

RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE



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FOREWORD

Last year's catalogue proved to be our most successful yet, so the pressure has been mounting to produce a similar collection this year. It has become increasingly difficult in recent years to find great pieces of English furniture, but I hope you will agree that within these pages is a wonderful cross-section of important and rare English furniture and objects.

There are some important makers and collections represented here – you will find the likes of Thomas Chippendale, Vile & Cobb, and Matthew Boulton, alongside some impeccable provenances and collections such as Moor Park, Glemham Hall, St. Giles House, Sir James Horlick, the Earls of Shaftesbury, Percival D. Griffiths, Judge Irwin Untermyer and Lord Dundas, to name but a few.

We have been very fortunate in being offered some highly important items. I must draw your attention to the stunning pair of St. Giles House lacquer commodes on page 20 and the museum-worthy pair of Glemham Hall Gainsborough armchairs on page 286. Both of these incredible examples were until recently in a private collection in New York.

We look forward to exhibiting again at Masterpiece London in the South Grounds of the Royal Hospital Chelsea from Thursday 26 June to Wednesday 2 July, and we hope to welcome you there.

In New York we will be showing at two fairs this year: first at the freshly launched Spring Masters at the Park Avenue Armory, from Wednesday 30 April to Sunday 4 May, and again at the Armory for the firmly established International Fine Art and Antique Dealers Show in the last week of October.

Our refreshed website is constantly updated with beautiful pieces from our ever-changing stock, and is now available as an app for your mobile device, whether iPhone, iPad or Android.

Again I have to thank my loyal staff for all their help in putting this catalogue together, especially Caroline Wright and Thomas Lange, whose endless hard work and dedication have made it possible.

Please enjoy what we have to offer on the following pages, and do feel free to contact me for further information or if you wish to discuss finding a specific item. As always, I can be contacted on + 44 20 7493 2341 or by email at simon@ronaldphillips.co.uk

I look forward to hearing from you.



Simon Phillips
May 2014

Right: Simon Phillips with Rolo



RONALD PHILLIPS

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1

**A PAIR OF GEORGE III ORMOLU MOUNTED TIGER STONE
CANDLE VASES BY MATTHEW BOULTON**

An important and rare pair of mid 18th century ormolu mounted tiger stone candle vases by Matthew Boulton, each having a reversible stepped gadrooned lid forming a candle holder on an ovolo shaped tiger stone body hung with husk swags in a stiff leaf cradle above a spirally fluted socle and square plinth with Greek key motif mounted on a cylinder shaped tiger stone base with lion mask and husk swag appliqué; terminating in a triple stepped tiger stone base with ormolu guilloché bands.

Note: Tiger stone is an 18th century term for a type of fluorspar which is also sometimes called Hatterel. It is by far the rarest of the stones used by the Boulton workshops. Matthew Boulton's diary reveals that he purchased tiger stone in the late 1760s. Very few examples of this exotic stone in conjunction with Boulton's outstanding ormolu have come to light.

English, *circa* 1770

Height: 13½ in; 34 cm

Width: 6¼ in; 16 cm

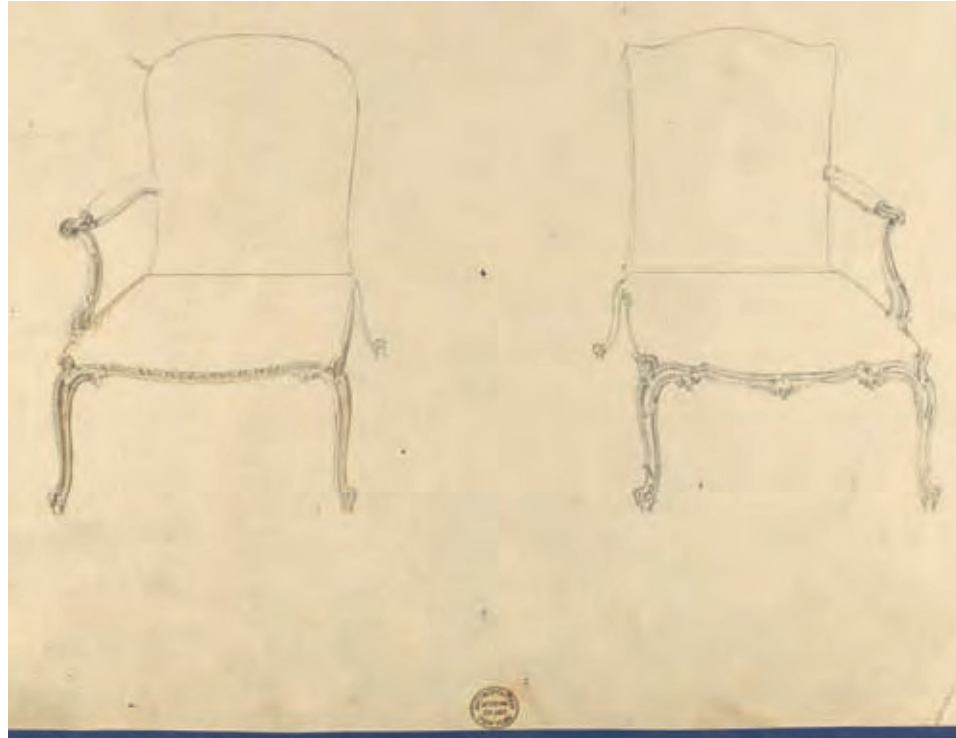
Depth: 6½ in; 16.5 cm

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 152 & p. 384, note 110.

Trevor D. Ford, *Derbyshire Blue John*, 2005, p. 37.





Drawing by Thomas Chippendale, The Metropolitan Museum of Art, 2014/Art Resource/Scala, Florence (left illustration relates to this chair)

2

A GEORGE III MAHOGANY DESK ARMCHAIR ALMOST CERTAINLY BY THOMAS CHIPPENDALE

An exceptionally rare and important mid 18th century carved mahogany desk armchair almost certainly by Thomas Chippendale, having a serpentine shaped stuffed back with padded arms on finely carved downswept moulded supports joined to the seat upholstered in yellow damask above a serpentine shaped apron with moulded lip and pierced corner angles; on cabriole channelled legs with hipped knees terminating in scroll toes to the front and pad feet to the reverse.

Note: This chair was almost certainly manufactured by Chippendale. It bears all the features of the top London maker and compares in design to the well-documented suite of seat furniture at Dumfries House, Scotland. The unusually small size adds to the rarity and makes it the perfect desk chair. An unpublished drawing by Chippendale, part of the Rogers Bequest in the Metropolitan Museum of Art in New York, relates in some detail to this chair and the suite at Dumfries, although there are slight variations in this chair from the drawn design. Chippendale habitually adapted his designs to suit the client, and his work rarely follows a drawing in every little detail.

English, *circa* 1770

Height: 39 in; 99 cm

Height of seat: 18½ in; 47 cm

Width: 25 in; 63.5 cm

Depth: 28 in; 71 cm

Literature:

'M. Harris & Sons 1868–1968', centenary catalogue, 1968, p. 45.

F. Lewis Hinckley, *Masterpieces of Queen Anne and Georgian Furniture*, 1991, p. 56, illus. 107.





3

**A GEORGE I GESSO SIDE TABLE IN THE MANNER OF JAMES MOORE
WITH JAPANESE LACQUER TOP**

An extremely rare and fine early 18th century gesso side table in the manner of James Moore, retaining most of the original gilding and the original Japanese black and gold raised lacquer top depicting water fowl and grasses by a shore and framed by a broad metallic gold border with a moulded edge and re-entrant corners above a concave moulding and plain frieze; on square legs with moulded edges, terminating in moulded feet.

Note: Gesso tables were the ultimate status symbol in early 18th century England and are extremely rare. Exotic lacquer was very desirable and expensive. In comparison with the lesser valued Chinese lacquer, the decoration on Japanese lacquer is usually far more restrained, and the lacquer in this example has exceptional depth.

In Japan, lacquer was usually produced on boats at sea in order to avoid contamination by airborne dust. High quality lacquer work can consist of hundreds of layers of fine lacquer with precious metal dusting sealed within the layers, giving the finished article its beautiful depth.

The top: Japanese, *circa* 1715

The base: English, *circa* 1715

Height: 29½ in; 74.5 cm

Width: 35½ in; 90 cm

Depth: 21 in; 53.5 cm

Provenance:

Private collection, Canada.





The chest *in situ* with H. Oatway, England, 1906

4

A GEORGE II ROSEWOOD CHEST OF DRAWERS ON STAND ATTRIBUTED TO OTHO CHANNON

An exceptionally rare mid 18th century carved rosewood chest of drawers attributed to Otho Channon, having a rectangular top with finely carved moulded edge with floral motif above two short and three graduated long drawers retaining the original ornate rococo brass handles and escutcheons; on a serpentine shaped plinth with fine flower carved moulding and acanthus carved decoration terminating in short cabriole legs with leaf carved knees and hairy paw feet.

Note: This highly unusual chest of drawers relates to furniture supplied by the Channon brothers to Powderham Castle in Devon. The distinctive carved base in particular relates to a massive table with comparable feet invoiced by Otho Channon. The unusual handles are discussed by Christopher Gilbert and Tessa Murdoch and belong to the Nymph and Satyr group. They were predominantly used by John Channon, but his furniture is less carved, and therefore an attribution to his brother Otho seems more likely. An oval veneer patch in the top veneer seems to be original to the piece. The inner frame of the stand has been at one stage restored, retaining the original outer surfaces.

English, *circa* 1740

Height: 41½ in; 105.5 cm

Width: 47¾ in; 121 cm

Depth: 25¾ in; 65.5 cm

Provenance:

Collection of H. Oatway, England;
Private collection, USA.

Illustrated:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, p. 146, fig. 128.

F. Lewis Hinckley, *A Directory of Antique Furniture*, 1953, p. 242, illus. 763.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 156.

F. Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p. 45, illus. 19.

Christopher Gilbert and Tessa Murdoch, *John Channon and Brass-Inlaid Furniture 1730–1760*, 1993, p. 97, illus. 111.





The chest photographed by Parke-Bernet, New York, 1960s





Design for a pierglass by John Linnell, 1755–60

5

A GEORGE III REVERSE MIRROR PAINTING IN A GILTWOOD FRAME
ATTRIBUTED TO JOHN LINNELL

An important mid 18th century Chippendale period reverse mirror painting in a giltwood frame attributed to John Linnell, having stylised column sides with typical acanthus carved scroll border glass sides and a shaped apron with open cartouche border glass with pendent acanthus clasp and crested by an open weave basket with trailing floral swags forming a circle. The reverse painting depicting a prunus tree on a lake shore with quail at the base.

Note: The design of the frame is typical of Linnell's workshop and relates to a drawing preserved in the Victoria and Albert Museum, London.

The frame: English, *circa* 1765

The reverse mirror painting: Chinese, *circa* 1765

Height: 58½ in; 148.5 cm

Width: 32 in; 81.5 cm

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. II, p. 96, pl. 186.



THE ST. GILES HOUSE COMMODES







6

**A PAIR OF GEORGE III CHINESE LACQUER COMMODES
ALMOST CERTAINLY BY JOHN COBB**

A highly important and exceedingly rare pair of mid 18th century Chippendale period Chinese lacquer commodes, almost certainly by the royal cabinet-maker John Cobb, each having a serpentine shaped top with moulded japanned edge, veneered in exotic Chinese lacquer, above three graduated drawers similarly veneered retaining the original ornate brass handles and escutcheons, the lower drawer with a shaped apron, having shaped sides also veneered in lacquer and keeled angles terminating in carved hoof feet.

Note: The drawer linings are made of aromatic cedar, suggesting use for clothes. This is supported by an inscription on the underside of one drawer stating 'Lord Shaftesbury's [*sic*] New Dressingroom'. The 4th Earl of Shaftesbury, a patron of the arts, commissioned furniture from leading London workshops in the latest fashion. His first wife Susannah was a subscriber to Chippendale's first edition of *The Gentleman and Cabinet-maker's Director*. John Cobb took over the London premises of William Hallett, who worked alongside Cobb for Lord Shaftesbury. Decidedly French in outline, the commodes relate to other work by Cobb. Having been trained in the workshop of Giles Grendey, who was renowned for the use of japanning in furniture making, Cobb would have been very familiar with exotic finishes.

English, *circa* 1765

Height: 38¼ in; 97 cm

Width: 48¼ in; 122.5 cm

Depth: 26 in; 66 cm

Provenance:

Supplied to the 4th Earl of Shaftesbury for St. Giles House, Dorset, by descent until 1999;
Pelham Galleries Ltd., London;
Private collection, New York.

Exhibited:

Royal Academy of Arts, London, English Taste in the Eighteenth Century exhibition, 1955; one of the pair.

Illustrated:

Margaret Jourdain, 'St. Giles House, Dorsetshire', *Country Life*, 13 March 1915, p. 337, and 20 March 1915, p. 375.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 114, fig. 12.

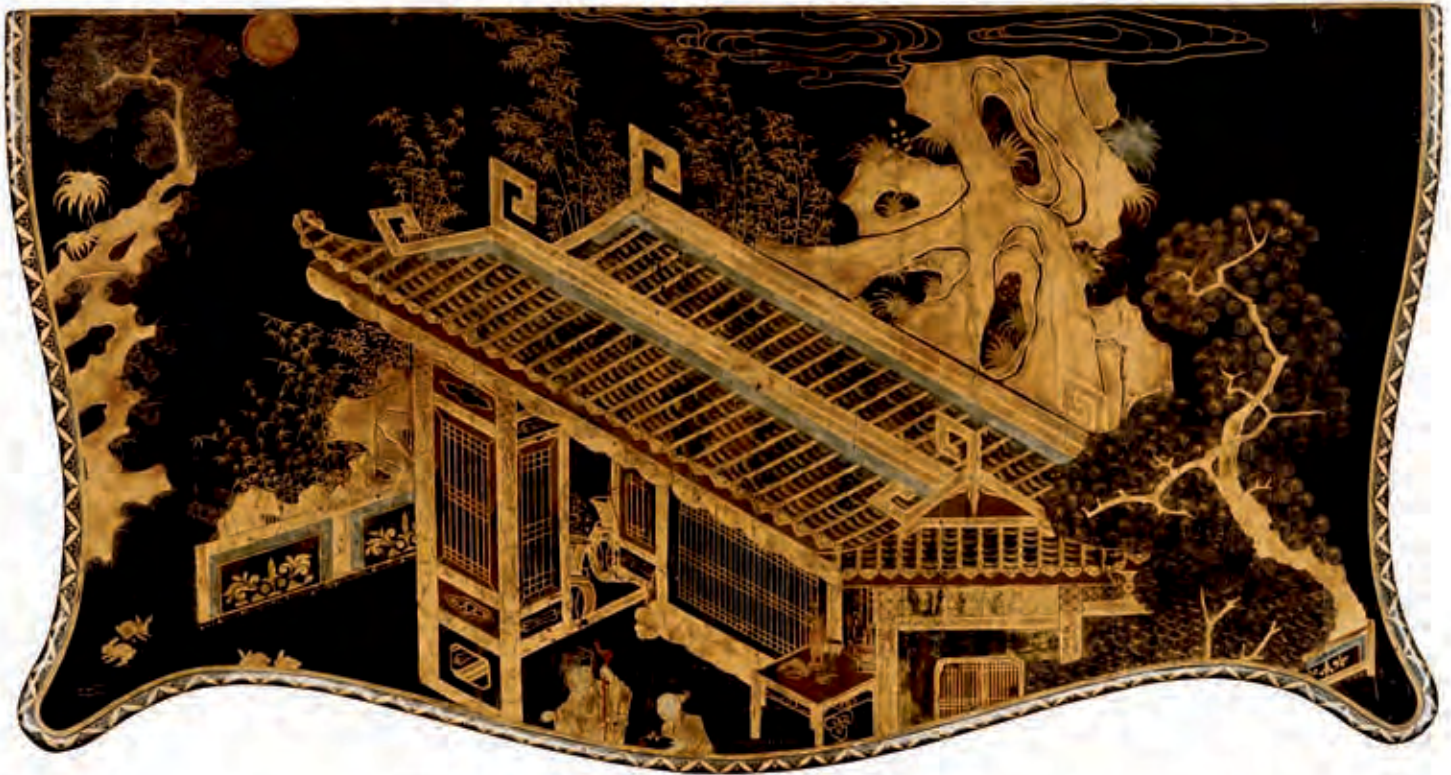
Royal Academy of Arts, London, English Taste in the Eighteenth Century exhibition catalogue, 1955, p. 38, fig. 245; one of the pair.

Anthony Coleridge, *Chippendale Furniture*, 1968, illus. 336.



One of the pair *in situ* at St. Giles House,
Dorset, 1915. Country Life Picture Archive





7

A GEORGE II OCTAGONAL MAHOGANY TRIPOD TABLE

An extremely rare and important mid 18th century carved mahogany octagonal tripod table, having a moulded top with low gallery, on a leaf carved column support terminating in acanthus carved scroll feet on blocks.

Note: This table belongs to a group of very similar tables, all sharing the same column base with scroll legs. Most examples date from the 1750s, and this type of table must have been made during only a short period.

English, *circa* 1750

Height: 28¾ in; 73 cm

Diameter: 26½ in; 67.5 cm

Provenance:

Private collection, New York.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 205. fig. 9.

F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 199, illus. 357; a similar table, probably from the same workshop.

F. Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p. 104, illus. 154; a similar example.









8

A GEORGE II MAHOGANY SUITE COMPRISING TWO ARMCHAIRS AND A SETTEE

An extremely rare mid 18th century Chippendale period carved mahogany suite comprising two Gainsborough armchairs and a two-seater settee.

The settee having a serpentine shaped upholstered back with downswept upholstered arms and stuffed seat covered in emerald green cut velvet, above serpentine shaped moulded seat rails finely carved with scroll and flower heads; on six cabriole legs with moulded sides and acanthus clasp to the knees, terminating in pad feet with acanthus carved toes.

The armchairs similarly each having a serpentine shaped upholstered back with stuffed arms on downswept flower carved supports joined to the stuffed seat upholstered in emerald green cut velvet above serpentine shaped moulded seat rails with fine flower carving and C-scrolls; on cabriole legs with moulded fronts and finely carved flowers and acanthus clasp to the knees, terminating in pad feet with acanthus carved toes and replaced leather castors.

Note: The chairs have two replaced back rails. The settee has one replaced back rail and has been reduced in depth at one stage. The back frame of the settee is completely original. An identical chair, part of the same suite, was formerly in the Leidesdorf collection.

English, *circa* 1755

The settee:

Height: 3 ft 5½ in; 105.5 cm

Height of seat: 1 ft 5 in; 43 cm

Width: 6 ft 11¼ in; 211.5 cm

Depth: 2 ft 7 in; 79 cm

The chairs:

Height: 40 in; 101.5 cm

Height of seat: 17½ in; 44.5 cm

Width: 30½ in; 77.5 cm

Depth: 32 in; 81.5 cm

Provenance:

The settee:

Private collection, USA.

The chairs:

Frank Partridge & Sons Ltd., London, 1926;

Samuel L. Davis, St. Louis, Missouri, USA;

Elita Weaver, Greenwich, Connecticut, USA;

Clinton Howel Antiques, New York;

Private collection, Paris.

Literature:

Sotheby & Co., 'A Collection of English Furniture, Barometers & Clocks formed by a Gentleman residing in New York', 27–28 June 1974, lot 67, pp. 128–9.







Holme Lacy, Herefordshire. Country Life Picture Archive

9

A GEORGE III SQUARE BRASS LANTERN

A fine quality early 19th century square brass lantern, having a cast drapery corona issuing four curved arms joined by a ring applied with stars and drapery above four leaf scroll corners flanking finely pierced guilloche panels to each side at top and bottom and hung with berried laurel leaf sprays; terminating in four scroll feet.

