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FOREWORD

Location, location, location is all estate agents talk about. And provenance, provenance, provenance is all antique dealers talk about.

In this catalogue there are antiques once owned by the Earl of Chesterfield, Walter P. Chrysler Jr., Captain Norman Colville, the Earl of Hardwick, the Countess of Harewood and the Earl of Harrington, not to mention Sir James Horlick, Barbara Hutton, the 1st Duke of Leeds, Lord Leigh and Lord Revelstoke, as well as the 2nd Marquess of Rockingham and Sir Rowland Winn, and firms such as Hotspur Ltd., Jeremy Ltd., M. Harris & Sons and Frank Partridge & Sons. These are just a few of the great collectors or dealers represented in this catalogue, alongside many recent private collections.

Premier designers and makers also feature heavily in these pages, with work credited to them either unequivocally or by attribution. Their names are a roll call of supreme craftsmanship and skill, from John Blades, Matthew Boulton and J. & W. Cary the globe makers to Thomas Chippendale, Darmarnin & Sons of Malta and Gillows. Included too are Benjamin Goodison, Giles Grendey, Pierre Langlois and John Linnell, not to mention Mayhew and Ince, James Moore and James Moore the Elder, Parker & Perry, William Pocock, William Riddick, William Vile, Vulliamy the clockmaker and Wright and Elwick.

Alongside the names of collectors and craftsmen, the names of some of the greatest British houses also resonate through the provenances recorded in this catalogue. Here are Beningbrough Hall, Browsholme Hall and Castleweil Castle; Chatsworth, Elveston Castle and Harewood House; Hornby Castle, Kiveton and Nostell Priory; Stoneleigh Abbey, Wentworth Woodhouse and Wimpole Hall. These houses embody a history of Britain in themselves.

I hardly need to draw your attention to specific pieces: they speak for themselves as items of supreme quality, design, condition, patination and authenticity. I have included the stunning set of four girandoles on page 224 only because they are unique; they have been sold at the time of going to print.

I would particularly like to thank all my loyal staff whose hard work makes the production of our catalogue possible. Philip Paddock from P. J. Gates photography should also have a little credit!

I look forward to seeing you at our London showroom in Bruton Street, at the Masterpiece Fair in London in June, or at the International Fine Art and Antiques Fair in New York in October.

Do please look at our newly redesigned and constantly updated website at www.ronaldphillipsantiques.com. And please call me on 020 7493 2341 or email me at simon@ronaldphillips.co.uk for further information, or to ask me for help in sourcing that special item.



Simon Phillips
April 2013

Right: Simon Phillips with Rolo



1

A MAGNIFICENT QUEEN ANNE BLACK JAPANNED BUREAU CABINET

An exceptional and highly important early 18th century black japanned bureau cabinet constructed in three sections, decorated in the finest English japanning in raised gold and red hues on a black background, depicting *chinoiserie* scenes of idyllic islands with exotic buildings, trees, flowers, birds and groups of *chinoiserie* figures in their daily life. The upper section having an arched open pediment, crested with the original turned finials to the centre and each side, above two arched doors with the original shaped and bevelled mirror plates and pull-out candle slides below, revealing a fitted interior of eleven pigeon-holes, ten drawers, six document slots, two column slides, two arched recesses and a central door with the original shaped and bevelled mirror plate. The central section having a sloping hinged fall supported on pull-out lopers, with a replaced green silk velvet lined writing surface and fitted out with eight pigeon-holes, four drawers, two column slides, a central door with 18th century replaced mirror plate and a well with sliding lid. The lower section with moulded edge having two short and two graduated drawers below, retaining the original shaped brass plate handles and escutcheons; on a shaped plinth base terminating in the original bun feet.

Note: This amazing cabinet has survived in remarkably untouched condition. A virtually identical cabinet, undoubtedly from the same workshop, is illustrated in Percy Macquoid's *A History of English Furniture*, and a further example, also from the same workshop, was formerly in the Royal Collection and was subsequently exhibited by Edwin Herzog Antiques at the Grosvenor House Antiques Fair in 1975. A red japanned cabinet of virtually identical design, and very probably from the same workshop, is in the collection of the Victoria and Albert Museum, London.

English, *circa* 1710

Height: 7 ft 8 in; 234 cm

Width: 3 ft 5 in; 104.5 cm

Depth: 1 ft 11½ in; 60 cm

Provenance:

Private collection, Italy.

Literature:

Percy Macquoid, *A History of English Furniture*, vol. II, 'The Age of Walnut', 1905, p. 149, fig. 134.

Oliver Brackets, *Catalogue of English Furniture and Woodwork*, vol. III, 'Late Stuart to Queen Anne', 1927, pl. 39.

Herbert Cescinsky, *English Furniture from Gothic to Sheraton*, 1929, p. 242.

R. W. Symonds, 'Bureau writing cabinets', *Antique Collector*, March/April 1944, pp. 45–50.

Grosvenor House Antiques Fair handbook, 1975, p. 54.

Antique Collector, January 1985, p. 187.

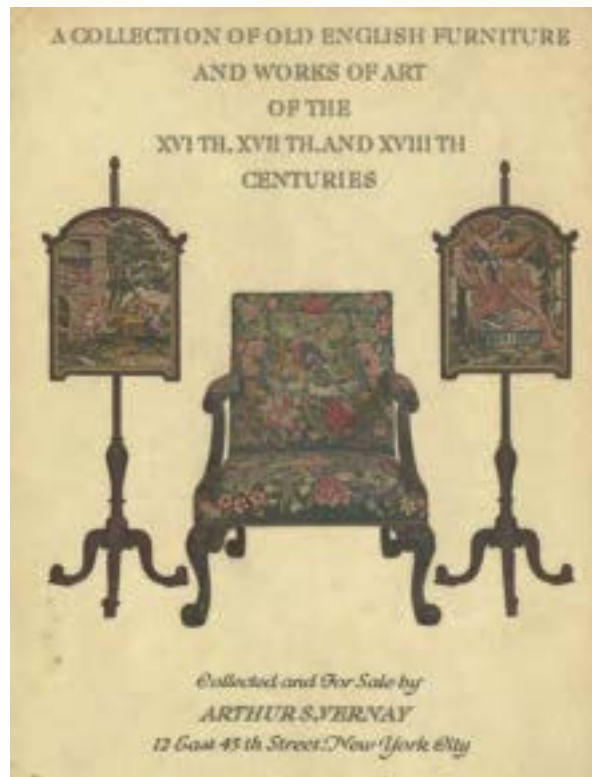
Grosvenor House Art and Antiques Fair handbook, 2007, p. 114.

Country Life, 2 December 1993, p. 37.









Book cover of 1922

2

A PAIR OF GEORGE II MAHOGANY NEEDLEWORK FIRE SCREENS

An extremely rare and superb quality pair of mid 18th century Chippendale period carved mahogany needlework fire screens in the manner of Vile & Cobb, each having a shaped panel of extremely fine petit-point needlework worked in multi-coloured wool within a conforming frame with fine acanthus carved corner crestings, sliding on a central rod with later turned acorn finials, having a bulbous turned base with fine acanthus carving and gadrooned ring; on cabriole legs with acanthus carved knees, terminating in scroll feet on blocks.

Note: It is extremely rare to find pairs of fire screens. This pair is of the highest quality with exquisite carved detail; the needlework panels have survived in remarkable condition and are probably original to the screens. The crispness and attention to detail in the carving is typical of pieces by Vile & Cobb, who supplied fine pieces of carved furniture to the royal household as well as to other distinguished patrons. A comparable pair of pole screens was supplied by Thomas Chippendale to Dumfries House in Scotland.

English, *circa* 1755

Height: 61¼ in; 155.5 cm

Width: 20¼ in; 51.5 cm

Depth: 17¾ in; 45 cm

Provenance:

Arthur S. Vernay Inc., New York;
Private collection, California, USA.

Illustrated:

Arthur S. Vernay, *A Collection of Old English Furniture and Works of Art of the XVIth, XVIIth and XVIIIth Centuries*, 1922, book cover.

Literature:

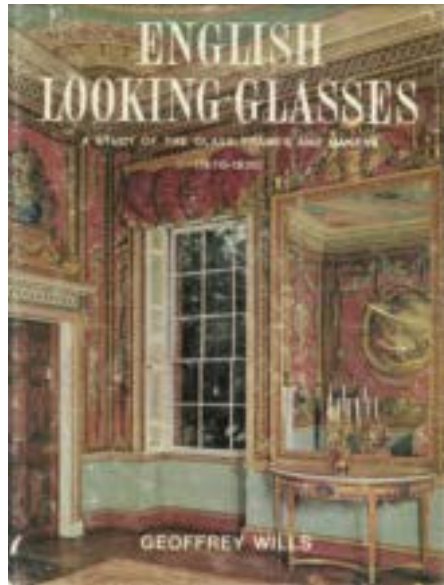
Christie's, 'Dumfries House, A Chippendale Commission', 12 July 2007, lot 45, pp. 162–5.



THE ELVASTON CASTLE PIER GLASSES







One of the pair illustrated

3

A PAIR OF GEORGE II GILTWOOD MIRRORS ATTRIBUTED TO BENJAMIN GOODISON

A highly important and rare pair of early 18th century Palladian period carved giltwood mirrors attributed to the royal cabinet-maker Benjamin Goodison, with one original oval bevelled mirror plate and one 18th century replaced mirror plate, each within a boldly carved frame of palm fronds issuing from cornucopia to the sides, topped by emerging hounds chasing stags, having a lambrequin apron with strapwork decoration, flanked by acanthus carving and with a cresting of acanthus scrolls centred by the head of Diana, with Prince of Wales plumes above.

Note: These wonderful mirrors were originally intended for the hunting lodge of the Earl of Harrington in Richmond. The theme of hunting is beautifully expressed in each mirror by exquisitely carved hounds chasing stags to either side and by the crest of Diana, goddess of hunting.

English, *circa* 1735

Height: 4 ft 4¾ in; 134 cm

Width: 3 ft 3¼ in; 100 cm

Provenance:

The Earl of Harrington, Petersham Lodge, Richmond, Surrey; later moved to Elvaston Castle, Derbyshire;

Mallett and Son Ltd., London;

Private collection, London.

Illustrated:

Geoffrey Wills, *English Looking-glasses, A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 85, illus. 56.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 338, fig. 70: a mirror of very similar design, also featuring the Diana mask and probably also by Goodison, in the collection at Goodwood, Sussex.



THE WIMPOLE HALL GAINSBOROUGH CHAIRS





4

A PAIR OF GEORGE II WALNUT LIBRARY ARMCHAIRS ATTRIBUTED TO WILLIAM VILE

An exceptionally fine and important pair of mid 18th century carved walnut library armchairs attributed to William Vile, each having an upholstered rectangular back and seat with stuffed arms covered in olive-green silk damask, the arms on downswept supports carved with floral paterae and acanthus leaf; on cabriole legs with acanthus carved knees, terminating in hairy paw feet, with concealed leather castors of later date.

Note: This outstanding pair of chairs was originally part of a suite of ten chairs, two settees and a pair of sofas. The suite would have been very expensive at the time; walnut had been almost completely phased out due to heavy import duties applied on the timber in order to promote the use of mahogany from the British colonies. The quality of the carving is second to none, and supports the attribution to the London-based firm of William Vile. Vile was a cabinet-maker who had close connections to William Hallett (who had by this date retired; he and John Cobb later formed the partnership of Vile & Cobb. All three companies are also known as the St. Martin's Lane Syndicate.

The original seat rails have been reinforced with an additional subframe for extra strength.

English, *circa* 1750

Height: 40½ in; 103 cm

Height of seat: 17½ in; 44.5 cm

Width: 30½ in; 77.5 cm

Depth: 32 in; 81.5 cm

Provenance:

Supplied to Philip Yorke, Viscount Royston and Earl of Hardwicke, for Wimpole Hall, Cambridgeshire, until sold with the house by the 5th Earl in 1894;

Thomas, 2nd Baron Robartes and 6th Viscount Clifden;

Moved by the 6th Viscount or his son, Francis Gerald, 7th Viscount Clifden, to Lanhydrock, Cornwall;

7th Viscount Clifden, KCVO, Lanhydrock, Bodmin, Cornwall, sold at Christie's, London, 10 December 1953;

E. T. Biggs & Sons, Maidenhead, in 1960.

Illustrated:

Charles Latham, *In English Homes*, 1909, vol. III, p. 279; the suite shown *in situ* in the Long Drawing-Room at Wimpole Hall.

Christopher Hussey, 'Wimpole Hall, Cambridgeshire, II', *Country Life*, 28 May 1927, p. 846.

'Furniture at Wimpole Hall', *Country Life*, 28 November 1931, p. 591, figs. 4–6.

John Cornforth, 'Victorian Lanhydrock, II', *Country Life*, 23 February 1978, p. 461, fig. 9.

Literature:

Antique Collector, January–February 1947, pp. 2–8.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 923–8.

Opposite: Part of the suite *in situ* at Wimpole Hall in 1927. Country Life Picture Archive



5

A PAIR OF CHINESE EXPORT FAMILLE
ROSE CANTON ENAMEL WALL SCONCES

A large and rare pair of mid 18th century Chinese export *famille rose* Canton enamel wall sconces, each having a central oval plaque depicting a Chinese scene peopled by figures in courtly dress, within a shaped surround decorated with sprays of flowers and leaves on a yellow ground, and with a later shaped, pierced brass cresting, and mounted with two later brass candle arms.

Note: The back boards are of a later date.

Chinese, *circa* 1750

Height: 38 in; 96.5 cm

Width: 12 in; 30.5 cm

Depth: 10¼ in; 26 cm







6

A GEORGE III YEW WOOD AND AMARANTH SECRÉTAIRE CABINET

A fine and rare mid 18th century Hepplewhite period yew wood and amaranth secrétaire cabinet of bombé shape, having a serpentine shaped top with moulded and ebonised edge, above two doors, finely inlaid with ribbon tied urns and laurel leaves in the *goût grec*, enclosing four pigeon-holes, two banks of three graduated drawers with brass ring handles and a central opening, above three graduated drawers with amaranth crossbanding and diagonally cross veneered yew wood and retaining the original ornate rococo brass handles, the sides conformingly veneered with yew wood panels and amaranth surround; on a shaped plinth with splay feet.

English, *circa* 1770

Height: 42½ in; 108 cm

Width: 24¾ in; 63 cm

Depth: 14 in; 35.5 cm

Provenance:

Collection of Mrs. Derek FitzGerald, England;

M. Harris & Sons, London;

Hotspur Ltd., London;

The Broadhead Collection;

Private collection, London.

Exhibited:

The Antique Dealers' Fair and Exhibition, 1966, with M. Harris & Sons;

The Grosvenor House Antiques Fair, 1979, with Hotspur Ltd.

Illustrated:

Antique Dealers' Fair and Exhibition handbook, 1966, p. 45.

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

M. Harris & Sons, June 1975 exhibition catalogue, p. 24.

Grosvenor House Antiques Fair handbook, 1979, p. 70.



7

A GEORGE II PARCEL GILT MAHOGANY SIDE TABLE

A magnificent and highly important early 18th century parcel gilt carved mahogany side table retaining most of the original gilding, having a wonderful replaced 18th century 'yellow Sienna' marble top above a moulded frieze, carved with acanthus leaf and bold gadrooning and centred by a lion mask within a scroll cartouche with acanthus leaf sides; on cabriole legs with satyr mask carving to the knees and acanthus foliage below, terminating in claw and ball feet.

English, *circa* 1730

Height: 2 ft 10 in; 86.5 cm

Width: 4 ft 9 in; 145 cm

Depth: 2 ft 5½ in; 75 cm

Provenance:

M. Harris and Sons, London;

Private collection of Patricia Kluge, Albemarle House, Virginia, USA;

Private collection, England.

Illustrated:

R. W. Symonds, *The Present State of Old English Furniture*, 1921, fig. 57.

M. Harris and Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part II 1730–1780, *circa* 1925, p. 186.

Literature:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, pl. V.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 290, fig. 46.





The table *in situ* at Albemarle House, Virginia, USA



THE NOSTELL PRIORY OVERMANTEL MIRROR



Design of Nostell Priory by Robert Adam

8

A GEORGE III WHITE PAINTED OVERMANTEL MIRROR ATTRIBUTED TO THOMAS CHIPPENDALE

A highly important and extremely rare mid 18th century white painted overmantel mirror retaining most of the original paint surface, attributed to Thomas Chippendale, having a replaced 19th century rectangular mirror plate. The fine quality frame composed of stylised columns and C-scrolls with pierced scroll sides carved with entwined pendent floral sprays and acanthus leaf, having a shaped apron with scrolling leaves and central icicles and a shaped cresting with open cartouche and a leaf spray top of later date.

Note: This extraordinary overmantel mirror was until recently in the north bedroom on the second floor of Nostell Priory. Although James Paine was responsible for some of the earlier furnishings at Nostell, this mirror far more reflects the style and grace usually associated with Thomas Chippendale. Following Robert Adam's appointment to refurbish Nostell, Chippendale's workshop was commissioned to supply a wide variety of furnishings, including those for the neoclassical state bedroom, a Palladian pedestal desk and even the butcher's block in the kitchen.

English, *circa* 1770

Height: 5 ft 9¼ in; 176 cm

Width: 4 ft 2¾ in; 129 cm

Provenance:

Supplied to Sir Rowland Winn, for Nostell Priory, Yorkshire, by descent.

Literature:

Gervase Jackson-Stops, *Nostell Priory*, revised edition, 1994, p. 4.





9

AN IRISH GEORGE II MAHOGANY SILVER TABLE

An important and extremely rare mid 18th century carved mahogany silver table, having a rectangular dished top with gadrooned edge above a cross veneered frieze with richly carved shaped convex moulding decorated with C-scrolls and leaf carving, and centred by a shell on a punched ground; on cabriole legs with hipped acanthus carved knees, terminating in ball and claw feet.

Note: This beautifully patinated table does not conform to standard Irish furniture design. It features elegant ball and claw feet, which are extremely rare in Irish furniture: only a handful of examples are known to exist. The most unusual feature, however, is the gadrooned carved edge to the top. This table is to date the only known Irish example with this type of edge.

Irish, *circa* 1750

Height: 28½ in; 72.5 cm

Width: 32½ in; 82.5 cm

Depth: 22½ in; 57 cm

Literature:

Johnston Antiques, *An Exhibition of Irish Georgian Furniture*, 1998, pp. 49–50.

Brian Austen, *Irish Furniture*, Furniture History Society pamphlet, 1999, p. 3.

The Knight of Glin, *Irish Furniture*, 2007, p. 152, illus. 207; p. 210, illus. 26; p. 223, illus. 73.



THE BROWSHOLME HALL CHAIRS





10

A PAIR OF QUEEN ANNE GESSO SIDE CHAIRS ATTRIBUTED TO JAMES MOORE THE ELDER

An extremely rare and highly important pair of early 18th century gilt gesso chairs attributed to the royal cabinet-maker James Moore the Elder, each having rectangular upright back and seat upholstered in claret and gold cut and uncut velvet, above moulded seat rails finely decorated with leaf carving; on hipped cabriole ring turned legs with acanthus carved cleft knees, joined by C-scroll brackets centred by a grotesque mask, and terminating in leaf carved pad feet.

