H.E.'

29 in. (73.5 cm.) high; 53¾ in. (136.5 cm.) wide; 28¼ in. (71.5 cm.) deep

£7,000-10,000

\$10,000-14,000

€9,200-13,000

PROVENANCE:

Probably Sir Henry Hope Edwardes Bt., Wooton Hall, Derbyshire and by descent.

LITERATURE:

Photographed *in situ* in the inner hall, Netley Hall, circa 1905.

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 8 (inner hall).



21





22

JOHN CLOSTERMAN (OSNABRÜCK 1660-1711 LONDON)

Portrait of Henry Mytton of Shipton (1626-1688), half-length, in an ochre coat and mantle and a lace jabot; and Portrait of Elizabeth Mytton (1630-1716), daughter of Thomas Powys and wife of Henry Mytton, half-length, in a blue dress with gold and cream lining and a red wrap

oil on canvas, oval
29¾ x 25½ in. (75.6 x 64.8 cm.)
in silvered oval running-pattern frames

(2) a pair

£10,000-15,000

\$15,000-21,000
€14,000-20,000

PROVENANCE:

By descent to Robert More (b. 1836) and by descent at Linley Hall, Shropshire.

23

RICHARD VAN BLEECK (THE HAGUE 1670-1733 LONDON)

Portrait of a boy, three-quarter-length, in a blue velvet coat and embroidered waistcoat, with a parrot resting on his left hand

signed and dated 'RVBleek / F. 1732' ('RVB' linked, lower right)
oil on canvas
29½ x 24⅞ in. (74.9 x 63.3 cm.)
in a contemporary wreath pattern frame

£4,000-6,000

\$5,800-8,600
€5,300-7,900

PROVENANCE:

Probably Sir Henry Hope Edwardes Bt., Wooton Hall, Derbyshire and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Possibly, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 10 (dining room), where identified as 'Sir Thomas Edwardes, when a youth...'

Born in the Hague, Richard van Bleek was the son of a sculptor. In 1695 the artist was the master of a studio in his native city, but in the same year he left for London. Van Bleek returned to The Hague in 1705, the year in which he executed his celebrated portrait of the still-life painter, Coenraet Roepel (Christie's, London, 7 July 2004, lot 38). By 1727 he had returned to London where he established a successful portrait practice, notably among Roman Catholic families.





24

PHILIPPE VIGNON (PARIS 1638-1701?)

Group portrait, traditionally identified as three children of Françoise-Athénaïs, marquise de Montespan (1640-1707): a young boy in a blue velvet coat with gold frogging, a lace jabot and plumed hat, with a parrot, a young girl in a red silk dress with lace trim, a flower garland and a lap dog, a young girl in a blue silk dress with lace trim and a posey, sitting on a gold-embroidered velvet pillow

signed and dated 'Vignon. FT. 1690' (left, on the stone ledge)

oil on canvas

38½ x 51½ in. (97.7 x 130.8 cm.)

in a contemporary French carved and gilded oak leaf frame

£15,000-25,000

\$22,000-36,000

€20,000-33,000

PROVENANCE:

Probably Sir Henry Hope Edwardes Bt., Wooton Hall, Derbyshire and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Possibly, T. Cox, *Inventory of the contents of Netley Hall, Shropshire*, 1917, p. 6 (small drawing room).

Philippe Vignon was the son of the baroque artist Claude Vignon from his first marriage to Charlotte de Leu. He worked predominantly as a portrait artist and painted the double portrait of Françoise-Marie de Bourbon (1677-1749) and her sister Louise-Françoise de Bourbon (1673-1743), two of the seven children of Louis XIV and Madame de Montespan, the king's *maitresse-en-titre*. The sitters in this portrait have traditionally been identified as the children of Madame de Montespan.



in situ in the Saloon circa 1960



-25

AN IVORY AND WALNUT GROUP OF A STREET VENDOR OFFERING HIS WARES

ATTRIBUTED TO SIMON TROGER (1683-1768),
AUSTRIAN, MID-18TH CENTURY

The street seller with his wares in a box strung from his shoulder, offering a mirror to a lady with a cotton reel at a table beside her; the figures inset with glass eyes; on a later chequered floor and a rectangular ebonised wood stand with a glass and wood case

11½ in. (28.8 cm.) high; 17 in. (43.1 cm.) high, overall

£15,000-25,000

\$22,000-36,000

€20,000-33,000

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent

LITERATURE:

Photographed *in situ* in the morning room/library room, Netley Hall, circa 1905.

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 12 (morning room).

COMPARATIVE LITERATURE:

S. Defrin, 'Recognizing the Hand of Simon Troger (1683-1768),' *Sculpture Studies in Honour of Christian Theuerkauff*, Munich, 2011, pp. 182-183.
M. Sprenger-Kranz, *Elfenbein und Holz für Bettler wie Götter. Besonderheiten der Kleinplastik: Untersucht an ausgewählten Beispielen von Simon Troger*, Matthias Kolb, Johann Pichler u. a., M.A. dissertation, [unpublished] Innsbruck, 2012.

Simon Troger was born in the East Tirol and worked in Meran and Innsbruck in his early years. By 1726 he had moved and was registered in Munich. His most important patron eventually became the Bavarian Kurfürst Maximilian III (1727-1737) and many of his groups are still in the Munich collections. Maximilian III also gave Troger's figures as diplomatic gifts and this probably accounts for significant Troger groups now in Dresden's Green Vaults, in the Romanov collections at the Hermitage, and the Danish royal collections of Rosenborg Palace in Copenhagen. Despite, or perhaps because of, their humble themes they were prized by aristocratic and royal collectors. This was surely an irony appreciated by the 18th-century artist and patron alike, since these raggedly dressed figures, made of a princely material, were assembled in the most celebrated European Kunstkammern. For more information on this lot see www.christies.com



The Library/Morning Room and Inner Hall at Netley Hall, Shropshire, circa 1905, showing Lots 6, 21 and 25 *in situ* © XPH/S/24/7 Shropshire Archives (Mallinson)



26

A GILT-BRASS AND FELT NOTE-PAD INSET WITH HORIZONTAL DIAL

ULRICH KLIEBER, 1592

The top central panel lifting to reveal a silvered horizontal dial and compass needle, inner hour circle 'HISPANIA · ITALIA · ROMA · 41 · 42' and graduated 6-12-6, outer hour circle for latitudes '47 48 49' and graduated 4-12-8; note-pad with printed table of latitudes for 36 cities, signed *Vdalricus Klieber faceibat Augusta. 1592*. Secret compartment to reverse

£8,000-12,000

\$12,000-17,000

€11,000-16,000



27

ENOCH SEEMAN (DANZIG CIRCA 1694-1744 LONDON) AND STUDIO

Portrait of Sir Isaac Newton, Kt. (1642-1727), three-quarter-length, in a white cravat and green cloak, seated at a table with a copy of The Principia and an astrological globe

oil on canvas
49 7/8 x 52 in. (126.7 x 132.1 cm.)

£25,000-40,000

\$36,000-57,000
€33,000-53,000

PROVENANCE:

Robert More F.R.S. M.P. (1703-1780), and by descent at Linley Hall, Shropshire, to the present owner.

EXHIBITED:

Lincoln, *Lincolnshire's Great Exhibition*, 27 June-27 September 2015.

LITERATURE:

F. Leach (ed.), *The Country Seats of Shropshire*, Shrewsbury, 1891, p. 82, as by Sir Godfrey Kneller and hanging over the mantel-piece in the Drawing Room.
M. Keynes, *The Iconography of Sir Isaac Newton to 1800*, Cambridge, 2005, p. 33, no. XIV-2, illustrated on the cover.
J. Ingamells, *National Portrait Gallery, Later Stuart Portraits, 1685-1714*, London, 2009, p. 191, no. 558 a.

Sir Isaac Newton (1642-1727) remains a fundamentally important figure in the formation of modern science. His writings on mathematics and physics shaped the development of the disciplines, theorising the laws of motion, gravity and colour theory. His magnum opus, the *Philosophiæ Naturalis Principia Mathematica*, originally written in Latin and published in 1687, was released in two further editions in his life time, in 1713 and 1726 (it was only translated into English after Newton's death in 1729) and remains a crucially important text in setting out and explaining his discoveries.

This portrait depicts Newton, at the end of his life, dressed in a dark blue banyan, with a loosely-tied stock round his neck. Seated in a high-backed chair at a table, the third edition of his *Principia* open at page 299, lies before him. An astrological globe, something in which Newton took great interest, stands on the table behind.

Milo Keynes, who dates the picture to 1726 (*op. cit.*, p. 33), considers this to be the prime version of the portrait that exists in a number of versions, including those in the National Portrait Gallery, London, Trinity College, Cambridge, and Babson College, Massachusetts. John Ingamells (*op. cit.*, p. 191), however, considers it likely that all were painted posthumously and derive from a bust-length portrait, dated 1726, by Seeman which is also preserved in the collection of Trinity College, Cambridge. Robert More, whilst not a direct contemporary of Newton, was also a fellow of the Royal Society (elected 1730) and a renowned bibliophile. More himself, whilst a young man, was also painted by Seeman and that portrait remains in the collection of the present vendor.



~28

AN INDIAN ENGRAVED-IVORY AND TORTOISESHELL TABLE-CABINET

VIZAGAPATAM, MID-18TH CENTURY

With frieze drawer above a central section of two pigeon-holes and four drawers, flanked to either side by a cupboard door, each enclosing a similar arrangement, on bracket feet

17 in. (43 cm.) high; 17 in. (43 cm.) wide; 9 in. (22.8 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,600-11,000

PROVENANCE:

Colonel Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

LITERATURE:

Photographed *in situ* in the drawing room, Netley Hall, circa 1905 and subsequently in the drawing room, Linley Hall, Shropshire, circa 1960.

29

A REGENCY MAHOGANY WRITING-TABLE

EARLY 19TH CENTURY

Ebony strung overall, the inset green leather writing surface above two frieze drawers, on a baluster support and downswept legs

29½ in. (75 cm.) high; 35¾ in. (91 cm.) wide;

22¼ in. (56.5 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,700-3,900



~30

A DUTCH OYSTER VENEERED KINGWOOD AND WALNUT CABINET-ON-STAND

LATE 17TH CENTURY

The hinged top above a pair of doors, enclosing eleven drawers surrounding a central door with a scaled 'hall of mirrors' and a chequered ivory and ebony floor, surrounded by an arrangement of drawers, above a pull-out slide, the stand with a frieze drawer and bobbin-turned legs joined by panelled undertier on bun feet, one foot replaced

53½ in. (136 cm.) high; 31½ in. (80 cm.) wide;

16 in. (40.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-24,000

PROVENANCE:

Possibly one of the original furnishings of old Linley Hall (demolished mid-18th century), and by descent in the More family at Linley to the present owner.



The form of this fine late 17th-century cabinet-on-stand with its distinctive moulded cornice recalls ebony table cabinets from Antwerp, then part of the Dutch Republic, which feature a similarly shaped top (illustrated M. Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992, fig. 32). The use of kingwood veneers rather than cocuswood (commonly used in Britain) may also suggest a Continental origin, furthermore this is supported by the manner in which the veneers are affixed with small wooden pins, a practice not generally used in Britain. The appearance of oyster-shaped veneers in Continental craftsmanship points to the latter part of the 17th Century where Dutch makers appear to have adopted the technique of oyster veneering later than their English counterparts (P. Solomons, J. Broughton, 'Cocuswood and kingwood cabinets of the early restoration period', *Furniture History Society*, 2014, p. 66). The use of ripple cut mouldings bordering the drawer fronts rather than half-round mouldings also support this date and origin. However, the drawers are fitted with bifurcated scroll drop handles, which generally suggest English cabinet-work, as do other elements of the design, although a large ebony cabinet at Ham House, Surrey, probably Dutch and from the Hague, has these handles which appear to be original (*ibid.*, p. 67). Thus, it is not possible to definitively identify the origin of this fascinating cabinet which bears witness to the immensely close links which existed between Britain and the Dutch Republic towards the close of the 17th century.

The interior of the long inner drawer at the base of the cabinet, which is lined with red silk quilting, is uncommon in a cabinet-on-stand or table cabinet. Similar quilting is found in early 18th-century English coffers, the exterior often covered in Russia leather, intended as a repository for linen or textiles, or is used to line strong boxes for jewels etc. such as those dating from the 1670s at Ham House, Surrey. In this example, it seems likely the drawer was for precious and fragile 'curiosities' or textiles. The stand with fret cut

frieze and bobbin-turned legs is closely related to the stand of a cocuswood-veneered cabinet at Powis Castle, Powys, and also to an almost identical cocuswood veneered cabinet to the latter in a private collection (*ibid.*, pp. 57, 59, figs. 7, 8). The date of this cabinet combined with the relative proximity of Linley to Powys Castle presents the tantalising possibility that this may have been in the More family for its entire existence and could be one of few remaining furnishings from the previous Linley Hall, Demolished in the mid-18th century to make way for the present house.



Detail of original silk lining to draw



Detail of interior

THE BREAKFAST ROOM



31

A PAIR OF CUT-GLASS THREE-BRANCH WALL-LIGHTS
SECOND QUARTER 20TH CENTURY

Each with a patera-cast metal back-plate and scolded candle branches about a central faceted spire, hung with lustre drops, elements associated 23 in. (58.5 cm.) high (2)

£700-1,000

\$1,000-1,400
€920-1,300

PROVENANCE:

By repute, supplied by Syrie Maugham for the Duke of Argyll. With O.F. Wilson.



32

A CHINESE EXPORT MONOGRAMMED PART-DINNER SERVICE

QIANLONG PERIOD, CIRCA 1785

Each piece with the initial 'S' within a floral cartouche, below blue and white brocade-pattern borders, comprising: six vegetable tureens and covers, ten serving-dishes in sizes, thirty-five plates, twenty soup-plates, and a saucer-dish 17½ in. (44.5 cm.) wide, and smaller

£2,500-4,000

\$3,600-5,700
€3,300-5,300

PROVENANCE

This service was almost certainly ordered by John Smitherman of West Coppice, Shropshire, whose daughter Catherine married Maj. Benjamin Edwardes and thence by descent in the Edwardes family probably to Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent.



32 (part lot)

33

AN EARLY VICTORIAN GILTWOOD FIRESCREEN

THE EMBROIDERY MID-18TH CENTURY, THE SCREEN CIRCA 1840

With rising panel, mounted with inscribed plaque 'This embroidery/was worked by the/Princess of Orange,/daughter of/ George the Second' 39½ in. (100.5 cm.) high; 25½ in. (65 cm.) wide; 15 in. (38 cm.) deep

£800-1,200

\$1,200-1,700
€1,100-1,600

PROVENANCE:

Possibly purchased from M. Marks, Oxford St., June 1876 (£18) by Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent. Photographed *in situ* in the drawing room at Netley Hall, circa 1905. T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 2 (drawing room).

Anne, Princess Royal (d. 1759) was the eldest daughter of George II and Caroline of Ansbach, and wife to the Stadtholder, William IV of Orange. A great patron and practitioner of the arts, embroidery was one of Anne's many accomplishments, to the extent that in her portrait by Hendrik Pothoven, engraved by Jacobus Houbraken, 1750, this talent together with music and painting was evoked in the bottom half of the image (ed. C. Campbell Orr, *Queenship in Britain 1660-1837*, Manchester and New York, 2002, p. 178, fig. 12).







34

A PAIR OF GEORGE III MAHOGANY AND TULIPWOOD-CROSSBANDED CARD TABLES
 CIRCA 1765, IN THE MANNER OF THOMAS CHIPPENDALE

Each with serpentine fold-over top, chequer-banding and moulded edge enclosing a green baize-lined interior, the frieze centred by a dropped tablet inlaid with compass medallion within ebonised borders, on turned tapering fluted legs

29 in. (73.5 cm.) high; 36 in. (91.5 cm.) wide; 17¾ in. (45 cm.) deep (2)

£15,000-25,000

\$22,000-36,000
 €20,000-33,000

PROVENANCE:

Possibly, Robert More M.P. F.R.S. (1703-1780) and by descent at Linley Hall, Shropshire, to the present owner.

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the dining room.
 J. More, *A Tale of Two Houses*, Shrewsbury, 1978, plate 13.

These card tables in the manner of Thomas Chippendale (d. 1779) are superb examples of high-style furniture of the mid-1760s, demonstrated by the then newly fashionable neoclassical straight supports and aesthetically spare decoration. The serpentine top with distinct shaped ears relates to commode tops dated circa 1770 at Goldsborough Hall, and Nostell Priory, Yorkshire (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, p. 127, figs. 226, 227). The star motifs to the frieze are characteristic of Chippendale's work and can be found on a pair of bookcases, and a *secrtaire* bookcase, also featuring similar ebonised mouldings, supplied to the Earl of Pembroke, circa 1760-2, for Pembroke House, London, and now at Wilton House, Salisbury (illustrated *ibid.*, p. 42, fig. 66 and p. 44, fig. 68).

The More, Edwardes and Hope families were familiar with the finest and most fashionable craftsmen and Chippendale's contemporaries, Mayhew & Ince, supplied furniture to the Edwardes family in August 1774. Furthermore, in the 1740s, Robert More employed the clerk of the King's works at Kensington Palace (from 1715-1754), Henry Joynes, as architect for his new mansion, Linley Hall. In his 1978 family biography, Jasper More, M.P., referred to furniture at Linley Hall, which for circa eighty years had remained in the mansion or was placed in storage in the stable block when the mansion was tenanted (*A Tale of Two Houses*, Shrewsbury, 1978, pp. 96, 101). The quality, nature and date of these tables suggest that they may have been amongst the original furnishings of the newly rebuilt Palladian Linley Hall completed in the mid-18th century, alternatively it is also possible that they may have been amongst the 'fine Georgian mahogany furniture' recovered from Cleobury North by Sir Jasper More's grandmother, which had come in to the possession of the Mores through marriage from the Mytton family.



(detail of other inlay)

35

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

The shaped rectangular plate within a pierced frame carved with *rocaille*, foliate scrolls and flower heads, surmounted by conforming interlaced scrolls and a basket of flowers above a trellis-panel to the apron, indistinct pencil inscription to the reverse 'Young[?].1876', minor restorations, re-gilt 74 x 37¼ in. (188 x 96 cm.)

£25,000-40,000

\$36,000-57,000

€33,000-53,000

The form and ornamentation of this delicately carved Rococo pier glass in the 'French' or 'Modern' style is derived from a number of sources including Lock & Copeland's *A New Book of Ornaments* (1752), Chippendale's *Director* (1754, 55 and 62), and Thomas Johnson's *One Hundred & Fifty New Designs* (1761). The ornately carved flower-filled *panier* recalls the *oeuvre* of William (d. 1763) and John Linnell (d. 1796), in particular a design for a pier-glass, *circa* 1755-60, a pair of pier mirrors commissioned by Sir Monoux Cope, 7th Baronet, for Bramshill, Hampshire, and an overmantel mirror supplied to George William Coventry, 6th Earl of Coventry for Croome Court, sold 'Mount Congreve', Christie's, 23 May 2012, lot 100 (H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 98, fig. 188; V E.205 1929).





36
AN ENGLISH COPPER PLATE-WARMER
 19TH CENTURY, LATER EMBELLISHED WITH BRASS

The domed lid enclosing a metal compartment, on splayed paw feet
 27¾ in. (70.5 cm.) high; 24¼ in. (61.5 cm.) wide; 18 in. (45.5 cm.) deep

£600-900

\$860-1,300
 €790-1,200



37
A GEORGE III BRASS-BOUND MAHOGANY OVAL WINE-COOLER
 CIRCA 1800

Lead-lined interior, the stand with tapering legs, brass caps and castors
 18¾ in. (47.5 cm.) high; 28¾ in. (73 cm.) wide; 19 in. (48 cm.) deep

£2,000-3,000

\$2,900-4,300
 €2,700-3,900



38
A GEORGE III MAHOGANY, AMARANTH AND BOXWOOD-CROSSBANDED SECRETAIRE-CABINET
 CIRCA 1790

The dental moulded cornice above a pair of astragal-glazed doors, enclosing three adjustable shelves, the lower section with a fitted secretaire drawer and three graduated drawers on splayed feet
 79½ in. (202 cm.) high; 34½ in. (87.5 cm.) wide; 21¾ in. (55 cm.) deep

£1,500-2,500

\$2,200-3,600
 €2,000-3,300



39

A SET OF SIX LATE VICTORIAN MAHOGANY DINING-CHAIRS
 BY GILLOW & CO., CIRCA 1900, AFTER A DESIGN BY THOMAS
 CHIPPENDALE

Each with a ribbon carved splat above a close-nailed red leatherette seat, the gadrooned frieze on cabriole legs embellished with c-scrolls and acanthus leaves, stamped 'Gillow & Co.' and numbered '17788', one chair labelled with initials 'H.J.H.E.'

40½ in. (103 cm.) high; 25½ in. (65 cm.) wide; 20¾ in. (53 cm.) deep (6)

£4,000-6,000

\$5,800-8,600
 €5,300-7,900

PROVENANCE:

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent.

From surviving bills in the family archive it is known that Sir Henry Hope Edwardes Bt. patronised Gillow & Co., 176 Oxford St., from as early as 1867 so it is most likely that he would have acquired these splendid chairs directly from the firm. The present model is after a design published by Thomas Chippendale for 'Ribband Back Chairs' which features in 'The Gentleman & Cabinet-Makers Director' (third edition), London, 1762, pl. xv.



40

**A REGENCY MAHOGANY AND INDIAN
 ROSEWOOD-CROSSBANDED LARGE
 BREAKFRONT SIDEBOARD**
 EARLY 19TH CENTURY

Strung overall, the reeded frieze above a central drawer flanked by cupboards and a secret compartment to the right side, on reeded tapering legs and ball feet
 35¾ in. (91 cm.) high; 90 in. (228.5 cm.) wide; 35½ in. (90 cm.) deep

£2,500-4,000

\$3,600-5,700
 €3,300-5,300

41

JAN VAN DER HEYDEN (GORINCHEM 1637-1712 AMSTERDAM)

A view of a town square, with a procession during the Feast of Corpus Christi and figures kneeling before the Host

signed with monogram 'VDH' (lower right, on the wall)

oil on canvas

8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in. (21.9 x 27.6 cm.)

