

RONALD PHILLIPS

GREAT ENGLISH FURNITURE



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ESTABLISHED 1952



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FOREWORD

We are delighted to publish our exciting new catalogue in spite of the huge challenge of putting it together during lockdown.

You will notice that some of the descriptions and research are less detailed than usual. I apologise for this, but with many research facilities (including libraries, archives and stately homes) either short-staffed or closed completely, and with researchers, curators, restorers, photographers and many others working part-time or remotely, it has been a significant achievement to create such an important and varied catalogue.

We are extremely pleased and proud to have put together a very good collection, especially considering travel and auction viewing have been almost impossible for the last year. We have also been unusually fortunate to be able to purchase many items privately, some of which have not been on the market for almost fifty years.

There are so many interesting and appealing items here that I am not going to give my favourites or guide you in any particular direction for the furniture, but I have to draw your attention to the amazingly rare and important pair of life-size bronze dogs on page 100.

Sadly, the Masterpiece Fair will again not take place this year, but on these pages you have a chance to see many of the items that we would have saved to show there.

As always I wish to thank all my staff for their hard work both in the gallery and remotely, especially under the recent difficulties.

I very much look forward to hearing from you at simon@ronaldphillips.co.uk or on +44 (0)20 7493 2341.

Very best wishes,

Simon Phillips
June 2021

Left: Simon Phillips with Rolo



Wanstead House, Essex, from Nathaniel Spencer, *The Complete English Traveller*, 1771

1

**A GEORGE II GILTWOOD SIDE TABLE
ATTRIBUTED TO WILLIAM KENT**

Note: The *brèche violette* marble top and plinth are of later date. The gilding was applied to the table in the 19th century and has been refreshed recently in some areas. Paint analysis has revealed traces of the original white paint overlaid by brown paint, perhaps to simulate wood, followed by mid green and dark green paint.

English, *circa* 1725

Height: 33 in; 84 cm

Width: 41½ in; 105.5 cm

Depth: 21 in; 53.5 cm

Wanstead House in Essex, England, was designed in the Palladian style for Sir Richard Child by the Scottish architect Colen Campbell. It was completed in 1722 and features in volume one of *Vitruvius Britannicus*. The facade was 260 feet long and had a portico with six Corinthian columns. It was one of the grandest houses in England when it was built, rivalling mansions such as Blenheim Palace in Oxfordshire and Houghton Hall in Norfolk.

The estate passed down the family until it was inherited by Child's great-granddaughter Catherine Tylney-Long at the age of sixteen in 1805, making her reputedly the richest commoner in England. But her disastrous marriage to the spendthrift William Wellesley-Pole led to the house contents being sold in 1822, followed in 1825 by demolition of the house itself and sale of the resulting building materials.

The thirty-day sale in 1822 created national interest, and the short distance from London drew exceptionally high numbers of visitors to view the estate. Because of the enormous publicity, as well as the crowds of inquisitive middle and lower classes, serious buyers used agents to buy items on their behalf, and many stately homes

THE WANSTEAD HOUSE TABLE





Cartoon by Thomas Rowlandson, 'Exhibition "Stare" Case', circa 1811.
incamerastock/Alamy

therefore acquired furniture from Wanstead without much trace. A few aristocrats, including the 2nd Earl Grosvenor and 1st Marquess of Westminster, the 6th Duke of Devonshire, the 10th Earl of Pembroke and Thomas Philip Weddell of Newby Hall, Yorkshire, are nevertheless known to have bought pieces from the Wanstead estate. The initial sale was followed by a further three-day sale of unsold and unclaimed lots. Despite the lavish interiors and exceptional size of the house, which reputedly cost some £360,000 to build and furnish, the sale of contents and building materials raised only £10,000. Catherine Tylney-Long died at the age of 36 very soon after her ancestral home was demolished.

Only the designs of the mansion are left today. Two paintings, *The Assembly at Wanstead House* by William Hogarth, circa 1730, and *Lord Tylney and his family and friends at Wanstead House* by Joseph Frans Nollekens, give us an idea of the splendour of its interiors.

The table is recorded in the 1795 inventory of Wanstead House along with its companion table: 'small marble tables on carved and gilt frames, Hall (no. 25) 1st floor'. The two tables are then listed on the twelfth day of the 1822 sale as separate lots, 31 and 32, which explains how they became separated. The sale catalogue gives a detailed description:

Grand Hall, principal floor

A costly veined marble pier table, on a richly gilt massive carved frame, supported by splendid spread eagles, with lion's-head and shell ornaments in the centre, decorated with festoons of acorns and oak leaves, on a solid square oak moulded plinth, 3-feet 7 by 2-feet-2, the slab 3-feet-7 by 1-foot-6.

The measurements in the catalogue entry are not correct; for some reason the dimensions of the marble top and the base have been mixed up.

Paint analysis of our table has revealed traces of light green and darker green paints which correspond with the colour scheme of the wall panelling in the Nollekens painting. The brown paint found on our table can also be found on a massive centre table from Wanstead, now at Chatsworth House in Derbyshire, which is carved with a large shell motif similar to the one on our table.

After the sale, the table eventually passed to Sir Alfred Mond, the Lancashire-born son of German immigrants. Mond read law at St. John's College, Cambridge and was called to the bar in 1894. He entered Parliament in 1906 and is principally remembered for reorganising the British chemical industry and orchestrating the merger of Britain's four largest chemical companies to form ICI. He was also immortalised in verse, in T. S. Eliot's melancholy 1920 poem 'A Cooking Egg':

I shall not want Capital in Heaven
For I shall meet Sir Alfred Mond:
We two shall lie together, lapt
In a five per cent Exchequer Bond.