Note: The backs have been reinstated to their original rectangular shape. The gesso was at one stage silvered.

English, *circa* 1710

Height: 42¾ in; 108.5 cm

Height of seat: 19½ in; 49.5 cm

Width: 24 in; 61 cm

Depth: 28 in; 71 cm

Provenance:

Probably supplied to Edward Parker (d. 1728), for Browsholme Hall, Lancashire, or possibly acquired by John Parker (d. 1754) or Thomas Lister Parker (d. 1858);

By descent until the 1950s;

Temple Williams Ltd., London, 1962;

Mallett and Son Ltd., London;

Private collection, London.

Private collection, Northern Ireland.

Exhibited:

Victoria and Albert Museum, London, CINOA Third International Art Treasures exhibition, 1962.

Illustrated:

Country Life, 13 July 1935; part of the suite *in situ* at Browsholme Hall, Lancashire.

Browsholme Hall guidebook, 1950s, back cover; two chairs and a stool of the suite.

Victoria and Albert Museum, London, CINOA Third International Art Treasures Exhibition catalogue, 1962, no. 82, p. 12.

Edward T. Joy, *The Country Life Book of Chairs*, 1968, p. 41, illus. 33.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 280, fig. 19.

Parke-Bernet Galleries, 'English Furniture, The Walter P. Chrysler Jr. Collection', New York, Part I, 29–30 April 1960, p. 151, lot 262.

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 50, fig. 21.

Opposite: Part of the suite *in situ* at Browsholme Hall in 1935. Country Life Picture Archive



THE BROWSHOLME HALL TABLE

11

A QUEEN ANNE GESSO SIDE TABLE ATTRIBUTED TO JAMES MOORE THE ELDER

An extremely rare and highly important early 18th century gesso side table attributed to the royal cabinet-maker James Moore the Elder, retaining most of the original gilding and having a later thumb moulded rectangular *brèche de Medici* marble top above a concave frieze decorated with acanthus leaf and husk carving; on cabriole legs, with cleft knees and acanthus leaf decoration, joined by C-scroll brackets to the ring turned front legs, and centred by a grotesque mask, terminating in leaf carved pad feet.

English, *circa* 1710

Height: 29¼ in; 74.5 cm

Width: 29¼ in; 74.5 cm

Depth: 19¼ in; 49 cm

Provenance:

Probably supplied to Edward Parker (d. 1728), for Browsholme Hall, Lancashire, or possibly acquired by John Parker (d. 1754) or Thomas Lister Parker (d. 1858);

Collection of Captain Norman R. Colville, London;

Frank Partridge Inc., New York;

Walter P. Chrysler Jr. Collection, New York;

Mallett and Son Ltd., London;

Private collection, London.

Private collection, Northern Ireland.

Illustrated:

Parke-Bernet Galleries, 'English Furniture, The Walter P. Chrysler Jr. Collection', New York, Part I, 29–30 April 1960, p. 151, lot 262.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 280, fig. 19.

Victoria and Albert Museum, London, CINOA Third International Art Treasures Exhibition catalogue, 1962, no. 82, p. 12.

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 50, fig. 21.



12

A GEORGE I GILT GESSO MIRROR

An unusual early 18th century gilt gesso mirror girandole, having an 18th century shaped and bevelled mirror plate and most of the original gilding, with a concave moulded frame with fine strapwork, leaf carving, shaped cresting with strapwork scrolls and acanthus leaf trails, centred by a shell motif; the apron applied with two brass sockets and glass candle arms of later date.

English, *circa* 1715

Height: 40½ in; 103 cm

Width: 22½ in; 57 cm

Depth: 9½ in; 24 cm







IT'S
REBY
ELS

9

SCOTT'S
WAVERLEY
NOVELS

7

SCOTT'S
WAVERLEY
NOVELS

8

SCOTT'S
WAVERLEY
NOVELS

11

SCOTT'S
WAVERLEY
NOVELS

17

CARLYLE'S
WORKS



Bookcase in use as a china cabinet

13

A GEORGE II MAHOGANY BREAKFRONT BOOKCASE ATTRIBUTED TO WILLIAM VILE

An extremely rare and important early 18th century Palladian period mahogany breakfront bookcase of small scale attributed to William Vile, in the manner of William Kent and having an open pediment with leaf carved mouldings above a frieze of blind fretted Greek key motif with bold egg and dart carved edge, centred by a tablet with exquisitely carved floral swag, above two large glazed centre doors flanked at each side by smaller glazed doors, with adjustable shelves behind; on a protruding base with leaf carved moulded edge and rope twist detail above two large centre doors revealing four small and two large graduated drawers retaining their original brass ring handles, flanked by a smaller door to each side, each revealing a single drawer above three adjustable shelves; on a moulded plinth with flower and ribbon carved edge.

Note: This amazingly rare bookcase retains a paper transport label from the 1930s, when it was sold by Frank Partridge Ltd. to William Hewson Baltzell for the Elm Bank estate in Massachusetts. Baltzell and his wife, Alice Cheney Baltzell, the heiress to the Elm Bank estate and a member of one of the families that founded American Express, built a neo-Georgian mansion at Elm Bank. Following the death of her husband, Alice bequeathed the bookcase to the Museum of Fine Art in Boston.

The plinth mouldings were cut at one stage to fit the cabinet into a niche and have been reinstated. The swag carving on the central tablet is of the highest quality and compares to the swag carving on the well-documented bookcase supplied by William Vile to Queen Charlotte in 1762, which also features the unusual Greek key decoration. It is possible that the fine carving was executed by Vile's talented apprentice John Bradburn, who later became the royal cabinet-maker and who is believed to be responsible for the carving on the bookcase supplied to Queen Charlotte.

English, circa 1750

Height: 7 ft 10 in; 239 cm

Width: 5 ft; 152 cm

Depth: 1 ft 6¾ in; 47.5 cm

Provenance:

Frank Partridge Ltd., London and New York;
Collection of William Hewson Baltzell, Massachusetts, USA;
Museum of Fine Arts, Boston, USA.

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, fig. 14.
John Harris, Geoffrey de Bellaigue and Oliver Millar, *Buckingham Palace and Its Treasures*, 1968, pp. 114–15.
Frank Davis, 'Mid 18th century furniture', *Antique Collector*, October 1968, p. 219.
Desmond Fitzgerald, *Georgian Furniture*, 1969, item 35.
Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 95–7, 923–8.

Bust not for sale



THE KIVETON WALL SCONCES







Kiveton Hall. Sheffield Local Studies and Archive Department

14

**A MAGNIFICENT PAIR OF WILLIAM AND MARY REPOUSSÉ
GILT BRASS TWO LIGHT WALL SCONCES**

A highly important and extremely rare pair of late 17th century repoussé gilt brass two light wall sconces of enormous size, retaining traces of the original gilding, each being of oval shield shape, worked in fine repoussé depicting scrolling leaves and figures with birds, centred by the arms of Thomas Osborne, 1st Duke of Leeds, with the insignia of the Knights of the Garter, and surmounted by a ducal crown supported by female figures; the bases issuing twin scrolled candle arms with scalloped drip pans and stiff leaf nozzles.

Note: Thomas Osborne, Earl of Danby (1631–1712), who commissioned these exquisite sconces, was appointed High Treasurer of England by King Charles II. In 1678 he was impeached for treason, and ten years later was one of the signatories to the petition inviting the Protestant William of Orange to become King of England. Osborne's support for William was rewarded when the new king made him in 1689 Marquess of Carmarthen and in 1694 1st Duke of Leeds.

These spectacular sconces mark Osborne's elevation to the dukedom. Osborne built a lavish palace at Kiveton in Yorkshire (now demolished), where these sconces may have hung. They were later moved to Hornby Castle, Yorkshire, until the sale of its contents in the 1920s and its subsequent demolition. No other examples of sconces of this scale are known to have survived. Similar but much smaller sconces are in the Royal Collection at Windsor Castle.

One of the cast figures and one stiff leaf candle holder are 19th century replacements.

English, *circa* 1695

Height: 28 in; 71 cm

Width: 18½ in; 47 cm

Depth: 10¼ in; 26 cm

Provenance:

Possibly for Kiveton, Yorkshire, Thomas Osborne, 1st Duke of Leeds, Earl of Danby and Marquess of Carmarthen, and subsequently moved to Hornby Castle, Yorkshire;
Private collection, New York.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 47, fig. 4.

Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, p. 38, illus. 99.

Rupert Gentle, *Domestic Metalwork 1640–1820*, 1994, p. 196.





15

A PAIR OF GEORGE III MAHOGANY SILVER TABLES

A rare pair of mid 18th century Chippendale period carved mahogany silver tables, each having a rectangular top with pierced gallery in the Chinese Chippendale pattern of lozenges and floral motif above a leaf carved frieze, and on four triple cluster column legs with flower carved blocks joined by turned column cross stretchers, terminating in block feet with brass castors.

Note: Some sections of the fragile galleries have been repaired. The stretchers are of later date.



English, *circa* 1765

Height: 29¼ in; 74.5 cm

Width: 35¼ in; 89.5 cm

Depth: 23½ in; 60 cm

Literature:

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



16

A GEORGE II PARQUETRY YEW WOOD COMMODE, PROBABLY BY PIERRE LANGLOIS

An important and exceptional quality mid 18th century Chippendale period ormolu mounted parquetry yew wood commode, probably by Pierre Langlois, having a serpentine shaped cross grain moulded top, veneered with yew wood parquetry and diagonally crossbanded in rosewood and Andaman padouk, with brushing slide below, above bombé shaped sides and front, mounted with the original ormolu corner angles, and three conformingly veneered graduated drawers with boxwood cock beading and mounted with the original ornate rococo handles and escutcheons; on a shaped apron terminating in splay feet and with the original ormolu scroll sabots and centre mount.

Note: This extraordinary commode has acquired a beautiful patina and retains all the original mounts, typical in both shape and design of pieces by Pierre Langlois. His workshop probably used metalwork by his son-in-law Dominique Jean, who shared the workshop premises. The overall outline of this outstanding piece is decidedly French in feel and emphasises the cabinet-maker's country of origin, but the construction and use of solid wood rather than marble for the top are characteristically English. The shaped drawer sides, sinuously following the commode's outline, are a sign of exceptional quality and of a very sophisticated cabinet-maker.

A similar bombé commode, with identical handles, signed by Zurn (Langlois' accomplished inlayer) and commissioned by the Earl of Shaftesbury, is in the collection of the National Trust at The Vyne in Hampshire. The mounts on the Zurn commode can again be attributed to Dominique Jean, based on recurring pattern types within the Langlois oeuvre. Several documented pieces by Langlois are in the collection at Woburn Abbey, Bedfordshire, and another, formerly at Croome Court, Worcestershire, is now in the Metropolitan Museum of Art in New York.

English, *circa* 1765

Height: 34 in; 86 cm

Width: 48¼ in; 122.5 cm

Depth: 23½ in; 60 cm

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, illus. 47.

Christopher Gilbert, *Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 526–7.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, p. 502, illus. 1033–4.

Lanto Synge, *Mallett's Great English Furniture*, 1991, p. 135, illus. 151.

Terence Rodrigues, *Treasures of the North*, 2000, p. 126.





17

**A GEORGE III ORMOLU MOUNTED CUT GLASS EIGHT LIGHT
CHANDELIER ATTRIBUTED TO PARKER & PERRY**

A rare and fine quality late 18th century Adam period ormolu mounted cut glass eight light chandelier attributed to Parker & Perry, having a domed canopy hung with swags and pendants of cut glass drops above an ormolu mounted vase shaped stem finely cut with swirled flutes and above an ormolu mounted bowl issuing eight double curved candle arms with Vandyke nozzles and drip pans hung with swags and pendants of cut glass drops; with a further domed canopy below hung with cut glass drops and terminating in a facet cut glass sphere pendant.

Note: Now wired for electricity. The lower domed canopy is an 18th century replacement. The attribution to Parker & Perry is supported by the use of the double curved arms, the Vandyke nozzles and drip pans, and the exquisite ormolu mounts, which are typical of high quality chandeliers by this superior manufacturer. Parker & Perry supplied two similar chandeliers to Arbury Hall, Nuneaton, and in particular one to Clandon Park, Surrey, the design of which is almost identical to this example.

English, *circa* 1785

Height: 53 in; 134 cm

Diameter: 30½ in; 78 cm

Provenance:

Private collection, London;
Norman Adams Ltd., London;
Private collection, London;
Private collection, USA.

Illustrated:

Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 473.

Literature:

Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, p. 115, illus. 374.
Christopher Gilbert, *Country House Lighting*, 1992, p. 44, fig. 29.
John P. Smith, *The Art of Enlightenment*, 1994, pp. 22–3.
Martin Mortimer, *The English Glass Chandelier*, 2000, pp. 101–105, pls 47–52.





18

A GEORGE III SATINWOOD WRITING TABLE BY JAMES BAILLIE

A very rare and historically important late 18th century Sheraton period beautifully patinated satinwood writing table by James Baillie, retaining the original pierced diamond trellis curved brass gallery above a later green leather lined writing surface with backwards sliding centre section revealing a well, flanked by two hinged compartments, having two drawers and a central dummy drawer in the frieze below, with the original angular swan-neck handles and fitted with original top quality Bramah locks; on turned tapering legs terminating in brass socket castors.

Note: This desk is fitted with the original superior Bramah locks, a sign of high quality. These locks can be dated from their manufacturer's stamp to 1798. The original brass castors have been repaired. The previously converted middle drawer has been reinstated as a dummy, and the sliding middle section of the top has been released.

The inside of the dust board is signed and dated by James Baillie: 'James Baillie July 18–1798 I have heard this day that the Rules [possibly 'Royals'] have surrounded Dublin success my brave Boys. J B is a Scotsman.'

This poignant note, concealed within the writing table, refers to the Irish uprising in 1798.

English, signed and dated by James Baillie, 18 July 1798

Height: 33½ in; 84.5 cm

Height of kneehole: 23½ in; 60 cm

Width: 50¼ in; 127.5 cm

Depth: 34 in; 86.5 cm

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 31.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 220.



Handwritten text on a piece of aged paper, likely a letter or document, showing cursive script.



19

A GEORGE II MAHOGANY LIBRARY ARMCHAIR

A fine mid 18th century carved mahogany library armchair in the manner of Giles Grendey, having a serpentine shaped upholstered back with stuffed arms on downswept supports with floral paterae and acanthus carving joined to the seat, upholstered in cherry red coloured cut velvet; on cabriole legs with a finely carved lion mask to the knees and terminating in hairy paw feet to the front and squared pad feet to the rear.

Note: With restorations to some of the rails and the back frame.

English, *circa* 1755

Height: 38½ in; 98 cm

Height of seat: 19½ in; 49.5 cm

Width: 31 in; 79 cm

Depth: 31½ in; 80 cm







THE BENINGBROUGH HALL GESSO TABLES





20

A PAIR OF GEORGE I GESSO TABLES BY JAMES MOORE THE ELDER

A highly important and rare pair of early 18th century carved gesso side tables by James Moore the Elder, retaining most of the original gilding, and each having a later 'Green Serravezza' marble rectangular top above a concave frieze with arcaded strapwork and bell flower motif; on square baluster tapering legs with acanthus carved hips and scroll tops, joined by curved stretchers with lozenge centre, all richly decorated with strapwork, and terminating in quatrefoil volute feet.

Note: Gesso tables were the ultimate status symbol in the early 18th century. James Moore the Elder was one of the most prolific cabinet-makers of his time, supplying the royal household as well as many important families with his furniture. A gesso table in the Royal Collection, commissioned by George I and signed by Moore, shares many design elements with this pair of tables, including the distinctive concave frieze with arcaded decoration, the typical square legs and the unusual stretcher.

English, *circa* 1715

Height: 32 in; 81.5 cm

Width: 36½ in; 92 cm

Depth: 20½ in; 52 cm

Provenance:

Possibly supplied to James, 3rd Viscount Scudamore, Holme Lacy, Herefordshire;
The Earl of Chesterfield, Beningbrough Hall, Yorkshire;
Private collection, USA.

Illustrated:

Margaret Jourdain, 'Furniture at Beningbrough Hall II', *Country Life*, 3 December 1927, pp. 824–9.

Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers*, revised edition, 1946, p. 92, fig. 17.

Literature:

Harold Clifford Smith, *The Complete History of Buckingham Palace: Its Furniture, Decoration and History*, 1931, illus. 226–7.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 618.

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, p. 187.

Opposite: The tables *in situ* at Beningbrough Hall in 1927. Country Life Picture Archive







21

A PAIR OF GEORGE I GESSO MIRRORS

An extremely rare pair of early 18th century carved gesso mirrors, each retaining most of the original gilding and having a replaced 18th century bevelled mirror plate within an upright rectangular moulded frame decorated with fine leaf carving and strapwork, with lobed corners and a shaped apron carved with scrolls and similar decoration and centred by a stylised plume; having later glass candle arms and sconce plates. The shaped cresting profusely carved with fine strapwork, central lambrequin and plumes above, flanked by central carved dolphins with scrolling trails and birds' heads below.

Note: The feature of carved dolphins is very rare.

English, *circa* 1720

Height: 56 in; 142.5 cm

Width: 30½ in; 77.5 cm

Depth: 9¾ in; 25 cm

Illustrated:

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, p. 432, illus. 867.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 332.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 68.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 78.







THE HORLICK KNEEHOLE WRITING DESK



The kneehole writing desk with M. Harris & Sons in the 1930s

22

A GEORGE II MAHOGANY KNEEHOLE WRITING DESK

An important and rare mid 18th century Palladian period carved mahogany kneehole writing desk, having a rectangular top with moulded edge above a frieze with long single drawer applied with exquisitely carved drapes and tassels centred by a female mask, revealing a writing slide and compartments beneath, above a central arched recess with single door revealing a single shelf and flanked by four graduated drawers at each side with later ornate brass handles and divided by a finely carved guilloche border between the first and second tier of short drawers concealing a secret drawer; on acanthus scroll feet with concealed brass castors, and the sides fitted with the original ornate brass lifting handles.

English, *circa* 1745

Height: 33¾ in; 86 cm

Height of kneehole: 24 in; 61 cm

Width: 46 in; 117 cm

Depth: 23½ in; 60 cm

Provenance:

Collection of Sir James Horlick, Cowley Manor, Gloucestershire;

M. Harris & Sons, London;

Private collection, New York.

Illustrated:

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part II 1730–1780, 1925, p. 205.



23

A PAIR OF REGENCY CUT GLASS MAGNUM SHIP'S DECANTERS

An extremely rare pair of early 19th century cut glass magnum ship's decanters, each having the typical 'Rodney' triangular shape with star cut base and faceted body with cut annular rings, and retaining the original mushroom star cut stopper.

Note: Ship's decanters are rare in pairs, and usually only have the capacity of a single bottle. Magnum size ship's decanters are exceptionally rare.

English, *circa* 1825

Height: 10¾ in; 27.5 cm

Diameter: 8 in; 20.5 cm

Literature:

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, pp. 254–61.