Note: The four-way pendent light fitting is modern.

English, *circa* 1790

Height: 40½ in; 103 cm

Width: 16 in; 40.5 cm

Depth: 16 in; 40.5 cm

Provenance:

Holme Lacy, Herefordshire.





The table photographed in the Untermyer Collection, New York, 1958

10

A WILLIAM AND MARY WALNUT GATE-LEG TABLE

A rare and important late 17th century walnut gate-leg table, having an octagonal drop-leaf top parquetry veneered in circles and stars with a moulded edge above a frieze drawer at either end, and having two gate-legs at each side with spiral twist spindles and stretchers; terminating in blocks with later bun feet.

Note: Few gate-leg tables of this early period have survived, and those with octagonal tops are extremely unusual, adding to the rarity of this piece. Judge Irwin Untermyer formed one of the most important American collections of English furniture in the 20th century. He bought with a discerning eye only the very best pieces representative of the period. Some of the top dealers in London and abroad were fortunate to add pieces to his collection. After his death, some of the pieces were dispersed, but the majority today form the core of the English furniture collection at the Metropolitan Museum of Art in New York as part of the Untermyer Bequest.

English, *circa* 1690

Height: 2 ft 6 in; 76.5 cm

Width (leaves up): 5 ft 11 in; 180.5 cm

Width (leaves down): 2 ft 5½ in; 75 cm

Length: 5 ft; 152.5 cm

Provenance:

The collection of Judge Irwin Untermyer, New York.

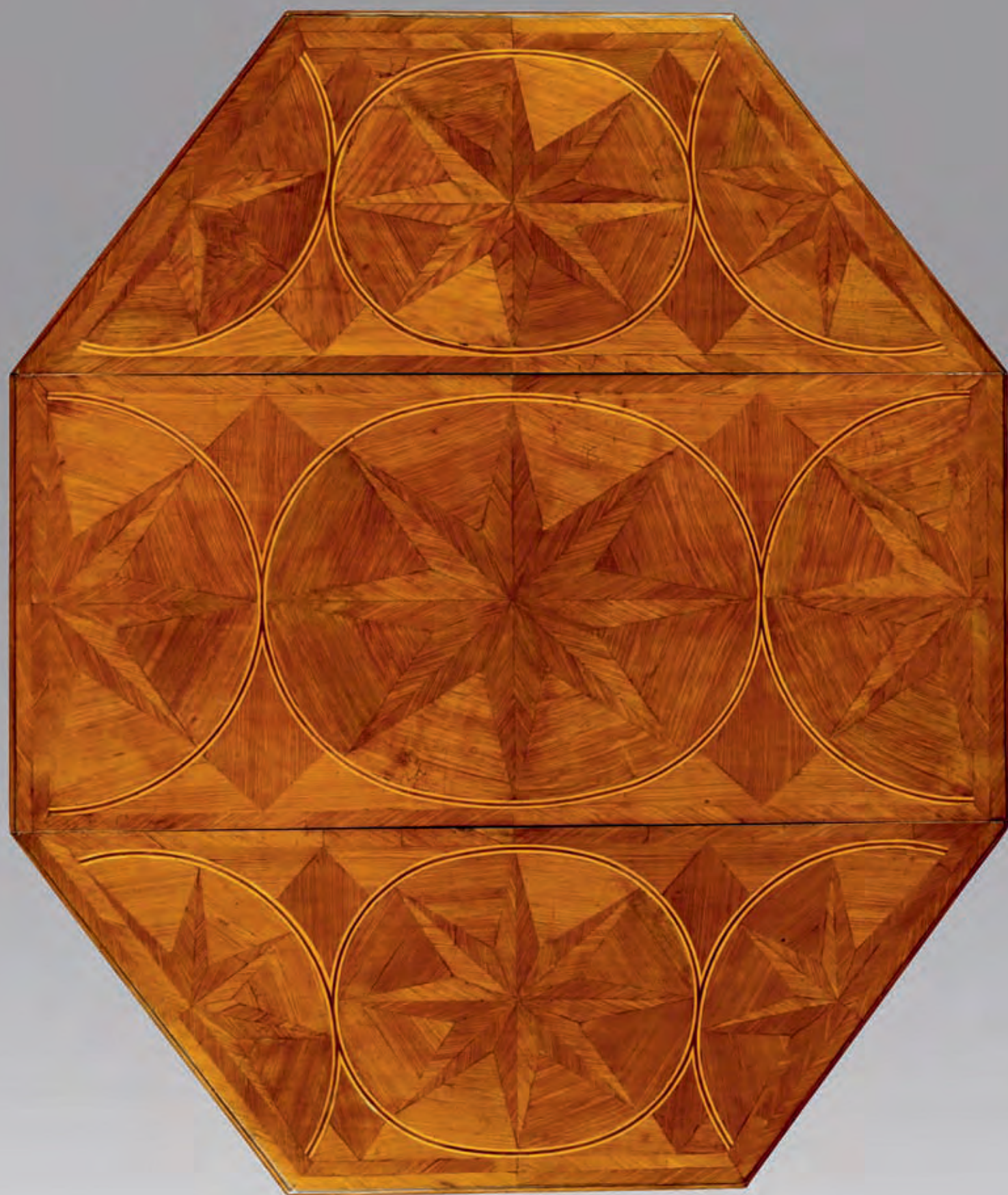
Illustrated:

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pl. 191.

THE UNTERMYER GATE-LEG TABLE









11

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

A rare pair of mid 18th century carved mahogany side chairs attributed to William Hallett, each having a yoke shaped crest rail above a pierced vase shaped splat with typical scroll base to the reverse side and a drop-in seat upholstered in gold and red cut velvet within shaped seat rails; on cabriole legs with acanthus carved knees and scroll corner blocks terminating in cranked acanthus carved hoof pad feet.

Note: These chairs belong to a group of chairs all sharing very similar or identical features such as the distinctive scroll at the back and the unusual cranked hoof pad feet. Other examples in the same group are a set of chairs by Hallett for the dining room at Stanwick in Yorkshire, a set of chairs at Ditchley Park, and a further set for the Earl of Radnor.

English, *circa* 1740

Height: 38¾ in; 98 cm

Height of seat: 19½ in; 49.5 cm

Width: 24¾ in; 63 cm

Depth: 25¾ in; 65.5 cm

Provenance:

Private collection, New York.

Literature:

Lucy Wood, *Upholstered Furniture in The Lady Lever Art Gallery*, vol. I, 2009, p. 362, figs. 230–35.



12

**A PAIR OF GEORGE III GILTWOOD
GIRANDOLES**

A pair of mid 18th century Chippendale period carved giltwood girandoles, each having 18th century replaced mirror plates within a waisted giltwood frame with shaped canopy carved with waterfall acanthus leaf decoration and trailing flowers to the sides, having later twin scroll candle arms with ornate leaf brass nozzles and drip pans issued from the centre and a pendent apron with acanthus clasp below.

English, *circa* 1765

Height: 43 in; 109.5 cm

Width: 18¾ in; 47.5 cm

Depth: 8 in; 20 cm

Provenance:

Private collection, England.







13

**A PAIR OF GEORGE III MAHOGANY
CARD TABLES**

A pair of mid 18th century Chippendale period concertina action carved mahogany card tables, each with a hinged rectangular top with carved ribbon and rosette edges, enclosing a baize lined surface, with blind foliate fretwork frieze on conforming square chamfered legs headed by pierced angle brackets. The hinges stamped 'H. TIBATS'.

English, *circa* 1765

Height: 29 in; 73 cm

Width: 36 in; 91 cm

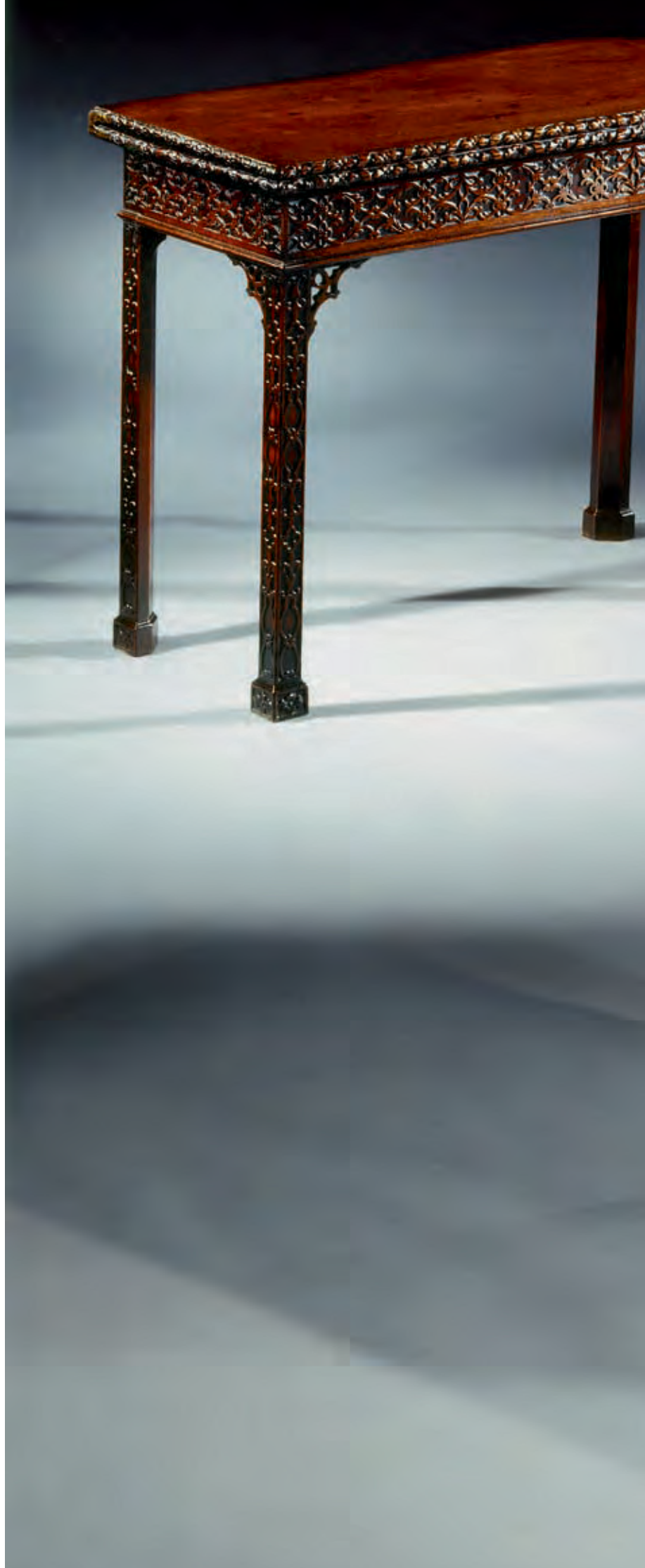
Depth (open): 35¾ in; 90.5 cm

Depth (closed): 17½ in; 45 cm

Provenance:

Corporate collection, England;

Private collection, England.









14

A PAIR OF GEORGE II CHINESE EXPORT QIANLONG PERIOD
CANTON ENAMEL WALL SCONCES

An extremely rare and magnificent small pair of mid 18th century Chinese export Canton enamel wall sconces, each having oval centres depicting Chinese figures in bright colours on a white background framed by three-dimensional flowers, leaves and opposing parrots and a shaped cresting, all worked in brightly coloured enamel, and having a single candle nozzle with later glass candle arms.

Note: This extraordinary pair of Canton enamel sconces stands out from the very few known examples by having three-dimensional birds and flowers applied, thus adding to their rarity and importance.

Chinese, Qianlong period, *circa* 1750

Height: 16 in; 40.5 cm

Width: 9¼ in; 23.5 cm

Depth: 9 in; 23 cm

Provenance:

The King of Portugal;

Private collection, Switzerland.

Literature:

The Antique Dealers' Fair and Exhibition handbook, London, 1962, p. 55; another related pair.

David S. Howard, *A Tale of Three Cities: Canton, Shanghai and Hong Kong*, 1997, p. 137, illus. 202.





15

A GEORGE III BRASS MOUNTED ROSEWOOD WRITING TABLE

A fine quality late 18th century Hepplewhite period brass mounted rosewood six drawer writing table, having a rectangular top with rounded corners and fine brass edge crossbanded and lined in gold tooled green leather above a frieze with one large central and two short drawers to each side, finely boxwood strung and retaining the original brass loop handles with pierced oval back plates; on turned twin column supports joined by a high stretcher and terminating in splay feet with brass cap castors.

English, *circa* 1795

Height: 30½ in; 77.5 cm

Knee height: 23½ in; 60 cm

Width: 48¾ in; 123.5 cm

Depth: 36 in; 91.5 cm

Provenance:

Ronald Phillips Ltd., London;

Partridge Fine Arts Plc, London;

Private collection, USA.





The suite *in situ* at Stonor Park, Oxfordshire,
1950. Country Life Picture Archive



16

**A PAIR OF GEORGE II WHITE DECORATED CONSOLE TABLES
WITH PIER MIRRORS EN SUITE**

An extremely rare pair of mid 18th century Chippendale period white decorated console tables with mirrors en suite, retaining most of the original off-white paint surface.

The tables retaining the original moulded rectangular *brèche de Medici* marble tops above a moulded frieze decorated with stiff leaf pendants and pierced central cartouche issuing an acanthus leaf spray; on double C-scroll legs with acanthus clasp terminating in leaf carved spreading scroll feet.

The mirrors also retaining most of their original paint surface and the original upright rectangular mirror plates within frame with similarly carved open pierced apron, having column sides entwined with leaves and crested by a pierced top with opposing acanthus plume.

English, *circa* 1755

The console tables:

Height: 29½ in; 75 cm

Width: 26¼ in; 67 cm

Depth: 19¼ in; 49 cm

The mirrors:

Height: 5 ft 5½ in; 166.5 cm

Width: 2 ft 1¼ in; 64 cm

Provenance:

Hampden House, Buckinghamshire;

Stonor Park, Oxfordshire;

Private collection, England.

Illustrated:

Arthur Oswald, 'Stonor Park, Oxfordshire – III', *Country Life*, 20 October 1950, p. 1282.









17

A HUGE PAIR OF GEORGE III CHINESE EXPORT POLYCHROME DECORATED SEATED 'NODDING HEAD' FIGURES

An exceptionally rare and highly important pair of late 18th century Chinese export polychrome decorated seated 'nodding head' figures of unprecedented large size of a mandarin and his consort, retaining almost all the original paint decoration.

The bearded mandarin with a very naturalistic, open facial expression, with a ponytail of real hair and wearing a light blue robe with red lining, tied at the waist, and with wide sleeves decorated with red and white peonies and green leaves, holding a red handkerchief in his left hand, his right hand resting on his knee, and seated on a green painted rockwork seat; on the original green painted wood plinth.

The consort with a somewhat more sombre expression, with tied back hair modelled in plaster and held by two large metal hair pins, wearing a dark green coat with yellow collar fastened by a single button, again decorated in bright red and white peonies, and showing a light green undercoat and yellow skirt with similar peonies and blue trim, holding a red handkerchief in her right hand, with her left hand on her knee, and resting on opposing green painted rockwork; on the original green painted wood plinth.

Note: These figures have survived in exemplary original condition. The scale of the figures is extremely large, and very few other seated figures of this size are known to exist.

Chinese export, *circa* 1780

Mandarin:	Consort:
Height: 24 in; 61 cm	Height: 25¼ in; 64 cm
Width: 13¼ in; 33.5 cm	Width: 13¼ in; 33.5 cm
Depth: 10 in; 25.5 cm	Depth: 10¼ in; 25.5 cm

Provenance:

Private collection, London.

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.



18

A REGENCY COROMANDEL SOFA TABLE

A very rare early 19th century brass and ebony inlaid coromandel sofa table, having a shaped rectangular top with fold-down sides with rounded corners and crossbanded with ebony inlaid with brass stars, above two short frieze drawers to the front and dummy drawers to the reverse, retaining the original brass knob handles; on four square section curved legs, joined by a concave sided shelf with later Gothic pierced brass gallery and terminating in the original foliate cast brass castors.

Note: A table of identical form, also veneered in coromandel and clearly from the same workshop, remains in the Royal Collection and is presently displayed in the Lancaster Room of the Prince of Wales's residence, Clarence House, London (Royal Collection inventory no. 11184). This table, having been presented to King George VI by Queen Mary, was exhibited by the King in the Exhibition of English Decorative Art held at Lansdowne House, London, in 1929.

A further table of this design but made in mahogany was formerly in the collection of the Dukes of Newcastle, Clumber Park, Nottinghamshire (Clumber inventory no. 2151). It descended to the Earls of Lincoln until it was sold in 1937, and maybe the same example was exhibited in the Art Treasures Exhibition in Bath in 1958, plate 34.

English, *circa* 1815

Height: 28¾ in; 73 cm

Width (flaps up): 58 in; 147.5 cm;

Width (flaps down): 37¼ in; 94.5 cm

Depth: 30 in; 76.5 cm

Provenance:

Private collection, England;

Ronald Phillips Ltd., London;

Private collection, USA.

Exhibited:

Grosvenor House Art and Antiques Fair, London, 2004.

Illustrated:

Simon Yates, *Encyclopedia of Tables*, 1989, p. 65, illus. 101.

Ronald Phillips Ltd., 2004 catalogue, pp. 160–61.

Literature:

Exhibition of English Decorative Art at Lansdowne House, London, 1929, exhibition catalogue, p. 81, pl. XCVII.

Art Treasures Exhibition, Bath, 1958, handbook, pl. 34.



19

A FRENCH SECOND REPUBLIC HEXAGONAL SILVER LANTERN
BY FRANÇOIS DURAND

A most unusual mid 19th century silver lantern by François Durand, suspended from a broad silver ring above a hexagonal corona issuing leaf cast scroll arms supporting the conforming body, with a hinged door and fine Gothic leaf finials above a stiff leaf border and scrolling corner supports with pierced spandrels at top and bottom, terminating in a stiff leaf band and six post feet. Fitted with a later ornate white metal four light candle pendant.

Note: This extremely rare lantern was made for the Ottoman market and is decorated accordingly. There are very few if any other silver lanterns known.

French, *circa* 1850

Height: 28¾ in; 73 cm

Diameter: 13¾ in; 35 cm









The table photographed by Parke-Bernet, New York, 1950s

20

A GEORGE II MAHOGANY SIDE TABLE

An important mid 18th century carved mahogany side table retaining the original rectangular 'African Breccia' marble top above a cross veneered frieze with bold egg and dart moulded edge and applied with exceptionally fine carved pierced pendent scrolling acanthus cartouche to the front and similar smaller acanthus cartouche to both sides; on cabriole legs with acanthus carved knees and pearl beaded edge, terminating in paw feet.

English, *circa* 1750

Height: 2 ft 8½ in; 82.5 cm

Width: 5 ft 1 in; 155 cm

Depth: 2 ft 5¼ in; 74 cm

Provenance:

Private collection, USA.

Illustrated:

F. Lewis Hinckley, *A Directory of Antique Furniture*, 1953, p. 241, illus. 762.

F. Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p. 118, illus. 184.

Literature:

Jaques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 232–3.



21

A GEORGE III GILTWOOD OVAL MIRROR

An exceptional mid 18th century Chippendale period carved giltwood oval border glass mirror, having a replaced 18th century mirror plate within an oval inner frame finely carved with entwined scrolls and leaves and trailing husks forming the divisions between the border glasses, within a leaf carved scroll outer frame with mirrored cartouche cresting.