£40,000-60,000

\$58,000-86,000

€53,000-79,000

PROVENANCE:

(Probably) Sale; Amsterdam, 13 July 1718, lot 12, as 'Een Stad van binnen te zien, waer in de hostie onder een Verhemelte over straet gedragen wert, door Vander Heyde, meet Beeldjes van dito [A. vande Velde], zeer uytvoerig' (54 florins).

Mary, Countess of Holderness (1720-1801); her sale (†), Christie's, London, 6 March 1802, lot 57, as 'figures of A. V. de Velde' (61 gns. to Seguier).

Edward Coxe; his sale, Peter Coxe, London, 25 April 1807, lot 45 (61 gns. to W. Seguier for the following),

John Dent (1760-1826), Hertford Street, May Fair; his sale (†), Christie's, London, 28 April 1827, lot 93, as 'figures by A. V. de Velde' (60 gns. to Emmerson).

Sir Charles Bagot, G.C.B.; his sale, Christie's, London, 18 June 1836, lot 50, as 'Van der Heyde and Adrian van de Velde' (200 gns. to Clowes).

The Rev. John Clowes, Manchester.

Sir Henry Hope Edwardes, 10th Bt. (1829-1900), Wootton Hall, Ashbourne, Derbyshire; (†), Christie's, London, 27 April 1901, lot 32 (920 gns. to Morgan).

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

EXHIBITED:

London, British Institution, *Works of Ancient Masters: The Property of His Most Gracious Majesty William the Fourth, the Most Noble The Marquess of Westminster and the Right Honourable Sir Charles Bagot, G.C.B.*, 1834, no. 56.

LITERATURE:

J. Smith, *A Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters, etc.*, V, London, 1834, p. 393, no. 77, as figures by A. van de Velde.

J. Smith, *A Supplement to the Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French painters, etc.*, IX, London, 1842, p. 673, no. 15.

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 4 (drawing room).

C. Hofstede de Groot, *A Catalogue Raisonné of the works of the most eminent Dutch painters of the Seventeenth Century, etc.*, VIII, London, 1927, pp. 387-8, no. 196.

Van der Heyden was one of the first Dutch painters, and perhaps the greatest, to specialise in painting townscapes, although he also painted village streets, country houses and some forty landscapes. Unusually for an artist, van der Heyden is also remembered as an inventor and engineer: he designed, amongst other things, a comprehensive street-lighting scheme for Amsterdam and a fire-engine fitted with pump-driven horses, and much of his independent wealth derived from that aspect of his career. Painting, by contrast, was almost a secondary interest, although one that he maintained throughout his life. Van der Heyden's townscapes are frequently only loosely based on actual views, topographical accuracy being the least of his concerns; despite his naturalistic style, van der Heyden strove to present idealised depictions of his surroundings above the absolute reproduction of nature.





42

42

JAN TEN COMPE (AMSTERDAM 1713-1761)

A sailing barge and other shipping in a river landscape, with houses on the banks

oil on mahogany panel
14¾ x 20¼ in. (37.5 x 51.4 cm.)

£4,000-6,000

\$5,800-8,600
€5,300-7,900

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 6 (small drawing room).

43

ADRIAEN DE GRYEF (ANTWERP 1670-1715 BRUSSELS)

A peacock, cockerels, mallards and other birds in a river landscape

signed 'AGryef f' (lower right)
oil on oak panel
8½ x 11½ in. (21.6 x 29.5 cm.)

£3,000-5,000

\$4,300-7,100
€4,000-6,600



43



44

**ANDRIES VERMEULEN
(DORDRECHT 1763-1814 AMSTERDAM)**

*A frozen river landscape, with skaters and children
on the ice, pigs and a wagon on a road by a cottage*

signed and dated 'A Vermeulen / 1813'

oil on canvas

34¼ x 50½ in. (87 x 128.3 cm.)

£10,000-15,000

\$15,000-21,000

€14,000-20,000



45

45

**CHARLES MARTIN POWELL
(CHICHESTER 1775-1824 LONDON)**

Dutch men-of-war and other vessels in a breeze, with fishermen on the shore

indistinctly signed 'CM Powell (lower left, on a rock)
oil on mahogany panel
10 $\frac{5}{8}$ x 16 $\frac{7}{8}$ in. (27 x 40.7 cm.)
in a contemporary gilt composition frame

£3,000-5,000

\$4,300-7,100
€4,000-6,600



46

46

J. WESTELL (?) (BRITISH, LATE 18TH CENTURY)

An English flagship caught in stormy seas with lifeboats and other ships

signed 'J. Westell' (lower left)
oil on canvas, unlined
25 x 30 $\frac{1}{2}$ in. (63.5 x 76.5 cm.)

£2,000-3,000

\$2,900-4,300
€2,700-3,900

PROVENANCE:

Probably, Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

LITERATURE:

Possibly, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 10 (dining room).

47

**CIRCLE OF ADRIAEN VAN DIEST
(THE HAGUE 1655-1704 LONDON)**

A wooded river landscape with travellers resting on a path

oil on canvas, unlined
36 x 44 $\frac{1}{2}$ in. (91.4 x 112.1 cm.)

£3,000-5,000

\$4,300-7,100
€4,000-6,600



47



48

48

HERMANUS KOEKKOEK (DUTCH, 1815-1882)

Ships off the coast in a choppy sea, Muiderslot beyond

signed and indistinctly dated 'H. Koekkoek 181' (lower left)

oil on panel

11¼ x 16 in. (29.9 x 40.6 cm.)

£4,000-6,000

\$5,800-8,600
€5,300-7,900

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 5 (drawing room).

49

FOLLOWER OF ABRAHAM STORCK

A Mediterranean coastal landscape with English men-of-war and figures loading boats, a fortress beyond; and A Mediterranean coastal landscape with a Dutch man-of-war and figures in oriental costume resting or fishing

oil on canvas

19¾ x 25 in. (50.1 x 63.5 cm.)

£3,000-5,000

(2) a pair

\$4,300-7,100
€4,000-6,600

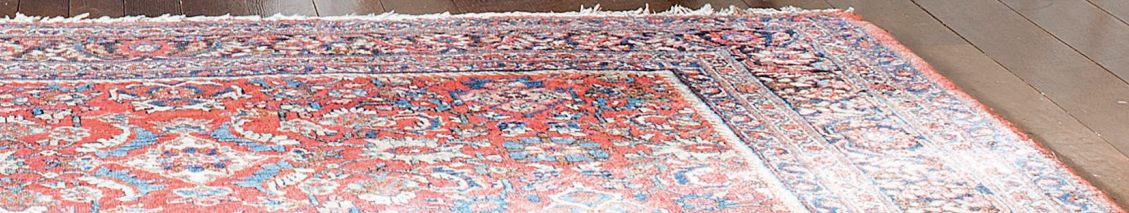
PROVENANCE:

Sir Jasper More (according to a label on the reverse), and by descent.



49





THE SALOON



50

AFTER SIR ANTHONY VAN DYCK

Portrait of Cardinal Guido Bentivoglio (1577-1644), three-quarter-length, holding a letter

oil on canvas, unlined
56 x 42½ in. (142.2 x 108.3 cm.)

£5,000-8,000

\$7,200-11,000
€6,600-11,000

PROVENANCE:

Acquired by Robert More (d. 1818), Linley Hall, on 17 April 1780 for £4 12s, and by descent at Linley to the present owner.

LITERATURE:

F. Leach (ed.), *The County Seats of Shropshire*, Shrewsbury, 1891, p. 82.

After the picture in the Palazzo Pitti, Florence (Galleria Palatina).



51

AFTER SIR PETER PAUL RUBENS

Portrait of a lady, traditionally identified as Hélène Fourment (1614-1673), three-quarter-length, in a black dress and black feathered hat, holding a feather in her right hand

oil on canvas
56 x 43½ in. (142.1 x 109.5 cm.)

£4,000-6,000

\$5,800-8,600
€5,300-7,900

PROVENANCE:

Acquired by Robert More (d. 1818), Linley Hall, Shropshire, on 17 April 1780 for £5 15s, and by descent at Linley to the present owner.

LITERATURE:

F. Leach (ed.), *The County Seats of Shropshire*, Shrewsbury, 1891, p. 82.

After the picture formerly at Houghton Hall, later in the collection of Catherine II of Russia, and now in the Calouste Gulbenkian Museum, Lisbon.

52

AFTER SIR ANTHONY VAN DYCK

Portrait of William Villiers, 2nd Viscount Grandison (1614-1643), three-quarter-length, in a red and gold embroidered doublet with a broad lace collar and red cloak

oil on canvas, unlined
56¼ x 42⅞ in. (142.9 x 108.9 cm.)

£5,000-8,000

\$7,200-11,000
€6,600-11,000

PROVENANCE:

Possibly acquired by Robert More (d. 1818), Linley Hall, and by descent at Linley to the present owner.

LITERATURE:

F. Leach (ed.), *The County Seats of Shropshire*, Shrewsbury, 1891, p. 82.
O. Millar in S. Barnes, et. al., *Van Dyck: A Complete Catalogue of the Paintings*, New Haven and London, 2004, p. 515, under no. IV.108, as a copy.

This picture relates to the full-length of Viscount Grandison at Euston Hall, Suffolk.



53

AFTER SIR ANTHONY VAN DYCK

Portrait of the artist, three-quarter-length, in a brown jacket and black cloak, leaning against a ledge

oil on canvas, unlined
55⅞ x 43 in. (141.9 x 109.2 cm.)

£4,000-6,000

\$5,800-8,600
€5,300-7,900

PROVENANCE:

Possibly acquired by Robert More (d. 1818), Linley Hall, and by descent at Linley to the present owner.

LITERATURE:

F. Leach (ed.), *The County Seats of Shropshire*, Shrewsbury, 1891, p. 82.

After the picture formerly in the collection of the Dukes of Grafton, now in the Metropolitan Museum of Art, New York.





54

PETER PAILLOU (BRITISH, C.1720-C.1790)

A pelican with fish in its bill, a gull, a cormorant and other seabirds, with a sea battle in the distance

oil on canvas, unlined
 48 x 71½ in. (121.9 x 182.6 cm.)
 in a contemporary pierced giltwood frame

£15,000-25,000

\$22,000-36,000
 €20,000-33,000

PROVENANCE:

Possibly acquired by Robert More M.P. F.R.S. (1703-1780), for the dining room at Linley Hall, Shropshire, and by descent to the present owner.

Little is known of Peter Paillou's early career, but he gained repute in the 18th century as a natural history painter and illustrator. He was employed by two leading naturalists and antiquarians of the time, Taylor White (1701-1772) and Thomas Pennant (1726-1798). He illustrated the latter's *British Zoology* and decorated the hall at Downing, Pennant's house in Flintshire, with several pictures of birds and animals, four of which represented the seasons of the year.

In this picture Paillou's closely observed seabirds swoop down on the pelican, primed for a tussle that is replicated in the naval battle ensuing in the distance. The ships beyond fly white ensigns, of the type used by the French navy until 1794, so it is probable that it shows an Anglo-French engagement, possibly a battle during the Seven Years' War. The subsequent lot shows birds attacking a deer in the foreground, while a village siege takes place beyond, drawing a similar comparison between conflict in nature and conflict between men.



55

PETER PAILLOU (C.1720-C.1790)

A golden eagle, a king vulture, a bald eagle and monk vulture attacking a fallow deer, with a skirmish and a burning village beyond

signed 'P. Paillou' (lower left)

oil on canvas, unlined

48 x 71 $\frac{7}{8}$ in. (121.9 x 182.6 cm.)

in a contemporary pierced giltwood frame

£15,000-25,000

\$22,000-36,000

€20,000-33,000

PROVENANCE:

Possibly acquired by Robert More M.P. F.R.S. (1703-1780), for the dining room at Linley Hall, Shropshire, and by descent to the present owner.

These This painting and the following lot are reputed to be amongst the original furnishings of Linley Hall, when newly rebuilt by Robert More in the mid-18th century and the superb frames would certainly support that they might have been part of that scheme. These paintings were amongst the 'heirlooms' which remained at Linley when the house was let in the 1880s and were hanging in the dining room there when Sir Jasper More took back possession of the house in 1948.



56

**ATTRIBUTED TO HENRI GASCARS
(PARIS C. 1635-1701 ROME)**

Portrait of Margaret Brooke (1618-1673), née Neville, three-quarter-length, in a gold-embroidered brown dress with lace trim and blue cloak, holding peonies in an ornamental garden

with identifying inscription 'Margaret Brooke Wife to / Thomas Brooke Esqr. and / Daughter of Sir Thomas Neville KB. / eldest son of Henery 7th Ld / Abergavenny' (lower left)

oil on canvas

49¾ x 39¾ in. (126.3 x 101 cm.)

in a contemporary giltwood frame

£5,000-8,000

\$7,200-11,000

€6,600-11,000

PROVENANCE:

Probably by descent to Catherine Smitherman and by descent to her daughter

Catherine Edwardes and by descent to

Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent to

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Illustrated *in situ* in a photograph of the drawing room, Netley Hall, circa 1905 and subsequently at Linley Hall, circa 1960.

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 4 (drawing room).

57

**CIRCLE OF SIR PETER LELY
(SOEST, WESTPHALIA 1618-1680 LONDON)**

Portrait of Colonel Samuel More (?1594-1662), M.P. for Shropshire, bust-length, in a brown cloak and lace jabot, in a feigned oval

oil on canvas

29⅞ x 25¼ in. (75.9 x 64.1 cm.)

in a contemporary giltwood frame

£1,500-2,500

\$2,200-3,600

€2,000-3,300

PROVENANCE:

Colonel Samuel More M.P. (?1594-1662) and by descent at Linley Hall, Shropshire, to the present owner.

EXHIBITED:

London, The South Kensington Museum, *Exhibition of National Portraits*, 13 April-22 August 1868, no. 735 (lent by R. Jasper More, M.P.)

Samuel More was a parliamentary army officer, the eldest son of Richard More of Linley in the parish of More, Shropshire. An early arranged marriage in 1616 to his cousin, Katherine More, proved unhappy. Katherine conducted an open affair with Jacob Blakeway, who was condemned for adultery. Samuel and Katherine separated in 1620 and the four children from the marriage - who were declared illegitimate by Samuel - were sent on the *Mayflower*.

Samuel remarried in 1625 and became deeply involved in the parliamentary cause, commanding Hopton Castle for a period of time and becoming a leading figure in the region during the civil war. In 1656 he was elected as a member of parliament, and was re-appointed governor of Ludlow in 1660, seeing out his final years at Linley Hall with some considerable debt to his name.





58

JAKOB BOGDÁNI (EPERJES C. 1660-1724 LONDON)

A cockatoo, parrots and a King Charles spaniel, with fruit and fallen masonry, in a classical landscape

indistinctly signed 'J. Bogdani' (lower centre)

oil on canvas

38¾ x 53⅝ in. (98.5 x 136.8 cm.)

in a Louis XIV-style giltwood and composition frame

£25,000-40,000

\$36,000-57,000
€33,000-53,000

PROVENANCE:

Possibly acquired by a member of the More family in the 18th century and by descent at Linley Hall, Shropshire, to Sir Jasper More (as recorded to paper label), and by descent. This is thought to be one of the 'heirlooms' which remained in situ at Linley whilst the house was let from the 1880s, until Sir Jasper retook possession of the house in 1948.

Little is known about Jacob Bogdáni's early life, or where he received his training in painting. He was born in Eperjes in Hungary in 1658, and arrived in Amsterdam in the spring of 1684, where he shared a residence with Ernst Stuken. His earliest works are austere groupings of fruit in the Dutch tradition.

By 1 June 1688, he was in London, settling at Tower Street, St. Giles in the Fields, and was soon much sought after by the English court and aristocracy as a still life and bird painter.

One of his earliest known commissions was for a set of flowerpieces for Queen Mary's Looking-glass Closet in the Thames Gallery at Hampton Court (1694), and he also supplied paintings for King William III's palace at Dieren, Holland. Queen Anne became a patron and it may have been through this connection that he met the Duke of Marlborough's younger brother, Admiral George Churchill, who had just been given the Lodge in the Little Park at Windsor. The Admiral created not only a beautiful garden in the grounds, but a famous aviary full of the most unusual birds, and it was here that Bogdáni was able to study these exotic creatures.

The exotic birds in this painting, a Moluccan cockatoo (*Cacatua moluccensis*), a Blue-fronted Amazon (*Amazona aestiva*) and a Ring-necked Parakeet (*Psittacula krameri*), may have been inspired by those that Bogdáni saw in the Admiral Churchill's aviary at Windsor. The Amazon reappears in the largest known painting by Bogdáni (Scotland, private collection) while the cockatoo and the parakeet can also be found in a picture by the artist of circa 1708/10 (Royal Collection).

A PAIR OF GEORGE II MAHOGANY OPEN ARMCHAIRS

CIRCA 1750

Each with square back and padded arms about a generous seat on cabriole legs carved with oak leaves and acorns on pad feet, covered in Claremont red and gold Venetian silk damask, restorations, one chair partially re-railed 38 in. (96.5 cm.) high; 30 in. (76 cm.) wide; 30¼ in. (77 cm.) deep (2)

£18,000-25,000

\$26,000-36,000

€24,000-33,000

PROVENANCE:

Possibly commissioned by Robert More M.P. F.R.S. (1703-1780), for the Saloon of the newly rebuilt Linley Hall, Shropshire, and by descent, at Linley, to the present owner.

LITERATURE:

J. More, *A Tale of Two Houses*, privately published, Shrewsbury, 1978, p. 96.

In his family history, *A Tale of Two Houses*, Jasper More, M.P., evocatively describes what is almost certainly the present set of seat furniture at Linley Hall, 'much of the furniture was obviously in sets but scattered all over the house in different rooms. A pair of stools in yellow silk with finely carved legs, in the drawing-room, to my untutored eyes either Chippendale or pre-Chippendale... I remembered in another room some similar legs on upright chairs, these in red silk of which we located four. Then in the dining room a large armchair in red leather whose legs also matched. It seemed that to complete the set there must be a second armchair. It was located eventually in the servants' hall...' (privately published, Shrewsbury, 1978, p. 96).

Although this set with its unusual oak-leaf and acorn carving to the knees is most likely to have been made by a local, rather than London, craftsman, the model relates to the prevalent London fashion and indeed Chippendale is still publishing designs for such 'French Chairs' in the 3rd edition

edition of his *Director* (London, 1762, pl. XIX), thus the model remained associated with that greatest of cabinet-makers and hence Jasper More's attribution. Oak leaf-carved knees appear on a suite of furniture from the Irwin Untermyer collection (Y. Hackenbroch, *English Furniture with some furniture of other countries in the Irwin Untermyer Collection*, Cambridge, Massachusetts, 1953, pl. 97-98, fig. 124) while carved vine leaf and grape motifs are featured on a set of walnut chairs from Cassiobury Park, Hertfordshire, (O. Brackett, *An Encyclopaedia of English Furniture*, London, 1927, pl. 158, in this comparable example undoubtedly a reference to Bacchus), a single chair was sold Christie's, London, 5 June 1997, lot 151. Other examples of related sumptuous seat furniture are known to have been made provincially, such as the chairs attributed to Wright & Elwick, Wakefield, also of circa 1750, from Wentworth Woodhouse, Yorkshire, sold, Christie's London (Spencer House), 15 July 1948, lot 53 (a set of fourteen).

The carving on these chairs is possibly an allusion to the 'Oak Avenue', the magnificent mile long driveway double-lined with oak trees that leads up to the hall (F. Leach ed., *The County Seats of Shropshire*, Shrewsbury, 1891, p. 81).

In 1948, and following the end of the Barrett family tenancy of Linley Hall, this suite of furniture was possibly then restored and re-upholstered by C.J. Pritchard, restorer, cabinet-maker, upholsterer and antique dealer, recorded at Fish Street, Shrewsbury from at least 1942-1967. Jasper More wrote of furniture at Linley being sent to a Mr. Pritchard in Shrewsbury, 'there was no piece of furniture that did not require repairing or repolishing. Again we found the Man to Match the Hour. Month after month a vanload would return from Mr. Pritchard in Shrewsbury to be emptied and then loaded with the next cargo. Similarly with the upholstered furniture; there was no piece that did not need new stuffing or new covers' (More *op. cit.*, p. 100).





60
A SET OF FOUR GEORGE II MAHOGANY SIDE CHAIRS
 CIRCA 1750

Each with square back and generous seat on cabriole legs carved with oak leaves and acorns on pad feet, covered in Claremont red and gold Venetian silk damask, three chairs partially re-railed, restorations
 36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 25½ in. (65 cm.) deep (4)

£12,000-18,000 \$18,000-26,000
 €16,000-24,000

PROVENANCE:
 Possibly commissioned by Robert More M.P. F.R.S. (1703-1780), for the Saloon of the newly rebuilt Linley Hall, Shropshire and by descent, at Linley, to the present owner.



61
A PAIR OF GEORGE II MAHOGANY STOOLS
 CIRCA 1750

The rectangular seats on cabriole legs carved with oak leaves and acorns on pad feet, covered in Claremont red and gold Venetian silk damask, minor restorations
 14½ in. (37 cm.) high; 25½ in. (65 cm.) wide; 18½ in. (47 cm.) deep (2)

£10,000-15,000 \$15,000-21,000
 €14,000-20,000

PROVENANCE:
 Possibly commissioned by Robert More M.P. F.R.S. (1703-1780), for the Saloon of the newly rebuilt Linley Hall, Shropshire and by descent, at Linley, to the present owner.





62

A PAIR OF CHINESE FAMILLE VERTE ROULEAU VASES
THE PORCELAIN KANGXI PERIOD (1662-1722)

The vases decorated with shaped landscape and floral panels reserved on a powder-blue ground, on Victorian giltwood and composition stands
The vases: 17½ in. (44.5 cm.) high; 20¾ in. (53 cm.) high overall (2)

£1,500-2,500

\$2,200-3,600
€2,000-3,300

PROVENANCE:

Probably, Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Probably, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 7 (drawing room).