24

A PAIR OF GEORGE III ENGRAVED GLASS MAGNUM DECANTERS

A fine pair of late 18th century Adam period engraved glass magnum decanters of mallet form, finely engraved with a shaped label reading 'RED WINE' and 'W. WINE' respectively and surrounded by bunches of grapes and vine leaves, and retaining the original clipped flat stoppers.

English, *circa* 1780

Height: 14 in; 35.5 cm

Diameter: 5 in; 13 cm

25

A PAIR OF IRISH REGENCY CUT GLASS CLARET JUGS

A fine pair of early 19th century cut glass claret jugs, each of club shape with star cut base and fine diamond cutting to the body, intercepted by wide single reeds with facet cut ring and cut rings above, with an elegant loop handle joined to the typically Irish wide pouring spout, and retaining the original faceted and diamond cut domed mushroom stopper.

Note: A virtually identical jug is illustrated in *The Decanter – An Illustrated History of Glass from 1650*.

Irish, *circa* 1820

Height: 12¾ in; 31 cm

Width: 6¼ in; 16 cm (spout to handle)

Diameter: 5 in; 13 cm

Literature:

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, p. 25, pl. 353.











26

**A GEORGE II MAHOGANY THREE SEATER SETTEE
ATTRIBUTED TO WRIGHT AND ELWICK**

An exceptionally rare and important fine quality mid 18th century carved mahogany three seater settee attributed to the Yorkshire cabinet-makers Wright and Elwick, having a serpentine shaped back with outscrolled arms and squab cushion upholstered in tangerine silk damask, with serpentine shaped moulded rails carved with C-scrolls and acanthus clasps; on eight cabriole legs with acanthus clasp to the knees, terminating in acanthus carved scroll toes.

Note: This extraordinary settee is comparable with a group of seat furniture of almost identical design: a suite supplied by Wright and Elwick to Wentworth Woodhouse, Yorkshire, and a further suite at Hackwood Park, Hampshire, which is also attributed to the same makers.

English, *circa* 1755

Height: 3 ft 5½ in; 105.5 cm

Height of seat: 1 ft 11½ in; 59.5 cm

Width: 9 ft 1 in; 277 cm

Depth: 3 ft 7 in; 109 cm

Literature:

Christopher Gilbert, 'Wright and Elwick of Wakefield, 1748–1824: a study of provincial patronage', *Furniture History Journal*, 1976, pp. 35–50.

Christie's, 'Hackwood', 20–22 April 1998, lots 119–20.

Christie's, 'Wentworth', 8 July 1998, p. 178, lot 67.



A PAIR OF GEORGE III GILTWOOD
GIRANDOLES

A fine pair of mid 18th century Chippendale period carved giltwood girandoles retaining most of the original gilding and scroll candle arms, each having an 18th century replacement bell shaped mirror plate within a conforming acanthus leaf carved frame and an elaborately pierced cresting with trailing leaf carving below, with two scroll candle arms issued from a central floral boss, with later brass leaf nozzles and drip pans and leaf carved apron below.

Note: These girandoles have survived in beautiful original condition, and remarkably have even retained their original candle arms.

English, *circa* 1765

Height: 38¾ in; 98.5 cm

Width: 19½ in; 49.5 cm

Depth: 10½ in; 27 cm







Advertisement by Frank Partridge & Sons. *The Connoisseur*, June 1952

28

A GEORGE II MAHOGANY TRIPOD TABLE

An outstanding mid 18th century Chippendale period carved mahogany tripod table, having a circular tip-up top veneered in beautifully figured mahogany with a moulded edge above a spirally fluted column with spirally fluted knop; on cabriole legs, richly carved with acanthus leaves and C-scrolls and terminating in scroll feet on blocks with castors below.

English, *circa* 1755

Height: 28½ in; 72.5 cm

Diameter: 24 in; 61 cm

Provenance:

Frank Partridge & Sons, London, 1952;
Private collection, England.

Illustrated:

Connoisseur, June 1952, p. 12.



29

A GEORGE III BRASS LANTERN

An important and exceptional quality mid 18th century brass cylindrical lantern in the manner of John Vardy, having four curved arms of palm fronds tied by a band to form a palm frond canopy, with curved arched palm frond sides and scroll clasp bases joined to a palm frond ring. Now wired for electricity with a later brass four light pendant.

Note: A lantern with some identical components and probably from the same workshop was acquired from Mallett and Son Ltd. for the restored Spencer House in London, where very similar palm frond decoration is a feature of the famous Palm Room, also designed by Vardy. The striking palm fronds can be seen in a drawing from about 1745 by John Vardy for a pair of mirrors probably supplied to the Duke of Bolton in about 1750.

English, *circa* 1770

Height: 44 in; 111.8 cm

Diameter: 24 in; 61 cm

Literature:

Peter Ward-Jackson, *English Furniture Designs of the Eighteenth Century*, 1959, pl. 42.

Geoffrey Wills, *English Looking-glasses: A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 88, illus. 65.

Lanto Synge, *Mallett Millennium*, 1999, p. 179, pl. 322.





30

A CHARLES II STUMP WORK MIRROR

An exceptional quality late 17th century stump work mirror, having an 18th century replacement mirror plate with silver thread braid trimming, within a brightly coloured stump work border with arched top worked in silk, wool and coloured glass beads on a cream coloured background, depicting a seated lady, most probably Queen Catherine of Braganza, at the top, flanked by birds and flower motif and with female figures of Faith and Hope at either side and a garden at the bottom, again with the queen in the centre, and having a seated lion and leopard in each corner, all within a conformingly shaped rope twist silvered frame with later extension in depth and later protective glass insert.

Note: The needlework on this mirror surround is of extremely fine quality. The stump work is supported by internal wires, creating a three dimensional effect in the needlecraft and bringing the images of costume, flowers and birds to life. Some of the stump work is unfinished, revealing the tracings of the original design.

The needlework: English, *circa* 1680

The frame: English, *circa* 1670, adapted

Height: 29¼ in; 75 cm

Width: 24½ in; 62 cm

Depth: 2¼ in; 6 cm

Provenance:

Collection of Roger Warner, Burford, Oxfordshire;

Cora Ginsberg LLC, New York;

Private collection, New York.

Literature:

Lanto Synge, *Antique Needlework*, 1982, pp. 78–83.

Lanto Synge, *Mallett's Great English Furniture*, 1991, p. 28.







31

A GEORGE III MAHOGANY AND BRONZE PAINTED WRITING TABLE

An extremely rare and important early 19th century Greek revival mahogany writing table, having a rectangular crossbanded top and moulded edge with well patinated green leather insert and maroon leather Greek key border above a Greek key applied frieze retaining the original green bronze paint finish, concealing three drawers to the front, and each corner applied with two bronzed brass lion masks with rings; on turned tapering fluted legs retaining the original bronzing within the flutes and terminating in lotus carved toes with the original brass castors.

Note: The Greek revival was introduced in the latter part of the reign of George III, and this outstanding writing table with its striking Greek key frieze is one of the very few examples with this feature known to exist. One table of virtually identical design and most probably from the same workshop was sold by M. Harris & Sons in the 1930s; it differs only in the treatment of the top of the legs, which are rounded and have a single lion mask applied. A writing table with comparable legs and drawer formation, but without the Greek key, is illustrated in *18th Century English Furniture, the Norman Adams Collection*.

It is remarkable that this table has survived in such original condition, retaining almost all the bronze paint as well as the unusual castors.

English, *circa* 1800

Height: 29½ in; 75.5 cm

Width: 56 in; 142.5 cm

Depth: 32½ in; 82.5 cm

Provenance:

Private collection, England.

Literature:

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part III 1770–1840, *circa* 1925, p. 406.

Country Life, 9 February 1978, page unnumbered.

Country Life, 12 July 1979, supplement g.

Christopher Claxton-Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1983, pp. 173–4.







WILLIAM POCOCK'S RECLINING PATENT CHAIR

32

A REGENCY PARCEL GILT ROSEWOOD AND BRONZE PAINTED RECLINING CHAIR DESIGNED BY WILLIAM POCOCK

An extremely rare and possibly unique early 19th century parcel gilt rosewood and bronze painted reclining chair designed by William Pocock, upholstered in green and gold Regency stripe fabric, having a scrolled back, joined to the arms by means of an ingenious ratchet mechanism released by pulleys hidden within the rosewood sides, with gilt ovals and pendent gilt apron, and leopard monopodium front legs, each with an anthemion decorated breast and applied with wings, terminating in paw feet with concealed castors; and sabre legs, each terminating on a gilt ball with concealed castor, to the rear.

Note: This highly unusual and impressive chair is to date the only known realisation of Pocock's design. The chair was at one stage fitted with a sliding footrest, which is now missing. William Pocock operated his business from a large showroom and workshops in Southampton Street, London. His speciality, mechanical furniture, was very much the vogue in the Regency period, and his ingenuity in developing new ideas led to a thriving business. His mechanical furniture included mattresses, tables and chairs, which were favoured by the War Office for campaigns abroad. This amazing chair is an example of his ability to combine current fashion with his cutting edge design.

Pocock published the prototype reclining chair in Ackermann's *Repository of Arts* in February 1813.

English, *circa* 1815

Height (upright): 41 in; 104.5 cm
Height (reclined): 34 in; 86.5 cm
Height of seat: 18 in; 46 cm
Width: 29 in; 73.5 cm
Depth (upright): 37¼ in; 94.5 cm
Depth (reclined): 45½ in; 115.5 cm

Literature:

Pauline Agius, *Ackermann's Regency Furniture and Interiors*, 1984, p. 72.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 703–70;

Simon Smythen Jervis, 'John Stafford of Bath and his Interior Decorations', *Furniture History Journal*, 2009, p. 176.



33

A GEORGE III TALL SERPENTINE FRONTED MAHOGANY
CHEST OF DRAWERS

A most unusual late 18th century Hepplewhite period serpentine fronted mahogany chest of drawers, having a serpentine shaped moulded top above five graduated drawers retaining most of the original gold lacquered brass ring handles above a serpentine shaped apron; on splay feet.

Note: Bearing the Norman Adams Ltd. trade label. Two handles are of later date.

English, *circa* 1790

Height: 5 ft ½ in; 154 cm

Width: 1 ft 9¼ in; 53.5 cm

Depth: 1 ft 1½ in; 34 cm

Provenance:

Norman Adams Ltd., London.







34

A PAIR OF FRENCH RESTORATION PERIOD
ORMOLU MOUNTED BLUE JOHN URNS

A magnificent and extremely fine quality pair of early 19th century ormolu mounted 'new dining room vein' blue john urns, each having a finely chased leaf moulded ormolu rim mounted to a baluster shaped blue john body, with scrolled acanthus ormolu arms to each side; on a waisted socle and mounted on a square ormolu plinth with leaf moulded edge.

Note: These exceptional vases are made out of several layers of the finest blue john ore. The thinness of the turned body requires great skill and emphasises the translucency of the stone. Blue john is mined only in Derbyshire, the sole location of this unique mineral. It is very brittle, making larger objects extremely difficult to produce. The name 'blue john' derives from the French *bleu jaune*, describing the characteristic blue and yellow veining of the stone.

The blue john: English, *circa* 1815

The mounts: French, *circa* 1815

Height: 12½ in; 31.5 cm

Width: 8¾ in; 22 cm

Depth: 6¼ in; 16 cm



A PAIR OF GEORGE III MAHOGANY SIDE CABINETS

A pair of late 18th century Sheraton period mahogany side cabinets, each having a rectangular top, with the original pierced arch brass gallery on three sides, above a fixed shelf with shaped sides and a single drawer with boxwood stringing and later brass knob handles, above a single door with central oval panel, revealing a fixed shelf to one cabinet and an open space to the other; on ring turned legs with the original brass socket castors.

English, *circa* 1790

Height: 46 in; 117 cm

Width: 24½ in; 62.5 cm

Depth: 13¼ in; 34 cm

Provenance:

Jeremy Ltd., London;
Private collection, Milan, Italy.

Exhibited:

Grosvenor House Antiques Fair, 1973.

Illustrated:

Grosvenor House Antiques Fair handbook,
1973, p. 52, with Jeremy Ltd.

Literature:

'M. Harris & Sons, 1868–1968', centenary catalogue, 1968, p. 57; an almost identical single side cabinet, without doubt made in the same workshop.







36

**A GEORGE III SATINWOOD SERPENTINE SHAPED
DRESSING COMMODE**

An exceptionally fine late 18th century Hepplewhite period satinwood serpentine shaped dressing commode in the manner of Mayhew and Ince, having a finely veneered top with a central oval starburst inlay and a gonçalo alves crossbanded edge, above four graduated drawers conformingly crossbanded and retaining the original circular pierced brass ring handles; on a shaped apron terminating in splay feet. The top drawer fitted with an internal green baize lined brushing slide revealing various lidded compartments and boxes for toiletries and a sliding toilet mirror on a ratchet mechanism.

Note: Two of the fitted boxes as well as the toilet mirror have been replaced at one stage. The overall outline of this commode follows a design published by Alice Hepplewhite in 1787.

English, *circa* 1790

Height: 32 in; 81 cm

Width: 43½ in; 110.5 cm

Depth: 22½ in; 67.5 cm

Provenance:

Private collection, Gloucestershire;

Private collection, London.

Literature:

Alice Hepplewhite, *The Cabinet-Maker and Upholsterer's Guide*, 1788, pl. 76.

Munro J. Bell, *Chippendale, Sheraton and Hepplewhite Furniture Designs*, 1900, p. 243.



37

A GEORGE II GILTWOOD EAGLE CONSOLE TABLE ATTRIBUTED TO FRANCIS BRODIE

An important and fine quality early 18th century Palladian period carved giltwood eagle console table attributed to Francis Brodie of Edinburgh, having a later rectangular 'Yellow Benou Breccia' marble top above a frieze with finely carved Vitruvian scroll, supported by a beautifully carved spreadwinged eagle standing on rockwork; on a plinth base with flowerhead moulded edge.

Note: The top has been at one stage reinstated to the original width. The pair to this table is illustrated in *Masterpieces of Queen Anne and Georgian Furniture*. Francis Brodie was the leading Edinburgh cabinet-maker of his time. Some documented pieces of furniture by Brodie have been preserved in the collection at Dumfries House, Ayrshire.

Scottish, *circa* 1740

Height: 31¾ in; 80.5 cm

Width: 35 in; 89 cm

Depth: 34¾ in; 88.5 cm

Provenance:

Pitfour Castle, Perthshire, Scotland;

Private collection, England.

Literature:

Francis Lenygon, *The Decoration and Furniture of English Mansions in the 17th and 18th Centuries*, 1909, p. 40.

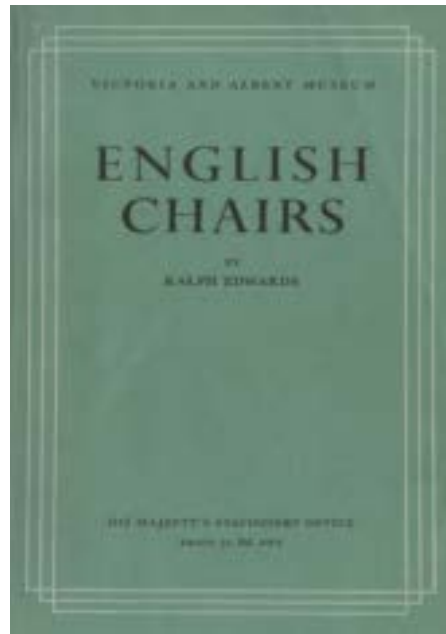
Desmond Fitzgerald, *Georgian Furniture*, 1969, illus. 27.

Patrick Broome, *The Hyde Park Collection 1965–1990*, 1990, p. 95.

F. Lewis Hinckley, *Masterpieces of Queen Anne and Georgian Furniture*, 1991, p. 56, illus. 81.

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 136–7.





The companion chair in the Victoria and Albert Museum, London

38

A GEORGE III MAHOGANY ARMCHAIR

A late 18th century Hepplewhite period carved mahogany armchair, having a serpentine shaped moulded crest rail on wavy moulded supports and a moulded gothic arch back with finely carved floral paterae and carved swags, with outswept arms on downswept counter fluted supports joined to the serpentine shaped seat upholstered in tangerine coloured silk damask above serpentine shaped moulded seat rails with central flower patera to the front; on counter fluted square cabriole legs terminating in square pad feet.

Note: An identical chair, possibly having lost its swag carving, is in the collection of the Victoria and Albert Museum, London; it may be the companion to this chair.

English, *circa* 1775

Height: 36 in; 91.5 cm

Height of seat: 18½ in; 46.5 cm

Width: 25¾ in; 65.5 cm

Depth: 22¼ in; 56.5 cm

Literature:

Ralph Edwards, *A History of the English Chair*, 1950, illus. 95.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 295, fig. 220.

Desmond Fitzgerald, *Georgian Furniture*, 1969, item 101.

Christie's, 'Important English Furniture', 19 June 1980, p. 22.

F. Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p. 109, illus. 221.



**A PAIR OF GEORGE III PERIOD
CHINESE EXPORT 'NODDING HEAD'
SEATED FIGURES**

An exceedingly rare pair of late 18th century 'nodding head' polychrome decorated figures of a mandarin and his female consort, retaining most of their original paint. The male figure is seated on rockwork and wears a bright yellow robe decorated with floral sprays; he retains his original beard and wears an official's hat. The female figure is also seated on rockwork and is dressed in a dark blue robe; she has a tied hairstyle and wears pendent cut glass earrings.

Note: Chinese or oriental artefacts were immensely popular in the 18th century. Export goods from the Far East included china, lacquerware and figures like these, which were highly prized and perceived as very exotic. A painting by John Zoffany depicting Queen Charlotte at her dressing table at Hampton Court in the mid 1760s shows a Chinese 'nodding head' figure behind her, and at the Swedish royal court Chinese 'nodding head' figures are mentioned in 18th century inventories of Drottningholm Palace. Most of these figures, like the ones in the Zoffany painting, are in a standing position; seated figures such as the present pair are extremely rare. Some of the paint surface has been refreshed.

Chinese, *circa* 1780

Mandarin:

Height: 12 in; 30.5 cm

Width: 7 in; 18 cm

Depth: 5 in; 13 cm

Consort:

Height: 12¼ in; 31 cm

Width: 7 in; 18 cm

Depth: 5 in; 13 cm

Provenance:

Jeremy Ltd., London;

Private collection, Florida, USA.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 364, fig. 21.

Margaret Jourdain, *Chinese Export Art in the Eighteenth Century*, 1967, pp. 110–11.

Michael Cohen and William Motley, *Mandarin and Menagerie*, 2008, pp. 124–5, item 7.1.





40

A PAIR OF GEORGE III SATINWOOD BEDSIDE CUPBOARDS

An unusual and fine pair of late 18th century satinwood bedside cupboards, each having a solid gallery top with satinwood and purpleheart tambour door below and dummy drawer pullout section with ornate brass swan-neck handles revealing a leather lined surface; on square section legs with inside chamfer and rounded outside corners.

Note: One bedside cupboard is of later date.

English, *circa* 1780

Height: 30¼ in; 76.5 cm

Width: 20½ in; 52 cm

Depth: 18½ in; 47 cm



41

A GEORGE II MAHOGANY KETTLE STAND

A fine mid 18th century carved mahogany kettle stand, having a dished circular top of beautiful colour and patination with a scalloped edge and fine brass line inlay; on a spirally fluted column with leaf carved knop and cabriole legs with acanthus carved knees, terminating in claw and ball feet.