English, *circa* 1760

Height: 5 ft 4 in; 162.5 cm

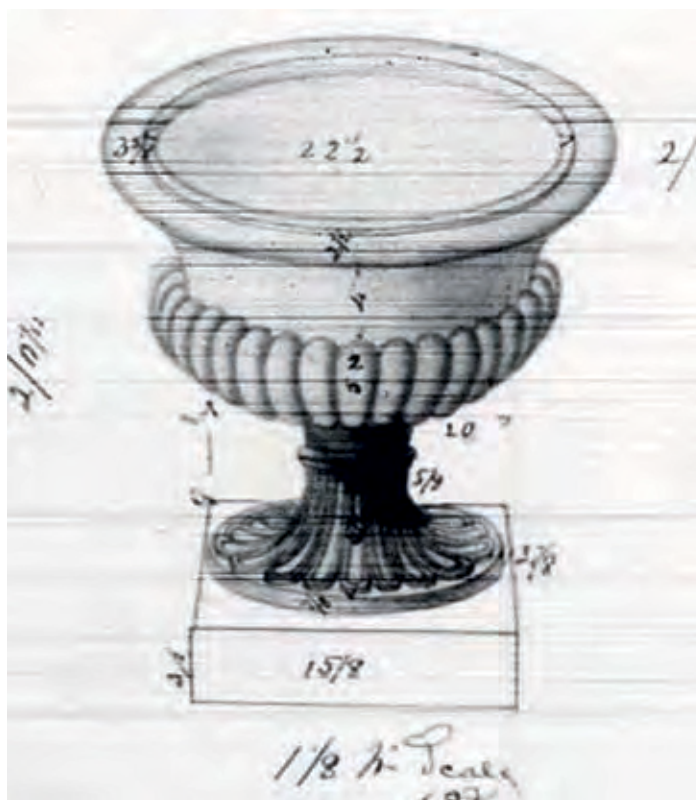
Width: 3 ft 7 in; 109 cm

Provenance:

Mallett & Son Ltd., London;

Collection of Joseph Verner Reed, US Ambassador to Morocco.





Design for a cistern by Gillows, 1810. Westminster City Archive

22

A REGENCY MAHOGANY CISTERN BY GILLOWS

An early 19th century circular lead lined carved mahogany cistern by Gillows, having a boldly carved egg and dart lip above a gadrooned body with a waisted spreading socle, finely fluted and mounted on a square cross veneered plinth base.

Note: A virtually identical cistern, differing only by having a plain lip, is in the collection at Broughton House in Yorkshire, where a bill from Gillows dated 1813 survives. The design for this cistern is preserved in the Gillows sketchbook of 1810 at the Westminster City Archive.

Now fitted with a brass liner, but retaining the original lead lining beneath.

English, *circa* 1815

Height: 26¼ in; 66.5 cm

Diameter: 26½ in; 67 cm

Provenance:

Private collection, Portugal.

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. II, p. 94, pl. 640.









23

**A GEORGE III ITALIAN EXPORT WHITE STATUARY MARBLE CHIMNEYPIECE
WITH ROSSO ANTICO RELIEF PLAQUES AND MICRO MOSAIC PANELS
ATTRIBUTED TO LORENZO CARDELLI AND CESARE AGUATTI**

A magnificent quality, highly important and rare late 18th century carved white statuary marble chimneypiece with 'Rosso Antico' relief plaques attributed to Lorenzo Cardelli and micro mosaic panels attributed to Cesare Aguatti. Having a breakfront shelf with moulded edge above a finely guilloche carved concave moulding above a frieze with raised central tablet mounted with an oval Rosso Antico plaque and flanked by exceptionally fine arabesque micro mosaic in bright colours on a white ground with opposing grotesque heads towards the centre, and flanked by a further two oval Rosso Antico reliefs heading the jambs, each with a panel of matching micro mosaic of trailing flowers, classical vases and arabesque scrolls, on moulded bases, the aperture surrounded by a fine stiff leaf carved moulding.

Note: The micro mosaic panels are attributed to Cesare Aguatti and relate to a group of chimneypieces, some with identical mosaic panels; the chimneypieces were inspired by group of carved marble pilasters at the Cloisters of the Convent Aracoeli near the Capitol in Rome.

The Rosso Antico frieze medallions depicting 'The Cupid Sellers' are attributed to Lorenzo Cardelli. Inspired by excavations at Herculaneum and Pompeii, and hugely popular during the mid and late 18th century, they relate to similar oval panels by the same hand and in matching chimneypieces. The subject of the Cupid Sellers derives directly from a fresco found at the Villa D'Arianna at Stabiae, another ancient Roman town devastated by the eruption of Mount Vesuvius in 79 AD.

A documented chimneypiece by Cardelli is at Penrice Castle in Wales and illustrated in *Country Life* magazine. The Penrice chimneypiece shares the same combination of micro mosaic and oval panels as well as some of the carved elements. It relates to a group of chimneypieces made in Rome for the Earl Bishop of Derry by some of the best craftsmen of the time. Unfortunately the Earl Bishop's treasures were confiscated after the French invaded Italy in 1796, and he never saw them installed, although they finally made their way to Ireland after his death. His nephew, Sir Henry Aston Bruce, was subsequently responsible for the dispersal of some of the chimneypieces. One was installed at Ickworth and another in St. James's Square in London, while at least two remained in the family at Downhill.

Italian, *circa* 1790

Height: 4 ft 6 in; 137 cm

Height of opening: 3 ft 2¾ in; 98.5 cm

Width: 6 ft 10¼ in; 209 cm

Width of opening: 4 ft 2 in; 127 cm

Depth: 8½ in; 21 cm

Provenance:

Probably commissioned by The Earl Bishop of Derry;
Confiscated during the French occupation of Italy;
Sir Henry Aston Bruce;
Private collection, Ireland.

Literature:

Charles Heathcote Tatham, *Grecian and Roman Architectural Ornament*, 2nd edition, 1843, plates 12 & 47–51.



Fresco found at Villa D'Arianna at Stabiae, *circa* AD 79



24

A GEORGE III CHINESE EXPORT MIRROR PAINTING

A mid 18th century Chinese export mirror painting of a seated couple in traditional dress on a terrace beneath bamboo grass with colourful birds perched on the leaves and in flight above, set by the waterside with boats and hills with houses on the horizon, within a later carved giltwood frame.

The painting: Chinese export, Qianlong, *circa* 1760

The frame: English, 20th century

Height: 33¼ in; 84.5 cm

Width: 39½ in; 100.5 cm

Provenance:

Partridge Fine Arts Ltd., London, 1973;

Private collection, Surrey.





25

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

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

26

**A GEORGE II BRASS BOUND
MAHOGANY WINE COOLER**

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

27

**A GEORGE II MAHOGANY KNEEHOLE
WRITING DESK**

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.

28

**A GEORGE III PERIOD CHINESE EXPORT
REVERSE MIRROR PAINTING**

Painting: Chinese, Qianlong, *circa* 1775

Frame: English, *circa* 1775

Height: 38 in; 96.5 cm
Width: 23¾ in; 60.5 cm

Provenance:

Private collection, Switzerland.

29

**A GEORGE III CUT GLASS EIGHT LIGHT
CHANDELIER**

English, *circa* 1780

Height: 5 ft 2 in; 157.5 cm
Diameter: 2 ft 10 in; 86.5 cm

30

**A PAIR OF WILLIAM AND MARY
CREWELWORK BED HANGINGS**

English, *circa* 1690

Height: 7 ft 6½ in; 230 cm
Width: 7 ft 6½ in; 230 cm

Provenance:

Earl Annesley, Castlewella Castle, County Down, Ireland.





31

A REGENCY MAHOGANY CIRCULAR EXTENDING DINING TABLE

An early 19th century circular extending dining table retaining the original quarter round extending leaves, having a tip-up top supported by a turned baluster column with four reeded, hipped splay legs terminating in the original brass cap castors.

Note: Retaining all the original leaves and having replaced bearers.

English, *circa* 1815

Height: 2 ft 4½ in; 72.5 cm

Diameter (with leaves): 6 ft 3 in; 190.5 cm

Diameter (without leaves): 5 ft; 152.5 cm

Provenance:

Private collection, London.

Literature:

Ronald Phillips Ltd., 2003 catalogue, pp. 82–3; a very similar table.







32

A SET OF FOURTEEN GEORGE II WALNUT DINING CHAIRS

A set of fourteen mid 18th century carved walnut dining chairs comprising twelve side chairs and two armchairs, each having a yoke shaped back and shaped uprights with a pierced vase shaped splat and applied with carved flora paterae and rope ornament, and having stuffed seats upholstered with burgundy red silk damask; on cabriole legs with flower carved knees, terminating in claw and ball feet to the front and pad feet to the reverse. The armchairs with outswept arms and leaf carved scroll terminals on downswept supports with acanthus base joined to the side of the seats.

Note: Five side chairs are of a later date.

English, *circa* 1740

The armchairs:

Height: 37¾ in; 96 cm

Height of seat: 18¼ in; 46.5 cm

Width: 29½ in; 75 cm

Depth: 26 in; 66 cm

The side chairs:

Height: 37¾ in; 96 cm

Height of seat: 18¼ in; 46.5 cm

Width: 24¼ in; 61.5 cm

Depth: 23¾ in; 60.5 cm

Provenance:

The Collection of Whitney Miller, New York;

Tom Devenish & Co., New York;

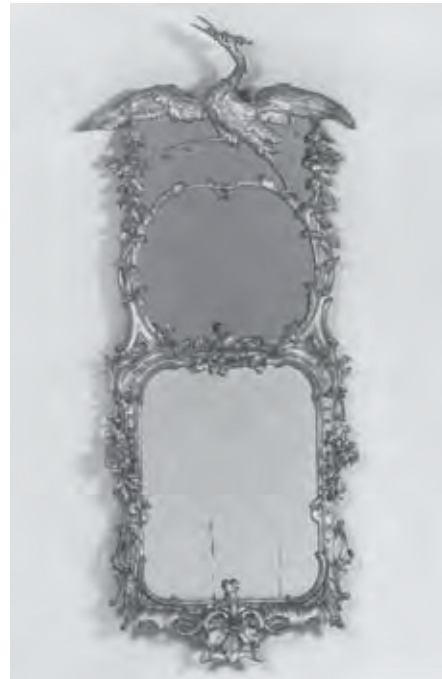
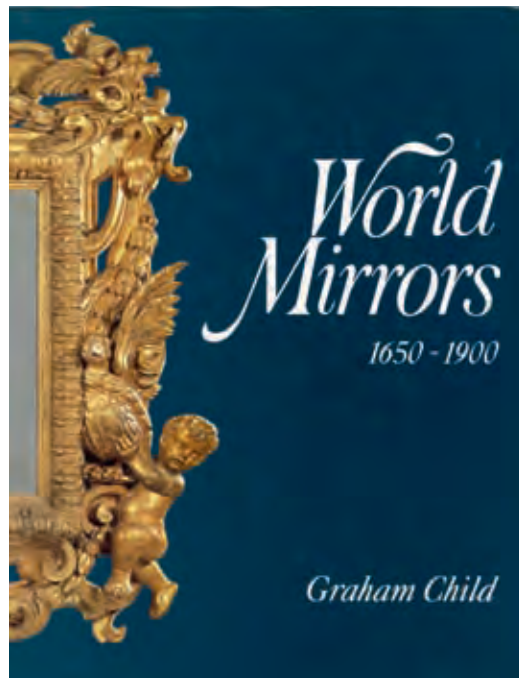
Private collection, USA.

Literature:

Herbert Cescinsky, 'The collection of the Hon. Sir John Ward K.C.V.O.', *Connoisseur*, March 1921, p. 145.

H. Avray Tipping, *English Homes*, Period IV, vol. I, 'Late Stuart, 1649–1714', 1929, pp. 303–312.





33

A GEORGE III GILTWOOD MIRROR ATTRIBUTED TO MAYHEW AND INCE

A most unusual mid 18th century Chippendale period carved giltwood mirror, retaining the original divided bevelled mirror plates within a cabochon ruffled frame applied with trailing garlands of flowers and fruit to the sides and top, having a pierced and shaped apron with open leaf clasp and crested by a large running ho-ho bird with outstretched wings and flower garland in its beak.

Note: A strikingly similar mirror with very similar bird and also hung with garlands is in the collection at Burghley, Lincolnshire, in the 'Brown Drawing Room'. This mirror is also attributed to Mayhew and Ince, who supplied many furnishings to the house in the 18th century.

English, *circa* 1760

Height: 5 ft 10½ in; 179 cm

Width: 2 ft 3½ in; 70 cm

Provenance:

Mallett & Son Ltd., London;

Private collection, USA.

Illustrated:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 110, pl. 128.

Lanto Synge, *Mallett Millennium*, 1999, p. 190, fig. 243.

Literature:

Lady Victoria Leatham, Jon Culverhouse and Eric Till, *Burghley, England's Greatest Elizabethan House*, 2009, p. 32.



34

A GEORGE II MAHOGANY SERPENTINE CHEST OF DRAWERS

A mid 18th century Chippendale period mahogany serpentine chest of drawers of exceptional colour, having a serpentine shaped quarter veneered top with moulded edge above four serpentine graduated drawers retaining the original ornate brass swan-neck handles and escutcheons throughout, veneered in beautifully faded flame mahogany; on ogee bracket feet.

Note: This chest of drawers has been preserved in almost untouched condition and has acquired an outstanding faded colour and patination.

English, *circa* 1750

Height: 33 in; 83.5 cm

Width: 40¼ in; 102.5 cm

Depth: 22½ in; 57 cm



35

**A PAIR OF GEORGE III ORMOLU MOUNTED 'CLIFF BLUE VEIN'
BLUE JOHN AND WHITE MARBLE PERFUME BURNERS
BY MATTHEW BOULTON**

A pair of late 18th century Adam period ormolu mounted 'Cliff Blue Vein' blue john and white marble perfume burners by Matthew Boulton, each having a pierced and domed lid with acorn finial on a guilloche ring mounted to the blue john body; the body draped with hare bell swags and with two loop handles to the sides, on a waisted fluted base above a concave sided square socle with guilloche border mounted on a stepped circular plinth with egg and dart edging above a circular white statuary marble base similarly hung with hare bell swags and chased oval paterae, terminating in a stepped socle with stiff leaf detail.

Note: An identical pair of perfume burners was in the well-documented Leidesdorf collection in New York. A single perfume burner of the same design, originally from the Duchess of Manchester, was formerly in the Mulliner collection. A further identical pair mounted on onyx was supplied by Bolton in 1771 to Catherine the Great of Russia and is now in the Hermitage Collection in St. Petersburg.

The pierced lids are of later date.

English, *circa* 1775

Height: 9 in; 23 cm

Width: 4½ in; 11.5 cm

Depth: 3½ in; 9 cm

Provenance:

Private collection, England.

Literature:

H. H. Mulliner, *The Decorative Arts in England 1660–1780*, 1923, fig. 169.

Sotheby & Co., 'A Collection of English Furniture, Barometers & Clocks formed by a Gentleman residing in New York', 27–28 June 1974, p. 95.

Hotspur Ltd., 'Hotspur Golden Jubilee, 1924–1974', 1974, pl. 28.

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 302, illus. 268.





36

**A GEORGE II KINGWOOD PARQUETRY
MIRROR GLAZED SECRÉTAIRE BOOKCASE**

A mid 18th century Chippendale period kingwood, rosewood and purpleheart parquetry secrétaire bookcase, having a cavetto moulded blind fret carved cornice above a pair of astragal glazed mirrored doors retaining the original mirror plates and enclosing three adjustable shelves. The lower part with a rectangular top and finely gadrooned moulding above a secrétaire drawer enclosing seven drawers and a baize lined writing surface above a further four long graduated drawers with later ornate brass swan-neck handles above a Greek key; on a stiff leaf carved moulded base terminating in shaped bracket feet.

Note: This secrétaire bookcase is made of highly exotic timbers, and the use of mirror plates within the astragal glazed doors is extremely rare. The design is distinctly Chinese in character and inspired by Thomas Chippendale's first edition of *The Gentleman and Cabinet-maker's Director*, published in 1754. Over the years this charming piece has acquired a beautiful honey-coloured patination.

English, *circa* 1755

Height: 6 ft 1½ in; 187 cm

Width: 2 ft 7 in; 79 cm

Depth: 1 ft 6½ in; 47 cm



A PAIR OF IRISH GEORGE III MIRROR CHANDELIERS

A pair of late 18th century Adam period Irish cut glass two light mirror chandeliers, each having a drop hung canopy above a baluster column and central bowl issuing a central scroll arm with suspended circular cut glass prism and two double scroll candle arms with Vandyke drip pans and nozzles above a smaller canopy with glass drops and orb finial, suspended in front of replaced 18th century oval mirror plate with cobalt blue and parcel gilt opaque white lozenge border.

Irish, circa 1785

Height: 24¼ in; 61.5 cm

Width: 16¼ in; 41 cm

Depth: 10 in; 25.5 cm

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 163, pl. 101.







38

A GEORGE II MAHOGANY TRIPOD TABLE WITH PIECRUST EDGE

A mid 18th century carved mahogany tripod table, having a finely figured tip-up top with piecrust edge on a solid box birdcage action above a turned, fluted column with gadrooned ring, spirally gadrooned knop and egg and dart ring and having a pendent turned finial; on cabriole legs with shell carved hipped knees, terminating in leaf carved pad feet.

Note: The birdcage action constructed in an open box and the pendent finial point to the work of a cabinet-maker in rural northern England, where both were common. The shell motif used on the legs is typical of the walnut period some twenty years earlier, showing that the maker was behind the fashion; acanthus leaf carving was by this time the prevalent style used by up-to-date metropolitan workshops. The execution, however, is of the highest standard, and points to a very skillful craftsman.

English, *circa* 1755

Height: 27¼ in; 69 cm

Diameter: 28½ in; 72.5 cm









Plate 7b from Matthias Lock's *Six Sconces* (1744)

39

A GEORGE II GILTWOOD CONSOLE TABLE ATTRIBUTED TO MATTHIAS LOCK

A magnificent mid 18th century Chippendale period carved giltwood console table attributed to Matthias Lock, retaining most of the original gilding and the original 'African Breccia' serpentine shaped marble top with a moulded edge above a profusely shaped frieze carved with C-scrolls, acanthus leaf and draped with floral swags, centred by a pierced pendent cartouche; on two cabriole legs with finely carved female heads, decorated with floral swags and terminating in leaf carved scrolling toes.

Note: This outstanding table, carved with the utmost finesse and attention to detail, originates without doubt from a workshop of the highest quality. The design of the frame is unquestionably inspired by Matthias Lock's publication *Six Sconces* of 1744. The design follows plate 7b in some detail, although the carved female heads, typical of many of Lock's designs, do not appear in the 1744 drawing. It is conceivable that this table is from the hand of the master himself, who further improved the original design by adding carved heads. A firm attribution cannot, however, be made. A pair of console tables of almost identical design but with male heads are in the collection at Blair Castle, Perthshire.

English, *circa* 1755

Height: 35¾ in; 91 cm

Width: 50¼ in; 127.5 cm

Depth: 23¼ in; 59 cm

Provenance:

Private collection, England.

Literature:

Matthias Lock, *Six Sconces*, 1744, pl. 7b.

Morrison Heckscher, 'Lock & Copland, a catalogue of the engraved ornament', *Furniture History Journal*, 1979, appendix 7b.

Jaques Dubarry de Lassale, *Identifying Marble*, 2000, pp. 232–3.



40

A GEORGE II GILTWOOD OVAL BORDER GLASS MIRROR

A mid 18th century Chippendale period carved giltwood oval border glass mirror, having a replaced 18th century centre plate and retaining most of the original border glasses, consisting of a moulded inner frame with cabochon ruffles and C-scrolls and surrounded by an acanthus leaf carved outer frame of C-scrolls, having a shaped apron with open clasp and a shaped cresting with later leaf carved pagoda top.

English, *circa* 1755

Height: 5 ft 5½ in; 166.5 cm

Width: 3 ft 2 in; 96.5 cm

Provenance:

Private collection, USA.



