Ronald Phillips Itd.



Ronald Phillips Ltd.

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION









Ronald Phillips Ltd.

ANTIQUE ENGLISH FURNITURE Established 1952

26 BRUTON STREET, LONDON W1J 6QL

Tel: 00 44 (0)20 7493 2341 Fax: 00 44 (0)20 7495 0843 www.ronaldphillipsantiques.com advice@ronaldphillips.co.uk



FOREWORD

A s always, I am proud to present our annual catalogue. We at Ronald Phillips Ltd. look forward to 2010: it promises to be an exciting year for us, with our forthcoming second mirror exhibition and the launch of the new Masterpiece Fair, both in June.

A number of items in this catalogue have come from private collections around the world, and it is wonderful to see them reappear on the market after some time.

I would like to draw your attention to the desk on page 8, which is outstanding in both colour and craftsmanship, and is most likely to have been made by Thomas Chippendale. The pair of side cabinets from Windsor Castle on page 22 are of the highest possible quality, as is the large Irish mirror on page 16. We are fortunate to have marketed the magnificent tripod tables on pages 40 and 146 in previous years. The small pair of giltwood tables on page 242 are exceptional in quality, and the Grimsthorpe settee on page 48 is particularly worth mentioning, as are the extremely long run of dining chairs on page 54.

The Barrington chair on page 250 has an illustrious history. It most recently belonged to the infamous late Tom Devenish, in New York, who could never part with it, but it has now found a new home and is staying in England.

I would like to thank all my loyal staff and many others, too numerous to mention, who help to make this catalogue possible.

I look forward to welcoming you to our showrooms in Bruton Street or at the new Masterpiece Fair, to be held at the former Chelsea Barracks from 24 to 29 June 2010. We are proud at Ronald Phillips Ltd. to be one of the founders of this exciting new fair.

We will at the same time be staging a major selling exhibition of mirrors, which will run concurrently at our showrooms in Mayfair and at the Masterpiece Fair, and which will be accompanied by a hardback catalogue.

Please also have a look at our ever-changing website, www.ronaldphillipsantiques.com, or feel free to contact me by telephone on 00 44 (0)20 7493 2341 or by email at simon@ronaldphillips.co.uk for any additional information.

Simon Phillips

Right: Simon Phillips with Beluga



A GEORGE I CARVED WALNUT NEEDLEWORK ARMCHAIR

An extremely elegant early 18th century carved walnut armchair. The curved waisted back and seat upholstered in early 18th century French needlework having petit-point panels depicting a couple in courtly dress on the back panel and two birds with a tree and flowers on the seat panel, having outswept arms with scroll ends on outswept supports; on cabriole legs terminating in pad feet.

Chair English, *circa* 1720

Needlework French, *circa* 1720

Height: 36¾ in; 93.5 cm Width: 29¼ in; 74.5 cm Depth: 24 in; 61 cm

Provenance:

Private collection, New York.









A GEORGE III MAHOGANY PARTNERS' DESK PROBABLY BY THOMAS CHIPPENDALE

An extremely important mid 18th century Chippendale period carved mahogany partners' pedestal desk. The moulded and banded top with gold tooled, faded red leather insert above two small drawers and one large central drawer to the front and two small drawers and one large dummy drawer to the reverse side. A finely carved guilloche moulding linking the top section and the two pedestals, each having a further three graduated drawers to both sides, terminating in a moulded plinth with concealed castors. Each drawer retaining original gold lacquered brass swan-neck handles and shaped escutcheons and locks typical of Chippendale.

Note: This desk is of exceptional quality, colour and patination, and one drawer is inscribed in ink 'Burton Constable' (see above).

English, circa 1765

Height: 31½ in; 80 cm Width: 67¾ in; 172 cm Depth: 38½ in; 98 cm

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, Vol. II, p. 127, illus. 226, a typical keyhole pattern; p. 138, illus. 248, example of bold use of mahogany; p. 147, illus. 267, example of keyhole pattern and guilloche moulding.

This beautiful pedestal desk is a very rare example of the extremely high quality of craftsmanship that can be expected from the workshop of Thomas Chippendale. The relatively bold use of figured mahogany on the drawer fronts as well as the very distinctive elegance of the mouldings and the use of guilloche carving all point to the Chippendale workshop. The otherwise rarely used shaped escutcheon is again often associated with Chippendale. The attention to detail is second to none on this piece, with the dust boards chamfered to avoid paper getting caught when opening the drawers. Finally the underside is finished in a red clay wash, which again is often associated with Thomas Chippendale.





A PAIR OF GEORGE III ORMOLU AND BLUE JOHN 'CLEOPATRA VASE' CANDLESTICKS BY MATTHEW BOULTON

A fine pair of mid 18th century twelve vein blue john 'Cleopatra Vase' candlesticks by Matthew Boulton. The urn shaped blue john vases hung with ormolu laurel swags and fluted tops supporting later reeded lids with acorn finials. The square white marble pedestals centred by oval medallions of Ceres (Goddess of Plenty) with Greek key pattern above and water leaf moulding below; on triple stepped square bases finished with ormolu water leaf moulding.

English, circa 1771

Height: 10¾ in; 27.5 cm Base: 4½ x 4½ in; 11 x 11 cm

Literature:

Matthew Boulton, *Matthew Boulton Pattern Book I*, p. 171, the design for the Cleopatra Vase. Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 329 & 330.



A NEAR PAIR OF GEORGE II CARVED MAHOGANY TRIPOD TABLES

An outstanding and extremely finely carved near pair of mid 18th century Chippendale period mahogany tripod tables. The circular tip-up tops with birdcage action; on fluted baluster columns with richly carved acanthus leaf knops having egg and dart moulding above three acanthus carved cabriole legs terminating in claw and ball feet.

Note: We have been very fortunate to unite this pair of tables, undoubtedly from the same workshop, and having only very slight differences.

English, *circa* 1765

Height: 28½ in; 73 cm Diameter: 30 in; 76 cm

Illustrated:

Ronald Phillips Ltd., 2009 catalogue, p. 152, illus. 91; one of the pair.





Trade advertisement of G. Oliver & Sons, Guildford, 1951

A MAGNIFICENT IRISH GEORGE II GILTWOOD MIRROR

A highly important and extremely fine quality Irish mid 18th century Chippendale period carved giltwood rectangular two plate mirror. The cresting centred by a pagoda with a gothic trellis motif within and a diving phoenix bird flanked by spires, stepped motifs and floral pendants. The 18th century replaced mirror plates divided by a floral fillet and straight moulded column sides, flanked by columns supporting heavily carved bunches of grapes above elaborate acanthus C-scrolls, and the pierced cartouche centred by two sheep of later date.

Note: This remarkable mirror is preserved in outstanding condition and retains much of the original gilding.

Irish, circa 1765

Height: 87 in; 221 cm Width: 51 in; 129.5 cm

Provenance:

G. Oliver & Sons, Guildford, 1951.

Illustrated:

The Antique Collector, August 1951.





From 'M. Harris & Sons 1868–1968', centenary catalogue, 1968

A GEORGE III MAHOGANY CHEST OF DRAWERS

A fine late 18th century Hepplewhite period mahogany chest of drawers. The serpentine fronted and shaped sided top crossbanded with goncalo alves and satinwood having goncalo alves oval inlay to the centre above four graduated drawers with satinwood crossbanding and retaining original gold lacquered brass swan-neck handles; having shaped apron with outswept splay feet.

English, circa 1785

Height: 33¼ in; 84 cm Width: 38 in; 96.5 cm Depth: 23 in; 58.5 cm

Provenance:

M. Harris Ltd., London, 1968; Private collection, London.

Illustrated:

'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 118.



A GEORGE III CUT GLASS EIGHT LIGHT CHANDELIER

A fine late 18th century Adam period cut glass eight light chandelier. The central baluster stem having canopy tops hung with swags of cut glass drops and cut glass bowl issuing eight curved arms with faceted finials interspersed by eight S-shaped candle arms with cut glass drip pans and nozzles having further canopy below terminating in chained ball finial, all profusely hung with cut glass swags and drops.

English, *circa* 1780

Height: 62 in; 157.5 cm Diameter: 34 in; 86.5 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, London, 2000, p. 17; a chandelier of very similar design.





THE WINDSOR CASTLE SIDE CABINETS





A PAIR OF REGENCY MAHOGANY AND ORMOLU MOUNTED SIDE CABINETS

A magnificent pair of early 19th century Regency mahogany and ormolu mounted side cabinets attributed to Tatham, Bailey & Sanders, retaining original Greek antique green Breccia marble tops and each having eight drawers behind the doors with original swan-neck handles; on plinth bases. The reverse of each cabinet stamped 'VR 66 WINDSOR CASTLE ROOM 291'. The locks stamped 'I. Bramah', so dated 1805–1813.

English, *circa* 1810

Height: 35½ in; 90 cm Width: 59½ in; 151 cm Depth: 25 in; 63.5 cm

Provenance:

Windsor Castle.

Illustrated:

Hugh Roberts, For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle, 2001, pp. 349, fig. 434.





A GEORGE III CARVED MAHOGANY CARD TABLE ATTRIBUTED TO THOMAS CHIPPENDALE

A magnificent mid 18th century Chippendale period carved mahogany concertina action card table. The serpentine top with beautifully faded mahogany crotch veneer and fluted edge with acanthus leaf, opening to reveal baize lined interior. The frieze cross veneered in mahogany with central rococo fan motif and acanthus leaf; on cluster column legs with *chinoiserie* capitals and entwined with acanthus leaf and forming angle brackets terminating in water leaf carved octagonal block feet.

The design for this table closely relates to drawings by Thomas Chippendale, in particular the very unusual leg design which can be seen on the well documented state bed at Dumfries House.

English, circa 1770

Height: 29 in; 74 cm Width: 39¼ in; 100 cm Depth (open): 39 in; 99 cm Depth (closed): 19½ in; 49.5 cm

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, p. 93. Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, Vol. II, p. 13, figs. f & k; pp. 22–7, figs. 40–44. 'Dumfries House', Christie's catalogue, 12 July 2007, Vol. I, pp. 139–53.





Detail from Thomas Chippendale's *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, plate XXXIX





THE NUNEHAM PARK CHAIRS

C



A PAIR OF GEORGE III CARVED GILTWOOD ARMCHAIRS ATTRIBUTED TO JOHN GORDON TO A DESIGN BY JAMES 'ATHENIAN' STUART

An important and exceptionally finely carved pair of mid 18th century giltwood armchairs upholstered with green cut and uncut velvet. The cartouche shaped padded back having moulded beaded frame with acanthus leaf and husks centred by a foliate carved fan clasp. The padded outswept arms with acanthus leaf and bead carving. The shaped rails conformingly carved with foliate centre clasp to the front; on cabriole legs with leaf carved decoration to the knees terminating in scroll toes with leather castors.

These beautiful armchairs belonged to a group of seat furniture commissioned by Simon, 1st Earl Harcourt, for Nuneham Park, Oxfordshire, in the 1760s, and very close similarities to the well documented seat furniture at Spencer House designed by Stuart and made by John Gordon support the attribution to the latter.

English, circa 1760

Height: 40½ in; 103 cm Width: 28 in; 71 cm Depth: 28½ in; 72.5 cm

Provenance:

Supplied to Simon, 1st Earl Harcourt, for Nuneham Park; and latterly at Stanton Harcourt.

Literature:

'Highly important English furniture, Eastern rugs and carpets', Christie's sale catalogue, 29 March 1984, p. 39. *Country Life*, 3 January 1985, pp. 16–19. Partridge Summer Exhibition, 1987, p. 67. Grosvenor House Art and Antiques Fair handbook, June 1996, p. 108.

Illustrated:

Country Life, 29 November 1913, pp. 746–55, photographed in the Drawing Room at Nuneham Park, Oxfordshire.



A GEORGE III MAHOGANY SILVER TABLE

An exceptional mid 18th century Chippendale period carved mahogany silver table in the Chinese taste. The serpentine shaped top retaining the original pierced fret gallery above conforming frieze with egg and dart moulding running into carved acanthus leaf corner brackets; on square section moulded legs joined by shaped and pierced stretcher having turned central finial and terminating in moulded block feet with original leather castors.

Note: This table is referred to by N. I. Bienenstock in the Chippendale Dover reprint of 1966 as 'a very rare example of an English silver table in the finest taste. The frets on the gallery and pagoda stretcher are the finest known.'

English, circa 1760

Height: 29 in; 73.5 cm Width: 36¼ in; 92 cm Depth: 23¼ in; 59 cm

Provenance:

Ginsburg & Levy Inc., New York, 1966.

Illustrated:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition and supplement of 1762, reprinted 1966, ed. N. I. Bienenstock, plate 13.



A GEORGE III RED TORTOISESHELL VENEERED BRACKET CLOCK

An unusual early 19th century red tortoiseshell veneered bracket clock. The splendid case with break-arch mouldings to all four sides surmounted by a cupola top applied with foliate gilt mounts and urn finial, the canted corners with gilt mounts below four similar finials, the sides with pierced and engraved frets and the whole case resting on gilt scroll feet, the 3³/₄-inch break-arch dial with scroll and foliate spandrels flanking two vitreous enamel dials, the chapter dial with pierced gilded hands and alarm subsidiary with Roman hours, the five pillar movement with an external balance escapement, striking the hours and the alarm on a single bell, the backplate finely engraved.

Note: Still retaining its original gilt tooled fitted travelling case.

English, circa 1800

Height: 15 in; 39 cm Width: 8½ in; 21.5 cm Depth: 6½ in; 16.5 cm





A GEORGE III SATINWOOD CARLTON HOUSE WRITING TABLE

An extremely rare late 18th century Sheraton period satinwood Carlton House writing table of small proportions. The horseshoe shaped top with original gold lacquered brass gallery having six drawers enclosing a leather lined writing surface with original reeded gold lacquered brass edging all round, above two small drawers and one large drawer to the front, all ebony, rosewood and boxwood strung with replaced brass handles; on four turned, tapering legs with turned rosewood sleeves and original lacquered brass rings, terminating in rosewood toes and original brass castors.

Carlton House desks are very scarce, and this example, of very small proportions, is extremely rare. The quality of craftsmanship and design of this writing table is outstanding. The sleeves over the satinwood legs, for example, are made with great accuracy, having turned threads to receive gold lacquered brass ring decoration. This underlines the high quality and attention to detail on this piece, as In most cases the rings would just be fitted loosely and held in place by pins.

English, circa 1790

Height: 35½ in; 90 cm Width: 40¼ in; 102.5 cm Depth: 21 in; 54.5 cm

Literature:

The Antique Collector, June 1951, a trade advertisement by Leonard Knight Limited, London; an almost identical example, probably from the same workshop.





A MAGNIFICENT GEORGE III MAHOGANY TRIPOD TABLE

An extremely rare and fine quality mid 18th century Chippendale period carved mahogany tripod table of exceptional colour and patination, with moulded and waved border to the circular tip-up top with birdcage action; on turned and baluster support with bold cabriole legs carved on the knees with interlaced scrolling foliage and terminating in eagle's claw and ball feet.

English, circa 1755

Height: 27¾ in; 70.5 cm Diameter of top: 32 in; 82 cm

Provenance:

Percival D. Griffiths, FSA, Sandridgebury, Kent; Geoffrey Blackwell, Esq.; Mrs. Dorothy Hart; Her sale, Christie's, London, 16 April 1964, lot 119, 1,200 guineas, to; Partridge Fine Arts, London, by whom sold to; Shreve, Crump & Lowe, by whom sold to; Private collection, Boston; Private collection, London.

