

RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE



RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE

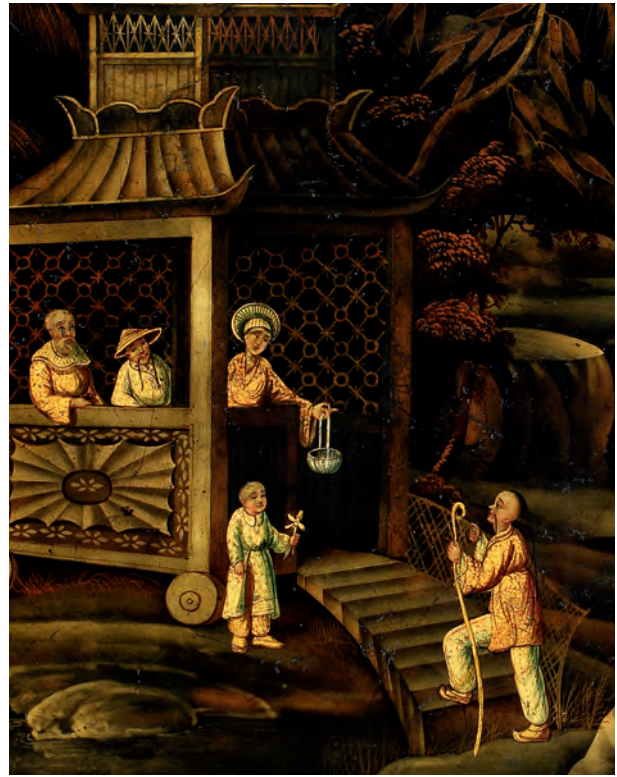
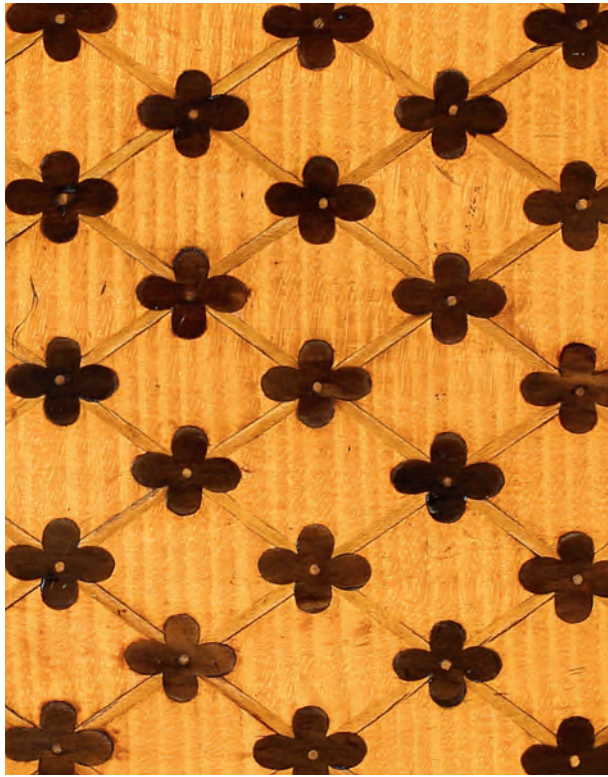
26 BRUTON STREET, LONDON W1J 6QL

Tel: + 44 (0)20 7493 2341
www.ronaldphillipsantiques.com
advice@ronaldphillips.co.uk



RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE



RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE

RONALD PHILLIPS LTD.
26 BRUTON STREET, LONDON W1J 6QL

Tel: + 44 (0)20 7493 2341
www.ronaldphillipsantiques.com
advice@ronaldphillips.co.uk





FOREWORD

It has been an extremely busy year for all of us at Ronald Phillips Ltd. Since the last catalogue, we have celebrated the tercentenary of Thomas Chippendale's birth with a selling exhibition and special catalogue at the Masterpiece London Fair 2018, followed by visits to New York for TEFAF in the fall and the Winter Show at the Armory in January.

We have again been very fortunate to buy some spectacular items privately, and as a result this catalogue has a very good selection of the finest English furniture that is currently on the market.

I would like to draw your attention to some of my favourite items, including the highly important documented pair of black lacquer commodes retaining their extraordinary tops from Ashburnham Place on page 20, the extremely rare walnut bureau cabinet on carved cabriole legs on page 50, which has not been on the market since 1977, and the Chippendale chair on page 166, which follows the design in Chippendale's *Directory* and has come from a private house in London. Finally, the Wateringbury Place tables on page 56 certainly deserve a mention.

As always I want to thank my loyal staff, and especially Thomas Lange and Caroline Martin, who have both put so much time and effort into this catalogue.

I also want to welcome Gina Hamilton, who is a very valuable addition to our team.

We very much look forward to seeing you at the Masterpiece London Fair at the end of June or in the gallery in Bruton Street.

I am as always available to answer questions or to help with forming collections at simon@ronaldphillips.co.uk or on +44 (0)20 7493 2341.

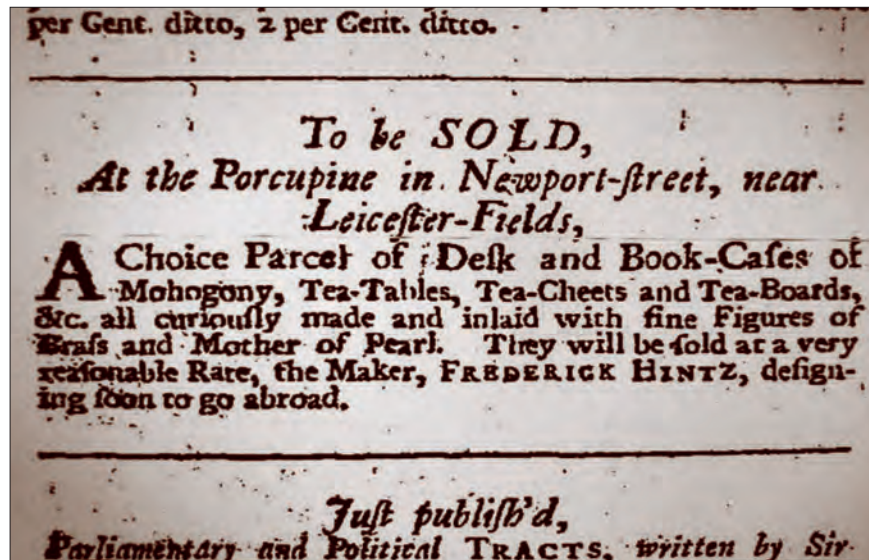
Simon Phillips
May 2019

Left: Simon Phillips with Rolo

RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE





Advertisement by Frederick Hintz, *Daily Post*, 22 May 1738

1

A GEORGE II PEWTER AND BRASS INLAID MAHOGANY TRIPOD TABLE ATTRIBUTED TO FREDERICK HINTZ

This table, which has so far not been recorded, belongs to a group of similar brass and pewter inlaid tables associated with the German émigré cabinet-maker Frederick Hintz, who was based at 'The Porcupine' in Newport Street near Leicester Fields in London, England. His advertisement in the *Daily Post*, 22 May 1738, discovered by the furniture historian R. W. Symonds, is worded as follows:

To be SOLD, At the Porcupine in Newport-Street, near Leicester-Fields, A Choice Parcel of Desk and Book-Cases of Mahogany, Tea-Tables, Tea-Cheests and Tea-Boards etc. all curiously made and inlaid with fine Figures of Brass and Mother of Pearl. They will be sold at a very reasonable Rate, the Maker FREDERICK HINTZ, designing soon to go abroad.

Hintz was born in 1711 in Settin, Germany, and had moved to London some time before 1738. Along with many other craftsmen, he was a member of the Moravian Church, a Protestant movement that settled in Germany and England in the first half of the 18th century. Apart from fine inlaid furniture, Hintz is known to have made musical instruments with similarly fine inlay.

The advertisement tells us that he was at that time considering going abroad. It is not clear why he wanted to leave London or for how long, or if he actually did leave.

Examples of his work are in the Victoria and Albert Museum in London, the Ashmolean Museum in Oxford, England, the Museo della Musica, Venice, Italy, and the Deutsches Museum, Munich, Germany.

English, circa 1740

Height: 28¼ in; 72 cm

Diameter: 26½ in; 67.5 cm

Provenance:

Private collection, England.

Literature:

The Daily Post, 22 May 1738, p. 2.

R. W. Symonds, 'Tip-up Tables', *Country Life*, 9 March 1945, pp. 418–19.

The *Connoisseur* 'Souvenir of the Antique Dealers' Fair', 1952, supplement, p. LXXXI.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 207, fig. 15.

Parke Bernet Galleries, 'The Walter P. Chrysler Jr. Collection of English Furniture, part I', sale catalogue, New York, 29–30 April 1960, p. 112, lot 229.

Parke Bernet Galleries, 'The Walter P. Chrysler Jr. Collection of English Furniture, part II', sale catalogue, New York, 6–7 May 1960, p. 103, lot 504.

Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture: the Norman Adams Collection*, 1983, pp. 288–9.

Sotheby's, sale catalogue, London, 14 November 1984, p. 48, lot 51.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 434.

Christopher Gilbert and Tessa Murdoch, *John Channon and Brass-Inlaid Furniture 1730–1760*, 1993, pls XXIV–XXVII.

Phillips, 'Fine English and Continental Furniture', sale catalogue, London, 1998, pp. 46–7, lot 78.

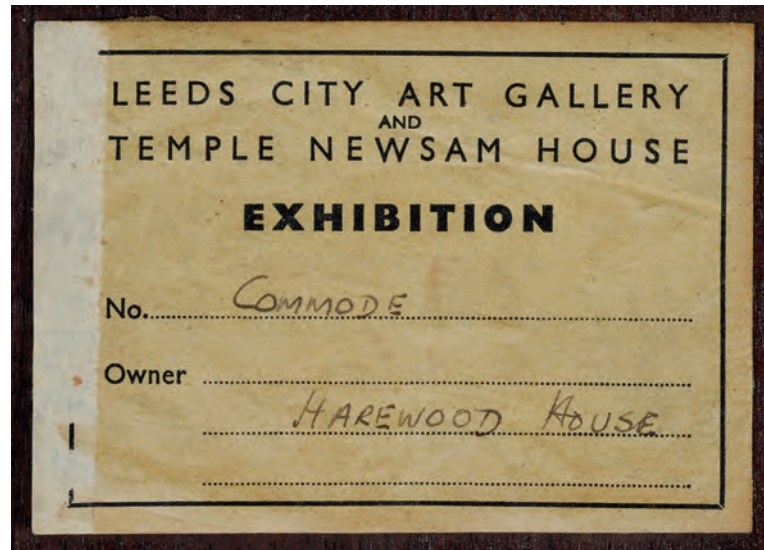
Sotheby's, 'The Collection of Mr. and Mrs. Saul Steinberg', sale catalogue, New York, 26 May 2000, pp. 148–9, lot 196.

The Grosvenor House Art and Antiques Fair handbook, London, 2006, p. 127.

The Grosvenor House Art and Antiques Fair handbook, London, 2007, p. 107.

Lanie Graf, *Journal of Moravian History*, no. 5, autumn 2008, p. 7.





The 1951 exhibition label on the reverse of the commode

2

A GEORGE III ORMOLU MOUNTED SATINWOOD AND MARQUETRY SERPENTINE
COMMODE ALMOST CERTAINLY BY THOMAS CHIPPENDALE

Note: The Victorian wooden knob handles, which were later additions, have been replaced with brass axe drop handles.

English, between 1770 and 1772

Height: 2 ft 10¾ in; 88.5 cm

Width: 5 ft ¾ in; 154 cm

Depth: 2 ft 1½ in; 64.5 cm

Provenance:

Supplied by Thomas Chippendale to Edwin Lascelles, 1st Baron Harewood, for Harewood House, Yorkshire, England;

Acquired directly from the 7th Earl of Harewood, KBE, in the 1960s for a private collection, London, England.

Exhibited:

Temple Newsam House, Leeds, 'Thomas Chippendale – A Festival of Britain Exhibition', 8 June – 15 July 1951, organised by the Leeds Art Collections Fund; no. 10.

Illustrated:

Temple Newsam House, *Thomas Chippendale – A Festival of Britain Exhibition*, 1951, p. 8, exhibit 10.

Gordon Nares, 'The Splendours of Harewood', *Country Life* annual 1957, p. 42; 'The Green Drawing Room, formerly known as the White Drawing Room'.

Clifford Musgrave, *Adam and Hepplewhite and other Neo-Classical Furniture*, 1966, pl. 118.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 128, fig. 228.

Literature:

1795 Inventory for Harewood House, p. 30.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. I, p. 198 and vol. II, p. 129, fig. 231.

Lucy Wood, *Catalogue of Commodes*, 1994, pp. 54–7.

THE HAREWOOD HOUSE COMMODORE





This commode, conceived in a transitional style between the rococo and the neoclassical, fits into a group of furniture by the Chippendale workshop sharing a similar outline and decorative repertoire. The distinctive inlaid roundel to the centre and the corresponding oval in the top relate to a commode and a *secrétaire à abbatant* supplied by the master for the State Bedroom at Harewood House, Yorkshire, England. All three pieces are constructed in satinwood and rosewood.

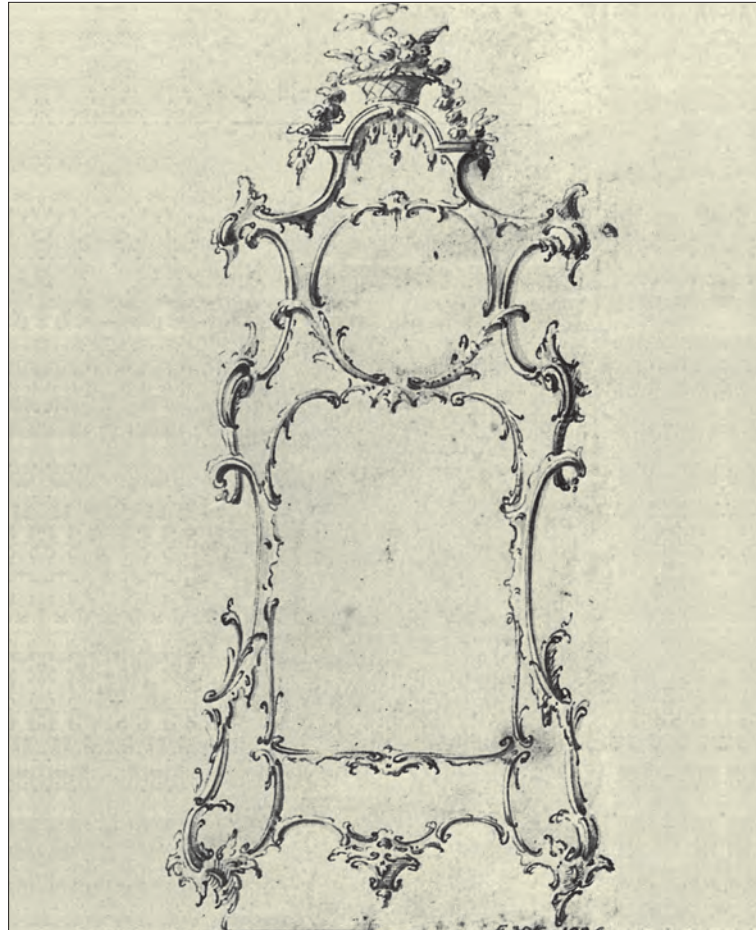
The unusual ormolu mounts on this commode have so far not been discovered on any other Chippendale commission. It is possible that they were bought in for the piece rather than carved and cast specially for the Chippendale workshop.

The furniture at Harewood has been moved many times since it was first delivered some 250 years ago. The house too has undergone many changes in that time, with each generation of owners making alterations to suit their needs. It is therefore no surprise that some pieces within the collection have become surplus to requirements.

This commode was probably intended for the Saloon, where no wall space was left for it after the architect Charles Barry's refurbishment in the 1840s. By the 1950s the commode had been moved to the Green Drawing Room (formerly the White and now the Cinnamon Drawing Room), where it was photographed by *Country Life*.

The commode in the Green Drawing Room at Harewood House, Yorkshire, in 1957. Courtesy of Country Life Picture Archive





Design by John Linnell, *circa* 1755–1760. Courtesy of the National Art Library, London

3

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

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

The frame: English, *circa* 1765

The reverse mirror painting: Chinese, *circa* 1765

Height: 58½ in; 148.5 cm

Width: 32 in; 81.5 cm

Illustrated:

Ronald Phillips Ltd., 'Masterpieces of English Furniture', catalogue, 2009, pp. 54–5.

Literature:

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



JEREMY LTD.
255 KING'S ROAD, CHELSEA, LONDON, S.W.3
Telephone: 01-352 0644
01-352 3127
Cables: JEREMIGER, LONDON, K.W.3
OPEN ALL DAY SATURDAY
Members of The British Antique Dealers' Association Ltd.
FINEST ENGLISH AND FRENCH FURNITURE



English; third quarter of the 18th century:
An extremely fine quality and highly important George III period bookcase cabinet executed in carved cuban mahogany, the design being in the manner of WILLIAM VILE.
MAX HEIGHT: 6' 11¼" or 2m 12cms. WIDTH: 3' 5¼" or 1m 06cms. DEPTH: 1' 9¼" or 55 cms.



Fig. 1



Fig. 2

To find either a signature or makers label on a piece of English furniture is unusual and therefore to attribute a piece to a definite maker is difficult. It is interesting to note, however, that careful study of the known works of certain cabinet makers will produce a definite pattern of style, which, like peculiarities of handwriting is likely to be repeated throughout the large proportion of their output. It would perhaps be true to say that comparison of style will produce a very accurate manner of attributing the maker.



Fig. 3

WILLIAM VILE, Royal cabinet maker to King George III and his wife Queen Charlotte, provides the interested scholar with great scope for comparison of style and it is for the reasons set out below that the cabinet herewith illustrated may be confidently ascribed to his workshops. Characteristic of the hand of this highly respected craftsman is the profusion of sprigs of richly carved acanthus (see figs 1, 3, 4.), the carved pendant hanging from the satyrs or lions mask (see fig. 2) and the pilasters enriched with pendants of fruit or flowers (see fig. 2). On many of his identified "oeuvres" is repeated the carved gadroon moulding (see fig. 4) such as appears on "an exceedingly fine mahogany secretaire" made for Queen Charlotte in 1761 and at present in the Royal Collection. From the same collection, the Jewel cabinet made by Vile for the same Royal patron in the same year bears witness of this gadroon moulding and it is fascinating to note that it also appears on the magnificent pair of carved mahogany medal cabinets attributed to the hand of Vile and probably made for George III shortly before his accession, the cabinets being at one time in the collection of the Duke of Wellington at Stratfield Saye House.

Advertisement by Jeremy Ltd., London, *Connoisseur*, June 1978

4

A GEORGE II MAHOGANY CABINET ATTRIBUTED TO WILLIAM VILE

Note: The mirror plates and back boards have been reinstated using period timber and mercury silvered mirror plates. The carved ogee bracket feet and brass handles and escutcheons are original to the piece.

English, circa 1750

Height: 6 ft 11½ in; 212 cm

Width: 3 ft 5½ in; 106 cm

Depth: 1 ft 9½ in; 55 cm

Provenance:

Jeremy Ltd., London, England;
Private collection, USA.

Exhibited:

The Somerset House Art Treasures Exhibition, London, 1979; with
Jeremy Ltd.

Illustrated:

Connoisseur, June 1978; advertisement with Jeremy Ltd.

The Somerset House Art Treasures Exhibition handbook, 1979, p. 44.

Graham Shearing, 'Important Furniture', *Antique Collector*, June 1979,
p. 99.

Anne Stone, 'The Rule of Taste', *Antique Collector*, August 1979, p. 48.







THE ASHBURNHAM PLACE LACQUER COMMODES





5

**A PAIR OF GEORGE II ORMOLU MOUNTED CHINESE LACQUER COMMODOES
ATTRIBUTED TO PIERRE LANGLOIS**

Note: The commodes retain the original jasper and statuary marble tops, each with finely carved guilloche edges, and the original ormolu mounts. The interior of each commode is fitted with a single shelf.

English, *circa* 1760

Height: 2 ft 11½ in; 90 cm

Width: 5 ft; 152 cm

Depth: 2 ft 3½ in; 70 cm

Provenance:

John, 2nd Earl Ashburnham (1724–1812), either for Ashburnham Place, Sussex, England, or Ashburnham House, Dover Street, London, England;

By descent until 1953;

Mallett & Son Ltd., London, England, 1953;

Private collection, England, formed under the guidance of R. W. Symonds, until sold anonymously in 1995;

Sir J. Paul Getty, KBE, London, England, until 2009;

Private collection, England.

Illustrated:

H. Avray Tipping, 'Ashburnham Place I', *Country Life*, 22 January 1916, p. 115, illus 5 & 6.

Christopher Hussey, 'Ashburnham Place, Sussex', *Country Life*, 23 April 1953, p. 1247, illus 3 & 4.

Christie's, 'Ashburnham Collections, part II, Important French and English Furniture', sale catalogue, 26 June 1953, pl. XVII, lot 123.

David Linley, Charles Cator and Helen Chislett, *Star Pieces – The Enduring Beauty of Spectacular Furniture*, 2009, p. 94.

THE ATTRIBUTION TO LANGLOIS

Pierre Langlois established himself as one of the leading London cabinet-makers in the 1760s and 1770s, producing furniture in the French taste. His use of marquetry and brass mounts is comparable to that of the German-born Paris ébéniste Jean-François Oeben, with whom Langlois probably trained.

The use of Chinese lacquer limits the cabinet-maker to two-dimensional serpentine shapes only, as lacquer will not bend in two directions to form bombé shapes. In London, Langlois produced commodes mostly in the bombé form, curved in three dimensions and veneered with exotic woods, but also some serpentine models veneered with lacquer.

Similar commodes attributed to the Langlois workshop include examples at Uppark, West Sussex, England, which originally had two pairs, of which one remains at the house; a commode formerly at Ragley Hall, Warwickshire, England; a commode at Polesden Lacey, Surrey, England; and another formerly in the collection of Lady Agnes Peel.