Lord Tylney and his family and friends at Wanstead House by Joseph Frans Nollekens

Provenance:

Wanstead House, Essex, England, until June 1822;
Alfred Moritz Mond, 1st Baron Melchett of Landford;
Lady Violet Melchett, Lowndes Square, London, England, until 1946;
Private collection, England;
Private collection, Europe.

Illustrated:

Knight Frank & Rutley, 'A Catalogue of the Contents of 35 Lowndes Square London S.W.1, 11–14 February 1946', sale catalogue, pl. 2, lot 37.
R. W. P. Luff, 'Marble topped tables in England', *Antique Collector*, April 1964, p. 58, fig. 3.

Literature:

S. Shaw, *Tour to the West of England in 1788*, London, 1788.
An Inventory of the Household Furniture, Linen, China, Glass, Books, Wines and Effects of the Late Sir James Tylney Long Bart deceased at Wanstead House in the County of Essex appraised Feb'y 23 1795 & Following Days (PRO, Kew, C111/215).
'Wanstead House, Essex. Magnificent Furniture, Collection of Fine Paintings and Sculpture, Massive Silver and Gilt Plate, Splendid Library of Choice Books, The Valuable Cellars of Fine-Flavoured Old Wines, Ales, &c., &c.', sale catalogue, London, 1822, p. 154, lots 31 & 32.
'A Catalogue of the superb Gobelin Tapestry, beautiful Damask and velvet hangings, and other articles, of the princely mansion, Wanstead House, deferred at the late sale together with various uncleared lots, 9-11 September', sale catalogue, London, 1822.
Antique Collector, May 1949; trade advertisement with Blairman Antiques.
F. Lewis Hinckley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 127, pl. 85; the companion table.
Charles Cator, 'French furniture at Wanstead', *Furniture History Journal* 2007, pp. 227–35.
Hannah Armstrong, 'The lost landscapes and interiorscapes of the eighteenth century estate: reconstructing Wanstead House and its grounds', unpublished thesis, 2017.



A PAIR OF CHAIRS
FROM THE LAZCANO SUITE







2

A PAIR OF GEORGE II RED JAPANNED SIDE CHAIRS BY GILES GRENDHEY

The chairs formed part of a large suite of English japanned furniture supplied by Giles Grendey. The suite is of historical importance in highlighting the extensive furniture export trade from England to Europe in the second quarter of the 18th century. Furniture from the Grendey workshop can be found in Norway, Spain, France and Italy and was probably exported as far as Dresden to meet the high demand for japanned furniture during the reign of George II. A late 19th century photograph records the suite *in situ* at Lazcano Palace in Spain prior to its dispersal in the 1930s. The Venice art dealer Adolph Loewi purchased just over seventy items from the red japanned suite. Many of the pieces within the suite bear the trade label of Giles Grendey and are for that reason firmly attributable to the London cabinet-maker. Today pieces from the suite can be found in museums worldwide, including the Victoria and Albert Museum, London, England, the Metropolitan Museum, New York, USA, the Chicago Art Institute, USA, and Temple Newsam near Leeds, England, to name only a few.

English, *circa* 1730

Height: 39½ in; 100.5 cm

Height of seat: 18½ in; 47 cm

Width: 21½ in; 54.5 cm

Depth: 23 in; 58.5 cm

Provenance:

Supplied by Giles Grendey to the Duke of Infantado for the palace of Lazcano, northern Spain;

By descent until 1930;

Adolph Loewi, Venice, Italy;

Walter and Lucie Rosen, New York, USA, until the 1950s.

Literature:

R. W. Symonds, 'Giles Grendey and the export trade of English furniture to Spain', *Apollo*, 1935, pp. 337–42.

R. W. Symonds, *Masterpieces of English Furniture and Clocks*, 1940, pp. 87–8, figs. 56–7.

Ralph Edwards and Margaret Jourdain, 'Georgian cabinet-makers VIII – Giles Grendey & William Hallett', *Country Life*, 1942, pp. 176–7.

R. W. Symonds, 'In search of Giles Grendey', *Country Life*, 1951, pp. 1792–4.

Ralph Edwards and Margaret Jourdain, *Georgian Cabinet Makers*, 3rd edn., 1955, p. 145.

Christopher Gilbert, 'Furniture by Giles Grendey for the Spanish trade', *Antiques*, April 1971, pp. 544–50.

'English japanned furniture', *Connoisseur*, June 1964, p. 120.

Hans Huth, *Lacquer of the West*, 1971, pls. 65–6.

Geoffrey Wills, *English Furniture 1550–1760*, 1971, p. 130.