Illustrated:

Herbert Cescinsky, English Furniture from Gothic to Sheraton, 1929, illus., p. 319.
R. W. Symonds, 'Sandridgebury; the country residence of Mr. Percival Griffiths', Antiques, March 1931.
R. W. Symonds, English Furniture from Charles II to George II, 1929, p. 195, figs. 154 & 155.

Ralph Edwards and L. G. Ramsey, *The Early Georgian Period 1714–1760*, The Connoisseur Period Guides, 1957, pl. 15a.

Ronald Phillips Ltd., 2005 catalogue, p. 208.

This magnificent tripod table was part of a group acquired under the auspices of the great English furniture historian, R. W. Symonds, for his most distinguished client Percival Griffiths. The collection is now regarded as one of the seminal collections of English furniture assembled during the 20th century, and this well documented table is extraordinary in the richness of its colour and fluidity of its carved piecrust top.







A MAGNIFICENT REGENCY ROSEWOOD CENTRE TABLE

A highly important and extremely fine quality early 19th century brass inlaid and ormolu mounted rosewood tip-up circular centre table. The beautifully figured, faded and well patinated circular top having goncalo alves crossbanding and brass boulle work, edge finished with a leaf motif ormolu banding above a feather banded goncalo alves frieze; on a triform concave central pillar inlaid with brass and banded in goncalo alves with gadrooned ormolu moulding, and standing on a three-way concave brass inlaid platform base with ormolu egg and dart moulding; terminating in three superbly chased and gilded ormolu scrolled feet with concealed castors.

English, circa 1815

Height: 28¾ in; 73 cm Diameter: 51½ in; 151 cm

Provenance:

Private collection, Aberdeenshire.

Literature:

Helena Hayward, *World Furniture, An Illustrated History*, 1965, p. 206, fig. 767; an almost identical table in the Royal Pavilion, Brighton. Ronald Phillips Ltd., 2004 catalogue, p. 146; a centre table of similar design and from the same workshop.



A NEAR PAIR OF GEORGE III MAHOGANY DECANTER BOXES

A most unusual and charming near pair of mid 18th century Chippendale period mahogany rectangular decanter and cellaret boxes. The lift-up hinged tops with extensively shaped galleries and six compartments having replaced glass decanters centred by a pierced lifting handle. The base with shaped brass escutcheons fitted as a cellaret inside; standing on shaped bracket feet and brass castors.

Note: Very slight differences.

English, circa 1770

Height: 21½ in; 54.5 cm Width: 21½ in; 54.5 cm Depth: 14¾ in; 37.5 cm

Literature:

F. Lewis Hinckley, *The More Significant Georgian Furniture*, 1990, p. 40, illus. 50; a similar model.



THE GRIMSTHORPE SETTEE





The armchairs from the suite in situ at Grimsthorpe Castle

A GEORGE II CARVED MAHOGANY AND PARCEL GILT SETTEE

An important, very rare and well documented mid 18th century carved mahogany and parcel gilt settee. The cartouche shaped back with serpentine crest rail elaborately carved with acanthus leaf and cabochon ruffles. The padded arms with outswept and downswept supports finely carved with acanthus leaf clasp. The seat with shaped apron profusely carved with C-scrolls and acanthus leaf; on eight cabriole legs with cabochon to the knees and leaf carved inwardly scrolled toes to the front, and similarly shaped back legs, upholstered in cream damask.

This settee forms part of a suite of seat furniture consisting of six armchairs and two settees originally commissioned by the 3rd Duke of Ancaster and Kesteven for his seat at Grimsthorpe Castle, Lincolnshire. Today the other settee and four armchairs form part of the English furniture collection in the Metropolitan Museum of Art, New York, while the remaining two armchairs are in a private collection in the USA.

Note: Restoration to the back.

English, circa 1751

Height: 49½ in; 126 cm Width: 82½ in; 209.5 cm Depth: 41¼ in; 105 cm

Provenance:

Commissioned by Peregrine Bertie, 3rd Duke of Ancaster and Kesteven; Thence by descent to his son Robert Bertie, 4th Duke of Ancaster and Kesteven; The Earls of Chesterfield; Sold by Christie, Manson & Woods Ltd., 22–24 November 1950; Private collection, New York.

Literature:

Yvonne Hackenbroch, English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection, 1958, p. 31, figs. 143–7, pls. 116–20.
Nicholas Goodison and Robin Kern, Hotspur – Eighty Years of Antiques Dealing, 2004, pp. 134–5, no. 7.
Daniëlle O. Kisluk-Grosheide, Wolfram Koeppe and William Rieder, European Furniture in the Metropolitan Museum of Art, 2006, pp. 124–7, no. 48, figs. 75 & 76.



A GEORGE III MAHOGANY THREE PEDESTAL DINING TABLE

A fine late 18th century mahogany three pedestal dining table having tip-up tops, D-shaped ends and retaining original leaves; on turned columns and four way splay legs terminating in brass castors.

Note: It is very unusual for an 18th century dining table still to retain its original leaves.

English, circa 1790

Height: 28¼ in; 71.5 cm Length (with leaves): 151 in; 383.5 cm Length (without leaves): 88¼ in; 225 cm Depth: 51¼ in; 130 cm

Provenance: Private collection, London.





THE H. J. JOEL DINING CHAIRS





A SET OF FOURTEEN GEORGE II CARVED MAHOGANY DINING CHAIRS

An important and rare set of mid 18th century carved mahogany dining chairs comprising twelve side chairs and two armchairs. The serpentine shaped crest and waisted uprights with moulding and acanthus leaf carving joined by overlapping C-scrolls to the vase shaped pierced back splat with gadrooned shoe-piece. The armchairs with outswept arms having acanthus carving and terminating in eagle heads on downswept supports. The drop-in seats upholstered in raspberry silk damask having a shaped apron; on cabriole legs with carved shell and leaf carving to the knee and 'earpieces' terminating in claw and ball feet.

Note: The scale of these chairs is larger than usual.

English, circa 1745

Armchairs Height: 40¼ in; 102.5 cm Width: 32½ in; 83 cm Depth: 26¼ in; 66.5 cm

Side chairs Height: 39 in; 99 cm Width: 23½ in; 60 cm Depth: 17½ in; 44.5 cm

Provenance:

H. J. Joel, Childwick Bury Manor, Hertfordshire; Lord King of Wartnaby, Leicestershire.

Literature:

Percy Macquoid, *English Furniture, The Age of Walnut*, 1905, p. 222. Percy Macquoid, *English Furniture, The Age of Mahogany*, 1906, p. 131, figs. 113 & 114. Edward Joy, *Chairs*, 1980, p. 61, fig. 43.





A GEORGE III MAHOGANY SIDE TABLE

A magnificent late 18th century Adam period carved mahogany side table. The beautifully figured and patinated breakfront rectangular top having moulded edge above frieze applied with paterae and swags of husks; on six square tapering legs applied with husks, terminating in bulbous shaped toes.

Note: Having a printed armorial label pasted on the underside reading 'Sir Montague John Cholmeley Bart'.

English, circa 1780

Height: 33¼ in; 86 cm Width: 80 in; 203.5 cm Depth: 33¾ in; 85.5 cm

Provenance:

Probably Montague Cholmeley (1743–1803) and by descent to; Sir Montague John Cholmeley, 2nd Bt. (1802–1874), Easton Hall, Lincolnshire, and by descent.

Literature:

Richard Hasslam, 'Ffynone, Pembrokeshire', *Country Life*, 12 November 1992, p. 52, illustration 4; a smaller side table of identical design and probably from the same workshop.



THE GLEMHAM HALL SIDE TABLES

English, circa 1720

Height: 28¼ in; 72 cm Width: 39 in; 99 cm Depth: 27 in; 68.5 cm

22

A GEORGE I WALNUT BUREAU CABINET

English, circa 1720

Height: 87 in; 221 cm Width: 43 in; 109 cm Depth: 23½ in; 60 cm

23

A PAIR OF GEORGE III GIRANDOLES

English, *circa* 1765

Height: 43½ in; 110.5 cm Width: 15½ in; 39.5 cm Depth: 8 in; 20.5 cm









A REGENCY CARVED MAHOGANY AND EBONY WRITING TABLE

A superb quality and extremely rare early 19th century writing table attributed to John Bellerby of Mickilby. The moulded rectangular top with leather insert having gilt and blind tooled border above frieze, with three drawers to front and reverse and two dummy drawers to each end, having later turned ebony handles; on four leopard mask headed, turned tapering fluted and ebony reeded legs with carved lonic capitals and leaf carved moulding, terminating in blocks with carved paw feet.

English, circa 1815

Height: 31½ in; 80 cm Width: 62 in; 157 cm Depth: 41½ in; 105 cm

Provenance:

Partridge Fine Arts, 1994; Private collection, London.

Literature:

Brian Reade, *Regency Antiques*, 1953, p. 23, illus. 9; a table with almost identical legs.



A GEORGE II CARVED GILTWOOD OVAL MIRROR

A most unusual mid 18th century carved giltwood oval mirror in the manner of William Kent. The replacement 18th century mirror plate having carved rope twist border and sanded surround with acanthus leaf moulding, centred by the head of Diana with cross-winged eagles either side and stylised Venus shells on the sides with acanthus leaf scrolls having further shell motif below, with ribboned palm leaf branches beneath.

English, circa 1740

Height: 50½ in; 128.5 cm Width: 34 in; 86.5 cm

Literature:

Geoffrey Wills, *English Looking-glasses*, 1965, p. 85, illus. 56. Graham Child, *World Mirrors 1650–1900*, 1990. p. 87, fig. 81. Partridge, 'Furniture, Silver and Works of Art', 2004, p. 32.



A PAIR OF REGENCY CARVED MAHOGANY ARMCHAIRS

A pair of early 19th century carved mahogany armchairs. The spoonshaped back with outswept arms upholstered in fawn linen fabric having fluted and ribbon-tied carved wood to the front; on turned tapering fluted and lotus flower capped legs and splay legs to the back terminating in brass socket castors.

English, *circa* 1820

Height: 42½ in; 108 cm Width: 34 in; 86.5 cm Depth: 27¼ in; 69.5 cm





A REGENCY CUT GLASS AND ORMOLU EIGHT LIGHT CHANDELIER BY JOHN BLADES

An important early 19th century cut glass and ormolu eight light chandelier by John Blades. The central stem hung with cascades of cut glass droplets in two tiers above large ormolu ring with oak leaf band, palmette crests and leopard heads having eight reeded candle nozzles with 19th century replaced frosted and acid etched storm shades, with a circular cascade of droplets terminating in a central ring with faceted circular drop.

Chandeliers of this type can be seen in a drawing of John Blades's showroom at 5 Ludgate Hill of *circa* 1820 and published in Ackermann's *Repository of Arts* in 1823. A chandelier of identical design, but with less ormolu decoration, is exhibited in the 'Richmond Room' in the Metropolitan Museum of Art in New York.

English, circa 1820

Height: 49 in; 124 cm Diameter: 28 in; 71 cm

Literature:

Marshall B. Davidson and Elizabeth Stellinger, *The American Wing at The Metropolitan Museum of Art*, 1985, p. 71, fig. 87. Martin Mortimer, *The English Glass Chandelier*, 2000, p. 25, pl. 17; p.139, pl. 83.



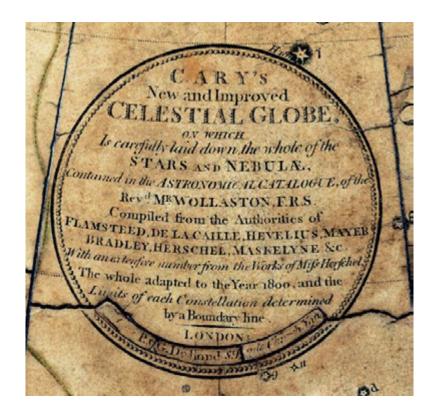
A PAIR OF VICTORIAN CARVED ROSEWOOD MUSIC CANTERBURYS

An extremely rare pair of mid 19th century carved rosewood music Canterburys. The shaped and moulded divisions with three compartments having carved Prince of Wales feathers to the front above a single drawer with original turned rosewood handles; on four baluster turned legs terminating in brass castors.

English, *circa* 1840

Height: 21¼ in; 54 cm Width: 21 in; 53.5 cm Depth: 15½ in; 39.5 cm





A PAIR OF GEORGE III 21-INCH LIBRARY GLOBES BY JOHN AND WILLIAM CARY

An important pair of late 18th century 21-inch globes by J. & W. Cary, the terrestrial and celestial globes each raised on mahogany stands having three circular reeded legs united by understretchers supporting compasses and terminating in brass castors; the terrestrial globe inscribed: 'Cary's New Terrestrial Globe exhibiting the Trade and Discoveries of Captain Cook's and also those of Captain Vancouvers North West coast of America, and M. De La Perouse on the coast of Tartary together with every other improvement collected from various Navigators to the present time 1800'. The celestial globe inscribed: 'Cary's New and Improved Celestial globe on which/is carefully laid down the whole of the/stars and Nebula/Contained in the astronomical catalogue of the Rev'd Mr. Wollaston F.R.S. The whole adapted to the year 1800'.

English, circa 1800

Height: 47¼ in; 120 cm Diameter: 27 in; 68 cm

Provenance:

Don Charles de Beistegui, Château de Groussay, France, and by descent.

Illustrated:

Cecil Beaton Archive, photographed *in situ* in the library at Château de Groussay, 1944. *The Library, Château de Groussay*, painted by Alexandre Serebriakoff in 1944.



A LOUIS XVIII BRONZE GREYHOUND

A superb quality early 19th century large scale French bronze greyhound in recumbent position; on later rectangular Tinos Green marble plinth base.

French, circa 1820

Height: 13¾ in; 35 cm Width: 22¼ in; 56 cm Depth: 6¾ in; 17 cm



31

A GEORGE IV ROSEWOOD DOUBLE-SIDED BOOKCASE

A most unusual early 19th century rosewood double-sided open bookcase. The rectangular top having a brown hide inset panel, each side having six fixed bookshelves. The corners having wonderful simulated bronze carved and painted fluted columns with lonic capitals. The bookcase on a rectangular plinth base with concealed castors under.

Note: The underside bearing the inscription 'Lady Rendlesham'.

English, circa 1825

Height: 32 in; 81.5 cm Width: 45¼ in; 115 cm Depth: 21 in; 53.5 cm

Provenance: By repute, Frederic Thellusson, 4th Baron Rendlesham, Suffolk.





A PAIR OF GEORGE III NEEDLEWORK LIBRARY ARMCHAIRS

A magnificent and important pair of large scale mid 18th century Chippendale period carved mahogany library armchairs with serpentine cresting, the rectangular seats and tall backs upholstered in exceptional and brightly coloured mid 18th century English needlework finely worked in wools with silk highlights depicting pastoral scenes in the manner of David Teniers, with downswept channelled and pearl-beaded arms, carved bosses and channelling to the sides, above fluted blocks; with square tapering legs joined by H-frame stretchers terminating in spade feet and brass castors.

The chairs English, circa 1770

The needlework English, circa 1745

Height: 42¾ in; 108.5 cm Width: 29 in; 74 cm Depth: 341/2 in; 88 cm

Provenance:

The needlework: Worked by Mrs. Lucy Baines of Bell Hall, Naburn, Yorkshire in the 1740s, and mentioned in the will of her husband Hewley Baines of 1759, bequeathing them back to her upon his death before passing by family descent. The chairs: By repute the Dukes of Newcastle, Clumber Park, Nottinghamshire;

Private collection, Yorkshire.

Literature:

A. F. Kendrick, 'Old English furniture, needlework and silver', Old Furniture, a magazine of domestic ornament, July 1929, pp. 125-6, fig. 1.