THE CHINESE LACQUER

The vogue for exotic lacquer surfaces on furniture made in England in the mid 18th century led to cabinet-makers removing the lacquer decoration from export pieces from Japan and China, such as chests, coffer and screens. The lacquer was generally re-used in ways that took the original decoration into account, but in some cases the decoration played no part in the design of the new piece. One example of the latter is the well-documented Japanese lacquer mirror from Althorp, Northamptonshire, England, now in the collection of the Victoria and Albert Museum, London, England, where the lacquer panels are used with the original pattern appearing upside down and sideways.

The lacquer on the Ashburnham commodes forms a continuous picture across the doors on each commode. These lacquer panels are framed by japanned decoration in geometrical patterns. The





One of the commodes *in situ* at Ashburnham Place, Sussex, 1916. Courtesy of Country Life Picture Archive

leg trusses and the aprons are decorated with floral husks and are also japanned. Japanning is the European imitation of Oriental lacquer.

The size and type of decoration of the lacquer panels suggest that they were cut from larger vertical panels such as the ones used on folding screens. These screens were supplied to England from the 17th century onwards and were often repurposed in this way.

Interestingly, the lacquer used on the Uppark commodes shares many characteristics with the lacquer used on the Ashburnham commodes, and it is entirely possible that the lacquer in both groups is from the same folding lacquer screen.

THE ORMOLU MOUNTS

Pierre Langlois shared his workshops at 39 Tottenham Court Road, London, with his son-in-law, the metal founder and gilder Dominique Jean. It is more than likely that the angle mounts on these commodes were produced by Jean.

THE VENEERED JASPER AND WHITE MARBLE TOPS

Langlois may have worked with Thomas and Benjamin Carter, who supplied marble tops for commodes at Strawberry Hill, Twickenham, London. At Ashburnham, a Benjamin Carter also supplied a carved marble chimneypiece, and it is possible that these tops were also supplied by the Carter family.

ASHBURNHAM PLACE

John, 2nd Earl Ashburnham became Lord of the Bedchamber in 1748, in the inner circle of the King's courtiers. In 1765 he was appointed Master of the Great Wardrobe and in 1775 Groom of the Stole. Other positions held by him were the Keeper of Hyde Park and St. James's Park, Lord Lieutenant of Sussex and Vice Admiral of Sussex. Ashburnham's many honorary titles paint a picture of a man of the utmost importance to the King and his Government.

His position and ancestral wealth allowed him to set out and furnish Ashburnham Place, Sussex, and Ashburnham House, his London residence in Dover Street, in the most lavish way, employing many leading craftsmen and artists of the day, including John Cobb, Vile & Cobb, John Linnell and Pierre Langlois as cabinet-makers.

Many of the pieces supplied to the 2nd Earl were still in the collection almost two centuries later, when lack of heirs and crippling death duties meant that the house and its contents had to be sold.

The house, once one of the jewels of southeast England, was partially demolished in 1959, and today is a mere shadow of its former glory.



THE MACCLESFIELD
PIER MIRRORS





6

**A PAIR OF GEORGE I GILTWOOD BORDER GLASS PIER MIRRORS
ATTRIBUTED TO MOORE & GUMLEY**

Note: The mirrors retain the original large mirror plates and have replaced arched top plates. A 19th century alteration to the length by adding an arched plate to the lower part of the mirrors has been reversed and the mirrors are once again at their original height. Some of the gilded lead mouldings have been replaced.

English, between 1716 and 1721

Height: 6 ft 4¾ in; 194.5 cm

Width: 2 ft 11¾ in; 91 cm

Provenance:

Commissioned for Thomas Parker, when Baron Macclesfield, later 1st Earl of Macclesfield, for Shirburn Castle, Oxfordshire, England;
11 St. James's Square, London, England;
Shirburn Castle, Oxfordshire, England.

THOMAS PARKER, 1ST EARL OF MACCLESFIELD (1666–1732)

The pair of pier mirrors once formed part of the lavish furnishings commissioned by Thomas Parker after becoming Baron Macclesfield and before his elevation to 1st Earl of Macclesfield.

Thomas Parker, son of an attorney of the same name, was born at Leek in Staffordshire, England. Following an education at Trinity College, Cambridge, England, and an advantageous marriage to a Derbyshire landowner-heiress, Parker moved to London in 1701. He became MP for Derby in 1705, was elected to the Inner Temple, and was appointed as one of the Queen's Serjeants, representing the Crown in law cases. Following his successful involvement in a prominent case of impeachment he was appointed Lord Chief Justice in 1710 until 1718.

On Queen Anne's death on 1 August 1714, Parker was appointed Regent of Great Britain, Ireland and the realms beyond the seas until 18 September, when George I arrived in England from Hanover to take the throne. After George's accession, Parker delivered the King's Speech to the House of Lords for the new monarch, who refused to speak English.

Already wealthy by birth and from his marriage, Parker amassed enormous riches from his meteoric rise in politics and from being favoured by both Queen Anne and her successor George I. In 1725, however, he was impeached, tried and found guilty of corruption, and was imprisoned in the Tower of London until a fine of £30,000 had been paid. The king, his strongest ally, wanted to pay the fine from his own privy purse, but was able to pay only £1000 before he died in the same year. The remainder was paid by Parker, who then retired to Shirburn Castle, where he is buried.

Very few of Thomas Parker's lavish furnishings have survived, and those that have are dispersed in private collections around the globe.

MOORE & GUMLEY

James Moore and John Gumley worked in partnership for royal commissions from 1714 until 1729. Thomas Parker's close connection to Queen Anne and George I makes it likely that he had met both craftsmen, but even if he had not, he would at least have been familiar with their work.



THE POYLE PARK TABLES







The tables *in situ* at Poyle Park, Surrey, in the 1920s. Courtesy of Country Life Picture Archive

7

A PAIR OF GEORGE II GILTWOOD EAGLE CONSOLE TABLES

These eagle tables have an interesting history. Originally they furnished a panelled room at Poyle Park in Surrey, England, which was photographed for an article by R. W. Symonds in the late 1920s. The photograph was used by Symonds again for an article in the early 1930s where he records the origin of the tables as a house in Surrey. Further research has revealed that this house was Poyle Park.

The panelled room, complete with its tables, mirrors and chandelier, was then sold off and became part of an American collection. Eventually the mirrors were separated from the panelling, and the mirrors and the chandelier have since then crossed the Atlantic four times.

Note: The tables were re-gilded in the 20th century and the marble tops were changed prior to 1930.

English, *circa* 1735

Height: 32½ in; 83 cm

Width: 37½ in; 95.5 cm

Depth: 22 in; 56 cm

Provenance:

Commissioned by Henry Chester, Poyle Park, Surrey, England, until the 1920s;

Edwards & Son Ltd., London, England;

Private collection, Washington, DC, USA, until 1945;

Collection of Mrs. Duncan Douglas, Rhode Island, USA, until 1948;

Private collection, USA;

Frank Partridge & Sons Ltd., London, England;

Collection of John T. Dorrance Jr., USA;

Private collection, Connecticut, USA.

Illustrated:

R. W. Symonds, 'English Eagle and Dolphin Console Tables', *Antiques*, vol. XVIII, 4 October 1930, p. 306, figs. 3 & 4.

R. W. Symonds, 'The vogue for the eagle table', *Country Life*, 10 January 1957, pp. 52–3, figs. 3–5.

Frank Partridge & Sons Ltd., 'Summer Exhibition June 1965', catalogue, p. 2; one of the pair.

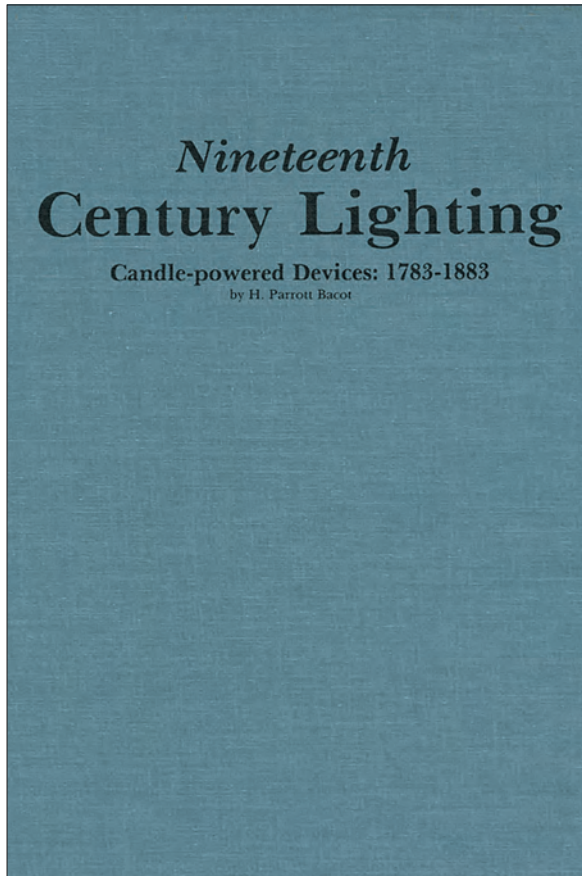
F. Lewis Hinckley, *Masterpieces of Queen Anne and Georgian Furniture*, 1991, p. 56, pl. 38; one of the pair.



A PAIR OF GEORGE III
WALL CHANDELIERS







H. Parrott Bacot, *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, 1987, illus. 334

8

A MASSIVE PAIR OF GEORGE III ORMOLU MOUNTED CUT GLASS SEVEN LIGHT WALL CHANDELIERS ATTRIBUTED TO WILLIAM PARKER

This is the only pair of wall chandeliers of this type that is known so far.

Note: The wall lights retain virtually all their original components with some period replacements.

English, *circa* 1780

Height: 56½ in; 143.5 cm

Width: 29½ in; 75 cm

Depth: 13¼ in; 33.5 cm

Provenance:

Nestlé Inc., New York, USA;

Private collection, USA;

Christie's, New York, USA, 1990;

Fileman Antiques Ltd., West Sussex, England;

Jeremy Ltd., London, England;

Private collection, New York, USA.

Illustrated:

H. Parrott Bacot, *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, 1987, p. 233, illus. 334.





9

**A GEORGE III MAHOGANY CHEST OF DRAWERS INCORPORATING
A PULL-OUT DRESSING TABLE**

Chests of drawers of this type with pull-out dressing tables are extremely rare.

Note: The chest retains all the original brass handles. Three locks have been replaced. The brass knob handles within the dressing table are of later date.

English, *circa* 1770

Height: 33 in; 84 cm

Width: 44 in; 112 cm

Depth: 24½ in; 61.5 cm

Provenance:

Collection of E. R. Hanbury Esq., Burley-on-the-Hill, Rutland, England;
Jeremy Ltd., London, England;
Private collection, USA.







THE BOWOOD DRAWING ROOM PIER MIRROR

10

A GEORGE III GILTWOOD PIER MIRROR DESIGNED BY ROBERT ADAM AND ATTRIBUTED TO JOHN LINNELL

Note: The mirror retains its original Queen Anne centre plate and has replaced mercury silvered marginal glasses. The frame has been re-gilded.

The dimensions of the frame were altered shortly before its first gilding, probably to house the slightly larger Queen Anne glass.

Gilding analysis has revealed that all components, including the inserted extensions, have the same gilding history, which confirms that the glass to the mirror is original too.

Mirror plates were exceptionally expensive in the 18th century and re-using an old plate would have saved a lot of money. The cost of extending the frame would have been minimal compared with ordering a new plate for the mirror.

English, *circa* 1765

Height: 5 ft 11 in; 180.5 cm

Width: 3 ft 3¼ in; 100 cm

Provenance:

William Petty Fitzmaurice, 2nd Earl of Shelburne and 1st Marquess of Lansdowne, Bowood House, Wiltshire, England;

By descent to George John Charles Petty-Fitzmaurice, 8th Marquess of Lansdowne;
Private collection, England.

Literature:

Arthur Bolton, *The Architecture of Robert & James Adam*, 1922, pp. 192–215.

Helena Hayward and Pat Kirkham, *William & John Linnell, Eighteenth Century London Furniture Makers*, 1980, vol. I, p. 62.

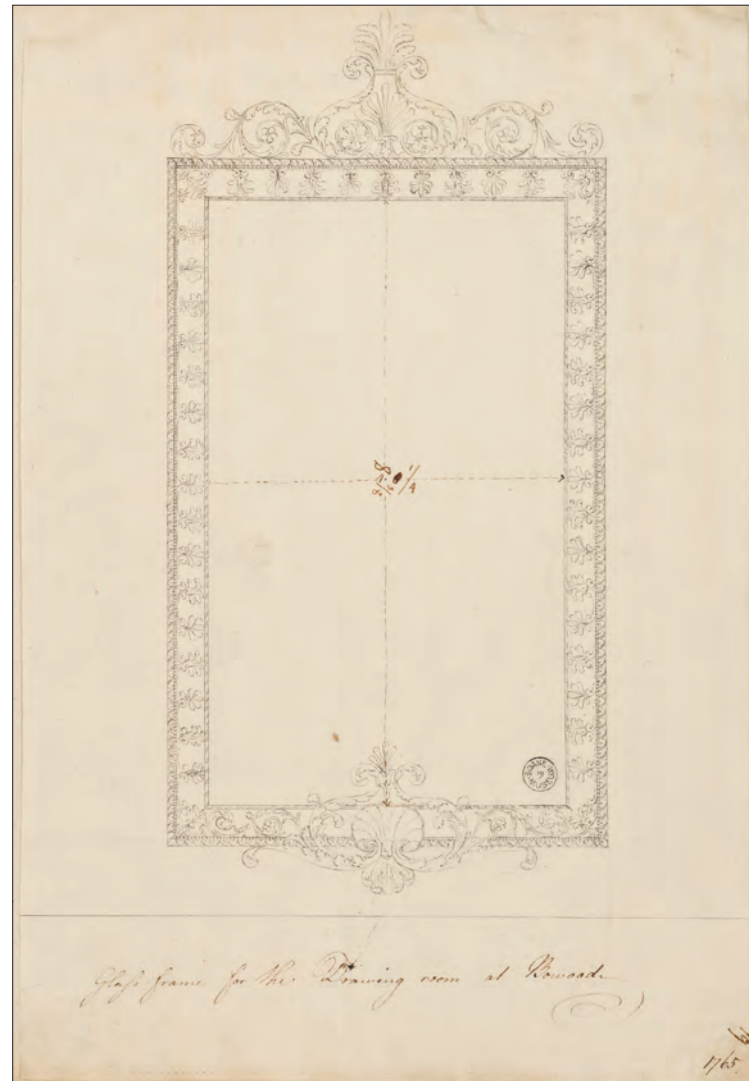
Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 545.

BOWOOD HOUSE AND ROBERT ADAM

The Bowood estate, formerly the property of Sir Orlando Bridgeman, became the family seat of John Petty, the 1st Earl of Shelburne, in 1754. Petty employed the architect Henry Keene to extend the house. Robert Adam took over work in the early 1760s following the death of the 1st Earl, whose heir, the 2nd Earl and 1st Marquess of Lansdowne, later to be prime minister, completed the extension and connected the 'little house' with the 'big house', now demolished.

Adam designed the drawing room which connected both houses. The room had three piers and would have had three pier mirrors of the same design.





Design for a mirror by Robert Adam, 1765. © Sir John Soane's Museum, London/Ardon Bar Hama

The big house had to be demolished in 1955 following decades of neglect and a decline in the family fortunes. The grand dining room interior, however, was saved and sold to Lloyds of London, and it serves as their boardroom today. The furnishings of the lavish Adam interiors have been dispersed and lost, making this remarkable mirror, originally from a set of three, an important discovery.

A design drawing by Robert Adam, dated 1765 and annotated 'Glass frame for the Drawing Room at Bowood', has been preserved in the Sir John Soane's Museum in London, England.

Adam's design varies slightly from the actual mirror, which is not uncommon with collaborative work between Robert Adam and the Linnell firm. Similar alterations in design took place at Osterley Park, Isleworth, England, for example.

Helena Hayward describes this as an 'apparently easy and flexible collaboration between architect and cabinet-maker ... reflected in the way in which Linnell interpreted and even perhaps amended Adam's designs'.

LINNELL AT BOWOOD

The firm of Linnell was commissioned to supply furnishings to Bowood between the years 1763 and 1766 for the total sum of £1,013 9s 5d. This was during the time when the house was being refurbished, and the work very probably included the suite of mirrors for the drawing room.





11

A GEORGE III GILTWOOD SIDE TABLE WITH SCAGLIOLA TOP

Note: The table retains the original scagliola top. The hoof feet are supported by later blocks. The table has been re-gilded.

The table frame: English, *circa* 1780

The scagliola top: Italian, *circa* 1780

Height: 2 ft 9 in; 84 cm

Width: 5 ft 8 in; 173 cm

Depth: 2 ft 5 in; 73.5 cm

Provenance:

Probably commissioned by John Harvey Thursby of Abington Park, Northamptonshire, England;

By descent in the Thursby family until 1968;

Frank Partridge & Sons Ltd., London, England;

Judge Irwin Untermyer, New York, USA;

The Metropolitan Museum of Art, New York, USA;

Private collection, Ireland.

Illustrated:

Sotheby & Co., 'Fine English Furniture, Tapestries and Clocks, Embossed Pictures and Rugs and Carpets', sale catalogue, London, 26 January 1968,

pp. 38–9, lot 103 (£3,300).

Frank Davis, 'Winged Mercury in Roman Britain', *Country Life*, 29 February 1968, p. 472, figs 1 & 2.

Literature:

The Gentleman's Magazine, September 1838, pp. 328–9.

THE ABINGTON PARK SIDE TABLE





The table in the J. H. Thursby sale, Sotheby's, London, 26 January 1968. Courtesy of Sotheby & Co.

ABINGTON PARK

The manor of Abington Park, Northamptonshire, England, is mentioned in the Domesday Book in 1086. William Shakespeare's granddaughter Elizabeth Bernard, née Hall, lived in the manor in the 17th century. She was buried in the adjacent church of St. Peter and St. Paul in 1670, shortly after the Thursby family moved in. It was to be their home from 1669 until 1841.

John Harvey Thursby enlarged the manor house in the mid 18th century. The actor David Garrick befriended John Harvey's daughter Anne in the later part of the 18th century, and was a frequent visitor. Garrick planted a mulberry tree at Abington to commemorate his and Anne's friendship in 1778, around the time when the table was commissioned.

John Harvey Thursby held the rank of lieutenant in the Northampton Cavalry and became High Sheriff of Northamptonshire in 1803. His social position and his contacts with important and influential people of the time, such as Garrick and Sir Joshua Reynolds, would have kept him in touch with the latest fashions. This beautiful scagliola table would have been a perfect way for Thursby to show his up-to-date good taste.

The house, together with its contents, which included the table and a portrait of Thursby by Reynolds, passed down to the eldest son, also called John Harvey. This tradition of calling the eldest son John Harvey carried on for centuries, and it was a later John Harvey Thursby who eventually sold the table in 1968 after it had been in the family for almost 200 years.









The Antique Dealers Fair and Exhibition, Grosvenor House, London, 1953. Phillips of Hitchin Archive

12

A GEORGE I WALNUT BUREAU CABINET ON CABRIOLE LEGS

Bureau cabinets on cabriole legs are extremely rare.

Note: The cabinet retains all the original brass handles with some replaced brass knobs to the interior. The mirror plates are original. The bases of the feet have been restored.

One virtually identical cabinet differing only in its back feet was formerly with Hotspur Ltd.

English, *circa* 1715

Height: 7 ft 6 in; 228.5 cm

Width: 3 ft 3 in; 99 cm

Depth: 2 ft; 61 cm

Provenance:

Randolph Antiques Ltd., Hadleigh, Suffolk, England, 1953;

Phillips of Hitchin Ltd., Hertfordshire, England, 1953;

M. Harris & Sons Ltd., London, England, 1977;

Private collection, England.

Exhibited:

Antique Dealers Fair and Exhibition, London, England, 1953; with Phillips of Hitchin Ltd.

Photographed:

In situ at the Antique Dealers Fair and Exhibition at Grosvenor House, London, 1953; with Phillips of Hitchin Ltd., Phillips of Hitchin Archive, 02014.

Illustrated:

Antique Dealers Fair and Exhibition handbook, 1953, p. 73.

Connoisseur, June 1977, p. 109; advertisement with M. Harris & Sons Ltd.

Literature:

'M. Harris & Sons 1868–1968', centenary catalogue, 1968, illus. p. 16.

'Fanfare for Europe, The British Art Market 1973', exhibition catalogue, 1973.

'The Somerset House Art Treasures Exhibition', exhibition catalogue, 1979, illus. 46.





13

A QUEEN ANNE EIGHT LIGHT GILTWOOD CHANDELIER

Note: The chandelier retains some of the original gesso preparation with historical repairs. Recent restoration and gilding have been matched in. The brass nozzles and drip pans are original. The supporting swivel loop is a replacement of the original loop.

English, *circa* 1710

Height: 32 in; 81.5 cm

Diameter: 33¼ in; 84.5 cm

Provenance:

Private collection, France.



THE WATERINGBURY PLACE TABLES







One of the tables *in situ* at Wateringbury Place, Kent. Courtesy of the Winterthur Library, Delaware, USA

14

A PAIR OF GEORGE II GREEN PAINTED AND PARCEL GILT
CONSOLE TABLES

The green paint surface of these tables is virtually all original, which is very rarely seen on furniture of the Palladian period.

Note: The tables have replaced marble tops, and the back feet have been reinstated.

English, *circa* 1730

Height: 32¾ in; 83 cm
Width: 40¼ in; 102 cm
Depth: 26¼ in; 67 cm

Provenance:

David Style, Wateringbury Place, Kent, England;
Mallett & Son Ltd., London, England;
Private collection, Ireland.

Illustrated:

Christie, Manson & Woods, 'Wateringbury Place, Maidstone, Kent', sale catalogue, Part I, 31 May 1978, p. 116, lot 246; one table illustrated.