63

A GEORGE II MAHOGANY TRIPOD TABLE
CIRCA 1750

The circular tilt-top above a fluted shaft on foliate-carved cabriole legs and claw-and-ball feet, bearers probably replaced
27¼ in. (69.5 cm.) high; 35¾ in. (91 cm.) diameter

£2,000-3,000

\$2,900-4,300
€2,700-3,900

PROVENANCE:

Possibly acquired by Robert More M.P. F.R.S. (1703-1780), for the Saloon of the newly rebuilt Linley Hall, Shropshire and by descent at Linley, to the present owner.



64

A GEORGE III STEEL SERPENTINE FENDER
LATE 18TH CENTURY

With pierced decoration centred by oval patera, minor losses
68½ in. (174 cm.) wide

£700-1,000

\$1,000-1,400
€920-1,300



65

A CHINESE FAMILLE ROSE FISH BOWL

QIANLONG PERIOD (1736-1795)

With biscuit lion-head handles, decorated with panels of peony and cartouches of flowers reserved on a powder-blue gilt-decorated ground, the interior with goldfish and water-weeds

The bowl: 24 in. (61 cm.) wide, gilt wood stand

£1,500-2,500

\$2,200-3,600

€2,000-3,300

PROVENANCE:

The stand probably commissioned from Charles Annot, March 1867, £6,5.-.

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to

Lady More (*née* Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 8 (inner hall) 'A large old Chinese porcelain Cistern, enamelled with two large panels and smaller panels of flowers in famille rose, on blue ground, gilt and with fish and plants inside...'



66

A MAHAL CARPET

WEST PERSIA, CIRCA 1900

Localised wear with associated restoration, otherwise good condition

17 ft. 1 in. x 12 ft. 4 in. (520 x 376 cm.)

£5,000-10,000

\$7,200-14,000

€6,600-13,000





67

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

CIRCA 1745, AFTER THE DESIGN BY JUSTE-AURELE MEISSONNIER

Each of scrolled foliate and *rocaille* stem mounted by a putto on a channelled *rocaille* and pierced foliate c-scroll spreading base, one drip-pan later, minor differences between the casts, one struck with the 'C' *couronné poinçon* 8¼ in. (21 cm.) high (2)

£20,000-30,000

\$29,000-43,000
€27,000-39,000

PROVENANCE:

Possibly acquired from Henry Durlacher, 113 New Bond Street, London, 27 July 1868 'pr Louis XVI bronze groups of cupids' £120.

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to

Lt. Col. Herbert James Hope Edwardes, Netley Hall, and by descent to Lady More (*née* Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonnier (1675-1750) and illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonnier* of 1728, engraved as figures 10 and 12 of his *oeuvre* and illustrated in F. Kimball, *Le Style Louis XV*, p. 167, fig. 201. Juste-Aurèle Meissonnier was one of the greatest proponents of the *genre pittoresque*, now known as the Rococo. The son of a silversmith and sculptor, he moved to Paris in 1718 and went on to succeed Jean Bérain II as *dessinateur de la Chambre et du Cabinet du Roi*.

A closely related pair of candlesticks is in the Wallace Collection, London, reproduced in F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79. Watson refers to a further pair in the San Donato sale, Paris, April 21, 1870, lot 1599, which may conceivably be those sold from the collection of the late Wendell Cherry, Sotheby's New York, 20 May 1994, lot 34.

Other examples executed in gilt-bronze alone are recorded: one pair from the collection of Barons Nathaniel and Alphonse de Rothschild, Vienna, was sold from the collection of Mr. Akram Ojeh, Sotheby's Monaco, 25-26 June 1979, lot 168. Another pair, formerly in the Wrightsman Collection, was sold at Sotheby's New York, 31 October 1981, lot 254 (see also F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, no. 1267 A,B). A pair is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, no. 2.1.4., p. 103 and a further pair of near identical form but with the addition of raised nozzles and without the pierced scrolling bases employed here, was sold Christie's, London, 9 July 2015, lot 133 (£68,500).



**A LATE LOUIS XV SYCAMORE ORMOLU-MOUTED,
BOIS CITRONNIER, SYCAMORE AND
MARQUETRY TABLE EN CHIFFONNIERE**
POSSIBLY BY ROGER VANDERCROUTE ('RVLC') DIT LACROIX,
CIRCA 1770

Decorated overall with floral-trellis marquetry framed with chequered borders, the oval top with a pierced gallery 'en anses de panier', above one frieze-drawer, on cabriole legs headed with tied entwined laurel branches mounts, the kidney-shaped shelf with pierced gallery, on splayed legs ending with sabots, with typed collection label 'H.J.H.E.', red inventory number '1035', restored and partially remounted in the 19th Century, the veneer to the undertier probably related to a replaced panel

29¾ in. (74.5 cm.) high; 19¼ in. (49 cm.) wide; 14¼ in. (36.2 cm.) deep

£20,000-40,000

\$29,000-57,000

€27,000-53,000

PROVENANCE:

Almost certainly, Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent to

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Possibly, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 13 (staircase and landing) 'An oval parquetry [Table] with drawers and shelf beneath, inlaid with trellis and sprig design mounted with ormolu galleries and chasings'.

Roger Vandercruse, dit Lacroix (RVLC) maître in 1755.

Vandercruse ranks amongst the most notable 18th century Parisian *ébénistes* and counted amongst his clients the marchand-mercier Simon-Philippe Poirier, Madame du Barry at Louveciennes, the Garde-Meuble and the duc d'Orléans. This elegant 'table en chiffonnière' sits comfortably amongst a group of closely related examples produced by this renowned maître-ébéniste. There are numerous known minor variants of this most successful of designs, which include both oval and round examples, many of which employ RVLC's distinctive trellis-patterned marquetry and striking bowed cabriole legs. Indeed three such examples (one of which is near identical to the present table) are illustrated by Pierre Kjellberg to illustrate Vandercruse's oeuvre and a further near identical example, stamped 'RVLC' is in the Rothschild collection at Waddeston Manor (P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, pp. 752 & 753, figs. B, C, & D and C. Roinet, *Roger Vandercruse dit La Croix*, Paris, 2000, p. 95, fig. 39).

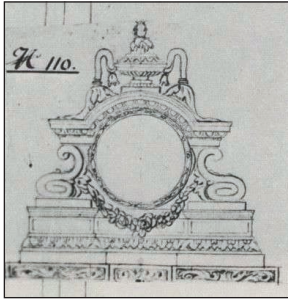
Initially active in the execution of furniture in the mature rococo style, RVLC is probably best known for his production of elegant pieces in the 'Transitional' style of the 1760s and 1770s such as this *table en chiffonnière*. He specialised in the making of functional yet supremely elegant *petites tables*, perhaps as a result of his frequent collaborations with the marchand-mercier Simon-Philippe Poirier. The relationship with the Poirier was particularly fruitful and it was he who commissioned an innovative group of tables 'en cabaret', inset with superb Sevres porcelain trays and plaques, from both RVLC and his contemporary BVRB (called Bernard II van Risen Burgh), produced from the mid-1750s. Interestingly several of these tables, produced a decade ahead of the present example, also employ related trellis



pattern decoration and it was perhaps their success that firmly established the trellis template amongst RVLC's oeuvre (for one such example see Exhibition Catalogue *18th Century, Birth of Design*, Versailles, Château de Versailles, 2014, pp. 170-171, no. 47).

A closely related lattice marquetry table by 'RVLC' (stamped) was sold from the Samuel Messer collection, Christie's London, 12 December 1991, lot 83 (£41,800), a further closely related trellis marquetry table of this form, by RVLC (stamped), but fitted as a table à écrire was sold from the Andre Meyre collection, Christie's New York, 26 October 2001, lot 40 (\$176,500) and another related example was sold Christie's London, 6 July 2012, lot 79 (£85,250). A further variant on this model decorated with trellis marquetry (interestingly fitted with castors, as this table appears to have originally been) is in the collection of the Musée Nissim de Camondo in Paris (N. Gasc & G Mabile, *The Nissim de Camondo Museum*, Paris, 1991, p.29).

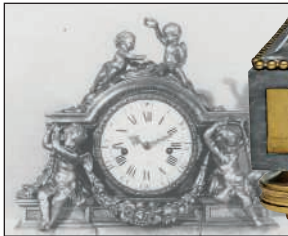




No. 110 in Osmond's *Livre de Dessins* circa 1775, now housed in the Bibliothèque Doucet



The related clock by Osmond, of the model for the Palais de Temple



The related clock in Musée Jacquemart-André à Paris



69

A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK CIRCA 1780, THE CASE ATTRIBUTED TO ROBERT OSMOND, THE MOVEMENT BY ROBERT ROBIN, DIAL BY BARBICHON

Case: the architectural case with pediment supported by cherubs, on a *bardiglio* marble plinth, dial: the white enamel dial with Roman hours and outer calendar dial, signed 'Robin A Paris', signed to the lower edge by the enameller 'Barbichon', movement: the twin barrel movement with recoil anchor escapement and countwheel strike to bell

21 in. (53.3 cm.) high; 23 in. (58.4 cm.) wide; 6¼ in. (15.9 cm.) deep

£25,000-40,000

\$36,000-57,000
€33,000-53,000

PROVENANCE:

Possibly acquired from Henry Durlacher, 113 New Bond Street, London, 16 June 1865, 'Louis Seize Case Clock', £220 by Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 2 (drawing room), 'A Louis XVI Clock, by Robin, in case of chased ormolu, with figures of children and cupids, and swags of flowers on dove coloured marble plinth, with chasings of ormolu'

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 560, illustrated in the saloon.

Robert Osmond began his apprenticeship in the workshop of Louis Regnard, *maître fondeur en terre et en sable*, and became a *maître bronzier* in Paris in 1746. He is recorded as working in the rue des Canettes in the St Sulpice district, later

moving to the rue de Mâcon in 1761 when he is elevated to become a *juré*, a high and powerful rank in the guild. It was also that year, that his nephew Jean-Baptiste Osmond (1742-after 1790) moved from Normandy to join his workshop, which by that time had grown considerably. His nephew became *maître* in 1764 and from that date worked closely with his uncle, to such a degree that it is difficult to differentiate between the contributions of each. Robert appears to have retired around 1775, at which time Jean-Baptiste takes full control of the workshop.

Prolific bronze casters and chasers, the Osmonds worked with equal success in both the Louis XV and Neo-classical styles. The present clock, made in the 1780's, is a variation of a very successful model based on a drawing today in the Institut national d'Histoire de l'Art in Paris (see H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol.1, p.229). This design, of a similar clock, with scrolls instead of putti, inspired the creation of a number of *pendules* in the 1770-80's of which the present is, perhaps, the final and most elaborate version. It seems that this model was originally conceived to sit on *cartonniers* or *secrétaire à abattant* as illustrated by the *secrétaire* by Joseph Baumhauer now in the Musée Jacquemart-André (illustrated in P. Verlet, *Les bronzes dorés du XVIIIe siècle*, Paris, 1987, p. 117, fig. 148).

Interestingly, an identical clock with a movement by Charles Le Roy is listed in the *Cabinet de la Pendule* of Louis XVI at Versailles. A further related clock by Osmond, with the putti surmounting rather than flanking the dial, was supplied by the *marchand-mercier* Simon-Philippe Poirier in 1777 to Louis XVI's younger brother, the comte d'Artois, for the *Salon des Jeux* in his apartments at the Palais du Temple, Paris (see D. Alcouffe, *La Folie d'Artois*, Paris, 1988, p.108, fig.18).

Robert Robin, *maître* in 1767 and appointed *horloger du Roi* in 1785. For more information on this lot see www.christies.com



François Guérin, Portrait of Madame de Pompadour and her daughter Alexandrine in an interior showing a closely related table, circa 1754.

70

A LOUIS XV ORMOLU-MOUNTED AMARANTH, KINGWOOD AND TULIPWOOD PARQUETRY TABLE A ECRIRE

BY JEAN-FRANCOIS OEBEN, CIRCA 1760-63

The serpentine sliding top lined at a later date with red velvet and with moulded ormolu border, with a latch-framed forward-sliding drawer fitted with a hinged easel panelled with black and gilt lacquer in an ormolu frame, flanked by hinged flaps enclosing drawers, a trough and a further drawer inlaid with trellis en rosette parquetry, the eared frieze outlined by a foliate ormolu border on cabriole legs headed by foliate plaques centred by bearded masks and reaching to scrolled sabots, stamped 'JME' twice and '...N' the mechanism partially removed, originally with a marquetry top
27½ in (70 cm.) high; 18 in. (45.8 cm.) deep; 31½ in. (79 cm.) wide

£40,000-60,000

\$58,000-86,000
€53,000-79,000

PROVENANCE:

Almost certainly, Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

Stamped by the *ébéniste du Roi* Jean-François Oeben (*maître* in 1761), this table *à coulisse* or table *à deux fins* is a superb example of his luxurious furniture incorporating technical devices alongside exquisite marquetry of rare exotic woods. Its beautifully made carcass and fine trellis parquetry is almost identical to the renowned table by Oeben in the Louvre.

JEAN-FRANÇOIS OEBEN

Jean-François Oeben (1721-1763) was born in Germany and must have moved to France before 1749, when he married the daughter of the *ébéniste* François Vandercruse, himself father of the celebrated Roger Vandercruse known as Lacroix (RVLC). Oeben was trained by the son of André-Charles Boulle from whom he rented workshop space at the Galeries du Louvre.

When the latter died, Jean-François Oeben was granted a Royal warrant on 15 December 1754, enabling him to move into the Manufacture des Gobelins, as well as receiving the title of *Ebéniste du Roi*. At that point, he employed his younger brother Simon as a journeyman. During the same year, his name appeared in the *Journal du Garde-Meuble de la Couronne*, having delivered a commode for the apartment of the Dauphin in Versailles. In 1756, he moved to the Arsenal when a Royal *brevet* granted him and his wife the life tenancy of a workshop. In 1760 he began work on the famed *bureau du Roi*, later completed by Jean-Henri Riesener who until then had been his principal assistant. In 1761, Oeben became a *maître* without requirement to pay the fees generally demanded. When he died in 1763, his widow took over his business and chose Riesener to run it, who she would eventually marry. Oeben was both an *ébéniste* and a *mécanicien*. It is only because he enjoyed Royal protection that he was able to combine two activities that guild regulations prohibited any craftsmen from practicing at the same time. Therefore, he was able to specialise in luxurious pieces of furniture incorporating elaborate mechanisms such as tables *à la Bourgogne*, tables *de toilette* or *à écrire* fitted with sliding tops such as the present table.

LES TABLES "À COULISSE"

Jean-François Oeben's luxurious multi-functional marquetry furniture incorporating mechanical devices was highly successful and gained him much acclaim. Also known as "*à deux fins*" table and used as table *à écrire* and table *de toilette*, the present model of mechanical table demonstrates Oeben's ingenious talent for creating innovative mechanical marquetry furniture during the late 1750s. The most celebrated and complex known example is the table delivered to Madame de Pompadour and now in the Metropolitan Museum (Linsky bequest, 1982.60.61). This unique table of unsurpassed richness and with pierced legs bears to the four corners of the frieze a gilt-bronze tower evoking the coat-of-arms of the marquise. Oeben appears to have developed this mechanical model early in his career: a portrait by François Guérin of Madame de Pompadour and her daughter Alexandrine, painted around 1754, depicts an apparently near identical table. In 1757-58, Lazare Duvaux, for whom Oeben worked on numerous occasions, provided four tables of this model with sliding tops, almost certainly all by Oeben. One of these was delivered to the celebrated amateur Laurent Grimod de la Reyniere and was described in Duvaux's *Livre-Journal* as "3041 une table a écrire dont le dessus a coulisse, le tiroir garni de quarts de rond, baguettes, prises, chutes et ornements de bronze dorés d'ormolu, le placage en bois de rose a filets, 216 L'.

The inventory compiled after Oeben's death in 1763 lists "12. une table a deux fins, de 28 pouces de long sur 15 pouces de large, ladite table a pupitre et secret plaqué de bois de rose...". Oeben only stamped his pieces after receiving his *maîtrise* in 1761, which provides us with a date *post quem* for his stamped work. Both the present table and the table in the Louvre are stamped; one of these two is therefore almost certainly the example listed in Oeben's inventory.



The related table a écrire in the collection of the Louvre © Dist-RMN-Grand-Palais



Alternate view of the present lot



A LOUIS XIV ORMOLU-MOUNTED PEWTER AND TORTOISESHELL-INLAID BOULLE MARQUETRY MANTEL CLOCK

THE CASE ATTRIBUTED TO ANDRÉ-CHARLES BOULLE,
THE MOVEMENT BY ISAAC THURET, CIRCA 1690

Case: the scrolled baluster case inlaid in pewter with arabesque foliage and strap-work, with foliate angles and pierced cresting surmounted by a winged figure of Father Time holding a shield inscribed 'LATET VLTIMA' (probably added in the early 18th century) supported to the base by four sphinxes on a concave-sided plinth with foliate feet; dial: the engraved dial with later silvered Roman chapter ring; movement: the three-train movement with barrels, seven shaped pillars, quarter striking on two bells, countwheel strike to larger bell and later half dead-beat escapement, the backplate signed 'I.Thuret A Paris' 26¼ in. (66.8 cm.) high; 13 in. (33 cm.) wide; 8¼ in. (21 cm.) deep

£40,000-60,000

\$58,000-86,000

€53,000-79,000

PROVENANCE:

Possibly from the collections of François Michel Le Tellier, Marquis de Louvois (1641-1691), Louis XIV's *Ministre de la Guerre*.

Probably Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, (possibly the 'Bhul' clock referred to in the bill from Annot & Gale, London dated June 1860 'To repairing, cleaning & polishing a Bhul clock case. cleaning the mounting to do') and by descent to

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 11 (dining room).

With its audacious *mouvementé* design, superb quality the marquetry and bold sculptural mounts, this clock was conceived through the collaboration of three of the greatest of Louis XIV's artists and artisans: André-Charles Boule, Isaac Thuret and Jean Bérain.

A CLOCK BY ANDRÉ-CHARLES BOULLE

This clock may be part of a small series of clocks that André-Charles Boule supplied to the marquis de Louvois (d.1691), Louis XIV's minister of War.

The recorded examples stood on a matching pedestal fitted with a barometer; a further one of which was offered as a prize in a lottery organized by Isaac Thuret which was held in Paris in May 1691. The model was conceived at Boule's workshops in the Grandes Galeries in the the Louvre in the late 1680s, which housed a large community of painters, sculptors, and artisans. The three creators of this clock: André-Charles Boule, Isaac Thuret and Jean Bérain were among those based in the curtilage of that Royal palace and who benefited from the King's protection. Boule, the King's favorite *ébéniste*, produced the case in oak, meticulously overlaid with marquetry of tortoiseshell, brass, engraved pewter, and finely finished and gilded ormolu mounts. Its decoration followed the designs of the King's chief designer Jean Bérain (1637-1711), who is probably also responsible for the authorship of the original ormolu mounts, including the flaming urns and the four sphinxes supporting the clock. Thuret, who signed its dial and backplate, was responsible for the clock's movement.

Interestingly, these three craftsmen were also linked by friendship and blood: Boule is reputed to have been a relative of Thuret, who was, in turn, Bérain's son-in-law. It seems natural therefore that three should have collaborated in the creation of the present clock, and various other sumptuous clocks, one of Boule's main specialities.

There are various contemporary recordings of this model of sphinx clock with movement by Thuret, such as the example in the collection of the Marquis de Louvois listed above. This is listed in an inventory compiled after Louvois' death, dated 13 August 1691. It is recorded in his bedroom at the *hôtel de la surintendance* at Versailles as:

'Une pendule sonante faite par Thuret avec sa boeste d'écaille marqueterie et ornements de cuivre doré 200 livre'. This clock and two others by Thuret were later recorded as having been in the possession of his widow, the Marquise de Louvois in 1715:

809. *une grande pendule à baromètre sonnante par Thuret dans sa boîte de marqueterie d'écaille et cuivre doré ornée de sphinx et autres ornements de bronze doré d' or moulu dans sa boîte faite par Boule, 400livres*. It is interesting to note that there was also another Boule clock by Thuret, recorded in the collection of Lieut-Col Herbert J. Hope Edwardes in the an inventory of Netley Hall dated 1917 which remains in the family archive. That clock would almost certainly also have been acquired by Sir Henry Hope Edwards, possibly together with the present clock, however its whereabouts are now unknown and its subsequent sale, is recorded in the same document.

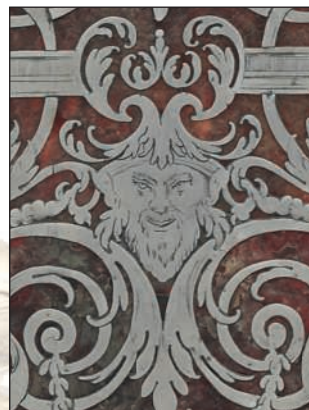
This model was probably still in fashion in the first decades of the 18th Century as shown by an entry in the *Acte de délaissement d'André-Charles Boule* (1715): *Une pendule semblable à celle de M. de Louvois avec son pied dore et trois autres pendules semblables et d'un même dessin fait quand à la marqueterie et valant 300 livres*. (J-P. Samoyault, *André-Charles Boule et sa famille*, Geneva, 1979, p. 67).

ISAAC II THURET (1630-1706)

Isaac II Thuret, who was made *Horloger Ordinaire du Roi et de l'academie des Sciences* before 1672, was the most celebrated French clock-maker of his time, and one of the first to utilize Huygen's ground-breaking invention of the pendulum clock. He is recorded for the first time in the accounts of the Batiments du Roi in 1669, and in 1679 supplied '*une horloge a pendule spiralle*' to Louis XIV. His prestigious clients were drawn from the Royal circle and the highest ranks of the nobility, and he often commissioned André-Charles Boule, to create sumptuous and richly decorated cases. Clocks with finely chased mounts and Boule marquetry, such as on this example, were undoubtedly the most costly speciality of Thuret's workshop. Related clocks by Thuret are illustrated in Tardy, *La Pendulerie Française*, Paris, pp. 84-5, and P. Kjellberg, *Encyclopedie de la Pendulerie Francaise*, Paris, 1997, p. 38.