41

**A VICTORIAN SILVER MOUNTED
TORTOISESHELL PHOTOGRAPH FRAME
BY HARRY WRIGHT**

A rare late 19th century silver mounted tortoiseshell concertina photograph frame by Harry Wright for sixteen images, having a central section with shaped top housing four photographs behind bevelled glass within the tortoiseshell frame applied with fine silver mounts, and having three concertina sections at each side conformingly decorated with two photograph spaces in each section.

Note: This royal memento still retains original photographs of members of the House of Savoy (Italy's royal family) including Umberto II, the last King of Italy (1904–1983), and his queen Marie José (1906–2001).

English, hallmarked for London 1889

Height: 21¾ in; 55 cm

Width (open): 27½ in; 70 cm

Width (closed): 11¼ in; 28.5 cm

Depth (open): 9 in; 23 cm

Depth (closed): 2½ in; 6.5 cm

Provenance:

Margherita, Queen of Italy (1851–1926);
The Collection of S.A.R. La Principessa Reale
Maria Gabriella Di Savoia;
Private collection, USA.



QUEEN MARGHERITA OF ITALY PHOTOGRAPH FRAME



42

A GEORGE II MAHOGANY SMALL CHEST OF DRAWERS

A mid 18th century mahogany chest of drawers of small scale, having a rectangular top with moulded edge above a brushing slide with green baize above two short and three long graduated drawers retaining the original brass plate handles and escutcheons; on shaped bracket feet.

English, *circa* 1740

Height: 29 in; 73.5 cm

Width: 26 in; 66 cm

Depth: 15½ in; 39 cm





43

A PAIR OF GEORGE III GILTWOOD SERPENTINE SIDE TABLES

A pair of mid 18th century Chippendale period carved giltwood serpentine side tables, each having a later *brèche violette* marble top above a concave moulded frieze carved with cabochon acanthus leaves and scrolls with a central pendent pierced cartouche with carved shell motif; on cabriole legs richly carved with C-scrolls and cabochon, terminating in scroll feet with blocks.

English, *circa* 1760

Height: 33¾ in; 86 cm

Width: 44½ in; 113 cm

Depth: 24¾ in; 63 cm

Provenance:

Private collection, USA;

Private collection, England.

Literature:

Country Life, 4 January 1973, p. 43; advertisement by Spink & Son Ltd.



**A PAIR OF GEORGE III GILTWOOD
MIRRORS**

An important and large pair of mid 18th century Chippendale period carved giltwood pier mirrors, each having divided upright rectangular 18th century replaced mirror plates with foliate carved division fillet within a moulded frame with stylised column sides and pierced C-scrolls with acanthus leaf carving and cornucopia to each side issuing floral sprays, having a shaped pierced apron with central open cartouche hung with floral swags and flanked by pendent acanthus finials, the shaped top carved with scrolling acanthus and crested by a pierced acanthus plume.

English, *circa* 1765

Height: 7 ft 6 in; 229 cm

Width: 3 ft 2¼ in; 97 cm

Provenance:

French & Co., New York;

Private collection, New York.





45

**A GEORGE II MAHOGANY WALL
CABINET**

A mid 18th century Chinese Chippendale mahogany wall cabinet, having a pierced *chinoiserie* gallery above a single glazed door and glazed sides with division bars finely decorated with blind fret, with two fixed shelves behind and lined with yellow watered silk; above two lockable drawers similarly decorated with blind fret and terminating in pierced angle supports.

Note: The glass panels had at one stage decorative glazing bars fitted on top of the glass.

English, *circa* 1755

Height: 42½ in; 107.5 cm

Width: 26¾ in; 68 cm

Depth: 8¾ in; 22 cm

46 *top left*

**A REGENCY BLOND TORTOISESHELL
OCTAGONAL TEA CADDY WITH
GOTHIC EMBOSSED DECORATION**

English, *circa* 1815

Height: 6 in; 15.5 cm

Width: 4¼ in; 11 cm

Depth: 4¼ in; 11 cm

47 *top right*

**A GEORGE III GOLD MOUNTED
TORTOISESHELL TEA CADDY**

English, *circa* 1790

Height: 5½ in; 14 cm

Width: 5 in; 12.5 cm

Depth: 3¼ in; 8.5 cm

48 *middle left*

**A REGENCY TORTOISESHELL TEA CADDY
OF TAPERING RECTANGULAR SHAPE**

English, *circa* 1815

Height: 6 in; 15 cm

Width: 6 in; 15 cm

Depth: 3¾ in; 9.5 cm

49 *middle right*

**A GEORGE III BLOND TORTOISEHELL
RECTANGULAR OCTAGONAL TEA
CADDY**

English, *circa* 1780

Height: 5½ in; 14 cm

Width: 6½ in; 17 cm

Depth: 4 in; 10 cm

50 *bottom left*

**A REGENCY TORTOISESHELL
HEXAGONAL TEA CADDY**

English, *circa* 1815

Height: 5¼ in; 13.5 cm

Width: 8½ in; 21.5 cm

Depth: 5½ in; 14 cm

51 *bottom right*

**A REGENCY TORTOISESHELL TEA CADDY
WITH A FACETED DOMED LID**

English, *circa* 1815

Height: 5¾ in; 14.5 cm

Width: 6½ in; 16.5 cm

Depth: 6½ in; 16.5 cm









The wing chairs with M. Harris & Sons, London, The Antique Dealers' Fair and Exhibition, 1957

52

A PAIR OF GEORGE II WALNUT WING CHAIRS ATTRIBUTED TO GILES GRENDY

A rare pair of early 18th century carved walnut wing chairs attributed to the workshop of Giles Grendy, each having a straight top with gentle back slope and shaped wings with outscrolled arms joined to the serpentine shaped sides of the seat; the seat with a curved front upholstered in close nailed chocolate brown cut velvet; on well patinated cabriole legs with hipped shell carved knees terminating in claw and ball feet to the front and pad feet to the back, raised on later leather castors.

Note: There are minor differences in the carved detail of the legs. The construction of the frames, however, is identical. It is likely that each chair was worked on by a different cabinet-maker, thus producing subtle differences in the carving. Giles Grendy typically used the feature of the hipped cabriole leg with shell carved knee as well as the three claw and ball foot.

Comparable chairs with similarly carved legs can be found in the Metropolitan Museum of Art in New York and the Noel Terry Collection in York, and were also formerly in the Percival D. Griffiths Collection, which has now been dispersed.

English, *circa* 1730

Height: 43½ in; 110.5 cm

Height of seat: 17½ in; 44.5 cm

Width: 34½ in; 87.5 cm

Depth: 32½ in; 82.5 cm

Provenance:

M. Harris & Sons, London;
Private collection, England.

Exhibited:

The Antique Dealers' Fair and Exhibition, 1957; with M. Harris & Sons.

Illustrated:

The Antique Dealers' Fair and Exhibition handbook, 1957, p. 42; with M. Harris & Sons.

Literature:

Percy Macquoid, *A History of English Furniture*, vol. II, 'The Age of Walnut', 1905, p. 206, figs 190 & 192.

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 33, figs 12 & 13.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 266, fig. 126.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pl. 50.

Peter Brown, *The Noel Terry Collection of Furniture and Clocks*, 1987, p. 49, illus. 49.

F. Lewis Hinckley, *Masterpieces of Queen Anne and Georgian Furniture*, 1991, p. 48, illus. 65.





53

A GEORGE I GILT GESSO SIDE TABLE

An early 18th century carved gilt gesso side table retaining much of the original gilding and having a rectangular top with re-entrant corners finely decorated in strapwork on a punched ground above a concave moulded frieze with convex apron decorated with shell motif, harebells and other flowers on a punched ground and having a central pendant with scrolls and shell motif; on cabriole legs with fine acanthus carved knees, terminating in leaf carved pad feet.

Note: The underside bearing a depository label inscribed 'Mr. Buller No. 217, Allens' Depositories'.

English, *circa* 1720

Height: 29 in; 73.5 cm

Width: 30¼ in; 77 cm

Depth: 19 in; 48 cm

Provenance:

Mr. Buller, according to the depository label;
Private collection, England.



54

A GEORGE I GILTWOOD MIRROR

An early 18th century carved giltwood mirror retaining most of the original gilding and having a replaced 19th century shaped and bevelled mirror plate within a conformingly shaped moulded frame, finely decorated with strapwork and having a shaped pendent apron with scroll acanthus and central leaf motif and an acanthus plume cresting with trailing husks at either side.

English, *circa* 1720

Height: 44¼ in; 112 cm

Width: 21½ in; 54.5 cm

Provenance:

Private collection, USA.



55

**A GEORGE II WALNUT SIDE TABLE
ATTRIBUTED TO GILES GRENDEY**

A mid 18th century carved walnut side table attributed to Giles Grendey, having an 18th century replaced *brèche violette* marble top above a cross veneered concave frieze applied with a central satyr mask; on cabriole legs with crisply carved anthemion to the knees with husks below, terminating in claw and ball feet.

Note: An attribution to Grendey is based on the very typical anthemion and husk combination on the knees of the legs, as well as the unusual satyr mask. This mask appears on other pieces associated with the workshop of Grendey.

English, *circa* 1740

Height: 34¾ in; 87.5 cm

Width: 41¾ in; 106 cm

Depth: 25½ in; 65 cm

Provenance:

Private collection, England.

Literature:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 31, fig. 11, and p. 33, figs. 12 & 13.







56

**A PAIR OF GEORGE I PARCEL GILT WALNUT SIDE CHAIRS
ATTRIBUTED TO RICHARD ROBERTS**

A fine and rare pair of early 18th century parcel gilt walnut side chairs attributed to the royal chair-maker Richard Roberts, each having a shaped back with opposing eagle cresting and baluster vase shaped splat veneered in very fine burr walnut and applied with parcel gilt acanthus carving and a shaped seat upholstered in 18th century petit-point English needlework in a floral design on a mustard-yellow background within a finely veneered seat rail with central shell motif; on cabriole legs with parcel gilt shell carved knees terminating in square hoof feet to the front and pad feet to the reverse.

Note: Each chair is stamped with the initials 'W I' to the back rail. These letters usually indicate a journeyman maker in the workshop. The distinctive square hoof foot is typical of chairs from the Roberts workshop, which supplied furniture to the upper classes and the royal household. One of their best known suites of furniture is the well-recorded group at Houghton Hall, supplied to Sir Robert Walpole; on this suite, the hoof feet are also parcel gilt.

The chairs: English, *circa* 1725

The needlework: English, *circa* 1725

Height: 41½ in; 105.5 cm

Height of seat: 19 in; 48.5 cm

Width: 22 in; 56 cm

Depth: 22 in; 56 cm

Provenance:

Campsea Ashe High House, Suffolk;

Ronald A. Lee, London;

Mallett & Son Ltd., London;

Private collection, Dorset.

Photographed:

Abbey House, Witchampton, Dorset.

Literature:

Lanto Synge, *Mallett's Great English Furniture*, 1991, p. 44, item 34.

Opposite: The chairs *in situ* at Abbey House, Dorset.





57

A CHARLES II TORTOISESHELL AND BEADWORK MIRROR

An extremely rare mid 17th century tortoiseshell and beadwork mirror retaining the original bevelled mirror plate within a tortoiseshell inner frame surrounded by beautifully worked beadwork on a white ground depicting Charles II and his queen, Catherine of Braganza, surrounded by flowers and leafwork, with the fountain of life at the base and each corner decorated with charming animals (a lion, a leopard, a camel and a stag), and framed by an outer tortoiseshell moulding.

Note: Some of the beadwork has been repaired, using the original glass beads where possible and with some 17th, 18th and 20th century bead replacements.

Similar mirrors are in the Metropolitan Museum of Art in New York and in the Victoria and Albert Museum in London.

English, *circa* 1665

Height: 27½ in; 70 cm

Width: 25½ in; 65 cm

Literature:

Yvonne Hackenbroch, *English and other Needlework Tapestries and Textiles in the Irwin Untermyer Collection*, 1960, pl. 71.



58

A GEORGE II EIGHTEEN LIGHT TWO-TIER BRASS CHANDELIER

An early 18th century eighteen light two-tier brass chandelier, having a flame finial above a baluster stem centre with two tiers of nine double scroll candle arms with drip pans and nozzles, each arm unusually fitted into a square housing located within an external ring, thus allowing each candle arm to be removed easily for cleaning; terminating in a pivoting ring pull.

English, *circa* 1750

Height: 42 in; 107 cm

Diameter: 39 in; 99 cm

Literature:

Rupert Gentle, *Domestic Metalwork 1640–1820*, 1994, p. 179, illus. 5.



A PAIR OF GEORGE I CARVED GILTWOOD AND GESSO MIRRORS

An outstanding and very rare pair of George I carved and gilt gesso mirrors retaining their original gilding, with arched bevelled plates within bevelled mirror borders, having a scrolled broken pediment centred by a later crest of a rampant lion, and with aprons decorated with acanthus leaves and flowering plants upon a pounced ground, having later scrolled glass candle arms.

Note: Retaining one original and having one 18th century replaced bevelled centre plate. The lion crestings are of a later date.

English, *circa* 1720

Height: 57 in; 145 cm

Width: 25¾ in; 65.5 cm

Depth: 9 in; 23 cm

Provenance:

The Moller Collection (formed under the guidance of R. W. Symonds).

Illustrated:

R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, p. 152, fig. 207.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 74, pl. 44.







60

A PAIR OF GEORGE II MAHOGANY STOOLS

A pair of mid 18th century carved mahogany stools, each having a rectangular stuffed seat upholstered with 18th century English floral needlework on a mustard ground; on cabriole legs with shell carved knees, terminating in tri-form pad feet.

The stools: English, *circa* 1750

The needlework: English, *circa* 1760

Height: 16½ in; 42 cm

Width: 20¾ in; 52.5 cm

Depth: 15 in; 38 cm



61

**A PAIR OF GEORGE II MAHOGANY AND CREWELWORK TWO
LIGHT SCONCES**

A rare pair of early 18th century mahogany and crewelwork two light sconces, each having a moulded frame retaining the original crewelwork panel depicting flowers and leaves in a vase on a beige background, and having a shaped cresting and conforming apron retaining the original pierced brass candle socket and twin candle arms.

English, *circa* 1735

Height: 30½ in; 77.5 cm

Width: 11 in; 28 cm

Depth: 5 in; 12.5 cm

Provenance:

Private collection, London.



62

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

English, *circa* 1830

Height: 29 in; 73.5 cm

Diameter: 54¾ in; 139 cm

63

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

English, 1816

Height: 47½ in; 120.5 cm

Diameter: 27½ in; 70 cm

64

**A GEORGE III GILTWOOD CHIMNEYPIECE
ATTRIBUTED TO MATTHIAS LOCK**

English, *circa* 1760

Height: 10 ft 7¾ in; 324.5 cm

Width: 7 ft 2 in; 218.5 cm

Provenance:

Stedcombe House, Axmouth, Devon;

Partridge Fine Arts Plc, London;

Private collection, England.

65

**A PAIR OF GEORGE II WALNUT AND
PARCEL GILT MIRRORS**

English, *circa* 1740

Height: 56 in; 142.5 cm

Width: 29½ in; 75 cm

Provenance:

The Duke of Northumberland, Alnwick

Castle, by repute;

Norman Adams Ltd., London.

66

**A PAIR OF GEORGE III ROSEWOOD
AND PADOUK COMMODOES ATTRIBUTED
TO PIERRE LANGLOIS**

English, *circa* 1760

Height: 33½ in; 85 cm

Width: 39¼ in; 99.5 cm

Depth: 21 in; 53.5 cm

Provenance:

Blairman and Sons, London, 1958;

Lord and Lady Samuel, Wych Cross, Surrey.

The main showroom at Ronald Phillips Ltd.







The reverse side

67

A GEORGE III MAHOGANY PEDESTAL DESK

A mid 18th century mahogany pedestal desk in the manner of Thomas Chippendale, having a beautifully faded gold tooled tan leather insert with mahogany banded border and moulded edge above two short drawers and one long drawer to the frieze, repeated on the reverse side, above twin pedestals, each with a further three graduated drawers to the front with later ornate swan-neck handles and a door to the reverse side revealing an adjustable shelf; on a moulded plinth with unusual chequer inlay and concealed castors.

Note: This desk has acquired an outstanding mellow colour and beautiful patination. The choice of expensive figured mahogany veneers for the drawers and doors as well as the fine craftsmanship suggest a metropolitan workshop of the highest quality such as that of Thomas Chippendale. His workshop frequently used fine veneers like those on this piece, and a comparable desk by Chippendale is in the well-documented collection at Dumfries House in Scotland.

English, *circa* 1770

Height: 31 in; 79 cm

Width: 55 in; 140 cm

Depth: 36 in; 91.5 cm

Kneehole:

Height: 24½ in; 62 cm

Width: 19½ in; 49.5 cm

Provenance:

Private collection, England.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1754, pl. LIV.

Christie's, 'Dumfries House – A Chippendale Commission', 12–13 July 2007, vol. I, pp. 124–5.





68

A GEORGE III MAHOGANY ARMCHAIR

A mid 18th century carved mahogany armchair in the manner of John Cobb, having a shaped crest rail and uprights with a pierced splat finely carved with floral decoration and outswept arms with scroll ends on downswept supports joined to the side of the seat upholstered in Virginia suede; on square legs with inside chamfer finely carved with trailing fruit and blind fret background to the front and square pad feet to the reverse side.

Note: The distinctive carving to the front legs is reminiscent of the well-documented suite of seat furniture at St. Giles House in Dorset, and this chair is very likely to be from the same workshop.

English, *circa* 1765

Height: 35½ in; 90 cm

Height of seat: 17½ in; 44.5 cm

Width: 28 in; 71 cm

Depth: 23¾ in; 60.5 cm





69

A PAIR OF GEORGE IV 18-INCH GLOBES ON MAHOGANY STANDS BY J. & W. CARY

A pair of early 19th century 18-inch globes on mahogany stands by J. & W. Cary in outstanding original condition, inscribed and dated as follows.

The terrestrial globe inscribed: 'Cary's 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 and Travellers to the present time. London: Made & Sold by J. & W. Cary, Strand March 1st 1816. With Corrections and Additions to 1828'.

The celestial globe inscribed: 'Cary's New Celestial Globe on which are laid down The Whole of the Stars Nebulae & Continued in the Astronomical Works of the Revd. F. Wollaston FRS. De la Caille, Herschel, Hevelius, Mayer. Flamsteed, Bradley & c. London: Made & Sold by J. & W. Cary, Strand March 1816'.

Note: Retaining the original repaired compasses with replaced compass papers, bezels and needles.

English, dated 1828

Height: 44 in; 112 cm

Diameter: 24½ in; 62 cm

Literature:

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





70

A PAIR OF GEORGE III MAHOGANY TUB CHAIRS

A pair of late 18th century Hepplewhite period carved mahogany tub chairs, each having a curved back with mahogany downswept arms, upholstered in pale green silk; on baluster shaped counter fluted legs terminating in gadrooned bulbous toes.

English, *circa* 1780

Height: 33¼ in; 84.5 cm
Height of seat: 17¼ in; 44 cm
Width: 24½ in; 62 cm
Depth: 23¼ in; 59 cm





71

A FRENCH LOUIS XVIII TWELVE CANDLE ORMOLU MOUNTED BRONZE DISH LIGHT

An early 19th century ormolu mounted twelve candle dish light, having a leaf cast corona with floral pendant and six chain linked rods supporting the elaborately cast dish with central oil reservoir and twelve candle arms; terminating in a leaf cast pendant.

Note: The ormolu is of the finest quality. The dish light has been fitted for electricity. A very similar dish light is in the Colonial Williamsburg Collection in the Coke-Garrett House.

French, *circa* 1815

Height: 38 in; 96.5 cm

Diameter: 25¾ in; 65.5 cm

Literature:

The Williamsburg Collection of Antique Furnishings, (anon.), 1973, p. 95.