Lanto Synge, *Mallett's Great English Furniture*, 1991, p. 156; one table illustrated.







15

**A PAIR OF GEORGE II WHITE PAINTED
OVAL MIRRORS**

Note: The mirrors retain almost all of the original white paint surface and the original mirror plates, which were re-silvered in the 19th century.

English, *circa* 1755

Height: 47½ in; 121 cm

Width: 32¾ in; 83 cm

Provenance:

Private collection, England.



16

THE BROCKET HALL SETTEES

(See page 76.)

17

A GEORGE III MAHOGANY LIBRARY DESK
BY THOMAS CHIPPENDALE

(See page 190.)

18

THE BRIDGEWATER HOUSE PORPHYRY
DOLPHIN TABLES

English, between 1803 and 1806

Height: 32¾ in; 83 cm

Width: 45 in; 114.5 cm

Depth: 23½ in; 59.5 cm

19

A PAIR OF GEORGE III PERIOD CHINESE
EXPORT MIRROR PAINTINGS

The paintings: Chinese export, *circa* 1765

The frames: English, modern

Height: 29 in; 73.5 cm

Width: 33¾ in; 86 cm

20

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

English, 1821

Height: 41 in; 104 cm

Diameter: 37 in; 94 cm

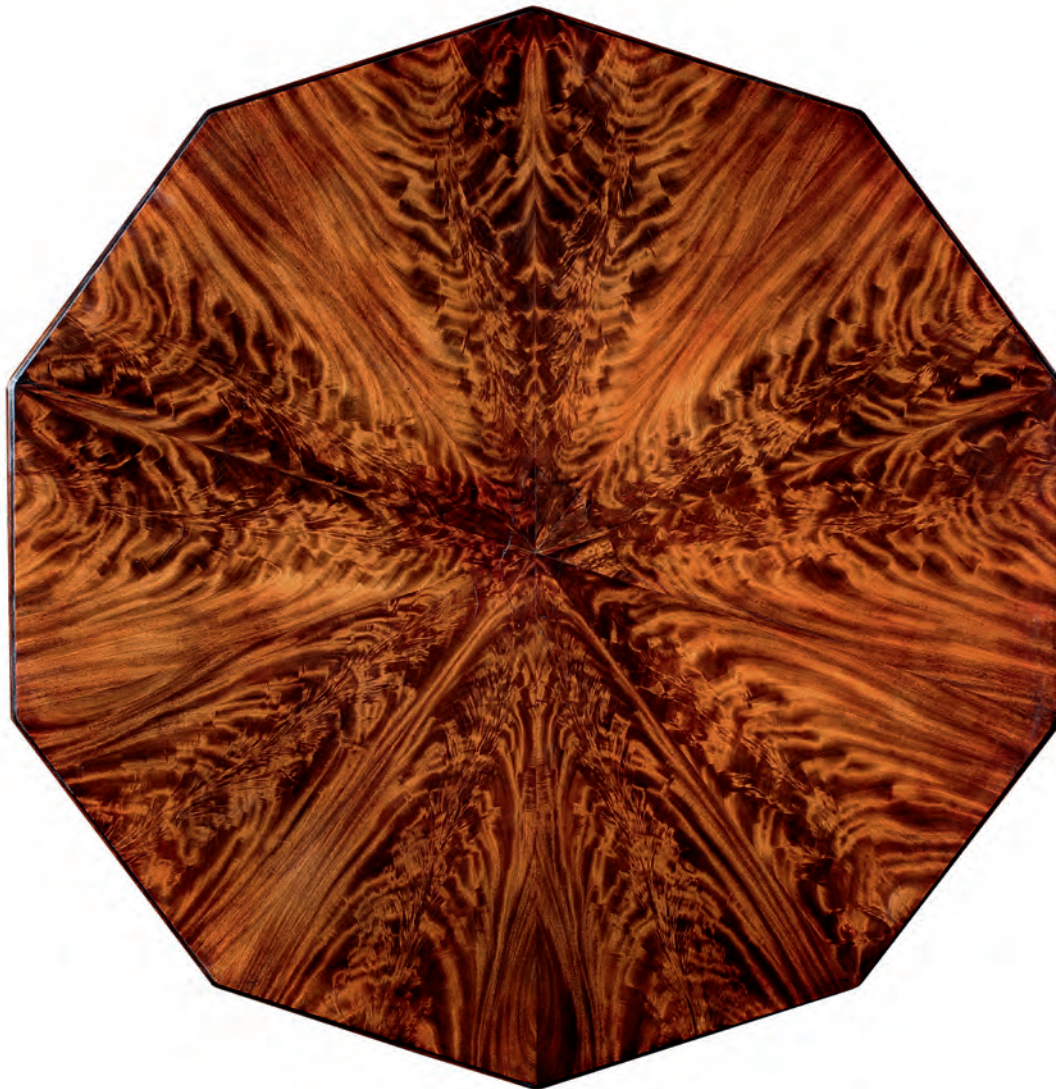
21

A LOUIS XVIII BRONZE GREYHOUND
ATTRIBUTED TO CHRISTOPHE FRATIN

(See page 212.)







22

A GEORGE III MAHOGANY DECAGONAL TRIPOD TABLE
ATTRIBUTED TO THOMAS CHIPPENDALE

English, *circa* 1770

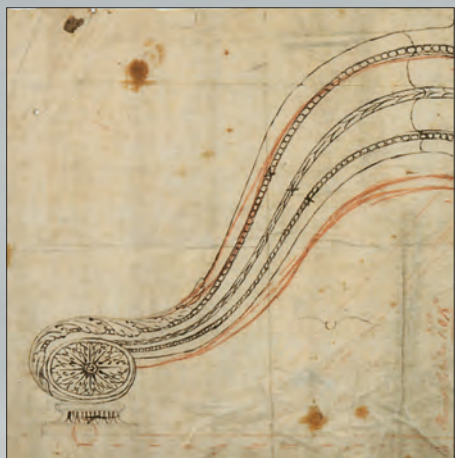
Height: 28 in; 71 cm

Diameter: 46¾ in; 119 cm

The design of the leg with its inward scrolling toe on a castor relates in great detail to a drawing by Chippendale preserved at Harewood House, Yorkshire, England. The choice of beautiful and fine crutch veneers for the top and the shaping of the bearers to the underside of the table top support the Chippendale attribution.

Provenance:

Private collection, England.



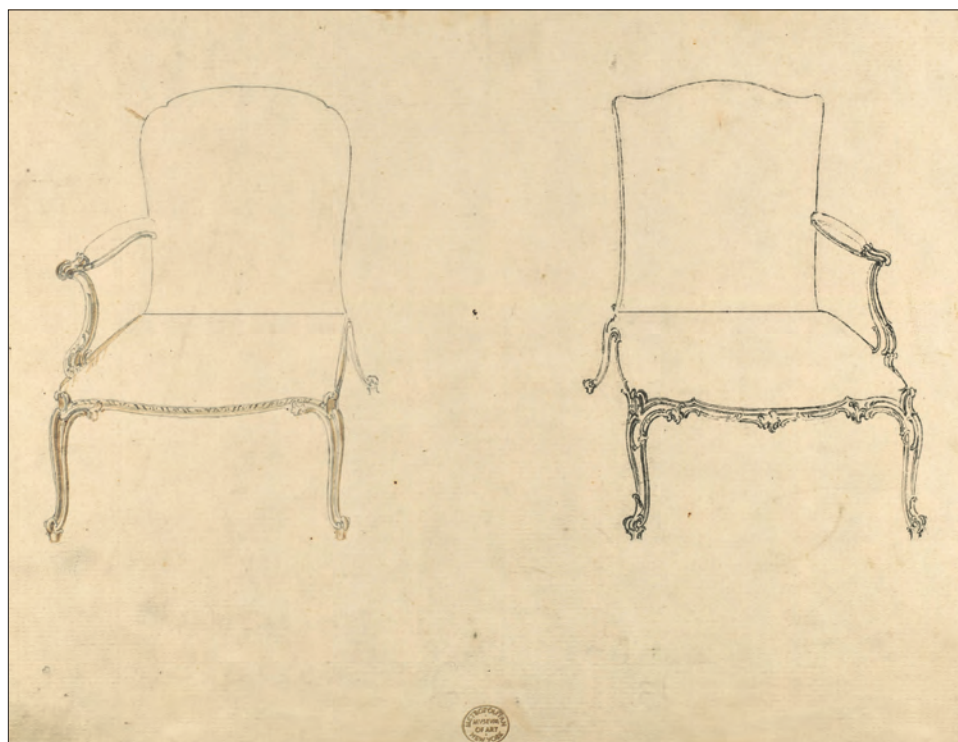
Drawing by Thomas Chippendale
for a tripod table leg. Courtesy of
The Harewood House Trust







A chair from the set of fourteen supplied by Chippendale to Dumfries House, Scotland



Drawing by Thomas Chippendale. The Metropolitan Museum of Art, 2014/Art Resource/Scala, Florence

23

A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS ALMOST CERTAINLY BY THOMAS CHIPPENDALE

English, *circa* 1770

Height: 41¼ in; 105 cm

Height of seat: 17 in; 43 cm

Width: 30¼ in; 77 cm

Depth: 32 in; 81.5 cm

Provenance:

Fogg Art Museum, Boston, USA, until 1987;

Hotspur Ltd., London, England, 1988;

Private collection, England.

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, pp. 132–3.

Christie, Manson & Woods, 'Dumfries House – A Chippendale Commission', sale catalogue, 12–13 July 2007, vol. I, pp. 174–85, lots 50–52.

Christie's, 'Régence to Fabergé – An Apartment by Jed Johnson', sale catalogue, 20 May 2010, pp. 54–5, lot 85.

The chairs would originally have formed part of a larger set or suite, like most commissions by Chippendale. They have acquired a wonderful surface over the years, and the bold yet highly accomplished carved

detail leaves little doubt about their authorship. The harmonious design of these chairs is characteristic of pieces by the Chippendale firm, but was achieved by few other workshops of the 18th century.

The design for these chairs is preserved as an unpublished drawing by Thomas Chippendale in the Metropolitan Museum of Art in New York. The fact that it is unpublished supports a Chippendale manufacture, as it excludes other workshops which subscribed to Chippendale's *The Gentleman and Cabinet-maker's Director* and copied its designs. Chippendale also never precisely repeated his designs, but modified them each time with subtle yet noticeable changes, thus keeping each commission individual.

A similar model also based on the unpublished drawing was produced for William, 5th Earl of Dumfries. The general outline of the Dumfries suite, which is fully documented and retained at Dumfries House, Scotland, is virtually identical, but slight changes to the front rail, the shape of the back and some of the carved detail make both models unique.

Another chair from the same set, formerly with Hotspur Ltd., London, was until recently in a private collection in New York.







A related bookcase at Badminton House, Gloucestershire. Courtesy of Country Life Picture Archive

24

A PAIR OF GEORGE II MAHOGANY BOOKCASES

The mahogany on these bookcases has acquired an outstanding colour and patination. A similar bookcase, without doubt from the same workshop, is in the collection of the Duke of Beaufort at Badminton House in Gloucestershire, England.

Note: The open lattice cornice is a restoration and the locks have been replaced. Some of the shelves are original, with some later additions.

English, *circa* 1755

Height: 7 ft 6½ in; 230 cm

Width: 3 ft 4 in; 101.5 cm

Depth: 1 ft 3¾ in; 40 cm

Literature:

Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, p. 170, fig. 148.

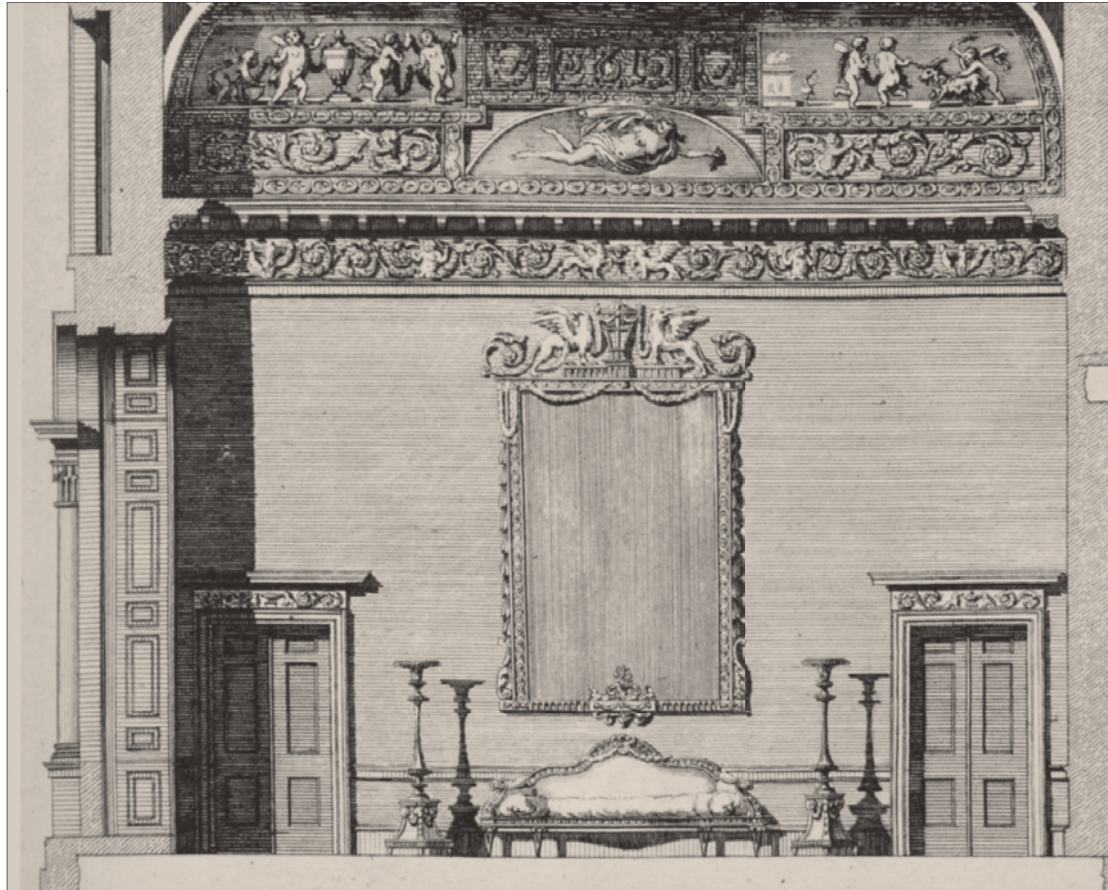
Ralph Edwards and Margaret Jourdain, *Georgian Cabinet Makers*, 3rd revised edition, 1955, p. 184, fig. 124.



THE BROCKET HALL SETTEES







James Paine, *Plans, Elevations and Sections of Noblemen and Gentlemen's Houses*, 1783, vol. II; detail of the interior of the saloon at Bocket Hall, Hertfordshire, including a settee

25

**A PAIR OF GEORGE III GILTWOOD SETTEES
BY THOMAS CHIPPENDALE**

Note: The settees have been re-gilded.

English, 1773

Height: 3 ft 7¼ in; 110 cm

Height of seat: 1 ft 9½ in; 54.5 cm

Width: 8 ft 1 in; 246.5 cm

Depth: 2 ft 10 in; 86.5 cm

Provenance:

Sir Penistone Lamb, 1st Viscount Melbourne, Bocket Hall, Hertfordshire, England;

Admiral Lord Walter Kerr, Bocket Hall, until 1923;

Sir Charles Nall-Cain, Baronet, 1st Lord Bocket, Bocket Hall, until 1995;

Private collection, England.

Illustrated:

'Bocket Hall III, Hertfordshire – The Seat of Sir Charles Nall-Cain, Bt.', *Country Life*, 18 July 1923, pp. 96–8.

H. Avray Tipping, *English Homes*, Period VI, vol. I, 'Late Georgian, 1760–1820', 1926, pp. 19–21, figs 30–33.

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 109.

The settee *in situ*
in the saloon
at Bocket Hall,
1923. Courtesy
of Country Life
Picture Archive







Brocket Hall, Hertfordshire, 1923. Courtesy of Country Life Picture Archive

LORD MELBOURNE'S CHIPPENDALE COMMISSIONS FOR BROCKET HALL, HERTFORDSHIRE, AND MELBOURNE HOUSE, LONDON, 1772–1775

The Brocket Hall Saloon Suite by Thomas Chippendale

The saloon suite commissioned by Lord Melbourne in 1773 for Brocket Hall, Hertfordshire, England, comprising twelve armchairs, twelve side chairs and four settees, was the largest suite of seat furniture ever made by Chippendale.

Lord Melbourne inherited a fortune from his father in 1768 and set out to lavishly furnish both his London home, Melbourne House (now Albany), and his country seat of Brocket Hall. His wife, Lady Melbourne, played an important role in choosing James Paine as the architect and Chippendale to provide the furnishings for both houses.

Paine, who was the only architect to subscribe to Chippendale's 1754 *Director*, played some part in the design of the suite. The relationship between the two men appears to have been rather volatile: Chippendale submitted designs to Lord Melbourne without the full consent of the architect, prompting Paine to reproach Chippendale in a letter to his patron.

Despite these upsets, Paine must have valued Chippendale's furniture, as he illustrated some of the furnishings for the saloon at Brocket Hall in his publication *Noblemen and Gentlemen's Houses* of 1783. Paine's publication gives us a glimpse of what the furnishings of the saloon would have looked like. One settee was placed at either end of the room, each flanked by torchères, also supplied by Chippendale. The other two settees would have been placed at either side of the fireplace, with the chairs distributed beneath the pier mirrors and along the remaining wall space.

The suite passed down by descent until the sale of Brocket Hall in 1922 to Sir Charles Nall-Cain, Baronet. Sir Charles also bought some important furniture including the saloon suite in the furniture sale in 1923, thus ensuring that the suite stayed together and with the house. When *Country Life* photographed Brocket Hall in 1925, not only was the saloon suite complete, but also its original crimson floral damask was surprisingly still intact.

The suite was eventually dispersed. Two settees and four armchairs were sold in 1994; the other two settees and four more armchairs were sold in 1995; and the four remaining armchairs were sold in 1999.

A closely related suite was supplied by Chippendale to the Duke of Gloucester for Clarence House in London.



26

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

Note: The carved husk swags and some missing floral paterae have been faithfully reinstated. The brackets retain some of the original gilding.

English, *circa* 1780

Height: 18¾ in; 47.5 cm

Width: 17 in; 43.5 cm

Depth: 8 in; 20.5 cm

Provenance:

Private collection, USA.





The companion commode, formerly at Godmersham Park, Kent, England. Courtesy of Christie's

27

A GEORGE III ORMOLU MOUNTED SATINWOOD AND HAREWOOD MARQUETRY COMMODE ATTRIBUTED TO MAYHEW & INCE

This extraordinary commode and its companion, now in a private collection in Brazil, belong to a small group which all share the same semi-elliptical outline and Etruscan decoration and are all attributable to the workshop of Mayhew & Ince.

THE TURVEY HOUSE COMMISSION

There is little doubt that a pair of virtually identical commodes, only larger in size and with tops emblazoned with the arms of Robert Birch and his wife Catherine, are part of the same commission.

Little is known about this suite of commodes, and only the coat of arms on the larger pair lead to Robert Birch, who was a city merchant and served as MP in the Irish Parliament. He had leased Turvey House in Co. Dublin, Ireland, from Lord Trimlestown, and alterations to the house during his tenancy there in 1773, which included installing a Venetian window, suggest that the suite may have been ordered around this time.

Turvey House was demolished in 1987.

THE TURVEY HOUSE COMMODORE





One of the larger commodes from the suite; private collection, New York. Courtesy of Mallett & Son Ltd.

Note: The commode retains all the original brass mounts and has replaced back feet. The original plain timber turned back feet have been retained with the commode for safe keeping. The interior behind the door at each side is fitted with a fixed shelf.

English, *circa* 1775

Height: 32½ in; 82.5 cm

Width: 43 in; 109 cm

Depth: 22½ in; 57 cm

Provenance:

Supplied to Robert Birch, Turvey House, Donabate, County Dublin, Ireland;

Private collection, England, since the 1950s and by descent.

Literature:

David Nickerson, *English Furniture of the Eighteenth Century*, 1969, pp. 66–7.

Mark Bence-Jones, *Burke's Guide to Country Houses, Vol. 1 – Ireland*, 1978, p. 278.

Christie, Manson & Woods Ltd, 'Godmersham Park, Canterbury, Kent', sale catalogue, 6–9 June 1983, pp. 132–3, lot 138.

Hugh Roberts, 'The Derby House Commode', *Burlington* magazine, May 1985, pp. 275–82, illus. 18.

F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, 1987, p. 209, illus. 348.

Mallett & Son Ltd., catalogue, 2013, pp. 41–5.





28

A GEORGE III GILTWOOD MIRROR

Note: The mirror retains the original bevelled mirror plate and border glasses. The mirror was re-gilded in the 19th century. Virtually all of this surface has been retained.

English, *circa* 1765

Height: 7 ft 4 in; 223.5 cm

Width: 3 ft 6½ in; 107.5 cm





29

A GEORGE III MAHOGANY COMMODO ATTRIBUTED TO JOHN BRADBURN

The commode retains all the original ornate brass handles, and features two short drawers above two banks of false drawers which conceal a cupboard with a single fitted shelf.

The unusual and fine handles on this commode correspond with handles on pieces attributed to William Hallett, who is also known as one of the St. Martin's Lane Syndicate in London, England. Other members of the syndicate were William Vile and John Cobb. The highly talented John Bradburn was apprenticed to Vile and had close connections to the other two workshops, thus giving him access to this unusual model of handle.

The sinuous curve of this commode can be found on several recorded pieces by Bradburn, including a commode supplied to the Royal Household.

English, *circa* 1760

Height: 32 in; 81 cm

Width: 43¼ in; 110 cm

Depth: 18¼ in; 46.5 cm

Provenance:

Needham Antiques, New York, USA;

Private collection, USA.