His son Jacques III Thuret continued his father's workshop, being made *horloger du Roi* following his father's death and continued to collaborate with Boule and also Charles Cressent.

Three other contemporary clocks of this model are known to survive: the first is part of the Royal Collection, Windsor Castle (RCIN 30011), with a later movement by the English clock-maker Benjamin Vulliamy. The original movement was by the *matre horloger* Pierre Gaudron, another eminent Parisian horloger, and was bought in Paris by François Benois, George IV's confectioner and agent, on 13th May 1820 for 6,500 francs. It was originally delivered to Carlton House before being moved to the State Apartments at Windsor Castle. Another example is now in the collection of The Metropolitan Museum of Arts (Rogers Fund, 58.53a-c), the movement of this example is also by Thuret. A third example, now in a private collection, was sold, Sotheby's, Monaco, 13 February 1983, lot 436.



(detail of back panel)



The related clock in the Metropolitan Museum of Art © SCALA Group





THE DRAWING ROOM



72

A LOUIS PHILIPPE ORMOLU-MOUNTED AMARANTH, TULIPWOOD AND PARQUETRY BUREAU PLAT
CIRCA 1830-40

The inset red-velvet top with ormolu edge over three frieze drawers inlaid with trellis parquetry centred by flower heads, the mahogany lined central drawer with leather-lined fall front, the reverse with false drawers, paper label 'H.J.H.E.' 31½ in. (80 cm.) high; 57 in. (145 cm.) wide; 34¼ in. (87 cm.) deep

£20,000-30,000

\$29,000-43,000
€27,000-39,000

PROVENANCE:

Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire and by descent to Lady More (*née* Hope Edwardes, formerly, Coldwell) at Netley Hall and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Photographed *in situ* in the drawing room at Netley Hall, circa 1905 (see page 74) and subsequently in the drawing room at Linley Hall circa 1960. T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 3, 'A Louis XV oblong-shaped kneehole Writing Table of mahogany, inlaid with trellis and rosette design in panels round the sides, and richly mounted with dolphins, bulrushes and borders of chased ormolu - top covered with crimson velvet'.

The present bureau plat is evocative of the sophisticated and eclectic style of furniture produced under the July Monarchy, which reprised the designs of the *Ancien Régime* - here the rich trellis inlay and dolphin-form angle mounts - whilst simultaneously imbuing them with new functionality. The present bureau plat is most closely related to one illustrated in F. Buckland, 'A Group of Bureaux Plats and the Royal Inventories', *The Journal of The Furniture History Society*, vol. VIII, 1972, pl. 38a then in the Collection of the Earl of Rosebery at Mentmore. Buckland suggests that the Mentmore bureau plat was sold Christie's, London, 28 May 1825, lot 23, in an auction including furniture from the Château de Versailles and other French Royal residences, where it was acquired by Lockhart and, later, in the collection of Lord Rosebery by 1884 (F. Buckland, *op. cit.*, p. 43-44). This desk was not, however, included in the legendary May 1977 sales on the premises. This form of bureau - recalling the works of famed *ébénistes* including Jean-François Oeben and Gilles Joubert - is known to have been created in the

mid-18th century and into late 19th century, demonstrating its continued appeal, notably - in the case of the present lot - to the sophisticated patrons of the mid-19th century on both sides of the English Channel.

A hand written letter to Sir Henry Hope Edwardes concerning the present lot and, preserved in the family archive, details the account from '...Mr Blake of the cost of gilding the French table in Wootton drawing room with dolphin mounts...'. It is particularly interesting as it itemises the materials and labour totalling a colossal £74,3s.3d., furthermore the letter is posted from Italy and postmarked 27 April 1875 which not only suggests the breadth of Mr Blake's activities but also confirms that the bureau plat had entered the collection before this date and that the desk was of some age by this time if the mounts required this attention. The Mr Blake referred to is almost certainly the author of the splendid marquetry table, lot 96 in this sale and whose bill-head survives amongst the Hope Edwardes papers. However, as Mr Blake and his craftsmen had to travel to Derbyshire to carry out this work, it would imply that the desk was probably not supplied, or at least recently supplied by Mr Blake.



Wootton Hall, Derbyshire, home of Sir Henry Hope Edwardes Bt., (www.lostheritage.org.uk)



73

A PAIR OF REGENCY GILT-LEAD MOUNTED GILTWOOD SIX-LIGHT ATHENIENNE TORCHERES
CIRCA 1800-10, IN THE MANNER OF HENRY HOLLAND

Each surmounted by a three-light 'Etruscan oil lamp' above a second tier of three further scrolled branches above a 'brazier' with gadrooned rim, the supports headed by female busts and joined by a roundel-centred lattice struts on a concave-sided triangular base; together with a near contemporary pair of simulated porphyry-decorated and parcel-gilt spirally fluted pedestals, each on an ebonised moulded hexagonal plinth, gilding refreshed to torcheres and pedestals, the torcheres with minor losses and repairs, the nozzles to the lower tier replaced in the 19th century, one further nozzle and two drip pans lacking, adapted for electricity
82 in. (208.5 cm.) high overall; 25 in. (63.5 cm.) diameter (2)

£30,000-50,000

\$43,000-71,000
€40,000-66,000

PROVENANCE:

Possibly, John Denis Browne, 1st Marquess of Sligo (1756 – 1809), or Howe Peter Browne, 2nd Marquess of Sligo (1788-1845), and by descent at Westport House, Ireland to
Possibly Denis Edward Browne, 10th Marquess of Sligo (1908-1991), from whom possibly acquired in the 1950s by his cousin
Sir Jasper More Bt., Linley Hall, Shropshire

THE DESIGN

The Athenienne form, derived from Roman altar tripods, had first been popularised in Britain as early as the 1750s by the architect designer James 'Athenian' Stuart, who designed gilt related tripod torcheres based on the Ara Antica to be used on the staircase at Spencer House, London (sold, The Spencer House Sale, Christie's, London, 8 July 2010, lot 1004). The character of the present examples, however, is firmly Regency and can be related to Henry Holland's (d. 1806) lamp design, intended for the arcaded screen to the Regent's Street façade of Carlton House, dated 1794. That design, with the Louis XVI classical overtones, so characteristic of Holland's work, not only employs related busts to the top of the legs but also features an enlargement of a similar circular boss applied at the intersection of the x-strutts (illustrated D. Stroud, *Henry Holland, His Life and Architecture*, London 1966, fig. 41). Henry Holland can, perhaps, be credited as the father of Regency design and one of his most splendid 'Regency' interiors survives at Southill, Bedfordshire, executed for the wealthy brewer, Samuel Whitbread from 1795. Further links to Holland's work can be found by comparison of the anthemion-filed scrolls to the lower braches of these torcheres with the closely related design employed to the feet of a parcel-gilt rectangular centre table, almost certainly designed by Holland and executed by Marsh and Tatham, for the drawing room at Southill (see S. Whitbread et al., *Southill, A Regency House*, London, 1951, fig. 44).

The pedestals were probably commissioned almost contemporaneously and appear to have been conceived to support these torcheres. Their design, again based on *antique* prototypes, is closely related to a series of similarly strigilated gilt pedestals supplied for the interiors of Carlton House by the *marchand mercier* Dominique Daguerre with whom Holland collaborated. Some of the Daguerre torcheres remain in The Royal Collection at Windsor Castle, (see H. Roberts, *For the King's Pleasure*, London, 2001, p. 227, fig. 268 - RCIN 2592) two further examples of that model were sold from The Wildenstein Collection, Christie's London, 15 December 2005, lot 120. The superb and rather more conventional construction of these torcheres suggests that they may have been commissioned from a London maker. One candidate for their authorship is the Great Marlborough St. cabinet makers, Morel & Hughes, whose work for Weston Park exhibits a similar character, sharing a similar boldness of line combined with fine yet confidently carved gilded decoration.

THE PROVENANCE

The combination of the *avant garde* design, typical of the furniture favoured by fashionable society lead by the Prince Regent and his circle and the unusual use of lead mounts, uncommon but not unheard of in English furniture, suggests that these magnificent Atheniennes may be the work of an European émigré craftsman. Their idiosyncratic mode of manufacture may also suggest an origin outside the capital. One interesting possibility is that they may be Irish, furthermore comparison can be drawn to support this with the flamboyant giltwood furniture produced by the famed Dublin dynasty of craftsmen, the Del Vecchios. The question of provenance also may support the theory as it is possible that they may have come from Westport House, Co. Mayo, seat of the Marquesses of Sligo. Sir Jasper More's mother, Lady Norah Browne, was the daughter of the 5th Marquess of Sligo so it is conceivable that she may have inherited them; however, it is perhaps more likely that they may have been acquired from Westport in the 1950s by Sir Jasper, who at around this time acquired a Reynolds of the 1st Marquess of Sligo as well as other items from his Irish cousins. This theory would be further supported by both the absence of the torcheres from the 1917 inventory of Netley Hall, seemingly precluding a Hope-Edwardes provenance and their complete disparity with the Georgian mahogany furniture native to Linley; furthermore they are consistent in both date and style with the Wyatt interiors at Westport, which were furnished with the most splendid Regency furniture, largely supplied by Gillows of Lancaster.



One of the torchères *in situ* at Linley Hall, 1961 © Country Life



*Account of Furniture &c. made & delivered to
Sir Thomas Edwards Bart.*

at his House, in Edward Street, No 17

August 1774

Dining Parlor

*Moved to 37 Upper Seymour St. By Mayhew & Ince
at Midsummer 1779.*

where this Furniture was removed to Nov 4 1832

MAYHEW & INCE - A REDISCOVERED COMMISSION

This set of four giltwood open armchairs together with one window seat (the other of later date) are part of a suite of seat-furniture supplied to Sir Thomas Edwards (d. 1785) for the Drawing Room of his London mansion, no. 17 Edward Street, Portman Square, by the Golden Square cabinetmaking partnership of John Mayhew and William Ince. The firm was responsible for the refurbishment of the principal rooms, which included the provision of rich textiles and furniture. The seat-furniture is recorded in an estimate and invoice, dated 22 August 1774, as follows:

*'8 very neat carv'd French Chairs stuff'd & cover'd with Damask & finish't with double burnisht Nails with Frames gilt in burnish'd Gold - at £3 13s 6d] £29 8s
A large French Sofa stuff'd & cover'd to match the Chairs - £15 15s
2 neat Settees for each side Chimney - Do. - £21
3 Demi Sofas in the Windows - Do. - £11 6s [one of these is possibly the present window seat]
12 yards Tammy to back the Chairs and Sofas - £1 4s
108 yards of best rich silk with Genoa Damask to Window Curtains and cover Chairs and Sofas etc. at 16/] £86 8s' (Mayhew & Ince's Estimate of Furniture for Sir Tho's Edwards No 17 Edwardes Street 22 Aug't 1774 removed to 37 Upper Seymour Street 1779. Midsummer, Private archive)*

Modifications were almost certainly made to the original estimate because the subsequent invoice shows that ten rather than eight chairs were delivered to Edward Street.

<i>10 Giltwood Chairs, with flours, very neatly carved & gilt in the best Burnisht Gold, double stuff with best worst hair, in Louis, covered with Damask and finish't with the best double Burnisht Nails - complete at 3/ 6 Each</i>	<i>30 - 15 -</i>
<i>1 large French Sofa, carved & gilt, stuff and covered to match</i>	<i>15 - 15 -</i>
<i>2 neat Settees for each side Chimney</i>	<i>21 - -</i>
<i>3 Demi Sofas, in the Windows</i>	<i>11 - 0 - 6</i>
<i>10 1/2 yards of supanine crimson Cammy, to back of Chairs, Sofas and Settees at 2/</i>	<i>21 - 1 -</i>

As described in the frontispiece to the Mayhew & Ince bills, the furniture was moved to 37 Upper Seymour Street in midsummer 1790, and is listed in an inventory for no. 29 Upper Seymour Street dated 21 December 1790 in the 'Drawing Room', compiled by James Christie and Josiah Woolley (Private archive); The discrepancy in house nos. may suggest that Sir Thomas moved his household again, however it is also possible that the street may have been renumbered.

Until now this fascinating commission remained undiscovered and it was not known that Mayhew & Ince was supplying furniture to Sir Thomas Edwards. However, the proximity of his house to the firm's other illustrious clients such as the 3rd Earl of Kerry at neighbouring Portman Square from 1770-1777 must have surely influenced his decision to engage the most fashionable of London cabinetmaking firms to refurbish his Edward Street house. The Edwardes' estate was later inherited by Sir Thomas's son, also Thomas, who died prematurely in November 1790; the above cited inventory was compiled following his demise. The estate then descended to his cousin, Rev. Thomas Edwardes, although some of the contents may have been inherited by Sir Thomas Senior's daughter, Helen Esther Mary (d. 1837), who married John Thomas Hope on 3 April 1794; their eldest son, Thomas Henry Hope later succeeded to the Netley estates, and changed his name to Hope-Edwardes in 1854.

DESIGN

The armchairs with their French-fashioned 'cabriolet' back and antique fluted frame popularised by the architect Sir William Chambers' *Treatise on Civil Architecture* (1759) exhibit many distinctive characteristics associated with Mayhew & Ince whose successful partnership lasted from circa 1759 to 1804. For example, the exposed back-strut, V-cuts in the seat-rail and distinctively for the Golden Square firm, the arm-terminal joining the seat-rail at the top of the legs. Other sets of this model with small decorative differences are extant. A set of eight armchairs with oval paterae rather than squared florets on the corners of the seat-rail, attributed to Mayhew & Ince, was almost certainly supplied to George Greville, 2nd Earl of Warwick (d. 1818), Warwick Castle, Warwickshire, sold Christie's, London, 10 April 2003, lot 25. Payments from 1774-77 to Mayhew & Ince totalling £180 are recorded in the Greville accounts at Hoare's Bank (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 595). Another set of sixteen chairs with paterae along the length of the seat rail was supplied to Richard Myddelton (d. 1795) along with two sofas for the Saloon at Chirk Castle, Wrexham, circa 1782-83, attributed to Mayhew & Ince (M. Hall, 'Chirk Castle, Denbighshire', *Country Life*, 16 July 1992, p. 57, fig. 7 (three of the Chirk chairs sold Christie's house sale, 21 June 2004, lots 50 and 51).



74

**A SET OF FOUR GEORGE III GILTWOOD OPEN ARMCHAIRS
BY MAYHEW & INCE, 1774**

Each with cartouche-shaped back, padded arm-rests and serpentine seat and channelled frames, the fluted seatrail centred by a beaded oval patera, on turned tapering fluted legs, with exposed back strut, batten carrying-holes and cramp-cuts to the underside, covered in Claremont mercerised striped floral silk, re-gilt

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 21¼ in. (54 cm.) deep (4)

£15,000-25,000

\$22,000-36,000

€20,000-33,000

PROVENANCE:

Supplied to Sir Thomas Edwardes Bt. (d. 1785), for the Drawing Room, no. 17 Edward Street, Portman Square, London by Mayhew & Ince and by descent in the Edwards family to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire and by descent.

For more information on this lot see www.christies.com

75

**A PAIR OF GILTWOOD STOOLS
ONE MAYHEW & INCE, 1774, THE OTHER 20TH CENTURY**

Each with shaped rectangular padded seat, the fluted front rail centred by a beaded patera, on turned tapering fluted legs headed by a gadrooned collar, covered in Claremont mercerised striped floral silk, re-gilt

16¾ in. (42.5 cm.) high; 37 in. (94 cm.) wide; 18 in. (46 cm.) deep

(2)

£5,000-8,000

\$7,200-11,000

€6,600-11,000

PROVENANCE:

One supplied to Sir Thomas Edwardes Bt. (d. 1785), for the Drawing Room, no. 17 Edward Street, Portman Square, London by Mayhew & Ince and by descent in the Edwards family to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire and by descent.





76

A PAIR OF WILLIAM IV GILT-METAL LAMPS
SECOND QUARTER 19TH CENTURY

Each with a fluted column on a tripod base with lion's-paw-feet, fitted for electricity
19¼ in. (49 cm.) high, excluding fitments

(2)

£2,500-4,000

\$3,600-5,700
€3,300-5,300

77

A VICTORIAN ORMOLU-MOUNTED BOIS CITRONNIER, HAREWOOD, BIRCH AND PARQUETRY OCCASIONAL TABLE
CIRCA 1840-60, IN THE MANNER OF ROGER VANDERCRUISE

The serpentine top inlaid with trellis-and-rosette parquetry, mounted with foliate angles on cabriole legs and sabots, with blue paper label printed 'H.J.H.E.'

26¼ in. (66.5 cm.) high; 13¼ in. (33.5 cm.) wide; 11 in. (28 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,300-5,300

PROVENANCE:

Probably, Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire and by descent.

LITERATURE:

Possibly, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 3 (drawing room).

The design and lattice-parquetry decoration of this table derive from *tables en chiffonniere*, incorporating Sevres *plateaux Courteille*, commissioned by the *marchand mercier* Simon Philippe Poirier from the renowned Parisian *ébénistes* Roger Vandercruise and Bernard van Risamburgh around 1760. The form of the mounts employed to secure the top here have been reinterpreted from that original design for use with a parquetry top. A related lattice parquetry 'R.V.L.C.' table, is illustrated: Exhibition Catalogue *18th Century, Birth of Design*, Versailles, Château de Versailles, 2014, pp. 170-171, no. 47; whilst a further closely related lacquered example is illustrated: N. Gasc & G. Mabile, *The Nissim de Camondo Museum*, Paris, 1991, p.29..



78

A PAIR OF CRIMSON-SILK DAMASK SOFAS
LATE 20TH CENTURY

Each with two squab cushions, covered in Claremont Stanhope silk damask; together with ten various loose scatter cushions
33¼ in. (84.5 cm.) high; 70 in. (178 cm.) wide; 39 in. (99 cm.) deep

(12)

£3,000-5,000

\$4,300-7,100
€4,000-6,600



79

A LOUIS XV ORMOLU MOUNTED BOIS SATINE, KINGWOOD AND MARQUETRY TABLE A ECRIRE

BY ANDRE-ANTOINE LARDIN, CIRCA 1740

The pierced three-quarter galleried serpentine hinged top inlaid with floral marquetry, enclosing divisions, above a side drawer on slender cabriole legs and sabots, stamped 'LARDI' and 'JME', originally with an undertier

27¾ in. (70.5 cm.) high; 17¾ in. (45 cm.) wide; 13½ in. (34.5 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,900-13,000

PROVENANCE:

Probably, Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 13 (staircase and landing) 'An oblong shaped marquetry [table], inlaid with flower branches, with lifting top and drawer at end, mounted with ormolu gallery, and corner chasings'.

André-Antoine Lardin, (1724-1790), *maître* in 1750.



80

A LATE LOUIS XV ORMOLU-MOUNTED HAREWOOD, TULIPWOOD AND MARQUETRY MEUBLE D'APPUI

BY NICOLAS PETIT, CIRCA 1770

The shaped rectangular *Brèche d'Alep* marble top, above a frieze drawer and two cupboard doors, inlaid with musical trophies and floral swags, flanked by canted sides headed by guttae plaques, stamped 'N.PETIT' and 'JME' three times

31½ in. (80 cm.) high; 35 in. (89 cm.) wide; 16¾ in. (42.5 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,900-13,000

PROVENANCE:

Possibly purchased from Charles Annot, 16 Old Bond Street, July 1863 'to a small old marquetry commode enclosed by doors' (£40) by Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent.

Nicolas Petit, *maître* in 1765.





Photograph Dominic Mowbray





81
ARTHUR MELVILLE (1855-1904)
La Toilette des Mules

with number and inscription '3./"La Toilette des Mules"/By Arthur Melville/
 R.W.S., A.R.S.A./From the Trust Collection/S.M.' (on the reverse)
 oil on canvas
 20½ x 31 in. (52 x 78.7 cm.)

£15,000-25,000

\$22,000-36,000
 €20,000-33,000

PROVENANCE:

Acquired by Justin Coldwell circa 1990 and hung in the drawing room at Linley Hall, Shropshire.

82
SIR DAVID YOUNG CAMERON, R.A. (1865-1945)
En Provence

signed with initials 'DYC' (lower left) and further signed and inscribed 'En
 Provence/D.Y. Cameron' (on the reverse)
 oil on canvas
 9¾ x 10¾ in. (24.8 x 27.3 cm.)

£3,000-5,000

\$4,300-7,100
 €4,000-6,600

PROVENANCE:

With The Fine Art Society, Edinburgh, *David Young Cameron*, September -
 October 1990, no. 16., where acquired by Justin Coldwell and subsequently
 hung in the drawing room at Linley Hall, Shropshire.





83

SIR DAVID YOUNG CAMERON, R.A. (1865-1945)

The Temple of Venus, Rome

signed 'DY Cameron' (lower right)

oil on canvas

33 x 49½ in.

£20,000-30,000

\$29,000-43,000

€27,000-39,000

PROVENANCE:

With Robert W. Strange, Glasgow, 1924.

with The Fine Art Society, Edinburgh, *David Young Cameron*, September - October 1990, no. 12, where acquired by Justin Coldwell and subsequently hung in the drawing room at Linley Hall, Shropshire.

EXHIBITED:

Edinburgh, Royal Scottish Academy, 1924, no. 264.



84

84

HARRINGTON MANN (1864-1937)

Victims of War

signed 'HARRINGTON MANN' (lower left)

oil on canvas

12 x 16 in. (30.3 x 40.6 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,300

PROVENANCE:

with The Fine Art Society, London, June 1992, no. 176, where acquired by Justin Coldwell and subsequently hung in the drawing room at Linley Hall, Shropshire.



λ85

JOHN NAPPER (1916-2001)

Alternatives

each signed (lower right) and variously dated (lower right)

gouache

four: 7½ x 9¼ in. (19 x 23.5 cm.); and eight:

9¼ x 7½ in. (23.5 x 19 cm.)

Executed in 1963-65 (part lot illustrated).