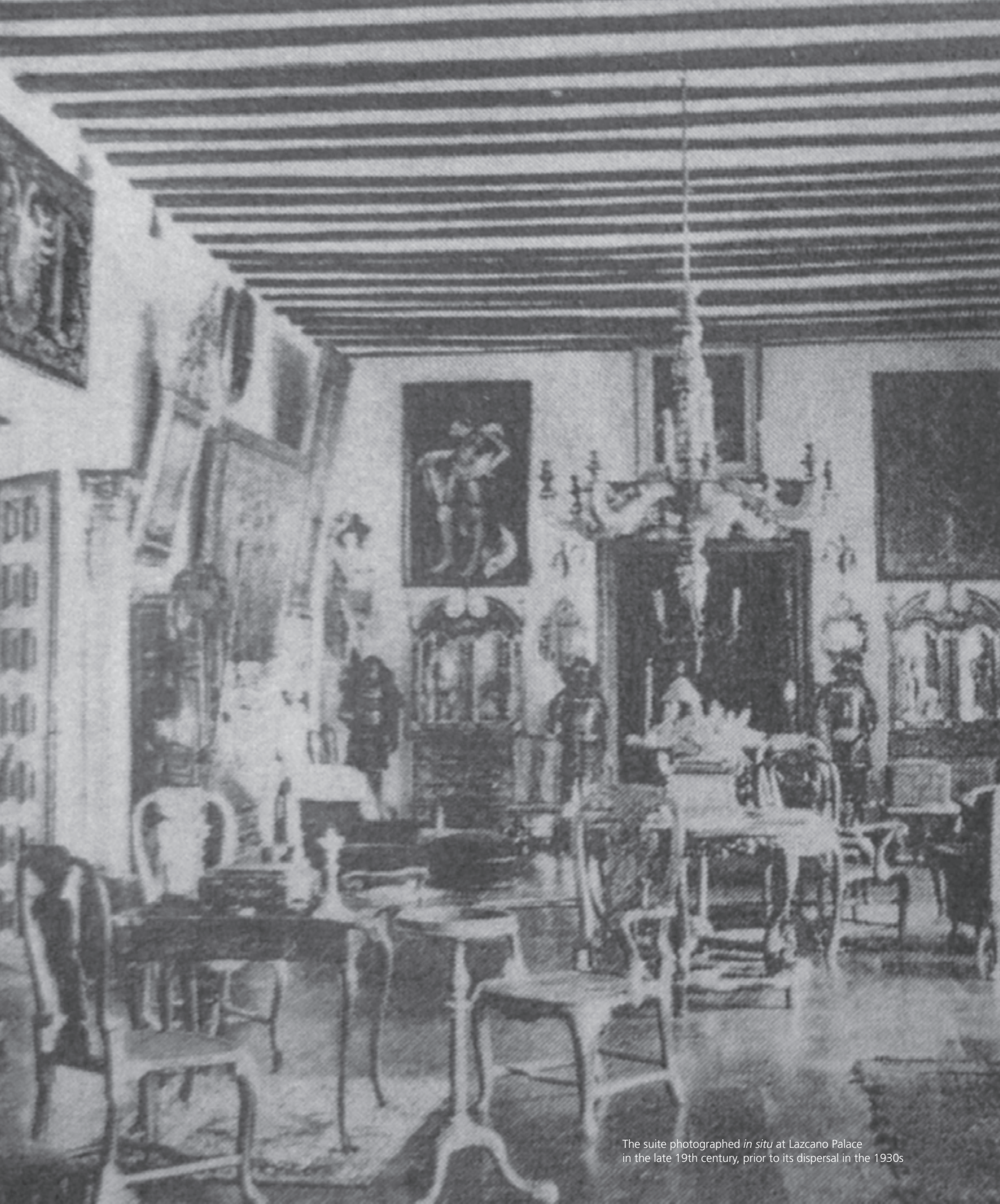
Simon Jervis, 'A great dealer in the cabinet way', *Country Life*, 1974, pp. 1418–19.

Christopher Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, 1978, vol.1, pp. 79–81.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, pp. 371–2.

Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, pp. 34 & 86.

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700–1840*, 1996, pp. 31–2, figs. 442–51.



The suite photographed *in situ* at Lazcano Palace
in the late 19th century, prior to its dispersal in the 1930s



Trade card of Maydwell and Windle, glass sellers, London, 1765.
© The Trustees of the British Museum

3

A GEORGE II CUT GLASS EIGHT LIGHT CHANDELIER

Note: One of the candle arms has a cracked tube and the top ball has a crack.

English, *circa* 1755

Height: 38 in; 96.5 cm

Diameter: 38 in; 96.5 cm

Early cut glass chandeliers like this one are exceptionally rare finds.

A trade card by the glass sellers Maydwell & Windle dated *circa* 1765 depicts a very similar chandelier.





4

A GEORGE III MAHOGANY TRIPOD TABLE

The table has survived in remarkable untouched condition and has acquired an outstanding mellow patina. The tip-up top is supported by bearers with unusual shaped ends, and pivots on a birdcage action which retains the original wedge.

The attention to detail, the quality of the wood and the care with which it was selected are all testament to the exceptional craftsmanship of its maker. The fact that the table has also survived in such good condition is particularly fortunate.

English, *circa* 1765

Height: 29½ in; 75 cm

Diameter: 27½ in; 70 cm

Provenance:

Private collection, USA.









Design for a silver or ormolu wine cooler by Jean-Jacques Boileau, 1803.
© Victoria and Albert Museum, London

5

**A PAIR OF GEORGE III GILT BRONZE WINE COOLERS
BY RUNDELL, BRIDGE & RUNDELL TO A DESIGN
BY JEAN-JACQUES BOILEAU**

Note: One liner is of later date.

One wine cooler is engraved on the side of the platform:
'RUNDELL BRIDGE & RUNDELL AURIFICES REGIS ET
PRINCIPIIS WALLIA LONDINI FECERUNT'.

English, *circa* 1805

Height: 11 in; 28 cm
Width: 12 in; 30.5 cm
Depth: 9½ in; 24 cm



THE CRAVEN COMMODOES







6

A PAIR OF GEORGE III ORMOLU MOUNTED PADOUK, ROSEWOOD AND KINGWOOD MARQUETRY COMMODES ATTRIBUTED TO PIERRE LANGLOIS

Note: The commodes retain their original brass mounts, apart from the central mount to the apron, which is a faithful restoration, using the original nail holes and copying the mount from another commode by Langlois.