Illustrated:

F. Lewis Hinckley, *Hepplewhite, Sheraton and Regency Furniture*, 1987, p. 233, pl. 199.









30

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

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 a 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 in a style that was 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 AD 79.

A documented chimneypiece by Cardelli is at Penrice Castle in Wales and illustrated in *Country Life*. 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, Suffolk, England, and another in St. James's Square in London, England, while at least two remained in the family at Downhill, County Londonderry, Ireland.

Italian, *circa* 1790

Height: 4 ft 6 in; 137 cm

Width: 6 ft 10¼ in; 209 cm

Height of opening: 3 ft 2¾ in; 98.5 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.

Illustrated:

Ronald Phillips Ltd., 'Masterpieces', catalogue, 2009, pp. 10–11.

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2014, pp. 70–73.

Literature:

Charles Heathcote Tatham, *Etchings Representing the Best Examples of Grecian and Roman Architectural Ornament*, 2nd edition, 1843, pls 12 & 47–51.



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









Showroom at M. Harris Ltd., London, in 1926

31

A PAIR OF GEORGE III GILTWOOD MIRRORS

Note: The frames have been re-gilded, and the mirror plates are mercury silvered replacements.

The silvering on the glass was already very deteriorated when the mirrors were photographed by Moss Harris in 1926 and it is likely that this deterioration was the reason for changing the mirror plates.

English, *circa* 1765

Height: 56¾ in; 144.5 cm

Width: 27 in; 68.5 cm

Provenance:

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

Illustrated:

M. Harris & Sons, *An Abridged Introductory Catalogue of Antique Furniture and Works of Art*, 1926, p. 73.





The benches *in situ* at Mereworth Castle, Kent, in 1921. Courtesy of Country Life Picture Archive

32

A PAIR OF GEORGE II MAHOGANY HALL BENCHES

English, *circa* 1740

Height: 1 ft 7¾ in; 50 cm

Width: 5 ft 7¼ in; 171 cm

Depth: 2 ft 2 in; 66 cm

Provenance:

Commissioned by John Fane, 7th Earl of Westmorland, for the Saloon at Mereworth Castle, Kent, England;
The Barons Oranmore and Brown, Mereworth Castle, Kent, England, until the sale of the house in 1930;
Private collection, England.

Illustrated:

H. Avray Tipping, *English Homes*, Period V, vol. 1, 'Early Georgian 1714–1760', 1921, p. 51, fig. 66; p. 53, fig. 68.

Literature:

Margaret Jourdain and R. Timewell, 'Furniture at Mereworth in the collection of the Hon. Peter Beatty', *Apollo*, between 1945 and 1954, pp. 173–5.

'Mereworth Castle near Maidstone, Kent, The residence of Mr. Michael and Lady Anne Tree', (no author name), *Antique Collector*, October 1954, pp. 173–81.

THE MEREWORTH CASTLE SALOON SEATS









Nearly identical nodding figures. Collection of David Styles, Watlingbury, Kent. Courtesy of the Winterthur Library, Delaware, USA

33

A PAIR OF REGENCY POLYCHROME DECORATED FIGURES OF A MANDARIN AND HIS CONSORT MOUNTED WITH LAMPS

Chinese nodding figures with mounted lamps are rare. David Styles had a virtually identical pair of figures in his celebrated collection at Watlingbury, Kent, England, which was dispersed in 1978.

Note: The figures retain the original painted decoration. The glass shades are replacements.

English, *circa* 1815

Height: 29¼ in; 74.5 cm

Width: 10 in; 25.5 cm

Depth: 12 in; 30.5 cm

Provenance:

Mrs. Dolly Mann, London, England;
Private collection, Sussex, England.





34

A GEORGE III MAHOGANY OCTAGONAL PEDESTAL DESK

Each bank of drawers has a fitted pull-out writing slide above, with dummy drawers and faux pull-out slides on the canted corners.

Note: This highly unusual desk retains all the original brass swan-neck handles and has a later faded green leather insert from the 1950s.

English, *circa* 1760

Height: 2 ft 6¼ in; 77 cm

Width: 5 ft 1 in; 155 cm

Depth: 5 ft 1 in; 155 cm

Provenance:

Pulborough Manor, West Sussex, England;

Trevor (Antiques) Ltd., London, England;

Mallett & Son Ltd., London, England;

Private collection, Washington, DC, USA.

Illustrated:

Apollo, 1984; advertisement with Trevor (Antiques) Ltd.

Country Life, 14 April 1984, p. 102; advertisement with Mallett & Son Ltd.

THE PULBOROUGH MANOR LIBRARY DESK





Design drawing for the Cleopatra vase by Matthew Boulton, *Pattern Book I*, page 171

35

A PAIR OF GEORGE III ORMOLU MOUNTED 'NEW CAVERN VEIN' BLUE JOHN CLEOPATRA CANDLE VASES BY MATTHEW BOULTON

Most Cleopatra vases by Boulton feature stone or glass panels behind the medallions of Ceres. Only a few examples with entire ormolu bases exist.

English, circa 1775

Height: 9 in; 23 cm

Width: 4¼ in; 10.5 cm

Depth: 4¼ in; 10.5 cm

Provenance:

Private collection, England;

Private collection, New York, USA.

Literature:

Hotspur Golden Jubilee, 1924–1974, pamphlet, 1974, pl. 8.

Mallett & Son Ltd., 'The Age of Matthew Boulton – Masterpieces of Neo-classicism', catalogue, 2000, p. 70.

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





36

A GEORGE III SATINWOOD AND MAHOGANY CHEST OF DRAWERS

The chest has remained in virtually untouched condition, retaining the original ornate brass handles and all the original fitments in the top drawer, including four lidded boxes, four lidded compartments, four lidded glass bottles, a pin cushion, a removable inkwell tray with inkwells, various open compartments and a toilet mirror with the original glass.

Note: The brushing slide above the fitted top drawer is lined with old green baize which is probably a 19th century replacement.

English, *circa* 1770

Height: 34 in; 86.5 cm

Width: 45¼ in; 115 cm

Depth: 23½ in; 60 cm

Provenance:

Private collection, London, England.



37

A LARGE IRISH GEORGE III MIRROR CHANDELIER

This mirror chandelier is much larger than most examples and has survived in remarkable condition.

Note: The mirror plate is an 18th century replacement and some of the cut glass chandelier components are period replacements.

Irish, *circa* 1780

Height: 39¼ in; 99.5 cm

Width: 23¼ in; 59 cm

Depth: 11 in; 28 cm



38

AN IRISH GEORGE III MAHOGANY HALL BENCH ATTRIBUTED
TO KIDD OF DUBLIN, AFTER A DESIGN BY JAMES WYATT

The back of the bench is decorated with the crest of the Smyth family. The bench belongs to a group with slightly varying outlines, all based on Wyatt's design and often featuring a family crest painted on the back panel.

An almost identical suite of hall benches by Kidd of Dublin and designed by Wyatt was supplied to Castlecoole, County Fermanagh, Ireland.

Interestingly, the Knight of Glin selected a hall bench of Wyatt's design for the cover of his seminal book on Irish furniture.

Irish, *circa* 1795

Height: 33¾ in; 86 cm

Width: 50 in; 127 cm

Depth: 15½ in; 39.5 cm

Provenance:

Ralph Smyth, Gaybrook House, County Westmeath, Ireland;
Private collection, Ireland.

Literature:

Margaret Jourdain and F. Rose, *English Furniture, the Georgian Period 1750–1830*, 1953, p. 64, illus. 17.

Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture: The Norman Adams Collection*, revised edition, 1985, p. 91.

Sotheby's, 'Important English Furniture', sale catalogue, London, 6 June 2006, lot 358.



39

A REGENCY BRASS MOUNTED MAHOGANY DRUM TABLE

The table retains an old faded leather insert and has two opposing drawers fitted within the frieze, one of which is fitted out for writing.

English, *circa* 1815

Height: 27¾ in; 70.5 cm

Diameter: 25¼ in; 64 cm

Provenance:

Private collection, Kent, England.





40

A PAIR OF QUEEN ANNE VERRE ÉGLOMISÉ WALL LIGHTS

This is the only pair of red wall lights known to exist.

The French term verre églomisé describes a technique of applying paint and gilding to the reverse side of glass to form a decorative panel with a mirror-like surface.

The technique's origins go back to Roman times, when reliquaries were embellished in such ways. It was brought back into fashion in the early 18th century in France and was subsequently used throughout Europe.

In England it became fashionable around the first quarter of the 18th century, when these wall lights were produced. Its popularity receded in the later part of the century until it was revived in the early 19th century.

Early examples of verre églomisé can be found on mirrors at Penshurst Place, Kent, England, and Seaton Delaval, Northumberland, England.

Note: One cresting and one apron glass are cracked. The brass candle arms are of a later date. The ornate brass candle arm sockets are original.

English, *circa* 1710

Height: 30¾ in; 78.5 cm

Width: 9½ in; 24.5 cm

Depth: 9 in; 23 cm

Provenance:

Mallett & Son Ltd., London, England;

Private collection of Francis Egerton and Peter Maitland, England.





41

A GEORGE III SATINWOOD AND YEW WOOD COLLECTOR'S
CABINET ON STAND ATTRIBUTED TO JOHN LINNELL

Note: The cabinet retains the original brass ring handles. The legs have been tipped.

English, *circa* 1785

Height: 39¾ in; 101 cm

Width: 22 in; 55.5 cm

Depth: 16½ in; 42 cm







42

**A REGENCY SATINWOOD AND
CALAMANDER DRUM TABLE
ATTRIBUTED TO GEORGE OAKLEY**

English, *circa* 1815
Height: 28¼ in; 72 cm
Diameter: 48 in; 122 cm

43

**A GEORGE I GREEN JAPANNED BUREAU
CABINET ALMOST CERTAINLY
BY JOHN BELCHIER**

English, *circa* 1715
Height: 7 ft 6 in; 228.5 cm
Width: 2 ft 5¼ in; 74.5 cm
Depth: 1 ft 11 in; 58.5 cm

44

**A GEORGE II GILTWOOD OPEN
ARMCHAIR ATTRIBUTED TO
MAYHEW & INCE**

The chair: English, *circa* 1755
The needlework: French, *circa* 1750
Height: 41¼ in; 105 cm
Height of seat: 17 in; 43 cm
Width: 32½ in; 83 cm
Depth: 30¼ in; 77 cm

45

**A PAIR OF GEORGE II GILTWOOD
MIRRORS WITH BRACKETS**

English, *circa* 1740
Height: 49½ in; 125.5 cm
Width: 29 in; 73.5 cm
Depth: 10¼ in; 26 cm

46

**A VICTORIAN OVAL GILTWOOD AND
CUT GLASS MIRROR**

Irish, *circa* 1860
Height: 52½ in; 133.5 cm
Width: 43½ in; 110.5 cm

47

**A GEORGE II PARCEL GILT SIDE TABLE
ATTRIBUTED TO WILLIAM KENT**

English, *circa* 1735
Height: 35¾ in; 91 cm
Width: 54¼ in; 138 cm
Depth: 27¾ in; 70.5 cm

48

**A GEORGE II GILTWOOD OVERMANTEL
MIRROR**

Note: The mirror has been re-gilded in the mid 20th century. The mirror glasses appear to be original.

English, *circa* 1745

Height: 32½ in; 82.5 cm

Width: 56 in; 142.5 cm

Provenance:

Clifford Wright Antiques Ltd., London,
England;
Private collection, Kent, England.





THE HOME HOUSE
PEDESTAL URNS
BY THOMAS CHIPPENDALE







The mask of Bacchus



Home House, No. 20 Portman Square, London, 1914.
Country Life Picture Archive

49

A PAIR OF GEORGE III BRASS MOUNTED MAHOGANY DINING ROOM PEDESTAL URNS BY THOMAS CHIPPENDALE

Each urn retains all the original brass mounts typical of the Chippendale workshop and has a removable lid revealing a lead lined interior for water. One pedestal, intended as a plate warmer, is zinc lined. The other pedestal was originally fitted with two drawers and now has a fitted shelf.

English, *circa* 1775

Height: 5 ft 7½ in; 171.5 cm

Width: 1 ft 5¾ in; 45.5 cm

Depth: 1 ft 5¼ in; 44 cm

Provenance:

Home House, No. 20 Portman Square, London, England;
Private collection, USA.

Photographed:

Country Life, 1914, unpublished.

Literature:

Arthur Bolton, *The Architecture of Robert and James Adam*, 1922, vol. II, pp. 80–93.

M. Harris & Sons, 'A Catalogue and Index of Old Furniture and Decorative Works of Art', *circa* 1930s, Part III 1770–1840, p. 335.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 194, pl. 353.

Eileen Harris, *The Genius of Robert Adam: His Interiors*, 2001, p. 308, illus. 458; the dining room at Home House, London.

Judith Goodison, *The Life and Work of Thomas Chippendale Junior*, 2017, pp. 370–71.

BRASS MOUNTED PEDESTAL URNS BY CHIPPENDALE

The pair belong to a small group of known pedestal urns that are virtually identical and are associated with the Chippendale workshop. One pair are in the collection of Paxton House, Berwickshire, Scotland. Another pair without provenance is in the collection at Cannon Hall, Yorkshire, England, on loan from the Victoria and Albert Museum, London. A pair en suite with a curved serving table fitted to a curved niche were supplied to Sir John Duntze of Rockbeare Manor in Devon, England, *circa* 1770. A further un-provenanced pair are illustrated in Moss Harris's 1930s 'Catalogue and Index'. A brass mounted neoclassical dining room suite, supplied to Sir Richard Worsley for Appuldurcombe on the Isle of Wight, England, has not yet been located.

A pair of pedestals now lacking their urns are in the collection at Stourhead, Wiltshire, England. Another pair of pedestals without urns were supplied to Wedderburn Castle in Berwickshire.

The well-documented pair of pedestal urns by Chippendale at Harewood House, Yorkshire, share the same basic outline, but their extra ormolu mounts and the use of exotic veneers put them into a different group.



The pedestal urns *in situ* at Home House, 1914.
Courtesy of Country Life Picture Archive

THE ROCKBEARE MANOR SERVING TABLE

A PREVIOUSLY UNKNOWN CHIPPENDALE COMMISSION







Rockbeare Manor, Devon, 1930. Courtesy of Country Life Picture Archive

50

A GEORGE III MAHOGANY SERVING TABLE
BY THOMAS CHIPPENDALE

English, *circa* 1770

Height: 2 ft 11¾ in; 91 cm

Width: 10 ft 4 in; 315 cm

Depth at centre: 3 ft 11½ in; 121 cm

Depth at ends: 2 ft 10 in; 86.5 cm

Additional depth of curved edge: 1 ft 1½ in; 34.5 cm

Provenance:

Sir John Duntze, Rockbeare Manor, Devon, England.

Illustrated:

Christopher Hussey, 'Rockbeare Manor – II, Devonshire', *Country Life*, 3 May 1930, p. 643, illus. 2–3.

Literature:

Christopher Hussey, 'Rockbeare Manor – I', *Country Life*, 19 April 1930, pp. 570–76.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 193.

The side table was originally en suite with a pair of pedestal urns, now in a private collection in New York, which conform in design to a suite of table and pedestal urns supplied by Chippendale to Paxton House, Berwickshire, Scotland, *circa* 1775. The fact that this table fitted into the curved alcove at Rockbeare Manor can be seen as proof that it was made for the space. Rockbeare Manor is therefore a newly discovered Chippendale commission.

The serving table *in situ* in the dining room at Rockbeare Manor, 1930. Courtesy of Country Life Picture Archive



51

A GEORGE III MAHOGANY THREE PILLAR DINING TABLE

The table has not been reduced in size and retains the original extending leaves.

English, *circa* 1795

Height: 2 ft 4¼ in; 72.5 cm

Width: 5 ft 4 in; 162.5 cm

Length with leaves: 14 ft 4¾ in; 439 cm

Length without leaves: 9 ft 6¼ in; 290 cm

Provenance:

Homewood Museum, Baltimore, USA.



The table *in situ* at the Homewood Museum, Johns Hopkins University, Baltimore





A SET OF TEN GEORGE III MAHOGANY
DINING CHAIRS AND FOUR SIDE CHAIRS
OF LATER DATE

The back splats are exceptionally finely carved. The width of the chairs is slightly more generous than in most dining chairs of the period, and combined with the saddle seat this provides extra sitting comfort.

The set includes two armchairs and eight side chairs. Four side chairs of later date accompany the set to make up fourteen chairs altogether.

Note: Some upholstery rails have been replaced.

English, *circa* 1765

The armchairs:

Height: 38¾ in; 98.5 cm

Height of seat: 18 in; 46 cm

Width: 27¾ in; 70.5 cm

Depth: 25¼ in; 64 cm

The side chairs:

Height: 37½ in; 95 cm

Height of seat: 18 in; 46 cm

Width: 24 in; 61 cm

Depth: 23½ in; 60 cm



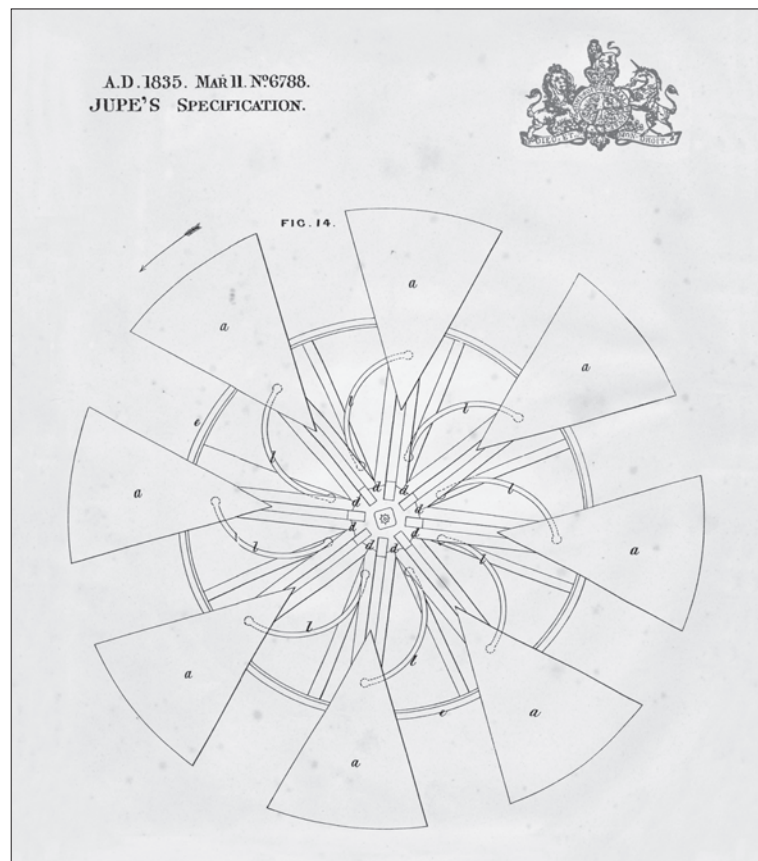
Provenance:

Maurice Turpin Ltd., London, England;
Ronald Phillips Ltd., London, England;
Partridge Fine Arts Plc, London, England;
Private collection, USA.

Illustrated:

The Grosvenor House Art and Antiques Fair
handbook, London, 1996, p. 247; advertisement
with Maurice Turpin Ltd.
Partridge Fine Arts Plc, 'Recent Acquisitions',
catalogue, 1997, pp. 46–7.





Robert Jupe's patent drawing of 1835 for an extending round dining table

53

**A WILLIAM IV RADIALY EXTENDING DINING TABLE
BY JOHNSTONE JUPE & CO. No. 6391**

The table retains two differently sized sets of original leaves contained in an associated leaf cabinet.

Note: Two of the larger leaf segments are later replacements, using period Cuban mahogany. The feet have been built up.

English, *circa* 1835

The table:

Height: 2 ft 4 in; 71.5 cm

Diameter closed: 4 ft 4½ in; 133.5 cm

Diameter with small leaves: 5 ft 8½ in; 174 cm

Diameter with large leaves: 6 ft 7½ in; 202 cm

The leaf cabinet:

Height: 46 in; 117 cm

Width: 25½ in; 65 cm

Depth: 14½ in; 37 cm

Provenance:

Private collection, USA.





The table without leaves at its smallest size



The table with the small set of extending leaves at its medium size



The table with the large set of extending leaves at its largest size

THE LOCKO PARK SET OF TWELVE DINING CHAIRS



Design for a room by Thomas Hope, published in *Household Furniture and Interior Decoration*, 1807, plate 4

54

A SET OF TWELVE REGENCY EBONY INLAID MAHOGANY KLISMOS SIDE CHAIRS ATTRIBUTED TO WILLIAM TROTTER, TO A DESIGN BY THOMAS HOPE

The design for the chairs is published in Thomas Hope's *Household Furniture and Interior Decoration*, published in 1807. The secondary timber used is ash, a wood usually associated with Scottish workshops. The overall design and fine execution of the chair suggest a high-quality workshop like William Trotter of Edinburgh.

Furniture supplied by Trotter at Paxton House in Scotland shares many similarities, and in particular the fan shaped counter reeds to the legs.

Scottish, *circa* 1815

Height: 31 in; 79 cm

Height of seat: 17 in; 43.5 cm

Width: 18 in; 45.5 cm

Depth: 26½ in; 67.5 cm

Provenance:

Locko Park, Derbyshire, England, until 1994;
Private collection, USA.

Illustrated:

'Chairmanship', *Connoisseur*, 9 July 2001, pp. 28–31, illus. 5b.

Literature:

Thomas Hope, *Household Furniture and Interior Decoration*, 1807, pls 4 & 24.

Margaret Jourdain, *Regency Furniture 1795–1820*, 2nd revised edition, 1949, p. 91, fig. 61.







55

**A PAIR OF GEORGE III BRASS MOUNTED ROSEWOOD
SIDE CABINETS**

The cabinets are made to the highest quality, using exotic rosewood, fine stringing and satinwood inlays as well as superior brass mounts, all typical of the work of a master cabinet-maker.