Note: This fine kettle stand is slightly taller than usual. The brass line inlay as well as the scalloped edge are also rare features.

English, *circa* 1750

Height: 24¾ in; 63 cm

Diameter of top: 12 in; 30.5 cm



42

**AN IRISH GEORGE III WHITE
STATUARY AND BROCATELLO MARBLE
CHIMNEYPiece**

A fine late 18th century white statuary and Spanish brocatello marble chimneypiece in the manner of George & Hill Darley, having a breakfront moulded shelf above a frieze finely inlaid with Spanish brocatello quatrefoils with verde antico centres and a central tablet carved with a classical urn with serpent handles and husk drapes, the jambs decorated with conforming quatrefoils and gothic fields headed by Doric capitals with carved ewers above, the in-grounds and out-grounds of contrasting brocatello; on breakfront blocks.

Note: George & Hill Darley were Dublin stone-cutters. The two brothers, partners in a long established family business that lasted from the 1660s until well into the 19th century, were responsible for a number of designs for chimneypieces, some of which are preserved in the Royal Irish Academy, Dublin. The west front of Trinity College Dublin was built by the Darley family.

Irish, *circa* 1785

Height: 5 ft 2½ in; 154 cm

Width: 6 ft 6¾ in; 200 cm

Depth: 7 in; 18 cm

Fireplace opening:

Height: 3 ft 8½ in; 113 cm

Width: 4 ft 4¾ in; 134 cm







43

A GEORGE II GILTWOOD MIRROR

An unusual mid 18th century carved giltwood mirror in the manner of William Kent, retaining much of the original gilding and having a replaced 18th century bevelled mirror plate within a ribbon tied flower moulded edge flanked by palm fronds and scroll trusses and topped by inverted shells at each side, with a shaped cresting with broken pediment and Prince of Wales plumes above a cartouche with leaf carved centre and acanthus clasp below; and a shaped apron with scrolling acanthus leaf and central cartouche.

Note: A mirror with similar palm frond carving and plumed cresting is illustrated in *The Dictionary of English Furniture*.

English, circa 1740

Height: 5 ft 1¾ in; 157 cm

Width: 2 ft 11½ in; 90 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 338, fig. 70.



44

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

A fine pair of late 18th century Sheraton period mahogany bedside cupboards, each having a solid gallery on three sides, with pierced lifting handles and well patinated top above a door with brass Dutch axe handle and veneered with fine figured mahogany, revealing a single compartment with slatted back; on square tapering legs terminating in spade feet.

English, *circa* 1795

Height: 33 in; 83 cm

Width: 14¾ in; 37.5 cm

Depth: 13¼ in; 34 cm



THE STONELEIGH ABBEY PANELS







Some of the panels *in situ* at Stoneleigh Abbey. *The Connoisseur*, March 1947

45

A SET OF NINE GEORGE III PERIOD CHINESE EXPORT PAPER PANELS IN PAPIER-MÂCHÉ FRAMES BY BROMWICH & LEIGH

An important and extremely rare set of nine mid 18th century Chippendale period Chinese export painted paper panels, in their original papier-mâché frames by Bromwich & Leigh, depicting *chinoiserie* landscapes with courtly figures within rope twist and C-scroll parcel gilt frames retaining their original decoration.

Note: The bill for the panels by Bromwich & Leigh dated 1764 survives in the Shakespeare Centre Library and Archive, Stratford upon Avon, Warwickshire.

Panels: Chinese, 1764

Frames: English, 1764

Large pair:

Height: 25¼ in; 64 cm

Width: 51¼ in; 130 cm

Small pair:

Height: 30¾ in; 78 cm

Width: 20½ in; 52 cm

Five panels:

Height: 17½ in; 44 cm

Width: 22 in; 56 cm

Provenance:

Commissioned by Lord Leigh for Stoneleigh Abbey, Warwickshire, 1764;

By descent until sold 1981;

Private collection, USA.

Illustrated:

W. A. Thorpe, 'Stoneleigh Abbey and its furniture', *Connoisseur*, March 1947, p. 19.





46

A GEORGE II MAHOGANY TRIPOD TABLE

A fine mid 18th century carved mahogany tripod table, having a pie-crust tip-up top which has acquired an outstanding colour and patination, above a birdcage action with a turned column below with spirally fluted knob; on cabriole legs with acanthus clasp carving to the knees and terminating in claw and ball feet.

Note: This table is preserved in outstanding original condition and has acquired a beautiful patina.

English, *circa* 1755

Height: 27¾ in; 70.5 cm

Diameter: 25¼ in; 64.5 cm



47

**A GEORGE III ORMOLU AND JASPERWARE MOUNTED WHITE MARBLE MANTEL CLOCK
BY VULLIAMY, NO. 326**

An early 19th century ormolu and Wedgwood jasper mounted statuary marble mantel clock by Vulliamy, numbered 326 and having a white enamelled dial with gilt Roman numerals and pierced hands within a moulded and bead decorated bezel and fitted to the fluted white marble drum with foliate ormolu decorated volute sides, surmounted by an ormolu urn; on a plinth with ormolu fields centred by a lilac Wedgwood jasper plaque, terminating in a bead decorated base.

The circular eight day movement with brass plates and four pillars having single fusee, half dead beat escapement and regulation above the plates. The back signed 'Vulliamy London No. 326', the steel rod pendulum with brass bob also numbered 326.

English, 1806

Height: 12¼ in; 31.5 cm

Width: 8½ in; 21.5 cm

Depth: 3½ in; 9 cm

Provenance:

Delivered by Vulliamy to Dan Walker Esq., 1806.





48

A SET OF FOUR GEORGE II MAHOGANY STOOLS

An extremely rare set of four carved mahogany stools, each having a triangular dished and shaped seat, with C-scroll front legs joined by a shaped and pierced stretcher and joined with turned stretchers to a single cabriole leg terminating in a pad foot.

Note: Stools of this unusual triangular shape are extremely rare. They can be used separately in corners or placed together as a set forming a square.

English, *circa* 1750

Height: 18¾ in; 47.5 cm

Width: 24¾ in; 62.5 cm

Depth: 15 in; 38 cm

Provenance:

Cuddesdon College, Oxfordshire.



49

A GEORGE III SATINWOOD SIDE CABINET

A late 18th century Sheraton period painted satinwood side cabinet of unusually shallow proportions, having a later white marble top above columnar corners with finely painted line decoration flanking two doors with later brass grilles and pleated cream coloured fabric behind, enclosing an adjustable shelf; terminating in turned tapering feet.

English, *circa* 1790

Note: The feet have been tipped to reinstate their original height.

Height: 35 in; 89 cm

Width: 35¾ in; 91 cm

Depth: 8¾ in; 22.5 cm





50

**A GEORGE IV PARCEL GILT AMBOYNA CENTRE TABLE
ATTRIBUTED TO WILLIAM RIDDLE**

A fine quality early 19th century parcel gilt amboyna centre table attributed to William Riddle, having a well patinated and finely figured amboyna circular top with parcel gilt moulded edge; on a turned lotus leaf carved gilt column with acanthus leaf knop on a concave sided triform platform base with parcel gilt edge terminating in acanthus carved giltwood bun feet with concealed castors.

Note: The amboyna veneer used for this fine table is of exceptional quality and density and has acquired outstanding colour and patination. A similar table, probably from the same workshop, was exhibited at 'English Decorative Art at Lansdowne House', London, in 1929. A virtually identical table by William Riddle is illustrated in *A Pictorial Dictionary of Marked London Furniture 1700–1840*.

English, *circa* 1830

Height: 2 ft 7 in; 79 cm

Diameter: 4 ft 11½ in; 151 cm

Provenance:

Private collection, London.

Illustrated:

Peter Johnson, *Collecting Antique Furniture*, 1976, p. 62, illus. 69.

Literature:

Blanche Gordon-Lennox, *English Decorative Art at Lansdowne House*, 1929, pl. CI, item 556.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 793–8.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, p. 390, illus. 767.





51

**A PAIR OF REGENCY ROSEWOOD
CHIFFONIERS**

A pair of early 19th century parcel gilt rosewood chiffoniers in the manner of Gillows, each having a shelf with solid rosewood gallery on three sides, supported by fluted parcel gilt columns, with mirrored back fixed to a beautifully faded rectangular top with boxwood line above two doors with later diamond pattern brass wire grilles with green pleated silk behind, revealing two adjustable shelves; on turned fluted and parcel gilt feet to the front and turned rosewood feet to the rear.

Note: One mirror plate is a 19th century replacement.

English, *circa* 1815

Height: 44½ in; 112.5 cm

Width: 29¾ in; 75.5 cm

Depth: 12 in; 30.5 cm











52

**A MAGNIFICENT PAIR OF REGENCY ORMOLU MOUNTED CUT GLASS SIX LIGHT
CANDELABRA BY JOHN BLADES**

An extremely rare and important pair of early 19th century ormolu mounted cut glass candelabra by John Blades, each having a strawberry cut circular column with a dish finial with drops and icicles, and having two ornate ormolu rings with four sockets in the lower and two sockets in the upper ring housing scroll leaf decorated ormolu arms with glass drip pans and nozzles, each hung with chains of cut glass drops and icicles; the base of the column with square platform terminating with an ormolu socle with winged paw feet on a square plinth base.

Note: These outstanding candelabra are impressive for their scale as well as their quality, and Blades would have produced them as a special commission. As a result, only very few comparable candelabra exist today. One example is a pair of very similar design by Blades which was commissioned by the King of Persia; a design for these survives in the Victoria and Albert Museum in London. Another set of four candelabra is in the collection of the Sultan of Brunei.

The current candelabra have survived in remarkable condition. Two nozzles and two drip pans have been repaired, and one vase finial is of a later date.

English, *circa* 1815

Height: 32¼ in; 82 cm

Width: 23 in; 58.5 cm

Depth: 14½ in; 37 cm

Provenance:

Private collection, France.

Literature:

H. Parrott Bacot, *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, 1987, p. 131.

Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior*, 1991, p. 170, illus. 570.



53

A PAIR OF GEORGE III AMBOYNA KNIFE BOXES TOGETHER WITH A CUTLERY URN

Knife boxes:

A pair of early 19th century Sheraton period amboyna and tulipwood crossbanded knife boxes, each having a sloping hinged lid revealing a fitted interior for cutlery and with a fine shell inlay to the inside of the lid, the break front with engraved sterling silver escutcheon and ring handle; on silvered brass ball feet.

English, the silver hallmarked for London 1804

Height: 15½ in; 39.5 cm

Width: 9 in; 23 cm

Depth: 11¼ in; 28.5 cm

Provenance:

Private collection, London.

Cutlery urn:

An early 19th century amboyna and tulipwood crossbanded silver mounted cutlery urn, having a rising domed top with an ebony vase shaped finial concealing a mahogany interior fitted out for cutlery, the square tapering body with concave corners and a shield shaped silver escutcheon engraved with a coat of arms with the motto 'Grata Sume Mana' ('take with a grateful hand') and the inscription 'The Gift of Jonathan Gillett Esq. to John Galloway'; on turned support and square stepped base and silvered ball feet.

English, *circa* 1805

Height: 27¼ in; 69.5 cm

Width: 12¼ in; 31 cm

Depth: 12¼ in; 31 cm



A GEORGE II MAHOGANY CENTRE TABLE

An exceptionally rare mid 18th century mahogany centre table, having a later rectangular 'Yellow Benou Breccia' marble top with moulded edge above a concave moulded frieze; on cabriole legs with leaf carved knees, terminating in claw and ball feet.

Note: It is very rare to find a marble topped centre table of this type. Most tables of this period were side tables, designed to be placed against the wall and therefore left unfinished on the reverse side.

English, *circa* 1750

Height: 30½ in; 77.5 cm

Width: 48¾ in; 124 cm

Depth: 25¾ in; 65.5 cm





55

A PAIR OF GEORGE III BLUE JOHN COLUMNS

A rare and fine pair of late 18th century 'Millers Vein' blue john columns, each having a vase shaped blue john finial on a square scalloped white marble platform with white marble capital and base resting on a black and white marble square plinth with blue john centre.

Note: These beautiful columns reflect the popular antique and Roman fashion introduced during the reign of George III. A similar pair of columns is in the collection at Kedleston Hall, Derbyshire. Another pair is in the collection of the Winterthur Museum in Delaware, USA.

English, *circa* 1790

Height: 13¾ in; 35 cm

Width: 3 in; 7.5 cm

Depth: 3 in; 7.5 cm

Provenance:

Private collection, London.

Literature:

Terence Rodrigues, *Treasures of the North*, 2000, p. 159, illus. 120.

Trevor D. Ford, *Derbyshire Blue John*, 2005, p. 35.

Ronald Phillips Ltd., 2011 catalogue, pp. 60–61.



56

A REGENCY TALL MAHOGANY CANTERBURY

An unusual early 19th century tall mahogany Canterbury of rectangular shape, having three divisions on slat supports joined to the slatted sides; on ring turned tapering legs joined by a concave sided platform, terminating in the original brass cap castors.

English, *circa* 1810

Height: 26¼ in; 66.5 cm

Width: 19 in; 48 cm

Depth: 16 in; 40.5 cm



57

A GEORGE II MAHOGANY ARMCHAIR

A fine mid 18th century carved mahogany open armchair, having shaped crest rail with stylised shell centre and pierced vase shaped splat with fine acanthus carving and rope twist moulded shoe piece, flanked by shaped uprights with corresponding acanthus carving and floral paterae, having outswept arms with unusual lion head terminals on downswept supports joined to the sides, and upholstered in yellow silk damask; on cabriole legs with acanthus clasp to the knees and leaf carved ears, terminating in hairy paw feet to the front and pad feet to the rear.

Note: The chair has at one stage been fitted with a later drop-in seat. The original stuffed seat has been reinstated.

English, *circa* 1755

Height: 40¼ in; 102 cm

Height of seat: 18 in; 46 cm

Width: 28¾ in; 73 cm

Depth: 25 in; 63.5 cm

Provenance:

Stair & Co., London and New York, 1988;

Private collection, New York.

Illustrated:

Stair & Co., 76th Anniversary Edition Handbook, 1988, pp. 10–11.

Connoisseur, November 1988, trade advertisement with Stair & Co.



58

A GEORGE II WALNUT MIRROR

A fine mid 18th century burr walnut and parcel gilt rectangular mirror, retaining the original gilding and the original Vauxhall bevelled mirror plate within gilt slip moulding, beautiful burr walnut veneer and a shaped egg and dart border with applied foliate pendants to each side, and having an open leaf carved swan-neck pediment with acanthus finish centred by an asymmetrical gilt cartouche.

English, *circa* 1740

Height: 5 ft 2 in; 157.5 cm

Width: 2 ft 7½ in; 80 cm

Provenance:

Needham's Antiques, Inc., New York, 1963.



59

A GEORGE II WALNUT STOOL

A mid 18th century carved walnut stool, having a saddle shaped drop-in seat upholstered in fine 18th century French tapestry of colourful chrysanthemums on a yellow ground within a cross veneered and shaped frieze; on cabriole legs with acanthus carved knees and scrolled ears, terminating in pad feet.

Stool: English, *circa* 1750

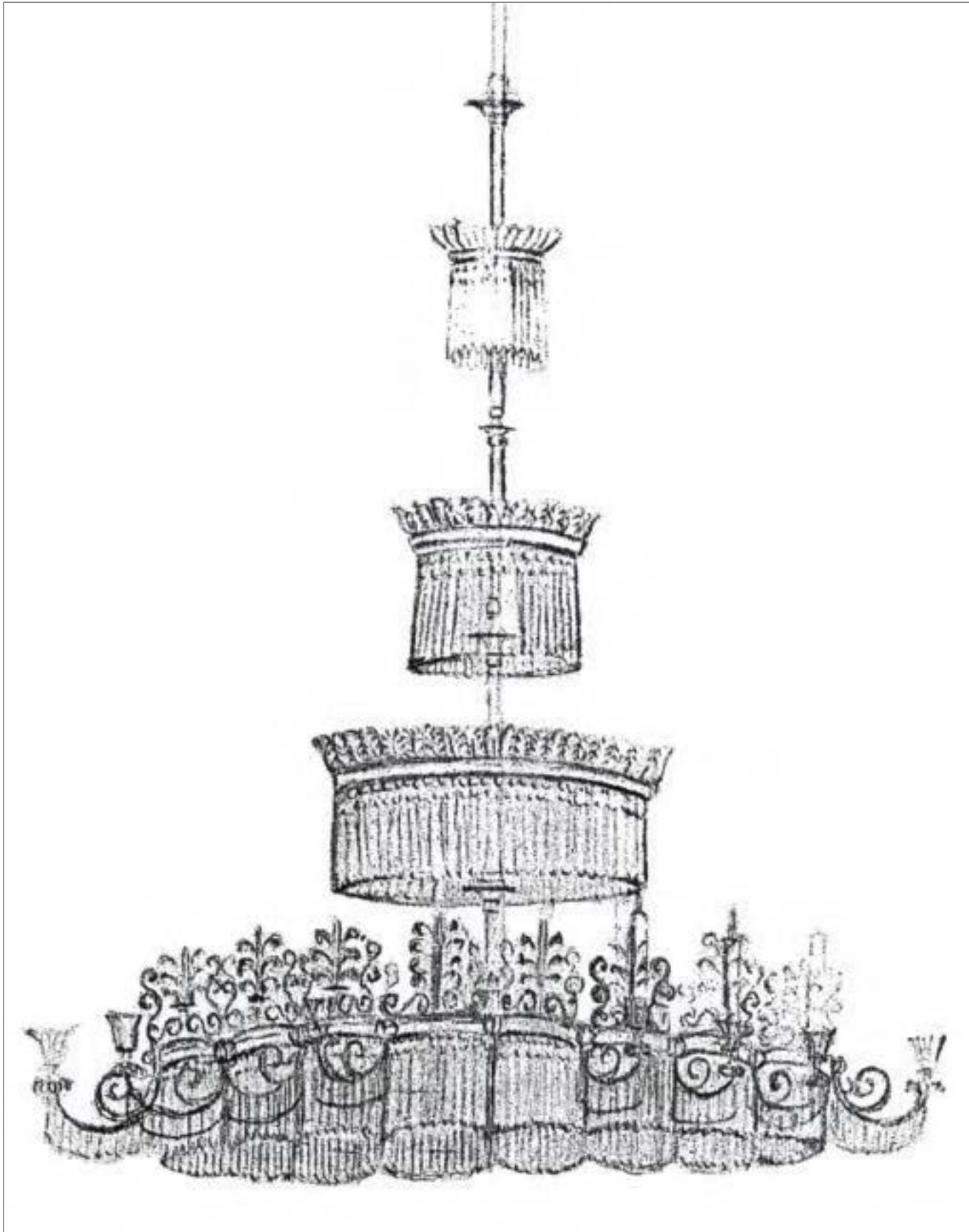
Tapestry: French, *circa* 1750

Height: 18 in; 46 cm

Width: 22 in; 56 cm

Depth: 16½ in; 42 cm





A design for a similar chandelier by Karl Friedrich Schinkel



60

**A GERMAN FRIEDRICH WILHELM III METAL MOUNTED GILTWOOD EIGHT LIGHT
CHANDELIER DESIGNED BY KARL FRIEDRICH SCHINKEL**

An early 19th century Prussian metal mounted giltwood eight light chandelier designed by Karl Friedrich Schinkel, having a central reeded giltwood column with circular double corona mounted with gilt lead leaf crestings and hung with cut glass pendent prisms, the lower larger corona with later brass acorn finial and eight wrought iron hoop arms below, supporting the outer octagonal moulded giltwood ring, finely applied with textured lace, hung with cut glass prisms and mounted with gilt lead anthemion crestings; each rounded protruding corner issuing a gilt brass scroll candle arm with foliate nozzle hung with conforming cut glass prisms.