English, *circa* 1770

Height: 33 in; 84 cm

Width: 43½ in; 110.5 cm

Depth: 20¼ in; 51.5 cm

Provenance:

William, 6th Baron Craven (1738–1791);

By descent until 1965;

Robert Bradley Craven, 6th Earl of Craven (1917–1965), Sotheby's, 8 October 1965, lot 140;

Mallett & Son Ltd., London, England;

Private collection, England;

Mallett & Son Ltd., London, England;

Private collection, London, England.

Pierre Langlois used mounts produced by his son-in-law, Dominique Jean. The pattern of the central mount, now reinstated, is consistent with those on other commodes by the same maker, between which there is scarcely any variation. The fact that the same fixing holes have been used further confirms that the mount chosen is correct.

A similar pair, only differing slightly in the door marquetry, was retailed by Frank Partridge Inc. in 1935 as part of the Drury Collection in New York, USA. Another similar pair are to be found in a private collection in England and were shown at the Masterpiece Fair in London in 2011.





7

**A PAIR OF GEORGE III PARCEL
GILT MIRRORS**

Note: The frames retain virtually all the original paint surface. The gilding has been refreshed in some areas. The oval mirror plates are original. The leaf spray tops are restorations.

English, *circa* 1770

Height: 5 ft 1¼ in; 155.5 cm

Width: 3 ft 1½ in; 95.5 cm

Provenance:

Private collection, London, England.



8

A PAIR OF GEORGE III PARCEL GILT ROSEWOOD TORCHÈRES
ATTRIBUTED TO THOMAS CHIPPENDALE

English, *circa* 1765

Height: 53½ in; 136 cm

Diameter of tops: 13½ in; 34.5 cm

Provenance:

Kinnaird House, Dunkelt, Scotland.

The only two commissions for documented torchères from the Chippendale workshop were for Blair Castle, Perthshire, Scotland, and Broomfield Hall, Hertfordshire, England. With twelve different designs for candle stands in the first edition of Chippendale's *Director*, and twenty-one in the third edition, torchères or candle stands are clearly under-represented in the known canon of documented Chippendale pieces. We know that these stands were used in considerable numbers, and it is probably because of their fragility that so few have survived. When electric lighting was introduced, torchères eventually became redundant except for displaying decorative objects.

The design of the torchères does not follow any of the known Chippendale drawings, but all the individual elements can be found on other documented pieces by him. Chippendale never followed his own designs precisely, generally adjusting them for the needs of each client, and these torchères are typical examples of this practice. It is likely that some of their design features also appear within the setting for which they were commissioned. They would without doubt have been part of a larger decorative scheme for which other pieces would have been similarly constructed in rosewood and parcel gilt.

The quality and attention to detail of these highly important torchères is outstanding. They are constructed mainly from what Chippendale would have called Indian rosewood, a very dark and richly coloured wood that polishes to a high sheen. It is however also extremely hard, making it difficult to carve. For that reason, many of the carved elements have been applied to the curved sections and are made of lime wood, which is much finer in grain, softer and more suitable for carved decoration. Even the counter-fluted sections within the column are pieces of lime wood which have been carefully let in, then carved and prepared for gilding.





The rosewood and parcel gilt bookcase at Dumfries House, Ayrshire

Much time and thought clearly went into the construction of these torchères. No effort has been spared by the cabinet-maker to achieve an outstanding result, and there can be little doubt about their authorship.

The distinctive scroll feet show similarities with pole screens supplied to Dumfries House, Ayrshire, Scotland. The famous bookcase at Dumfries is also made of rosewood and parcel gilt. The Dumfries auction catalogue produced by Christie's in 2007 interestingly lists several pole screens but not a single torchère.

A lady's dressing table made of rosewood and with parcel gilt elements remains at Arniston House, Midlothian, Scotland. It partly follows Chippendale's design in the *Director*, but has some interesting variations which link it with the torchères. The dressing table is finished with a Chinese pagoda-like structure and a much simplified apron carving to the knee hole which in fact corresponds to the carving connecting the legs.

Future research may be able to establish whether these torchères were ordered for either Arniston or Dumfries.

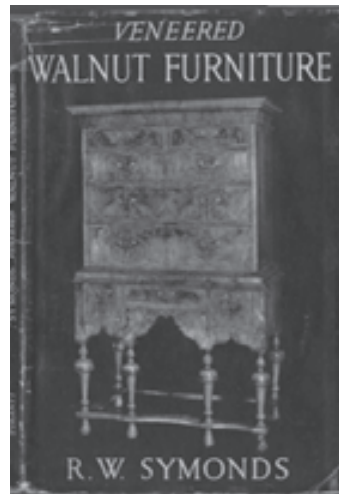
Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1st edition, 1754, pls CXX–CXXIII.

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pls LII & CXLIV–CXLVIII.

Christopher Gilbert, *The Life and Work of Thomas Chippendale*, 1978.





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

9

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

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

English, *circa* 1755

Height: 28¾ in; 73 cm

Width: 37½ in; 95 cm

Depth (open): 36¾ in; 93.5 cm

Depth (closed): 18 in; 45.5 cm

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

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

Provenance:

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

Private collection, London, England.

Illustrated:

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

Literature:

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

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2007, p. 62; a pair of chairs with comparable legs.