(12)

£2,000-4,000

\$2,900-5,700

€2,700-5,300

PROVENANCE:

Acquired by Justin Coldwell, Linley Hall, Shropshire.

86

JUAREZ MACHADO (B. 1941)

As Gordas com Carinho

signed, inscribed and dated 'JUAREZ/MACHADO/

PARIS/1989' (lower left); signed, inscribed, titled and

dated 'JUAREZ/MACHADO/PARIS/1989/'AS GORDAS

COM/CARINHO" (on the reverse)

oil on canvas

26½ x 38¼ in. (67.5 x 97.1 cm.)

Executed in 1989

£1,000-2,000

\$1,500-2,900

€1,400-2,600

PROVENANCE:

Acquired by Justin Coldwell, Linley Hall, Shropshire.



86





87

87

ENGLISH SCHOOL, 19TH CENTURY

Portrait of Alice Mary, wife of Rev. St Leger Frederick Hope-Edwardes, full-length, with a dog

oil on canvas
84¼ x 41½ in. (214 x 105.7 cm.)

£2,000-4,000

\$2,900-5,700
€2,700-5,300

PROVENANCE:

By descent to Lady More (*née* Hope Edwardes formerly, Coldwell) and by descent at Linley Hall, Shropshire.

Alice Mary Bradney (b. 1862) was the second daughter of Rev. Joseph Christopher Bradney, of Bradney, Somerset, Rector of Greete, Shropshire, and his wife Sarah Decima. In 1886 Alice married Rev. St Leger Frederick Hope-Edwardes (1839-1899) and lived at Greete, (for which he was rector between 1865-76). After her husband's death she lived at Wharton Lodge, near Ross, Herefordshire.

88

ENGLISH SCHOOL, EARLY 19TH CENTURY

Portrait of a young boy of the Barratt family as a shepherd, full-length, in a striped orange waistcoat and green trousers, with a dog and sheep in the distance

oil on canvas, unlined
49¾ x 39¾ in. (126 x 101.3 cm.)
in a contemporary carved and gilded frame

£2,000-3,000

\$2,900-4,300
€2,700-3,900

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated on the main stair.



88

89

BRITON RIVIERE (1840-1920)

The Glove

signed with monogram and dated '1913' (lower right) and further signed and inscribed 'The glove/Briton Riviere/82 Finchley Road N.W.' (on a label attached to the stretcher)

oil on canvas

42½ x 32½ in. (108 x 83.2 cm.)

£8,000-12,000

\$12,000-17,000

€11,000-16,000

EXHIBITED:

London, Royal Academy, 1913, no. 201.



89

90

EDWIN WILLIAMS (FL. 1822-1881)

Portrait of the Rev. Robert Henry Gayer More of Larden Hall

signed and dated 'Edwin Williams. 1874' (lower left) and further signed, number and inscribed 'Nº. 4/Edwin Williams/13 Royal Crescent/Cheltenham' (on a label attached to the stretcher)

oil on canvas

56 x 44½ in. (143 x 113 cm.)

£2,000-3,000

\$2,900-4,300

€2,700-3,900

PROVENANCE:

Presented to the sitter by his tenants and friends on 17 July 1874 and by descent to

By descent to Robert More M.P. (b. 1836) and by descent at Linley Hall, Shropshire.

Rev. Robert Henry Gayer More (1798-1879) was the eldest son of Robert More and his wife Harriott, daughter of Thomas Mytton of Shipton, in Shropshire. Educated by Mr Severn at Abberley Hall, Worcestershire, and Trinity and Christ's Colleges, Cambridge, he lived at Larden Hall, near Much Wenlock, Shropshire, which he inherited in 1874, when this painting was executed.



90



The Drawing Room at Netley Hall circa 1905 © Shropshire Archives, showing lots 28, 33, 56, 72, 91 & 99

91

A MID-VICTORIAN ORMOLU-MOUNTED BURR-ELM, KINGWOOD CROSSBANDED AND FLORAL MARQUETRY CENTRE TABLE

BY BLAKE OF LONDON, MID-19TH CENTURY, THE URN AFTER THE MODEL BY QUENTIN-CLAUDE PITOIN

The bow ended rectangular top with a mahogany lined drawer to each end, the brushing-slide with inset gilt-tooled red velvet writing surface, on cabriole legs and sabots headed by angle mounts joined by an interlaced stretcher centred by a swagged urn, stamped 'C.BLAKE' and with printed blue paper label 'H.J.H.E.' 27 in. (68.5 cm.) high; 56¼ in. (143 cm.) wide; 21½ in. (54.5 cm.) deep

£20,000-30,000

\$29,000-43,000
€27,000-39,000

PROVENANCE:

Almost certainly commissioned/acquired directly from Charles Blake by Sir Henry Hope Edwardes Bt., and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Photographed *in situ* in the drawing room at Netley Hall, circa 1905 and subsequently in the drawing room at Linley Hall circa 1960.
T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 3 (drawing room).
A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 560, illustrated in the drawing room.

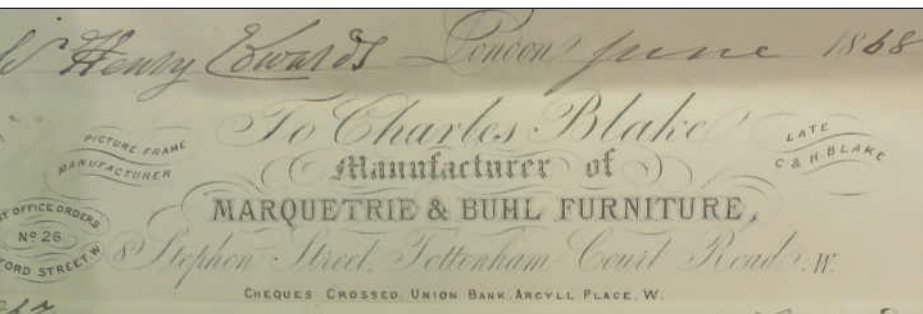
With its curvaceous silhouette and exquisite marquetry inlay, this table is a fine example of furniture produced by the preeminent London firm, Blake, inspired by the works of renowned *Ancien Régime* furniture maker, André-Charles Boulle. In its unusual six-legged design with inward turned central legs, the present centre table is most closely related to a preparatory drawing by Boulle in the collections of the Musée des Arts Décoratifs, Paris (inv. 723 B 1) and to a number of associated console tables created by the master. Boulle's furniture – created for many of the late 17th and early 18th century's most celebrated patrons including Louis XIV – enjoyed great renown throughout his lifetime and has been avidly collected ever since. This continued fascination with and fashion for Boulle gave rise to careful restorations and adaptations of his works

from the mid-18th century, high quality exact reproductions of celebrated models in the 19th century, and original works inspired by creations of the cabinetmaker to the Sun King including the present centre table.

Though relatively little is known about the Blake family of furniture makers, they are documented as makers of fine 'buhl' furniture from 1826 when Robert Blake is recorded as a 'cabinet inlayer and buhl manufacturer' at 8 Stephen Street in London (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 18). Over the subsequent decades, Robert's sons, George, Charles, James and Henry were associated with the firm and its workshop moved to various locations in London as its activities diversified and transformed, with various modifications to its name along the way. In manifestation of the Blake family's continued interest in the work of Boulle, the firm created a series of splendid commodes, the exact replicas of those created by Boulle for Louis XIV at the Grand Trianon of which a pair is in the Frick Collection (1916.5.02-3) and another pair sold Christie's, New York, 25 October 2007, lot 369 (\$577,000). As the intricate foliage and scrolls to the present table would suggest, the Blake firm was also celebrated for the exceptional marquetry inlay on the furniture it produced. Notable examples include a splendid case for an Erard piano commissioned by Thomas Lord Foley, baron of Kidder, minister for Witley Court and today in The Metropolitan Museum, New York (59.76) and a marquetry table at Goodwood House illustrated M. Levy, 'E.H. Baldock and the Blake Family', *Furniture History Society Newsletter*, May 2005, p.1. The present table – of which, another nearly identical version has recently been recorded on the art market – is therefore a fine and innovative manifestation of an English cabinetmaker's reinterpretation of French furniture at its zenith.

This table would almost certainly have been commissioned/acquired from Blake directly by Sir Henry Hope Edwardes Bt., who was a keen collector of both period and superb contemporary evocations of 18th century furniture as can be seen throughout this catalogue. Hope Edwardes patronised many of the best London dealers and craftsmen including Annot, Gillow and Durlacher as well as having strong links with the family of Edward Holmes Baldock. His collecting was at its peak in the 1860s, 70s & 80s and the relationship between cabinet maker and patron is evidenced by the survival of correspondence and a printed bill head in the family archive. Please see also lots 20 & 72.

Detail of Blake and Co., billhead in family archive







92

A LATE VICTORIAN LEATHER-BOUND BRIDGE SET AND TWO SETS OF PLAYING CARDS

THE BRIDGE SET BY DE LA RUE, CIRCA 1900, THE PLAYING CARDS LATE 18TH/EARLY 19TH CENTURY

The playing cards in an early 19th century lacquered box, the bridge set comprising two 'KLIK' bridge markers, two packs of card and a silver pencil holder; together with parlour games 'Fishponds' and 'Squails' The bridge set: 3 in. (7.5 cm.) high; 6¾ in. (17 cm.) wide; 4¼ in. (11 cm.) deep

£500-800

(70)
\$720-1,100
€660-1,100

PROVENANCE:

The playing cards: by repute, Napoleon Bonaparte.

93

A PAIR OF FRENCH WHITE-PAINTED BERGERES AND A CANAPE

ATTRIBUTED TO MAISON JANSEN, EARLY 20TH CENTURY

Each with beaded toprail and egg-and-dart carved frame, the squab cushion, padded back and arms covered in close-nailed green striped velvet, on fluted tapering legs headed by paterae, one chair stencilled '7945'

The canapé: 35¼ in. (89.5 cm.) high; 61 in. (155 cm.) wide; 24¾ in. (63 cm.) deep

The fauteuils en bergeres: 35 in. (89 cm.) high; 26 in. (66 cm.) wide;

26 in. (66 cm.) deep

(3)

£5,000-8,000

\$7,200-11,000
€6,600-11,000

PROVENANCE:

Acquired by Justin Coldwell circa 1988 and subsequently installed in the drawing room at Linley Hall, Shropshire.



94

THREE PAIRS OF YELLOW-SILK DRAWING-ROOM CURTAINS

LATE 20TH CENTURY

Together with swags and tails edged with contrasting buillon, tasseled tie backs and three gilt-moulded bowed pelmets with acanthus finials 151 in. (383.5 cm.) high; approx.

£2,000-4,000

(3)
\$2,900-5,700
€2,700-5,300

PROVENANCE:

Commissioned by Justin Coldwell for the drawing room at Linley Hall, the fabric supplied by Claremont.



95

A PAIR OF LOUIS XVI PARCEL-GILT AND BROWN-PAINTED FAUTEUILS

BY CLAUDE II SENE, CIRCA 1780

Each with a channelled frame, on turned tapering fluted legs, the padded back, armrests and seat covered in close-nailed tapestry, stamped 'C SENE', redecorated

36¼ in. (92 cm.) high; 24 in. (61 cm.) wide; 23¾ in. (60.5 cm.) deep (2)

£1,500-2,500 \$2,200-3,600
€2,000-3,300

PROVENANCE:

Acquired by Justin Coldwell circa 1988 and subsequently at Linley Hall, Shropshire.

Claude II Sené, maître in 1769.



96

A NORTH EUROPEAN KINGWOOD, AMARANTH AND MARQUETRY MEUBLE D'APPUI

THIRD QUARTER 18TH CENTURY, PROBABLY BALTIC

The concaved rectangular *Breche d'Alep* marble top above a cupboard door inlaid with a ribbon swagged urn and sprays of flowers and butterflies, labelled with initials 'H.J.H.E.'

31¾ in. (80.5 cm.) high; 39¾ in. (101 cm.) wide; 14¼ in. (36 cm.) deep

£5,000-8,000 \$7,200-11,000
€6,600-11,000

PROVENANCE:

Almost certainly Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 7 (small drawing room).

With its illusionistic pictorial marquetry of a bouquet of flowers issuing from a vase and flanked by trailing flower garlands, this elegant 'meuble d'appui' or side cabinet relates to the luxurious marquetry furniture executed by a group of émigré cabinet-makers working in Paris in the third quarter of the 18th Century.

It derives from the *oeuvre* of Jean-François Oeben, whose skillfully rendered 'pictures in wood', using contrasting timbers, continued a tradition for marquetry furniture which André-Charles Boulle had taken to new heights. Oeben's floral marquetry decorating a side cabinet formerly with Galerie Perrin is closely related to that of this cabinet (exhibition catalogue, R. Strattmann-Döhler, 'Jean-François Oeben', Paris, 2002, p. 56, no. 45).



However, the construction of the present cabinet is made entirely of pine which suggests a North European, probably Swedish origin. Indeed, whilst many German craftsman, like Oeben, moved to Paris, others emigrated to Stockholm, where from the 1750s a sophisticated cabinet-making centre developed and luxurious marquetry furniture was produced to the highest standards, as seen here.

Amongst the most talented Stockholm cabinet-makers producing marquetry furniture in the French manner in the second half of the 18th Century were Johann Linning, Anders Lindelius, Johan Neijber, Nils Petter Stenstrom and obviously Georg Haupt, whose superb marquetry easily rivalled that of his Parisian counterparts (T. Sylven, *Masternas Mobler*, Stockholm, 1996, pp. 160-178).



97
**A MID-VICTORIAN ORMOLU-MOUNTED
 BOIS SATINE AND GREEN-STAINED
 PARQUETRY AND MARQUETRY TABLE
 EN CHIFFONNIERE**
 CIRCA 1840-60, IN THE MANNER OF ROGER
 VANDERCRUSE

The chequer-banded oval top inlaid with flower filled trellis, on cabriole legs joined by an undertier, labelled with initials 'H.J.H.E.'

26¼ in. (66.5 cm.) high;

20½ in. (52 cm.) wide;

16½ in. (42 cm.) deep

£3,000-5,000

\$4,300-7,100

€4,000-6,600

PROVENANCE:

Probably, Sir Henry Hope Edwardes Bt., Wootton Hall, Derbyshire, and by descent.

LITERATURE:

Possibly, T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 3 (drawing room).

This table is derived from an important group of flower-filled trellis-marquetry *tables en chiffonniere* by the renowned *ébéniste* Roger Vandercruse, dit Lacroix (RVLC). Aside from the form and the trellis marquetry the central motif is also a distinctive RVLC device, see N. Gasc & G. Mabile, *The Nissim de Camondo Museum*, Paris, 1991, pp.29 & 51.

98
**A PAIR OF DIRECTOIRE PARCEL-GILT
 AND WHITE-PAINTED FAUTEUILS**
 EARLY 19TH CENTURY

Each with a turned foliate carved top-rail, the padded back, arm-rest and seat covered in Aubusson tapestry, on tapering legs headed by paterae

35¼ in. (89.5 cm.) high; 22¼ in. (56.5 cm.) wide;

24¼ in. (61.5 cm.) deep

(2)

£2,000-3,000

\$2,900-4,300

€2,700-3,900

PROVENANCE:

Acquired by Justin Coldwell circa 1988 and subsequently at Linley Hall, Shropshire.



99
**A FRENCH ORMOLU-MOUNTED
 KINGWOOD VITRINE-TABLE**
 BY MELLIER & CO., LATE 19TH CENTURY

With hinged shaped rectangular top, on cabriole legs and sabots, stamped underneath 'MELLIER & Co.' twice

28¾ in. (73 cm.) high; 28¾ in. (73 cm.) wide;

17¼ in. (44 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,600-11,000

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (*née* Hope Edwardes, formerly, Coldwell) at Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

Illustrated *in situ* in a photograph of the drawing room, Netley Hall, Shropshire, circa 1905.



100

A PORCELAIN MOUNTED ORMOLU ENCRIER

EARLY 19TH CENTURY FOR THE ENGLISH MARKET, AFTER THE MODEL BY SIMON-PHILIPPE POIRIER, MOST OF THE PORCELAIN PROBABLY SEVRES, 18TH CENTURY AND REUSED

With two leaf cast and pierced covered glass lined ink-wells and two recesses, the panels of floral bouquets with gild borders within a blue ground, the central plaque to the front probably a 19th century replacement

3¼ in. (8.3 cm.) high; 11¾ in. (29.9 cm.) wide; 7½ in. (19 cm.) deep

£6,000-10,000

\$8,600-14,000
€7,900-13,000

PROVENANCE:

Possibly purchased from Charles Annot, 16 Old Bond St., March 1862 'a fine Louis XVI inkstand' (£55) by Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 4 (drawing room) 'A Louis XVI oblong inkstand, of chased ormolu and Sevres porcelain plaques, painted with turquoise and gold'.

The present lot is closely related to an encrrier in the Wallace Collection, London (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. II, London, 1996, p. 1044, fig 205 (F286)) and to an inkstand in the Rothschild collection at Waddesdon Manor, supplied by Simon-Philippe Poirier to Madame du Barry for the Galerie de Louveciennes. A further example of this model, mounted with apple-green sevres porcelain bordered panels was sold, Sotheby's, London, 8 July 2008, lot 53 (£43,250).



101

A PAIR OF GEORGE III POLYCHROME-PAINTED SATINWOOD, SYCAMORE AND INDIAN-ROSEWOOD CROSSBANDED DEMI-LUNE CARD-TABLES

CIRCA 1780-90, THE DECORATION PROBABLY ADDED IN THE EARLY 19TH CENTURY

Each decorated overall in ribbon tied floral swags and garlands, the fold-over top enclosing a green baize lined surface, on gateleg-action square tapering legs, labelled 'From North Dressing Room' and 'From West-Attic No.3/Miss Leighton's Room'

31 in. (79 cm.) high; 42 in. (106.5 cm.) wide; 21 in. (53.5 cm.) deep

£8,000-12,000

\$12,000-17,000
€11,000-16,000

PROVENANCE:

The paper label suggests that the tables probably came to Netley Hall, Shropshire, through the marriage of Louisa Knyvett Leighton into the Hope Edwardes family at Netley.

By descent to Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the library.





103

102
A MID 19TH CENTURY AMETHYST NECKLACE

Composed of a series of graduated circular-cut amethysts each within a bead and wirework surround, suspending five similarly-set oval shaped drops, with textured twin fancy-link backchain and amethyst clasp, later adapted, circa 1840, 39 cm

£2,000-3,000 \$2,900-4,300
 €2,700-3,900

103
AN EARLY 17TH CENTURY MEMENTO MORI RING

The central carved white enamel skull to a polished gold bezel with black enamel motto 'watch thy houre cometh', raised on polished shoulders, to the tapering hoop, circa 1610, ring size I

£5,000-8,000 \$7,200-11,000
 €6,600-11,000

PROVENANCE:
 Purchased from Thomas M. Whitehead, 8 Duke St., St. James's, November 1864, 'A fine cinque cento enamelled gold ring with the skull and cross bones' (£18), by Sir Henry Hope Edwardes, Wootton Hall, Derbyshire and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:
COMPARATIVE LITERATURE:
 Taylor, Gerald, Scarisbrick, Diana *Finger Rings From Ancient Egypt to the Present Day*, The Ashmolean Museum, 1978, pg.78, pl.749 for a similar Memento Mori ring with central death's head and engraving to the bezel (early 17th century) and for two later 17th century examples pl.721-722 each with carved white enamel skull and cross-bones motifs

Mortality rates were high in the sixteenth and seventeenth century due to war, plague and famine and Memento Mori rings, such as this example, were intended to remind the wearer of their mortal state.



104

104
A GROUP OF THREE ANTIQUE RINGS AND A MONOGRAMMED STOCK PIN

Comprising a mid-19th century gold and smoky quartz carved intaglio ring, ring size F-G; a late 18th century seed pearl and blue enamel commemorative ring, together with similarly decorated stock pin, bearing the initials ME D and ME CC respectively, ring size L; and a mourning ring with central urn motif beneath a glazed cover to the black enamel hoop which reads 'Godolpn Edwards ARM: OB: 5 NOV 1772, AE: 72, ring size K-L (4)

£1,000-1,500 \$1,500-2,100
 €1,400-2,000



STOP Q R S
T V W X Y Z
a b c d e f g h i
j k l m n o p q r s
t u v w x y z

Quantity shown is for
the machinery by George III
in the form of George III



105



109



107



106



108

105

AN EARLY 20TH CENTURY JADE AND DIAMOND PENDANT

The pierced jade panel carved with stylised scrolling decoration, suspended from a graduated millegrain-set old-cut diamond line suspension, circa 1910, 5.1cm

Accompanied by report no.11994 dated 15 November 2015 from The Gem & Pearl Laboratory, London, stating that the jade shows no evidence of treatment

£2,500-3,500

\$3,600-5,000
€3,300-4,600

106

AN EMERALD AND DIAMOND BROOCH

Of stylised floral spray design composed of a brilliant-cut diamond and square-cut emerald flowerhead centre, to the similarly-set diamond spray and ribbon border, circa 1950, 5.8 cm

£2,500-3,500

\$3,600-5,000
€3,300-4,600

107

AN ART DECO EMERALD AND DIAMOND RING

The rectangular cut-cornered emerald, claw-set to the stepped baguette-cut diamond shoulders, raised on a polished hoop, circa 1930, ring size G-H

£2,000-3,000

\$2,900-4,300
€2,700-3,900

108

AN ART DECO DIAMOND BROOCH

The geometric openwork panel set throughout with old-cut diamonds, circa 1930, 5.6cm

£1,500-2,500

\$2,200-3,600
€2,000-3,300

109

AN EDWARDIAN DIAMOND CLUSTER RING

The old-cut cushion shaped diamond centre within a similarly-set border, raised on tapering shoulders, to the polished hoop, ring size F

£1,500-2,500

\$2,200-3,600
€2,000-3,300



110



111

110

A PAIR OF EARLY 19TH CENTURY DIAMOND EAR PENDANTS

Of graduated old-cut diamond triple loop design, each with a similarly-set pinched collet diamond centre, mounted in silver and gold, later screw fittings, circa 1820, 5.5cm (2)

£6,000-10,000

\$8,600-14,000

€7,900-13,000

111

A PAIR OF NATURAL PEARL EAR PENDANTS

Each polished bead surmount, suspending a bouton shaped pearl spacer to a drop shaped pearl terminal, measuring approximately 15-14mm respectively, each with foliate cusp, screw fittings, 3.8cm, *pearls plugged*

Accompanied by report no.11993 dated 15 November 2013 from The Gem & Pearl Laboratory, London, stating that one of the pearl is natural, freshwater and that the three others are natural, saltwater (2)

£2,000-3,000

\$2,900-4,300

€2,700-3,900



THE DINING ROOM



112

STUDIO OF FRANS SNYDERS (ANTWERP 1579-1657)

A swan, a woodcock, a pheasant, partridges and other birds with a lobster on a porcelain platter, lemons, oranges, an artichoke and other fruit on a draped table, with a cat

oil on canvas

41 $\frac{1}{8}$ x 75 $\frac{3}{8}$ in. (106.4 x 166 cm.)