Note: The cabinets retain all their original brass mounts and have replaced brass knobs to the drawers and later brass grilles within the doors. Each cabinet is fitted with an adjustable shelf behind the doors.

English, *circa* 1800

Height: 37 in; 94 cm

Width: 49½ in; 126 cm

Depth: 19¼ in; 49 cm

Provenance:

Private collection, Scotland.









56

A PAIR OF GEORGE III PERIOD GILTWOOD MIRROR PAINTINGS

The mirror plates are bevelled and are original to the frames. The mirror frames retain virtually all the original gilding.

The mirror frames: Continental, possibly Danish, *circa* 1780

The reverse mirror paintings: Chinese export, *circa* 1780

Height: 45 in; 114.5 cm

Width: 28 in; 71 cm



57

**A GEORGE III CUT GLASS SIX LIGHT CHANDELIER
ATTRIBUTED TO WILLIAM PARKER**

Small chandeliers are extremely rare. This example is also exceptionally fine, with arms elegantly cranked upwards to suspend chains of cut glass drops.

Note: Two of the candle nozzles are 18th century replacements.

English, *circa* 1780

Height: 43 in; 109 cm

Diameter: 29½ in; 75 cm

Provenance:

Dennis Seargeant Antiques Ltd., London, England;

Fileman Antiques Ltd., West Sussex, England;

Hotspur Ltd., London, England;

Private collection, London, England.



58

A REGENCY MAHOGANY TWO TIER TABLE

The table retains the original brass castors.

English, *circa* 1815

Height: 29¼ in; 74.5 cm

Width: 24¼ in; 61.5 cm

Depth: 13¼ in; 33.5 cm

Provenance:

Private collection, London, England.

59

**A PAIR OF REGENCY SILVER PLATE
DOUBLE DECANTER COASTERS
BY MATTHEW BOULTON**

Note: Lower strengthening bars of later date.

English, marked for Matthew Boulton,
Birmingham, *circa* 1815

Height: 2 in; 5 cm

Width: 15 in; 38 cm

Depth: 6¾ in; 17 cm

60

**A SET OF FOUR REGENCY CUT GLASS
DECANTERS**

The decanters retain their original cut glass
mushroom stoppers.

English, *circa* 1815

Height: 9¼ in; 24 cm

Diameter: 4½ in; 11.5 cm





61

**A GEORGE III BRASS MOUNTED CARLTON HOUSE MAHOGANY
WRITING TABLE**

The table retains the original brass mounts, handles, Bramah lock and castor cups.

Note: The wheels, castor forks and faded green leather insert are of later date.

English, *circa* 1790

Height: 41 in; 104 cm

Width: 48¾ in; 124 cm

Depth: 26¼ in; 67 cm

Provenance:

Partridge Fine Arts Ltd., London, England;
Collection of Mark Birley, London, England;
Private collection, London, England.

Illustrated:

G. Bernard Hughes, 'The Regent's Oak Writing Table', *Country Life Annual*, 1969, fig. I.

Rhoda Koenig, 'Top Dog', *The World of Interiors*, December 1969, p. 76.

Literature:

Hugh Roberts, 'The first Carlton House Table', *Furniture History Journal*, 1995, pp. 124–8.

THE MARK BIRLEY WRITING TABLE



A PAIR OF LOUIS XIV GILTWOOD STOOLS

Note: The stools have been re-gilded and covered in 17th century Italian velvet.

French, *circa* 1700

Height: 17 in; 43 cm

Width: 20 in; 51 cm

Depth: 15¼ in; 39 cm

Provenance:

Alexander & Berendt Ltd., London, England;
Private collection, London, England.

Literature:

Guillaume Janneau, *Le Mobilier Français*, 1970,
p. 52, illus. 81; a pair of Louis XIV carved stools
upholstered in 17th century Italian velvet.





63

**A HUGE VICTORIAN CARVED OAK MODEL OF AN EAGLE
BY GERRARD ROBINSON**

Gerrard Robinson was a prolific woodcarver of the 19th century, working mainly in Newcastle, England. Today he is remembered for his extensively carved furniture. A sideboard by him depicting scenes from Shakespeare is preserved in the Shipley Art Gallery in Gateshead, England, whilst a Robinson Crusoe themed version is in the collection of the Victoria and Albert Museum, London, England.

The supporting socle of the eagle is signed and dated 'G D Robinson, London, 1866'.

English, 1866

Height: 27¾ in; 70.5 cm

Width (wingspan): 29¼ in; 74 cm

Depth: 26¾ in; 68 cm





64

**A GEORGE III MAHOGANY COMMODOE
ATTRIBUTED TO HENRY HILL**

This commode is wider than usual, and retains the original brass mounts and handles.

English, *circa* 1770

Height: 2 ft 8¾ in; 83.5 cm

Width: 5 ft 1½ in; 156 cm

Depth: 2 ft 2½ in; 67.5 cm

Provenance:

John Keil Ltd, London, England.

Exhibited:

The Grosvenor House Antiques Fair, London, 1975, with John Keil Ltd.

Illustrated:

Country Life, 5 June 1975, supplement p. 51; trade advertisement,
John Keil Ltd.

Lucy Wood, *Catalogue of Commodes*, 1994, p. 73, illus. 59.





65

**A GEORGE III CARVED GILTWOOD MIRROR
ATTRIBUTED TO JOHN LINNELL**

Note: The mirror retains much of the original gilding and some of the original mirror plates with some 18th century replacements. The shell cresting is of later date.

English, *circa* 1770

Height: 7 ft 10 in; 239 cm

Width: 3 ft 5¼ in; 105 cm

Illustrated:

Ronald Phillips Ltd., 'Mirrors', catalogue, 2010, pp. 192–3.

Ronald Phillips Ltd., 'Antique English Furniture', catalogue, 2011, pp. 268–9.

Literature:

Helena Hayward and Pat Kirkham, *William and John Linnell, 18th Century London Furniture Makers*, vol. II, 1980, p. 94, illus. 180.





A chair from the Gilston Park suite. © Victoria and Albert Museum, London

66

**A GEORGE III MAHOGANY LIBRARY ARMCHAIR
TO A DESIGN BY THOMAS CHIPPENDALE**

English, circa 1765

Height: 42 in; 107 cm

Height of seat: 17 in; 43.5 cm

Width: 29 in; 74 cm

Depth: 29¾ in; 75.5 cm

Provenance:

Commissioned by William Plumber (1736–1822) for Gilston Park Manor, Hertfordshire, England;
Frank Partridge & Sons Ltd., London, England;
Phillips of Hitchin, Hertfordshire, England;
S. Eckman Jr., London, England;
Hotspur Ltd., London, England;
Private collection, London, England.

Illustrated:

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, pp. 138–9.

Literature:

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

'Gilston Park, Hertfordshire', *Illustrated London News*, 26 April 1851.

Ralph Edwards, *A History of the English Chair*, 1950, pl. 74.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 288, fig. 198.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, 1958, pls 114–15.

Sotheby's, 'The Collection of Important English Furniture formed by S. Eckman', sale catalogue, 6 October 1967, lot 176.

'The Sale Room', *Apollo*, December 1967, p. 520.

Desmond Fitzgerald, *Georgian Furniture*, 1969, item 60.

John Kenworthy-Browne, *Chippendale and his Contemporaries*, 1971, p. 32, illus. 30.

Geoffrey Wills, *English Furniture 1760–1900*, 1979, p. 22, fig. 17.

Emily Eerdmans, *Classic English Designs and Antiques, Period Styles and Furniture, The Hyde Park Antiques Collection*, 2006, p. 116.

THE GILSTON PARK MANOR CHAIR





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

The design of the chair corresponds in almost every detail with plate XXII of Thomas Chippendale's third edition in 1762 of *The Gentleman and Cabinet-maker's Director*. This edition of the *Director* had been updated and extended by Chippendale, and it contained many new plates with more rococo designs than the first and second editions of 1754 and 1755. The design for this chair is one of the new plates. The original drawing by Chippendale for this plate is preserved in the Metropolitan Museum in New York.

The carving is executed to a very high standard, comparable to the work of the master himself.

The seat frames are constructed of solid mahogany. Comparable examples by Chippendale include the well-documented suite of seat furniture from Dumfries House, Scotland. The seat rails are made of beech with mahogany additions, which was both a more economical use of the more expensive mahogany and structurally stronger.

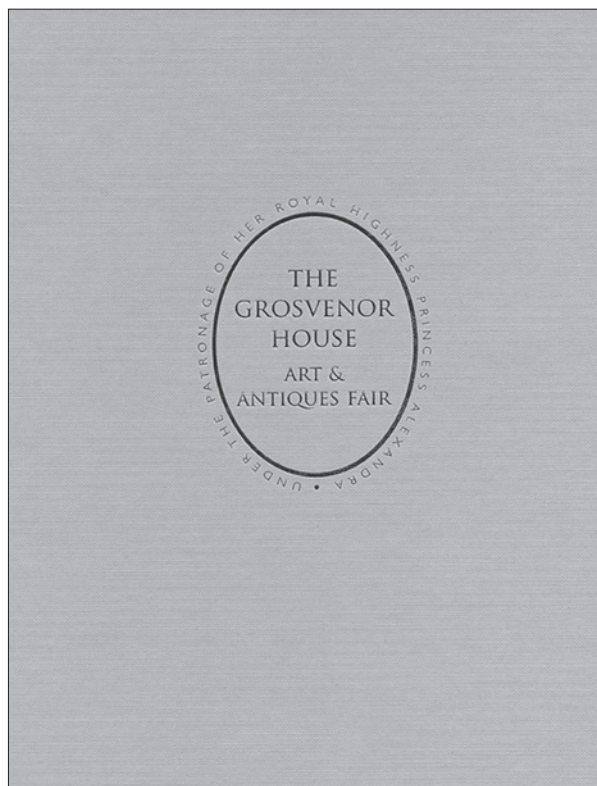
Pieces from the Chippendale firm destined for delivery outside London always feature batten holes to the underside for securing them while being transported. The absence of batten holes to the underside of the rails on this chair further suggests that the suite was made by a local cabinet-maker rather than by Chippendale.

THE GILSTON PARK SUITE

This chair was once part of a suite consisting of eight armchairs and a settee. Today a pair of armchairs, as part of the Untermeyer bequest, and the settee from the Harris Brisbane Dick Fund are in the collection of the Metropolitan Museum in New York. A single armchair is in the collection of the Victoria and Albert Museum, London, England. A pair of chairs from the set is in a private collection in Switzerland.

Gilston Park Manor was home to the Plumber family. The suite was commissioned by William Plumber MP and then passed down in the family until the house was sold and then demolished in 1851.





The Grosvenor House Art and Antiques Fair handbook, London, 2007, p. 36

67

A GEORGE III MAHOGANY URN STAND

Irish, *circa* 1760

Height: 25¾ in; 65.5 cm

Width: 16½ in; 42 cm

Provenance:

The Gore-Booth family, Lissadell House,
County Sligo, Ireland;
Norman Adams Ltd., London, England;
Tom Devenish, New York, USA;
Private collection, USA.

Exhibited:

The Grosvenor House Art and Antiques Fair,
London, 2007; with Norman Adams Ltd.

Illustrated:

The Grosvenor House Art and Antiques Fair
handbook, London, 2007, p. 36.





68

**A GEORGE III CARVED GILTWOOD AND
CREAM PAINTED OVERMANTEL MIRROR
ATTRIBUTED TO GILLOWS**

The candle arms of this mirror are almost identical to a design for a girandole and a chimney glass both of *circa* 1790 and illustrated in L. Boynton, *Gillow Furniture Designs 1760–1800*, plates 215 and 216.

Note: The mirror retains most of the original gilding and the original mirror plates. Some of the paint surface has been retouched.

English, *circa* 1790

Height: 5 ft 2 in; 158 cm

Width: 5 ft 5½ in; 166 cm

Depth: 11½ in; 29 cm

Provenance:

Jeremy Ltd., London, England, until 1976;
Private collection, England.

Literature:

Lindsay Boynton, *Gillow Furniture Designs 1760–1800*, 1995, pls 215–16.



Design for an overmantel mirror by Gillows, *circa* 1790–1795. Courtesy of Westminster City Archive, London



69

A GEORGE III SATINWOOD MARQUETRY DEMI-LUNE SIDE TABLE
ATTRIBUTED TO CHARLES ELLIOTT

The distinctive marquetry decoration and in particular the medallions on this table are virtually identical details to a table discussed in an article in *Connoisseur* magazine. A further virtually identical table is in the collection at Langley in Essex, England, where a bill from Elliott survives.

Elliott was appointed a royal cabinet-maker from 1783 to 1810.

English, *circa* 1785

Height: 31½ in; 81 cm

Width: 54½ in; 138 cm

Depth: 24 in; 60.5 cm

Provenance:

The Estate of Marc Haas; Christie's, New York, USA, until 1991;

Private collection, New York, USA, until 1999;

Private collection, New York, USA.

Literature:

Connoisseur, 'Charles Elliott, Royal Cabinet-maker', June 1959, p. 36, fig. 5.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture-makers 1660–1840*, 1986, pp. 273–4.





70

**A PAIR OF BERLIN GLAZED POTTERY VASES
IN THE MANNER OF MARTIN SCHNELL**

German, *circa* 1820

Height: 34½ in; 87.5 cm

Diameter: 14¼ in; 36 cm

71

A PAIR OF GEORGE II PARCEL GILT VASE STANDS

Vase stands of the 18th century are extremely rare. This pair are beautifully carved with rococo feet and grotesque masks.

The stands retain virtually all of the original gilding and paint surface.

English, *circa* 1755

Height: 11 in; 28 cm

Diameter: 19½ in; 49.5 cm









Glemham Hall, Suffolk

72

A PAIR OF QUEEN ANNE JAPANNED SIDE TABLES WITH CHINESE LACQUER TOPS

The tables retain most of the original japanned surface and the original early Chinese lacquer tops, which were revealed during recent conservation.

Each table bears an old inventory label to the underside, one marked 'North Heirloom 10' and the other 'North Heirloom 11'.

The table bases: English, *circa* 1710

The lacquer tops: Chinese, *circa* 1680

Height: 28¼ in; 72 cm

Width: 39 in; 99 cm

Depth: 27 in; 68.5 cm

The highly unusual Chinese lacquer decoration that has been revealed in such a well-preserved condition under the previous japanned surface has raised a number of questions.

THE LACQUER TOPS

Dr. Monika Kopplin agrees with other leading experts in the field that the lacquer was without doubt produced in the Canton area of southern China. The lacquer pre-dates the bases, which were made in about 1710.

Similar lacquer also from southern China can be found in the Red Room at Drottningholm Palace's Chinese Pavilion, Sweden. The Drottningholm panels are probably of a similar age, dating to *circa* 1680.

The decoration on the tops depicts the Emperor and Empress of China as a dragon and a phoenix respectively. All the decoration is carried out in yellow and white gold, with very few red highlights. The painting itself is very free in style, and noticeably different from later Canton lacquer.

The wooden structure under the lacquer surface differs between the two tops. One top is constructed in the normal manner, with panels glued together; the other is made in the same way, but strengthened by additional pieces of timber placed across the grain of the panels and dovetailed into them. This provides extra rigidity for the glued-together boards.

The latter may originally have been used as a door panel, whilst the former may have been a wall panel which did not need strengthening. It is certain, however, that the panels did not start out as table tops. The decoration is carried out vertically, whereas the tables would require horizontal decoration.

THE NORTH HEIRLOOMS

Glemham Hall, Suffolk, England, was bought by Sir Dudley North and inherited by his son, also called Dudley North, who married Catherine Yale, a daughter of Elihu Yale, founder of the famous American university. Elihu was generous with the wealth he accumulated; as well as endowing Yale University, he was also lavish in his gifts to his family, resulting in Glemham Hall obtaining many treasures at this time, including these tables.

Provenance:

Dudley North and Catherine North, daughter of Elihu Yale, Glemham Hall, Suffolk, England;

By descent to the 8th Earl of Guilford, Waldershare Park, Kent, England; Private collection, England.

Literature:

Ake Setterwall, Stig Fogelmarck and Bo Gyllensvard, *The Chinese Pavilion at Drottningholm*, 1974, pp. 80–143.

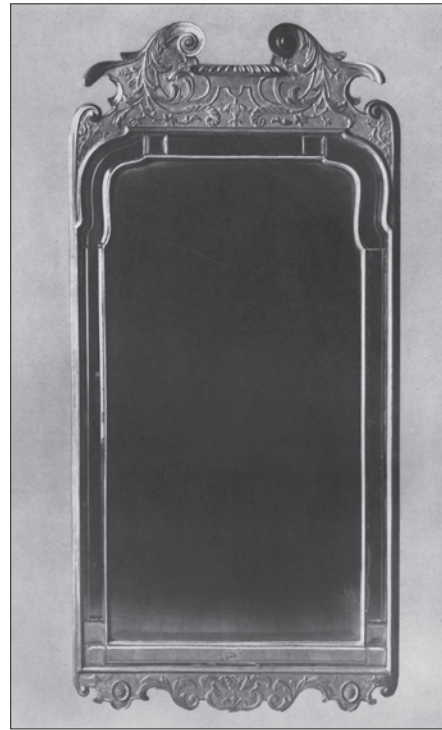
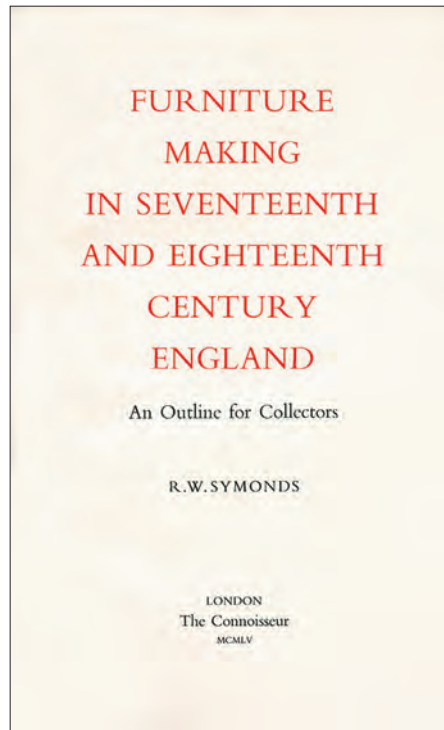
THE GLEMHAM HALL SIDE TABLES



THE MOLLER PIER GLASSES







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

73

A PAIR OF GEORGE I CARVED GILTWOOD AND GESSO MIRRORS

Note: The mirrors retain the original bevelled mirror plates and border glasses and virtually all the original gilding. The lion crestings and scrolled glass candle arms are of 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);
Private collection, New York, USA.

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.



THE HARVARD SENEX GLOBES







74

**A PAIR OF GEORGE I 8¾ INCH TERRESTRIAL
AND CELESTIAL TABLE GLOBES BY JOHN SENEX**

The globes have survived in outstanding original condition. The globe stands, constructed in oak and ebonised pear wood, have similarly survived in original condition.

English, *dated 1715*

Height: 15¼ in; 38.5 cm

Diameter: 13¼ in; 34 cm

Provenance:

Edward Holyoke (1689–1769), ninth president of Harvard College, Boston, USA;

Edward Augustus Holyoke (1728–1829), Boston, USA;

Joshua Holyoke Ward (1776–1840), USA;

By descent in the Holyoke-Nichols family.

Edward Holyoke, as ninth president of Harvard College, taught some of the signatories of the Declaration of Independence of the United States of America, including John Adams, Samuel Adams and John Hancock. Holyoke's tenure as president at Harvard spanned some 32 years and is to date the longest presidency of the prestigious college.



Edward Holyoke (1689–1769) by John Singleton Copley between 1759 and 1761. © President and Fellows of Harvard College



The library table supplied by Chippendale to Dumfries House, Scotland, in 1759

75

**A GEORGE III MAHOGANY LIBRARY DESK
BY THOMAS CHIPPENDALE**

The desk retains virtually all the original ornate brass handles to the drawers, which are identical to the ones used by the Chippendale firm on the library table supplied to Dumfries House, Scotland, in 1759. The false drawers in the frieze on the front and reverse side conceal large side drawers. The reverse side of each pedestal is fitted with single doors, with two fixed shelves behind each door.

Note: The leather insert to the top is a replacement. One side drawer is fitted with a double rising writing slope which is a faithful restoration, copying the Dumfries library table. The castors to the underside of each pedestal are 19th century replacements. Victorian lifting handles, one on each side of the table, have been removed.

English, *circa* 1760

Height: 2 ft 7¾ in; 80.5 cm

Width: 5 ft ¼ in; 153 cm

Height of kneehole: 2 ft ¼ in; 61.5 cm

Width of kneehole: 1 ft 11 in; 58.5 cm

Depth: 3 ft 2 in; 96.5 cm

Literature:

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

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pls LXXIX & LXXXII.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. I, pp. 133 & 138, figs. 43–2.

Christie's, 'Dumfries House – A Chippendale Commission', sale catalogue, 12–13 July 2007, vol. I, pp. 124–9, lot 30.

The desk is identical in almost every detail to the Dumfries library table. There are, however, two variations from the Dumfries model. Firstly, the reverse side of each pedestal on this desk is fitted with two fixed shelves behind the door, whilst the Dumfries desk has folio divisions in their place. Secondly, the two desks use slightly different types of mahogany. The Dumfries desk is constructed of fine mahogany and veneered with fine crutch veneers. This desk is constructed of slightly better fiddle back mahogany, and slightly finer crutch veneers.

The Chippendale Dumfries account for the library table, dated 5 May 1759, reads:

a Mahogany Library-Table of very fine wood the top cover'd wt. best black leather, a Writing drawer at one End wt. a double rising slider cover'd, & drawers & Cupboards in the sides & strong triple wheel castors £22 – – .