Now wired for electricity.

Note: This outstanding chandelier has retained almost all the original gilt surface. The outside of the chandelier is water gilt whilst the interior, including the wrought iron, is silvered and then tinted yellow. The subtle colour difference between the outer and inner surfaces testifies to Schinkel's attention to detail. The fine lace applied to the moulded outer ring adds texture to the water gilt surface. The use of different materials for components of the chandelier reflects Schinkel's passion for exploring new production methods. He often oversaw the manufacture of his projects in person and in great detail.

Sadly, many of Schinkel's chandelier designs perished in World War II, but a sketch of a very similar chandelier has survived.

German, *circa* 1825

Height: 38 in; 96.5 cm

Diameter: 36 in; 91.5 cm

Literature:

Johannes Sievers, *Karl Friedrich Schinkel Lebenswerk Die Moebel*, 1950, illus. 78, 221 & 238.

H. Parrott Bacot, *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, 1987, p. 240, illus. 345.

Daniëlle O. Kisluk-Grosheide, Wolfram Koeppe and William Rieder, *European Furniture in the Metropolitan Museum of Art*, 2006, pp. 226–9.

With thanks to Dr. Rolf H. Johannsen, Kupferstichkabinett, Berlin, for his kind assistance in researching this entry.





61

A PAIR OF GEORGE III SATINWOOD CHESTS OF DRAWERS

A rare pair of late 18th century Sheraton period satinwood chests of drawers in the manner of Gillows, each having a finely veneered top with gentle curve to the front and mounded edge above three graduated drawers with ebonised cock beading and later brass oval ring handles, above a gently bowed apron; on splay feet.



English, circa 1790

Height: 34¼ in; 87 cm

Width: 41¼ in; 105 cm

Depth: 23¼ in; 59 cm

Literature:

Lindsay Boynton, *Gillow Furniture Designs 1760–1800*,
1995, illus. 118.

62

A GEORGE III PERIOD CHINESE EXPORT MIRROR PAINTING

A mid 18th century Chippendale period Chinese export mirror painting depicting two pheasants under a prunus tree by a shore; within a later *chinoiserie* giltwood frame carved with a waterfall, C-scrolls and acanthus leaf, having a shaped pierced apron and a shaped pierced top with leaf plume cresting.

Mirror painting: Chinese export, *circa* 1765

Frame: English, *circa* 1900

Height: 39 in; 99 cm

Width: 24¼ in; 61.5 cm





63

A GEORGE III MAHOGANY OVAL BREAKFAST TABLE

A beautifully patinated late 18th century Sheraton period mahogany breakfast table, the oval tilt-top with a broad crossband in satinwood with ebony and boxwood stringing; on a turned reeded column pedestal with four splay legs fielded with satinwood crossbanding and framed with ebony lines, terminating with the original brass caps and castors.

English, *circa* 1780

Height: 2 ft 5 in; 74 cm

Width: 5 ft 3½ in; 161 cm

Depth: 4 ft 1 in; 124 cm



64

**A GEORGE III MAHOGANY
THREE TIER ÉTAGÈRE**

A most unusual and possibly unique late 18th century mahogany three tier étagère of quarter circle shape, having solid galleries on three sides to each shelf; on four bulbous ring turned legs with a central fifth leg beneath the lower shelf, terminating in the original brass cap castors.

English, *circa* 1790

Height: 42¾ in; 108.5 cm

Width: 54¾ in; 139.5 cm

Depth: 21¼ in; 54 cm

Top shelf, from left to right

65

**A WILLIAM IV CUT GLASS MAGNUM
CLARET JUG**

English, *circa* 1835

Height: 13¼ in; 33.5 cm

Width: 6½ in; 15 cm

66

A REGENCY MAGNUM DECANTER

English, *circa* 1815

Height: 13 in; 33 cm

Diameter: 5½ in; 14 cm

67

**A GEORGE II MAGNUM CLARET
DECANTER**

English, *circa* 1755

Height: 14 in; 35.5 cm

Diameter: 5¼ in; 13.5 cm

68

A VICTORIAN CUT GLASS CLARET JUG

English, *circa* 1870

Height: 13½ in; 34.5 cm

Width: 6 in; 15 cm

Depth: 4¼ in; 11 cm

Provenance:

Delomosne & Son Ltd.

Middle shelf, from left to right

69

**A PAIR OF ART DECO DECANTERS
BY VAL SAINT LAMBERT**

Belgian, *circa* 1935

Height: 11 in; 28 cm

Diameter: 4½ in; 11.5 cm

70

A VICTORIAN CUT GLASS CLARET JUG

English, *circa* 1850

Height: 8¼ in; 21 cm

Width: 9¼ in; 23.5 cm

71

**A PAIR OF VICTORIAN SILVER MOUNTED
CUT GLASS CLARET JUGS**

English, hallmarked for London 1889

Height: 9¼ in; 23.5 cm

Width: 4¾ in; 12 cm

Depth: 6 in; 15 cm

Bottom shelf, from left to right

72

**A PAIR OF GEORGE III CUT GLASS GILT
DECORATED MAGNUM DECANTERS**

English, *circa* 1795

Height: 12½ in; 32 cm

Diameter: 6 in; 15 cm

73

**A RARE GEORGE III CUT GLASS
DECANTER WITH SPIRAL TWIST
ANNULAR BAND**

English, *circa* 1810

Height: 10¼ in; 26 cm

Diameter: 4¾ in; 12 cm

74

A PAIR OF REGENCY CLARET JUGS

English, *circa* 1820

Height: 11¾ in; 30 cm

Diameter: 6 in; 15 cm





75

**A WILLIAM IV ROSEWOOD OCCASIONAL TABLE WITH A PIETRA DURA TOP
BY DARMARNIN & SONS**

A rare mid 19th century rosewood occasional table with a pietra dura top by the Maltese mosaic manufacturer J. Darmarnin & Sons, worked in various types of marble depicting shells and coral, and fish to the centre; on a circular frieze with lotus carved edge supported by a faceted column with spreading lotus carved base; on a triform concave platform terminating in lotus carved paw feet.

Note: The extremely finely worked pietra dura top retains the paper trade label of J. Darmarnin & Sons, whose manufactory based in Malta supplied high quality pietra dura table tops to English royalty as well as to noble English households. Several examples are still in the Royal Collection today.

A very similar marble top with identical label is on display in the collection of the Victoria and Albert Museum, London, in their recently opened new galleries.

English, *circa* 1835

Height: 29¾ in; 75.5 cm

Diameter: 27½ in; 69 cm

Literature:

Kate Hay, 'Mosaic marble tables by J. Darmarnin & Sons of Malta', *Furniture History Journal*, 2010, pp. 157–88.

John Bly, *Antiques Masterclass*, 2005, p. 128, figs. 59–60.







76

**A PAIR OF GEORGE III MAHOGANY ARMCHAIRS
ATTRIBUTED TO GILLOWS OF LANCASTER**

A pair of late 18th century Adam period mahogany armchairs attributed to Gillows of Lancaster, each having an oval stuffed back with fluted mahogany border and cresting with finely carved leaf and husk swags, and outswept padded arms with downswept moulded supports, finely carved with acanthus leaf and pearl border and joined to the seat, all upholstered in fine yellow silk damask above cross veneered rails with central tablet to the front featuring a carved fan above a husk swag; on square tapering triple fluted legs terminating in toupee feet.



English, *circa* 1780

Height: 37¾ in; 96 cm

Height of seat: 18¾ in; 47.5 cm

Width: 23½ in; 59.5 cm

Depth: 25¼ in; 64 cm

Provenance:

Private collection, Switzerland.

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 182, pl. 148.







77

**A LARGE PAIR OF GEORGE III ORMOLU MOUNTED CUT GLASS
AND AMETHYST GLASS THREE LIGHT CANDELABRA
BY WILLIAM PARKER**

An exceptionally rare and important pair of late 18th century Adam period ormolu mounted cut glass and amethyst glass three light candelabra by William Parker, each having a central cut glass receiving bowl with a central facet cut spire with Vandyke cut canopy and acorn finial and two smaller spires to the reverse side on double cranked arms, and three candle arms with Vandyke nozzles and drip pans, all hung with swags of cut glass droplets and pendants mounted on an ormolu leaf decorated circular stem with highly unusual square waisted socle in amethyst glass decorated with oval ormolu paterae, rams' heads and fine gilding; on a square concave sided moulded base terminating in ball feet.

Note: The use of amethyst glass is extremely rare, and only a handful of examples are known to exist. The elegant bases of these candelabra were patented by William Parker in 1781 and are typical of his high quality craftsmanship.

A pair of candelabra of identical design but with the more common blue bases are illustrated in *The English Glass Chandelier*.

English, circa 1790

Height: 33¼ in; 84.5 cm

Width: 17¼ in; 44 cm

Depth: 15 in; 38 cm

Provenance:

Private collection, France.

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 96, pl. 42; p. 98, pl. 44.

Dwight. P. Lanmon, *The Golden Age of English Glass 1650–1775*, 2011, p. 241, fig. 127.









Thomas Sheraton's design for pier tables

78

A PAIR OF GEORGE III GILTWOOD AND SATINWOOD PIER TABLES

A fine pair of late 18th century Sheraton period carved giltwood and polychrome decorated satinwood pier tables in the manner of Thomas Chippendale the younger, each having a rectangular top with inverted rounded corners colourfully decorated with ribbon tied floral swags and a central demi-lune with oval plaque depicting a classical female figure flanked by cornucopias, and bordered by a ribbon tied leaf garland offset with pearl decoration, on a conforming moulded apron with laurel leaf band and beaded moulding centred by an oval relief of another female figure; on four fluted tapering legs with blocks and capitals, joined by guilloche carved concave stretchers centred by a foliate carved domed boss.

Note: The underside of each table bears a Norman Adams Ltd. label.

English, *circa* 1790

Height: 35½ in; 90 cm

Width: 37¾ in; 96 cm

Depth: 15½ in; 39 cm

Provenance:

Norman Adams Ltd., London;
Private collection, Connecticut, USA;
Stair & Co., New York;
Private collection, New York;
Private collection, Ireland.

Illustrated:

Helena Hayward, 'A pair of Sheraton painted satinwood tables', *Connoisseur*, May 1967, (no page number).

Christopher Claxton-Stevens and Stewart Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 340.

Literature:

Thomas Sheraton, 'Appendix to *The Cabinet Maker and Upholsterer's Drawing Book*', 1802, pl. IV; pier tables.

Parke-Bernet Galleries, 'The Walter P. Chrysler Jr. Collection of English Furniture', New York, 6–7 May 1960, vol. II, lots 529–30.

Christie's, 'Exceptional Furniture', 18 June 2008, pp. 132–5, lot 11.



79

A GEORGE III SATINWOOD LINEN PRESS

A late 18th century Hepplewhite period satinwood linen press of superior quality and outstanding colour, having a fine dentil moulded cornice above double doors with oval panels and hanging space behind, above two short and two long graduated drawers with original oval brass handles; on a shaped plinth with splay feet.

Note: Originally fitted with slides behind the doors. One handle is of later date.

English, *circa* 1790

Height: 7 ft 1 in; 216 cm

Width: 4 ft 1 in; 124.5 cm

Depth: 1 ft 11½ in; 59.5 cm

Provenance:

Biggs of Maidenhead, Buckinghamshire, 1983.





The figure of Mr. Punch in the sculpture yard at T. Crowther & Son, London

80

AN EDWARDIAN LEAD FIGURE OF MR. PUNCH

An amusing early 20th century lead figure of Mr. Punch, mounted on a later circular sandstone plinth base.

Note: The character of Mr. Punch (as featured in the traditional English Punch and Judy show) originated in the 16th century Italian Commedia dell'Arte, and was first introduced to England in the mid 17th century as Pulcinella; subsequently his name changed to Punch. The hunchback, the hooked nose and the stick or club are distinguishing features of the character. This unusual lead figure has acquired a beautiful weathered patina.

English, *circa* 1910

Height: 43 in; 109 cm

Width: 20 in; 51 cm

Depth: 15¾ in; 40 cm

Plinth diameter: 15¾ in; 40 cm

Illustrated:

T. Crowther & Son, London, trade catalogue, undated, p. 95.

Provenance:

T. Crowther & Son, London.



81

A PAIR OF GEORGE III MAHOGANY STOOLS

A pair of late 18th century Hepplewhite period mahogany stools, having bowed sides upholstered in close-nailed green silk fabric; on turned tapering fluted legs terminating in bulbous toes.

Note: These elegant stools are slightly larger than usual.

English, *circa* 1790

Height: 17¼ in; 44 cm

Width: 26¼ in; 67 cm

Depth: 19¾ in; 50 cm



82

A GEORGE III GILTWOOD CONSOLE TABLE

An exceptional quality mid 18th century Chippendale period carved giltwood console table in the manner of Thomas Johnson, having a later 'Brignoles Pink' serpentine shaped marble top with moulded edge above a conforming shaped and pierced frieze finely carved with C-scrolls, leaves and flowers on a hatched background; on two cabriole legs with trailing leaves and flowers joined by a central pierced cabochon stretcher and terminating in scroll feet.

Note: The design and execution are of the highest quality and typical of Johnson, who managed to create a lightness in design that was rarely surpassed.

English, *circa* 1765

Height: 31¼ in; 79.5 cm

Width: 41 in; 104.5 cm

Depth: 16¾ in; 43 cm

Provenance:

Norman Adams Ltd., London.

Literature:

Helena Hayward, *Thomas Johnson and the English Rococo*, 1964, pl. 65.

Jacques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 150–51, no. 58.



83

A GEORGE II MAHOGANY SIDE TABLE

A fine and unusually small mid 18th century carved mahogany side table, having a beautifully veneered rectangular top with re-entrant corners above a concave moulded cross veneered frieze with thumb moulded lip; on slender cabriole legs with exquisite shell carved knees, terminating in claw and ball feet to the front and pad feet to the reverse.

English, *circa* 1750

Height: 30¾ in; 78 cm

Width: 24 in; 61 cm

Depth: 14 in; 35.5 cm

Provenance:

The collection of Basil Longhorn;

Private collection, London.





A design by John Linnell.
Victoria and Albert Museum, London

84

**A PAIR OF GEORGE III GILT CARTON PIERRE SINGLE LIGHT
WALL SCONCES ATTRIBUTED TO JOHN LINNELL**

A fine and rare pair of mid 18th century gilt carton pierre single light wall sconces attributed to John Linnell, retaining most of the original gilding, each composed of opposing palm fronds with ribbon tied bow issuing a single candle arm with brass nozzle.

Note: These fragile rare survivors correspond in detail with a design by John Linnell dated 1775 and preserved in the collection of the Victoria and Albert Museum, London.

English, *circa* 1780

Height: 20¾ in; 52.5 cm

Width: 6¼ in; 16 cm

Depth: 8½ in; 21.5 cm

Provenance:

Jeremy Ltd., London.

Literature:

Antique Dealers' Fair and Exhibition 1962, p. 48; a similar pair exhibited with Hotspur Ltd.

Helena Hayward, 'The Drawings of John Linnell in the Victoria and Albert Museum', *Furniture History Journal*, 1969, fig. 106.

Christie's, 'Important English Furniture', 25 May 1972, pl. 14; a related sconce.



85

A GEORGE III MAHOGANY DEMI-LUNE COMMODORE

A late 18th century Adam period mahogany and tulip wood crossbanded demi-lune commode, having a finely figured top with crossbanding and moulded edge above three graduated drawers with later octagonal brass handles, flanked by husk inlaid stiles and curved doors with a fixed shelf behind to either side; on square tapering legs terminating in turned spade toes.

English, *circa* 1780

Height: 35½ in; 90 cm

Width: 36¼ in; 92 cm

Depth: 18 in; 46 cm

Literature:

'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 5; a very similar commode, probably from the same workshop.





86

A GEORGE I GESSO SIDE TABLE ATTRIBUTED TO JAMES MOORE

A very rare and important early 18th century carved gesso side table attributed to the royal cabinet-maker James Moore, having a rectangular top with finely carved gesso relief of scrolling strapwork and fine leaf carving, centred by a crowned cipher with the letters WMC, above a moulded frieze; on four square legs with carved edge joined by an X-stretcher and terminating in bulbous leaf carved feet.

Note: A similar table, also attributed to Moore, is in the celebrated collection at Boughton House, Northamptonshire.

The cipher WMC may represent William and Margaret Cadogan. William Cadogan (1672–1726) served as an officer under the 1st Duke of Marlborough during the War of the Spanish Succession. He was created Baron Cadogan of Reading in 1716, and this table may have been commissioned in celebration of his elevation.

English, *circa* 1720

Height: 30¼ in; 77 cm

Width: 39½ in; 100 cm

Depth: 21¾ in; 55 cm

Provenance:

Possibly Baron William Cadogan of Reading.

Literature:

Ralph Edwards and Margaret Jourdain, *Georgian Cabinet Makers*, 3rd revised edition, 1955, figs 24 & 33.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, pp. 339–42.

Tessa Murdoch, 'The King's Cabinet-Maker: The Giltwood Furniture of James Moore the Elder', *The Burlington Magazine*, June 2003, pp. 408–20.





87

A PAIR OF GEORGE II MAHOGANY WINDSOR ARMCHAIRS

A rare pair of mid 18th century mahogany Windsor armchairs, each having joined outscrolled arms and back rest supported by turned spindles and vase shaped splat joined to the saddle shaped seat; on cabriole legs joined by a turned H-stretcher and terminating in pad feet.

Note: These chairs have acquired a beautiful patina. This type of Windsor chair is usually described as a shaving or barber's chair, and similar examples were photographed by *Country Life* at Ham House, Surrey.



English, *circa* 1750

Height: 31 in; 79 cm

Height of seat: 17 in; 43 cm

Width: 30¼ in; 77 cm

Depth: 22¼ in; 56.5 cm

Literature:

M. Harris & Sons, *The English Chair – Its History and Evolution*, 1937,
p. 126, pl. LVla.

Fleming and Meers, *An Exhibition of 18th Century Chairs*, 1985, p. 30.



88

A SOUTH GERMAN ETCHED STEEL DOWRY CASKET

A rare and unusual late 16th century south German etched steel dowry casket decorated overall with figures of a couple in 16th century dress and bordered with strapwork, having an arabesque etched sliding central bar concealing the keyhole. The interior reveals a blue velvet lined compartment and the exposed locking mechanism in the lid, consisting of seven spring loaded bolts operated by a single turn of the key, all meticulously decorated in arabesque strapwork and floral decoration.