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2009, p. 52; a pair of parcel gilt chairs.

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2010, p. 156; a stool attributed to Paul Saunders.







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

Note: The glass arms are of later date.

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

Chinese, Qianlong period, *circa* 1750

Height: 16 in; 40.5 cm

Width: 9¼ in; 23.5 cm

Depth: 9 in; 23 cm

Provenance:

By repute, The King of Portugal;
Private collection, Switzerland.

Illustrated:

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2014, pp. 44–7.

Ronald Phillips Ltd., 'Masterpieces', catalogue, 2016, pp. 20–21.

Literature:

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

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











11

A PAIR OF GEORGE II SERPENTINE MAHOGANY COMMODE
CHESTS ON STANDS

Note: The ornate brass handles are original. Some handles on one chest have been repositioned because the original holes were misaligned.

This exceptional pair of small commodes is notable for its unusual features of a gently undulating serpentine front with rounded corners and, most strikingly, being mounted on a separate stand with shaped frieze and scroll legs. A small group of other commodes have the same features. They usually contain three drawers with curved corners, and generally have plain veneers which emphasise the fine metalwork and carved features; the carving is usually of bold design and well executed. Most chests in this group are of small scale, similar to this pair, but a few longer versions also exist.

A kneehole desk or dressing chest with these characteristics is illustrated in *English Furniture* by Margaret Jourdain and F. Rose, and a longer commode with drawers behind doors is illustrated in *18th Century English Furniture: The Norman Adams Collection* by Christopher Claxton Stevens and Stewart Whittington.

Commodes of this type, either as single items or occasionally as pairs, formed part of some of the most important collections of English furniture, including the collections of Samuel Messer, E. B. Moller and H. B. Joel.





A drawing by John Linnell relating to a long version of the commode.
© Victoria and Albert Museum, London

It has not been possible so far to identify a maker for this group, which must all have come from the same workshop. It is however clear that they were created by an experienced and confident carver, probably in London.

A drawing by John Linnell in the collection of the Victoria and Albert Museum, London, relates to a longer version, and it is conceivable that this group was produced by the Linnell workshop, but without further evidence this can only be speculation.

English, *circa* 1755

Height: 31½ ins; 80 cm

Width: 32 ins; 81 cm

Depth: 19¾ ins; 50 cm

Provenance:

Private collection, USA.

Literature:

Margaret Jourdain and F. Rose, *English Furniture, The Georgian Period 1750–1830*, 1953, pp. 147–8.

R. W. Symonds, *Furniture Making in Seventeenth and Eighteenth Century England*, 1955, pp. 108–9, figs. 162–3.

Christopher Claxton Stevens and Stewart Whittington, *18th Century English Furniture: The Norman Adams Collection*, 1983, pp. 372–5.

Christie's, 'The Samuel Messer Collection of English Furniture Clocks and Barometers', sale catalogue, London, 5 December 1991, pp. 136–41, lots 104, 105 & 106.



THE LERCHENBORG CASTLE MIRRORS







Lerchenborg Castle, Denmark



The two matching larger mirrors at Lerchenborg Castle

12

**A PAIR OF GEORGE II GILTWOOD BORDER GLASS MIRRORS
ATTRIBUTED TO GILES GRENDY**

Note: The mirrors retain some of their original gilding. One shaped centre plate is an 18th century replacement. Each mirror retains an inventory inscription on the reverse, reading 'L No. 19'. L stands for Lerchenborg Castle, and No. 19 indicates the location of the mirror within the castle.

English, *circa* 1730

Height: 44 in; 112 cm

Width: 25 in; 63.5 cm

Provenance:

John Thornton, for Lerchenborg Castle, Denmark; by descent to;
Christian Lerche, Lerchenborg Castle;
Amalie Margrethe Christiane Caroline Leiningen-Westerburg née
Lerche, Lerchenborg Castle;
Georg Flemming Lerche, Lerchenborg Castle;
Christian Cornelius Lerche-Lerchenborg, Lerchenborg Castle;
Christian Albrecht Lerche, Lerchenborg Castle;
Christian Cornelius Lubbi Lerche-Lerchenborg;
J. Bruhn, Lerchenborg Castle;
Private collection, England.

Lerchenborg Castle in Denmark was built by Carl Ahlfeld in 1704. The estate belonged to John Thornton between 1729 and 1742, and the mirrors were probably installed during this time. Two matching and far larger mirrors remain at Lerchenborg as part of the original suite.

John Thornton's father, Robert Thornton, was a director of the Bank of England and a wealthy merchant who owned the Clapham estate. On his father's death, John inherited the estate, which he continued to add to, and around £100,000. He travelled extensively and probably did not spend much time in Denmark. A journal by John Thornton, dated 1742 and describing his travels from Riga through Germany and Italy to England, was sold at Dominic Winter Auctions in Cirencester, England, in 2019.



13

A GEORGE I WALNUT STOOL
ATTRIBUTED TO THE WORKSHOP OF GILES GRENDY

The stool: English, *circa* 1720

The needlework: English, *circa* 1750

Height: 17½ in; 44.5 cm

Width: 21½ in; 54.5 cm

Depth: 16¼ in; 41 cm

Provenance:

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

The stool has acquired a fine patina and is upholstered with colourful English petit-point needlework. The seat rail is marked IV (four in Roman numerals) and incised with the letters IL.