F. Lewis Hinckley, A Directory of Antique Furniture, 1953, p. 171, illus. 528.



A PAIR OF REGENCY CANDELABRA

A superb quality pair of early 19th century ormolu and cut glass two light candelabra in the manner of Hancock, Shepherd and Rixon. The cut glass finials above two pagoda canopies with drops and central columns, supported by a turned ormolu stem. The two scrolled and cut arms issuing from conforming ormolu supports having cut drip pans and nozzles draped with two rows of drops; the inverted cut glass bowl above an ormolu acanthus leafed support and circular stepped base.

English, circa 1815

Height: 24¼ in; 61.5 cm Width: 14 in; 36 cm Depth: 5½ in; 14 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 21; a chandelier by the same manufacturer.



A GEORGE III CARVED MAHOGANY CONCERTINA CARD TABLE

An extremely fine late 18th century mahogany concertina action card table, the rectangular hinged top with an egg and dart carved edge, opening to reveal a green baize lined playing surface, the fluted frieze continuing to the sides and centred by a carved roundel with a stylised flower head within a pearled border and a beaded lower edge, the legs with stiff leaf carved concave capitals above block sections and fluted square tapering legs terminating in spade feet.

English, circa 1775

Height: 29½ in; 75.5 cm Width: 36 in; 91.5 cm Depth: 17 in; 43.5 cm

Provenance:

Private collection, London.





A PAIR OF GEORGE II CARVED MAHOGANY SIDE CHAIRS ATTRIBUTED TO WILLIAM HALLETT

An important pair of mid 18th century carved mahogany side chairs in the manner of William Kent and attributed to William Hallett. The imposing carved and hipped backs with vertical splats and unusual pierced ovals. The drop-in seats upholstered in green silk damask above frieze with Vitruvian scroll; on four baluster shaped, acanthus carved legs terminating in bun feet.

Note: One chair having paper label reading 'Clumber'.

These chairs bear very strong similarities to a group of chairs now in the Lady Lever Art Gallery in Liverpool, originally at Holkham Hall, Norfolk, and invoiced by Hallett. The strong architectural features, bold carving, exquisite workmanship and very unusual back leg all compare to our chairs, and support the attribution to William Hallett.

English, circa 1740

Height: 39¾ in; 101 cm Width: 24 in; 61 cm Depth: 24¾ in; 63 cm

Provenance:

Supplied to the Dukes of Newcastle, Clumber Park, Nottinghamshire; Thence by descent to a Newcastle Estate Office near Westminster; Jonathan Harris, 22 May 1989; The Hon. Simon Sainsbury, Sussex.

Literature:

H. Avray Tipping, *English Homes*, Period V, Vol. I, 'Early Georgian 1714–1760', 1921, p. xxvii. Lucy Wood, *Upholstered Furniture in the Lady Lever Art Gallery*, 2009, Vol. II, no. 30, pp. 346–58.

Illustrated:

Jonathan Harris, *Works of Art*, 1989, p. 3. *The World of Interiors*, June 2009, p. 71.



A PAIR OF GEORGE III CARVED GILTWOOD WALL LIGHTS

An exceptional pair of early 19th century Regency carved giltwood wall lights of large proportions. The central stem crested by opposing eagles above downswept acanthus leaf and triple candle arms applied with acanthus leaf, and having candle sconces and drip pans and carved and gilt balls on a chain connecting to the eagles' beaks, terminating in a spray of lilies. These wall lights are preserved in remarkable condition and retain mainly original gilding.

Note: The gilt balls on a chain symbolise cannon balls to commemorate the victory of the Battle of Trafalgar on 21 October 1805. Apart from one sconce of later date, the condition is outstanding.

English, circa 1805

Height: 46 in; 116.5 cm Width: 25 in; 63.5 cm Depth: 15 in; 38 cm





A GEORGE III MAHOGANY ARTIST'S TABLE ATTRIBUTED TO WILLIAM VILE

A very rare and important mid 18th century carved mahogany artist's table attributed to William Vile. The adjustable top with gadrooned edge and bead-moulded border and with detachable paper-rest rising from the back on a ratcheted easel joined by shaped and pierced cross-braces and supported at the front by uprights rising from within the front legs, the sides with original lacquered brass carrying handles and slides with pivoting brass circular candle supports, the frieze drawer with original oval brass pulls and containing a writing slide with leather panel and internal compartment with an additional side compartment for artists' materials; on acanthus-carved moulded cabriole legs terminating in scroll feet on castors.

Note: The quality of the carving is outstanding.

English, circa 1765

Height: 30 in; 76 cm Width: 32 in; 81 cm Depth: 22 in; 56 cm

Literature:

Harold Clifford Smith, *Buckingham Palace: Its Furniture, Decoration and History*, 1931, p. 72, illus. 64. John Harris, Geoffrey de Bellaigue and Oliver Millar, *Buckingham Palace*, 1968, p. 113.

Illustrated:

Antique Collector, February 1962, p. 3. Prides of London Ltd., trade advertisement; a similar table from the workshop of William Vile.





A VICTORIAN BURR WALNUT KIDNEY DESK BY HOLLAND & SONS

A fine quality mid 19th century burr walnut kidney desk by Holland & Sons. The top with faded brown leather insert above three drawers in the frieze and three graduated drawers to either side beneath, having replacement brass knobs; on moulded plinth.

Note: Central drawer stamped 'Holland and Son'.

English, circa 1860

Height: 29¼ in; 75.5 cm Width: 51½ in; 131 cm Depth: 27 in; 68.5 cm

Provenance:

Michael Lipitch, London; Private collection, London.



A GEORGE III CARVED GILTWOOD MIRROR

A finely carved mid 18th century Chippendale period carved giltwood oval mirror. The replaced 18th century oval mirror plate within a guilloche carved frame with acanthus leaf carved pierced border having vase cresting with flowers and leaves and having an open cartouche with cabochon carving to the base.

Note: Retaining most of the original gilding.

English, circa 1765

Height: 50½ in; 128.5 cm Width: 27½ in; 70 cm



A GEORGE III PADOUK AND HOLLY DEMI-LUNE COMMODE

A late 18th century padouk and holly veneered demi-lune commode. The honey coloured padouk top with holly banding and moulded edge above one fitted central drawer and two small hinged compartments to either side with replaced 18th century gold lacquered brass handles and one central door, with adjustable shelf behind, flanked by smaller doors with fixed shelf. The doors veneered with beautifully faded quartered padouk veneer and central oval with holly border; on four holly banded tapering legs terminating in spade toes.

Note: This commode is of outstanding colour and patination.

English, circa 1780

Height: 34 in; 86.5 cm Width: 42 in; 107 cm Depth: 23¼ in; 59 cm

Literature:

Lucy Wood, Catalogue of Commodes, 1994, p. 194, illus. 184.



41 A GEORGE III WALNUT BRACKET CLOCK

BY DANIEL AND THOMAS GRIGNION, LONDON

A mid 18th century walnut bracket clock, the richly veneered walnut case with a gilt handle surmounting an inverted bell top, the twin glazed panels to the sides with circular pierced and engraved brass sound frets, the front and rear with conforming spandrel quarter sound frets, the inset rear door with moulded edges on a conforming base, the 6½-inch break-arch dial with beautifully pierced and shaped hands with a subsidiary regulation to the arch and strike/silent plate and lever to the left, the matted centre with a mock pendulum aperture and signed 'Dan. & Thos. Grignion, London' on a shaped plate above a calendar square, the twin-fusee movement with verge escapement striking the hours with a pull quarter repeat on six bells, the backplate beautifully engraved with scroll foliage and rinceaux and signed 'Dan. & Thos. Grignion from the late Mr. Quare'.

English, circa 1750

Height: 19 in; 48 cm Width: 10¼ in; 26 cm Depth: 6½ in; 16.5 cm

Provenance:

Private collection, Oxfordshire.

42

A GEORGE IV CARVED MAHOGANY CLOCK BRACKET

An early 19th century carved mahogany clock bracket. The rectangular top with leaf scroll carved frieze above concave veneered support with ogee-shaped apron pendant.

English, circa 1830

Height: 13½ in; 34 cm Width: 14 in; 35.5 cm Depth: 8¼ in; 21 cm



A GEORGE II CARVED MAHOGANY WINE COOLER ON STAND

A rare and charming mid 18th century carved mahogany oval wine cooler on stand. The cross veneered rim with outscrolled acanthus carved carrying handles with beautiful flame mahogany to the base fitted onto a stand with moulded and shaped apron on four acanthus carved cabriole legs, terminating in claw and ball feet with concealed leather castors.

Note: This wine cooler is almost identical to the one from the well recorded Samuel Messer Collection, and is probably from the same workshop.

English, circa 1750

Height: 19½ in; 49.5 cm Width: 26¼ in; 66.5 cm Depth: 17 in; 43 cm

Provenance:

Private collection, New York.

Literature:

'The Samuel Messer Collection', Christie's, 5 December 1991, p. 134, lot 102.



A GEORGE III CARVED GILTWOOD OVERMANTEL MIRROR

An unusual mid 18th century Chippendale period carved giltwood overmantel mirror. The 18th century replacement mirror plates within carved giltwood vine frame hung with vine leaves and grapes having carved pascal lamb with pennon flanked by further recumbent lambs on rockwork below.

English, *circa* 1770

44

Height: 36½ in; 93 cm Width: 57½ in; 146 cm





A GEORGE IV MAHOGANY CUTLERY STAND IN THE MANNER OF GILLOWS

A most interesting early 19th century mahogany cutlery stand in the manner of Gillows of Lancaster. The stand having an extremely unusual high turned gallery, one end D-shaped and the other square, divided by a solid partition with a pierced carrying handle; on circular tapering reeded legs and terminating in brass castors. Now fitted with modern brass liners.

English, circa 1825

Height: 26 in; 66 cm Width: 28¼ in; 72 cm Depth: 14¾ in; 37.5 cm



A GEORGE III SILVER HUNTING KETTLE WITH WARMER

A rare George III sterling silver hunting kettle with warmer. The kettle with leather-clad swivel handle and removable lid with horn knob on tankard-shaped warmer with foliate piercing and loop handles to the sides, revealing a removable spirit burner through pierced opening to the front. All engraved with the coat of arms of the Earls of Lauderdale.

English, hallmarked London 1813, with George III duty mark

Height: 13½ in; 34.5 cm Width: 10 in; 25.5 cm Depth: 6 in; 15 cm

Provenance:

Probably commissioned by James Maitland, 8th Earl of Lauderdale (1759–1839).

47

A GEORGE III MAHOGANY TRIPOD TABLE

A late 18th century mahogany tripod table. The circular tip-up top with moulded edge and goncalo alves crossbanding veneered with beautifully faded and figured mahogany; on baluster shaped column with cabriole legs terminating in pad feet.

Note: Table with exceptional colour and patination and a repair to the top.

English, circa 1770

Height: 27½ in; 70 cm Diameter: 34¼ in; 87 cm



A PAIR OF GEORGE III GILTWOOD MIRRORS

A most useful pair of late 18th century Adam period carved giltwood rectangular border glass mirrors, probably retaining the original mirror plates.

English, circa 1790

Height: 41 in; 104 cm Width: 23¾ in; 60.5 cm





A PAIR OF GEORGE III MAHOGANY BEDSIDE TABLES

A pair of late 18th century mahogany and boxwood strung bedside tables. The top with mahogany crossbanding and moulded edge above a single drawer and reeded door below; on four tapering boxwood strung legs.

Note: The handles are replaced.

English, circa 1790

Height: 30 in; 76 cm Width: 15¾ in; 39.5 cm Depth: 14 in; 35.5 cm



A REGENCY ROSEWOOD OVAL BREAKFAST TABLE

An early 19th century rosewood oval breakfast table of small proportions. The beautifully figured and faded tip-up top with crossbanded edge having a gold lacquered brass moulding insert; on a turned rosewood veneered conical column, with four rosewood veneered splay legs having conforming gold lacquered brass moulding and terminating in brass castors.

English, circa 1815

Height: 28¾ in; 73 cm Width: 39½ in; 100 cm Depth: 52¼ in; 133 cm



A GROUP OF FIVE VICTORIAN PAINTED DUMMY BOARDS

An amusing group of five late 19th century Dickensian polychrome painted dummy boards of life-size figures consisting of a gun-toting villainous scoundrel with bowler hat, a drunk with tankard and cap, a clown and two dwarf musicians. Each painted on paper, supported by pine boards with stand.

English, circa 1880

(Left to right) Musician with bagpipes Height: 39½ in; 100.5 cm Width: 12¾ in; 32.5 cm Depth: 6¾ in; 17.5 cm

Scoundrel

Height: 71¼ in; 181 cm Width: 19½ in; 49.5 cm Depth: 10½ in; 27 cm

Musician with fiddle Height: 39¾ in; 100.5 cm Width: 12½ in; 32 cm Depth: 7½ in; 19 cm

Clown

Height: 55¾ in; 141.5 cm Width: 15 in; 38 cm Depth: 9 in; 23 cm

Drunk

Height: 58¾ in; 149 cm Width: 15¾ in; 40 cm Depth: 9¾ in; 25 cm

Provenance:

Henlle Hall, near Chirk, Shropshire.

Exhibited:

Victoria and Albert Museum, London; exhibition on dummy boards.

Literature:

R. S. Ferguson, 'Picture Board Dummies at the County Hotel, Carlisle', *Archaeological Journal*, December 1890.
Margaret Jourdain, 'Dummy Board Figures', *Country Life*, 4 December 1926.
Ralph Edwards, *Georgian Furniture*, 1947, illus. 121/122.
Clare Graham, *Dummy Boards and Chimney Boards, Shire Album*, 1988, p. 22, left illus.



A PAIR OF GEORGE III CARVED GILTWOOD WINDOW SEATS

An elegant pair of late 18th century Adam period carved giltwood window seats. The serpentine fronted seats with upright outscrolled arms having moulded giltwood front with scrolls and Venus pearl decoration upholstered in green velvet; on four bulbous fluted turned legs terminating in toupie feet.

English, circa 1780

Height: 28 in; 71 cm Width: 41 in; 104 cm Depth: 14 in; 35.5 cm



A WILLIAM AND MARY JAPANNED MINIATURE TALLBOY

An extremely rare late 17th century black and gold japanned miniature tallboy. The top section with moulded cornice and three small drawers and three large graduated drawers below retaining original brass handles and steel locks. The lower section with moulded lip and three small drawers above a shaped apron; standing on slender cabriole legs terminating in pad feet.

The front and sides decorated in gold on a black japanned background depicting rural scenes in the then highly fashionable *chinoiserie* taste and closely relating to designs in Stalker and Parker's *A Treatise of Japanning and Varnishing*.

English, circa 1690

Height: 24¼ in; 62 cm Width: 18 in; 45.5 cm Depth: 9½ in; 24 cm

Illustrated:

Grosvenor House Art and Antiques Fair handbook, 2009, p. 57.

Literature:

John Stalker and George Parker, *A Treatise of Japanning and Varnishing*, 1688, reprinted 1998, illus. 13, 18 & 22.



A GEORGE II CARVED MAHOGANY FOUR HEADED HORSE

An extremely rare and possibly unique mid 18th century carved mahogany horse with four heads. The finely carved heads possibly modelled on the celebrated horse 'Godolphin the Arabian', the sides with carved shell motif standing on four splay legs terminating in hoof feet with brass horse shoes and concealed castors.

Note: The crispness of the carving and the outstanding patination give this piece a sculptural quality. Its purpose and use are something of a mystery, however, leaving specialists at the Victoria & Albert Museum and the Toy Museum in Bethnal Green at a loss.

English, circa 1750

Height: 21¼ in; 54 cm Width: 17 in; 43.5 cm Depth: 15¼ in; 39 cm

Provenance:

Carlton Hobbs, London, 1997; Collection of Robin Symes, London.