72

A REGENCY BRASS MOUNTED ROSEWOOD DRUM TABLE

An early 19th century brass mounted rosewood drum table in the manner of John McLean, having a circular crossbanded top with faded green gilt tooled leather lining above a frieze with two short, two long and three dummy drawers and one hinged fitted writing compartment, all mounted with brass ripple beading and later brass knob handles; on an ebonised ring turned column with three splay legs applied with similar beading and acanthus leaf mounts terminating in hairy paw brass socket castors.

Note: The column has at one stage been reduced in height.

English, *circa* 1815

Height: 29 in; 73.5 cm

Diameter: 35 in; 90 cm

Provenance:

Norman Adams Ltd., London.



73

A PAIR OF GEORGE III GILTWOOD GIRANDOLES
ATTRIBUTED TO WILLIAM FRANCE

An exceptionally fine pair of mid 18th century Adam period carved giltwood girandoles attributed to William France, each having a replaced 18th century heart shaped mirror plate within a conforming giltwood frame issuing acanthus leaves to the sides and draped with carved husk swags, having twin candle arms, each with brass nozzle and drip pan hung with later cut glass prisms; the open pierced top crested by a carved anthemion.

Note: The design of this pair compares to girandoles supplied by William France to Sir Lawrence Dundas, now at Aske Hall in Yorkshire.

English, *circa* 1770

Height: 32¼ in; 82 cm

Width: 18¾ in; 47.5 cm

Depth: 8 in; 20.5 cm

Provenance:

Private collection, Texas, USA.

Illustrated:

Graham Child, *World Mirrors 1650–1900*, 1990, p. 138, illus. 218.



74

A PAIR OF GEORGE III MAHOGANY BEDSIDE CUPBOARDS

A pair of late 18th century Adam period mahogany and satinwood bow fronted bedside cupboards in the manner of William and John Linnell, each having a moulded mahogany top with sinuous bow front above opposing tambour doors with brass knob handles and a pull-out section with double dummy drawer fronts retaining the original ornate brass swan-neck handles revealing a leather lined surface; on square tapering legs with satinwood inlay terminating in block feet with concealed castors.

Note: One bedside cupboard is of later date, and the leather surfaces within the pull-out sections have been added.

English, *circa* 1780

Height: 30¾ in; 78.5 cm

Width: 21½ in; 55 cm

Depth: 20½ in; 52.5 cm



75

A REGENCY 'NEW CAVERN VEIN' BLUE JOHN URN

An unusually large early 19th century 'New Cavern Vein' blue john urn, having an ovolo body with stepped and waisted fixed lid, on a waisted circular base terminating in a square black marble socle.

English, *circa* 1815

Height: 17 in; 43 cm

Diameter: 6½ in; 16.5 cm

Literature:

Trevor D. Ford, *Derbyshire Blue John*, 2005, p. 34.





The lacquer sections placed together to reveal the original Japanese panel

76

A CHARLES II JAPANESE EXPORT LACQUER MIRROR

An extremely rare and highly important late 17th century Japanese export lacquer mirror of very large size, retaining the original bevelled mirror plate within a cushion frame applied with early 17th century Japanese black makume lacquer embellished with gold and mother of pearl inlay, having decorative scrolled inner border of floral roundels and leafwork in gold and brown on a black background. The cushion moulding is veneered with cut segments of a lacquer panel depicting a Japanese landscape with houses, trees, mountains and a waterfront with boats, within a mother of pearl inlaid shaped border. The original design becomes apparent when the cut segments are placed back together. Adjacent to these convex lacquer sections is a flat, finely executed strip of key pattern motif inlaid with mother of pearl and decorated with gold, and finished with a black japanned thumb moulding on the outside.

Note: The size of the mirror plate is extraordinary; it is about as large as it was possible to produce in this early period of manufacturing mirror plates. Possessing such a large scale mirror plate would have been a statement of extreme wealth and importance at the time, emphasised by the use of exotic Japanese lacquer.

A mirror of similar size, with identical decorative border and very similar lacquer, and probably from the same workshop, was formerly at Althorp, Northamptonshire, and is now on display at the Victoria and Albert Museum, London.

Crest now missing.

Frame construction: English, *circa* 1680

Lacquered panels: Japanese, *circa* 1630

Height: 52¼ in; 132.5 cm

Width: 41½ in; 105.5 cm

Literature:

Joe Earle, Rupert Faulkner, Verity Wilson, Rose Kerr and Craig Clunas, *Japanese Art and Design*, 1986, illus. 152; a Japanese chest with almost identical scroll border and mother of pearl key strip. Oliver Impey, *Japanese Export Lacquer, 1580–1850*, 2005, pp. 153 & 289; examples of Japanese coffers with similar lacquer decoration.



77

**A PAIR OF GEORGE IV CUT GLASS DECANTERS
ATTRIBUTED TO THE DAVENPORT MANUFACTORY**

A pair of early 19th century cut glass decanters of mallet shape, retaining the original strawberry cut stoppers and attributed to the Davenport manufactory in Staffordshire, each having triple annular rings above a finely engraved shoulder decorated with vine leaves and grapes above a strawberry cut ring with star cut panels below, interspersed by the coat of arms of the Copeland family on one decanter and the royal crest of George IV on the other, terminating in a further strawberry cut ring with star cut base.

Note: The Davenport manufactory supplied glassware between 1801 and 1878. Commissions included coronation ceremonies as well as the restaurants for the Great Exhibition. These very fine decanters were probably part of a commission for a royal banquet, to be distributed amongst the guests as souvenirs. A decanter of identical design and also bearing the royal crest is illustrated in Andy McConnell's seminal *The Decanter – An Illustrated History of Glass from 1650*. A further pair was exhibited at the Grosvenor House Art and Antiques Fair in London in 1999.

English, *circa* 1820

Height: 11¼ in; 28.5 cm

Diameter: 5 in; 12.5 cm

Provenance:

The Copeland family, Trelissick House, Cornwall.

Literature:

Grosvenor House Art and Antiques Fair handbook, 1999, p. 63.

Andy McConnell, *The Decanter – An Illustrated History of Glass from 1650*, 2004, p. 268, pl. 379.



78

A GEORGE II MAHOGANY BOOKCASE

A mid 18th century carved mahogany bookcase, having an exceptionally fine carved moulded cornice with three-dimensional acanthus leaf decoration above a glazed single door retaining the original escutcheons with four adjustable shelves and fixed centre shelf behind, above two banks of three graduated drawers retaining the original pierced brass plate handles and escutcheons; on cabriole legs to the front and bracket feet to the reverse.

Note: This rare example of an early bookcase has survived in almost untouched condition. The form of this bookcase follows an even earlier type, which was usually made of oak or walnut. Comparable examples are the well documented bookcases in Magdalene College, Cambridge, originally made for Samuel Pepys in the 1660s.

English, *circa* 1740

Height: 7 ft 6 in; 229 cm

Width: 3 ft 11 in; 120 cm

Depth: 1 ft 4½ in; 42 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 81, fig. 5.



THE MOOR PARK LIBRARY ARMCHAIRS







Moor Park, 1912. Country Life Picture Archive



Drawing by Thomas Chippendale, The Metropolitan Museum of Art, 2014/Art Resource/Scala, Florence (right illustration relates to this chair)

79

A PAIR OF GEORGE III GILTWOOD LIBRARY ARMCHAIRS PROBABLY BY THOMAS CHIPPENDALE

An important pair of mid 18th century carved giltwood Gainsborough armchairs probably by Thomas Chippendale, each having a serpentine shaped stuffed back with padded arms and scroll terminals on downswept supports joined to a serpentine fronted seat upholstered in ruby red cut velvet above a shaped apron exquisitely carved with cabochon clasp and acanthus leaf decoration; on hipped cabriole legs with cartouche clasp to the knees terminating in scroll toes retaining the original leather castors.

Note: These chairs relate closely to an unpublished drawing by Chippendale preserved in the collection of the Metropolitan Museum of Art in New York as part of the Rogers Bequest. Typically for Chippendale's workshop, the carved elements of the chairs are made of lime wood.

Sir Lawrence Dundas spared no expense in engaging some of the best craftsmen of his time to furnish his lavish homes. He appointed Chippendale & Haig (Chippendale's partner was Thomas Haig) for much seat furniture including the well-documented Dundas suite for Arlington Street in London. Here the carved elements were also made of lime wood.

English, *circa* 1765

Height: 39½ in; 100 cm

Height of seat: 19½ in; 49.5 cm

Width: 31¼ in; 79.5 cm

Depth: 31 in; 79 cm

Provenance:

Probably commissioned by Sir Lawrence Dundas, Moor Park, Hertfordshire;
Sir Everard Radcliffe, Bt., Ridding Park, Yorkshire.

Illustrated:

Arthur Stratton, *The English Interior*, 1920, pl. LXXXII.

H. Avray Tipping, *English Homes*, Period V, vol. I, 'Early Georgian 1714–1760', 1921, p. 179, pl. 219.

Christopher Hussey, *English Country Houses, Late Georgian 1800–1840*, 1958, p. 80, illus. 141 & 142.

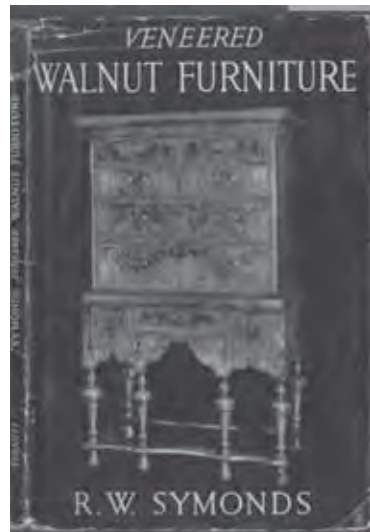
Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pl. XXIII; French chairs.

Lanto Synge, *Mallett Millennium*, 1999, p. 150, illus. 176.

Two of the armchairs *in situ* at Moor Park, 1912.
Country Life Picture Archive





The table with D. J. Chandris, London, 1946

80

A GEORGE II WALNUT AND PARCEL GILT CARD TABLE ATTRIBUTED TO PAUL SAUNDERS

An outstanding mid 18th century Chippendale period carved walnut and parcel gilt card table attributed to Paul Saunders, retaining most of the original gilding, having a dark green baize lined fold-over top with ribbon and flower carved edge on a concertina action cross veneered frieze; on triple fluted cabriole legs with acanthus clasp to each knee and foliate carved corner angles, terminating in scroll toes.

Note: The unusual elongated cabriole leg and the exquisite carving relate to a group of furniture supplied by Paul Saunders to Holkham, Norfolk, where some of the carved elements are also parcel gilt.

By about 1740 an import levy had been introduced on walnut to promote the use of mahogany from the British colonies. Whilst most furniture of this period would consequently have been constructed from mahogany, a very few examples made of the more expensive walnut do exist.

English, *circa* 1755

Height: 28¾ in; 73 cm

Width: 37½ in; 95 cm

Depth (open): 36¾ in; 93.5 cm

Depth (closed): 18 in; 45.5 cm

Provenance:

Mr. D. J. Chandris (acquired under the guidance of R. W. Symonds);
Private collection, London.

Illustrated:

R. W. Symonds, *Veneered Walnut Furniture*, 1946, illus. 51.

Literature:

Anthony Coleridge, *Chippendale Furniture*, 1968, illus. 378–9.

Ronald Phillips Ltd., 2007 catalogue, p. 62; a pair of chairs with comparable legs.

Ronald Phillips Ltd., 2009 catalogue, p. 52; a pair of parcel gilt chairs.

Ronald Phillips Ltd., 2010 catalogue, p. 156; a stool attributed to Paul Saunders.







81

A QUEEN ANNE BORDER GLASS MIRROR

A magnificent and extremely rare early 18th century border glass mirror, retaining the original rectangular shaped and bevelled mirror plate within a conformingly shaped moulded giltwood slip, framed by facet cut and shaped border glass strips with giltwood ties and moulded edge.

Note: One border glass is of a later date. The reverse inscribed on paper: 'This glass belonged to Lady Dundas nee Caroline Jeffreys and came to Coulsdon from South Street. Hung at Coulsdon for many years. Caroline Dundas is the Lady with the shawl in her picture.'

Mirrors of this period rarely survive in such good condition, and are usually of a somewhat longer proportion. This extraordinary mirror, however, is almost jewel-like in appearance, with its fine facet cut bevels and unusual proportions, and can be hung upright or horizontal as an overmantel.

English, *circa* 1705

Height: 41½ in; 105 cm

Width: 36¾ in; 93.5 cm

Provenance:

Lady Dundas, Coulsdon, Surrey;
Private collection, England.

Literature:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 11, fig. 5.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, vol. II, 1954, p. 325, fig. 38.

Geoffrey Wills, *English Looking-glasses*, 1965, p. 72, illus. 18.

Graham Child, *World Mirrors 1650–1900*, 1990, p. 70, illus. 30–31.

LADY DUNDAS'S MIRROR



82

A VICTORIAN POLYCHROME PAINTED AND PARCEL GILT CAST
IRON HAT AND COAT HOOK BY E. & T. SMITH

An amusing late 19th century polychrome painted and parcel gilt cast iron hat and coat hook by E. & T. Smith of Sheffield, having a cold painted head of a fox with two crossed riding whips mounted to a Gothic cross with applied ring.

Note: This hat and coat hook retains all the original paint decoration and has acquired a wonderful patina. The cast maker's mark is on the reverse.

English, *circa* 1890

Height: 30¼ in; 77 cm

Width: 23¼ in; 59 cm

Depth: 5½ in; 14 cm



83

**A GEORGE II PARCEL GILT MAHOGANY
SIDE TABLE**

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.

84

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

English, *circa* 1765

Height: 6 ft 10½ in; 209.5 cm

Width: 3 ft 8½ in; 113 cm

85

**A PAIR OF GEORGE III GILTWOOD
ARMCHAIRS ATTRIBUTED
TO THOMAS CHIPPENDALE**

Chairs: English, *circa* 1770

Needlework: English, *circa* 1780

Height: 36¾ in; 93.5 cm

Height of seat: 18¼ in; 46.5 cm

Width: 26 in; 66 cm

Depth: 24½ in; 62.5 cm

86

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

German, *circa* 1825

Height: 38 in; 96.5 cm

Diameter: 36 in; 91.5 cm

87

**A CHARLES II DUTCH STRIKING EBONY
VENEERED TABLE CLOCK BY JOHN WISE**

English, *circa* 1665

Height: 17¾ in; 45 cm

Width: 13½ in; 34.5 cm

Depth: 7½ in; 19 cm

The rear of the main showroom at Ronald Phillips Ltd.







88

A GEORGE III MAHOGANY THREE PILLAR DINING TABLE

A late 18th century mahogany three pillar dining table, having beautifully patinated tops with D-shaped ends and plain edge; each section on gun barrel support, terminating in four reeded splay legs retaining the original brass cap castors.

Note: This table, which has not been reduced in width, retains the original leaves, one formerly the top of a fourth pillar.

English, *circa* 1790

Height: 2 ft 3¾ in; 70.5 cm

Width: 4 ft 8 in; 142 cm

Length (with leaves): 11 ft 6½ in; 352 cm

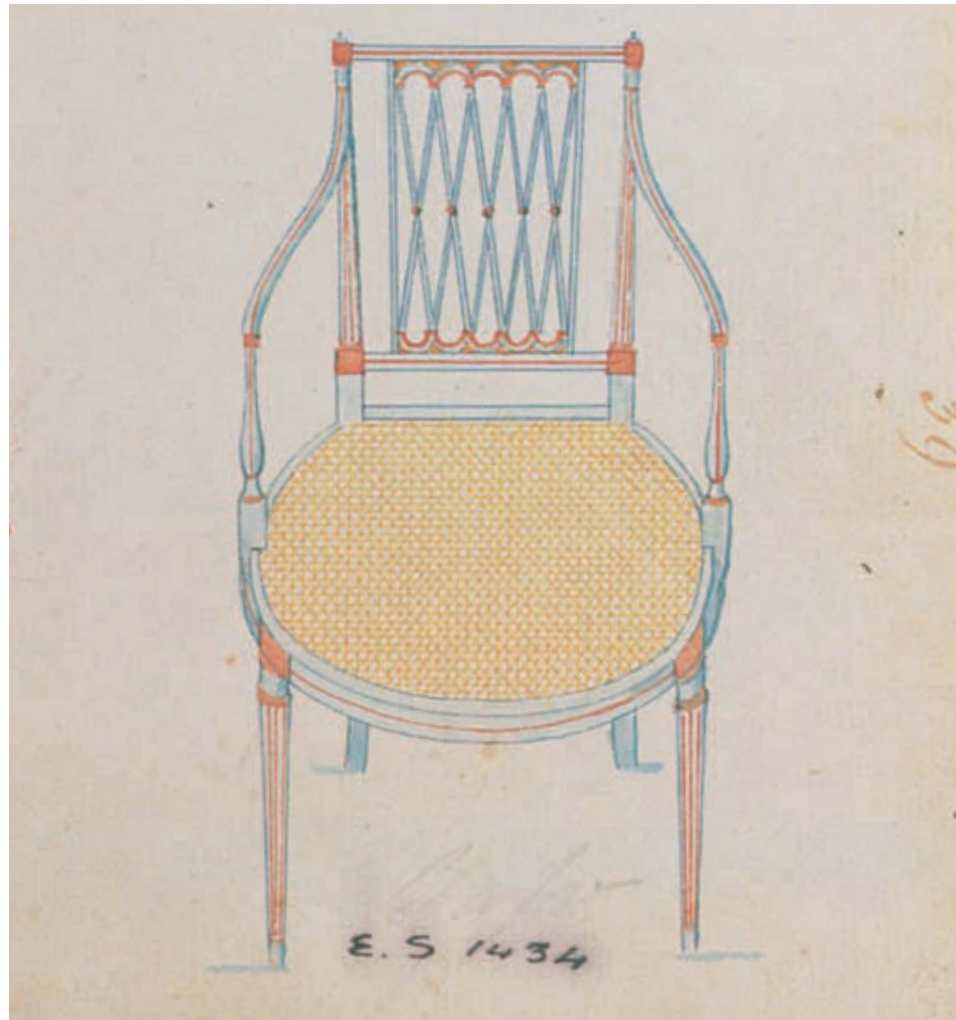
Length (without leaves): 7 ft 10 in; 239 cm



THE GARFORTH PATTERN CHAIRS







Gillow design for the Garforth pattern chair, 1795. Westminster City Archive

89

A SET OF TWELVE GEORGE III MAHOGANY ARMCHAIRS BY GILLOWS OF LANCASTER

A set of twelve late 18th century Sheraton period mahogany 'Garforth pattern' armchairs by Gillows of Lancaster, each with a gently curved moulded top rail with flower carved blocks at either side and pierced diamond lattice back splat below, having downswept arms on baluster turned supports and balloon shaped upholstered seat covered in dark green silk fabric, on turned tapering legs terminating in spade toes.

Note: The design for the Garforth pattern by Gillows is preserved in the Westminster City Archive in London. Some of the original webbing, stamped 'Gillows Lancaster', has been preserved with the chairs.

English, circa 1795

Height: 35¾ in; 91 cm

Height of seat: 18 in; 45.5 cm

Width: 22 in; 56 cm

Depth: 22½ in; 57 cm

Literature:

Lindsay Boynton, *Gillow Furniture Designs 1760–1800*, 1995, pl. 30.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 195, pl. 165.



**A PAIR OF GEORGE III MAHOGANY
DINING ROOM PEDESTALS
ATTRIBUTED TO GILLOWS**

A pair of late 18th century Chippendale period carved mahogany dining room pedestals attributed to Gillows, each having a lidded urn with carved flame finial revealing the original lead lined interior, the outside carved with stiff leaf decoration on a waisted socle with square base and brass tap to the front, resting on a pedestal with triple fielded fronts and later ornate brass Dutch axe handles; on a moulded plinth base. One pedestal with a hinged door disguised as three dummy drawers, revealing the original zinc lined interior with two wooden racks, and a zinc lined drawer for hot coals in the plinth below. The other pedestal with small top drawer and a hinged door below, above a lead lined large bottom drawer retaining the original divisions for six wine bottles.