The stool was originally one of at least four in probably a large suite of seat furniture. Incised letters are to be seen on some of Grendy's seat furniture, and are probably the initials of the journeyman at his workshop who made the piece. The initials on this stool may indicate either Joseph Longford or James Ludford, both journeymen known to have been employed by Grendy during his 63-year cabinet-making career.









The bureau photographed in the Pelham Galleries shop and illustrated in the Grosvenor House Antiques Fair handbook, 1991, p. 201

14

A GEORGE I BLACK AND GOLD JAPANNED CABINET

Note: The cabriole legs, brass plate handles, mirror plates and back boards are of later date.

English, *circa* 1720

Height: 7 ft 4 in; 223.5 cm

Width: 3 ft 3¾ in; 101 cm

Depth: 1 ft 9 in; 53.5 cm

Provenance:

Private collection, England;
Pelham Galleries, London, England;
Private collection, England;
Private collection, Cologne, Germany.

Exhibited:

The Grosvenor House Antiques Fair 1991; with Pelham Galleries.

Illustrated:

The Grosvenor House Antiques Fair handbook, 1991, pp. 200–201;
with Pelham Galleries.





15

A GEORGE II MAHOGANY TRIPOD TABLE

Note: The bearers have been reversed and new pivoting holes drilled at some stage, as a result of the original holes becoming enlarged over time by use.

English, *circa* 1755

Height: 28 in; 71 cm
Diameter: 27 in; 68.5 cm

Provenance:

Private collection, England.

The table belongs to a small group of related tripod tables, all with inward scrolling legs. The design, with bold acanthus carving, vase decorations and applied layers, is reminiscent of the style of William Kent, which went out of fashion soon afterwards. This might explain why only a few examples are known. An interesting feature of this table is that the support is constructed of three sections which are joined together. The wonderful shaped stretcher at the base of the table gives it extra strength and echoes the shape of flying buttresses in gothic architecture.

16

A GEORGE III SILVER ARGYLE BY DANIEL PONTIFEX

English, hallmarked for London, 1799

Height: 8¼ in; 21 cm
Width: 9½ in; 24 cm
Depth: 5½ in; 14 cm

Silver argyles are gravy-warmers made in various shapes similar to a covered coffee pot, with one handle and one spout. The gravy is kept warm by means of hot water contained in a compartment created by a double exterior wall.

Legend has it that John Campbell, the fifth Duke of Argyll, (1723–1806) and his wife Elizabeth Gunning, Baroness Hamilton of Hameldon, lost patience with gravy arriving cold to their table from the kitchens of their home, Inverary Castle, during the cold Scottish winters. The Duke therefore promoted a new piece of tableware designed to solve the problem. This was reputedly the origin of the 'argyle', so named in tribute to the noble family that first adopted it. (Information courtesy of BADA.)



A PAIR OF HAMILTON PALACE SETTEES







17

A PAIR OF GEORGE I GILTWOOD TWO SEATER SETTEES

The pair of settees formed part of a large suite of giltwood furniture consisting of at least six settees and six side chairs.

Alexander, 10th Duke of Hamilton (1767–1852), devoted much of his life to the fine arts and collecting. Hamilton Palace in Lanarkshire, Scotland, was extensively refurbished during the 1820s, and according to H. Avray Tipping, who researched the history of the palace for his series of articles in *Country Life* magazine in 1919, it is possible that this suite was part of the refurbishment.

An auction at Christie's in 1882 sold much of the 10th Duke's late wife's collection from the Beckford family, but the giltwood suite did not form part of the sale and was retained by the family until further sales dispersed more furniture from Hamilton Palace in 1919. The palace itself was demolished a few years later in 1927 after suffering severe subsidence caused by coal mining.

English, *circa* 1725

Height: 40½ in; 103 cm

Height of seat: 23 in; 58.5 cm

Width: 49 in; 124.5 cm

Depth: 32 in; 81 cm

Provenance:

Hamilton Palace, Scotland, until demolished in 1927;

Private collection of Jacob Wonsal (Jack L. Warner), California, USA.

Illustrated:

H. Avray Tipping, 'Hamilton Palace I', *Country Life*, 7 June 1919, p. 668.

H. Avray Tipping, 'Hamilton Palace II', *Country Life*, 14 June 1919, p. 721.

Lucy Wood, *Upholstered Furniture in the Lady Lever Art Gallery*, vol. I, 2008, p. 325, fig. 190.



The settees photographed *in situ* in the Gallery
at Hamilton Palace, 1919.
Courtesy of Country Life Picture Archive



18

AN IRISH GEORGE II MAHOGANY SIDE TABLE

The colour and patination on this table are outstanding, and it stands out from the general design of Irish tables. The carving is of special interest because it is an Irish interpretation of a design by Matthias Lock, published in 1746. The fluid execution and lightness of appearance show that the carver understood the new rococo style which was only just emerging when the table was made.

The table follows Lock's design, although in a simplified form, and it is apparent that the carver or designer of this table must have been familiar with Lock's publication.

Irish, *circa* 1755

Height: 3 ft; 91.5 cm

Width: 5 ft 7 in; 170 cm

Depth: 2 ft 1¼ in; 64 cm

Provenance:

Private collection, USA.

Literature:

Matthias Lock, *Six Tables*, 1746, pl. 3.

The Knight of Glin and James Peill, *Irish Furniture: Woodwork and Carving in Ireland from the Earliest Times to the Act of Union*, 2007, pp. 79–87.





A related mirror from the same workshop at Ely Place, Dublin,
The Georgian Society Records, vol. II, 1969

19

**AN IRISH GEORGE II GILTWOOD MIRROR
ATTRIBUTED TO THE WORKSHOP OF HENRY HOUGHTON**

Note: The frame retains virtually all the original surface. The mercury bevelled mirror plate is original.