Illustrated:

Country Life, 8 February 1996, p. 58.





A PAIR OF IRISH GEORGE II CARVED WOOD AND PAINTED EAGLE WALL BRACKETS

An important and extremely rare pair of mid 18th century carved wood and painted eagle wall brackets of large proportions. The rectangular tops with carved gadrooned edge above an eagle clasping an urn spilling water while resting on carved rocks.

Note: Retaining most of their original paint.

Irish, *circa* 1745

Height: 23 in; 58.5 cm Width: 15¾ in; 40 cm Depth: 12¾ in; 32.5 cm

Provenance:

Dromoland Castle, Co. Clare, Ireland.

Illustrated:

Mark Bence-Jones, Burke's Guide to Country Houses, Vol. I - Ireland, 1978, p. 110.





A GEORGE III CARVED MAHOGANY COMMODE

A rare mid 18th century carved mahogany commode. The serpentine fronted top with thumb moulding above four graduated drawers with later gold lacquered brass swan-neck handles and escutcheons and having canted corners with trusses carved with acanthus leaf and pearled moulding; on ogee bracket feet.

Note: This beautifully patinated commode is of very small size and extremely shallow depth.

English, *circa* 1765

Height: 31½ in; 80 cm Width: 40 in; 101.5 cm Depth: 20¾ in; 52.5 cm



A LARGE GEORGE II MAHOGANY STICK BAROMETER BY BATTY STORR OF YORK

An exceptionally rare mid 18th century mahogany barometer of large proportions, the brokenarched pediment centred by a turned ivory urn finial above finely engraved silvered plates inscribed 'B Storr, York Fecit', flanked by fluted pilasters, the exposed tube with a large, richly carved cistern cover with a gadrooned edge above a tapering, moulded base, originally with an open cistern, now converted to an Adam type float cistern.

English, circa 1750, signed 'B. Storr, York fecit'

Height: 45 in; 115 cm Width: 9 in; 23 cm

58

57

A REGENCY CARVED MAHOGANY STICK BAROMETER BY A. J. ADIE

A fine early 19th century carved mahogany stick barometer by A. J. Adie of Edinburgh, having reeded domed top and cistern cover and a finely engraved silvered brass register plate. The single vernier is adjustable by a brass turn finial to the top.

Scottish, circa 1820, signed 'A. J. Adie, Edinburgh'

Height: 40¼ in; 102.5 cm Width: 3¾ in; 9.5 cm

59

A GEORGE III CARVED MAHOGANY BULB CISTERN BAROMETER

An unusual mid 18th century carved mahogany bulb cistern barometer. The architectural moulded triangular pediment above an engraved, divided, silvered brass register plate with sliding vernier. The mahogany covered cistern tube terminating in an unusual cistern cover carved as a grotesque bearded mask, probably of the 'green man'.

English, circa 1760, unsigned

Height: 39 in; 99 cm Width: 6¼ in; 15.5 cm

Illustrated:

Edwin Banfield, Barometers: Stick or Cistern Tube, 1985, p. 66, fig. 72.

60

A GEORGE III CARVED MAHOGANY STICK BAROMETER BY BRUNER & CO.

An unusual mid 18th century mahogany stick barometer by Bruner & Co., the step arched pediment centred by an inlaid flower head above an engraved silvered plate flanked by tapering columns, the barometer plate signed 'Bruner & Co.' with a single adjustable vernier and thermometer, the herringbone veneered and chequered strung stem with an exposed tube, the base with a turned boss cistern cover inlaid with a compass star.

English, circa 1770, signed 'Bruner & Co.'

Height: 42¾ in; 108.5 cm Width: 7¼ in; 18.5 cm



A GEORGE III GILTWOOD MIRROR

A superb quality mid 18th century Chippendale period carved giltwood rectangular border glass mirror. The large original central rectangular mirror plate surrounded by original border glass plates. The shaped cresting surmounted by a floral motif, the sides having floral pendants, C-scrolls and acanthus leafage, the shaped bottom with C-scrolls and leafage and centred by icicles.

Note: The design of this mirror relates to a drawing for a pier glass published by Ince and Mayhew in 1762.

English, circa 1765

Height: 67½ in; 171.5 cm Width: 34½ in; 87.5 cm

Literature:

William Ince and John Mayhew, *The Universal System for Household Furniture*, 1762.



A GEORGE III MAHOGANY THREE TIER TROLLEY

An early 19th century mahogany three tier trolley. The rectangular top with solid shaped high gallery; on four turned legs with two shelves below, having gallery on three sides terminating in brass castors.

English, circa 1800

Height: 26¾ in; 68 cm Width: 27 in; 68.5 cm Depth: 14 in; 35.5 cm

63

AN EXTENSIVE SUITE OF REGENCY CUT GLASS

A large suite of early 19th century glass, all cut with a fine hobnail cut arcaded design with an arch framing a starburst.

Consisting of: A water jug with horizontal cutting to the neck and spout with a notch cut handle 4 wine decanters with mushroom stoppers and ring turned necks 9 red wine glasses with knopped stems 11 water glasses 14 white wine glasses with knopped stems 18 squat punch glasses with loop handles

English, circa 1810



A GEORGE III MAHOGANY SIDE TABLE

A fine mid 18th century Chippendale period carved mahogany side table with a later rectangular *brèche de Medici* marble top; on a frieze having egg and dart moulding and Greek key blind fret with floral moulding below; on four square fluted legs with carved angle brackets terminating in guttae feet.

This table is of transitional design, combining elements from Kentian architecture, such as the bold egg and dart moulding and the Greek key pattern, with later Chippendale elements like the fluting, guttae feet and floral moulding. The unusual angle brackets which serve as a brace between legs and frieze are of even earlier design and can be found on tables from some thirty years before.

English, circa 1765

Height: 33 in; 84 cm Width: 41½ in; 105.5 cm Depth: 26½ in; 67.5 cm

Provenance:

Godson & Coles, London, 2003; Private collection, New York.

Literature:

Ralph Edwards, *The Dictionary of English Furniture*, Vol. III, 1924–7, p. 282, fig. 27. Margaret Jourdain, *The Work of William Kent*, 1948, p. 145, fig. 90. Geoffrey Wills, *English Furniture 1760–1900*, 1979, p. 12, fig. 9.

Illustrated:

Grosvenor House Art and Antiques Fair 2003, handbook, p. 127, with Godson & Coles.



Extract from the Vulliamy workbook

A REGENCY WHITE MARBLE, PORCELAIN AND ORMOLU CLOCK BY VULLIAMY

An exceptional quality early 19th century clock by Vulliamy, No. 758. The white enamel dial with gilt Roman numerals, signed on the reverse by the enameller, Harrison, having typical pierced and engraved hands within chased ormolu frame mounted in a block of white statuary marble having signed Wedgwood jasperware plaques to the sides within ormolu frames and surmounted by an ormolu armillary sphere engraved with the signs of the zodiac and resting on a finely chased ormolu plinth signed 'Vulliamy London', this flanked by two Derby biscuit porcelain putti with ormolu geometric attributes as well as a sextant, a sheet of parchment and a book, all mounted on a bow fronted white marble plinth with ormolu bun feet and within a glass dome with ebonised base. The movement an eight-day single train with gut fusee and half dead beat escapement. The backplate signed and numbered '758 Vulliamy London' and having original numbered pendulum with steel rod and brass knob.

Note: The Vulliamy workbook which includes No. 758 is held by the British Horological Institute and includes the bill for this clock, showing a princely price of £16 7s 7d. A closely related clock was in the collection of Christian, Lady Hesketh, and was sold at Sotheby's London in March 2007.

English, circa 1820

The clock Height: 12¾ in; 33 cm Width: 11¾ in; 30 cm Depth: 5 in; 13 cm

The dome and stand Height: 15¼ in; 33 cm Width: 14¼ in; 30 cm Depth: 8½ in; 13 cm

Provenance:

Sir Charles Kent, supplied and billed 14 September 1820 (according to the Vulliamy workbook); Charles Frodsham, 1949; Percy Webster, until 1954; Biggs of Maidenhead, 1973.

Literature:

Maurice Tomlin, *Catalogue of Adam Period Furniture in the Victoria and Albert Museum*, London, 1972, pp. 116–17. Sotheby's catalogue, 'The Estate of Christian, Lady Hesketh', 1 March 2007, lot 270, p. 198.

Illustrated:

Apollo, October 1973, trade advertisement by Biggs of Maidenhead.





A GEORGE I GILT GESSO SIDE TABLE

A fine early 18th century rectangular gesso side table. The elaborate top in raised gesso ornament of stylised flowers, husks and acanthus leaf laid out in geometrical order, having re-entrant corners above a moulded frieze with shaped apron to the front; on four cabriole legs terminating in scrolled feet raised on blocks.

English, *circa* 1715

Height: 31 in; 79 cm Width: 42½ in; 108 cm Depth: 24½ in; 62 cm



A GEORGE I CARVED WALNUT NEEDLEWORK WING CHAIR

A charming early 18th century carved walnut needlework wing chair of small proportions. The shaped back, wings, arms and seat cushion upholstered in early 18th century English needlework with chrysanthemums on a vibrant yellow ground having a petit-point panel in the back depicting a pastoral scene with a musician holding a bird cage; on four carved cabriole legs terminating in pad feet.

Note: The needlework is probably original to the chair; the petit-point panel on the seat cushion is a restoration copied from the original fragment.

English, circa 1720

Height: 49 in; 124.5 cm Width: 32½ in; 82.5 cm Depth: 30¼ in; 77 cm





A REGENCY ROSEWOOD BRASS INLAID AND ORMOLU MOUNTED CENTRE TABLE

An outstanding quality and most unusual early 19th century rosewood brass inlaid and ormolu mounted centre table. The circular top veneered with beautifully faded and richly figured rosewood having boulle brass border inlay above a frieze with four drawers with applied brass mouldings interspersed by four circular ormolu mounts fashioned with Egyptian head motif and acanthus leaf carving below; on a triform base support with carved scrolls and triform plinth terminating in three ornate brass scroll feet with concealed castors.

Note: All brasswork original to the piece, including the circular ormolu mounts, which are of French manufacture.

English, circa 1820

Height: 29½ in; 75 cm Diameter: 47¾ in; 121 cm

Provenance:

Harvey Nichols, London, 1973.

Illustrated:

Country Life, 22 February 1973, a trade advertisement by Harvey Nichols.



A SET OF GEORGE III MAHOGANY BEDSIDE STEPS

An unusual set of early 19th century mahogany and rosewood crossbanded bedside steps of large proportions. The rectangular top with gallery on three sides above a cupboard with single door having oval caned panels and fluted column support to the corners. The lift-up lid in front revealing a pull-out drawer. The steps crossbanded and having leather insert with blind tooling; on four turned tapering legs.

English, *circa* 1800

Height: 36¼ in; 93.5 cm Width: 22½ in; 57 cm Depth: 28¼ in; 72 cm



A GEORGE III CARVED MAHOGANY NEEDLEWORK ARMCHAIR

A fine mid 18th century Chippendale period mahogany armchair. The cartouche-shaped moulded back with acanthus leaf carving having outswept padded arms with moulded downswept supports. The serpentine shaped seat rails with richly acanthus carved front and side rails on moulded cabriole legs headed by a berried cartouche terminating in scrolled toes. The close-nailed 18th century gros-point needlework executed in wool in shades of blue on a vibrant yellow background.

This mid 18th century armchair is designed in the then popular 'French fashion' and shares similarities with drawings by Chippendale, *The Gentleman and Cabinet-Maker's Director*, plate XX of the 3rd edition.

Chair English, *circa* 1765

Needlework English, *circa* 1765

Height: 35¾ in; 91 cm Width: 26 in; 66 cm Depth: 24½ in; 62 cm

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-Maker's Director*,
3rd edn., 1762, pl. XX; design of the toe.
M. Harris & Sons, *The English Chair*, 1937, p. 113, pl. XLIII.
Edward Joy, *The Country Life Book of Chairs*, 1968, p. 54, illus. 52;
a similar chair from the same workshop.
Anthony Coleridge, *The Cusworth Suite*, 2008, p. 33, pl. 14.





A GEORGE II CARVED MAHOGANY 'PIECRUST' TRIPOD TABLE

An outstanding mid 18th century Chippendale period carved mahogany tripod table. The piecrust tip-up top of beautifully figured mahogany having gadrooned edge with carved shell motif on a birdcage action frame; on turned tapering fluted column with finely carved knop on three acanthus carved cabriole legs terminating in claw and ball feet.

The identical model and possibly the pair to this table, formerly in the collection of Lord Plender, is illustrated in R. W. Symonds, *Masterpieces of English Furniture and Clocks*.

English, circa 1765

Height: 27¾ in; 70.5 cm Diameter of top: 27 in; 68.5 cm

Provenance:

Ronald Phillips Ltd., 2000; Private collection, England.

Illustrated:

Ronald Phillips Ltd., 2000 catalogue, p. 65.

Literature:

R. W. Symonds, *Masterpieces of English Furniture and Clocks*, 1940, p. 29.



AN IRISH GEORGE III CARVED GILTWOOD OVAL MIRROR

A very unusual mid 18th century Irish carved giltwood oval mirror attributed to John Booker, Dublin. The replacement 18th century mirror plate with carved giltwood rope border surrounded by a vine stock with leaves and bunches of grapes tied together with a knot at the top and bow tie below.

The attribution to John Booker is almost certain, with other very similar mirrors made by him. John Booker was recorded as a 'glass grinder' in Dublin in 1728. His son John, who probably supplied this mirror, took over the business, and continued running the firm well into the late 19th century.

Note: Restoration to the top.

Irish, circa 1775

Height: 64½ in; 164 cm Width: 36½ in; 93 cm

Literature:

The Connoisseur, July 1973; Simon Redburn trade advertisement for a similar mirror.

Sean O'Reilly, *Irish Houses and Gardens*, London, 1998, p. 73; another similar example.

L. Synge, Mallett Millennium, 1999, p. 156, illus. 187.

The Knight of Glin, Irish Furniture, 2007, p. 147, illus. 201.



A PAIR OF REGENCY MAHOGANY CHESTS OF DRAWERS

A pair of early 19th century mahogany chests of drawers. The shallow rectangular moulded top above a protruding box frieze supported by turned columns to either side; having five graduated drawers with replaced lion mask handles; terminating in a box plinth.

This pair of chests was made to a very high standard, with beautifully chosen ripple mahogany veneers and mahogany drawer linings throughout, a sign of superior quality.

English, circa 1810

Height: 36 in; 91.5 cm Width: 27 in; 68.5 cm Depth: 13¼ in; 33.5 cm





A REGENCY AMBOYNA BRASS INLAID CENTRE TABLE

An outstanding quality early 19th century amboyna and brass inlaid centre table. The rectangular original chocolate coloured granite top with canted corners above a frieze richly inlaid with acanthus brass motif in the boulle manner and brass edging having finely chased ornate gold lacquered brass moulding on tapering faceted central support with stepped and moulded terminal on quattroform concave platform base, all finely inlaid with conforming brass motif terminating in finely chased gold lacquered scroll feet with concealed castors.

The use of expensive amboyna veneer, as well as the high quality boulle inlay, gives this table an exuberant appearance.

English, circa 1815

Height: 29 in; 74 cm Width: 25¾ in; 65.5 cm Depth: 15½ in; 39.5 cm

Provenance:

Private collection, Los Angeles.



A GEORGE III MAHOGANY SERVING TABLE

An imposing late 18th century Adam period carved mahogany serving table, the rectangular crossbanded and boxwood strung top above a fluted frieze centred by a tablet with a carved drapery swag; on square tapering fluted legs each headed by paterae and terminating in block spade feet.