Note: An almost identical pair of pedestals are in the collection at Castle Howard in Yorkshire. Another very similar pair of pedestals were supplied by Gillows to Thirsk Hall in Yorkshire, where they still remain today.

English, *circa* 1795

Height: 60½ in; 153.5 cm

Width: 17½ in; 44.5 cm

Depth: 17¼ in; 44 cm

Literature:

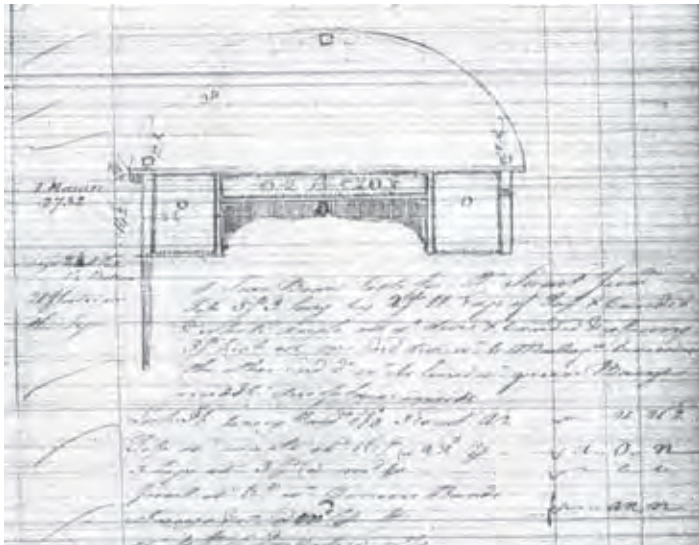
Antique Collector, October 1954, appendix xii; a similar pair, with J. W. Blanchard.

G. Bernard Hughes, 'The Georgian butler's private pantry', *Country Life*, 17 August 1972, pp. 408–409.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, p. 309, pl. 343.







Gillow design for a sideboard, 1779. Westminster City Archive

91

A GEORGE III MAHOGANY SIDBOARD

A late 18th century Hepplewhite period carved mahogany sideboard attributed to Gillows of Lancaster and London, having a serpentine shaped top veneered with finely figured mahogany above one long bow fronted centre drawer flanked by two deep drawers with later octagonal brass handles, one formerly fitted as a cellaret, and having a shaped apron centred by finely carved acanthus leaf; on turned tapering fluted legs terminating in bulbous toes.

Note: This sideboard has acquired an outstanding colour and patination. A closely related sideboard, also attributed to Gillows, but with a marquetry fan medallion to the apron, is illustrated in F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*. A drawing for the sideboard by Gillows is preserved in the Westminster City Archive, London.

English, circa 1780

Height: 35 in; 89 cm

Width: 55 in; 140 cm

Depth: 26 in; 66 cm

Literature:

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

F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, 1987, p. 126, illus. 240.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, pp. 283–4, pls. 30–34.

Lindsay Boynton, *Gillow Furniture Designs 1760–1800*, 1995, pl. 93; a drawing for a very similar sideboard.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 318, pls. 360–61.







92

A GEORGE II GILTWOOD OVERMANTEL MIRROR

A rare mid 18th century Chippendale period carved giltwood overmantel mirror retaining most of the original gilding and two of the original mirror plates divided by stylised columns with waterfall decoration, the shaped sides carved with C-scrolls and ruffles and decorated with finely carved acanthus leaves scrolling over the shaped top similarly carved with C-scrolls and centred by a leaf clasp flanked by waterfall decoration.

Note: One shaped side plate is an 18th century replacement. Rococo mirrors with an early American provenance are extremely rare, and only one other such example is known to exist, in the collection of the Metropolitan Museum of Art in New York.



English, *circa* 1755

Height: 2 ft 2½ in; 67.5 cm

Width: 5 ft 10¼ in; 178.5 cm

Provenance:

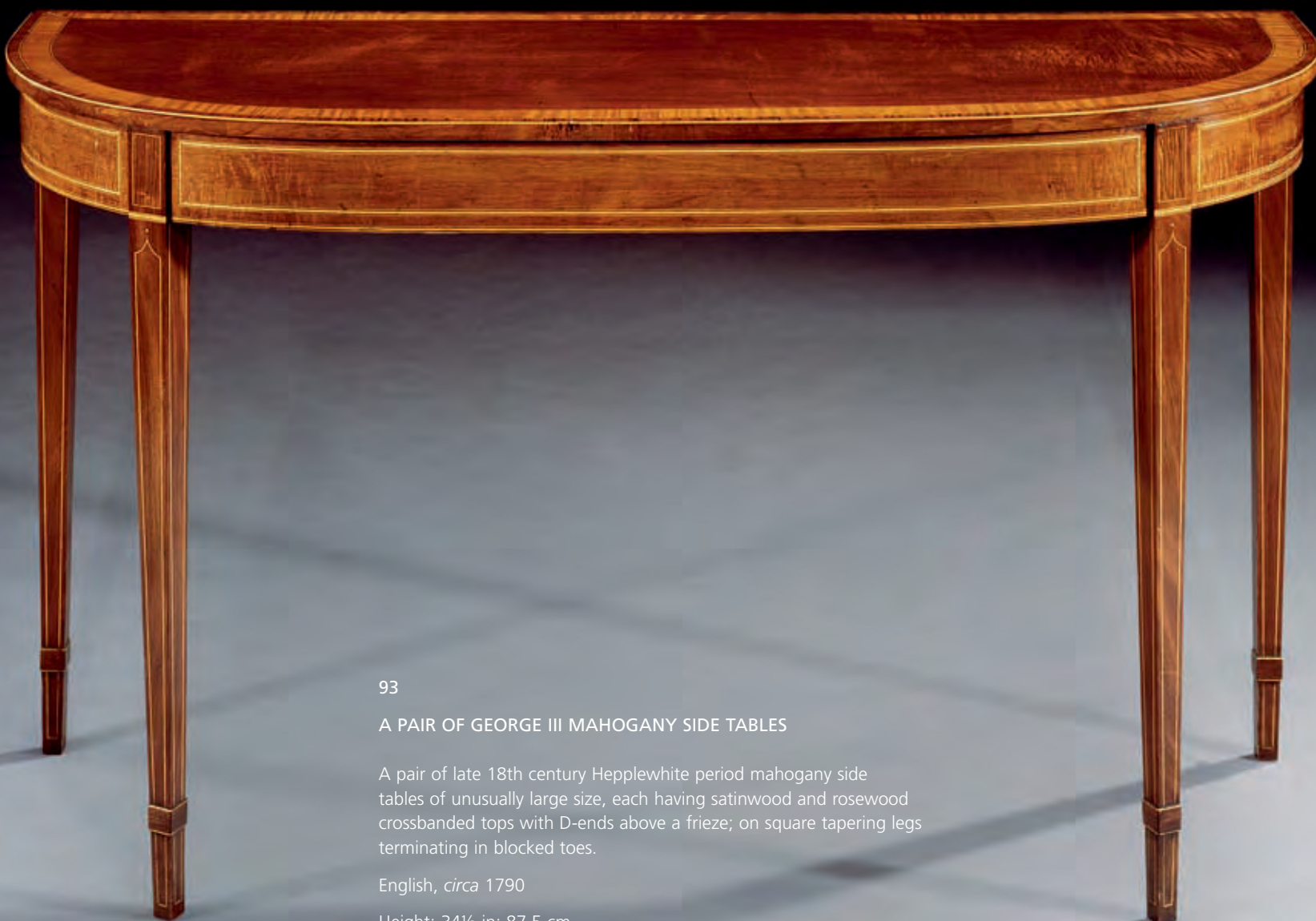
The Campbell family, Beverley Manor, Virginia, USA;

J. K. Beard, Richmond, Virginia, USA;

Private collection, USA.

Literature:

Amelia Peck, *Period Rooms in The Metropolitan Museum of Art*, 2004, p. 202.



93

A PAIR OF GEORGE III MAHOGANY SIDE TABLES

A pair of late 18th century Hepplewhite period mahogany side tables of unusually large size, each having satinwood and rosewood crossbanded tops with D-ends above a frieze; on square tapering legs terminating in blocked toes.

English, *circa* 1790

Height: 34½ in; 87.5 cm

Width: 57¾ in; 147 cm

Depth: 21 in; 53.5 cm

Provenance:

Mallett & Son Ltd., London;
Private collection, London.



**A PAIR OF GEORGE III GILTWOOD
BORDER GLASS MIRRORS**

A pair of late 18th century Adam period giltwood and composition border glass mirrors retaining the original bevelled centre plates and border glass mirror plates and most of the original gilding, each having an upright rectangular bevelled centre plate within a moulded inner frame with ribbon decoration and mitred border glass plates with later flower carved fillets within a beaded and gadrooned moulded outer frame.

Note: The composition moulding detail, a pre-moulded plaster mixture applied wet to the timber core, is of outstanding quality. The bevelled centre plates are probably of an earlier date. They are, however, original to these mirrors.

English, *circa* 1790

Height: 41¾ in; 106 cm

Width: 29½ in; 75 cm





95

**A SET OF FOUR VICTORIAN SILVER MOUNTED ETCHED GLASS
CLARET JUGS BY EDWARD JOHN AND WILLIAM BARNARD**

A set of four mid 19th century silver mounted etched glass claret jugs by Edward John and William Barnard, each having a silver gilt lidded spout and handle mounted to the amphora shaped glass body; the body finely etched with anthemion above fluting and having two flower engraved silver rings; mounted on spreading circular silver base with stiff leaf decoration.

English, hallmarked for London 1872 and 1873

Height: 12¼ in; 31 cm

Diameter: 4¾ in; 12 cm





96

A REGENCY ORMOLU MOUNTED AMBOYNA CENTRE TABLE

A fine quality early 19th century ormolu mounted amboyna, coromandel and ebony inlaid circular centre table, having a tilt-top crossbanded with coromandel, supported on an octagonal pedestal with foliate ormolu banding on a quatreform platform base with concave sides; on four bold cast brass lion's paw, shell and scroll feet.

Note: The brass tilt-top mechanism stamped 'Farlan No. 90 / Wardour Street Soho'.

English, *circa* 1815

Height: 29½ in; 75 cm

Diameter: 48 in; 122 cm

Provenance:

Private collection, England;
Ronald Phillips Ltd., London;
Private collection, USA.

Illustrated:

Ronald Phillips Ltd., 2005 catalogue, p. 124.



97

A GEORGE II CUT GLASS EIGHT LIGHT CHANDELIER

A rare mid 18th century cut glass eight light chandelier, having a central stem with cut glass orbs and inverted corona hung with cut glass diamond prisms, and a central receiving bowl issuing eight facet cut scroll candle arms with star cut drip pans and hung with diamond shaped cut glass prisms, above a smaller inverted dish similarly hung with prisms and terminating in a pear shaped facet cut orb.

Note: An almost identical chandelier was formerly in the First State Room at 31 Old Burlington Street, London. There are some 18th century replacements. The chandelier is now wired for electricity.

English, *circa* 1750

Height: 44 in; 112 cm

Diameter: 28 in; 71 cm

Provenance:

Private collection, Ireland.

Literature:

Francis Lenygon, *The Decoration and Furniture of English Mansions in the 17th and 18th Centuries*, 1909, frontispiece & p. 185.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pl. 163.





98

A GEORGE III MAHOGANY CELLARET ON STAND

An extremely rare late 18th century Chippendale period carved mahogany cellaret on stand in the shape of a knife box, having a sloping serpentine fronted lift-up lid veneered in beautifully faded mahogany with crossbanded edge, revealing a baize lined interior for seven bottles, the serpentine front veneered in matching beautifully faded figured mahogany and fitted with a shaped brass lock plate; on a conformingly shaped base with moulded edge and fine fluting terminating in square tapering counter fluted legs with block feet and leather castors.

Note: This cellaret has acquired an outstanding colour and patination, and has survived in almost untouched condition.

The interior has been re-lined and the lock is a replacement. This cellaret may well be a one-off, and this is the only one of this shape that has so far come to light.

English, *circa* 1770

Height: 31½ in; 80 cm

Width: 19¼ in; 49 cm

Depth: 19 in; 48.5 cm



99

**A PAIR OF GEORGE III POLYCHROME
PAINTED CHINESE FIGURES**

A pair of late 18th century polychrome painted Chinese export figures of a man and a lady wearing traditional Chinese dress, and retaining most of the original paint surface, the lady holding a folded umbrella; on plinth bases.

Chinese, *circa* 1780

Man:

Height: 15¼ in; 39 cm

Width: 6¼ in; 16 cm

Depth: 5¾ in; 14.5 cm

Lady:

Height: 14¾ in; 37.5 cm

Width: 5½ in; 14 cm

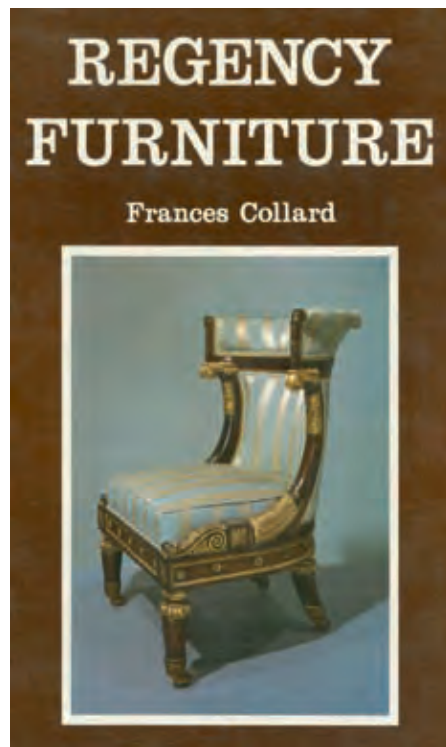
Depth: 6½ in; 16.5 cm

Provenance:

Private collection, London.







The bookcase with H. Blairman & Sons Ltd., London, 1955

100

A REGENCY PARCEL GILT LACQUER CIRCULAR BOOKCASE

A rare early 19th century parcel gilt Chinese lacquer circular bookcase, having an octagonal central lidded well with later zinc liner and retaining the original tan gold tooled leather insert and pierced brass gallery above a row of eight compartments interspersed by Chinese lacquer panels depicting raised gold landscapes and figures on a black ground above four large compartments, two shallow with later central shelf and two deep divided by further Chinese lacquer panels; on four double paw feet on stepped bow fronted blocks with faux nails and concealed castors.

English, *circa* 1815

Height: 30½ in; 77.5 cm

Diameter: 28 in; 71 cm

Provenance:

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

Exhibited:

The Antique Dealers' Fair and Exhibition, London, 1955; with H. Blairman & Sons Ltd.

Illustrated:

The Antique Dealers' Fair and Exhibition handbook, 1955, p. 18; with H. Blairman & Sons Ltd.
Frances Collard, *Regency Furniture*, 1985, p. 204.







101

**A REGENCY PARCEL GILT ROSEWOOD CONSOLE TABLE
ALMOST CERTAINLY BY GILLOWS**

An exceptional quality early 19th century parcel gilt carved rosewood console table almost certainly by Gillows. Being of unusually long and shallow proportions and having a charcoal grey 'Belgian Fossil' marble top above a moulded frieze with leaf carved centre; on two boldly carved cabriole legs headed by bearded masks of the Green Man with acanthus leaf knees below and scroll toes, terminating in a circular gadrooned base.

Note: The carving on this table is executed to the highest standard. The distinctive leaf carved decoration to the frieze can be found in several Gillows commissions, including the well-documented Hackwood Park library table. The boldly drawn legs relate to several designs for similar table legs found in sketches for room settings by Gillows produced at their Oxford Street branch in London between 1813 and 1830. The feature of the mask of the Green Man appears to be unique, however. The Belgian Fossil marble top is of later date.

English, *circa* 1820

Height: 2 ft 11½ in; 90.5 cm

Width: 7 ft 5 in; 226 cm

Depth: 1 ft 11½ in; 59.5 cm

Literature:

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, p. 291, pls. 308–309.



102

A REGENCY CONVEX MIRROR

An enormous early 19th century carved giltwood convex mirror retaining the original mirror plate within an ebonised slip and convex moulded frame with giltwood balls, having twin candle arms each side with cut glass drops and pendent giltwood balls, with an acanthus carved pendent apron and surmounted by a finely carved eagle on a plinth platform with acanthus leaf carved sides.

English, *circa* 1815

Height: 5 ft 8 in; 173 cm

Width: 4 ft 8 in; 143 cm

Depth: 1 ft ¼ in; 31.5 cm



103

AN IRISH GEORGE II MAHOGANY SILVER TABLE

A rare mid 18th century Chippendale period carved mahogany silver table, having a rectangular top with pie-crust edge above a concave frieze with a single drawer to the front and boldly carved gadrooned edge below, centred by a pierced cartouche; on cabriole legs terminating in claw and ball feet.

Note: It is rare to find claw and ball feet on Irish furniture. A very similar cartouche can be seen on an Irish card table illustrated in *A Directory of Antique Furniture* by F. Lewis Hinckley.

Irish, *circa* 1750

Height: 26½ in; 67.5 cm

Width: 29¾ in; 75.5 cm

Depth: 20¾ in; 52.5 cm

Provenance:

Private collection, Ireland.

Literature:

F. Lewis Hinckley, *A Directory of Antique Furniture*, 1953, p. 240, fig. 760.



104

A GEORGE III GILTWOOD MIRROR

A mid 18th century Chippendale period carved giltwood mirror, having replaced 18th century mirror plates within a shaped frame of C-scrolls and acanthus leaves having entwined leafy branches to either side out of rockwork bases and a shaped pierced apron with cabochon and waterfall decoration centred by a floral spray.

English, *circa* 1760

Height: 51½ in; 131 cm

Width: 23½ in; 60 cm

Provenance:

Tom Devenish & Co. Inc., New York;

Private collection, New York.





105

A GEORGE III MAHOGANY COMMODOE

A fine mid 18th century mahogany commode in the manner of Thomas Chippendale, having a serpentine shaped top with moulded edge above a single drawer with an 18th century replaced ornate swan-neck handle above two doors with a shaped apron revealing a single fixed shelf; on elegant tapering splay legs.

Note: This elegant commode has a similar profile to commodes supplied by Thomas Chippendale to Goldsborough Hall, Yorkshire, although a firm attribution cannot be made. The inward curve at the front where the doors meet is a feature so far not recorded elsewhere.

English, *circa* 1765

Height: 36 in; 91.5 cm

Width: 43½ in; 110.5 cm

Depth: 21¾ in; 55 cm

Provenance:

Collection of Louisa Bralowa, New York;

Hotspur Ltd., London;

Private collection, England.

Literature:

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

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 113, fig. 7.

Anthony Coleridge, *The Work of Thomas Chippendale and His Contemporaries in the Rococo Style*, 1968, illus. 352–3.

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, p. 229.



106

A SMALL GEORGE III SATINWOOD DRUM TABLE

A late 18th century Sheraton period satinwood and tulipwood crossbanded circular revolving drum table of unusually small size, having a crossbanded top inset with gilt tooled green leather surface above four frieze drawers with later turned brass handles; on a tapering ring turned column with tripod cabriole legs terminating in spade feet.

English, *circa* 1790

Height: 28½ in; 72.5 cm

Diameter: 24 in; 61 cm

Provenance:

H. C. Baxter & Sons, London;

Private collection, London.