Note: This extraordinary casket of comparatively small size still retains its two original keys. A similar casket is in the collection of the Victoria and Albert Museum, London. The subject matter of the etching underlines its original purpose as a dowry coffer, with guards protecting the lock in the lid whilst a female figure makes an offering to a male at the front of the chest.

German, *circa* 1580

Height: 6 in; 15 cm

Width: 13¼ in; 33.5 cm

Depth: 8 in; 20.5 cm

Provenance:

Private collection, London.



89

A VICTORIAN WALNUT TWO TIER ÉTAGÈRE

A charming mid 19th century walnut two tier étagère of pleasing mellow colour, having open pierced diamond galleries on four sides to each tier; on bulbous turned legs with ball finials, terminating in the original brass socket castors.

English, *circa* 1860

Height: 31¾ in; 80.5 cm

Width: 22½ in; 57 cm

Depth: 12¾ in; 32 cm

90

A SET OF THREE VICTORIAN ENGRAVED CLARET JUGS

A set of three mid 19th century English claret jugs, having vase shaped bodies finely engraved with bands of trailing vines and grapes, on knop stems with a spreading foot; each with an elegant swept notch cut handle.

English, *circa* 1860

Height: 12¼ in; 31.5 cm

Width: 5 in; 12.5 cm

Depth: 5¾ in; 14.5 cm

Literature:

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, p. 375, pl. 526.

91

A SET OF THREE FRENCH FROSTED GLASS CHAMPAGNE JUGS

A set of three late 19th century French frosted glass champagne jugs, having gourd shaped bodies, each with a sweeping handle above an aperture for the internal ice pocket.

French, *circa* 1880

Height: 9¼ in; 23.5 cm

Diameter: 6 in; 15 cm





A set of dining chairs of identical design

92

A PAIR OF GEORGE II MAHOGANY CHILD'S CHAIRS

An extremely rare pair of mid 18th century carved mahogany child's chairs in the *chinoiserie* style, of wonderful colour and patination, each having a shaped pagoda crested top above a pierced vase shaped splat of interlaced ribbon and scrolls with tasselled drapery above, and flanked by leaf carved stiles with pagoda tops, having a drop-in seat upholstered in 18th century English floral needlework within the flower and ribbon carved seat; on cabriole legs with acanthus clasp to the knees, terminating in claw and ball feet to the front and splay square chamfered legs to the rear.

Note: The scale of these wonderful chairs is highly unusual. The legs are disproportionately short, and the backs are almost of full chair height. No other chairs of these distinctive proportions have come to light. A set of six side chairs of the same design, but of full size, and without doubt by the same maker, are illustrated in volume II of M. Harris's three-volume sale catalogue. The child's chairs may have been part of the same suite.

Chairs: English, *circa* 1750

Needlework: English, *circa* 1750

Height: 36½ in; 92.5 cm

Height of seat: 16¼ in; 41 cm

Width: 20½ in; 52 cm

Depth: 20 in; 51 cm

Literature:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, vol. II, 1910, p. 182, fig 180.

R. W. Symonds, *The Present State of English Furniture*, 1921, fig. 63.

M. Harris & Sons, 'Catalogue and Index of Old Furniture and Works of Decorative Art', Part II 1730-1780, *circa* 1925, p. 280.

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 215, fig. 174.

M. Harris & Sons, *The English Chair – Its History and Evolution*, 1937. p. 116, pl. XLVII.



**A PAIR OF GEORGE III OVAL
GILTWOOD MIRRORS**

A pair of mid 18th century Chippendale period oval giltwood mirrors, retaining the original mirror plates within gadrooned and pierced acanthus frames, having acanthus cresting with foliate C-scrolls and acanthus clasp below, and framed by husk trails to the sides.

English, *circa* 1770

Height: 55 in; 139.5 cm

Width: 27 in; 68.5 cm

Provenance:

Norman Adams Ltd., London, 1962.

Exhibited:

Victoria and Albert Museum, London,
CINOA Third International Art Treasures
Exhibition, 1962.

Illustrated:

Victoria and Albert Museum, London,
CINOA International Art Treasures Exhibition
catalogue, 1962, pl. 97.

Literature:

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 127, illus. 297; a mirror of identical design and most probably from the same workshop.
'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 61; a mirror of similar design.





94

**A GEORGE III MAHOGANY
SECRÉTAIRE BOOKCASE**

English, *circa* 1775

Height: 8 ft 5½ in; 258 cm
Width: 3 ft 4¾ in; 103.5 cm
Depth: 1 ft 10 in; 56 cm

Provenance:

Sutton Hall, Yorkshire.

Illustrated:

'Sutton Hall, Yorkshire I', *Country Life*, 29
January 1959, fig 6.

Literature:

Thomas Chippendale, *The Gentleman and
Cabinet-maker's Director*, 3rd edition, 1762,
pl. CVIII.

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

Christopher Gilbert, *The Life and Work of
Thomas Chippendale*, 1978, vol. 2, p. 139,
illus. 249; p. 146, illus. 263; p. 235, illus. 430.

95

**A PAIR OF GEORGE III GILTWOOD
WALL LIGHTS**

English, *circa* 1790

Height: 34¼ in; 87 cm
Width: 19½ in; 50 cm
Depth: 7¼ in; 18.5 cm

Literature:

Grosvenor House Antiques Fair handbook,
1973, p. 45; a comparable pair of wall
lights with Hotspur Ltd., London.

96

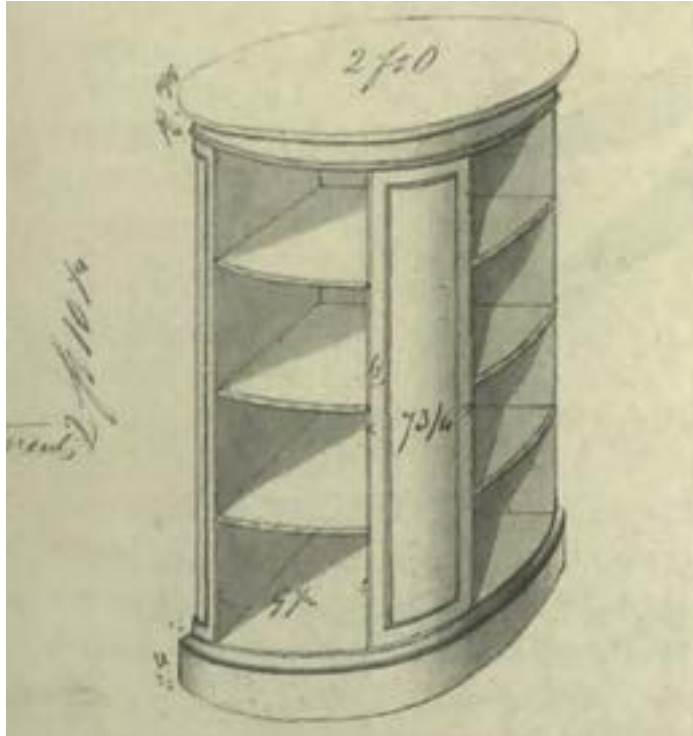
**A PAIR OF GEORGE III MAHOGANY
ARMCHAIRS**

English, *circa* 1760

Height: 37 in; 94 cm
Height of seat: 17¾ in; 45 cm
Width: 26 in; 66 cm
Depth: 27½ in; 70 cm







Gillows design. Westminster City Archive

97

**A REGENCY ROSEWOOD CIRCULAR BOOKCASE
BY GILLOWS OF LANCASTER**

A fine early 19th century rosewood circular bookcase by Gillows of Lancaster, having a circular top above two deep and two shallow book compartments with adjustable shelves and divided by moulded rosewood panels; on a moulded plinth base with concealed brass castors.

Note: One shelf stamped 'Gillows Lancaster'. The design for this bookcase is preserved in the Westminster City Archive.

English, *circa* 1815

Height: 34½ in; 87.5 cm

Diameter: 24 in; 61 cm

Provenance:

Jeremy Ltd., London;
Private collection, England.

Illustrated:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, pp. 382 & 383, pl. 458.







Reverse view

98

**A REGENCY MAHOGANY PEDESTAL DESK
ATTRIBUTED TO GILLOWS**

A fine early 19th century mahogany pedestal desk attributed to Gillows, having a rectangular top with lobed corners, crossbanded in mahogany and lined with gold tooled faded red leather, above a frieze with one long and two short drawers above three further graduated drawers with replaced brass knob handles, the reverse side fitted similarly, but with dummy drawer to the frieze centre and single doors below, each revealing a single shelf, and flanked by reeded tapering columns terminating in ring turned toes with later brass socket castors.

Note: The locks have at some stage been replaced by high quality Bramah locks of slightly later date. Later castors have been replaced with period design castors. A drawing by Gillows of an earlier version of this desk is preserved in the Westminster City Archive. A desk of virtually identical design was formerly in the collection of HRH The Duke of Kent.

English, *circa* 1815

Height: 31½ in; 80 cm

Height of knee-hole: 26 in; 66 cm

Width: 58¾ in; 149 cm

Depth: 35¾ in; 91 cm

Literature:

Lindsay Boynton, *Gillows Furniture Designs 1760–1800*, 1995, illus. 21.

Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 276, illus. 3.





**A PAIR OF WILLIAM IV REVOLVING
LIBRARY CHAIRS**

An unusual pair of early 19th century carved mahogany revolving library chairs, each having a concave stuffed back with scrolled crest rail and outswept arms supported by carved volutes, and a circular seat upholstered in Virginia suede revolving on a moulded frame, on tapering lotus carved legs terminating in brass caps with bun feet.

Note: One of the pair of chairs is stamped 'ER VII' as well as bearing an ivorine label with the inventory number 768. This would indicate that they were formally recorded in a royal residence, an embassy or a significant government building at some point during the reign of Edward VII (1901–1910). The inventory number, however, is not specific enough to link it easily to a known building.

English, *circa* 1830

Height: 36 in; 91.5 cm

Height of seat: 18 in; 46 cm

Width: 24 in; 61 cm

Depth: 25 in; 63.5 cm





100

A PAIR OF REGENCY MAHOGANY CANTERBURYS

A very unusual and rare pair of early 19th century mahogany Canterburys, each having three compartments with bowed and reeded divisions on finely turned twin spindle supports, the sides similarly executed and with extra turned and reeded rails joined to turned and reeded corner supports with ball finials, above a single drawer with later brass ring handles; on four turned legs joined by reeded stretchers and terminating in leaf decorated brass cap castors.

Note: Pairs of Canterburys are extremely unusual, especially when they are as well designed and beautifully made as this pair. Canterburys were originally designed to hold sheet music and could be stored under a pianoforte. They were very popular in the early 19th century, when they were first introduced, and it is believed that the Archbishop of Canterbury was the first to commission this type of furniture, thus giving rise to the name.

One set of castors was replaced at some stage and has now been reinstated to match the original model.

English, *circa* 1815

Height: 26 in; 66 cm

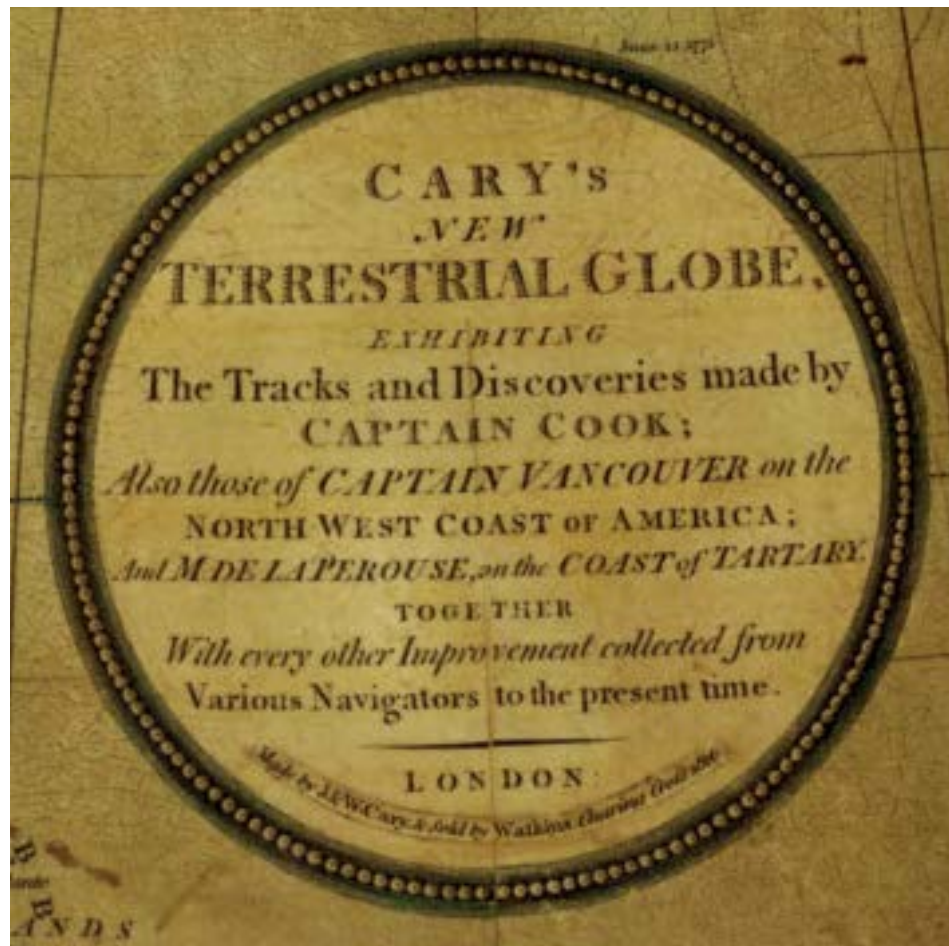
Width: 20 in; 51 cm

Depth: 16¼ in; 41.5 cm

Literature:

John Gloag, *A Short Dictionary of Furniture*, 1952, p. 179.





101

A REGENCY 21-INCH TERRESTRIAL GLOBE BY J. & W. CARY

An early 19th century 21-inch terrestrial globe by J. & W. Cary, fitted into a mahogany circular stand with horizon ring above a veneered frieze; on three turned tapering and reeded legs, joined by turned stretchers with compass centre and terminating in brass cap castors.

Note: The globe printed NEW TERRESTRIAL GLOBE, EXHIBITING The Tracks and Discoveries made by CAPTAIN COOK: Also those of CAPTAIN VANCOUVER on the 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. London: Made by J. & W. Cary, & Sold by Watkins, Charing Cross 1816'. The globe has survived in outstanding condition, retaining the original compass and paper.

English, 1816

Height: 47½ in; 120.5 cm

Diameter: 27½ in; 70 cm

Literature:

Elly Decker, *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum*, 1999, p. 51, fig. 5.6.



102

A GEORGE II MAHOGANY CHEST OF DRAWERS

A fine mid 18th century Chippendale period carved mahogany chest of drawers of unusually small size in the manner of William Hallett, having a serpentine fronted moulded top with protruding corners above a brushing slide and four graduated drawers with later ornate rococo brass swan-neck handles, flanked by counter fluted corners each topped with a carved acanthus leaf corbel; on shaped ogee bracket feet.

Note: This beautiful small chest of drawers belongs to a group of chests all featuring the unusual counter fluted corners with finely carved acanthus corbels, and most of them having ogee bracket feet. William Hallett worked alongside William Vile and John Cobb and produced furniture of the finest quality; his carving, as in this chest of drawers, is extremely fine. The ogee bracket feet are restorations.

English, *circa* 1745

Height: 33½ in; 85 cm

Width: 33¼ in; 84.5 cm

Depth: 27¾ in; 55.5 cm

Provenance:

Private collection, San Francisco, USA.

Literature:

R. W. Symonds, 'The varying design and quality of mahogany commodes', *Antique Collector*, June 1952, pp. 127–33.

Antique Collector, December 1956, supplement XV; an almost identical chest of drawers from the same workshop.

Country Life, 26 January 1989, p. 63; an almost identical chest of drawers with Mallett.

Country Life, 8 February 2007; a larger version of identical design and from the same workshop, with Mallett.



103

A GEORGE III GILT 'COMPOSITION' BORDER GLASS MIRROR

An unusual late 18th century gilt 'composition' upright rectangular border glass mirror, retaining all the original mirror plates and most of the original gilding within a frame of palm fronds and floral ties, having a shaped pierced cresting centred by a shell cartouche.

Note: The use of palm fronds on this frame is comparable to carvings at Spencer House, St James's, London, by John Vardy. 'Composition' is a mixture of chalk whiting, animal glue, paper fibre, linseed oil and natural resins, pressed into moulds and then applied to a timber sub frame.

English, *circa* 1790

Height: 5 ft 3 in; 160 cm

Width: 4 ft 7¾ in; 111 cm



104

**A PAIR OF GEORGE III PERIOD CHINESE EXPORT POLYCHROME
PAINTED SOAPSTONE PAGODAS**

A pair of late 18th century Chinese export polychrome painted carved soapstone eight storey pagodas. Each level with a balcony and roof hung with gilded bells; on stepped plinths.

Note: Whilst most Chinese export pagodas are made of bone or ivory, this remarkable pair is much rarer, being made of brightly coloured soapstone similar to the ones in the Royal Collection and the collection of the Earl of Jersey.

Now on conformingly shaped giltwood platforms with light fittings and silk shades, serving as lamps.

Chinese, *circa* 1790

Pagodas:

Height: 26½ in; 67.5 cm

Width: 7½ in; 19.5 cm

Depth: 7½ in; 19.5 cm

Pagodas as lamps:

Height: 36½ in; 93 cm

Width: 10¾ in; 27.5 cm

Depth: 9½ in; 24 cm

Provenance:

Mallett and Son Ltd., London;

Private collection, Kansas City, USA.

Literature:

Georgian Art exhibition in aid of the Royal Northern Hospital, London, 1931, catalogue, p. 61; a similar pagoda in the collection of the Earl of Jersey.

Margaret Jourdain, *English Interior Decoration 1500–1830*, 1950, illus. 186; a similar example at the Royal Pavilion in Brighton.



105

A GEORGE III MAHOGANY SILVER TABLE

A good quality mid 18th century Chinese Chippendale carved mahogany silver table, having a rectangular top with fretted gallery above a carved lobed frieze; on triple cluster column legs with flower carved blocks, joined by a pierced serpentine shaped understretcher with urn finial and terminating in moulded block feet with brass castors.

Note: The gallery and shaped stretcher are of later date.

English, *circa* 1760

Height: 29¼ in; 74.5 cm

Width: 33¼ in; 84.5 cm

Depth: 21¼ in; 54 cm

Provenance:

Private collection, New York.

Literature:

F. Lewis Hinckley, *Georgian Furniture and Looking Glasses*, 1992, p. 57.





106

**A SET OF FOUR GEORGE I BLUE JAPANNED GIRANDOLES
ATTRIBUTED TO GILES GRENDY**

A highly important and probably unique set of four early 18th century blue japanned girandoles attributed to Giles Grendey, retaining all the original shaped and bevelled mirror plates and the original ornate brass candle arms with nozzles; each having shaped cresting and apron decorated in raised lacquer with gilt decoration on a blue ground, each depicting a different *chinoiserie* rural travelling scene: two girandoles show a man on horseback with servants leading the way; one shows a man riding a tiger with two servants following; and the fourth shows a couple on foot followed by a servant with a banner and parrot on top.