English, circa 1770

Height: 36 in; 91 cm Width: 72 in; 183 cm Depth: 26½ in; 67 cm

Provenance:

Norman Adams, London, 1968.

Literature:

F. Lewis Hinckley, *The More Significant Georgian Furniture*, 1990, p. 76, illus. 129.

Illustrated:

The Connoisseur, July 1968, trade advertisement by Norman Adams.





A GEORGE II CARVED MAHOGANY STOOL ATTRIBUTED TO PAUL SAUNDERS

An extremely rare and finely carved mid 18th century Chippendale period mahogany stool. The rectangular stuffover seat upholstered in close-nailed early 18th century French needlework having petit-point centre panel depicting a colourful dragon with exotic birds and fruit on a cream background within a gros-point bizarre patterned border with later extensions. The shaped seat rails finely carved with C-scrolls, acanthus leaf and central shell motif; on four fluted cabriole legs with acanthus cabochon clasp to the knees and terminating in outscrolled toes raised on blocks.

The shape and the very crisp carving on the leg of this wonderful stool bear a very close resemblance to seat furniture supplied to Holkham Hall for the Earl of Leicester by Paul Saunders in 1757, and with two pairs of Gainsborough chairs with Ronald Phillips Ltd., one in 2007 and the other in 2009.

Stool English, *circa* 1760

Needlework French, *circa* 1720

Height: 17¾ in; 45 cm Width: 23½ in; 60 cm Depth: 18 in; 46 cm

Provenance:

Michael Lipitch, London; Private collection, London.

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, illus. 379. Ronald Phillips Ltd., 2007 catalogue, p. 62. Ronald Phillips Ltd., 2009 catalogue, pp. 50–53.



A GEORGE III MAHOGANY SIDE CABINET

A late 18th century mahogany shaped side cabinet of small proportion. The straight fronted top with concave sides boxwood strung and crossbanded with tulipwood above a frieze with two drawers having original gold lacquered brass handles and tulipwood crossbanding with two doors below retaining original brass wire grilles with yellow pleated silk behind, revealing two fixed shelves; on four ring turned spool feet.

English, circa 1795

Height: 32¼ in; 82 cm Width: 31 in; 79 cm Depth: 12½ in; 32 cm



A LARGE PAIR OF GEORGE III GILTWOOD MIRRORS IN THE MANNER OF WILLIAM AND JOHN LINNELL

A highly important pair of mid 18th century Chippendale period carved giltwood rectangular border glass mirrors. The original plates divided by a fillet supporting opposing carved eagles and having columns to either side. The elaborate scrolled border glass frames consisting of numerous C-scrolls and foliate carved branches.

Note: A pair of mirrors of extremely similar design were in the collection of the late Queen Elizabeth, The Queen Mother, at Clarence House.

English, circa 1765

Height: 83½ in; 212 cm Width: 44½ in; 113 cm

Literature:

R. A. Woods, FSA, *English Furniture in the Bank of England*, 1972, illus. 62; a similar use of a carved bird on a dividing fillet. Helena Hayward and Pat Kirkham, *William and John Linnell*, *Eighteenth Century London Furniture Makers*, 1980, Vol. II, p. 98, plate 187; a drawing showing elements used in the current pair of mirrors.

David Coombs, 'Queen Elizabeth's Collection', *The Antique Collector*, August 1990, p. 34.





A GEORGE III CARVED MAHOGANY NEEDLEWORK LIBRARY ARMCHAIR

An outstanding quality mid 18th century period carved mahogany Gainsborough armchair in the manner of Thomas Chippendale. The serpentine crested back with padded arms on downswept carved mahogany supports and the padded seat upholstered with 18th century petit-point needlework with later gros-point extensions. The seat rails with shaped apron, carved with C-scrolls and central acanthus clasp to the front; on cabriole legs with leaf carving to the knees and scroll toes terminating in leather castors. The back legs conformingly cabriole, terminating in pad feet with leather castors.

This wonderful chair formed part of a larger suite, some of which are illustrated. The design closely relates to drawings by Chippendale, though a firm attribution cannot be made.

Chair

English, circa 1760

Needlework

French, circa 1740, with later extensions

Height: 41 in; 104 cm Width: 29 in; 73.5 cm Depth: 31½ in; 80 cm

Provenance:

Private collection, New York.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1754, pl. XII; execution of carving to the knee. Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 174, illus. 1; a chair from the same workshop.



A REGENCY TORTOISESHELL TEA CADDY

An early 19th century octagonal tortoiseshell and ivory strung tea caddy with a faceted, domed and hinged top, above panelled sides with a spreading plinth base; on ivory ball feet.

English, *circa* 1810

Height: 5¾ in; 14.5 cm Diameter: 6½ in; 16.5 cm

81

A GEORGE V SILVER AND TORTOISESHELL PHOTOGRAPH FRAME

An early 20th century tortoiseshell and silver photograph frame of rectangular form having an arched top with a tortoiseshell slip and fine silver border.

English, hallmarked London, 1915

Height: 11¼ in; 29.5 cm Width: 8 in; 20.5 cm

82

AN EDWARD VII SET OF LETTER SCALES

An unusual early 20th century set of silver and tortoiseshell letter scales.

Note: The weights are silver plated.

English, hallmarked London, 1903

Height: 2¾ in; 7 cm Width: 6¾ in; 17 cm Depth: 4¼ in; 11 cm

83

A GEORGE V SILVER AND TORTOISESHELL PAGE TURNER WITH MAGNIFYING GLASS

An early 20th century silver and tortoiseshell page turner. The tortoiseshell mounted in silver with circular magnifying glass and engraved with the cipher GF.

English, hallmarked Birmingham, 1911

Length: 16 in; 40.5 cm Width: 3 in; 8 cm



A GEORGE III MAHOGANY CHEST OF DRAWERS

A charming mid 18th century Chippendale period carved mahogany straight fronted chest of drawers. The crossbanded top with moulded edge above brushing slide and four graduated drawers unusually having aromatic cedar lining and having original elaborate swan-neck handles throughout with spiral twist column insert; on moulded plinth terminating in ogee bracket feet.

The use of aromatic cedar is highly unusual, but very practical as a repellent against clothes moths. The mahogany on this beautiful chest has faded to an outstanding colour.

Note: The feet have been extended.

English, *circa* 1760

Height: 32¼ in; 83 cm Width: 35¼ in; 89.5 cm Depth: 20½ in; 52 cm

Provenance:

Private collection, Yorkshire.



A GEORGE III OVAL BORDER GLASS MIRROR

An unusual late 18th century Adam period oval border glass mirror, the original oval plate with a very finely carved Vitruvian scroll border framed by a layered foliate inner edge and a beaded egg and dart outer frame.

English, *circa* 1785

Height: 49 in; 124.5 cm Width: 36 in; 91.5 cm



A PAIR OF GEORGE III GLASS AND ORMOLU TWO LIGHT CANDELABRA BY WILLIAM PARKER

A rare pair of late 18th century Adam period glass and ormolu mounted two light candelabra by William Parker, the bases of typical 'patent' type, in square section blue glass with concave sides and profusely gilded, the sections mounted in gilt bronze of conforming shape and with a pine leaf cast section below the glass container, with rams' heads to each lower corner and a single drop to each upper corner, on moulded ormolu bases with ball feet, the central stem and nozzle supported by Van Dyck cut pans hung with pear drops.

English, circa 1780

Height: 25¼ in; 64 cm Width: 14 in; 35.5 cm Depth: 11 in; 28 cm

87

A PAIR OF GEORGE III MAHOGANY DEMI-LUNE SIDE TABLES

An unusually small pair of late 18th century mahogany and boxwood strung side tables. The demi-lune tops with boxwood stringing and crossbanded edge above a frieze with boxwood line; on four square tapering legs with conforming line terminating in boxwood block toes.

Note: Bearing 'Norman Adams' trade labels.

English, *circa* 1790

Height: 32 in; 81.5 cm Width: 24¾ in; 63 cm Depth: 12½ in; 32 cm

Provenance:

Norman Adams, London.



A REGENCY ROSEWOOD MUSIC CANTERBURY

A rare and unusually large early 19th century rosewood music Canterbury, the rectangular top with a bobbin turned edge and raised gallery above seven vertical compartments with shaped dividers flanked by 'lyre-end' supports, above two short drawers with brass handles; on carved lion paw feet.

English, *circa* 1820

Height: 26 in; 66 cm Width: 47½ in; 120.5 cm Depth: 15½ in; 39 cm





A PAIR OF GEORGE I WALNUT SIDE CHAIRS

A charming pair of early 18th century carved walnut side chairs. The shaped crest with central vaseshaped splat and turned uprights having drop-in seat covered in 18th century French gros-point needlework; on cabriole legs with carved harebell motif to the knee and terminating in pad feet.

Note: Bearing paper label on the underside reading 'Cecilia Countess of Strathmore'. Needlework restored.

Chairs English, *circa* 1715

Needlework French, *circa* 1720

Height: 38½ in; 98 cm Width: 23 in; 58.5 cm Depth: 22¼ in; 56.5 cm

Provenance:

The collection of Cecilia, Countess Strathmore, grandmother to HM The Queen Elizabeth II.







A PAIR OF GEORGE III MIRROR CHANDELIERS

A fine and rare pair of late 18th century Adam period oval mirror chandeliers. The 18th century mirror plates with a border of cobalt blue and clear cut glass 'jewels'. The twin light half chandeliers suspended from brass hooks with a central cut glass stem and canopies hung with cut glass drops. The central bowl issuing two S-shaped candle arms with drip pans to each side and one central arm with glass circle and suspended diamond cut glass, all richly hung with swags of cut glass.

Irish, circa 1780

Width: 16½ in; 42 cm Height: 26½ in; 67.5 cm Depth: 7½ in; 19 cm

Literature:

Martin Mortimer, 'The Irish mirror chandelier', *Country Life*, 16 December 1971, pp. 1741–2. Herbert F. Schiffer, *The Mirror Book: English, American and European*, 1983, illus. 485. Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, p. 114, illus. 370. Martin Mortimer, *The English Glass Chandelier*, 2000, p. 163, Plate 101. Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, p. 168.



A GEORGE II MAHOGANY SIDE TABLE

A fine mid 18th century Chippendale period carved mahogany and marble topped side table of a rich colour and patination, the 18th century replacement rectangular *brèche d'Alep* marble top above a moulded frieze with a boldly carved gadrooned apron; on finely carved cabriole legs with acanthus and scrolled carving to the knees terminating in claw and ball feet.

English, circa 1750

Height: 31¼ in; 79.5 cm Width: 37½ in; 95 cm Depth: 20 in; 51 cm

Provenance:

Charles Perry Ltd., Hertfordshire, 1962. Charles Lumb & Sons Ltd. Harrogate, Yorkshire; Private collection, Yorkshire.

Literature:

Grosvenor House Art and Antiques Fair handbook, 1962, illus. p. 95.

Exhibited:

Exhibition catalogue, 'The Antique Dealers Fair & Exhibition', Grosvenor House, London, June 1962, with Charles Perry Ltd.



A PAIR OF REGENCY MAHOGANY HALL BENCHES

A pair of early 19th century mahogany hall benches. The beautifully patinated and faded shallow rectangular top with central oval field having traces of a painted griffin on an off-white ground, the ends with downward scrolls; standing on elegant sabre legs.

Note: These benches are of very shallow proportion, making them very useful in hallways or at the end of a bed.

English, *circa* 1820

Height: 17¼ in; 43.5 cm Width: 42¼ in; 107 cm Depth: 9¾ in; 25 cm



A PAIR OF GEORGE III MAHOGANY BERGERE CHAIRS

An extremely useful and comfortable pair of late 18th century Adam period carved mahogany bergère chairs. The tub shaped back, arms and gently curved seat upholstered in close-nailed sand coloured suede; on four square tapering fluted legs terminating in square compressed toupie feet.

English, circa 1785

Height: 36 in; 91.5 cm Width: 24¾ in; 63 cm Depth: 27 in; 68.5 cm





Ronald Phillips Ltd.



A NEAR PAIR OF GEORGE III CARVED MAHOGANY PARCEL GILT ARMCHAIRS ATTRIBUTED TO PAUL SAUNDERS

English, circa 1760

Height: 39¾ in; 101 cm Width: 30 in; 76 cm Depth: 29¾ in; 75.5 cm

95 A PAIR OF GEORGE I CARVED WALNUT STOOLS

Stools: English, *circa* 1720 Needlework: French, *circa* 1720

Height: 19 in; 48.5 cm Width: 23 in; 58.5 cm Depth: 21 in; 53.5 cm

96

A MAGNIFICENT PAIR OF GEORGE III CARVED GILTWOOD OVAL MIRRORS

English, *circa* 1765

Height: 81 in; 206 cm Width: 52 in; 132 cm

97

A PAIR OF IRISH GEORGE III MAHOGANY PEAT BUCKETS

Irish, circa 1780

Height: 16½ in; 42 cm Diameter: 14¾ in; 37.5 cm

98

A GEORGE IV ORMOLU MOUNTED CENTRE TABLE ATTRIBUTED TO MOREL & SEDDON

English, circa 1830

Height: 29 in; 73.5 cm Diameter: 54¾ in; 139 cm

99

AN ADAM PERIOD EIGHT LIGHT CUT GLASS CHANDELIER

English, *circa* 1790

Height: 48 in; 122 cm Width: 30 in; 76 cm

100

A GEORGE II CARVED GILTWOOD CARTEL CLOCK BY JOHN HALLIFAX, LONDON

English, circa 1755

Height: 31 in; 78.5 cm Width: 19 in; 48 cm Depth: 8 in; 20.5 cm

101 A GEORGE II CONSOLE TABLE IN THE MANNER OF THOMAS JOHNSON

English, circa 1755

Height: 35 in; 89 cm Width: 26 in; 66 cm Depth: 17½ in; 44.5 cm THE MEREWORTH CASTLE SIDE TABLES







A PAIR OF GEORGE II CARVED MAHOGANY SIDE TABLES

An outstanding and unusual pair of mid 18th century carved mahogany side tables in the manner of William Kent. The original slightly concave statuary white marble tops on conforming frieze with blind fretted Vitruvian scroll and moulded edge; on four boldly carved cabriole legs terminating in pad feet.

Mereworth Castle was built in the Palladian style, and was modelled on Italian houses such as Palladio's Villa Rotunda. The Palladian style was created in England by architects such as Inigo Jones and William Kent, who took their inspiration from the Grand Tour. Like the Villa Rotunda, Mereworth Castle has a central domed hall, and it was for this large circular hall that these tables were originally made.

English, circa 1740

Height: 31¼ in; 79.5 cm Width at the back: 67¼ in; 170.5 cm Width at the front: 59 in; 150 cm Maximum depth: 26¼ in; 67 cm

Provenance:

Mereworth Castle, Kent.

Illustrated:

H. Avray Tipping, *English Homes*, Period V, Vol. I, 'Early Georgian, 1714–1760', 1921, pp. 50–51, illus. 65 & 66.



A PAIR OF GEORGE III CARVED GILTWOOD WALL BRACKETS

A fine pair of mid 18th century Chippendale period carved giltwood wall brackets. The shaped tops richly carved with C-scrolls and leaf decoration, on carved and pierced supports profusely carved with C-scrolls, leaf decoration and stylised waterfall.

English, *circa* 1765

Height: 11 in; 28 cm Width: 10¼ in; 26 cm Depth: 9¾ in; 24.5 cm



A PAIR OF REGENCY MAHOGANY BRASS-MOUNTED DUMB WAITERS

A very rare pair of early 19th century mahogany brass-mounted two-tier dumb waiters. Each circular tier with original gold lacquered Greek key pattern gallery; on a rotating turned and reeded column on three downswept reeded legs terminating in brass castors.