£15,000-25,000

\$22,000-36,000

€20,000-33,000

PROVENANCE:

Anonymous sale; Philips, London, 15 April 1997, lot 131, as 'attributed to Paul de Vos'.

Anonymous sale [The Property of a Nobleman]; Sotheby's, London, 1 November 2001, lot 55, as 'Paul de Vos', where acquired by Justin Coldwell, Linley Hall, Shropshire.





113



114



115



113

**ATTRIBUTED TO WILLIAM WISSING
(AMSTERDAM 1656-1687 STAMFORD,
LINCOLNSHIRE)**

Portrait of Rose, daughter of Sir John Austen, 2nd Bt. of Bexley (1641-1699), half-length, in a white and brown dress with embellishments and a blue wrap

with identifying inscription 'Rose Daughter of Sir John Austin Bt. / of Baxley & Wife to Comberford Brooke / of Madeley Court & Comberford' (lower left)

oil on canvas, laid down on board
30 x 26 in. (76.2 x 66 cm.)

in a contemporary oval oak leaf frame

£3,000-5,000

\$4,300-7,100
€4,000-6,600

Rose Austen was one of five children born to Sir John Austen, 2nd Bt. of Bexley and his wife Rose, daughter and heir of Sir John Hale. She married Comberford Brooke (d. 1710), of Madeley Court, Shropshire and Comberford, with whom she had three children.

114

ENGLISH SCHOOL, 1726

Portrait of Basil Brooke of Madeley Court (d. 1727), half-length, in a blue velvet coat and white cravat, in a feigned oval

with identifying inscription 'Basil Brooke Esqr: / Madeley Court. / 1726.' (lower left and right)

oil on canvas, laid down on panel
30½ x 34¾ in. (76.5 x 62.8 cm.)

£1,000-1,500

\$1,500-2,100
€1,400-2,000

PROVENANCE:

Almost certainly by descent to Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, and by descent. For more information on this lot see www.christies.com

115

ENGLISH SCHOOL, 18TH CENTURY

Portrait of Henry Mytton of Shipton (d. 1757), half-length, in a brown coat, holding a hat under his left arm, feigned oval; and Portrait of Martha Mytton (d. 1747), half-length, in a white satin dress with a blue wrap, feigned oval

the first with identifying inscription 'Henry Mytton Esq: / ob: Oct: 1757...56'; the second with identifying inscription and date 'Martha Mytton wife of HyM: Esq / ob: Jany 11th 1747' (both lower right)

oil on canvas
30¼ x 24¾ in. (76.8 x 63.2 cm.)

in contemporary running pattern frames

a pair (2)

£3,000-5,000

\$4,300-7,100
€4,000-6,600

116

CHRISTOPHER STEELE (EGREMONT 1733-1768)

Portrait of lady, thought to be Mary Mytton, three-quarter-length, in a blue silk dress with lace trim, with her son on her knee, in a white gown

oil on canvas

47¾ x 42¾ in. (121.3 x 108.6 cm.)

In a contemporary grained pine frame, apparently designed to be integrated into panelling

£5,000-8,000

\$7,200-11,000

€6,600-11,000

PROVENANCE:

Presumably originally fitted in a Mytton family house, probably Cleobury North or Shipton, Shropshire, and by descent to the Mores of Linley with whom the family was connected by marriage and to whom both estates had passed by the latter 19th century.

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the dining room.

M.E. Burkett, *Christopher Steele 1733-1767 of Acre Walls, Egremont, George Romney's Teacher*, Skiddaw, 2003, p. 217, no. 32, illustrated.

The son of a Chandler, Steele initially studied with the marine painter Richard Wright in Liverpool before joining Carle Vanloo's studio in Paris. While abroad he acquired the extravagant manner that earned him the soubriquet 'Count' Steele. After his return to

England he eventually moved to Kendal where, in 1755, he took George Romney on as an apprentice for four years. Following his wife's death in 1761 he went to the West Indies, but returned to Egremont in 1767.

Steele's style reveals a knowledge of Thomas Hudson and other contemporary portrait painters based in London. Ellis Waterhouse notes that his few signed portraits are 'neat and crisp and of excellent quality' (E.K. Waterhouse, *The Dictionary of British 18th Century Painters*, Woodbridge, 1981, pp. 358-9). The artist's understanding of texture and finish, as displayed in this engaging double portrait, were qualities that greatly influenced his celebrated pupil, Romney.

It is interesting to note the sophistication of the frame, which probably came from Shipton the house of Thomas Mytton (b. 1736), and whose wife Mary Mytton *née* Edwardes is depicted. In the late 19th century Eveline More, wife of Robert More of Linley, the then owner of two former Mytton estates, Shipton and Cleobury North, recorded the exceptional quality of the Georgian furniture of the latter, so it is reasonable to assume that the quality of the furnishings of Shipton might be of a similar standard which would be in keeping with superb, if provincial quality of this frame.

117

ENGLISH SCHOOL, CIRCA 1740

Portrait of a young boy, traditionally identified as Thomas Mytton of Shipton (1669-1752), half-length, in a blue coat holding a hat under his left arm, feigned oval

oil on canvas

30½ x 25 in. (76.5 x 63.5 cm.)

£3,000-5,000

\$4,300-7,100

€4,000-6,600





118

118
A REGENCY MAHOGANY SOFA TABLE
 EARLY 19TH CENTURY

The twin-flap top above two strung frieze drawers and opposing false drawers on standard end supports and sabre legs, brass caps and castors
 29¼ in. (74.5 cm.) high; 63¼ in. (160.5 cm.) wide; 24 ½ in. (61.5 cm.) deep

£1,500-2,500

\$2,200-3,600
 €2,000-3,300



119

119
A REGENCY MAHOGANY SOFA TABLE
 EARLY 19TH CENTURY

The rounded rectangular reeded twin-flap top above two strung frieze drawers and opposing false drawers on standard end supports and sabre legs, brass caps and castors, the leaves probably later shaped
 29 in. (73.5 cm.) high; 62¼ in. (159.5 cm.) wide; 24½ in. (61.5 cm.) deep

£2,000-3,000

\$2,900-4,300
 €2,700-3,900

120
A GEORGE III BRASS-BOUND MAHOGANY OCTAGONAL WINE-COOLER
 CIRCA 1780

The hinged top enclosing lead lined divisions, with side carrying handles, the stand with a fluted frieze on moulded splayed legs and anti-friction castors, the bottom board lowered
 28½ in. (72.5 cm.) high; 24¾ in. (63 cm.) wide; 18¼ in. (46.5 cm.) deep

£2,500-4,000

\$3,600-5,700
 €3,300-5,300

The quality of the craftsmanship, and the known family patronage of Mayhew & Ince suggests this fine octagonal wine-cooler may possibly be the one cited in the firm's bills for work commissioned by Sir Thomas Edwardes, 6th Baronet, at 17 Edward Street, London. The *'Estimate'* dated 22 August 1774 lists, 'A Mahogany Wine Cellar lin'd with Lead to lock £3.3s' in the *'Dining Parlor'*, and the *'Account'* more fully describes this furniture as, 'A Mahogany Wine Cistern, with folding top, the inside lined with Lead and partition'd for Bottles, and brass lock Complete'. Although plainer than other models executed by the firm this may be explained by the relatively modest antecedents of the client, Sir Thomas, the date of the commission and the cost of the Edwardes' cistern in relation to other Mayhew & Ince commissions. 'A Large Mahogany Cistern lined with Copper, carved and Ornamented with Leaf & tongue; on a frame carved with patters therm feet pannell'd & on Castors' listed in the *'Account'* for James Alexander, 1st Earl of Caledon, dated October 1785, cost £8.17s, significantly more than the Edwardes' cistern at £3 3s (H. Roberts, 'Unequal'd Elegance: Mayhew and Ince's Furniture for James Alexander, 1st Earl of Caledon', *Furniture History*, vol. 45, 2009, p. 134).





William Williams (1727-1791). *The family of Thomas and Mary Mytton of Cleobury North.*, Late 18th Century (Private Collection)

121

A GEORGE III MAHOGANY SERPENTINE SERVING-TABLE
 ATTRIBUTED TO MAYHEW AND INCE, CIRCA 1770-80

The frieze carved with ribbon-tied berried laurel swags and roundels, on square fluted tapering legs with block feet headed by beaded paterae 34¾ in. (88.5 cm.) high; 62¼ in. (158 cm.) wide; 28 in. (71 cm.) deep

£20,000-30,000

\$29,000-43,000
 €27,000-39,000

PROVENANCE:

Almost certainly, the Mytton family, Cleobury Hall, Cleobury North, Shropshire, and by descent to the Mores, Linley Hall, Shropshire and by descent.

The beribboned husk garlands on the frieze, represented in both carved mahogany and marquetry, are typical of Mayhew & Ince's oeuvre; a mahogany commode with closely related carved frieze, attributed to Mayhew & Ince, supplied to George Finch, 9th Earl of Winchelsea and 4th Earl of Nottingham for Burley-on-the-Hill, Rutland, sold Christie's, London, 6 July 1989, lot 147, and later, 'Simon Sainsbury The Creation of an English Arcadia, vol. II', Christie's, London, 18 June 2008, lot 250. This table also relates to a set of dining room furniture with similar carving comprising a 'sideboard', pair of side tables, pair of pedestals surmounted by urns and a wine cooler, probably Mayhew & Ince, sold, 'Miss Bouverie, Delapré Abbey', Northamptonshire, Jackson Stops & Staff, 23-25 September 1941, lots 168-170a. Furthermore the floret roundels to the frieze are distinctive, and feature on the frieze of a pair of giltwood and marquetry pier tables by Mayhew & Ince, supplied to Richard Myddelton, now at Chirk Castle, North Wales. The beading

surrounding the oval paterae, and the block feet are also characteristic, the latter possibly deriving from Thomas Chippendale's (d. 1779) designs, which incorporated versions of this foot on hall chairs at Garrick's Villa, Hampton, and Harewood House (C. Gilbert, *The Life and Work of Thomas Chippendale*, Leeds, 1978, pp. 96-97, figs. 155, 159.

The inspiration for this 'Roman' ornamentation was almost certainly Robert Adam. This decoration features throughout Adam's *The works in architecture* (1773-79) including a bridge elevation for the gardens at Sion (Syon Park, Middlesex) (plates III, IV), a wine cooler for Kenwood House, Middlesex (plate VIII), and the portico of the east front of Luton Park (plate IV). From 1764 Mayhew & Ince worked with Adam on several notable commissions culminating in their 'ability to produce very early on furniture in the most startling advanced Neo-classical taste' (G. Beard, C. Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 592). They faithfully reproduced Adam's furniture designs, in 1775 supplying the magnificent Derby House commode to Edward Smith-Stanley, Lord Strange (later 12th Earl of Derby) for his Grosvenor Square, London property.

This table almost certainly came from Cleobury Hall, Shropshire, a former home of the Mytton family. It is interesting to note that the Edwardes and Mytton family were closely linked and an apparently 18th century letter remains in the family archive written by a member of the Edwardes family from Shipton Hall, another Mytton house which was later inherited by the Mores as was Cleobury Hall. The connection of these two families is fascinating because Sir Thomas Edwardes Bt., is a known patron of Mayhew and Ince, thus providing a link between client and patron.





122

**A GEORGE III LINE-INLAID MAHOGANY
DEMI-LUNE SIDEBOARD**
CIRCA 1790

The radiating crossbanded demi-elliptical top above a central drawer flanked by cellaret drawers and cupboard doors, on square tapering legs and block feet

35 in. (89 cm.) high; 78¼ in. (199 cm.) wide; 31 in. (78.5 cm.) deep

£2,000-3,000

\$2,900-4,300
€2,700-3,900

PROVENANCE:

Possibly, the Mores of Larden Hall, Shropshire and by descent to the Mores of Linley Hall, Shropshire and by descent to
According to note dated 9 February 1944, given by Lady Norah More (dau. of the 5th Marquess of Sligo) to her son, Sir Jasper More, and subsequently installed in the dining room at Linley Hall.

123

A GEORGE II MAHOGANY DINING TABLE
MID-18TH CENTURY, ADAPTED

The D-end sections with hinged leaves; together with one additional leaf (associated), originally with a gate-leg central section
28 in. (71 cm.) high; 54 in. (137 cm.) wide; 115½ in. (293.5 cm.) long

£1,500-2,500

\$2,200-3,600
€2,000-3,300

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the dining room.

124

**A GEORGE III BRASS-BOUND
MAHOGANY OCTAGONAL WINE
COOLER**
CIRCA 1780

The hinged top enclosing lead lined divisions, with sides with carrying handles, the stand with channelled tapering legs

27¾ in. (70.5 cm.) high; 20½ in. (52 cm.) diameter

£1,500-2,500

\$2,200-3,600
€2,000-3,300



(part extended)



125

ENGLISH SCHOOL, 1627

Portrait of a gentleman, half-length, in a white slashed doublet and lace ruff

inscribed and dated 'Ætatis · Suæ: 82 · / AÑO · DOMI : 1627:' (upper left)
oil on canvas
27¼ x 21½ in. (69.2 x 54.6 cm.)

£3,000-5,000

\$4,300-7,100
€4,000-6,600

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the dining room.

This picture was traditionally identified as Richard More of Linley (1570-1643).



126

ROBERT PYLE (FL. 1752-1768)

Portrait of Mr. Hobson (1544-1631), half-length, in a mauve doublet with a brown cloak, a ruff and black hat, holding a purse, feigned oval

indistinctly signed 'Pyle pixt' (lower left) and dated '1752.' (lower right); with identifying inscription 'Mr. Hobson' (upper left) and dated 'obi?t ano 1620 / Vixit annos / 86' (upper right) and further inscribed 'The Fertile mother of a thousand More' (lower centre, on the purse)
oil on canvas, unlined
30 x 24½ in. (76.1 x 62.5 cm.)
in an English mid-eighteenth-century carved giltwood frame

£3,000-5,000

\$4,300-7,100
€4,000-6,600

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated in the dining room.

Thomas Hobson of Cambridge was the first man in England to make a living from hiring out saddle horses. The inscription on the purse comes from a contemporary poem dedicated to the sitter who became associated with the phrase, 'Hobson's Choice':

'Witness the Bagg he wears, though seeming poore/
The fertile Mother of a hundred more:/
He was a thriving man, through lawfull Gaine/
And wealthy grew by warrantable paine'

This picture appears to be based on an engraving by John Payne, dated to 1631-1642.



127

CIRCLE OF PIETER BORSELAER (MIDDELBURG C. 1644-1687)

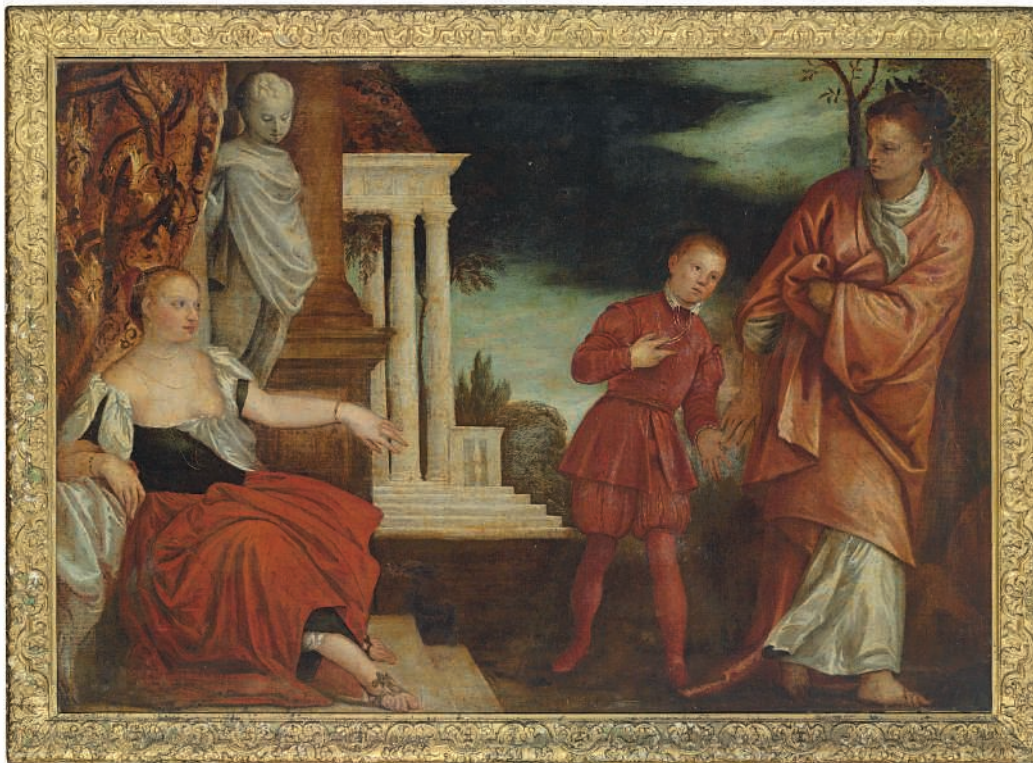
Portrait of a gentleman, bust-length, in a black doublet and white standing collar, feigned oval

oil on canvas
27½ x 22½ in. (70 x 57.2 cm.)
in a contemporary silvered Lely panel frame

£1,000-1,500

\$1,500-2,100
€1,400-2,000





128

128
AFTER PAOLO CALIARI, IL VERONESE

The Choice between Virtue and Vice

oil on canvas, unlined
 42 $\frac{3}{8}$ x 57 $\frac{7}{8}$ in. (107.6 x 147 cm.)
 in a late 17th Century English running pattern
 frame

£5,000-8,000

\$7,200-11,000
 €6,600-11,000

129
MANNER OF PHILIPS WOUWERMAN

*Figures with horses and dogs outside
 a farrier's shop*

oil on canvas
 12 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (32.6 x 39.3 cm.)

£800-1,200

\$1,200-1,700
 €1,100-1,600

130
FOLLOWER OF NICOLAES BERCHEM

The Flight into Egypt

oil on canvas
 12 x 10 $\frac{7}{8}$ in. (30.5 x 27.6 cm.)

£800-1,200

\$1,200-1,700
 €1,100-1,600

PROVENANCE:

Lady Emily Browne, aunt of Sir Jasper More, by
 whom given to
 Gerald Conolly, later 5th Lord Carew, Castletown
 House, Co. Kildare; his widow, sold 8 May 1928,
 when bought probably by Lady Norah More, née
 Browne.

After the picture in the Museo del Prado, Madrid.



129



130



131

CIRCLE OF WILLIAM VAN DER HAGEN (THE HAGUE FL.C. 1720-1745)

The Bay of Gibraltar, with men-of-war in the harbour and troops on a road

oil on canvas
27 x 46 in. (68.6 x 116.8 cm.)

£10,000-15,000

\$15,000-21,000
€14,000-20,000

132

NEAPOLITAN SCHOOL, LATE 19TH/EARLY 20TH CENTURY

The Royal Palace of Caserta, Italy

Inscribed 'REAL PALAZZO DI CASERTA' (lower centre)
gouache on paper
17 ¼ x 25 ¼ in. (44 x 64 cm.)

£5,000-8,000

\$7,200-11,000
€6,600-11,000





133
A PAIR OF LARGE ENGRAVED GOBLETs
 SECOND HALF OF THE 19TH CENTURY

Each with cup-shaped bowls engraved with hunting scenes, continuous landscape vignettes, on knopped stems and spreading feet
 9½ in. (24.2 cm.) high

£800-1,200

\$1,200-1,700
 €1,100-1,600

(2)

134
A PAIR OF COALPORT TWO-HANDLED PEAR-SHAPED POT-POURRI VASES
 CIRCA 1830, GOLD ANCHOR MARKS

Each after the 18th century Chelsea model, with pierced everted neck and scroll-moulded handles, painted with birds before luxuriant bouquets of flowers, enriched in turquoise enamel and gilding
 11¼ in. (28.5 cm.) high

£600-900

\$860-1,300
 €790-1,200

(2)

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.
 For more information on this lot see www.christies.com

For two 18th century Chelsea 'perfume vases' and covers of this type see F. Severne Mackenna, *Chelsea Porcelain, the Gold Anchor Wares*, Lewis, 1952, pl. 37, no. 70.

135
FIVE CHINESE EXPORT DISHES
 YONGZHENG/QIANLONG PERIOD, CIRCA 1730-1750

Comprising a pair of *famille rose* and underglaze blue foliate-rimmed dishes with a lady and boy on a terrace; a pair of blue, white and gilt dishes with prunus, peony and bamboo; and a *famille rose* octagonal dish with flowers
 14 in. (35.5 cm.) wide and smaller

£700-1,000

\$1,000-1,400
 €920-1,300

(5)



136
A GROUP OF ENGRAVED GLASS
 EARLY 19TH CENTURY AND LATER

Comprising: five mugs engraved with hunting scenes; two large goblets engraved with a cockfight; six small wine-glasses with facet-cut stems, the bowls engraved with a bird and flower-sprays, and a rectangular section RUM decanter and a stopper

The decanter 11¼ in. (29.7 cm.) high

£1,000-1,500

\$1,500-2,100
 €1,400-2,000

(15)





137
A STAFFORDSHIRE WHITE SALTGLAZE STONEWARE BEAR-BAITING JUG AND COVER
 MID-18TH CENTURY

The cover with a pierced snout suspending a chain, its forepaws, teeth and eyes enriched in dark-brown spots, covered overall in fine chippings 8½ in. (21.8 cm.) high

£600-900

\$860-1,300
 €790-1,200

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 1 (drawing room cabinet).