Note: Blue japanning is one of the rarest colours produced. It is remarkable that these girandoles have survived as a set and in such untouched condition. No other set of four is known to exist.

English, *circa* 1720

Height: 31½ in; 80 cm

Width: 15 in; 38 cm

Depth: 8¾ in; 22 cm

Provenance:

Private collection, Spain;

Private collection, Gloucestershire;

Private collection, London.

Literature:

Geoffrey Wills, *English Looking Glasses*, 1965, p. 66, illus. 5.

F. Lewis Hinckley, *Queen Anne and Georgian Looking Glasses*, 1987, p. 39, figs. 19–21.



107

A GEORGE III MAHOGANY CARD TABLE

A mid 18th century Chippendale period carved mahogany card table, having a serpentine shaped folding top with finely carved flower and dart edge, opening to reveal a baize lined surface above a cross veneered frieze with rope twist moulded edge; on cabriole legs, one hinged, with acanthus clasp carved knees and terminating in acanthus carved pad feet.

Note: Fitted with a secret drawer concealed behind the hinged leg at the reverse. An original sale receipt issued by Blairman & Sons Ltd. in 1934 to a Mr. J. P. Tatham for £65 is retained with the table.

English, *circa* 1770

Height: 29¼ in; 75.5 cm

Width: 36½ in; 92.5 cm

Depth: 18 in; 46 cm

Provenance:

Blairman & Sons Ltd., London and Harrogate;
Collection of J. P. Tatham, Esq.





108

**A SET OF SIX REGENCY CUT GLASS AND ORMOLU CANDELABRA
ATTRIBUTED TO JOHN BLADES**

A rare set of six early 19th century cut glass and ormolu twin light candelabra attributed to John Blades, each having a central ormolu stem with flame finial issuing two scroll arms with bird's beak terminal and ormolu fluted candle nozzle with drip pan hung with pointed cut glass drops and diamond cut glass chain above a radial cut drip pan hung with conforming larger cut glass drops; mounted on a glass column terminating in a square socle.

Note: The attribution is supported by the unusual bird's beak termination of the ormolu arms, the radial cut drip pan and the square socle, all of which are typical of the London manufacturer John Blades.

English, *circa* 1815

Height: 13¼ in; 33.5 cm

Width: 7¼ in; 18.5 cm

Depth: 4 in; 10 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, pp. 126–44.





109

A PAIR OF GEORGE III HAREWOOD SIDE TABLES ATTRIBUTED TO MAYHEW AND INCE

A superb pair of late 18th century side tables, having harewood veneered tops with tulipwood crossbanding and ebony and boxwood stringing inlaid with swags of engraved husks and classical urns, centred by a rosette. The edge inlaid with a guilloche and floral border above two drawers inlaid in holly to simulate fluting, with central framed tablets with original circular ormolu handles. Standing on five oval paterae headed and husk decorated square tapering legs with a galleried shelf and terminating on paterae inlaid block feet.

English, *circa* 1775

Height: 3 ft 8 in; 111.5 cm

Width: 4 ft 8¾ in; 144 cm

Depth: 1 ft 5¼ in; 43.5 cm



Provenance:

Lord Revelstoke;

Purchased *circa* 1925 by Moss Harris, who subsequently sold them separately;

One with Lenygons until December 1945;

The other with Gerald Kerin until 1951.

Literature:

H. H. Mulliner, *The Decorative Arts in England 1660–1780*, 1923, fig .25.

Helena Hayward and E. Till, 'Furniture Discovery at Burghley', *Country Life*, 7 June 1973, p. 1607, figs. 8 & 9.

110

A REGENCY MAHOGANY CIRCULAR
BREAKFAST TABLE

A fine quality early 19th century mahogany circular breakfast table, having a well patinated tip-up top with reeded edge; on a bulbous turned column with four moulded splay legs with lotus carved knees, terminating in the original square brass cap castors.

English, *circa* 1820

Height: 2 ft 4 in; 71 cm

Diameter: 4 ft 11¼ in; 150.5 cm





THE NUTHALL TEMPLE DINING CHAIRS







One chair *in situ* at Nuthall Temple in 1923. Country Life Picture Archive

111

A SET OF TWELVE GEORGE III AMARANTH AND POLYCHROME DECORATED DINING CHAIRS DESIGNED BY JAMES WYATT AND ATTRIBUTED TO GILLOWS

An important and probably unique set of late 18th century Adam period amaranth dining chairs designed by James Wyatt and attributed to Gillows, each having Wyatt's distinctive 'heart pattern' back of undulating scrolls with three central oval grisaille painted panels depicting Etruscan motifs of, respectively, a sphinx flanked classical urn, a grotesque mask and an athenienne, above a deep buttoned black horsehair upholstered seat; on square tapering legs terminating in moulded block feet.

Note: These extraordinary chairs were specially designed for the dining room at Nuthall Temple. The entire room was decorated in the Etruscan style under James Wyatt. The unusual grisaille decoration on the backs of the chairs is repeated on the walls and ceiling of the dining room. The chairs were later moved to other parts of the house, including the Octagon Hall, where one was photographed for *Country Life* in 1923. The Wyatt 'heart pattern' chair was first produced by Gillows in 1774 for Heaton House, Manchester. The Nuthall chairs follow this design in general outline, but with variations.

English, *circa* 1775

Height: 38¼ in; 97 cm

Height of seat: 18 in; 46 cm

Width: 22¾ in; 58 cm

Depth: 22 in; 56 cm

Provenance:

Supplied to Charles Sedley for Nuthall Temple, Nottinghamshire.

Illustrated:

Christopher Hussey, 'Nuthall Temple', *Country Life*, 28 April 1923, p. 574.

Literature:

Christie's, 'Important English Furniture', London, 3 July 1997, pp. 180–81.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, pp. 158–9, pls 108–109.



112

**A PAIR OF GEORGE II CUT GLASS FIVE
LIGHT CHANDELIERS**

An extremely rare pair of mid 18th century cut glass five light chandeliers, each having a central stem with vase shaped urn below an inverted dish hung with swags of cut glass drops and a central bowl issuing five notched scroll candle arms with Vandyke nozzles and drip pans hung with chains of cut glass drops and pendants and a further inverted dish below with cut glass drops, and terminating with a cut glass pendent orb.

Note: Pairs of chandeliers are extremely rare. One chandelier with a certain amount of replacements.

English, *circa* 1750

Height: 42 in; 107 cm

Diameter: 26 in; 66 cm

Provenance:

Private collection, Ireland.





A PAIR OF GEORGE III MAHOGANY COMMODES
ATTRIBUTED TO WRIGHT & ELWICK

A fine pair of mid 18th century Chippendale period mahogany commodes attributed to Wright & Elwick, each having a rectangular top with bow fronted centre and moulded edge above three graduated bow fronted central drawers, retaining the original brass ornate rococo handles and escutcheons, above an arched recess and flanked by trefoil panelled doors revealing a shelf, with a further drawer below; on plinth bases with concealed timber castors.

Note: There are slight differences in drawer construction.

English, *circa* 1765



Height: 32 in; 81.5 cm
Width: 39½ in; 100.5 cm
Depth: 21¾ in; 55 cm

Provenance:
Collection of Barbara Hutton, USA.

Literature:
F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 238, illus. 429.
F. Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1987, p. 123, illus. 192.





114

A GEORGE III MAHOGANY TWO PILLAR DINING TABLE

A late 18th century mahogany two pillar dining table, having D-shaped tip-up tops on gun barrel supports terminating in four reeded splay legs with the original brass cap castors.

Note: The table has been reduced in size. Retaining one original leaf and having one 18th century replacement leaf.

English, *circa* 1790

Height: 2 ft 4¼ in; 72 cm

Width: 3 ft 6 in; 106.5 cm

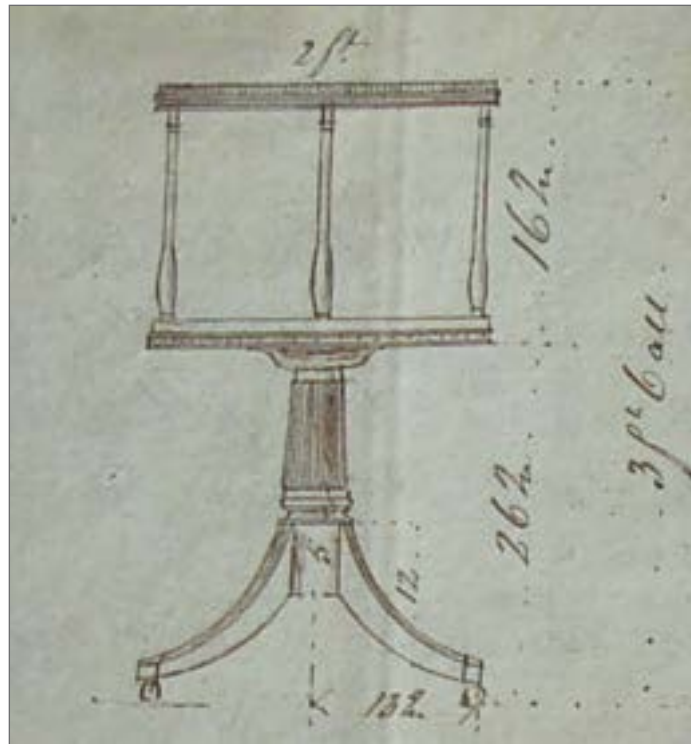
Length (without leaves): 4 ft 2½ in; 128.5 cm

Length (extended): 8 ft 5 in; 256.5 cm

Provenance:

Private collection, England.





Gillows design. Westminster City Archive

115

A PAIR OF REGENCY BRASS MOUNTED MAHOGANY DUMB WAITERS ATTRIBUTED TO GILLOWS

A pair of early 19th century brass mounted mahogany dumb waiters attributed to Gillows, each having two circular tiers mounted with brass pierced Greek key galleries on three bulbous column supports; on a reeded tapering column with three reeded splay legs terminating in brass cap castors.

Note: The mahogany used is of outstanding quality, typical of pieces by Gillows, who imported their own timber in order to maintain a consistently high standard. The metalwork is almost entirely original; the brass wheels were changed at one stage but have been reinstated to the original design. A sketch of an almost identical dumb waiter by Gillows is dated 14 February 1803 and preserved in their Estimate Sketch Book at the Westminster City Archive, London.

English, *circa* 1815

Height: 43½ in; 110.5 cm

Diameter: 24¼ in; 61.5 cm

Literature:

John C. Rogers, revised by Margaret Jourdain, *English Furniture*, revised 3rd edition, 1929, p. 239, fig. 197.

Christopher Claxton-Stevens, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 273.



THE STEDCOMBE HOUSE CHIMNEYPiece

116

A GEORGE III CARVED GILTWOOD CHIMNEYPiece ATTRIBUTED TO MATTHIAS LOCK

An extremely rare and highly important mid 18th century Chippendale period carved giltwood chimneypiece attributed to Matthias Lock, retaining the original white veined marble surround, flanked by C-scroll and leaf carving with floral pendants and female heads to the sides, and joined by a crosshatched shaped open cartouche with a carved hare amongst rushes below the shaped 19th century replaced mirror plate; with a profusely carved frame of columns, flowering trees, birds and waterfall decoration crested by a Chinaman's head within a stylised sunburst, and having floral garlands on each side suspended from the beaks of two phoenixes in flight.

Note: This extraordinary work of art corresponds in almost every detail to a design by Matthias Lock, published in 1752 and now in the Victoria and Albert Museum, London, and is to date the only known realisation of that drawing,

English, *circa* 1760

Height: 10 ft 7¾ in; 325 cm

Width: 7 ft 2 in; 218.5 cm

Provenance:

Stedcombe House, Axmouth, Devon;
Partridge Fine Arts Plc, London;
Private collection, England.

Illustrated:

Mark Girouard, 'Stedcombe House, Devon', *Country Life*, 26 December 1963, p. 1739, fig 4.

Terrence Davis, *Rococo: A style of fantasy*, 1973, p. 28, illus. 15.

Kathryn Jones, Lucy Morton and Michael Pick, Partridge, 'English Furniture and Works of Art' catalogue, 2001, pp. 54–7.

Judith Miller, *Furniture*, 2005, p. 118.

Literature:

Matthias Lock and Henry Copland, *A New Book of Ornaments*, 1752, pl. 3.

Morrison Hecksher, 'Lock and Copland: a catalogue of the engraved ornament', *Furniture History Journal*, 1979, pl. 23.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 327.





The cabinet with M. Harris & Sons in 1968

117

A GEORGE III ROSEWOOD SIDE CABINET

A fine quality late 18th century Sheraton period rosewood side cabinet, having a breakfront satinwood crossbanded top with lobed corners above two short drawers and one long drawer and four doors below, with yellow pleated silk panels, each revealing a single fixed shelf; flanked by bulbous reeded columns; on six ring turned tapering legs.

English, *circa* 1790

Height: 34 in; 86 cm

Width: 51½ in; 131 cm

Depth: 15¼ in; 38.5 cm

Provenance:

H. Barber, Windsor;

M. Harris & Sons, London, 1968.

Illustrated:

'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 30.







118

A PAIR OF WILLIAM AND MARY CREWELWORK BED HANGINGS

An extremely rare pair of late 17th century crewelwork square bed hangings worked on a linen twill background in brightly coloured wool and depicting entwined trees with exotic leaves, birds and flowers on a hillock ground with stags, leopards and flowers, centred by an exotic pavilion; within a burgundy border of later date.

Note: These bed hangings were intended as curtains for the state bed in a grand house and are rare survivors of late 17th century English needlecraft. The design of these fantastic landscapes was influenced by Indian embroidery imported by the East India Company into Europe and reflects the fashion for the exotic from the east at the time. A set of bed hangings of identical design is in the collection of Lord Walpole at Mannington Hall, Norfolk, and another pair of hangings, formerly at Leeds Castle, Kent, is illustrated in *Mallett Millennium*. Related



crewelwork panels are also in the collections of the Victoria and Albert Museum in London and the Metropolitan Museum in New York.

English, *circa* 1690

Height: 7 ft 6½ in; 230 cm

Width: 7 ft 6½ in; 230 cm

Provenance:

Earl Annesley, Castlewellan Castle, County Down, Ireland.

Literature:

Mark Bence-Jones, *Burke's Guide to Country Houses, Vol. I – Ireland*, 1978, p. 79.

Grosvenor House Antiques fair handbook, 1984, p. 90; a related needlework panel.

Lanto Synge, *Mallett Millennium*, 1999, p. 224, illus. 286.

119

A GEORGE III GILTWOOD MIRROR ATTRIBUTED TO JOHN LINNELL

A fine mid 18th century Chippendale period carved giltwood mirror attributed to John Linnell, retaining the original mirror plates within a shaped frame of C-scrolls and acanthus leaves with floral garlands and opposing ho-ho birds to the sides, having a shaped glazed apron with central cartouche and a shaped top with urn finials on shaped platforms crested by a spray of leaves and fruit with shell motif below.

Note: The attribution is based on close similarities to two sketches by John Linnell and now in the collection of the Victoria and Albert Museum, London. Two mirrors with similar outline and comparative carving, also attributed to Linnell, are illustrated in *The Dictionary of English Furniture*.

English, circa 1765

Height: 6 ft 9 in; 208 cm

Width: 3 ft 1 in; 94 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol II, p. 339. figs. 74–5.

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. II, pp. 94–6, illus. 180–86.





120

A GEORGE III MAHOGANY DRESSING CHEST ATTRIBUTED TO THOMAS CHIPPENDALE

A most unusual mid 18th century mahogany dressing chest attributed to Thomas Chippendale, having a rectangular moulded top above a single drawer, fitted out with four compartments, a rising toilet mirror on a ratchet support and a leather lined writing slide, above four inverted serpentine drawers retaining the original Dutch axe brass handles; on shaped bracket feet with concealed leather castors.

Note: This outstanding piece of furniture has acquired a wonderful mellow colour, offset by the beautiful patina of the original handles. The unusual inverted serpentine shape was used by Chippendale especially for dressing or shaving tables in order to allow extra legroom. The type of mahogany used is typical of pieces of this period, and in particular those from the Chippendale workshop, and the fine Dutch axe handles as well as the red clay wash to the underside of the chest support the attribution.

English, *circa* 1770

Height: 30 in; 76 cm

Height of kneehole: 24 in; 61 cm

Width: 26 in; 66 cm

Depth: 21 in; 53.5 cm

Provenance:

J. and W. Tweed, Bradford;
Charles Lumb & Sons, Harrogate;
Private collection, North Yorkshire;
Private collection, USA.

Exhibited:

Northern Antiques Dealers Fair, Harrogate, 1953, with J. and W. Tweed.

Illustrated:

Antique Collector, August 1953, p. 172.
Northern Antique Dealers Fair handbook, Harrogate, 1953, (no page number).
Country Life, 24 September 1992, p. 75, fig. 3.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pl. LXII.
Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 228, illus. 415; p. 249, illus. 456.
James Lomax, *The Chippendale Society, Catalogue of the Collections*, 2000, pp. 16–17.





121

**A PAIR OF GEORGE II GILTWOOD
WALL BRACKETS**

A large pair of mid 18th century carved giltwood wall brackets retaining most of their original gilding, each having a shaped top above a boldly carved pierced C-scroll support with carved flower heads and leaf, centred by a pierced cabochon clasp.

English, *circa* 1755

Height: 15¾ in; 40 cm

Width: 14 in; 35.5 cm

Depth: 7¼ in; 18.5 cm



122

A REGENCY MAHOGANY HALL BENCH

An early 19th century mahogany hall bench in the manner of Marsh and Tatham, having a rectangular well patinated top with moulded edge and moulded end supports; on triple fluted tapering legs terminating in spade toes.

Note: The toes have been tipped to reinstate the original height, and later stretchers have been removed.

English, *circa* 1815

Height: 1 ft 8¼ in; 51.5 cm

Height of seat: 1 ft 6¼ in; 46.5 cm

Length: 5 ft; 152.5 cm

Depth: 1 ft ¾ in; 32.5 cm





123

A PAIR OF GEORGE II GESSO GIRANDOLES

A pair of mid 18th century carved gesso girandoles, each retaining the original bevelled resilvered upright rectangular mirror plate with rounded top corners within a waterleaf moulded frame carved with strapwork and with tasselled drapes to each side, having a shaped apron with strapwork and centred by a stylised shell, with two later brass candle arms and sockets, and an open pediment with egg and dart moulding with strapwork below and crested by a plume motif.

English, *circa* 1740

Height: 44½ in; 113 cm

Width: 22¼ in; 56.5 cm

Depth: 8 in; 20.5 cm

Provenance:

Stair & Co., New York and London.





Thomas Sheraton's design for a nest of tables

124

A REGENCY AMBOYNA AND PADOUK QUINTET NEST OF TABLES

An extremely rare early 19th century amboyna and padouk quintet nest of tables, each table graduated in size and all sliding together, having rectangular tops veneered in very fine amboyna mellowed to a beautiful colour, outlined with satinwood and ebony banding and an ebony lip above two shaped side bars with turned columns below; terminating in splay feet joined by a curved back stretcher.