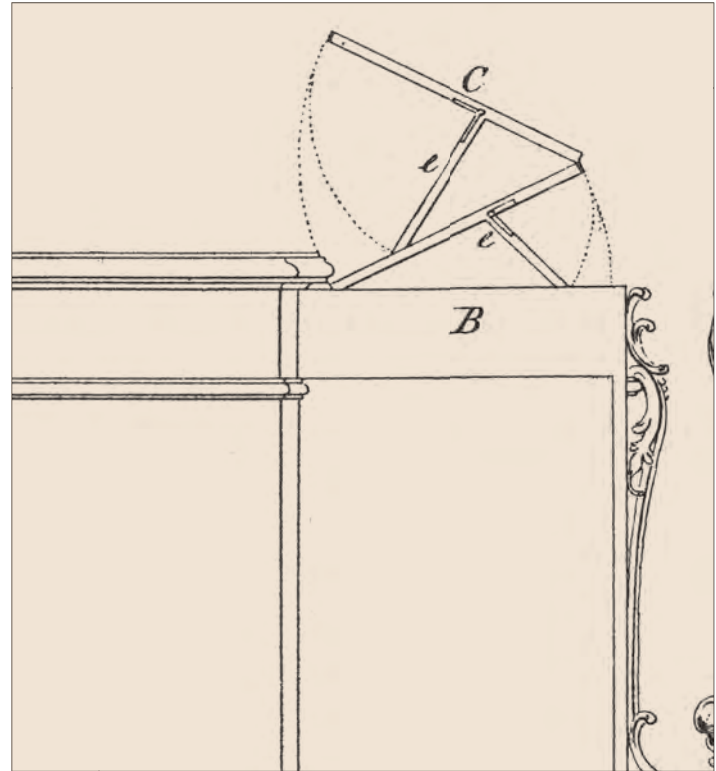
The design for the library table is based on plate LIV in the first edition and plate LXXIX in the third edition of Chippendale's *Director*. A drawing for the double rising reading rest in the side drawer appears





Drawer detail of the Dumfries library table





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

only in the third edition, in plate LXXXII: we know, however, that the Dumfries desk was delivered three years before the third edition appeared, and can therefore assume that this design, though not yet published, had already been realised some time earlier.

There are twelve known commissions for various models of library tables by the firm, and prices range from £12 for a library table installed at Mersham-le-Hatch, Kent, England, to £36 for a table with carved ornament for Aske Hall, Yorkshire, England. Sadly, no bill has survived for the celebrated library table made for Harewood House, also in Yorkshire, which is veneered in fine marquetry and mounted with finely chased brasses, but it is certain that the cost would have exceeded that of all the other library tables made in the Chippendale workshop.

Lord Dumfries visited London in January 1759 to order the first batch of furniture, including the library table, and it was invoiced in May the same year. The relatively short period between the order being placed and the bulk of furniture being delivered suggests that some pieces were ready-made stock items that could be dispatched at short notice. The possibility that the library table falls into this category is supported by a virtually identical example having come to light.

Further research may one day reveal the house this library table was made for. The absence of batten holes and marks of transport fixings

suggests that the table did not have to travel far and was therefore perhaps made for a London house.

A library table fitting the description of this library table was supplied on 23 June 1766 to Sir Rowland Winn at his London address, 11 St. James's Square:

To a very large mahogany Library Table covered with black leather and a writing drawer double spring and tumbler locks to ditto, covered with green cloth. £12

The Winn family gave up the London house following Sir Rowland's death in 1785, and its furniture was either sold at auction or brought back to Nostell Priory, Yorkshire. The library table recorded in the 1766 invoice is not at Nostell, but the Christie's auction catalogue of April 1785 for 11 St. James's Square lists it as being in the study there:

No. XIV The Study
Lot 2. A large mahogany library table with drawers on each side, top covered with black leather.

The library table was sold to 'MG' for £6 6s. Unfortunately we do not know who MG was, which for the time being brings the research to an end, but it is possible that this library table came from Sir Roland Winn's town house.

A
CATALOGUE
 OF ALL THE ELEGANT
Household Furniture,
PICTURES,
Library of Books,
AND OTHER EFFECTS,
 OF THE LATE
Sir ROWLAND WYNN, Bart.
 DECEASED,
 At his House, in *St. James's Square.*

The Furniture is comprised of *Drawing Room* SUITS of rich BLUE SILK MOHAIR, and *Crimson mix'd* DAMASK, Chintz Pattern Cotton, strip'd Manchester and other Furniture, elegant PIER GLASSES, Library Bookcases, Wardrobes, fine Marble Slabs, Variety of good Mahogany Articles, Tarky and Wilton Carpets, good Kitchen Furniture, &c.

Which will be Sold by Auction,
 By **Mr. CHRISTIE,**
 ON THE PREMISES,
 On *Saturday* the 9th and *Monday* the 11th
 of *April, 1785.*

To be Viewed Two Days preceding the Sale, which will
 begin each Day at Twelve o'Clock.

Catalogues may be had on the Premises, and at Mr.
Christie's, Pall Mall.

*all Shop'd Cups & Juncos 3 Sea Pots 16 Sea
 17 Juncos Various a Sugar Dish & Cove
 # Glass 8 of Scallops Japan Tea Bowls
 a feather Bed & 2 Bolsters. 3.0.0 Merry
 2 Cranbury Mattress 10 2.1.0*

9 A deal toilet table with crimson toilet, a dressing glass
 in a Japan frame and a small ditto
 10 A neat Pipe Manchester furniture for a field bed
 11 A ditto, equally good
 12 A sweep-front stove, cut fender, tongs, and poker

3 Blankets of a counterpane 1.0.0 Well

No. XIII. *Back Parlor.*

1 A stove grate, shovel, tongs, and poker
 2 A pair of oval pier glasses in a rich gilt frame
 3 A pair of black and gold marble slabs on painted
 frames with leather covers
 4 Ten mahogany chairs horse-hair seats brass-nailed
 5 Two French arm ditto
 6 Two pair of gilt girandoles for one light each
 7 An India Bamboo couch

No. XIV. *The Study.*

1 A stove grate, cut fender, shovel, tongs and poker
 2 A large mahogany library table with drawers on each
 side, top covered with black leather
 3 A mahogany library BOOK CASE with glass doors, 12
 feet 3 wide by 9 feet high
 4 Four mahogany back-stools covered with black leather
 and a French arm ditto
 5 A mahogany pier on a frame to be sold
 6 A ditto square claw table and a pair of card racks
 7 A ditto chamber table with a drawer and a reading
 stand on a claw to rise
 8 A chimney glass, 37 by 18 inches, in a painted frame

An Inheritance of 3 Moly

No. XV. **PICTURES.**

<i>Barvoci</i>	—	1 Four historical sketches
<i>Smeefters</i>	—	2 A landscape and figures
<i>Hemskirk</i>	—	3 A conversation
<i>Brewer</i>	—	4 A ditto, after
<i>Wych</i>	—	5 Two small pictures of horses

Christie's sale catalogue for Sir Rowland Winn's furniture from 11 St James's Square, London, April 1785

76

A PAIR OF GEORGE III MAHOGANY ARMCHAIRS

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

Provenance:

Private collection, New England, USA.

Literature:

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





77

**A GEORGE III MAHOGANY OCTAGONAL RENT TABLE
IN THE MANNER OF THOMAS CHIPPENDALE**

Rent tables of this type, though rare, were produced by leading workshops in England from the middle of the 18th century until the early 19th century.

As a functional piece of furniture its use was to collect rent, which was deposited in the central well in the top. The drawers with their inlaid letter labels contained the corresponding paperwork to individual tenants.

The landowner could sit at the table and rotate the centrally revolving top into the correct drawer position with ease without having to get up from his seat in front of the lockable cupboard door, behind which was often a drink to close a deal.

Note: The faded green leather insert and the ornate brass swan-neck handles are 18th century replacements. The inlaid oval engraved plaques above the keyhole of each drawer are ivory replacements.

English, *circa* 1775

Height: 29¾ in; 75.5 cm

Diameter: 44 in; 111.5 cm

Provenance:

Collection of Tom Devenish, New York, USA;

Private collection, USA.



78

A PAIR OF GEORGE III GILTWOOD TWIN LIGHT GIRANDOLES

Note: The girandoles have been re-gilded.

English, *circa* 1765

Height: 33 in; 84 cm

Width: 14 in; 35.5 cm

Depth: 10½ in; 26.5 cm

Provenance:

W. Thomas Ltd., London, England;

Private collection, Florida, USA.





79

A REGENCY BRASS MOUNTED ROSEWOOD WRITING TABLE
ATTRIBUTED TO MARSH & TATHAM

Note: The table retains the original gold tooled leather insert and the original brass mounts. One drawer lock has been replaced.

English, *circa* 1815

Height: 31 in; 79 cm

Width: 46¼ in; 117.5 cm

Depth: 28¼ in; 72 cm

Provenance:

Private collection, England;

Frank Partridge & Sons, London, England.





80

A PAIR OF REGENCY MAHOGANY KLISMOS BERGÈRE CHAIRS

Note: One chair retains the original castors; the other has replacements.

English, *circa* 1815

Height: 34 in; 86.5 cm

Height of seat: 17 in; 43 cm

Width: 27¼ in; 69 cm

Depth: 27 in; 68.5 cm



81

**A REGENCY BRASS MOUNTED ROSEWOOD CENTRE TABLE
ATTRIBUTED TO GILLOWS**

The tip-up top is crossbanded in exotic calamander wood. The table retains all the original brass mounts and castors.

English, *circa* 1815

Height: 30½ in; 77.5 cm

Diameter: 51½ in; 131 cm

Provenance:

Private collection, London, England.



82

A GEORGE III BRASS HEXAGONAL LANTERN

A similar lantern was supplied by Thomas Chippendale to Harewood House, Yorkshire, England.

Note: The candle holder is a restoration.

English, *circa* 1785

Height: 29 in; 74 cm

Diameter: 18¾ in; 48 cm

Provenance:

Cammo House, Edinburgh, Scotland.

Literature:

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978, vol. II, p. 142, illus. 256.



83

A GEORGE II MAHOGANY BEDSIDE CUPBOARD

The Gothic blind fret decoration to the door is an unusual feature in keeping with the taste of the first half of the 18th century before Chippendale published his ground-breaking *Director*, which introduced the 'new style' later called rococo.

Note: The gallery is a restoration. The carrying handles to each side are original.

English, *circa* 1750

Height: 27 in; 68.5 cm

Width: 21½ in; 54.5 cm

Depth: 17 in; 43.5 cm



84

A LOUIS XVIII BRONZE GREYHOUND
ATTRIBUTED TO CHRISTOPHE FRATIN

French, *circa* 1820

Height: 8½ in; 21.5 cm

Width: 16½ in; 42 cm

Depth: 6¼ in; 16 cm

85

A GEORGE II MAHOGANY CENTRE TABLE

Note: The table has acquired an outstanding colour and patination.

English, *circa* 1750

Height: 29 in; 73.5 cm

Width: 34½ in; 87 cm

Depth: 24 in; 61 cm

Provenance:

Godson & Coles Ltd., London, England;

Private collection, London, England.







86

THE BROCKET HALL SALOON CHAIRS
(See page 268.)

87

A PAIR OF GEORGE III GILTWOOD TWIN
LIGHT GIRANDOLES DESIGNED BY
THOMAS JOHNSON

English, *circa* 1765

Height: 45 in; 114.5 cm

Width: 17¾ in; 45 cm

Depth: 14 in; 35.5 cm

88

A GEORGE II MAHOGANY CHINA
CABINET TO A DESIGN
BY THOMAS CHIPPENDALE

English, *circa* 1755

Height: 8 ft ¾ in; 246 cm

Width: 6 ft 10 in; 208 cm

Depth: 2 ft ¼ in; 61.5 cm

89

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

English, *circa* 1795

Height: 5 ft 11 in; 180 cm

Diameter: 3 ft 2 in; 96 cm

90

A PAIR OF GEORGE III ORMOLU ICE PAILS
FROM THE SHUGBOROUGH SUITE
BY BENJAMIN VULLIAMY

English, 1811

Height: 12 in; 30.5 cm

Diameter: 8¾ in; 22 cm

91

A GEORGE III ORMOLU MOUNTED
SATINWOOD, TULIPWOOD
AND COCOBOLO WRITING TABLE
ATTRIBUTED TO CHRISTOPHER FUHRLOHG

English, *circa* 1785

Height: 2 ft 6 in; 77 cm

Knee height: 2 ft; 61 cm

Width: 5 ft 7¾ in; 172 cm

Depth: 2 ft 8 in; 81 cm



92

**A GEORGE III CHINESE BLACK LACQUER AND JAPANNED SIDE CABINET
BY THOMAS CHIPPENDALE**

Note: The cabinet retains most of the original lacquered brass axe handles with some replacements. The inside of the cabinet is fitted with four drawers behind each door.

English, circa 1770

Height: 37½ in; 95 cm

Width: 46 in; 117 cm

Depth: 20 in; 51 cm

Provenance:

Edwin Lascelles, 1st Baron Harewood, Harewood House, Yorkshire, England;
Mallett & Son Ltd., London, England, 1954;
John Tillotson, until 1984, England;
Private collection, USA.

Exhibited:

The Antique Dealers Fair and Exhibition, London, 1954; with Mallett & Son Ltd.

Illustrated:

The Antique Dealers Fair and Exhibition handbook, 1954, p. 52; with Mallett & Son Ltd.

Literature:

The Earl of Harewood in Jane Sellars (ed.), *The Art of Thomas Chippendale – Master Furniture Maker*, 2000, p. 59.

Originally made for an alcove, with the japanned border of the top following the shape of the recess, the cabinet has later been adjusted to be freestanding.

Chippendale supplied four Chinese lacquer commodes and a secrétaire à abbatant to Edwin Lascelles for Harewood House, Yorkshire, England. Lascelles supplied the Chinese lacquer himself. The bill for the secrétaire à abbatant and the State Bedroom commode veneered in Chinese lacquer survive in the Harewood Archives:

June 12th, 1773

A Ladys Secretary vaneer'd with your own Japann with additions of Carved Ornaments & c Japann'd & part Gilt, the front of the Secretary to rise with Balance Weights. £26 – – .

November 12th, 1773

A large Commode with folding Doors vaneer'd with your own Japann with additions Japann'd to match with a dressing Drawers & c fine locks. £30 – –

A Damask Leather Cover to do. £– 15 – .

THE HAREWOOD HOUSE LACQUER CABINET





THE COUCH ROOM ASSOCIATION

Three commodes or cabinets of the four supplied by Chippendale as well as the secrétaire à abbatant have been accounted for. The State Bedroom Commode is now in the Gerstenfeld Collection in Washington, DC, USA. A pair of cabinets retailed by Mallett & Son in the 1950s are now in private collections. The secrétaire à abbatant, only rediscovered some thirty years ago, is now in the collection at Temple Newsam in Leeds, England.

The missing lacquer commode or cabinet is listed in the 1795 inventory as being in the Couch Room. The inventory listing is as follows:

In the Couch Room
1 Japan Commode.

The decorative detail on the japanned parts which frame the oriental true lacquer was applied by the Chippendale workshop and itemised in the bills for the secrétaire and the State Bedroom Commode: 'with additions japann'd'.

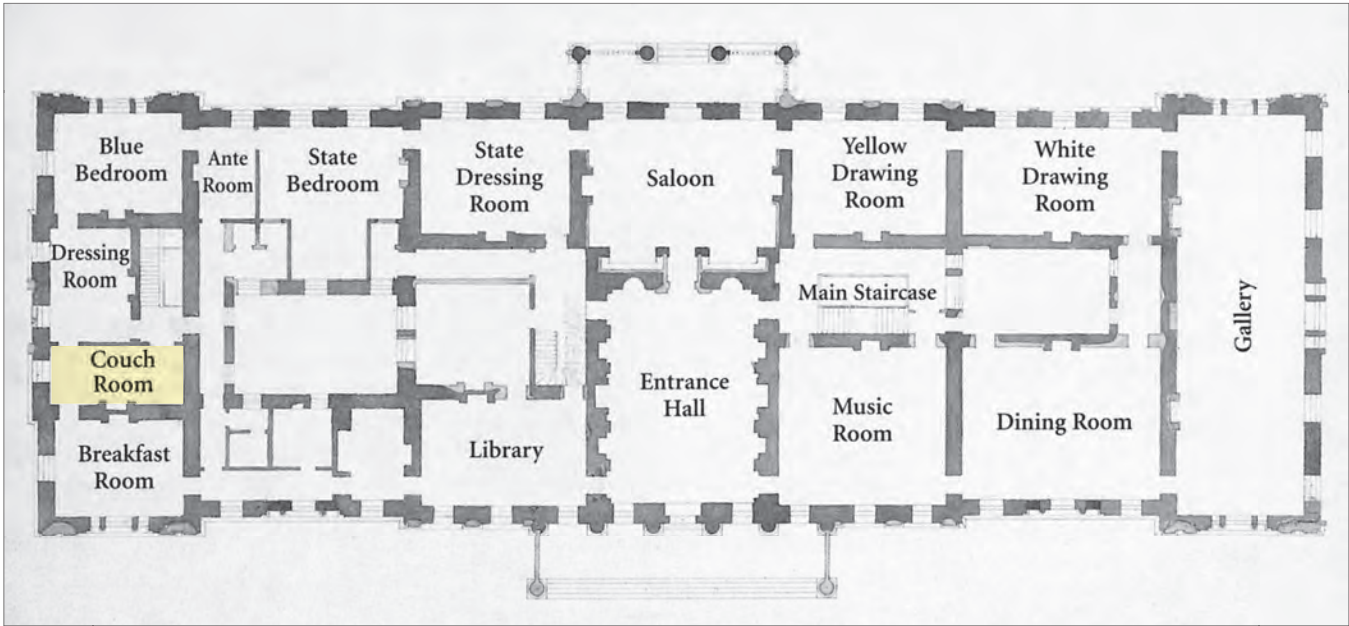
The originally bright red colour glazing, which was painted on top of the gilded parts of the decoration in the form of shading, thus creating a three-dimensional effect, is found only on pieces from the Chippendale workshop. The pigment used by Chippendale's for such shadows was scarlet lake, a bright red hue. Traditionally japanners of the period would have used burnt umber (a reddish-brown) or Van Dyke (a dark brown), or sometimes a combination of the two. Scarlet lake has so far been seen only on pieces directly associated with the Chippendale workshop. The secrétaire à abbatant at Osterley Park, Isleworth, England, for example, and the pair of commodes at Birdsall House in Yorkshire all feature the scarlet lake shading.



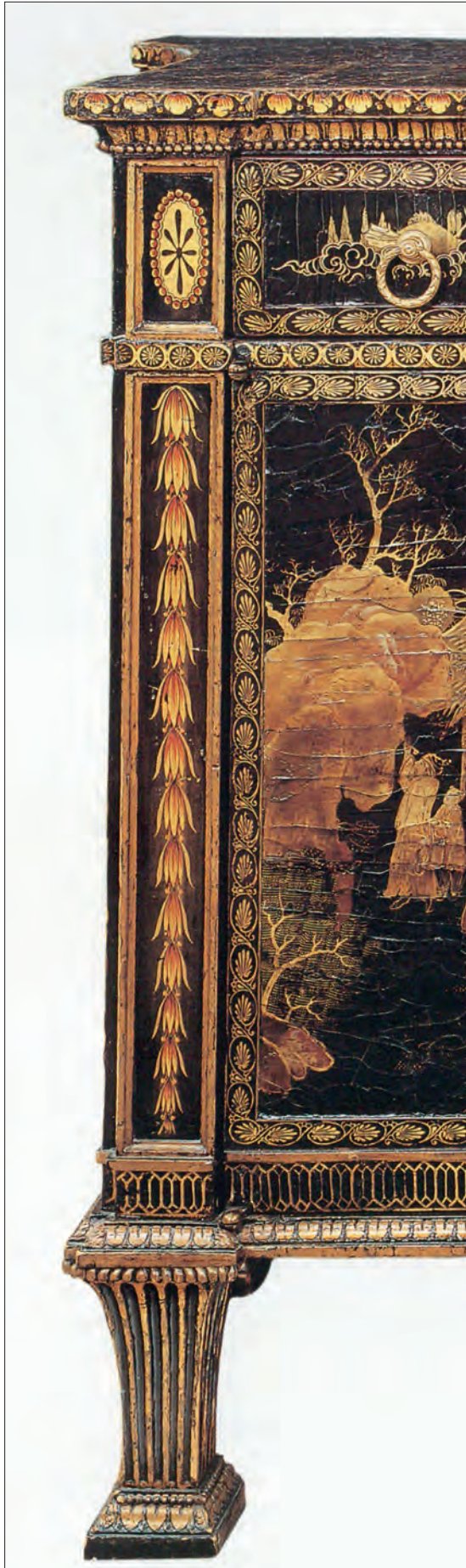
Three commodes supplied by Chippendale to Harewood House



Harewood House, Yorkshire, 1901. Courtesy of Country Life Picture Archive



Floor plan of Harewood House



Detail of the top edge of the Couch Room cabinet tinted with scarlet lake

The design elements of these japanned areas are repeated on all four commodes and the secrétaire à abbatant supplied to Harewood. These include the water leaf to the lower mouldings of the cabinet, the hatched motif around the drawers and the trailing leaf decoration to the edge of the top.

The handles to the drawers on the inside are of the typical Chippendale axe drop pattern, and although it was not used exclusively by the master, this further supports a firm Chippendale attribution.

The top features an original abnormality to the hatched border decoration to the sides. Almost three quarters of the hatched japanned border on each side towards the back is stepped in by three-quarters of an inch. The front part of this border is therefore stepped forward, leaving an undecorated black strip towards the back. Close inspection has revealed that this undecorated part has been added at a later stage, filling a cutout. The cutout would have been fitted into a recess for which the commode was marginally too wide. The window recesses at Harewood and in particular the recess in the Couch Room are of the correct dimensions to fit such a commode, thus further supporting the Harewood provenance.

With the arrival of central heating at Harewood House, the space occupied by this commode would have been taken over by a radiator. An image taken recently at Harewood illustrated the original window alcove with the radiator now present.