138
A GROUP OF GLASSWARE
 EARLY 19TH CENTURY AND LATER

Comprising: a pair of hobnail cut sweetmeat jars and covers; a pair of urn-shaped preserve pots and covers; a pair of two-tiered cut-glass lustres and pendant drops; a lustre with gardeooned baluster stem and pendant drops. The pair of hobnail cut sweetmeat jars and covers 9 in. (22.8 cm.) high (11)

£600-900

\$860-1,300
 €790-1,200

LITERATURE:

A. Oswald, 'Linley Hall, Shropshire-II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 560, illustrated in the saloon (part).



139
A GEORGE VI SILVER MODEL OF A RUNNING FOX
 MARK OF FRANCIS HIGGINS, LONDON, 1937

Realistically modelled; together with a pheasant menu holder, Chester, 1905, a trout menu holder, London, 1984; a model of a hound with import marks for Chester, 1903, a model of a cow, with import marks for Chester, 1901, a model of a stag and a deer, each with import marks for Chester, 1909, *each marked underneath or on tail*; also a Continental articulated model of a fish with glass eyes, apparently unmarked; and a pair of silver-plated models of partridges the fox 11¾ in. (30 cm.) long weighable silver 35 oz. 13 dwt. (1,108 gr.) (10)

£800-1,200

\$1,200-1,700
 €1,100-1,600

140
A GEORGE II SILVER STRAWBERRY DISH
 MARK OF FULLER WHITE, LONDON, 1753

Shaped circular with fluted sides and rim 10 in. (25.5 cm.) diameter 16 oz. 15 dwt. (520 gr.)

£1,200-1,800

\$1,800-2,600
 €1,600-2,400





141
A PAIR OF SILVER-PLATE WINE-COOLERS
 19TH CENTURY

Each of campana form on circular base, with fluted lower body and stalk side handles, detachable collar and liner; together with a smaller Old Sheffield Plate liqueur bottle cooler

The pair: 9½ in. (23.3 cm.) high
 The smaller: 5½ in. (13.7 cm.) high

£1,000-1,500

(3)
 \$1,500-2,100
 €1,400-2,000



143
A LARGE VICTORIAN OLD SHEFFIELD PLATE SALVER
 MID-19TH CENTURY

Shaped circular with foliate scroll border and four scroll feet, the centre chased with flowers and rococo scrolls, a coat-of-arms engraved on a central silver let-in panel; together with a shaped rectangular Old Sheffield Plate two-handled tray, mid-19th century, the centre chased with a profusion of flowers and scrolls, centred by a let-in silver panel engraved with coat-of-arms

The salver: 21¼ in. (55 cm.) diam. the tray 30 in. (76 cm.) long

£800-1,200

(2)
 \$1,200-1,700
 €1,100-1,600

142
A VICTORIAN SILVER VEGETABLE-DISH AND COVER
 MARK OF ROBERT GARRARD II, LONDON, 1864

Circular with gadroon border and turned wood handle, the side engraved with a coat-of-arms, the domed cover engraved with a coat-of-arms and crest and applied with stalk handle on leaf calyx, the interior with detachable central tripartite divider engraved with crest and coat-of-arms

17½ in. (44.5 cm.) long
 gross weight 77 oz. 10 dwt. (2,410 gr.)

£1,200-1,800

\$1,800-2,600
 €1,600-2,400



144
A WILLIAM IV/VICTORIAN SILVER TABLE-SERVICE
 PREDOMINANTLY MARK OF JOHN, HENRY AND CHARLES LIAS,
 LONDON, 1832-1834

King's pattern, each piece engraved with crest, comprising:

- Twenty-two table-spoons
- Twenty-three table-forks
- Twenty-three dessert-spoons
- Twenty-three dessert-forks
- Four sauce-ladles

Together with twelve Victorian silver fish-knives and forks mark of Thomas Bradbury and Sons, London, 1897; and twelve plated table-knives and dessert-knives with tapering fluted handles

weighable silver 249 oz. (7,744 gr.)

(131)

\$3,600-5,000
 €3,300-4,600



145

A CHELSEA (GOLD ANCHOR) DARK-BLUE-GROUND TWO-HANDLED ECUELLE, COVER AND STAND

CIRCA 1760, GOLD ANCHOR MARKS

Painted with vignettes of children after *Watteau* in garden landscapes, within shaped gilt cartouches, the interior of the tureen and well of stand with gilt sprigs, within gilt dentil rims
The stand 7¼ in. (18.5 cm.) diam.

£1,500-2,500

\$2,200-3,600
€2,000-3,300

PROVENANCE:

Probably, Sir Henry Hope Edwardes, Bt., Wootton Hall, Derbyshire, sold from his estate, Christie's, 25 April 1901, lot 192 (bought by Robson for £44.2).. Presumably subsequently acquired by Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.
Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 4 (drawing room).



146

A COMPOSITE GREEN GLASS PART TABLE-SERVICE
19TH CENTURY

Comprising: six wine-glasses with panel-cut conical bowls; eight various wine-glasses with plain conical bowls; two wine-glasses with cup-shaped bowls and fourteen various cylindrical double-lipped wine-glass rinsers

£800-1,200

\$1,200-1,700
€1,100-1,600



147

A COALPORT (JOHN ROSE & CO.) PORCELAIN PART TABLE-SERVICE

CIRCA 1830, PUCE PRINTED FACTORY MARKS, IMPRESSED NUMERALS

Each piece moulded with a C-scroll and foliate border and painted with colourful flower bouquets, comprising:

Two circular two-handled soup-tureens and covers

Three circular vegetable-dishes and two covers

A two-handled serving-bowl

Two two-handled sauce-tureens, two stands and one cover

Ten oval serving-dishes, in sizes

A footed comport

Two shell-shaped dishes

Four square dishes

Nineteen two-handled luncheon plates

Fifty-seven dinner-plates

Seventeen soup-plates

Four dessert-plates

The largest oval serving dish: 21¾ in. (54.3 cm.) wide

£2,000-3,000

\$2,900-4,300
€2,700-3,900





148

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A GROUP OF SNUFF-BOXES

THE FIRST CIRCA 1720, THE REMAINDER LATER

Comprising: a Continental tortoiseshell silver-mounted *bombé*-shaped snuff-box, the hinged cover inlaid with silver *piqué* in the form of a scallop shell with masks and putti; a French gilt-brass mounted circular box enamelled with a woman and a verse; a gilt-brass circular snuff-box cast with a portrait of *ADMIRAL LORD NELSON*; a Samson enamel rectangular snuff-box in the 18th century style; an enamel oval snuff-box and cover inscribed *HONOUR THE REWARD OF VIRTUE*; a Continental porcelain hexagonal snuff-box and cover and a Staffordshire enamel miniature book

The tortoiseshell example: 3 in. (7.7 cm.) wide overall

(7)

£700-1,000

\$1,000-1,400
€920-1,300

~149

THREE ENGLISH GRADUATED BLUE JOHN BOWLS

19TH CENTURY

Together with another similar blue john bowl, a monogrammed enamelled gilt-metal-mounted bloodstone bowl, two gilt-metal mounted agate boxes and a blue john-inlaid circular ivory box

The largest: 3 in. (7.6 cm.) high

(8)

£700-1,000

\$1,000-1,400
€920-1,300

PROVENANCE:

The bloodstone bowl: Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

The bloodstone bowl: T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 4 (drawing room).



149



150

A FLEMISH LAPIS LAZULI, FLUORSPAR, GERMAN BANDED AGATE AND ORMOLU-MOUNTED GILTWOOD PICTURE FRAME

LATE 17TH/EARLY 18TH CENTURY

Of octagonal form, with an inner ebonised moulded frame, later gilt, one lapis oval replaced

16½ x 15 in. (42 x 38 cm.)

£1,500-2,500

\$2,200-3,600
€2,000-3,300





151

151

RICHARD GIBSON (BRITISH, 1615-1690)

William Alington, 3rd Baron Alington (b. before 1641 - 1685), in silver breastplate over buff coat and white cravat

On vellum

Oval, 82 mm. high, gilt-metal mount, the backing board inscribed 'Lord alington / 6'

£2,000-3,000

\$2,900-4,300

€2,700-3,900

The sitter was the son of William Alington, 1st Baron Alington of Killard and Elizabeth Tollemache. He married, as his first wife, Lady Catherine Stanhope, as his second wife, the Hon. Juliana Noel, and as his third wife, Lady Diana Russell, daughter of William Russell, 1st Duke of Bedford. Alington inherited land at Horseheath, Cambridgeshire, on which he built a mansion designed by Roger Pratt, which was said to have cost £70,000. He was an Irish peer, MP for Cambridge, and Lord-Lieutenant of Cambridgeshire and a Constable of the Tower of London. He was a Colonel in the service of the Regiment of Foot.



154



152

152

SAMUEL COOPER (BRITISH, 1609-1672)

A young lady traditionally called Lady Alington, *née* Elizabeth Tollemache (d. 1671), in blue silk dress with gem-set brooch at corsage, wearing a pearl necklace and earrings, her hair dressed in ringlets
Signed with monogram 'SC' (lower left)

On vellum laid down on gessoed card

Oval, 82 mm. high, gilt-metal mount, the backing board inscribed 'Lady alington. / done by Cooper / 1'

£12,000-18,000

\$18,000-26,000

€16,000-24,000

Lady Alington was the daughter of Sir Lionel Tollemache, 2nd Bt. and the Hon. Elizabeth Stanhope. In 1631 she married William Alington 1st Baron Alington, 1st Baron Alington and, c. 1651 she married as her second husband, the Hon. Sir William Compton (c. 1663)



155

154

CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1684 - 1767)

A gentleman, in blue coat with gold frogging, powdered wig

enamel on copper

Oval, 45 mm. high, gilt-metal mount

£800-1,200

\$1,200-1,700

€1,100-1,600



153

153

CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1684 - 1767)

A gentleman, in gilt-edged armour and long powdered curling wig

Signed with monogram 'CFZ' (lower left)

Enamel on copper

Oval, 68 mm. high, gilt-metal mount

£1,500-2,500

\$2,200-3,600

€2,000-3,300

155

CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1684 - 1767)

A lady, in blue silk dress

Enamel on copper

Oval, 45 mm. high, gilt-metal mount

£1,000-1,500

\$1,500-2,100

€1,400-2,000

~156

GEORGE ENGLEHEART (BRITISH, 1750/53 - 1829)

Robert More of Linley (1754-1818), in blue coat

On ivory

Oval, 55 mm. high, gilt-metal frame with translucent blue glass surround and reverse

A paper label on the reverse inscribed 'Robert More of Linley 1754-1818'

£1,500-2,500

\$2,200-3,600

€2,000-3,300

The sitter was the adopted son of Robert More of Linley (1703-1780), a politician, academic and botanist. He married a daughter of James Taylor of Much Hadham, Hertfordshire, in 1781 and they had three sons and three daughters. He inherited Linley Hall after his step-father's death in 1780. He served as High Sheriff of Shropshire in 1785 and he was succeeded by his eldest son, Robert Bridgeman More (d. 1851).

A 'Mr More' is mentioned in George Engleheart's list of sitters for 1791 and 1792. See G. C. Williamson / H. L. D. Engleheart, *George Engleheart 1750-1829. Miniature Painter to George III*, London, 1902, p. 106.



156



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158

~157

EDWARD MILES (BRITISH, 1752-1828) AFTER JOHN SINGLETON COPLEY (AMERICAN, 1738-1815)

Admiral Richard Howe (1726-99) 1st Earl Howe, in admiral's undress uniform; together with a portrait miniature of a lady traditionally identified as his wife, Mary, Countess Howe, née Hartopp (1732-1800), in white dress, by Anne Mee, née Foldstone (British, 1770/75-1851)

Both on ivory

Ovals, 77 and 74 mm. high, gilt-metal frames, the reverses engraved 'Richard Earl Howe' and 'Mary Hartopp / Countess Howe'. (2)

£2,000-3,000

\$2,900-4,300

€2,700-3,900

Another version of the present miniature by Edward Miles of Lord Howe is in the British Royal Collection (RCIN 420855). The original oil on canvas painting of Lord Howe by Copley, of 1794, is in the National Maritime Museum, London (inv. no. BHC2790). Copley produced three versions of the portrait: one for each of the daughters of Lord and Lady Howe.

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WILLIAM WOOD (BRITISH, 1769-1810)

A lady in white dress

On ivory

Oval, 77 mm. high, gilt-metal frame, the reverse with plaited hair and blue glass surround

£2,000-3,000

\$2,900-4,300

€2,700-3,900



159 (part)



159 (detail)

159

DARJEELING AND NEPALESE SCHOOL, CIRCA 1850

Ten studies of snakes, two of eels and one of lizards, on eight sheets

eleven annotated pencil, pen and ink, and watercolour heightened with white on paper
7 x 11 in. (17.8 x 27.9 cm.) and similar (8)

£1,200-1,800 \$1,800-2,600
€1,600-2,400

PROVENANCE:

Brian Houghton Hodgson (1800-1894).
Anonymous sale, Christie's, 10 June 1997, lot 172 (part)
where acquired by Justin Coldwell, Linley Hall, Shropshire.

For the natural history drawings Hodgson commissioned from local artists in the Himalayas during the 1840s, most of which are in the Zoological Society, London and the British Museum, see the introduction to lots 170-3, Christie's, 10 June 1997 ('Visions of India').



160

A NEAR PAIR OF REGENCY MAHOGANY BOW-FRONT CHESTS
EARLY 19TH CENTURY

Each top with three ebony line-inlaid graduated drawers on splayed feet
35 in. (89 cm.) high; 37¼ in. (94.5 cm.) wide;
22 in. (56 cm.) deep (2)

£2,500-4,000 \$3,600-5,700
€3,300-5,300

161

A DIRECTOIRE ORMOLU-MOUNTED MAHOGANY DAYBED
CIRCA 1795

With turned fluted column end supports, on tapering fluted feet, stamped 'G. JACOB', covered in pink velvet, the later bolster mattress covered in white silk
37 in. (94 cm.) high; 81¼ in. (207.5 cm.) wide;
37 in. (94 cm.) deep

£2,000-3,000 \$2,900-4,300
€2,700-3,900

PROVENANCE:

By repute, Christie's Monaco, circa 1988, where acquired by Justin Coldwell, subsequently installed at Linley Hall, Shropshire.

Georges Jacob, *maitre* 1765



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**A NEAPOLITIAN MOTHER-OF-PEARL INLAID
TORTOISESHELL 'PIQUE' SCENT BOX**
MID-18TH CENTURY

The hinged top decorated with an architectural *capriccio* and decorated overall with double c-scroll borders and scrolling acanthus, enclosing a compartmental interior containing six crystal scent bottles
3 in. (7.5 cm.) high; 4¾ in. (12 cm.) wide; 3½ in. (9 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-16,000

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.
Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 4 (drawing room), 'A Louis XV tortoiseshell and gold pique small Casket, with six scent-bottles, inlaid with engraved pearl'.



(detail of top)



163

**A GEORGE III SYCAMORE, AMARANTH AND
MARQUETRY DRESSING-TABLE**
ATTRIBUTED TO JOHN COBB, CIRCA 1775

Decorated overall with sprays of roses and other flowers, the serpentine top with an adjustable hinged mirror, above an arrangement of seven drawers on slender cabriole legs with gilt-metal sabots and later castors
31 in. (78.5 cm.) high; 29½ in. (75 cm.) wide;
21 in. (53.5 cm.) deep

£5,000-8,000

\$7,200-11,000

€6,600-11,000

The fluidity of form, use of contrasting timbers, *sans traverse* drawers and delicate marquetry recalls the eminent craftsmanship of the St. Martin's Lane cabinet maker, John Cobb (d. 1778). The serpentine shape of this French 'picturesque' dressing table relates to that of a pair of card tables attributed to Cobb, sold Christie's, London, 14 December 1967 (C. Streeter, 'Marquetry tables from Cobb's workshop', *Furniture History*, vol. X, 1974, pp. 52-53). A serpentine commode, attributed to Cobb, at Nostell Priory, West Yorkshire exhibits a similar successful fusion of light and dark timbers, and asymmetrically shaped and cross-bordered cartouches that follow the overall form (NT 959741). The naturalistic floral marquetry is finely engraved with a black mastic to increase the pictorial illusion, the designs possibly deriving from a French pattern book such as *Le Livre de Principes de Fleurs* by Louis Tessier, published in the 1750s.





-164

A PAIR OF WILLIAM IV ROSEWOOD CARD-TABLES

CIRCA 1835

Each with a rounded rectangular fold-over top with reeded edge, enclosing a green baize lined interior, on a central rectangular support and concaved sided plinth and lion's-paw-feet, losses

29¾ in. (75.5 cm.) high; 36¼ in. (92 cm.) wide; 17¼ in. (45 cm.) deep (2)

£2,500-4,000

\$3,600-5,700

€3,300-5,300

165

A GEORGE III MAHOGANY SECRETAIRE CHEST-ON-CHEST

CIRCA 1770-80, PROBABLY NORTH WEST ENGLAND

The moulded dentil cornice and blind-fretwork frieze, above two short and three long graduated drawers, flanked by stop fluted columns, the secretaire drawer enclosing a chequer-inlaid fitted interior above two drawers on ogee bracket feet

78¼ in. (199 cm.) high; 45½ in. (115.5 cm.) wide; 23¼ in. (59 cm.) deep

£3,000-5,000

\$4,300-7,100

€4,000-6,600



(detail of secretaire drawer)



166

A GEORGE III GILTWOOD AND GESSO MIRROR
CIRCA 1760-70

The rounded rectangular plate with a fluted and pierced *rocaille* frame, surmounted by conforming c-scrolls and cartouche, re-gilt
47½ x 25 in. (120.5 x 63.5 cm.)

£2,000-3,000

\$2,900-4,300
€2,700-3,900

167

A MAHOGANY DRESSING-CHEST
LATE 19TH CENTURY

The hinged top enclosing various compartments and a pull-up mirror, above a green-baized pull-out slide, commode and an arrangement of four drawers, on square tapering legs
35¾ in. (91 cm.) high; 28 in. (71 cm.) wide; 21 in. (53.5 cm.) deep

£800-1,200

\$1,200-1,700
€1,100-1,600



168

FREDERICK GORDON-LENNOX, 9TH DUKE OF RICHMOND
(1904-1989)

A vase of flowers in a niche; and another, similar

signed 'Richmond' (one lower right, one lower left)

oil on canvas

23½ x 19½ in. (60 x 49.5 cm.),

with a letter from the artist to Lady More.

£800-1,200

(2) a pair

\$1,200-1,700
€1,100-1,600

169

A LATE LOUIS XV MAHOGANY, AMARANTH, TULIPWOOD AND MARQUETRY POUFREUSE
THIRD QUARTER 18TH CENTURY

The top inlaid with buildings beside a river, the central section with a mirror to the reverse flanked by hinged compartments above two drawers, on slender cabriole legs

28¼ in. (71.5 cm.) high; 31 in. (79 cm.) wide; 18¾ in. (47.5 cm.) deep

£1,200-1,800

\$1,800-2,600
€1,600-2,400





170

A PAIR OF NORTH EUROPEAN GILT AND PATINATED TWIN-BRANCH CANDELABRA
19TH CENTURY

The candelabra each with foliate scrolled branches and sconces, on baluster stem and square base; together with a French ormolu encrier
11¼ in. (30 cm.) high
encrier: 3½ in. (9cm.) high; 10¼ in. (26 cm.) wide; 7 in. (18 cm.) deep (2)

£800-1,200

\$1,200-1,700
€1,100-1,600

171

A PAIR OF FRENCH ORMOLU CHENETS
19TH CENTURY, OF LOUIS XVI STYLE

Each with pine cone finials joined by ribbon swags and a pierced foliage border, on fluted tapering legs
11¼ in. (30 cm.) high; 12¼ in. (31.5 cm.) wide; 17 in. (43 cm.) deep (2)

£1,000-1,500

\$1,500-2,100
€1,400-2,000



172

A PAIR OF VICTORIAN GREY-VEINED MARBLE COLUMNS
LATE 19TH CENTURY

Each with a white marble Ionic capital, socle and square base
21 in. (53 cm.) high (2)

£600-900

\$860-1,300
€790-1,200

173

A PAIR OF VICTORIAN BROWN AND GREY-VEINED MARBLE COLUMNS
19TH CENTURY

Each with a white marble Ionic capital, socle and square plinth base, restorations, the lower plinths partially later
32½ in. (82.5 cm.) high (2)

£700-1,000

\$1,000-1,400
€920-1,300





174

A CHINESE HEXAGONAL HARDWOOD AND REVERSE-PAINTED GLASS LANTERN

QING DYNASTY, CIRCA 1900

The wood frame carved and pierced with dragons and scrolls, enclosing inside-painted glass panels with figures and fruit within floral borders

23¾ in. (68 cm.) high, with original metal ceiling fitting, and later fitted for electricity

£1,000-1,500

\$1,500-2,100
€1,400-2,000

175

JOHN OGILBY

Twelve plates, from: Atlas Chinensis

twelve engravings, 1671, each on thin laid paper with a central vertical fold, with wide margins, a few minor paper splits at the sheet edges and the occasional pale stain and pinpoint foxmark in the margins, each framed

P. 238 x 325 mm., S. 400 x 493 mm. (and similar) (12)

£1,000-1,500

\$1,500-2,100
€1,400-2,000

The works in the present lot come from a famous work originally published in Dutch by the trade diplomat Jan Nieuhoff, but translated into English by the British mapmaker and publisher John Ogilby.

176

A PEKING CARPET

NORTH CHINA, CIRCA 1900

Overall light surface dirt and a few surface spot stains, minute touches of old moth damage, otherwise good condition
14ft.9in. x 10ft.8in. (448cm. x 323cm.)