Note: Original gold lacquered metalwork of superb colour and preservation.

English, circa 1800

Height: 41¾ in; 10 cm Diameter: 24½ in; 62.5 cm

Provenance:

The Hon. Violet Vivian, MBE, Glyn, Bangor, Wales; Mallett Antiques Ltd., London, 1955.

Literature:

John C. Rogers, revised by Margaret Jourdain, *English Furniture*, 1967, p. 239, fig. 197; a single similar example from the Dukes of Argyll. Christopher Claxton-Stevens, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 273. *Country Life*, 16 February 1967, trade advertisement for Norman Adams Ltd.; a single similar example.







A REGENCY CARVED MAHOGANY SIDE TABLE

An extremely large early 19th century carved mahogany side table. The breakfront top with reeded edge above fielded frieze and single central drawer with carved lion to the central tablet; on six tassel-capped bulbous turned and reeded legs having lion mask headings to the front and terminating in carved lion paws.

English, *circa* 1830

Provenance:

Springkell House, Lockerbie, Dumfriesshire, Scotland.

Height: 37¾ in; 95.5 cm Width: 98½ in; 250 cm Depth: 39 in; 99 cm



A PAIR OF CHARLES X ORMOLU WALL LIGHTS

A fine quality pair of early 19th century three candle ormolu wall lights, the central fluted tapering column with flaming urn finial draped with foliate swags issuing three acanthus leaf covered candle arms with fluted drip pans and nozzles.

Note: Now fitted with modern electric light fittings.

French, circa 1825

Height: 25 in; 63.5 cm Width: 14 in; 35.5 cm Depth: 8½ in; 21.5 cm

Literature:

Mallett catalogue, *Lighting*, 2002, p. 22. Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, p. 111, illus. 361.



A REGENCY MAHOGANY HALL BENCH

A most unusual early 19th century carved mahogany hall bench in the manner of Marsh & Tatham. The shaped back centred by a circular blind tablet flanked by shallow scrolled lotus flower carving, the panelled rectangular seat with reeded cylindrical arms and boss terminals; on tapering fluted legs terminating in spade feet.

English, circa 1815

Height: 31 in; 79 cm Width: 72 in; 183 cm Depth: 13¾ in; 35 cm

Literature:

Ronald Phillips Ltd., 2007 catalogue, p. 150; a hall bench and stool with the same distinct leg design.







A SET OF FOUR GEORGE III CARVED GILTWOOD GIRANDOLES

A rare set of mid 18th century Chippendale period carved giltwood oval girandoles. The probably replaced 18th century mirror plates framed by carved C-scrolls and floral pendants in the rococo manner with central twin candle arm below.

Note: One girandole of a later date.

English, *circa* 1765

Height: 30 in; 76 cm Width: 18½ in; 47 cm Depth: 7½ in; 19 cm

Literature:

Graham Child, World Mirrors 1650-1900, 1990, pp. 127-8.



A GEORGE III MAHOGANY ETAGERE

A most unusual early 19th century mahogany rectangular étagère of shallow proportions having five shelves and turned supports terminating in turned legs.

English, circa 1805

Height: 63 in; 160 cm Width: 29½ in; 75 cm Depth: 12½ in; 31.5 cm

Top shelf:

110

A PAIR OF REGENCY CLARET JUGS

A pair of early 19th century glass claret jugs with annular cutting to the necks above vertical hobnail cut bodies with swept handles and retaining original cut mushroom stoppers.

English, circa 1820

Height: 11 in; 28 cm Diameter: 6 in; 15 cm

111

A PAIR OF REGENCY COASTERS

A pair of early 19th century circular black and gold japanned papier-mâché coasters in the manner of Henry Clay, the sides decorated with a gilded overlapping leaf border.

English, circa 1810

Height: 1¾ in; 4.5 cm Diameter: 5¼ in; 13.5 cm

Second shelf:

112

A GEORGE V SILVER MOUNTED GLASS DECANTER

An amusing early 20th century silver mounted glass decanter. The glass body in the shape of a car tyre and engraved 'WHEN TYRED, SCOTCH', with stopper mounted in silver and silver padlock.

Note: The glass probably by James Powell, London.

English: Heath & Middleton, hallmarked London, 1925

Height: 9 in; 22.5 cm Width: 7 in; 18 cm Depth: 3¼ in; 8 cm

113

A REGENCY MAGNUM CLARET JUG

An early 19th century glass claret jug retaining original mushroom stopper.

English, circa 1825

Height: 13 in; 33 cm Diameter: 6¾ in; 17 cm

Third shelf:

114

A SET OF THREE REGENCY CUT GLASS DECANTERS

A good quality set of three early 19th century cut glass decanters of mallet form having faceted body with cut arches above and strawberry cut neck, each retaining original stopper.

English, circa 1830

Height: 10 in; 25.5 cm Diameter: 4½ in; 11.5 cm

115

A RARE SET OF THREE GEORGE III SILVER WINE COASTERS BY PETER DESVIGNES, LONDON

A superb set of three late 18th century Adam period circular silver wine coasters by Peter Desvignes with pierced sides decorated with alternating pierced anthemions and rams head pilasters, the silver bases with engraved armorials.

English, hallmarked 1774

Height: 2 in; 5 cm Diameter: 5¼ in; 13.5 cm

Fourth shelf:

116

A PAIR OF REGENCY DECANTERS

An early 19th century pair of heavy cut glass Irish decanters with pillar cut bodies and three annular rings to the neck, with strawberry diamond cut and having original mushroom cut stoppers.

Irish, *circa* 1820

Height: 10 in; 25.5 cm Diameter: 4¹/₂ in; 11 cm

117

A PAIR OF REGENCY COASTERS

A pair of early 19th century red japanned papier-mâché wine coasters with Sheffield plate mounts to the rim and drop ring handles to the sides.

English, circa 1815

Height: 1³/₄ in; 4.5 cm Diameter: 5¹/₂ in; 14 cm

Bottom shelf:

118

A GEORGE III GLASS MAGNUM DECANTER

A rare late 18th century magnum glass decanter of mallet form with a faceted ring turned neck and lobe cut sides.

English, circa 1780

Height: 10¼ in; 26 cm Diameter: 6 in; 15 cm

119

A REGENCY MAGNUM DECANTER

An early 19th century magnum decanter having a mushroom stopper.

English, circa 1810

Height: 11½ in; 29.5 cm Diameter: 5¼ in; 13.5 cm

120

A LARGE GEORGE IV DECANTER

An unusually large early 19th century facet cut decanter with a 3¹/₂ bottle capacity, with ring turned neck and hexagonal mushroom stopper.

English, circa 1830

Height: 12¾ in; 32.5 cm Diameter: 5¾ in; 14.5 cm



Ronald Shillips Ltd.



A GEORGE III MAHOGANY SIDEBOARD ATTRIBUTED TO GILLOWS

A superb late 18th century mahogany serpentine fronted sideboard of a rich faded colour, the shaped top above a central bow fronted long drawer with later oval brass handles and a shaped apron below, flanked by twin drawers with one fitted as a cellaret, all with tulipwood crossbanding; on circular fluted tapering legs headed by stiff leaf carving and terminating in spade feet.

Note: This sideboard is of outstanding colour and patination.

English, circa 1785

Height: 35¾ in; 91 cm Width: 71¾ in; 182.5 cm Depth: 31 in; 79 cm

Literature:

George Hepplewhite, *The Cabinet-Maker* and Upholsterer's Guide, 3rd edition, 1794, plate 29.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, Vol. III, p. 134, fig. 27; a closely related sideboard. Susan E. Stuart, *Gillows of Lancaster and London 1730–1840*, 2008, Vol. I, p. 318, plate 361.







A GEORGE III MARBLE AND BRONZE MANTEL CLOCK BY VULLIAMY

An exceptional quality early 19th century sphinx mantel clock by Vulliamy, London, No. 436. The white enamelled dial with gilt Roman numerals, winding square above VI and pendulum regulation above XII and typical finely chased and pierced hands, having finely chased ormolu chaptering with a serpent swallowing its tail, a sign for infinity; mounted on a statuary white marble having ormolu urn finial. The timepiece flanked by two beautifully patinated bronze sphinxes facing each other; on a stepped black marble plinth with chased ormolu straps having glazed dome cover. The movement an eight-day single train with gut fusee and half dead beat escapement.

English, 1808, signed and stamped 'Vulliamy, London, No. 436'

The clock Height: $10\frac{1}{2}$ in; 27 cm Width: 17 in; 43 cm Depth: $5\frac{1}{2}$ in; 9.5 cm

The dome and stand Height: 13 in; 33 cm Width: 19 in; 48 cm Depth: 5½ in; 14 cm

Provenance:

George Harley Drummond, Middlesex, by whom commissioned; delivered on 10 November 1808 (according to the Vulliamy workbook); Private collection, Ireland.

Literature:

Mallett, 'The Age of Matthew Boulton', 2000, p. 90; a sphinx clock by Vulliamy of very similar design.





A GEORGE III TWO PILLAR DINING TABLE

A late 18th century two pedestal dining table having 18th century replacement leaf. The faded tip-up tops with rounded corners and square edge; on baluster turned columns and terminating in four down-splayed legs with brass cap castors.

English, circa 1795

Height: 29¼ in; 74 cm Length (with leaf): 82½ in; 209.5 cm Length(without leaf): 48¾ in; 123.5 cm Depth: 46¾ in; 119 cm

Provenance: Private collection, London.



A PAIR OF GEORGE II WALNUT AND PARCEL GILT MIRRORS

A rare pair of mid 18th century walnut veneered and parcel gilt mirrors. The replaced rectangular bevelled mirror plates with a leaf carved gilt border and walnut surround with gilt egg and dart moulding having carved and gilt drapes and tassels to the sides. The broken swan-neck pediment with gilt acanthus foliage and carved and gilt cartouche in the centre above shell motif flanked by acanthus scrolls. The serpentine shaped apron with similar shell and acanthus carving.

English, circa 1740

Height: 56 in; 142.5 cm Width: 29½ in; 75 cm

Provenance:

The Duke of Northumberland, Alnwick Castle, by repute; Norman Adams Ltd., London.



124



A GEORGE III CARVED MAHOGANY SILVER TABLE

A mid 18th century Chippendale period carved mahogany silver table. The rectangular top with original pierced gallery with Chinese Chippendale pattern of lozenges and floral motif above a leaf carved frieze; on four cluster column legs with flower carved blocks terminating in block feet and leather castors.

English, circa 1765

Height: 28¼ in; 72 cm Width: 35¼ in; 89 cm Depth: 23 in; 58.5 cm

Literature:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, Vol. II, 1910, p. 290, fig. 323.





A REGENCY CARVED MAHOGANY CELLARET

A good quality early 19th century oval brass bound carved mahogany cellaret. The shallow domed hinged lid with radiating fluting and oval berried finial revealing lead lined interior. The double brass bound body with serpentine fluting to the front having three finely chased lion mask ring handles; on a removable moulded platform base with four carved hairy paw feet.

Note: Feet repositioned. An almost identical example in Ronald Phillips Ltd., 2008 catalogue, p. 220.

English, circa 1810

Height: 24½ in; 62 cm Width: 28 in; 71 cm Depth: 19½ in; 49.5 cm

Literature:

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part III, 1770–1840, *circa* 1925, pp. 391 & 407.
Clifford Musgrave, *Adam and Hepplewhite and Other Neo-Classical Furniture*, London, 1966, fig. 168.
'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 115. *The Antique Collector*, June 1972, trade advertisement by M. Harris and Sons. *Country Life*, 3 June 1976, trade advertisement by Temple Williams Limited Antiques.
F. Lewis Hinckley, *The More Significant Regency Furniture*, 1990, p. 42, illus. 54.
Ronald Phillips Ltd., 2008 catalogue, p. 220; a similar example.



AN IMPORTANT GEORGE III INLAID BREAKFRONT BOOKCASE ATTRIBUTED TO MAYHEW AND INCE

An extremely rare late 18th century fustic and tulipwood crossbanded marquetry inlaid breakfront bookcase attributed to Mayhew and Ince, the upper section fitted with two pairs of glazed doors containing adjustable shelves and surmounted by an arched fan inlaid pediment, the lower section headed by a lacewood inlaid Vitruvian scrolled border above twin panelled cupboard doors concealing four sliding trays, the doors inlaid with floral sprays within ribbon tied husk ovals, with ebonised mouldings and paterae to the corners, and flanked at each side by five graduated drawers with husked drop ring handles; the whole raised on tapered, fluted legs terminating in block toes.

Note: Now fitted with lighting and glass shelves for display purposes. The original wooden shelves retained, which could be reinstated for displaying books.

English, circa 1785

Height: 102 in; 259 cm Width: 84 in; 214 cm Depth: 25 in; 63.5 cm

Provenance:

George, 1st Earl of Burlington (2nd creation) (1754–1834), then to his youngest son; Charles, 1st Baron Chesham (1793–1863), thence by descent to his daughter; Georgina, Countess of Leicester (1853–1937), wife of 2nd Earl of Leicester, of Holkham Hall, Norfolk, and thence by descent.



A REGENCY MAHOGANY HAT STAND

An early 19th century mahogany hat stand, the ring turned stem with alternating reeded balusters surmounted by a ball finial, with three columns each issuing three swept hooks; on a triform plinth stand centred by a reeded starburst, the base with stepped feet headed by a carved flower head and terminating in reeded brass cap castors.

English, circa 1820

Height: 63½ in; 161 cm Width: 27 in; 68.5 cm Depth: 23¼ in; 59 cm





A REGENCY ROSEWOOD SOFA TABLE

An early 19th century rosewood sofa table of outstanding colour and patination having boxwood and ebony strung rectangular top with satinwood and rosewood crossbanding, with rounded corners above a shallow frieze, with two drawers to the front and two dummy drawers to the reverse side; on end supports terminating in reeded splay feet with brass castors.

Note: The handles are period replacements.

English, *circa* 1810

Height: 28½ in; 72.5 cm Width (flaps up): 60½ in; 154 cm Width (flaps down): 38½ in; 97.5 cm, Depth: 28½ in; 72.5 cm



A WILLIAM AND MARY EBONY VENEERED PHASE 1 TABLE CLOCK BY THOMAS TOMPION

An important and previously unrecorded late 17th century ebony veneered table clock, the gilt handle surmounting a cushion moulded dome top applied with foliate gilt mounts, the sides with carved wood frets, with fine gilded mounts to the door, the fire gilded, 6½-inch square dial plate signed 'Tho. Tompion Londini fecit' along the base, the matting and gilt spandrels of superb quality, with a strike/silent (S/N) lever above XII, the chapter ring typical and very fine, the half hour divisions in the usual Tompion 'sword hilt' style while the outside arabic minute numerals are crossed through, with original hands, the date aperture placed below XII with a pin-hole adjustment between the numbers, with a later lever positioned at IX above which is engraved '0312', previously used for the date adjustment, the elaborately and beautifully engraved floral backplate centred by an engraved tablet signed 'Tho: Tompion Londini fecit' and numbered '119'.

English, 1688

Height (handle down): 13¼ in; 33.5 cm Height (handle up): 14½ in; 37 cm Width: 9¾ in; 24.5 cm Depth: 6½ in; 16.5 cm

Provenance:

By family descent to Prince Massimiliano Lancellotti, Italy.

Literature:

R. W. Symonds, *Thomas Tompion, His Life and Work*, 1951, p. 148, fig. 118.





A GEORGE III MAHOGANY CENTRE WRITING TABLE BY GILLOWS OF LANCASTER

An unusual late 18th century mahogany centre writing table having six drawers in the frieze and retaining original brass 'loop' handles; the top lined with green hide with gold tooling; on square tapering legs terminating in brass socket castors.