Irish, *circa* 1755

Height: 5 ft 8½ in; 174 cm

Width: 3 ft 8½ in; 113 cm

Depth: 1 ft; 30.5 cm

As with the Irish mahogany side table (page 62), this mirror stands out from the normal run of Irish mirrors. It has a lightness and fluidity of design that without doubt is influenced by designs published by Thomas Johnson, yet its rococo style is combined with some characteristic Irish features such as the exaggerated waisted sides and the use of architectural details.

Similar carved decoration on mirror and picture frames can be found at Russborough, Co. Wicklow, Ireland, where Henry Houghton was employed. It is interesting to note that Thomas Johnson, Matthias Lock's most celebrated apprentice, spent some eight months in Dublin working for Houghton. Johnson states in his journal that he 'made great improvements from [Houghton] and his apprentices from me'.

Another mirror with virtually identical features but conceived as an overmantel is photographed at Ely Place in Dublin, Ireland, and published in *The Georgian Society Records*.

Literature:

Thomas Johnson, *A Collection of Designs*, 1758, pl. 1.

Desmond Guinness, *The Georgian Society Records*, vol. II, 1969, pl. XCVI.

Jacob Simon, *Thomas Johnson's 'The Life of the Author'*, 2003, pp. 1–64.

The Knight of Glin and James Peill, *Irish Furniture*, 2007, pp. 79–87.

See page 209 for a photograph of a detail.



THE GLEMHAM HALL GAINSBOROUGH ARMCHAIRS





A PAIR OF GEORGE II MAHOGANY LIBRARY ARMCHAIRS

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

English, circa 1755

Height: 40¼ in; 102 cm

Height of seat: 16 in; 40.5 cm

Width: 28½ in; 72.5 cm

Depth: 27¾ in; 70.5 cm

Provenance:

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

Illustrated:

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





Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1st edition, 1754, pl. XVIII.

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

'Georgian Art, Exhibition in aid of the Royal Northern Hospital', London, 1931, p. 57; one chair of the set.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. I, p. 288, fig. 197; one chair of the set.

Margaret Jourdain, *Georgian Cabinetmakers*, 3rd revised edition, 1955, p. 177, illus. 107; one chair of the set.

The Williamsburg Collection of Antique Furnishings, 1973, p. 117; one chair of the set.

Christie's, 'Childwick Bury, St. Albans, Hertfordshire, Part I', sale catalogue, 15 May 1978, lot 123; one chair of the set.

Sotheby's, 'Important English Furniture', sale catalogue, New York, 25 January 1986, lot 162; one chair of the set.

Edward Lennox-Boyd (ed.), *Masterpieces of English Furniture: The Gerstenfeld Collection*, 1998, item 48, pls 23 & 42; one chair of the set.



One of the chairs photographed *in situ* at Glenham Hall; Percy Macquoid, *A History of English Furniture*, vol. III, 'The Age of Mahogany', 1906, fig. 188

21

**A PAIR OF GEORGE I GILTWOOD
GIRANDOLES**

Note: The girandoles retain the original shaped and bevelled mirror plates. They were re-gilded some fifty years ago, and the single brass candle arms and sockets were replaced at the same time.

Early girandoles with shaped and bevelled plates like these are extremely rare, partly because of their fragility, but also because their high manufacturing cost restricted them to the very rich elite of early 18th century England.

English, *circa* 1715

Height: 32¼ in; 82 cm

Width: 18½ in; 47 cm

Depth: 7¼ in; 18.5 cm

Provenance:

Partridge Fine Arts Ltd., London,
England;

Private collection, London, England.

See page 204 for a photograph of
a detail.





22

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

23

A GEORGE II SERPENTINE MAHOGANY COMMODE
ATTRIBUTED TO WILLIAM GOMM & SON & CO.

English, *circa* 1760

Height: 35½ in; 90 cm
Width: 53¾ in; 136.5 cm
Depth: 27¾ in; 70.5 cm

24

THE NOSTELL PRIORY PIER MIRRORS
ATTRIBUTED TO ISAAC ODELL

English, *circa* 1730

Height: 5 ft 5½ in; 166.5 cm
Width: 2 ft 9 in; 84 cm
Depth: 8¾ in; 22 cm

25

THE DONNINGTON GROVE MIRROR
A GEORGE III GILTWOOD AND CARTON PIERRE
PIER MIRROR

English, *circa* 1770

Height: 6 ft 4 in; 193 cm
Width: 3 ft 8½ in; 113 cm

26

THE WIMPOLE HALL LIBRARY WALNUT ARMCHAIRS
ATTRIBUTED TO WILLIAM VILE

English, *circa* 1750

Height: 40½ in; 103 cm
Height of seat: 17½ in; 44.5 cm
Width: 30½ in; 77.5 cm
Depth: 32 in; 81.5 cm

27

THE ASHBURNHAM PLACE LACQUER COMMODES
ATTRIBUTED TO PIERRE LANGLOIS

English, *circa* 1760

Height: 2 ft 11½ in; 90 cm
Width: 5 ft; 152 cm
Depth: 2 ft 3½ in; 70 cm

28

A PAIR OF GEORGE II PAINTED OVAL MIRRORS

English, *circa* 1740

Height: 42 in; 106.5 cm
Width: 26 in; 66 cm





29

**A GEORGE II MAHOGANY LIBRARY TABLE
ATTRIBUTED TO WILLIAM HALLETT**

Note: The library table retains the original gold tooled Morocco leather, all the original locks and lifting handles and virtually all the original drawer handles with two replacements. The concealed castors are of later date. The table has acquired outstanding colour and patination.