£2,000-3,000

\$2,900-4,300
€2,700-3,900



175 (part lot)





177
A GEORGE V SILVER AND ENAMEL LADY'S DRESSING-TABLE SERVICE

MARK OF ASPREY AND CO., BIRMINGHAM, 1933-1935

Comprising: two hair brushes, a hand-mirror, two clothes brushes, two round powder boxes, a cylindrical box, a comb, a five-piece manicure set on stand and a scent bottle, each with translucent light-blue enamel over rayed engine-turning, the majority applied with cut-steel monogram 'AC'; together with seven further dressing table items, mark of W G Sothers Ltd., Birmingham, 1929-1932, with translucent light-green enamel

The mirror, 11 in. (28 cm.) long (23)
 £600-900 \$860-1,300
 €790-1,200

PROVENANCE:
 Adeline Coldwell and by descent to her daughter, Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.



178
A GEORGE V SILVER MODEL OF A POLO PLAYER

MARK OF GOLDSMITHS AND SILVERSMITH CO. LTD., LONDON, 1911

Modelled as a victorious polo player toasting to his win, a polo stick in his left hand, on an ebonised wood base applied with presentation plaques, one engraved 'presented to R. E. & Mrs. More by their polo playing friends in the Sudan 1911,'; together with a silver-mounted horse hoof inkwell, with glass liner, mark of Army and Navy Cooperative Society Ltd., London, 1861, engraved 'Mrs. R.E. More's Grey Arab 'Monitor' and dated '1920,' the first marked on base and presentation plaques, the inkwell marked on cover, base, liner and body

16 in. (40.5 cm.) high (2)
 £800-1,200 \$1,200-1,700
 €1,100-1,600



179
A GROUP OF 9 ORDERS AND DECORATIONS AWARDED TO ROBERT HENRY MORE

Comprising an order of St Michael and St George; a gold, silver and enamel badge, 44mm diameter; the Order of the British Empire; a silver gilt and enamel badge, 60mm diameter; Queen's South Africa medal inscribed Lieut.R.H. Tbre, 13CO.5/Imp.YEO, 3 bars; King South Africa medal inscribed Lieut.R.H. More.I.Y; Order of Saints Maurice and Lazarus, gold and enamel, 3.8cm diameter; a Great War and Victory medal to P.B. Parker, a Second World War defence and war medal; eight miniatures, the Victory medal is missing; together with a group of three First World War medals. (20)

£1,000-1,500 \$1,500-2,100
 €1,400-2,000

180 No Lot





181

**A WILLIAM AND MARY FLORAL
MARQUETRY STRIKING LONGCASE
CLOCK**

THE CASE CIRCA 1690, THE LATER
MOVEMENT BY JONATHAN LOWNDES,
LONDON

Case: the trunk door reserves with foliage and birds, formerly with rising hood, adaptations to accommodate the later dial and movement; dial: the 10 inch dial with cherub head spandrels and signed below the silvered chapter ring 'Jonathan Lowndes in the Pall Mall, London'; movement: the later eight-day movement with recoil anchor escapement and rack strike to bell, with pendulum, two brass cased weights, later winding key and case key

78¾ in. (200 cm.) high; 17 in. (43.2 cm.) wide;
10 in. (25.4 cm.) deep

£3,000-5,000

\$4,300-7,100
€4,000-6,600

182

**A NEAR SET OF CREWELWORK BED
HANGINGS**

CIRCA 1700

Comprising three large panels, various valences and miscellaneous panels, from two suites by the same embroidress, one large panel monogrammed 'AM', worked with dense foliage, brightly coloured flowers and birds later adapted and assembled as a set of hangings for a four poster bed
Large panel: 83 x 54 in. (211 x 137 cm.)

£7,000-10,000

\$10,000-14,000
€9,200-13,000

PROVENANCE:

The More family, Linley Hall, Shropshire and by descent at Linley to the present owner.

These hangings bear the initials 'AM' in red cross stitch, almost certainly for a member of the More family, probably the authoress. The Mores resided at Linley from about 1580, and it is probable that these hangings were part of the furnishings of the old manor house, demolished in the mid-18th Century to make way for the present Palladian house, from which these hangings come. An extremely close comparison can be drawn between this crewelwork and an example in Art Institute of Chicago, dated 1675-1700. Whilst that example is unlikely to be of the same hand the design is extremely close, in particular the near identical bird design, suggesting that they both are likely derived from the same printed source.



(detail of bird)



183

ENGLISH SCHOOL, CIRCA 1760

Portrait of a gentleman, half-length, in a cream coat, blue waistcoat and white lace stock, carrying a book; and English School, circa 1730, Portrait of a boy, three-quarter-length, in a blue velvet coat and buff waistcoat, in a feigned oval

oil on canvas, the second unlined
29¼ x 24½ in. (74.2 x 61.9 cm.) (2) two

£700-1,000

\$1,000-1,400
€920-1,300

LITERATURE:

The first: A. Oswald, 'Linley Hall, Shropshire - II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 559, illustrated on the main stair.



184

A COLLECTION OF VICTORIAN COPPER JELLY MOULDS, JUGS, POTS AND A COACHING HORN
19TH CENTURY

The jug with brass label inscribed 'Mr H.E.' and the horn inscribed 'MAIL'

The largest: 12¼ in. (31 cm.) high; 17¼ in. (44 cm.) wide; 13½ in. (34 cm.) deep (13)

£600-900

\$860-1,300
€790-1,200

185

A NORTH EUROPEAN OAK CHEST
LATE 16TH/EARLY 17TH CENTURY

The hinged top enclosing a candle-box, the triple-panelled arched front and sides carved with battle scenes, on a moulded plinth base
34½ in. (87.5 cm.) high; 69¼ in. (177 cm.) wide; 28 in. (71 cm.) deep

£1,500-2,500

\$2,200-3,600
€2,000-3,300

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent.
Lady More (née Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, Inventory of the contents of Netley Hall, Shropshire, 1917, p. 13 (staircase and landing).







186



186

JOHN FISHER (1748-1825)

A view of the Claudian Aqueduct, Rome, and Mola di Gaetta, Italy

pencil, pen and ink and watercolour on paper, both on the original mounts 5½ x 8¾ in. (14.4 x 22.7 cm.) and smaller; and English School, circa 1810, *View of Larden Hall, Shropshire with cattle in the foreground*; and *View of Daylesford House, Gloucestershire*, pencil, pen and ink and wash on paper (4)

£600-900

\$860-1,300
€790-1,200

PROVENANCE:

with Caroline Smyth, London, 1981.

John Fisher was the Bishop of Salisbury, and a close friend of John Constable (1776-1837).

187

ENGLISH SCHOOL

Portrait of Douglas James William Kinnaird, M.P. (1788-1830), three-quarter length, seated, wearing a robe

pencil and watercolour heightened with gum arabic on paper 10½ x 9 in. (26.6 x 22.9 cm.)

£600-900

\$860-1,300
€790-1,200

188

A DUTCH WALNUT AND FLORAL MARQUETRY DISPLAY CABINET

MID-18TH CENTURY

The arched cornice above a glazed door enclosing a red velvet lined interior above two frieze drawers and three long drawers flanked by a cupboard on later bun feet, originally with glazing bars

77½ in. (197 cm.) high; 47¼ in. (120 cm.) wide; 16 in. (40.5 cm.) deep

£2,500-4,000

\$3,600-5,700
€3,300-5,300

PROVENANCE:

Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire, and by descent to

Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 1 (drawing room).

A. Oswald, 'Linley Hall, Shropshire -II, The Home of Mr. and Mrs. Jasper More.', *Country Life*, 14 September 1961, p. 560, illustrated in the drawing room.





189

A CHARLES II OAK REFECTORY TABLE
EARLY 17TH CENTURY, PROBABLY WELSH

The triple plank top above a moulded frieze on chamfered legs joined by later peripheral stretchers, reduced in length
33¾ in. (86 cm.) high; 109¼ in. (277.5 cm.) wide; 33 in. (84 cm.) deep

£2,000-3,000

\$2,900-4,300

€2,700-3,900

PROVENANCE:

The Mores of Larden Hall, Shropshire, and by descent.

190

A SET OF SIX ENGLISH WALNUT CANED DINING-CHAIRS
FOUR CHAIRS LATE 17TH CENTURY, TWO ARMCHAIRS 19TH CENTURY INCORPORATING EARLIER ELEMENTS

Including two armchairs, each with a foliate pierced and scroll carved back, with conforming stretchers

46 in. (117 cm.) high; 24½ in. (62 cm.) wide; 24¾ in. (63 cm.) deep (6)

£1,000-1,500

\$1,500-2,100

€1,400-2,000

PROVENANCE:

By repute: The Edwardes' of Greete Court, Shropshire and by descent to Lt. Col. Herbert James Hope Edwardes, Netley Hall, Shropshire and by descent. Lady More (*née* Hope Edwardes formerly, Coldwell), Netley Hall, and subsequently Linley Hall, Shropshire, and by descent.

LITERATURE:

T. Cox, *Inventory of the contents of Netley Hall, Shropshire, 1917*, p. 8 (inner hall).





191

191

JOHN THEODORE HEINS (?GERMANY C.1697-1756 NORWICH)

Portrait of a gentleman, half-length, in a grey velvet coat and a white cravat, feigned oval

signed and dated 'Heins, fec: 1750' (lower left)

oil on canvas, unlined

30 1/8 x 25 in. (76.5 x 63.5 cm.)

£1,500-2,500

\$2,200-3,600

€2,000-3,300

192

FOLLOWER OF MICHAEL DAHL

Portrait of a lady, half-length, in a blue satin décolleté dress, feigned oval

oil on canvas

30 3/8 x 25 1/4 in. (77.8 x 64.2 cm.)

£500-800

\$720-1,100

€660-1,100



192



193

193

AFTER FRANCESCO VECELLIO

The Mystic Marriage of Saint Catherine

inscribed 'ECCE AGNUS' (lower left)

oil on canvas

32 5/8 x 41 in. (82.9 x 104.2 cm.)

£600-900

\$860-1,300

€790-1,200

After the picture by Francesco Vecellio, formerly believed to be by his younger brother Titian, now at Hampton Court Palace.



Photograph Dominic Mowbray



194

194

ENGLISH SCHOOL, C. 1700

Head study of a bearded man, traditionally identified as Thomas Parr (c.1483-1635)

oil on paper laid down on canvas

15½ x 13½ in. (39.4 x 34.3 cm.)

in a giltwood and gesso leaf pattern frame, inscription to reverse

£600-900

\$860-1,300

€790-1,200

Thomas Parr was said to have lived for 152 years. Often referred to as 'Old Parr', he became a national celebrity as news of his purported age spread. He was painted by Rubens and van Dyck and was buried in Westminster Abbey on 15 November 1635; from which this work's inscription is taken.

195

CIRCLE OF WILLIAM HOARE OF BATH, R.A.
(NEAR EYE, SUFFOLK C. 1707-1792 BATH)

Portrait of a gentleman, half-length, in a brown coat, blue and gold-embroidered waistcoat and white cravat, feigned oval

oil on canvas

30¾ x 25½ in. (77.8 x 64.8 cm.)

in a contemporary running-pattern frame

£1,500-2,500

\$2,200-3,600

€2,000-3,300

PROVENANCE:

Sir Henry Edwardes, Bt. (according to a label on the frame), and by inheritance.



195

196

ATTRIBUTED TO EDWARD HAYTLEY (?LANCASHIRE ACTIVE 1740-1761)

Portrait of the Reverend Francis Edwardes (?-1767), bust-length, in black robes and clerical bands

with identifying inscription 'The Revd Francis . 3d Son of / Sir Henry Edwardes vth Bart / Rector of Greter Frodesley / Died . 1767 . Aged 33' (upper right)

oil on canvas

25¾ x 19½ in. (65.7 x 41.5 cm.)

in an unusual English carved, pierced and gilded frame of circa 1760-70

£1,000-1,500

\$1,500-2,100

€1,400-2,000



196



197 (part lot)

197

AFTER SIR ANTHONY VAN DYCK

Portrait of Queen Henrietta Maria (1609-1669), bust-length, in a black dress and lace collar; Portrait of Princess Mary, bust-length, in a silver silk dress with a red ribbon; and three other portraits in period costume by other artists

oil on panel

11 $\frac{1}{8}$ x 10 in. (30.2 x 25.4 cm.) and one larger

(5) five

£1,500-2,500

\$2,200-3,600

€2,000-3,300

198

A GEORGE III MAHOGANY SIDE TABLE

LATE 18TH CENTURY

The moulded rectangular top above three drawers on square chamfered legs, lacking brackets

29 in. (73.5 cm.) high; 34 in. (86.5 cm.) wide; 20 $\frac{3}{4}$ in. (52.5 cm.) deep

£700-1,000

\$1,000-1,400

€920-1,300



199

A CHARLES II OAK CHEST

SECOND HALF 17TH CENTURY

The hinged panelled top enclosing a candle box above a triple panel front carved with foliage

27 $\frac{1}{4}$ in. (69 cm.) high; 46 $\frac{1}{2}$ in. (118 cm.) wide; 21 $\frac{1}{4}$ in. (54 cm.) deep

£600-900

\$860-1,300

€790-1,200





200

**A COLLECTION OF FIVE TOP HATS
BY LOCKE & CO., SECOND HALF 20TH
CENTURY**

With a leather hat box with initials 'J.M.' for Jasper More; together with five bowler hats and a cap with label 'The British Red Cross Society'
The hat box: 12¼ in. (31 cm.) high; 15¼ in. (38.5 cm.) wide; 14½ in. (37 cm.) deep (11)

£700-1,000

\$1,000-1,400
€920-1,300

201

**SIR JASPER MORE'S PARLIAMENTARY
BLACK DISPATCH BOX**

ATTRIBUTED TO BARROW, HEPBURN AND GALE, CIRCA 1960

Gilt embossed and covered with canvas simulated leather, with the cypher of H.M. Queen Elizabeth II and inscribed 'J. MORE.'; together with a staff inscribed 'Vice Chamberlain of the Household/ Jasper More 1970-1971' and a coronation footstool
Dispatch box: 4½ in. (11.5 cm.) high; 18 in. (46 cm.) wide; 12 in. (30.5 cm.) deep (3)

£800-1,200

\$1,200-1,700
€1,100-1,600

202

A VICTORIAN CARTRIDGE BOX

BY WATSON & HANCOCK, SECOND HALF
19TH CENTURY

Together with various suitcases, two suitcases with initials 'C. H-E' and a suitcase labelled 'Jasper More'

Cartridge box: 5¼ in. (13.5 cm.) high; 13 in. (33 cm.) wide; 10 in. (25.5 cm.) deep (11)

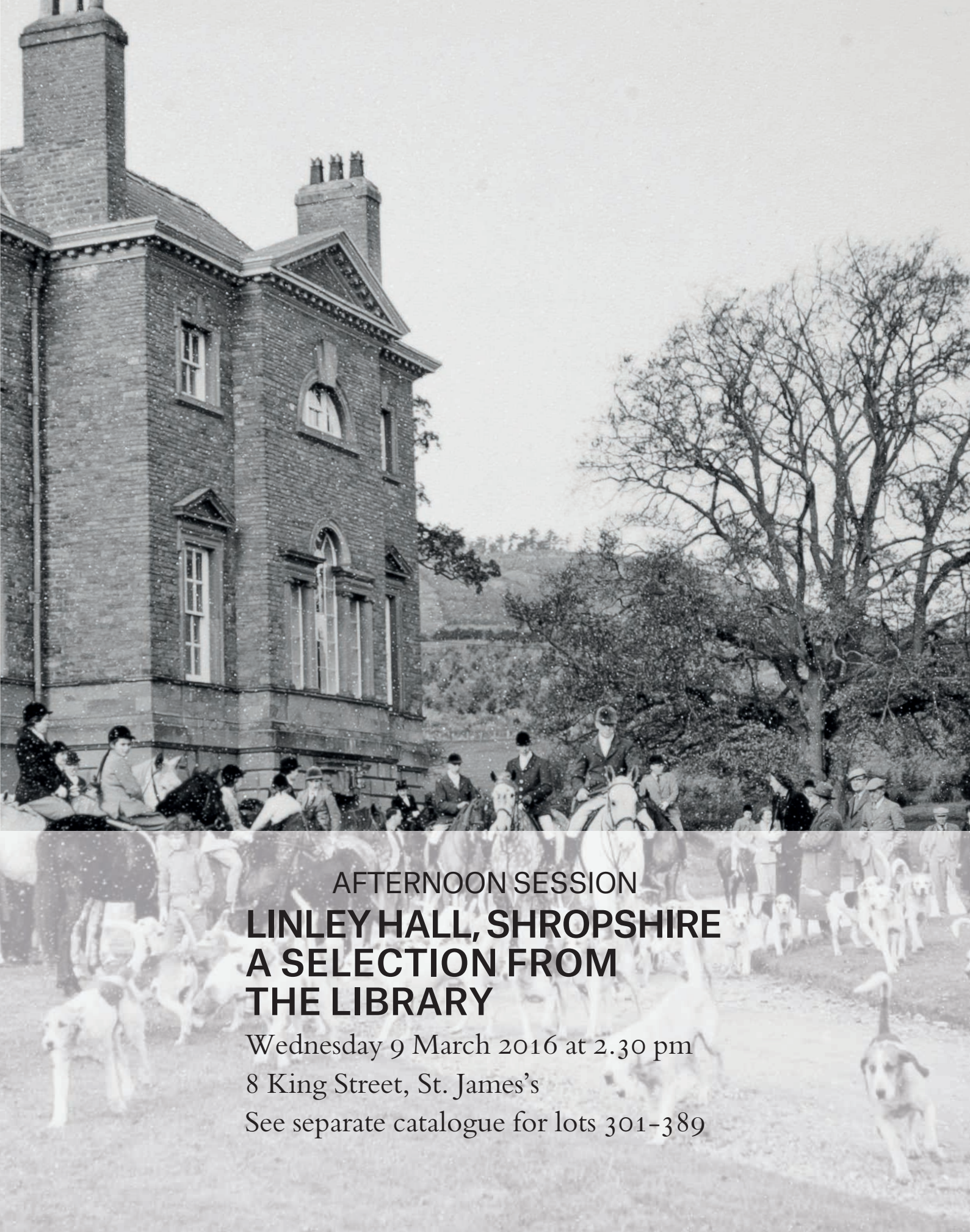
£700-1,000

\$1,000-1,400
€920-1,300



201 (part lot)

END OF SALE



AFTERNOON SESSION
LINLEY HALL, SHROPSHIRE
A SELECTION FROM
THE LIBRARY

Wednesday 9 March 2016 at 2.30 pm

8 King Street, St. James's

See separate catalogue for lots 301-389

LINLEY HALL, SHROPSHIRE
TO BE INCLUDED IN THE EXCEPTIONAL SALE
THURSDAY 7 JULY 2016



**A SOUTH GERMAN ORMOLU-MOUNTED SYCAMORE AND FRUITWOOD MARQUETRY
TABLE-CABINET**

AUGSBURG, SECOND HALF 16TH CENTURY

20 in. (51 cm.) high; 25¾ in. (65.5 cm.) wide; 15½ in. (39.5 cm.) deep

LINLEY HALL, SHROPSHIRE
TO BE INCLUDED IN THE OLD MASTER & BRITISH PAINTINGS
EVENING SALE
THURSDAY 7 JULY 2016



DONATO CRETÌ (CREMONA 1671-1749 BOLOGNA)

Alexander cutting the Gordian Knot

oil on canvas

49½ x 64½ in. (25.5 x 164 cm.)

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(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol λ next to the lot number. If these laws apply to a lot, you must pay an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the lot is 1,000 euro or more. The total royalty for any lot cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** (in euros)
4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.
We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our 'authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of five years

from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft
You must make these payable to Christie's and there may be conditions.

(v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the lot to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

- to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
- we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

(d) Once you have made full and clear payment, you must collect the lot promptly following the auction. You may not collect the lot until you have made full and clear payment of all amounts due to us.

(e) If you have paid for the lot in full, but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) Once you have made full and clear payment, you must collect the lot promptly following the auction. You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full, but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's cashiers +44 (0)20 7839 9060.

2 STORAGE

- (a) If you have not collected the **lot** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to us or our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be

easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity,

importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings

(except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or in part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◦ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..."

" / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." /

"Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of..." / "Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed..." / "Dated..." /

"Inscribed..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..." / "With date..." /

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

A GEORGE II SILVER CUP AND COVER bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are Troy ounces.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
 Telephone: +44 (0)800 988 6100
 Email: collections@cadogantate.com.
 While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

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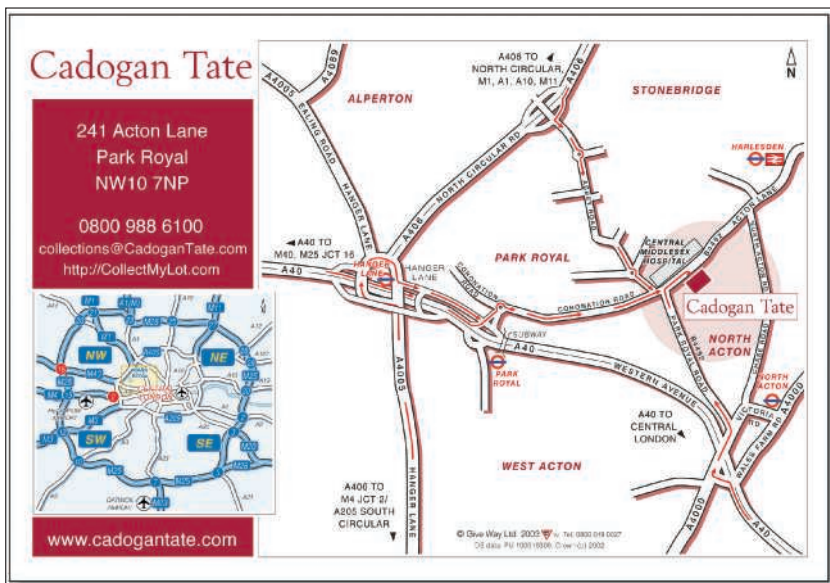
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