Detail of the State Dressing Room commode by Chippendale from Harewood House



Detail of the Couch Room lacquer cabinet with the unique Chippendale scarlet lake tinting on top of the gilding



Cusworth Hall, Yorkshire

93

**A GEORGE III MAHOGANY FIRE SCREEN WITH SOHO TAPESTRY
ATTRIBUTED TO WRIGHT & ELWICK**

The firm of Wright & Elwick had premises in both London and Wakefield, Yorkshire, England, from which they supplied furniture and tapestries. A trade card with the reverse side used as an invoice and dated 1758, preserved in the Victoria and Albert Museum, London, states that Richard Wright had been director of 'The Greatest Tapestry Manufactory in England for Upwards of Twenty Years'.

Payments to Wright & Elwick totalling £131 6s between 1762 and 1771 are recorded in ledgers preserved at the Leeds Archive Service, West Yorkshire. It is likely that the screen was supplied during that period.

The screen remained with the family at Cusworth Hall, South Yorkshire, until the furnishings were sold in 1952. It has survived in remarkable untouched condition and retains the Soho tapestry panel.

The screen: English, *circa* 1765

The tapestry: English, *circa* 1765

Height: 45½ in; 115.5 cm

Width: 43 in; 109.5 cm

Provenance:

John Battie, Cusworth Hall, Doncaster, South Yorkshire, England;
By descent at Cusworth Hall until 1952;
Walter Waddingham Ltd., London, England;
Hotspur Ltd., London, England;
Private collection, Harrogate, Yorkshire, England;
John Martin Beazor, Cambridge, Cambridgeshire, England;
Simon Redburn Antiques, London, England;
Hotspur Ltd., London, England;
The Hon. David McAlpine, London, England.

Exhibited:

CINOA International Art Treasures Exhibition, Victoria and Albert Museum, London, 1962, lent by John Martin Beazor.

Illustrated:

CINOA 'International Art Treasures Exhibition', exhibition catalogue, Victoria and Albert Museum, 1962, no. 250, pl. 156.
Anthony Coleridge, *The Cusworth Suite*, 2008, p. 35, fig. 17.

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 1006–7.

THE CUSWORTH HALL FIRE SCREEN





94

A REGENCY BRASS MOUNTED MAHOGANY OCCASIONAL TABLE

Brass mounted tables of this type are extremely rare. Having four legs instead of the usual three of a tripod table is also a highly unusual feature.

The table retains the original brass gallery and brass castors.

English, *circa* 1815

Height: 29½ in; 75 cm

Width: 25¼ in; 64 cm

Depth: 23¼ in; 59 cm

Provenance:

Private collection, England.





95

A QUEEN ANNE GILTWOOD BORDER GLASS PIER MIRROR

The reverse retains a paper label inscribed: 'The Earl Haddington, Tynninghame Dunbar, East Lothian'. The mirror retains the original border glasses and the original centre plates.

Note: The large mirror plate was re-silvered in the early 20th century, and the frame has been re-gilded.

English, *circa* 1705

Height: 5 ft 7 in; 170.5 cm

Width: 2 ft 8 in; 81.5 cm

Provenance:

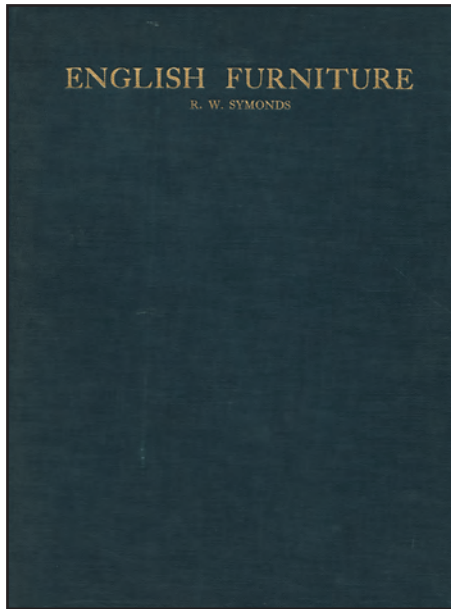
The Earl Haddington, Tynninghame House, Scotland, until 1987;
Private collection, USA.

Illustrated:

Sotheby's, 'Tynninghame East Lothian Scotland', sale catalogue, 28–9 September 1987, p. 15, lot 10.

THE TYNINGHAME HOUSE PIER MIRROR





The Percival D. Griffiths Collection: R. W. Symonds, *English Furniture from Charles II to George II*, 1929, figures 24, 139 and 217

96

A GEORGE II WALNUT CONCERTINA ACTION CARD TABLE BY BENJAMIN CROOK

Note: The card table retains a paper trade label of Benjamin Crook pasted to the inside of the frieze drawer. The green baize lining is of later date.

Benjamin Crook's only recorded commission for a set of chairs is for the Duke of Montrose in 1733, despite Crook not being a Freeman at the time. In the following year he was elected a Freeman of the Joiners Company, which allowed him to trade legally under his own name.

Although Crook labelled his furniture, as did other contemporary cabinet-makers located around the St. Paul's Churchyard area in London, England, such as Giles Grendey and John Belchier, only a handful of items with his label have come to light so far.

In 1748, Crook retired. His stock was put up for sale, and his son, also called Benjamin, took over the business at the same premises.

The card table is typical for the period with its elegant cabriole legs with carved knees. The herringbone inlay in the top is very fine. More unusual is the drawer in the frieze, which is original and retains the trade label.

R. W. Symonds rated the table highly for its elegant design, its genuine patination and the label, featuring it three times in his seminal work, *English Furniture from Charles II to George II*.

English, circa 1735

Height: 28½ in; 72.5 cm

Width: 34¾ in; 88.5 cm

Depth: 17 in; 43 cm

A CARD TABLE FROM THE PERCIVAL D. GRIFFITHS COLLECTION





Benjamin Crook's paper label, pasted to the inside of the frieze drawer

Provenance:

Percival D. Griffiths, Sandridgebury, Kent, England, until 1939;
Purchased by Mr. Blake for £168 0s 0d;
Private collection, Bedfordshire, England.

Illustrated:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 47, fig. 24; p. 182, fig. 139;
p. 264, fig. 217.
Connoisseur, December 1931.
Christie Manson & Woods, 'The Important Collection of Chinese Porcelain and Objects of Art –
Stuart Relics and Needlework FINE ENGLISH FURNITURE and Eastern Rugs and Textiles formed by
the late Percival D. Griffiths, Esq', sale catalogue, 10 May 1939, pp. 52–3, lot 202.
Geoffrey Wills, *English Furniture 1550–1760*, 1971, p. 208.
Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, p. 169,
illus. 265.

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*,
1986, pp. 211–12.





97

A GEORGE I GESSO SIDE TABLE

The table retains most of the original gilding.

English, *circa* 1720

Height: 30 in; 76.5 cm

Width: 29¾ in; 75.5 cm

Depth: 21 in; 53.5 cm

Provenance:

Private collection, England.



THE CANONS ASHBY GESSO MIRROR



The companion mirror *in situ* at Canons Ashby, 1929. Courtesy of Country Life Picture Archive

98

A GEORGE I GILT GESSO MIRROR ATTRIBUTED TO JOHN BELCHIER

John Belchier supplied giltwood mirrors with striking similarities to Erddig in Wales in 1726. The eagle head crestings as well as the Prince of Wales plumes bear a remarkable resemblance to those on the mirrors supplied by Belchier for Erddig.

The mirror retains most of the original gilding and the original mercury silvered mirror plate. The candle arm fittings are original.

Note: The candle arms are of later date.

English, *circa* 1720

Height: 44½ in; 113 cm

Width: 25 in; 63.5 cm

Depth: 7¾ in; 19.5 cm

Provenance:

Canons Ashby, Northamptonshire, England.

Private collection, England.

Illustrated:

Country Life, 12 March 1921, p. 312.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. II, p. 332, fig. 53.



99

A PAIR OF IRISH GEORGE III MAHOGANY PEAT BUCKETS

The brass handles have the unusual feature of a spiral twist.

Note: The brass liners are of later date.

Irish, *circa* 1770

Height (handle up): 23½ in; 59.5 cm

Height (handle down): 17¼ in; 44 cm

Diameter: 14¾ in; 37.5 cm

Provenance:

Private collection, New York, USA.





100

AN IRISH GEORGE III GILTWOOD AND CUT GLASS OVAL MIRROR

The mirror retains virtually all the original coloured glass studs, featuring the extremely rare colour of pale green.

Note: The giltwood mouldings retain some of the original gilding with touched-in areas. The mirror plate is an 18th century replacement.

Irish, *circa* 1780

Height: 36 in; 91.5 cm

Width: 24¼ in; 61.5 cm



101

A VICTORIAN MAHOGANY HALL BENCH

English, *circa* 1860

Height: 2 ft 7 in; 79 cm

Height of seat: 1 ft 5¼ in; 45 cm

Width: 5 ft 5¼ in; 166 cm

Depth: 1 ft 5 in; 43.5 cm

Provenance:

Private collection, England.







Schloss Lamberg, Austria

102

**A FRANZ JOSEPH I POLYCHROME PAINTED AND WALNUT
OVAL CENTRE TABLE**

The supporting dogs are each fitted with collars inscribed 'Graf Lamberg', referring to the owner of the dogs and the provenance of the table. Today the Lamberg family is still one of the oldest and most important families in Austria.

Austrian, *circa* 1850

Height: 33¾ in; 85.5 cm

Width: 39¼ in; 99.5 cm

Depth: 28¼ in; 71.5 cm

Provenance:

Schloss Lamberg, Steyer, Austria;

Private collection, Germany.





103

**A PAIR OF GEORGE III DEMILUNE
GILTWOOD CONSOLE TABLES
ATTRIBUTED TO ROBERT ADAM**

The frieze design is virtually identical to a frieze design by Robert Adam for Cumberland House in London, England. Another design by Adam, for the drawing room at Cumberland House, preserved in the Sir John Soane's Museum in London, shows similar tables in the window piers.

Note: The table frames were re-gilded in the late 20th century. The inlaid statuary marble tops are of later date.

English, *circa* 1780

Height: 36½ in; 92.5 cm

Width: 27¼ in; 69 cm

Depth: 15½ in; 39 cm

Provenance:

Private collection, USA.



104

A PAIR OF GEORGE III GILTWOOD
GIRANDOLES

Note: The girandoles were re-gilded in the 20th century but retain their original mercury silvered mirror plates. The candle arms have been reinstated.

English, *circa* 1785

Height: 43¼ in; 110 cm

Width: 15 in; 38 cm

Depth: 7¾ in; 19.5 cm





105

**A GEORGE III SATINWOOD
BREAKFAST TABLE**

The tip-up table top is triple crossbanded in rosewood, satinwood and amboyna, a rare feature and a sign of superior quality.

English, *circa* 1790

Height: 2ft 4½ in; 72 cm

Width: 5ft 3¾ in; 162 cm

Depth: 3ft 8½ in; 113 cm

Provenance:

Private collection, London, England.





One of the set of chairs *in situ* at Avenue House, Ampthill, Bedfordshire. Courtesy of Christie's Images

106

A SET OF SIX GEORGE III SATINWOOD ARMCHAIRS

English, *circa* 1785

Height: 36 in; 91.5 cm

Height of seat: 19 in; 48 cm

Width: 24½ in; 62.5 cm

Depth: 24 in; 61 cm

Provenance:

Collins and Clarke, Cambridge, England, until 1944;

Professor A. Richardson, Bedfordshire, England.

Illustrated:

'Avenue House, Ampthill, Bedfordshire, The Residence of Professor A. E. Richardson, P.R.A., and Mrs. Richardson', *Antique Collector*, February 1955, p. 4.



107

A GEORGE III MAHOGANY DRINKS TABLE

Tables of this model were popular in France at the time, but are much rarer in English furniture.

Note: The brass liners are of later date.

English, *circa* 1800

Height: 33½ in; 85 cm

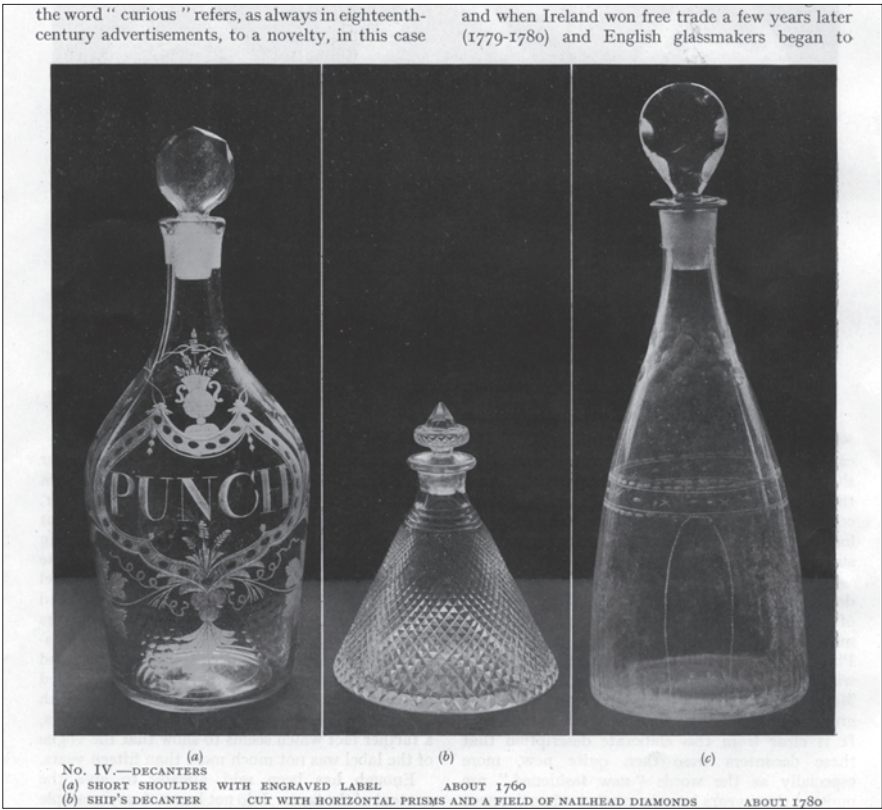
Width: 25¼ in; 64 cm

Depth: 18 in; 46 cm

Provenance:

Private collection, England.





Connoisseur, vol. 83, 1929, illustration p. 273a

108

A HUGE GEORGE III ENGRAVED GLASS
DECANTER

English, *circa* 1760

Height: 17 in; 43 cm

Diameter: 6½ in; 17 cm

Illustrated:

W. A. Thorpe, 'The Evolution of the Decanter Pursued', *Connoisseur*, vol. 83, 1929, pp. 271–6, illus. p. 273a.





109

A REGENCY BRASS MOUNTED ROSEWOOD GAMES TABLE

The sliding reversible top reveals a chessboard and a backgammon playing well.

The table retains virtually all the original metalwork and has one short drawer and two dummy drawers to each side.

English, *circa* 1815

Height: 28½ in; 72.5 cm

Width: 36¼ in; 92 cm

Depth: 24¼ in; 61.5 cm









The torchères *in situ* in the dining room, Abbotswood Park, Gloucestershire.
Courtesy of Knight Frank Ltd.



George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808, 'Drawing Room Candelabri'

110

**A PAIR OF REGENCY PARCEL GILT TORCHÈRES
IN THE MANNER OF GEORGE SMITH**

Designs for similar torchères were published in December 1804 by John Taylor, a printer and seller of designs, and later published in Smith's own book, *A Collection of Designs for Household Furniture and Interior Decoration*.

Note: The torchères retain the original gilding and most of the dark green paint surface with some refreshments.

English, *circa* 1815

Height: 5 ft 5 in; 165 cm

Diameter of base: 1 ft 10 in; 56 cm

Diameter of platform: 9¼ in; 23.5 cm

Provenance:

H. Blairman & Sons Ltd., London, England;
Mallett & Son Ltd., London, England;
Robin Scully, Abbotswood, Gloucestershire, England;
Mallett & Son Ltd., London, England;
Private collection, England.

Illustrated:

The Connoisseur Yearbook, 1953, p. xxxvii; advertisement with
H. Blairman & Sons Ltd.
Knight Frank, 'The Abbotswood Estate', sale catalogue, 2014;
illustrated in the dining room (no page ref.).
Mallett & Son Ltd., catalogue, 2015, pp. 27–9.

Literature:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808; 'Drawing Room Candelabri', A.





111

A REGENCY JAPANNED TOLE SIDE TABLE

The table is mentioned in two inventories, firstly at Crewe House, London, England, in 1913, and secondly at West Horsley Place, Surrey, England.

The table is fitted with three drawers to the front and a decorated panel on the reverse side, and retains virtually all of the original decoration and all of the decorated knob handles.

English, *circa* 1815

Height: 30 in; 76 cm

Width: 35¾ in; 91 cm

Depth: 24 in; 61 cm

Provenance:

Mary, Duchess of Roxburghe, Crewe House, London, England;
West Horsley Place, Surrey, England.





112

A MASSIVE WILLIAM AND MARY LIGNUM VITAE WASSAIL BOWL

The bowl is applied with a brass plaque engraved with the family crest of the White family of Weymouth, dated 1694, and the Latin motto 'Bibi Potum et non Defundo' which translates as 'I drank a drink and will not spill'.

Wassail bowls of this size are extremely rare, and it is to date the largest known bowl in existence. The fact that is dated and provenanced adds to its rarity.

English, dated 1694

Height: 15½ in; 39.5 cm

Diameter: 14 in; 35.5 cm

Volume: 5 imperial gallons; 24 litres

Provenance:

Thomas White, Weymouth, England;
Private collection, England.

Literature:

Charles R. Beard, 'A Royal Wassail-Bowl', *Connoisseur*, vol. 100, 1937, pp. 316–17.





113

A GEORGE III ORMOLU MOUNTED PURPLEHEART,
TULIPWOOD AND SYCAMORE PARQUETRY
OCCASIONAL TABLE ATTRIBUTED TO JOHN COBB

The table is fitted with a frieze drawer and retains all
the original brass mounts.

English, *circa* 1775

Height: 27½ in; 70 cm

Width: 13¼ in; 33.5 cm

Depth: 10¼ in; 26 cm

Provenance:

Private collection, France.



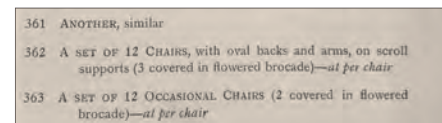
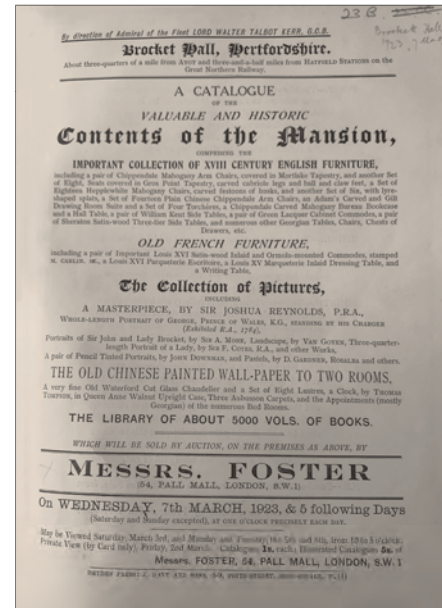
THE BROCKET HALL SALOON CHAIRS







Brocket Hall, Hertfordshire



Foster of Pall Mall auction catalogue of the contents of Brocket Hall, 7 March 1923.

© The British Library

114

A PAIR OF GEORGE III GILTWOOD OPEN ARMCHAIRS
BY THOMAS CHIPPENDALE

Note: The chairs have been re-gilded.

English, 1773

Height: 36½ in; 92.5 cm

Height of seat: 17 in; 43 cm

Width: 26¼ in; 66.5 cm

Depth: 26¾ in; 68 cm

Provenance:

Sir Peniston Lamb, 1st Viscount Melbourne, Brocket Hall, Hertfordshire, England;

Admiral Lord Walter Kerr, Brocket Hall, until 1923;

Sir Charles Nall-Cain, Baronet, 1st Lord Brocket, Brocket Hall;

Hotspur Ltd., London, England;

Sir Elton John, California, USA:

Private collection, California, USA.

Illustrated:

'Brocket Hall III, Hertfordshire – The Seat of Sir Charles Nall-Cain, Bt.',

Country Life, 18 July 1923, pp. 96–8.

H. Avray Tipping, *English Homes*, Period VI, vol. I, 'Late Georgian, 1760–1820', 1926, pp. 19–21, figs 30–33.

Hotspur Ltd. Archive; a chair from the suite.

For more information on Brocket Hall and the commission by Chippendale, see item 25 on page 76.

The chairs *in situ* in the saloon at Bocket Hall, 1923. Courtesy of Country Life Picture Archive





115

A GEORGE III ORMOLU MOUNTED YEW WOOD COMMODE

The use of yew wood on this striking commode is an unusual feature and could possibly suggest that it was made by Mayhew & Ince of Golden Square in London, England. The gadrooned brass moulding would also support this attribution. Other workshops, however, such as Vile & Cobb, also based in London, and Henry Hill of Marlborough, Wiltshire, England, also included bombé commodes of this type in their output, and a firm attribution is therefore not possible.

The commode retains all the original brass mounts and is fitted with a fixed shelf behind the doors.

English, *circa* 1765

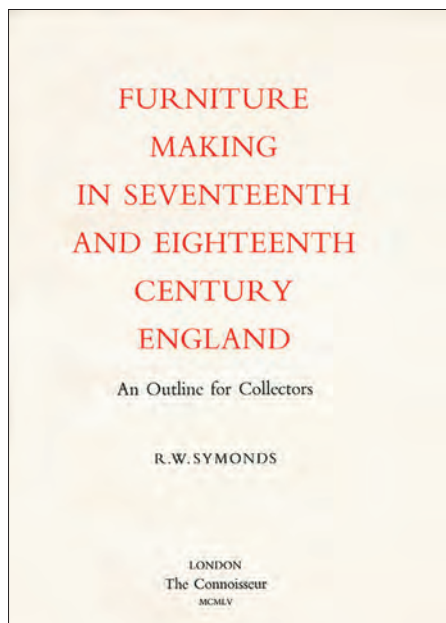
Height: 34¼ in; 87 cm

Width: 48¼ in; 122.5 cm

Depth: 24 in; 61 cm

THE MOLLER COMMUNE





The Moller Collection: R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, figure 166

Provenance:

Leonard Knight Ltd., London, England, 1948;
The Moller Collection, Thorncombe Park, Surrey, England;
Hotspur Ltd., London, England, until 1986;
Simon Sainsbury, London, England, until 2008;
Private collection, England.