107

**A REGENCY SATINWOOD BOULLE INLAID AND FAUX BAMBOO
LIBRARY TABLE**

An extremely rare early 19th century satinwood boule inlaid and faux bamboo library table, having a rectangular top with fine satinwood veneer bordered by panels of 18th century boule work with lobed corners, the edge inlaid with guilloche brass band above three drawers to the front and reverse, inlaid with 18th century boule work with satinwood border and the original brass knob handles; on tapering cluster column faux bamboo legs joined by a curved faux bamboo stretcher and terminating in paw feet with concealed brass castors.

Note: The boule work is of earlier date and was re-used when this table was manufactured. This early version of 'recycling' was practised by many leading furniture-makers: for example, Mayhew and Ince re-used 17th century floor inlay for a commode commission at Burghley.

English, *circa* 1815

Height: 29¾ in; 75.5 cm

Width: 54¾ in; 139 cm

Depth: 30¼ in; 76.5 cm

Provenance:

Private collection, Ireland.





108

A GEORGE II MAHOGANY KETTLE-STAND

An unusual mid 18th century Chippendale period carved mahogany kettle stand, having a triangular top with concave sides and moulded lip above a turned column with spirally fluted knob; on cabriole legs terminating in pointed pad feet.

Note: Kettle stands with triangular tops are extremely rare, and were primarily used for silver kettles. Similar triangular kettle stands were formerly in the celebrated collection of Samuel Messer.

English, *circa* 1755

Height: 20 in; 51 cm

Width: 17 in; 43 cm

Depth: 14½ in; 37 cm

Provenance:

Private collection, England.

Literature:

Christie's, 'The Samuel Messer Collection of English Furniture, Clocks and Barometers', London, 5 December 1991, pp. 111–12.

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, pp. 59–61.





109

A PAIR OF REGENCY OAK ARMCHAIRS

A pair of early 19th century carved oak Klismos open armchairs in the manner of George Smith, each having a faux studded Klismos back with dovetail ends above a volute carved stretcher, and having straight arms each with palmetto terminal on downswept support exquisitely carved with ram's head base and joined to the caned seat with squab cushion covered in gold coloured silk fabric; on turned, reeded legs with scroll carved decoration terminating in turned spade toes to the front and sabre legs to the reverse.

Note: Although a firm attribution to Smith cannot be made, certain distinctive features such as the rams' heads, the dovetail ends to the chair back and the faux studding do appear in his designs.

English, *circa* 1815

Height: 34 in; 86.5 cm

Height of seat: 18 in; 45.5 cm

Width: 26 in; 66 cm

Depth: 26¼ in; 66.5 cm

Provenance:

Kilbarry House, Kilcully, Co. Cork, Ireland;

Rathsallagh House, Dunlavin, Co. Wicklow, Ireland.

Literature:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808, pl. I, Drawing Room Window Cornices; pl. 40, Parlour Chairs; pl. 61, A Drawing Room Sofa.



110

**A SMALL PAIR OF IRISH GEORGE III
GILTWOOD OVAL MIRRORS
ATTRIBUTED TO JOHN BOOKER**

A pair of mid 18th century Chippendale period carved giltwood oval mirrors attributed to John Booker, each retaining the original mirror plate within a gadrooned moulded frame surrounded by vine branches with leaves and bunches of grapes, having a ribbon bow tie apron and suspended on rope bow ties at the top.

Irish, circa 1765

Height: 43½ in; 110 cm

Width: 21¼ in; 54 cm

Provenance:

Private collection, England.

Literature:

Connoisseur, July 1973, page not numbered; trade advertisement by Simon Redburn.

Sean O'Reilly, *Irish Houses and Gardens*, 1998, p. 73.

Lanto Synge, *Mallett Millennium*, 1999, p. 156, illus. 187.

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

Ronald Phillips Ltd., 'Mirrors', 2010 catalogue, p. 202, item 74.







111

A PAIR OF GEORGE III DEMI-LUNE GONÇALO ALVES COMMODOES

A rare pair of late 18th century Hepplewhite period gonçalo alves and satinwood demi-lune commodes, each having a semi-circular satinwood banded moulded top above a frieze with a single drawer to the front and dummy drawers to either side with later brass plate handles, above a single door veneered in a diamond pattern with fixed shelf behind and flanked by conforming faux doors; on square tapering legs terminating in block toes with brass castors.

English, *circa* 1780

Height: 34¾ in; 88.5 cm

Width: 47¾ in; 121 cm

Depth: 22½ in; 57 cm



Provenance:

Robgill Tower, Dumfriesshire;
R. F. Lock Ltd., London;
Private collection, England.

Exhibited:

The Antique Dealers' Fair and Exhibition, London, 1958; with R. F. Lock Ltd., London.

Illustrated:

The Antique Dealers' Fair and Exhibition handbook, 1958, p. 57; with R. F. Lock Ltd., London.



112

A QUEEN ANNE VERRE ÉGLOMISÉ BORDER GLASS MIRROR

An extremely rare early 18th century verre églomisé border glass mirror retaining the original shaped bevelled centre plate within conforming original verre églomisé borders finely decorated in gold strapwork on a ruby ground and framed by a moulded gadrooned giltwood border.

English, *circa* 1705

Height: 35 in; 89 cm

Width: 24½ in; 62.5 cm

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 322, figs 27–8.

Geoffrey Wills, *English Looking Glasses, A Study of the Glass, Frames and Makers 1670–1820*, 1965, pp. 68–9, illus. 11–12.

Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 47, illus. 73–4.



113

A PAIR OF GEORGE III CUT GLASS STORM LIGHTS ON
OCTAGONAL BASES

A pair of late 18th century cut glass storm shades, each having an octagonal base with waisted socle and baluster column mounted with a brass candle holder and clear glass storm shade.

Note: It is unusual to find octagonal bases with storm lights, as most have square or circular bases.

English, *circa* 1785

Height: 19½ in; 49.5 cm

Diameter: 6½ in; 16.5 cm



114

A GEORGE II GILTWOOD SIDE TABLE

A fine early 18th century carved giltwood side table, having a later rectangular *brèche violette* marble top with thumb moulded edge, above a concave frieze with acanthus and C-scroll relief on a punched ground, and having a convex moulded frieze decorated with relief strapwork and floral decoration centred by a pendent carved shell motif with acanthus leaf at each side; on square cabriole legs with lambrequin lapped knees, terminating in in-scrrolled square toes.

Note: The carving on this table is of outstanding quality and would have been carried out in one of the leading English workshops.

English, *circa* 1740

Height: 31¾ in; 80.5 cm

Width: 51 in; 129.5 cm

Depth: 21¼ in; 54 cm

Provenance:

Private collection, London.





115

A GEORGE III ANGLO-INDIAN IVORY INLAID ROSEWOOD TEA CADDY

A rare mid 18th century ivory inlaid rosewood tea caddy, having a rectangular domed lid retaining the original silver swan-neck handle, finely banded with engraved ivory simulating twisted rope and depicting garlands of flower and leaf bands to the edges, each side having a central tree motif; on shaped engraved ivory bracket feet. The purple velvet lined interior fitted with three removable canisters similarly decorated, having sliding lids with silver Dutch axe handles and retaining the original foil lined interior.

Indian, Vizagapatam, circa 1760

Height: 7 in; 18 cm

Width: 10¾ in; 27 cm

Depth: 5½ in; 14 cm

Literature:

Amin Jaffer, *Furniture from British India and Ceylon*, 2001, p. 187, fig. 85; p. 190, fig. 41.



116

A GEORGE II MAHOGANY BREAKFRONT BOOKCASE

A mid 18th century Chippendale period carved mahogany breakfront bookcase of outstanding colour and patination, having a dentil moulded open pediment top with central platform above two small doors and one large centre door all with honeycomb pattern glazing bars, the small doors applied with an acanthus carved truss. The lower section with four beautifully faded mahogany panelled doors with Gothic quatrefoil blind fret and corner paterae, revealing two adjustable shelves at each side and to the centre; terminating in a moulded plinth base.

Note: A china cabinet of identical design and probably en suite with the bookcase is illustrated in *Country Life* magazine, 3 June 1999.

English, *circa* 1755

Height: 8 ft 8½ in; 265 cm

Width: 5 ft 4½ in; 164 cm

Depth: 1 ft 8¼ in; 51.5 cm

Provenance:

H. C. Baxter & Sons, London;

Hotspur Ltd., London;

Private collection, London.

Literature:

Country Life magazine, 3 June 1999, p. 79; advertisement by Hotspur Ltd.

117

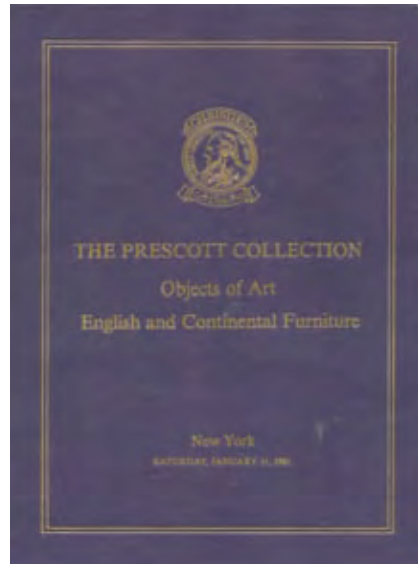
A SET OF SIXTEEN MEISSEN DINNER PLATES

A set of sixteen mid 18th century Meissen dinner plates, handpainted in bright colours with different sprays of flowers, each within a scalloped border and further flower sprays.

German, *circa* 1750

Diameter: 9½ in; 24.5 cm





118

A SET OF REGENCY ORMOLU MOUNTED ROSEWOOD LIBRARY STEPS

A fine quality set of early 19th century ormolu mounted rosewood library steps, having two treads covered in faded green leather on moulded platforms with ormolu waterleaf trim supported by reeded columns with lotus leaf capitals and bases; on conforming legs with anthemion scroll corners, terminating in leaf decorated toes.

English, *circa* 1815

Height: 17 in; 43.5 cm

Width: 17½ in; 44.5 cm

Depth: 17 in; 43.5 cm

Provenance:

The Prescott Collection, New York;

Private collection, USA.

Illustrated:

Christie's, 'The Prescott Collection, Objects of Art English and Continental Furniture', New York, 31 January 1981, p. 92, lot 262.



119

A GEORGE III WHITE PAINTED PIER MIRROR

A mid 18th century Chippendale period carved and painted pier mirror, having replaced 18th century divided mirror plates and retaining most of the original white paint surface within an upright rectangular frame with leaf clad column sides and trailing floral garlands, having a shaped and pierced apron with C-scrolls, acanthus leaves and ruffles, and carved with exotic opposing birds flanking the upper mirror plate, crested by a fountain with trailing flowers above.

English, *circa* 1765

Height: 6 ft 11½ in; 212 cm

Width: 2 ft 10½ in; 87.5 cm

Provenance:

Private collection, USA.





Tea urn, Matthew Boulton, *Pattern Book I*

120

A GEORGE III JAPANNED TOLE TEA URN ATTRIBUTED TO MATTHEW BOULTON

An unusual late 18th century Adam period japanned tea urn attributed to Matthew Boulton, having a waisted lid with gadrooned edge and flame finial above an ovolo shaped body with waisted circular socle and square base, decorated in the Etruscan style with anthemion and scroll work in red on a bronzed ground, mounted on a mahogany pedestal with moulded edge and fluted frieze above astragal fielded panels with concave corners retaining the original ring handles to each side, the front panel sliding forward by means of a hinged flap to reveal a zinc lined drawer fed by a concealed tap.

Note: Matthew Boulton is well known for his outstanding ormolu objects, but his factory also produced japanned wares between 1765 and 1779. These were painted by specialists in Birmingham, such as Thomas Fletcher and Henry Clay, with whom he had a working relationship. This handsome urn follows a design for a tea urn in Boulton's *Pattern Book I*.

English, *circa* 1775

Height: 31¼ in; 79.5 cm

Width: 11 in; 28 cm

Depth: 11 in; 28 cm

Provenance:

Arthur S. Leidesdorf, New York;

Edward A. Nowell, Wells, Somerset.

Illustrated:

Sotheby & Co., 'A Collection of English Furniture, Barometers & Clocks formed by a Gentleman residing in New York', 27–28 June 1974, pp. 172–3, lot 92.

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 270, fig. 228.

Yvonne Jones, *Japanned Papier Mâché and Tinware c.1740–1940*, 2012, pp. 120–24.



121

**A GEORGE III BRASS AND EBONY STRUNG SATINWOOD
BREAKFAST TABLE**

An early 19th century Sheraton design brass and ebony strung satinwood breakfast table, having a rectangular tip-up top with rounded corners and ebony crossbanding and brass line in an unusual diamond pattern; on a faceted, inverted column support terminating in hoop legs with brass socket castors.

Note: The unusual design of this table relates in some detail to a design by Thomas Sheraton dated 1792 and subsequently published in his drawing book of 1802.

English, *circa* 1805

Height: 28¾ in; 73 cm

Width: 40¾ in; 103.5 cm

Depth: 27 in; 68.5 cm

Literature:

Thomas Sheraton, *The Cabinet Maker and Upholsterer's Drawing Book*, revised 3rd edition, 1802, pl. 54.

Elizabeth White, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, 1990, p. 289.





122

**A PAIR OF GEORGE II GILTWOOD
BRACKETS**

An exceptional pair of mid 18th century Chippendale period carved giltwood brackets in the manner of Matthias Lock, each one of asymmetrical and opposing design, having a shaped top with cabochon ruffled edge above a scroll volute carved with bulrush and acanthus leaf and supporting a phoenix dragon with open mouth, terminating in a pierced C-scroll pendant.

English, *circa 1755*

Height: 13¾ in; 35 cm

Width: 12 in; 30.5 cm

Depth: 7 in; 18 cm

Provenance:

Private collection, USA.







123

A GEORGE II PERIOD CHINESE CINNABAR LACQUER, BLACK LACQUER AND CARVED BAMBOO MINIATURE BUREAU CABINET

An extremely rare mid 18th century Chinese cinnabar lacquer, black lacquer and carved bamboo miniature bureau cabinet, having an open scroll pediment with turned finials at either side above two doors applied with fine bamboo carving of Chinese scenes and opening to reveal a bank of nine drawers in fine relief carved cinnabar lacquer and four black lacquered compartments, the insides of the doors also in black lacquer with gold decoration of opposing prunus trees with birds; the bureau section with a sloping fall decorated in bamboo relief on the outside and black lacquer on the inside, revealing a further four cinnabar lacquer drawers and five black lacquer compartments, above two graduated drawers with bamboo edging and black lacquer centres with gold floral decoration; on shaped bamboo bracket feet. The sides entirely worked in black lacquer with *chinoiserie* scenes in gold.

Note: This is the only cinnabar lacquer, black lacquer and carved bamboo miniature bureau cabinet that has come to light. It would have been made in a highly sophisticated Canton workshop, very probably with an Imperial connection.

Chinese, *circa* 1750

Height: 41½ in; 105.5 cm

Width: 19¼ in; 49 cm

Depth: 15 in; 38 cm

Provenance:

Mallett & Son Ltd., London;

Private collection, England.

Illustrated:

Mallett & Son Ltd., 2002 catalogue, pp. 126–7.





One of the chairs photographed by Phillips of Hitchin Antiques Ltd., 1952

124

A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS

A fine pair of mid 18th century carved mahogany side chairs in the manner of Thomas Chippendale, each having a serpentine shaped stuffed back and seat upholstered in gold silk damask above profusely shaped rails with acanthus leaf carving and central clasp to the front; on cabriole legs with acanthus carved knees terminating in scroll toes on blocks.

Note: The design for these chairs relates in some detail to plate XIII of Thomas Chippendale's third edition of *The Gentleman and Cabinet-maker's Director*. The backs have been restored at one stage to their original outline.

English, *circa* 1760

Height: 38¾ in; 98.5 cm

Height of seat: 19 in; 48 cm

Width: 25 in; 63 cm

Depth: 26¼ in; 66.5 cm

Provenance:

Sir Henry Price, Wakehurst Place, Sussex (1877–1963);

Phillips of Hitchin Antiques Ltd.;

H. J. Joel collection, London;

Partridge Fine Arts Plc, London;

Hotspur Ltd., London;

Private collection, Oxfordshire;

Private collection, London.

Illustrated:

Margaret Jourdain and F. Rose, *English Furniture, the Georgian Period 1750–1830*, 1953, p. 73, illus. 34.

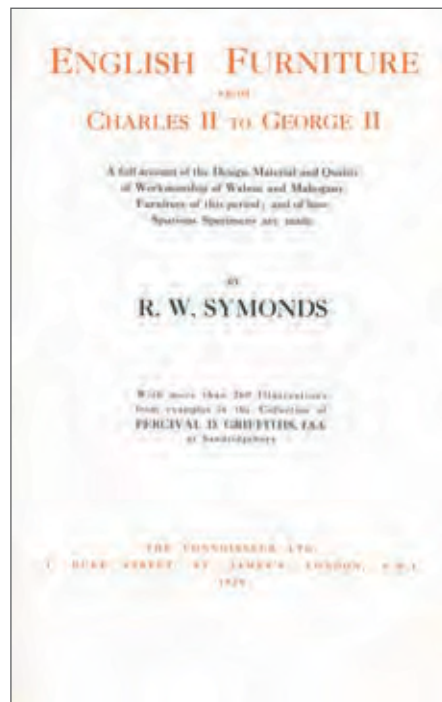
Partridge Fine Arts Plc, 'Furniture, Silver & Works of Art', 2004 catalogue, pp. 54–5.

Literature:

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

THE H. J. JOEL CHAIRS





One of the pair at Sandridgebury, Kent, 1929

125

A SMALL NEAR PAIR OF GEORGE II GESSO AND GILTWOOD MIRRORS

An extremely rare near pair of early 18th century gesso and carved giltwood mirrors of very small size in the manner of Benjamin Goodison, each having a replaced shaped and bevelled mirror plate within a rope carved frame with sanded border and lobed square corners with stiff leaf decoration and having an open pediment with floral paterae and ducal crown cresting.

Note: There are slight differences in the size and design of the frames. One mirror has at some stage been reduced in size. These mirrors were once part of the seminal Percival D. Griffiths Collection, created under the guidance of R. W. Symonds. The collection was indisputably one of the most important furniture collections ever assembled, and it formed the basis of Symonds's highly regarded book *English Furniture from Charles II to George II*.

English, *circa* 1730

The smaller mirror:

Height: 28¾ in; 73 cm

Width: 16½ in; 42 cm

The larger mirror:

Height: 28¾ in; 73 cm

Width: 17 in; 43 cm

Provenance:

Percival D. Griffiths, Sandridgebury, Kent;

Private collection, USA.

Illustrated:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, fig. 230.

THE PERCIVAL D. GRIFFITHS MIRRORS



126

A GEORGE III MAHOGANY CARD TABLE

A mid 18th century Chippendale period carved mahogany card table, having a serpentine shaped fold-over top supported by hinged gate legs and retaining the original faded green baize within a crossbanded edge with fine flowerhead carving above a serpentine frieze with moulded edge and central leaf motif; on cabriole legs with channelled heading and acanthus carved knees, terminating in leaf carved French toes.

Note: This table has acquired an outstanding colour and patination throughout, and is preserved in virtually untouched condition.

English, *circa* 1765

Height: 29½ in; 75 cm

Width: 36½ in; 92.5 cm

Depth: 17¾ in; 45 cm

Provenance:

Les Davison, London;

Collection of Frederick McCarthy, Florida, USA.



127

A GEORGE III GILTWOOD PIER GLASS

A mid 18th century Chippendale period carved giltwood rectangular mirror retaining the original divided bevelled mirror plates within a fine giltwood frame of C-scrolls and carved leaf, having an open pierced apron with central cartouche and open cartouche cresting flanked by opposing ho-ho birds.

English, *circa* 1765

Height: 6 ft 4¼ in; 194 cm

Width: 3 ft; 91.5 cm

Provenance:

Collection of Lord Hesketh, Easton Neston, Northamptonshire.