Note: Stamped 'Gillows-Lancaster' on one drawer.

English, circa 1795

Height: 30½ in; 77.5 cm Width: 54 in; 137 cm Depth: 24 in; 61 cm

Provenance:

Private collection, New York.



A PAIR OF GEORGE III WALL LIGHTS ATTRIBUTED TO PARKER AND PERRY

A fine pair of early 19th century cut glass and ormolu two-light wall lights. The central stem with cut glass 'pineapple' finial above two tiers of curved ormolu branches hung with cut glass drops and twin swags with cut glass connecting with curved, faceted candle arms with cut glass nozzles and ormolu beads. The stem terminating in cut glass and ormolu finial.

Note: The arm pattern with short inner curve and extended outer curve is unique to Parker and Perry. Similar examples of the unusual curved ormolu arms simulating palm fronds can be found on lights by Parker and Perry in *The English Glass Chandelier* by Martin Mortimer.

English, circa 1800

Height: 28 in; 71 cm Width: 21 in; 53.5 cm Depth: 12½ in; 32 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 18, colour plate 9; p. 106, plate 53.





A GEORGE III CARVED MAHOGANY BERGERE

A late 18th century carved mahogany bergère of generous proportion. The carved moulded back with downswept scrolled arms and the serpentine shaped seat upholstered in close-nailed tan leather; on four turned tapering legs with paterae headings terminating in brass castors.

Note: This chair with its beautifully patinated aged leather cover and high back is slightly larger than normal, thus making it very comfortable for use as a desk chair.

English, circa 1790

Height: 39¼ in; 100 cm Width: 29½ in; 75 cm Depth: 29½ in; 75 cm



A CHINESE MIRROR PAINTING IN ORIGINAL LACQUER FRAME

A charming and extremely rare and small mid 18th century mirror painting retaining its original black lacquer frame. The arched moulded Chinese lacquer frame decorated with sprays of flowers on a black background. The mirror painting depicting a courting couple in traditional Chinese dress, together with two courting birds under a tree by the shore with Chinese buildings and mountain in the background.

Chinese, Qianlong, circa 1770

Height: 11½ in; 29.5 cm Width: 8 in; 20.5 cm

Literature:

Graham Child, World Mirrors 1650-1900, 1990, p. 380.



G

C

0

00

-

Č.

5

5

62







A PAIR OF GEORGE III MAHOGANY CENTRE TABLES

A rare pair of mid 18th century Chippendale period carved mahogany centre tables of small size and in the Chinese taste. The faded rectangular tops above pierced fretwork friezes with carved moulded edge below; on four square legs with internal chamfer having pierced angle brackets.

English, *circa* 1765

Height: 28 in; 71 cm Width: 26½ in; 67 cm Depth: 17 in; 43 cm

Literature:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, Vol. II, 1910, p. 286, fig. 318.





A WILLIAM AND MARY JAPANNED BUREAU BOOKCASE

A charming late 17th century black japanned bureau bookcase. The upper section having a pair of doors with original shaped and bevelled mirror plates enclosing removable shelves. The lower parthaving a fall front which opens to reveal a green velvet lined writing surface, a well and various drawers and pigeon-holes. The base having two short and two long graduated drawers with replaced handles; on later bun feet.

The raised japanned decoration unusually depicts European rural scenes with deer and birds as well as a group of people dancing, rather than the expected oriental figures and scenery, which makes this piece rather charming.

English, circa 1690

Height: 82½ in; 210 cm Width: 43½ in; 110.5 cm Depth: 22½ in; 57 cm









A PAIR OF GEORGE II CARVED GILTWOOD SIDE TABLES

A rare and important pair of early 18th century carved giltwood side tables in the manner of William Kent. The rectangular replaced *brèche de Medici* marble tops on moulded apron with stiff leaf carving centred by a finely carved Venus shell cartouche issuing garland swags of oak leaves; on four square section acanthus and guilloche carved cabriole legs terminating in hairy paw and claw feet.

The design of these tables relates to several examples inspired if not drawn by William Kent, in particular a well documented table from Houghton Hall, Norfolk, supplied to Robert Walpole. Here the distinctive cabriole leg also features the acanthus leaf and guilloche carving, but finishes in a scroll and block toe. The oak leaf garlands are here interspersed with acanthus leaf. William Kent was hugely inspired by the Grand Tour and brought Roman-influenced symbolic decoration like the Venus shell and Jupiter's sacred oak into fashion.

English, circa 1730

Height: 33 in; 84 cm Width: 40½ in; 105.5 cm Depth: 24¼ in; 61.5 cm

Literature:

Francis Lenygon, *Furniture in England from 1660 to 1760*, 1914, figs 189, 190 & 191. Margaret Jourdain, *The Work of William Kent*, 1948, pls 134 & 138.



A PAIR OF GEORGE II CARVED MAHOGANY TORCHERES

A most unusual pair of mid 18th century Chippendale period carved mahogany torchères. The circular, moulded and pierced fret tops on turned fluted columns with acanthus leaf carved spiral knops; on acanthus leaf carved cabriole tripods terminating in unusual leaf carved pad feet.

Note: Repairs to the pierced fret tops.

English, circa 1760

Height: 41½ in; 105.5 cm Diameter of tops: 9¾ in; 25 cm Splay of legs: 17½ in; 44.5 cm



A WILLIAM III OVAL SILVERED GESSO MIRROR

An important and extremely rare late 17th century silvered gesso mirror in the manner of Daniel Marot. The 18th century replacement oval mirror plate within a moulded frame profusely carved with sprays of oak leaves, acorns and flower heads on a pounced ground having inner and outer foliate carved borders surmounted by a pierced cipher cresting within oval husk wreath on a gadrooned platform with scrolling strapwork having acanthus leaf and oak leaf with acorn sprays to the side.

Daniel Marot, a French Huguenot immigrant, was the protégé and self-declared architect to William III, formerly William of Orange. Marot followed William from Holland to England when the latter became king. His designs had great influence on English architecture and furnishings of the period, and his legacy includes the gardens at Hampton Court Palace as well as commissions for William III's courtiers. His *Nouveau Livre d'Ornements pour Lutillite des Sculpteurs et Orfèvres* of about 1700 influenced immigrant French carvers such as Thomas Pelletier.

English, circa 1695

Height: 53½ in; 136 cm Width: 39½ in; 100.5 cm

Provenance:

Private collection, New York.

Literature:

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 52, pl. 53. Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, 1958, pl. 7. Mallett catalogue, 1997, p. 14. *Antique Collector*, October 1964, M. Harris & Sons trade advertisement; a similar mirror.



THE BARRINGTON CHAIR

140

A GEORGE II CARVED MAHOGANY ARMCHAIR

An outstanding and highly important mid 18th century Chippendale period carved mahogany armchair. The serpentine shaped crest, bottom and side rails moulded and richly carved with C-scrolls, acanthus leaf and cabochon ruffles, centred by the carved crest of the Barrington family of Barrington Hall. The swept stuffed arms on downswept acanthus carved supports. The stuffed seat having serpentine apron with crosshatching, acanthus carving, C-scrolls and central cabochon clasp, on four cabriole legs with cabochon carved knees and carved scales with dolphin head feet to the front with outscrolled toes to the back, upholstered in fine green cut and uncut silk velvet.

This impressive chair (with its companion, now in The Metropolitan Museum of Art in New York, part of the Irwin Untermyer bequest) was commissioned by Fitzwilliam Barrington in the mid 18th century. It closely relates to drawings by Thomas Chippendale and John Linnell and an attribution to either could be possible.

English, circa 1755

Height: 50 in; 127 cm Width: 33¾ in; 86 cm Depth: 35 in; 89 cm

Provenance:

Fitzwilliam Barrington, by whom commissioned *circa* 1755; Duveen Brothers, New York; Richard A. Canfield, New York; Marsden J. Perry, New York, by whom sold in 1936, lot 267, for \$550 for the pair; By repute to William Randolph Hearst; Devenish & Company Inc., New York.

Exhibited:

CINOA, New York, 19 October 1974 - 5 January 1975.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1754, pl. XX. Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pl. 104, fig. 131; pl. 105, fig. 132. Lucy Wood, *Upholstered Furniture in The Lady Lever Art Gallery*, Vol. I, 2009, No. 31, pp. 370–76.

Illustrated:

Luke Vincent Lockwood, *Colonial Furniture in America*, Vol. II, 1926, p. 108, fig. 581. CINOA, 1974, p. 208, illus. 203. Tom Devenish, *Devenish & Company Inc.*, n.d., p. 27. Tom Devenish, *Devenish*, n.d., pp. 16–17. Sotheby's, *Tom Devenish: The Collection*, 24 April 2008, front cover, pp. 76–83.





BIBLIOGRAPHY

Ackermann, Repository of Arts, 1810. Adam, Robert, Works in Architecture, 1776. anon ('F.'), 'Warwick Castle - II. Warwickshire, The seat of the Earl of Warwick', Country Life, 6 June 1914. Avray Tipping, H., and Christopher Hussey, English Homes, Period IV, Vol. II, London, 1928. Avray Tipping, H., English Homes, Period V, Vol. I, 'Early Georgian 1714–1760', London, 1921. Banfield, Edwin, The Banfield Family Collection of Barometers, Trowbridge, 1995. Banfield, Edwin, Barometers: Stick or Cistern Tube, Trowbridge, 1985. Barder, Richard, The Georgian Bracket Clock 1714-1830, London, 1993. Beard, Geoffrey, Craftsmen and Interior Decoration in England 1660–1820, London, 1981. Beard, Geoffrey, Georgian Craftsmen and Their Work, London, 1966. Beard, Geoffrey, and Christopher Gilbert, The Dictionary of English Furniture Makers 1660–1840, Leeds, 1986. Beard, Geoffrey, and Judith Goodison, English Furniture 1500-1840, Oxford, 1987. Bence-Jones, Mark, Burke's Guide to Country Houses, Vol. I - Ireland, London, 1978. Boulton, Matthew, Matthew Boulton Pattern Book, n.d. Bourne, Jonathan, and Vanessa Brett, Lighting in the Domestic Interior, London, 1991. Brackett, O., English Furniture Illustrated, London, 1950. Britten, F. J., Old Clocks and Their Makers, 4th edition, Woodbridge, 1956. Cescinsky, Herbert, English Furniture from Gothic to Sheraton, London, 1929. Cescinsky, Herbert, English Furniture of the Eighteenth Century, London, Vol. I, 1909; Vol. II, 1910; Vol. III, 1911. Cescinsky, Herbert, The Gentle Art of Faking Furniture, London, 1931. Cescinsky, Herbert, The Old World House, London, 1924. Child, Graham, World Mirrors 1650-1900, London, 1990. Chippendale, Thomas, The Gentleman and Cabinet-maker's Director, London, 1754. Chippendale, Thomas, The Gentleman and Cabinet-maker's Director, 3rd edition, London, 1762. Christie's, London, 'Important English Furniture', 18 November 1993. Christie's, London, 'The Prescott Collection', 31 January 1981. Claxton Stevens, Christopher, and Stewart Whittington, 18th Century English Furniture, The Norman Adams Collection, London, 1983. Claxton Stevens, Christopher, and Stewart Whittington, 18th Century English Furniture, The Norman Adams Collection, revised edition, Woodbridge, 1985. Clifford Smith, Harold, Buckingham Palace: Its Furniture, Decoration and History, London, 1931. Coleridge, Anthony, Chippendale Furniture, London, 1968. Coleridge, Anthony, The Chippendale Period in English Furniture, London, 1966. Coleridge, Anthony, The Cusworth Suite, London, 2008. Collard, Frances, Regency Furniture, 2nd edition, London, 1985 Coombs, David, 'Queen Elizabeth's Collection', The Antique Collector, August 1990. Cornforth, John, Early Georgian Interiors, Yale, 2004. Cornforth, John, and Gervase Jackson-Stops, 'The Gubbay Collection at Clandon', Country Life, 29 April 1971. Davidson, Marshall B., and Elizabeth Stellinger, The American Wing at The Metropolitan Museum of Art, New York, 1985 Davis, Frank, A Picture History of Furniture, London, 1958. Dawson, Percy G., C. B. Drover and D. W. Parkes, Early English Clocks, Woodbridge, 2003. Dekker, E., and P. van der Krogt, Globes from the Western World, London, 1993. Edwards, Ralph, The Dictionary of English Furniture, 3 volumes, London, 1924-7. Edwards, Ralph, The Dictionary of English Furniture, revised edition, London, 1983. Edwards, Ralph, Georgian Furniture, London, 1947. Edwards, Ralph, The Georgian Period, 2nd edition, London, 1958. Edwards, Ralph, The Victoria and Albert Museum: English Chairs, London, 1951. Edwards, Ralph, and Margaret Jourdain, Georgian Cabinet Makers, London, 1944. Edwards, Ralph, and L. G. Ramsey, The Connoisseur Period Guides, The Early Georgian Period 1714–1760, London, 1957. Fitzgerald, Desmond, Georgian Furniture, London, 1969.

Gilbert, Christopher, English Vernacular Furniture, 1750–1900, New Haven, 1991. Gilbert, Christopher, Furniture at Temple Newsam House and Lotherton Hall, 3 vols, Leeds, 1978 & 1998. Gilbert, Christopher, The Life and Work of Thomas Chippendale, 2 vols, London, 1978. Gilbert, Christopher, A Pictorial Dictionary of Marked London Furniture 1700-1840, Leeds, 1996. Gilbert, Christopher, and Tessa Murdoch, John Channon and Brass-Inlaid Furniture 1730–1760, New Haven, 1993. Goodison, Nicholas, English Barometers 1680-1860, London, 1969. Goodison, Nicholas, Matthew Boulton: Ormolu, London, 2002. Goodison, Nicholas, Ormolu: The Work of Matthew Boulton, London, 1974. Goodison, Nicholas, and Robin Kern, Hotspur - Eighty Years of Antiques Dealing, London, 2004. Graham, Clare, Dummy Boards and Chimney Boards, Shire Album, Aylesbury, 1988. Hackenbroch, Yvonne, English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection, London, 1958. Hall, Michael, 'Ham House', Country Life, 14 August 2003. 'M. Harris & Sons 1868–1968', centenary catalogue, London, 1968. M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part I 1560–1740, Part II 1730-1780, Part III 1770-1840, London, circa 1925. M. Harris & Sons, The English Chair, London, 1937. Harris, Eileen, The Furniture of Robert Adam, London, 1963. Harris, John, Geoffrey de Bellaigue and Oliver Millar, Buckingham Palace, New York, 1968. Hayward, Helena, 'The Drawings of John Linnell in the Victoria and Albert Museum', Furniture History Journal, 1969. Hayward, Helena, Thomas Johnson and the English Rococo, London, 1964. Hayward, Helena, World Furniture: An Illustrated History, London, 1965. Hayward, Helena, and Pat Kirkham, William and John Linnell, Eighteenth Century London Furniture Makers, 2 vols, London, 1980. Hayward, Helena, and E. Till, 'Furniture Discovery at Burghley', Country Life, 7 June 1973. Hepplewhite, George, The Cabinet-Maker and Upholsterer's Guide, London, 1788. Hepplewhite, George, The Cabinet-Maker and Upholsterer's Guide, 3rd edition, London, 1794. Hill, Oliver, and John Cornforth, English Country Houses: Caroline 1625–1685, Woodbridge, 1966. Hinckley, F. Lewis, A Directory of Antique Furniture, New York, 1953. Hinckley, F. Lewis, Metropolitan Furniture of the Georgian Years, London, 1987. Hinckley, F. Lewis, The More Significant Georgian Furniture, New York University Press, 1990. Hinckley, F. Lewis, Queen Anne and Georgian Looking Glasses, New York, 1971. Hope, Thomas, Household Furniture and Interior Decoration, London, 1807. Hughes, Bernard, 'Highlights of the Antiques Dealers Fair', Country Life, 11 June 1964. Hussey, Christopher, English Country Houses, Late Georgian 1800–1840, London, 1958, Hussey, Christopher, English Country Houses, Mid-Georgian 1760–1800, London, 1963. Iddon, John, Horace Walpole's Strawberry Hill, London, 1996. Ince, William, and John Mayhew, The Universal System for Household Furniture, London, 1762. Johnson, Peter, Chairs, London, 1989. Johnson, Thomas, Collection of Designs, 1758. Johnson, Thomas, Twelve Girandoles, 1755. Jones, William, The Gentleman or Builder's Companion, 1739. Jourdain, Margaret, Regency Furniture 1795–1820, revised edition, London, 1949. Jourdain, Margaret, The Work of William Kent, London, 1948. Jourdain, Margaret, and F. Rose, English Furniture, the Georgian Period 1750–1830, London, 1953. Joy, Edward T., Chairs, London, 1980. Joy, Edward T., The Country Life Book of Chairs, London, 1968. Joy, Edward T., English Furniture, London, 1964. Kelly, Alison, 'A Clockworker's Taste for Ceramics', Country Life, 15 June 1967. Kendrick, A. F., 'Old English Furniture, Needlework and Silver', Old Furniture, London, 1929. Knight of Glin, The, and James Peill, Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union. New Haven and London. 2007. Kisluk-Grosheide, Daniëlle O., Wolfram Koeppe and William Rieder, European Furniture in the Metropolitan Museum of Art, New York, 2006. Latham, Charles H., In English Homes, Vol. I, London, 1904. Latham, Charles H., In English Homes, Vol. III, London, 1909. Lennox-Boyd, Edward (ed.), Masterpieces of English Furniture: The Gerstenfeld Collection, London, 1998. Lenygon, Francis, Furniture in England from 1660 to 1760, London, 1914. Litchfield, Frederick, Illustrated History of English Furniture, London, 1922. Lock, Matthias, Six Sconces, 2nd edition, 1768.