Note: Nests of tables usually consist of four separate tables; nests of five are extremely rare.

English, *circa* 1815

Largest table:

Height: 31 in; 79 cm

Width: 19¼ in; 49 cm

Depth: 11¾ in; 30 cm

Smallest table:

Height: 28½ in; 72.5 cm

Width: 13¾ in; 35 cm

Depth: 10 in; 25.5 cm

Literature:

Thomas Sheraton, *The Cabinet Dictionary*, 1803, pl. 78.

Walter Rendell Storey, *Thomas Sheraton's Complete Furniture Works*, 1946, pl. 78.

Margaret Jourdain, *Regency Furniture 1795–1820*, 1949, p. 117, figs. 116–117.

Ralph Fastnedge, *Sheraton Furniture*, 1962, pl. 54.

Frances Collard, *Regency Furniture*, 1985, p. 260.





Matthew Boulton's design for the 'King's Candle Vase'. Birmingham City Archive







Matthew Boulton's Soho factory in Birmingham

125

**A GEORGE III ORMOLU MOUNTED BLUE JOHN 'KING'S' CANDELABRUM
BY MATTHEW BOULTON**

A highly important and exceptionally rare mid 18th century ormolu mounted blue john four arm candelabrum by Matthew Boulton, having an ovolo shaped blue john body applied with ormolu swags and paterae, with four scroll candle arms and nozzles supported by male caryatids, joined to the acanthus leaf cast base and pierced guilloche ring, with blue john cover and ormolu acorn finial; mounted on a blue john circular socle with laurel leaf cast ring above a square stepped plinth partially veneered in tortoiseshell with concave fluted moulding above a frieze of Greek key inlaid tortoiseshell, applied with oval paterae and having a lion mask ring handle on each side, terminating in spirally fluted ormolu feet.

Note: Matthew Boulton was received by King George III and Queen Charlotte in March 1770, and subsequently received a commission for a garniture of candle vases for the Queen. He produced the 'King's' vase as the centrepiece of this prestigious commission. The initial design was prepared in close collaboration with William Chambers, whose assistant John Yenn made the drawing for the prototype vase. This prototype drawing is preserved at the Victoria and Albert Museum, London. As a shrewd businessman, Boulton used the royal commission to generate further commissions for the vase, and he further improved the design, changing the shape of the candle arms to scrolled branches, as seen here. Very few 'King's' candelabra were produced. Other known examples are in the collection of the Art Institute of Chicago and at Saltram Park, Devon, and Hinton Ampner, Hampshire; all of these have six lights, compared with four as here. This candelabrum may be the one included in Boulton's sale at Christie's on 11 April 1771.

One patera of later date, and one side of the tortoiseshell Greek key pattern repaired.

English, *circa* 1770

Height: 23¼ in; 59 cm

Width: 20½ in; 52 cm

Depth: 9½ in; 24 cm

Provenance:

Collection of HRH The Duke of Kent (1902–1942) at Derby House, London;

Frank Partridge and Sons, London;

HRH The Princess Mary, Princess Royal, Countess of Harewood (1897–1965), Yorkshire.

Exhibited:

Treasures of the North, an exhibition to benefit the Christie Hospital, Manchester. Christie's, King Street, London, 13 January – 13 February 2000; The Whitworth Art Gallery, Manchester, 25 February – 9 April 2000.

Illustrated:

Terence Rodrigues, *Treasures of the North*, 2000, p. 143.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 347, fig. 43.

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 82, illus. 42; p. 338, illus. 341.

Shena Mason, *Matthew Boulton: Selling What All the World Desires*, 2009, p. 25, illus. 19; p. 174, illus. 166.





126

A CHARLES I OAK ROYAL COAT OF ARMS

A rare early 17th century carved oak coat of arms bearing the royal crest of Charles I, within a moulded frame richly carved with strapwork.

English, *circa* 1630

Note: Carved panels like this rare example were placed above doorways in stately homes or as centre pieces for state beds reserved for royalty.

Height: 22½ in; 57.5 cm

Width: 29¾ in; 76 cm

Depth: 8 in; 20.5 cm

Literature:

Percy Macquoid, *A History of English Furniture*, vol. I, 'The Age of Oak', 1904, p. 74, illus. 64.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 46, figs. 22–3.





127

A GEORGE II BRASS BOUND MAHOGANY WINE COOLER

A fine mid 18th century Chippendale period brass bound mahogany oval wine cooler on stand, having a brass liner of later date within the coopered cellaret, with two wide brass bands and retaining the original two ornate lion mask lifting handles, on a cross veneered stand; on four cabriole legs terminating in pad feet with concealed brass castors.

Note: Handles of identical design were used by Thomas Chippendale on a well-documented wine cooler at Dumfries House, Scotland.

English, *circa* 1755

Height: 21¼ in; 54 cm

Width: 27 in; 68.5 cm

Depth: 16½ in; 42 cm

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 78, illus. 121.



128

A GEORGE III GILTWOOD MIRROR

An extremely rare and unusual mid 18th century Chippendale period carved giltwood mirror, having a replaced 18th century mirror plate of upright rectangular shape, with the possibly unique feature of an oval cabochon decorated frame within a rectangular frame of stylised columns and cabochon ruffled top, with open pierced entwined branch sides with leaves and C-scrolls, a shaped pierced apron and an open pierced cresting with leaf plume top.

English, *circa* 1765

Height: 49 in; 124.5 cm

Width: 32 in; 81 cm

Provenance:

Private collection;
Apter-Fredericks, London.

Illustrated:

Apter-Fredericks, 'Important English Furniture', 2012 catalogue, p. 22.



129

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

English, *circa* 1760
Height: 40½ in; 103 cm
Height of seat: 17¾ in; 45 cm
Width: 28 in; 71 cm
Depth: 28½ in; 72.5 cm

130

A GEORGE II MAHOGANY
CHEST OF DRAWERS

English, *circa* 1755
Height: 34¾ in; 88.5 cm
Width: 47½ in; 120.5 cm
Depth: 26 in; 66 cm

131

A PAIR OF GEORGE III CARVED
GILTWOOD PIER MIRRORS

English, *circa* 1765
Height: 8 ft 10 in; 269.5 cm
Width: 4 ft 6½ in; 138.5 cm

132

A PAIR OF GEORGE III ORMOLU
MOUNTED SATINWOOD MARQUETRY
AND GILTWOOD SIDE TABLES
ATTRIBUTED TO MAYHEW AND INCE

Tops: English, *circa* 1775
Giltwood bases: English, *circa* 1795
Height: 2 ft 10 in; 86.5 cm
Width: 4 ft 6¼ in; 138 cm
Depth: 2 ft; 61 cm

133

A PAIR OF GEORGE II OVAL
GILTWOOD MIRRORS

English, *circa* 1740
Height: 48 in; 122 cm
Width: 31¼ in; 79.5 cm







134

A GEORGE III MAHOGANY SIDE TABLE

A mid 18th century Chippendale period mahogany serpentine side table, having a finely figured top above a fluted frieze; on six square tapering fluted legs with oval paterae headings and terminating in blocked toes.

English, *circa* 1770

Height: 2 ft 10 in; 88.5 cm

Width: 6 ft ¼ in; 183.5 cm

Depth: 2 ft 6¾ in; 78 cm

Provenance:

Hotspur Ltd., London;

Private collection, New York.





135

**A GEORGE III MAHOGANY THREE
PEDESTAL DINING TABLE**

A fine late 18th century three pedestal mahogany dining table, having beautifully patinated figured mahogany tip-up tops with moulded edge, each on a turned baluster vase support with four reeded splay legs terminating in the original brass cap castors.

Note: The table is fitted with two later leaves and the width has been reduced at one stage.

English, *circa* 1790

Height: 2ft 4¾ in; 73.5 cm

Width: 4 ft ¼ in; 123 cm

Length (with leaves): 12 ft ¼ in; 366 cm

Length (without leaves): 8 ft 4½ in; 255 cm

Provenance:

Private collection, Milan, Italy.





136

A SET OF TWELVE GEORGE III MAHOGANY ARMCHAIRS

A rare set of twelve late 18th century carved mahogany armchairs, having pierced top and bottom rails with a circular motif centred by a large reeded 'X' splat back, with reeded arm supports and bow fronted stuffed seats upholstered in claret coloured fabric; on square tapering reeded legs terminating in blocked toes.

English, *circa* 1790



Height: 33¾ in; 85.5 cm
Height of seat: 18 in; 46 cm
Width: 23 in; 58.5 cm
Depth: 21 in; 53.5 cm

Provenance:
Private collection, London.

Literature:
'M. Harris & Sons 1868–1968', centenary
catalogue, 1968, p. 63; this identical model.



137

A GEORGE III MAHOGANY SIDEBOARD

A late 18th century Hepplewhite period mahogany sideboard, having a breakfront top with crossbanding and boxwood stringing above one long central drawer with oval marquetrie panel depicting a quiver of arrows and a flaming torch with trailing foliage, flanked by two deep drawers fitted for bottles, all with later oval brass ring handles; on six square tapering moulded legs terminating in spade toes.

English, *circa* 1780

Height: 2 ft 11 in; 91.5 cm
Width: 6 ft 5¾ in; 197.5 cm
Depth: 2 ft 6½ in; 77.5 cm

Provenance:

Private collection, California, USA.





138

A GEORGE II GILTWOOD OVERMANTEL MIRROR

An unusual mid 18th century carved giltwood overmantel mirror, having a replaced 18th century oval mirror plate within a pierced C-scroll frame with cabochon ruffles and finely carved acanthus leaf with flower heads, an acanthus leaf cresting and a moulded leaf decorated platform.

English, *circa* 1755

Height: 40 in; 101.5 cm

Width: 49½ in; 126 cm

Provenance:

Private collection, England.





139

A PAIR OF GEORGE III BURR-YEW CARD TABLES

A fine pair of late 18th century Sheraton period burr-yew wood card tables, each having a tulipwood banded demi-lune top, with fanned satinwood inlay with radiating boxwood inlaid panels, folding over to reveal a beige baize lined interior; on square tapering legs terminating in spade feet.

English, *circa* 1780

Height: 28¾ in; 73 cm

Width: 36¾ in; 93.5 cm

Depth: 18 in; 46 cm





140

A GEORGE IV ORMOLU NINE LIGHT CANDELABRUM

A magnificent and extremely fine quality early 19th century ormolu nine light candelabrum, having eight foliate scrolling candle arms and a central light fitted with opaque glass shades, joined to a lotus leaf decorated column, on an egg and dart moulded platform with lotus leaf edge below and a gadrooned pendant resting on rams' heads, supported by crossed baton struts with floral paterae; on three cranked paw feet terminating in a concave triform base with lotus leaf moulded edge.

Note: This candelabrum was first mentioned in the Chatsworth inventories in 1844, when it was recorded as being in The Painted Hall. Two further inventories of 1859 and 1892 record the candelabrum in the same location. The candelabrum was removed when The Painted Hall was remodelled by the 9th Duke in 1912/13. Now fitted for electricity.

English, *circa* 1825

Height: 7 ft 11 in; 241 cm

Width: 3 ft 10¼ in; 117.5 cm

Depth: 3 ft 10¼ in; 117.5 cm

Provenance:

Chatsworth, Derbyshire; acquired by William Spencer Cavendish, 6th Duke of Devonshire (1790–1858) for The Painted Hall; later elsewhere in the house.

Illustrated:

Francis Thompson, *A History of Chatsworth*, 1949, p. 118, pl. 53.

Literature:

H. Avray Tipping and Christopher Hussey, *English Homes*, Period IV, Vol. I, 1928, pp. 313–50.

James Lees-Milne, *English Country Houses: Baroque, 1685–1715*, 1970, pp. 70–84.

Opposite: The candelabrum *in situ* at Chatsworth before 1912. Copyright Devonshire Collection, Chatsworth. Reproduced by permission of Chatsworth Settlement Trustees

THE CHATSWORTH CANDELABRUM





Wentworth Woodhouse

141

A GEORGE II PARCEL GILT MAHOGANY STOOL ATTRIBUTED TO WRIGHT AND ELWICK

A rare mid 18th century parcel gilt mahogany stool attributed to the Yorkshire cabinet-makers Wright and Elwick, retaining almost all the original gilding and upholstered in green silk cut and uncut velvet, having serpentine shaped seat rails carved with C-scrolls and central acanthus clasp to front and reverse; on elegant cabriole legs with acanthus clasp to the knees, terminating in acanthus carved scroll toes.

Note: This outstanding stool was once part of a suite comprising eight chairs and two settees and possibly a further stool at Wentworth Woodhouse, Yorkshire. A similar suite was at Hackwood Park, Hampshire.

The toes have been tipped to reinstate the original height and complete the scroll design.

English, *circa* 1755

Height: 16½ in; 42 cm

Width: 23 in; 58 cm

Depth: 15¾ in; 40 cm

Provenance:

Commissioned by Charles, 2nd Marquess of Rockingham; by descent to William, 4th Earl Fitzwilliam;
Wentworth Woodhouse, Yorkshire;
Private collection, England.



142

A GEORGE I GILT GESSO CENTRE TABLE

An important and exceptionally rare early 18th century carved gilt gesso centre table retaining most of its original gilding, having a rectangular top with lobed corners and centred by an oval fanned medallion decorated with strapwork and foliate arabesques against a punched ground, above an acanthus carved concave frieze with rounded corners headed by highly unusual Indian masks with foliate and feathered head-dresses, above club legs with acanthus reserves against a punched recessed ground, terminating in acanthus carved pad feet.

Note: This table would have been the ultimate status symbol, dazzling to the eye with its originally very bright gold. Such lavish furniture was time consuming and expensive to make, and only the very rich would have been able to afford it. Because of their fragility, most gesso tables were conceived as side tables, with their unfinished reverse side placed against the wall, and gesso centre tables are extremely rare. Tables with the feature of Indian heads are even rarer, and only a handful of examples in gesso are known to exist. One example, belonging to the Duke of Devonshire, is illustrated in Percy Macquoid's seminal four-volume *A History of English Furniture*; another example, illustrated in *English Furniture of the Eighteenth Century* by Herbert Cescinsky, was formerly in the Lever Collection.

English, *circa* 1720

Height: 31 in; 79 cm

Width: 46¾ in; 118.5 cm

Depth: 28¾ in; 73 cm

Literature:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, p. 30, fig. 26.

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, Vol. II, 1910, p. 111, fig. 107.

Blanche Gordon-Lennox, *English Decorative Art at Lansdowne House*, 1929, pl. LXXVIII.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 618–19.

Lanto Synge, *Mallett's Great English Furniture*, 1991, p. 86, illus. 90.

Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, p. 75.

Lanto Synge, *Mallett Millennium*, 1999, p. 147, illus. 168.











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A GEORGE III MAHOGANY SECRÉTAIRE DISPLAY CABINET

An extremely rare and exceptionally fine mid 18th century Chippendale period carved mahogany secrétaire display cabinet in the manner of William Vile, having a moulded scroll pediment with acanthus carving and fine trellis centre with platform, above two glazed doors and glazed sides with two fixed shelves inside, above a 'Chinese pagoda top' carved edge and secretaire section below, lined in green baize and fitted with eight pigeon-holes and four drawers, retaining the original ring handles, above two short and three graduated drawers veneered in exquisite ripple mahogany and retaining the original ornate swan-neck handles; on shaped ogee bracket feet.

Note: Display cabinets glazed on three sides are extremely rare. A further example with slightly less high-quality veneers, but probably from the same workshop, is illustrated in *The Dictionary of English Furniture* and was exhibited at the English Decorative Art exhibition at Lansdowne House, London, in 1929. A virtually identical secrétaire cabinet, but glazed only at the front, was advertised by Owen Evan-Thomas Ltd. in *Apollo* magazine in October 1938.

English, *circa* 1770

Height: 7 ft 2½ in; 219.5 cm

Width: 3 ft 6½ in; 108 cm

Depth: 1 ft 6 in; 46 cm

Literature:

Blanche Gordon Lennox, *English Decorative Art at Lansdowne House*, 1929, pl. LXXVI.

Apollo, October 1938, appendix I.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 151, fig. 59.

The Antique Dealers' Fair and Exhibition handbook, 1954, p. 43.

144

AN EXTENSIVE GEORGE IV WORCESTER PART DINNER SERVICE BY FLIGHT, BARR & BARR

Consisting of 96 pieces decorated in the Imari pattern.

A selection of tureens, urns and dishes on display.

English, *circa* 1825



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**A PAIR OF REGENCY GILTWOOD
WALL LIGHTS**

A rare pair of early 19th century carved giltwood wall lights, retaining most of the original gilding and conceived in the form of hunting trophies, each suspended on a ribbon tied bow with a central quiver with arrows layered with a bow and hunting horn, issuing two scroll candle arms with nozzles.

English, *circa* 1815

Height: 45 in; 114 cm

Width: 20 in; 51 cm

Depth: 10½ in; 26.5 cm

Provenance:

Private collection, London.







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A GEORGE III WHITE PAINTED MIRROR

A rare, important and exceptionally well carved mid 18th century Chippendale period white painted mirror, retaining most of the original paint surface and the original centre plates, including an early 18th century bevelled mirror plate with smaller plate above, divided by a leaf carved scroll slip within a profusely carved Chinese Chippendale frame of C-scrolls, cabochon ruffles and leafy branches, having a shaped apron with trellis work and open cartouche and a shaped cresting with canopy top, centred by a later seated Chinese figure with staff on rockwork with waterfall below.

English, *circa* 1765

Height: 7 ft 8¼ in; 224.5 cm

Width: 4 ft 3½ in; 131 cm

Provenance:

Mallett and Son Ltd., London;
Private collection, USA.

Literature:

Geoffrey Wills, *English Looking-glasses, A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 96, illus. 85.





Matthew Boulton's design for the 'Cleopatra Candle Vase'. Birmingham City Archive

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**A PAIR OF GEORGE III BLUE JOHN CLEOPATRA CANDLE VASES
BY MATTHEW BOULTON**

An extremely rare pair of mid 18th century ormolu mounted blue john Cleopatra candle vases by Matthew Boulton, each having ovolo shaped blue john body with ormolu candle nozzle top and applied with berried husk swags on a spirally fluted base and square socle with Greek key edge above simulated malachite panels with ormolu corner fillets and applied with medallions of Ceres; on a stepped square base terminating in ball feet.

Note: Matthew Boulton produced the first Cleopatra candle vase in the early 1770s. The initial model had a base entirely made of ormolu and featuring medallions with the head of Cleopatra on four sides, leading to the name for this type of candle vase. Subsequent candle vases of the same type featured medallions with the head of Ceres, as on the present pair. The panels on which the medallions were mounted were usually made of painted glass simulating semi-precious and ornamental stone such as agate, aventurine, granite or (as on these vases) malachite.

English, *circa* 1775

Height: 9½ in; 24 cm
Width: 4¼ in; 10.5 cm
Depth: 4¼ in; 10.5 cm

Provenance:

H. Blairman & Sons, London;
Private collection, London.

Illustrated:

Nicholas Goodison, *Ormolu: The Work of Matthew Boulton*, 1974, illus. 113.

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 329, illus. 328; p. 330, illus. 330.





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