Literature:

H. Avray Tipping, *English Homes*, Period IV, vol. II, 'The Works of Sir John Vanbrugh and his School, 1699–1736', 1928, pp. 119–40.

James Lees-Milne, *English Country Houses: Baroque, 1685–1715*, 1970, pp. 138–47.





128

A GEORGE III MAHOGANY CHEST OF DRAWERS

A rare mid 18th century Chippendale period mahogany chest of drawers, having a rectangular moulded top veneered in beautifully patinated crotch mahogany above four graduated walnut lined drawers with original gold lacquered decorated swan-neck handles and pierced escutcheons, and having canted and fluted corners; on moulded plinth with secret drawer, terminating in ogee bracket feet.

Note: The feature of a secret drawer within the plinth base adds to the rarity and is possibly unique.

English, *circa* 1760

Height: 31¼ in; 79.5 cm

Width: 31¼ in; 79.5 cm

Depth: 20½ in; 52 cm

Provenance:

Charles Lumb & Sons Ltd., Harrogate;

Private collection, Yorkshire.





129

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 ring 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 by Blades of very similar design, 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.





The table illustrated by H. Cescinsky in 1929

130

A GEORGE III MAHOGANY RENT TABLE

A rare mid 18th century Chippendale period beautifully faded and figured mahogany circular rent table, having a moulded crossbanded top lined with faded green leather and central lockable money well above a frieze fitted with eight wedge shaped drawers inlaid with the letters A to Z, and revolving on square pedestal base with a cupboard door revealing a shelf; on a plinth base.

English, *circa* 1765

Note: Retaining a paper trade label 'Phillips of Hitchin' to the underside.

Height: 2 ft 5 in; 73.5 cm

Diameter: 3 ft 9¾ in; 116 cm

Provenance:

Hotspur Ltd., London, 1973;

Phillips of Hitchin Antiques Ltd., 1975;

Private collection, England.

Exhibited:

Grosvenor House Antiques Fair, London, 1975; with Phillips of Hitchin Antiques Ltd.

Illustrated:

Herbert Cescinsky, *English Furniture from Gothic to Sheraton*, 1929, p. 382.

Grosvenor House Antiques Fair handbook, 1975, p. 84.

Literature:

Ronald Phillips Ltd., 2002 catalogue, p. 172; a rent table of almost identical design, now in a private collection in New York.





Drawing by Henri-Alfred Jacquemart; undated

131

**A PAIR OF NAPOLEON III CAST
IRON SEATED HOUNDS
BY HENRI-ALFRED JACQUEMART**

A pair of mid 19th century cast iron male and female seated hounds in opposing positions, by Henri-Alfred Jacquemart and each bearing the foundry mark 'A DURENNE SOMMEVOIRE' to the oval plinth base.

Note: These unusually large dogs have acquired an outstanding mellow brown patination.

French, *circa* 1865

Male:

Height: 39 in; 99 cm

Width: 24 in; 61 cm

Depth: 14¾ in; 37.5 cm

Female:

Height: 39½ in; 100.5 cm

Width: 24 in; 61 cm

Depth: 14¾ in; 37.5 cm

Provenance:

The Public Gardens of Montier-en-Der
(Haute Marne), France.

Illustrated:

Jean-Claude Renard, *L'Age de la Fonte, un art, une industrie 1800–1914*, n.d., p. 153.

Literature:

A. Durenne, 'Fonte de Fer', 19th century catalogue; no pagination.







132

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

A pair of unusually large mid 18th century carved mahogany armchairs in the manner of Thomas Chippendale, each having a serpentine shaped crest rail, exceptionally fine carved acanthus corners and a pierced splat carved with C-scrolls, and having outswept arms with fine cabochon terminals on downswept supports joined to the side of the seat; the seat with drop-in frame upholstered in yellow silk damask; on cabriole legs with acanthus carved knees terminating in claw and ball feet to the front and square pad feet to the reverse.



English, *circa* 1765

Height: 37½ in; 95 cm

Height of seat: 18½ in; 47 cm

Width: 27 in; 68.5 cm

Depth: 26 in; 66 cm

Literature:

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



133

A GEORGE II MAHOGANY SERPENTINE COMMUNE

An important mid 18th century Chippendale period carved mahogany serpentine commode, having a quarter veneered top with moulded edge above four graduated drawers retaining the original ornate rococo brass handles and escutcheons, and having canted corners applied with exceptionally fine carved trailing flowers, leaves and fruit; on shaped bracket feet.

Note: A virtually identical commode, probably from the same workshop, was exhibited at the 1957 Antique Dealers' Fair and Exhibition in London, with Gilbert Morris.

Height: 33¾ in; 85.5 cm

Width: 53¼ in; 135 cm

Depth: 26¼ in; 66.5 cm

Provenance:

Mallett & Son Ltd., London;

Private collection, Ireland.

Literature:

The Antique Dealers' Fair and Exhibition handbook, 1957, p. 64.









The mirror with Frank Partridge & Sons Ltd., London, 1965

134

A GEORGE III GILTWOOD OVERMANTEL MIRROR

A rare mid 18th century Chippendale period carved giltwood overmantel mirror, having replaced 18th century mirror plates consisting of a central oval plate within a moulded leaf carved slip frame bordered by shaped outer plates within a profusely shaped frame, having a shaped apron with acanthus leaf tips and pendent corners, the sides carved with floral swags and crested by opposing ho-ho birds and having a shaped cresting with floral swags and flower spray top.

Note: The mirror was fitted with later candle arms which have now been removed.

English, *circa* 1765

Height: 4 ft 5½ in; 136 cm

Width: 5 ft 10½ in; 179 cm

Provenance:

Phillips & Rixson Ltd., London;
Frank Partridge & Sons Ltd., London;
Private collection, Surrey.

Illustrated:

Antique Collector, June 1962, page not numbered; advertisement by Phillips & Rixson Ltd.
Geoffrey Wills, *English Looking-glasses: A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 114, illus. 125.
Herbert F. Schiffer, *The Mirror Book: English, American & European*, 1983, p. 126, illus. 294.





135

**A GEORGE II MAHOGANY SECRÉTAIRE CABINET
ATTRIBUTED TO WILLIAM HALLETT**

An important mid 18th century carved mahogany secrétaire cabinet attributed to William Hallett and in the manner of William Kent, having an architectural breakfront moulded pediment with bold egg and dart carved detail above a single door with an 18th century replaced bevelled mirror plate framed by a fine ribbon tied flower carved edge and further egg and dart mouldings, revealing three adjustable shelves and flanked by beautifully carved pendent husk trails suspended on rope and issued from cabochon clasps. The left panel beside the door is also hinged to open the cabinet to full width.

The secrétaire section is of breakfront form, with ribbon tied flower carved lip and similarly with trailing carved decoration to the sides, having a ribbon and flower carved moulding applied to the pull-out secrétaire revealing a green velvet lined fold-down flap and a bank of eight drawers arranged around five pigeon-holes. The lower section separated by a breakfront acanthus leaf carved moulding and having a single flat panelled door below revealing two shelves.

Note: This extraordinary cabinet, inspired by the architecture of William Kent, has distinct similarities to the well-documented Walpole wall cabinet and its twin, the Brand cabinet. William Hallett was one of the pre-eminent London cabinet-makers of the time. He worked for Horace Walpole at both Houghton and Strawberry Hill, and the style and quality of this piece fit into his oeuvre.

The distinctive pediment of this cabinet and the pediments of the Walpole and Brand wall cabinets are constructed with almost identical components, differing merely by a carved moulding. The proportions are identical. The trailing carved decoration on the sides is exquisitely carved and may well be the work of William Vile. Vile spent his early professional years with William Hallett, who later became a silent partner in Vile's own business.

A pair of cabinets of similar outline, also conforming to the Hallett oeuvre, was formerly in the collection of HRH Princess Mary, Princess Royal and Countess of Harewood.



English, *circa* 1740

Height: 6 ft 10 in; 208 cm

Width: 3 ft ½ in; 93 cm

Depth: 1 ft 7½ in; 49.5 cm

Provenance:

Jeremy Ltd., London;

Private collection, Bedfordshire.

Exhibited:

Grosvenor House Art and Antiques Fair, London, 2000; with Jeremy Ltd.

Illustrated:

Grosvenor House Art and Antiques Fair handbook, 2000, pp. 120–21.

Literature:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, p. 116, fig. 98.

R. W. Symonds, *The Present State of Old English Furniture*, 1921, fig. 66.

Ralph Edwards, *Catalogue of English Furniture and Woodwork*, 1931, vol. IV, pl. 10.

Anthony Coleridge, *Chippendale Furniture*, 1968, pl. 250.

Christopher Gilbert, *Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 388–9.

Michael Snodin, *Horace Walpole's Strawberry Hill*, 2009, p. 98.



136

A GEORGE III GILTWOOD DEMI-LUNE
CONSOLE TABLE DESIGNED BY ROBERT
ADAM AND MADE BY WILLIAM FRANCE
AND JOHN BRADBURN

An exceptionally rare and highly important mid 18th century Chippendale period carved giltwood demi-lune console table designed by Robert Adam and made by William France and John Bradburn, having a later 'verde antico' marble top above a stiff leaf carved frieze with Vitruvian scroll border below and hung with half rosettes and pendent husk garlands; on inwards cabriole anthemion carved legs with rams' heads and hairy paw feet joined by a flower carved blocked stretcher with Vitruvian scroll decoration and terminating in a shaped plinth base with guilloche and flower head convex moulded edge.

Note: This magnificent table, together with a companion table with slightly different frieze decoration, was commissioned by Sir Lawrence Dundas in 1765 for No. 19 Arlington Street. One of the wealthiest and most influential people of his time, Sir Lawrence instructed Robert Adam for Arlington Street and many of his other homes. The design for this table is preserved in Sir John Soane's Museum in London. The bill by France and Bradburn dated 12 January 1765 states: 'For a Circular Frame, for a Marble Table, richly carv'd with ramsheads at top, & Husks falling down the 3 Shaped Legs & gilt in burnished gold and putting up the above L. 37 s.10 d.0.'

English, 1765

Height: 2 ft 11 in; 89 cm

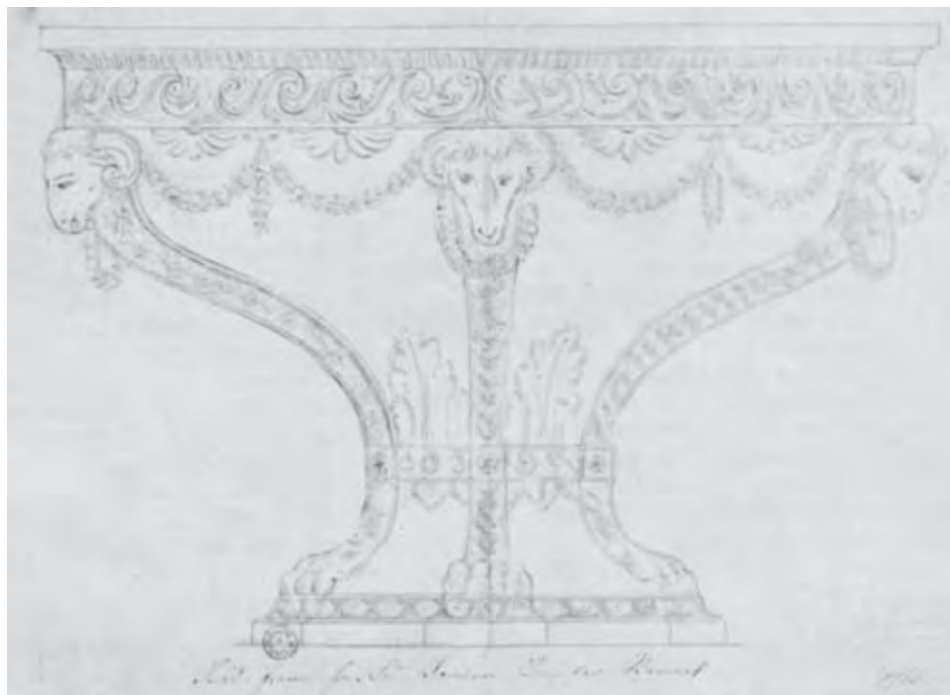
Width: 5 ft 3 in; 160 cm

Depth: 2 ft ½ in; 62.5 cm



THE DUNDAS CONSOLE TABLE





Design by Robert Adam, 1765. By courtesy of the Trustees of Sir John Soane's Museum, with further credit to Ardon Bar Hama

Provenance:

Supplied to Sir Lawrence Dundas, Bt., in 1765 for 19 Arlington Street, London;
By descent to the Marquess of Zetland, until 1934;
William Randolph Hearst, New York;
Michael Hogg, London;
Private collection, London.

Illustrated:

Photographed for King Edward VII by Charles Latham *in situ* in 1902; unpublished Country Life photograph.
Arthur T. Bolton, 'Some Early Adam Furniture at No. 19 Arlington Street', *Country Life*, vol. L, 24 September 1921, pp. 385–8.
Clifford Musgrave, *Adam and Hepplewhite and Other Neo-Classical Furniture*, 1966, pl. 21.
Anthony Coleridge, 'Dundas and some Rococo Cabinet Makers', *Apollo*, September 1967, pp. 214–15.
Anthony Coleridge, *Chippendale Furniture*, 1968, pp. 147–8 & 212–13.

Literature:

'An Inventory of the Furniture &c. of Sir Laurence Dundas Bart., at His House in Arlington Street the 12 May 1768', N 18 Gallery.
Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 270, fig. 51.
Eileen Harris, *The Furniture of Robert Adam*, 1963, p. 65.
John Harris, 'The Dundas Empire', *Apollo*, September 1967, p. 178, illus. 23.

Opposite: The table photographed by Charles Latham *in situ* for King Edward VII, 1902.
Unpublished; Country Life Picture Archive



THE GLEMHAM HALL GAINSBOROUGH ARMCHAIRS





A MAGNIFICENT PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS

A highly important and extremely rare pair of mid 18th century carved mahogany Gainsborough armchairs in the manner of Thomas Chippendale and retaining the original gros-point and petit-point needlework covers, each having a serpentine shaped stuffed back with padded arms on downswept moulded supports with carved scrolls linked in an elegant curve to the cabriole back legs with scroll toes, and having a gently curved and shaped front rail carved with an asymmetrical cabochon ruffled centre flanked by hatched decoration; on channelled cabriole legs with scroll carving and cabochon knees terminating in scroll feet on blocks.

The needlework chair backs finely executed on a beige and mustard-yellow ground with strapwork border, one depicting a cockatoo and the other a pheasant, each within a landscape and adorned with swags of colourful flowers, the seats worked similarly with strapwork borders and colourful floral sprays in the centre on a beige ground.

Note: The needlework was made in the 1750s by Lady Barbara, wife of Dudley North and daughter of the 8th Earl of Pembroke. Percy Macquoid inspected the original drawings by Lady Barbara in the early 1900s and published one of them in his seminal work *A History of English Furniture* alongside a photograph of one of these chairs. Sadly these drawings were destroyed in a fire at Glemham in 1913.

The chairs were originally part of a larger suite, from which nine armchairs can be traced. Each chair depicts a different bird, inspired by George Edwards's *Natural History of Uncommon Birds*, published between 1743 and 1751. Another pair of chairs, one depicting a parrot, is in the Colonial Williamsburg collection. Two further chairs depicting a dove and a pigeon and formerly in the Colonial Williamsburg collection are now in a private collection in New York; a single chair depicting an owl is recorded in the Gerstenfeld Collection in Washington; and another single chair depicting a peacock was sold at auction in 1954, although its current whereabouts is unknown.

The chair frames are made of very dense, high quality mahogany and have acquired a beautiful bronze-like patination. The design of the chairs relates to plate XVIII of Thomas Chippendale's first edition of *The Gentleman and Cabinet-maker's Director* and to plate XXIII of the third edition. It is worth noting that the continuous curve formed by the arms where they join the side rails seems to be unique to this set. The designer and maker of these chairs show a deep understanding of naturalistic form and elegance rarely seen in cabinet-making.

English, circa 1755

Height: 40¼ in; 103 cm

Height of seat: 16 in; 40.5 cm

Width: 28½ in; 72.5 cm

Depth: 27¾ in; 70.5 cm





Provenance:

Supplied to Dudley North, Glemham Hall, Suffolk;
By descent to The Earls of Guilford;
Removed to Waldershare Park, Kent;
M. Harris & Sons, London, 1945;
Collection of Claude Leigh, West Riddins, Sussex;
Collection of Anthony Edgar, England, until 1996;
Corporate collection, New York, until 1999;
Private collection, New York.

Illustrated:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, figs. 188–9; one of the pair illustrated and one of the designs for the needlework by Lady Barbara North.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1st edition, 1754, pl. XVIII.
Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pl. XXIII.
'Georgian Art, Exhibition in aid of the Royal Northern Hospital', London, 1931, p. 57; one chair of the set.
Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 288, fig. 197; one chair of the set.
Margaret Jourdain, *Georgian Cabinetmakers*, 3rd revised edition, 1955, p. 177, illus. 107; one chair of the set.
The Williamsburg Collection of Antique Furnishings, 1973, p. 117; one chair of the set.
Christie's, 'Childwick Bury, St. Albans, Hertfordshire, Part I', 15 May 1978, lot 123; a chair of the set.
Sotheby's, 'Important English Furniture', New York, 25 January 1986, lot 162; a chair of the set.
Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, item 48, pls. 23 & 42; one chair of the set.

Opposite: One of the chairs *in situ* at Glemham Hall, Suffolk; from Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906



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A GEORGE III MAHOGANY TRIPOD TABLE WITH GALLERY

An exceptional quality mid 18th century Chippendale period carved mahogany tripod table with gallery in the manner of Vile & Cobb, having a circular tip-up top of beautifully faded colour and a turned spindle gallery with brass line inlay above a spirally twisted column with pearl carved ridges above a spirally twisted knop with gadrooned ring below and flower carved band; on cabriole legs with fine acanthus carving to the knees, terminating in acanthus carved pointed pad feet.

Note: This table has acquired a good colour, and the carving is of the highest quality, suggesting a sophisticated and probably metropolitan workshop. The fineness of the carving compares to carved furniture supplied by Vile & Cobb to George III.

English, *circa* 1770

Height: 30 in; 76 cm

Diameter: 26¼ in; 66.5 cm

Provenance:

Private collection, USA.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I., pp. 148–9, figs. 54–5.





Engraved inscription hidden within the chandelier; dated 1821

139

**A GEORGE IV EIGHT LIGHT BRASS CHANDELIER
BY JOHNSTON BROOKES & CO.**

An exceptional quality and rare early 19th century eight light brass chandelier signed 'Johnston Brookes & Co', having an elaborately worked central stem decorated profusely with leaf work, scrolls and winged putti above a central bowl with resting dragons issuing eight scrolling candle arms of serpents and winged dragons with leafy drip pans and nozzles, connected by floral swags; above a spiral twist collar with double vase pendant below, decorated with scrolling leaf work.

The inside of the bowl houses a removable dish, engraved 'MANUFACTURED BY JOHNSTON BROOKES & CO NO. 32 NEW STREET SQUARE LONDON 1821'.

Note: A similar chandelier, probably from the same workshop, is in the Royal Collection at Windsor Castle. An almost identical chandelier, formerly in the collection of Viscount Leverhulme at Thornton Manor, was acquired with Stafford House by Leverhulme from the Duke of Stafford; this chandelier is also signed by Johnston Brookes & Co., but dates from 1823 and was retailed by William Collins.

English, 1821

Height: 41 in; 104 cm
Diameter: 37 in; 94 cm

Literature:

Sir Owen Morshead, *Windsor Castle*, 1951, pl. 57.
Sotheby & Co., 'The Leverhulme Collection, Thornton Manor, Wirral, Merseyside', 26–28 June 2001, pp. 256–7.





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