Lock, Matthias, Six Tables, 1746.

Ronald Phillips Std

is delighted to announce a major selling exhibition of mirrors at

MASTERPIECE LONDON 2010

at the former Chelsea Barracks SW1 24 – 29 JUNE

and also at

RONALD PHILLIPS LTD 26 Bruton Street London W1J 6QL Tel +44 (0)20 7493 2341 Fax +44 (0)20 7495 0843

advice@ronaldphillips.co.uk

Lockwood, Luke Vincent, Colonial Furniture in America, New York, 1926. Loomes, Brian, The Early Clockmakers of Great Britain, London, 1981. Macquoid, Percy, English Furniture, The Age of Mahogany, London, 1906. Macquoid, Percy, English Furniture, The Age of Walnut, London, 1905. Macquoid, Percy, 'Furniture of the XVII & XVIII Centuries Mr. Percival Griffiths' Collection', Country Life, 27 January 1912. Macquoid, Percy, A History of English Furniture, 4 vols, London, 1908. Macquoid, Percy, and Ralph Edwards, The Dictionary of English Furniture, London, 1954. Macquoid, Percy, and Edwards, Ralph, The Dictionary of English Furniture, 2nd edition, revised by Ralph Edwards, 3 vols, London, 1960. Mallett, W. E., An Introduction to Old English Furniture, Bath, 1904. Manwaring, Robert, Cabinet and Chair-Maker's Real Friend and Companion, 1765. Manwaring, Robert, The Chair Maker's Guide, London, 1766. Metropolitan University, The Frederick Parker Collection, London, n.d. Mortimer, Martin, The English Glass Chandelier, London, 2000. Mortimer, Martin, 'The Irish Mirror Chandelier', Country Life, 16 December 1971. Moss Harris & Sons, Old English Furniture, Designers and Craftsmen, London, 1934. Mulliner, H. H., The Decorative Arts in England 1660-1780, London, 1923. Murdoch, Tessa, 'The King's Cabinet-Maker: The Giltwood Furniture of James Moore the Elder', The Burlington Magazine, June 2003. Musgrave, Clifford, Adam and Hepplewhite and Other Neo-Classical Furniture, London, 1966. Musgrave, Clifford, Regency Furniture 1800-1830, London, 1961, revised edition 1970. Musson, Jeremy, 'A House for Politics', Country Life, 24 January 2008. Nickerson, David, English Furniture, London, 1963. Noel Terry Collection of Furniture and Clocks, York, 1987. O'Reilly, Sean, Irish Houses and Gardens, London, 1998. Reade, Brian, Regency Antiques, London, 1953. Roberts, Hugh, For The King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle, London, 2001. Rogers, John C., revised by Margaret Jourdain, English Furniture, revised 3rd edition, London, 1929. Saumarez-Smith, Charles, Eighteenth-Century Decoration: Design and the Domestic Interior, London, 1993. Schiffer, Herbert F., The Mirror Book: English, American & European, Exton, Pennsylvania, 1983. Sheraton, Thomas, Drawing Book, 1791. Stalker, John, and George Parker, A Treatise of Japanning and Varnishing, London, 1688. Reprinted, Reading, 1998. Stuart, Susan E., Gillows of Lancaster and London, 1730–1840, Woodbridge, 2008. Symonds, R. W., English Furniture from Charles II to George II, London, 1929. Symonds, R. W., Furniture Making in Seventeenth and Eighteenth Century England, London, 1955. Symonds, R. W., Masterpieces of English Furniture and Clocks, London, 1940. Symonds, R. W., Old English Walnut and Lacquer Furniture, New York, 1923. Symonds, R. W., Thomas Tompion, His Life and Work, London, 1951. Tomlin, Maurice, Catalogue of Adam Period Furniture in the Victoria and Albert Museum, London, 1972. Symonds, R. W., The Present State of Old English Furniture, London, 1921. Synge, L., Great English Furniture, London, 1991. Synge, L., Mallett Millennium, London, 1999. Tom Devenish, New York, 2000. Trueblood, Nancy, 'The Taste for Lacquer', Connoisseur, May 1987. Vardy, John, Some Designs of Mr. Inigo Jones and Mr. William Kent, 1744. Ward-Jackson, Peter, English Furniture Designs, London, 1984. Ward-Jackson, Peter, English Furniture Designs of the Eighteenth Century, London, 1958. White, Elizabeth, Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources, London, 1990. Wills, Geoffrey, English Furniture 1550-1760, London, 1971. Wills, Geoffrey, English Furniture 1760-1900, London, 1979. Wills, Geoffrey, English Looking-glasses, London, 1965. Wood, Lucy, Catalogue of Commodes, Liverpool, 1994. Wood, Lucy, Upholstered Furniture in The Lady Lever Art Gallery, Liverpool, 2009.

Woods, R. A., English Furniture in the Bank of England, London, 1972.



INDEX

BUREAUX/BOOKCASES

A William and Mary black japanned bureau bookcase A George III breakfront bookcase attributed to Mayhew and Ince A George IV rosewood double-sided bookcase	240 220 78
CHESTS/COMMODES A William and Mary japanned miniature tallboy A George III carved mahogany commode A George III mahogany serpentine chest of drawers A George III mahogany straight fronted chest of drawers A George III padouk and holly demi-lune commode A pair of Regency mahogany chests of drawers	118 124 18 166 40 150
CLOCKS/BAROMETERS A William and Mary Phase 1 table clock by Thomas Tompion A George II carved giltwood cartel clock by John Hallifax A George II mahogany stick barometer by Batty Storr of York A George III mahogany bulb cistern barometer A George III mahogany stick barometer by Bruner & Co. A George III marble and bronze mantel clock by Vulliamy A George III red tortoiseshell veneered bracket clock A George III walnut bracket clock by Daniel and Thomas Grignion A Regency stick barometer by A. J. Adie A Regency white marble, porcelain and ormolu clock by Vulliamy	226 187 126 126 210 36 98 126 134
GLASS A George III glass magnum decanter A Regency claret jug A Regency magnum decanter A pair of Regency claret jugs A pair of Regency decanters A set of three Regency cut glass decanters An extensive suite of Regency cut glass A large George IV decanter A George V silver mounted glass decanter	206 206 206 206 206 130 206 206
GLOBES A pair of George III 21-inch library globes by John and William Cary	76
LIGHTING A George III cut glass eight light chandelier A pair of George III carved giltwood wall lights A pair of George III 'Cleopatra Vase' candlesticks	20 88
by Matthew Boulton A pair of George III glass and ormolu two light candelabra	12
by William Parker A pair of George III wall lights attributed to Parker and Perry An Adam period eight light cut glass chandelier A Regency cut glass and ormolu eight light chandelier	170 230 187
by John Blades A pair of Regency candelabra A pair of Charles X ormolu wall lights	72 82 200

MIRRORS/GIRANDOLES

Single	
A William III oval silvered gesso mirror	248
A George II carved giltwood oval mirror	68
An Irish George II giltwood rectangular mirror	16
A George III carved giltwood overmantel mirror	102
A George III carved giltwood oval mirror	94
A George III giltwood rectangular border glass mirror	128
A George III oval border glass mirror	168
An Irish George III carved giltwood oval mirror	148
Pairs	
A pair of George II walnut and parcel gilt mirrors	214
A pair of George III carved giltwood girandoles	62
A pair of George III carved giltwood oval mirrors	186
A pair of George III giltwood rectangular border glass mirrors	108
A large pair of George III giltwood border glass mirrors	160
A pair of George III mirror chandeliers	176
Sets	
A set of four George III carved giltwood girandoles	204
A set of four deorge in carved girtwood girandoles	204
MISCELLANEOUS	
Furniture	
A pair of George II carved mahogany torchères	246
A George III mahogany artist's table attributed to William Vile	90
A George III mahogany cutlery stand in the manner of Gillows	104
A George III mahogany étagère	206
A George III mahogany three tier trolley	130
A pair of George III mahogany bedside tables	110
A near pair of George III mahogany decanter boxes	46
A set of George III mahogany bedside steps	142
A Regency rosewood music Canterbury	172
A pair of Regency mahogany brass-mounted dumb waiters	194 222
A Regency mahogany hat stand A pair of Victorian carved rosewood music Canterburys	222 74
A pair of victorial carved rosewood music Canterburys	74
Objects	
A George II carved mahogany four headed horse	120
A George III silver hunting kettle with warmer	106
A pair of Irish George III mahogany peat buckets	186
A set of three George III silver wine coasters by Peter Desvignes	206
A Regency tortoiseshell tea caddy	164
A pair of Regency coasters in the manner of Henry Clay	126
A pair of Regency coasters with Sheffield plate mounts	126
A Louis XVIII bronze greyhound	78
A group of five Victorian painted dummy boards	114
An Edward VII set of letter scales	164
An Edwardian silver and tortoiseshell photograph frame	164 164
A George V silver and tortoiseshell page turner	164

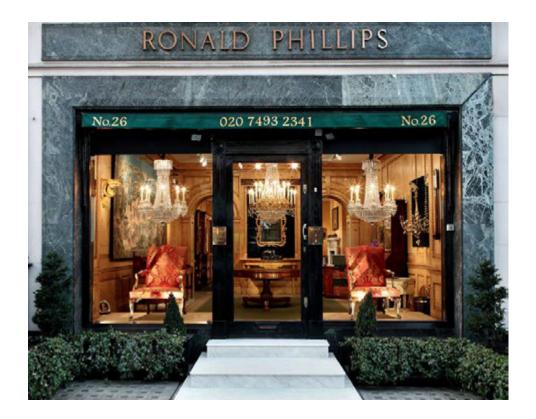
Wall hanging

A pair of Irish George II painted eagle wall brackets A Chinese mirror painting in original lacquer frame A pair of George III carved giltwood wall brackets	122 234 192
SEATING Chairs (single)	c
A George I carved walnut needlework armchair A George I carved walnut needlework wing chair	6 138
A George II carved mahogany armchair	250
A George III carved mahogany bergère	230
A George III carved mahogany bergere A George III carved mahogany needlework armchair	144
A George III carved mahogany needlework Gainsborough library armchair	162
Chairs (pairs)	
A pair of George I walnut side chairs	174
A pair of George II carved mahogany side chairs attributed to	
William Hallett	86
A pair of George III carved giltwood armchairs attributed to	
John Gordon	30
A pair of George III mahogany bergère chairs	184
A near pair of George III carved mahogany parcel gilt armchairs	186
A pair of George III needlework library armchairs A pair of Regency carved mahogany armchairs	80 70
A pair of Regency carved manogany arrichairs	70
Chairs (sets) A set of fourteen George II carved mahogany dining chairs	54
Settees A George II carved mahogany and parcel gilt settee	48
Window seats/stools	
A pair of George I carved walnut stools	186
A George II carved mahogany stool attributed to Paul Saunders	156
A pair of George III carved giltwood window seats	116
A Regency mahogany hall bench	202
A pair of Regency mahogany hall benches	182
SIDEBOARDS/SIDE CABINETS	
A George I walnut bureau cabinet	62
A George III mahogany side cabinet	158
A George III mahogany sideboard attributed to Gillows	208
A pair of Regency mahogany and ormolu mounted side cabinets	22
TABLES Breakfast	
A Regency rosewood oval breakfast table	
	112
Card	112
	112
Card A George III carved mahogany card table attributed to Thomas Chippendale	112 26
A George III carved mahogany card table attributed	

Centre

 A pair of George III mahogany centre tables A Regency amboyna brass inlaid centre table A Regency rosewood brass inlaid and ormolu mounted centre table A Regency rosewood centre table A George IV ormolu mounted centre table attributed to Morel & Seddon 	236 152 140 42 186
Desks/writing A George III mahogany centre writing table by Gillows of Lancaster A George III mahogany partners' desk A George III satinwood Carlton House writing table A Regency carved mahogany and ebony writing table A Victorian burr walnut kidney desk by Holland & Sons	228 8 38 64 92
<i>Dining</i> A George III mahogany three pedestal dining table A George III two pillar dining table	52 212
Pembroke/sofa A Regency rosewood sofa table	224
Side A George I gilt gesso side table A pair of George I japanned side tables A George II console table in the manner of Thomas Johnson A George II mahogany side table A pair of George II carved giltwood side tables A pair of George II carved mahogany side tables A George III carved mahogany silver table A George III mahogany serving table A George III mahogany side table A George III mahogany marble topped side table A George III mahogany serpentine silver table A george III mahogany serpentine silver table A pair of George III mahogany demi-lune side tables A Regency carved mahogany side table	136 62 186 180 242 188 216 154 58 132 34 170 196
Tripod A George II carved mahogany 'shell' piecrust tripod table A near pair of George II carved mahogany tripod tables A George III mahogany 'Percival Griffiths' tripod table A George III mahogany circular banded tripod table	146 14 40 106
WINE COOLERS A George III carved mahogany wine cooler on stand A Regency carved mahogany cellaret	100 218

Ronald Phillips Std.



26 BRUTON STREET, LONDON W1J 6QL

Tel: 00 44 (0)20 7493 2341 Fax: 00 44 (0)20 7495 0843 www.ronaldphillipsantiques.com advice@ronaldphillips.co.uk

Copyright © Ronald Phillips Ltd. 2010



Ronald Phillips Ltd.

26 BRUTON STREET, LONDON W1J 6QL

Tel: 00 44 (0)20 7493 2341 Fax: 00 44 (0)20 7495 0843 www.ronaldphillipsantiques.com advice@ronaldphillips.co.uk