Exhibited:

The Grosvenor House Antiques Fair, London, 1986, with Hotspur Ltd.

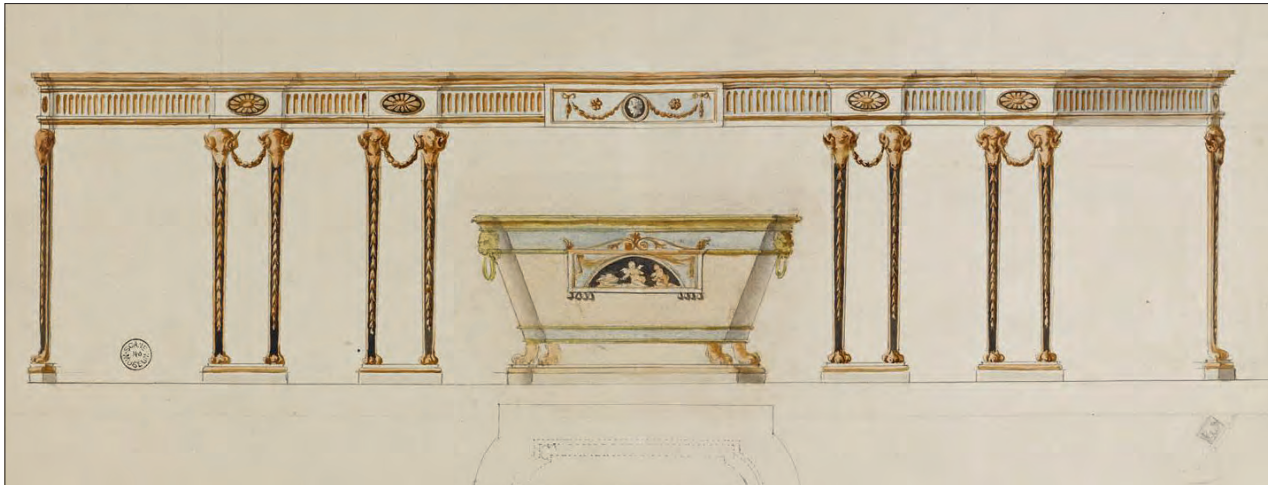
Illustrated:

Antique Collector, January/February 1948, p. 1; advertisement with Leonard Knight Ltd.
R. W. Symonds, 'English Rococo Furniture', *Country Life Annual 1954*, p. 122.
R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, p. 112, fig. 166.
The Grosvenor House Antiques Fair handbook, London, 1986, p. 73.
Christie's, 'Simon Sainsbury – The Creation of an English Arcadia', sale catalogue, vol. I, 18 June 2008, pp. 134–5, lot 65.



THE NEWBY HALL PLATE WARMER PEDESTAL FROM THE ETRUSCAN DINING ROOM SUITE

AN IMPORTANT DISCOVERY



A coloured drawing by Robert Adam for the side table and wine cooler from the Etruscan dining room for Newby Hall, Yorkshire, 1783. © Sir John Soane's Museum, London/Ardon Bar Hama

116

**A GEORGE III POLYCHROME PAINTED PLATE WARMER PEDESTAL
ALMOST CERTAINLY DESIGNED BY ROBERT ADAM,
AND ALMOST CERTAINLY MADE BY THOMAS CHIPPENDALE**

The pedestal is constructed in mahogany for the main carcase, and lime wood for the feet and rams' heads.

The pedestal retains the original chased brass handles and virtually all the original paint surface, with retouched areas. Both the pedestal and the brass handles had been painted many times over, preserving the original Adam colour scheme underneath. Paint analysis and careful dry stripping of the later layers have revealed the original surface.

The metal lined interior fitted out with racks is preserved in original condition.

English, *circa* 1785

Height: 40¼ in; 102 cm

Width: 25¼ in; 64 cm

Depth: 25¼ in; 64 cm

Provenance:

Commissioned by William Weddell for Newby Hall, Yorkshire, England;
Harry Rixson, Dunstable, Bedfordshire, England, where acquired on 26 May 1939 as a 'Very Finely Carved Wood Adam Pedestal' (£40);
Private collection, Bedfordshire, England.





Retail photograph from Harry Rixson, 1930s. Hotspur Photo Archive



The reverse side of the pedestal with the original plate warmer fitments

THE NEWBY HALL COMMISSION (1772–1792)

William Weddell was born into a family of humble origins but great aspirations. His father, Richard, the son of a York grocer, was born with the name Elcock. When Richard inherited a fortune from his uncle Thomas Weddell, who had invested in South Sea stock and made a huge profit, he took the name Weddell himself.

Richard Weddell bought Newby Hall in Yorkshire and property in London. He extended Newby with the help of the architect John Carr but died before the interior was finished, and it was left to William, who inherited Newby while on the Grand Tour in 1762, to complete the work.

Unlike many of his contemporaries on the Grand Tour who bought paintings, William returned with an important collection of marbles. These marbles were installed in a specially designed hall at Newby. Tapestries which he had ordered from the Gobelins factory in Paris were also installed, and seat furniture for the room was ordered.

Weddell employed Robert Adam to draw up the plans for Newby and its extensions. It is likely that Adam suggested commissioning Thomas Chippendale, who was already working a few miles away at Harewood House, also in Yorkshire, for the furnishings.

The dining room at Newby was designed in the Etruscan manner, the most up-to-date style of the time. Robert Adam designed the sideboard and wine cooler for the room. The drawings for these, dated 1783, have been preserved in the Sir John Soane's Museum in London. The final design for the plate warmer pedestal has not survived, but drawings for unexecuted variants (called by Adam 'alternative designs') have, suggesting that he provided the design for this pedestal as well, and that it was subsequently lost. The plate warmer pedestal is however described in detail in an inventory undertaken by Thomas Chippendale junior in 1792: 'A Large Pedestal with Carv'd Goats heads & Lyons feet and a figure in front with swags of husks & c. Painted Grey, Black & Buff fitted up as a Plate Warmer.'

The similarities between the wine cooler and the pedestal are too compelling to dismiss. Both items feature a tablet motif with pendants below on each side. The wine cooler was over-painted in the 20th century, but areas where the paint is flaking off clearly show the same Etruscan colour combination as that described in the 1792 inventory. Paint analysis of the wine cooler may provide proof in the future that both it and the pedestal belong to the same suite.



Wine cooler with identical Bacchus mask handles supplied by Chippendale to Harewood House, Yorkshire



The plate warmer pedestal handle offered up next to the Harewood wine cooler

The layout of the dining room allowed no space for a pedestal against a wall. The pedestal was therefore designed to be free standing, probably between central columns in front of the side table, with access from behind to open the doors. No other pedestal like this is known to exist.

To date this is only the second known commission for which Chippendale worked to Robert Adam's designs, but the absence of documentation in the form of bills from Chippendale and the drawing for the pedestal means that we do not yet have absolute proof.

The Etruscan dining room at Newby Hall was short lived. Following William Weddell's death in 1792, the property passed to Thomas Philip Robinson, Lord Grantham. The changes that he made to the house included turning the existing dining room into a library and creating a new dining room instead. The furniture for the new dining room was brought over from Newby Park, Lord Grantham's ancestral home, and the Etruscan pedestal plate warmer became obsolete. Today, only the wine cooler and two painted side cabinets from the Etruscan suite survive at Newby Hall. All three have been repainted to complement the current décor of the house. The whereabouts of the serving table are not known.

The side cabinets from the Etruscan suite are constructed in pine rather than the expensive mahogany used for the pedestal, and they were

originally fitted into a niche. This type of work was usually undertaken by joiners, who also made door frames and window frames, etc. The rest of the suite – the table, wine cooler and pedestal – was made by a cabinet-maker; in this instance, by Thomas Chippendale.

The pedestal is exceptionally well carved and constructed of mahogany. Its attribution to the Chippendale workshop rests on the ornate brass carrying handles fixed to the sides of the pedestal. These handles are identical to the handles used by Chippendale for the celebrated wine cooler at Harewood, supplied around 1771. The unique design of the handles is based on the mask of Bacchus, the god of wine. The same mask appears, carved in wood, on the side tables as well as the pedestal urns for the dining room at Harewood.

Close comparison between the handles of the pedestal and the Harewood wine cooler have revealed that they differ only in the chasing, and are without doubt from the same mould. Chippendale would have carved this handle in wood and had it cast in brass by a foundry. The chasing of each individual casting would have been done by the Chippendale firm, and the original wooden handle would have been retained by them for future use. This handle will be unique to the Chippendale firm. No other examples of its use have come to light.



BIBLIOGRAPHY

- Avray Tipping, H., *English Homes*, Period V, vol. I, 'Early Georgian, 1714–1760', London, 1921.
- Avray Tipping, H., *English Homes*, Period VI, vol. I, 'Late Georgian, 1760–1820', London, 1926.
- Beard, Geoffrey, and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, Leeds, 1986.
- Bence-Jones, Mark, *Burke's Guide to Country Houses, Vol. I – Ireland*, London, 1978.
- Bolton, Arthur, *The Architecture of Robert and James Adam*, London, 1922.
- Boynton, Lindsay, *Gillow Furniture Designs 1760–1800*, London, 1995.
- Child, Graham, *World Mirrors 1650–1900*, London, 1990.
- Chippendale, Thomas, *The Gentleman and Cabinet-maker's Director*, London, 1754.
- Chippendale, Thomas, *The Gentleman and Cabinet-maker's Director*, 3rd edition, London, 1762.
- Claxton Stevens, Christopher, and Stewart Whittington, *18th Century English Furniture: The Norman Adams Collection*, London, 1983.
- Claxton Stevens, Christopher, and Stewart Whittington, *18th Century English Furniture: The Norman Adams Collection*, revised edition, Woodbridge, 1985.
- Coleridge, Anthony, *The Cusworth Suite*, London, 2008.
- Edwards, Ralph, *A History of the English Chair*, London, 1950.
- Edwards, Ralph, and Margaret Jourdain, *Georgian Cabinet Makers*, 3rd revised edition, London, 1955.
- Eerdmans, Emily, *Classic English Designs and Antiques, Period Styles and Furniture, The Hyde Park Antiques Collection*, New York, 2006.
- Fitzgerald, Desmond, *Georgian Furniture*, London, 1969.
- Gilbert, Christopher, *The Life and Work of Thomas Chippendale*, 2 vols, London, 1978.
- Gilbert, Christopher, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, Leeds, 1996.
- Gilbert, Christopher, and Tessa Murdoch, *John Channon and Brass-Inlaid Furniture 1730–1760*, New Haven, 1993.
- Goodison, Judith, *The Life and Work of Thomas Chippendale Junior*, London, 2017.
- Goodison, Nicholas, *Matthew Boulton: Ormolu*, London, 2002.
- Goodison, Nicholas, and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, London, 2004.
- Hackenbroch, Yvonne, *English Furniture with Some Furniture of Other Countries in the Irwin Untermyer Collection*, London, 1958.
- M. Harris & Sons, *An Abridged Introductory Catalogue of Antique Furniture and Works of Art*, London, 1926.
- M. Harris & Sons, 'A Catalogue and Index of Old Furniture and Works of Decorative Art', Part I 1560–1740, Part II 1730–1780, Part III 1770–1840, London, circa 1930s.
- Harris, Eileen, *The Genius of Robert Adam: His Interiors*, London, 2001.
- Hayward, Helena, and Pat Kirkham, *William and John Linnell, Eighteenth Century London Furniture Makers*, 2 vols, London, 1980.
- Hinckley, F. Lewis, *Hepplewhite, Sheraton and Regency Furniture*, New York, 1987.
- Hinckley, F. Lewis, *Masterpieces of Queen Anne and Georgian Furniture*, New York, 1991.
- Hope, Thomas, *Household Furniture and Interior Decoration*, London, 1807.
- Hotspur Golden Jubilee, 1924–1974*, pamphlet, London, 1974.

- Janneau, Guillaume, *Le Mobilier Français*, Paris, 1970.
- Jourdain, Margaret, *Regency Furniture 1795–1820*, 2nd revised edition, London, 1949.
- Jourdain, Margaret, and F. Rose, *English Furniture, the Georgian Period 1750–1830*, London, 1953.
- Kenworthy-Browne, John, *Chippendale and his Contemporaries*, London, 1971.
- Linley, David, Charles Cator and Helen Chislett, *Star Pieces – The Enduring Beauty of Spectacular Furniture*, London, 2009.
- Macquoid, Percy, *A History of English Furniture*, vol. III, 'The Age of Mahogany', London, 1906.
- Macquoid, Percy, and Ralph Edwards, *The Dictionary of English Furniture*, 3 vols, new edition revised by Ralph Edwards, London, 1954.
- Musgrave, Clifford, *Adam and Hepplewhite and Other Neo-Classical Furniture*, London, 1966.
- Nickerson, David, *English Furniture of the Eighteenth Century*, London, 1969.
- Parrott Bacot, H., *Nineteenth Century Lighting – Candle Powered Devices 1783–1883*, West Chester, Pennsylvania, 1987.
- Sellars, Jane (ed.), *The Art of Thomas Chippendale – Master Furniture Maker*, Leeds, 2000.
- Setterwall, Ake, Stig Fogelmarck and Bo Gyllensvard, *The Chinese Pavilion at Drottningholm*, Malmo, 1974.
- Smith, George, *A Collection of Designs for Household Furniture and Interior Decoration*, London, 1808.
- Symonds, R. W., *English Furniture from Charles II to George II*, London, 1929.
- Symonds, R. W., *Furniture Making in Seventeenth and Eighteenth Century England*, London, 1955.
- Synge, Lanto, *Mallett's Great English Furniture*, London, 1991.
- Tatham, Charles Heathcote, *Etchings Representing the Best Examples of Grecian and Roman Architectural Ornament*, 2nd edition, 1843.
- Wills, Geoffrey, *English Furniture 1550–1760*, London, 1971.
- Wills, Geoffrey, *English Furniture 1760–1900*, London, 1979.
- Wood, Lucy, *Catalogue of Commodes*, Liverpool, 1994.



INDEX

BOOKCASES/CABINETS/BUREAUX

A George I green japanned bureau cabinet almost certainly by John Belchier	123
A George I walnut bureau cabinet on cabriole legs	50
A George II mahogany china cabinet to a design by Thomas Chippendale	215
A pair of George II mahogany bookcases	72
The Harewood House black lacquer cabinet, by Thomas Chippendale	216
A George III carved mahogany cabinet attr. to William Vile	16
A George III satinwood and yew wood collector's cabinet attr. to Linnell	120
A pair of George III rosewood side cabinets	144

CHESTS/COMMODOES

A George II mahogany bedside cupboard with gothic blind fret	210
The Ashburnham Place lacquer commodes, attr. to Pierre Langlois	20
The Harewood House satinwood commode, almost certainly by Chippendale	10
The Moller yew wood commode	272
The Turvey House commode, attr. to Mayhew & Ince	84
A George III mahogany chest of drawers with pull-out dressing table	38
A George III mahogany commode chest attr. to Henry Hill	162
A George III mahogany commode attr. to John Bradburn	90
A George III satinwood and mahogany chest of drawers	110

GLOBES

The Harvard Senex table globes	186
--------------------------------	-----

LIGHTING

A Queen Anne eight light giltwood chandelier	54
A pair of Queen Anne red verre églomisé wall lights	118
A George III brass hexagonal lantern	208
A George III cut glass eight light chandelier attr. to Parker & Perry	215
A George III cut glass six light chandelier attr. to William Parker	152
A pair of George III Cleopatra candle vases by Matthew Boulton	108
A massive pair of George III cut glass wall chandeliers attr. to William Parker	34
An Irish George III mirror chandelier	112
A George IV eight light brass chandelier by Johnston Brookes & Co.	64

MIRRORS/GIRANDOLES

Single

A Queen Anne giltwood border glass pier mirror from Tynninghame House	226
The Canons Ashby gesso mirror, attr. to John Belchier	234
A George II giltwood overmantel mirror	124
The Bowood drawing room pier mirror, attr. to John Linnell	42
A George III border glass giltwood mirror	88
A George III giltwood and cream painted overmantel mirror attr. to Gillows	172
A George III giltwood mirror attr. to John Linnell	164
An Irish George III giltwood and cut glass oval mirror	238
A Victorian oval giltwood and cut glass mirror	123

Pairs

The Macclesfield pier mirrors, attr. to Moore & Gumley	26
The Moller carved giltwood and gesso mirrors	182
A pair of George II giltwood mirrors with brackets	123
A pair of George II white painted oval mirrors	60

A pair of George III Adam oval border glass giltwood girandoles	246
A pair of George III Chippendale period giltwood girandoles	200
A pair of George III giltwood girandoles designed by Thomas Johnson	215
A pair of George III giltwood mirrors	96

Mirror paintings

A George III period mirror painting in giltwood frame attr. to John Linnell	14
A pair of George III period Chinese export mirror paintings	64
A pair of George III period Danish giltwood mirror paintings	148

OBJECTS

A massive William and Mary lignum vitae wassail bowl	264
A pair of George II parcel gilt vase stands	176
A George III engraved large glass decanter	254
The Cusworth Hall fire screen, attr. to Wright & Elwick	222
The Home House pedestal urns, by Thomas Chippendale	126
The Newby Hall plate warmer pedestal, by Thomas Chippendale	276
A pair of George III ormolu ice pails from the Shugborough suite, by Vulliamy	215
A pair of Irish George III mahogany peat buckets	236
A George III period marble chimneypiece attr. to L. Cardelli and C. Aguatti	92
A pair of Regency polychrome decorated figures mounted with lamps	102
A pair of Regency silver plate double coasters by Matthew Boulton	154
A set of four Regency cut glass decanters	154
A Victorian carved oak model of an eagle by Gerrard Robinson	160
A Louis XVIII bronze greyhound attr. to Christophe Fratin	64, 212
A pair of Berlin glazed pottery vases in the manner of Martin Schnell	176

SEATING

Benches

The Mereworth Castle hall benches	100
An Irish George III mahogany hall bench attr. to Kidd of Dublin	114
A Victorian mahogany hall bench	240

Chairs (single)

A George II giltwood open armchair attr. to Mayhew & Ince	123
The Gilston Park Manor library armchair, to a design by Thomas Chippendale	166

Chairs (pairs)

The Bocket Hall giltwood open armchairs, by Thomas Chippendale	215, 268
A pair of George III mahogany armchairs	196
A pair of George III mahogany library armchairs by Thomas Chippendale	68
A pair of Regency mahogany Klismos bergère chairs	204

Chairs (sets)

A set of six George III satinwood armchairs	250
A set of ten George III mahogany dining chairs and four side chairs of later date	136
A set of twelve mahogany side chairs attr. to W. Trotter, designed by T. Hope	142

Settees

The Bocket Hall giltwood settees, by Thomas Chippendale	64, 76
---	--------

Stools

A pair of Louis XIV giltwood stools	158
-------------------------------------	-----

TABLES

Card/games

The Percival D. Griffiths walnut card table, by Benjamin Crook	228
A Regency rosewood games table	256

Centre

A George II mahogany centre table	212
A Regency rosewood centre table attr. to Gillows	206
A Regency satinwood drum table attr. to George Oakley	123
A Franz Joseph I polychrome painted and walnut centre table	242

Desks/reading/writing/low-boys

The Mark Birley Carlton House mahogany writing table	156
The Pulborough Manor octagonal pedestal desk	106
A George III mahogany library desk by Thomas Chippendale	64, 190
A George III mahogany octagonal rent table in the manner of Chippendale	198
A George III satinwood and ormolu writing table attr. to Christopher Fuhrloh	215
A Regency brass mounted mahogany drum table	116
A Regency brass mounted rosewood writing table attr. to Marsh & Tatham	202

Dining/breakfast

A George III mahogany three pillar dining table	134
A George III satinwood breakfast table	248
A William IV radially extending dining table by Johnstone Jupe & Co.	138

Occasional tables/stands

A George III mahogany drinks table	252
A George III mahogany urn stand	170
A George III ormolu mounted parquetry occasional table attr. to John Cobb	266
A Regency brass mounted mahogany occasional table	224
A Regency mahogany two tier table	154
A pair of Regency torchères in the manner of George Smith	258

Side

The Glemham Hall japanned side tables with Chinese lacquer tops	178
A George I gesso side table	232
A George II parcel gilt side table attr. to William Kent	123
The Poyle Park giltwood eagle console tables	30
The Wateringbury Place green painted and parcel gilt console tables	56
The Abington Park giltwood side table with scagliola top	46
The Bridgewater House porphyry dolphin giltwood side tables	64
The Rockbeare Manor serving table, by Thomas Chippendale	130
A George III satinwood marquetry demi-lune side table attr. to Charles Elliott	174
A pair of George III demilune giltwood console tables attr. to Robert Adam	244
A Regency japanned tole side table	262

Tripod

A George III mahogany decagonal tripod table attr. to Thomas Chippendale	66
A George III mahogany urn stand	170
A George III pewter and brass inlaid mahogany tripod table attr. to Hintz	8
A Regency brass mounted mahogany occasional table	224

WALL BRACKETS

A pair of George III giltwood wall bracket	82
A pair of George II giltwood mirrors with brackets	123



RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE



RONALD PHILLIPS LTD.
26 BRUTON STREET, LONDON W1J 6QL

Tel: + 44 (0)20 7493 2341
www.ronaldphillipsantiques.com
advice@ronaldphillips.co.uk





RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE

26 BRUTON STREET, LONDON W1J 6QL

Tel: + 44 (0)20 7493 2341

www.ronaldphillipsantiques.com

advice@ronaldphillips.co.uk



RONALD PHILLIPS

FINE ANTIQUE ENGLISH FURNITURE