English, *circa* 1740

Height: 31 in; 78.5 cm

Height of kneehole: 24½ in; 62.5 cm

Width of kneehole: 19¾ in; 50 cm

Width: 60¾ in; 154.5 cm

Depth: 35¾ in; 91 cm

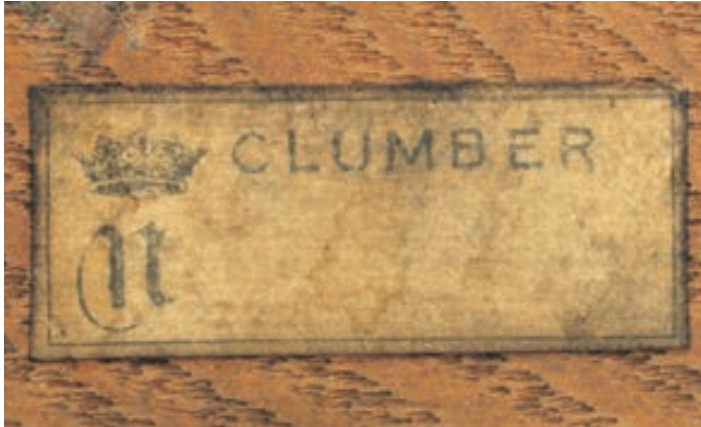
This early type of pedestal desk or library table with its arched kneehole recess follows William Kent's architectural style in furniture. Hallett supplied a very similar writing table to Charles Ingram, 9th Viscount of Irvine, (1727–1778) for either for his London home or Temple Newsam, Yorkshire. Further tables of this type were supplied to Badminton House, Gloucestershire, and Cannon Hall, Yorkshire.

The table has the same drawer formation on both sides. It is constructed as one piece: later versions were made in three sections for ease of transport before being assembled at their destination.









Clumber Park, Nottinghamshire, before the house was demolished in 1938.
Courtesy of the Country Life Picture Archive

30

**A PAIR OF GEORGE II MAHOGANY SIDE CHAIRS
ATTRIBUTED TO JOHN LINNELL**

The chairs have labels marked 'Clumber' attached to the underside of the drop-in seat.

English, *circa* 1740

Height: 39¾ in; 101 cm

Height of seat: 18½ in; 47 cm

Width: 24 in; 61 cm

Depth: 24¾ in; 63 cm

Provenance:

Supplied to the Dukes of Newcastle, Clumber Park, Nottinghamshire, England;

Thence by descent to a Newcastle Estate Office near Warminster, Wiltshire;

From where sold in a small saleroom 'on the borders of the Cotswolds';

Jonathan Harris, 22 May 1989, London, England;

Private collection, England.









J. & W. Cary's price list of 1828

A PAIR OF REGENCY 21-INCH GLOBES
BY JOHN AND WILLIAM CARY

Note: The compass glasses and needles are replacements.

English, dated 1818

Height: 47 in; 119.5 cm

Diameter: 27 in; 68.5 cm

The globes and mahogany stands have survived in a remarkable state of preservation. Both stands retain the original papers to the compass and horizon ring. The globes themselves have suffered no damage and are in excellent condition with a wonderful colour.

A T L A N

1st Voyage

June 12. 1771

CARY'S
NEW
TERRESTRIAL GLOBE,

EXHIBITING

The Tracks and Discoveries made by
CAPTAIN COOK;

*Also those of CAPTAIN VANCOUVER on the
NORTH WEST COAST OF AMERICA;
And M^{DE} LAPROUSE, on the COAST of TARTARY.*

TOGETHER

*With every other Improvement collected from
Various Navigators to the present time.*

LONDON

Made & Sold by J. W. Cary, Strand March 1st 1815.

WITH ADDITIONS AND CORRECTIONS TO 1818.

W E S T E R N

32

A GEORGE III MAHOGANY TUB CHAIR

Note: The green leather has acquired a beautiful patina.

English, *circa* 1770

Height: 37¾ in; 96 cm

Height of seat: 18 in; 46 cm

Width: 25 in; 63.5 cm

Depth: 24 in; 61 cm

Provenance:

Ronald Phillips Ltd., London, England;

Private collection, England.





33

A REGENCY MAHOGANY WRITING TABLE

Note: The faded green leather insert is a 20th century replacement. The brass corner mounts and castors are original. The drawer handles are replacements.

The table is fitted with two narrow drawers and one wide central drawer on each side.

English, *circa* 1815

Height: 30½ in; 77.5 cm

Knee height: 23¾ in; 60.5 cm

Width: 60 in; 152.5 cm

Depth: 36 in; 91.5 cm

Provenance:

Private collection, USA.





34

A REGENCY MAHOGANY ARMCHAIR

English, *circa* 1820

Height: 34 in; 86.5 cm

Height of seat: 17 in; 43 cm

Width: 24 in; 61 cm

Depth: 26 in; 66 cm

This chair is very similar to the pair featured on page 204 of the Ronald Phillips Ltd. 2019 catalogue.









35

**A PAIR OF GEORGE III MAHOGANY AND BOXWOOD BREAKFRONT LIBRARY BOOKCASES
IN THE MANNER OF JOHN LINNELL**

Note: Each bookcase is now fitted with glass shelves, but the original wooden shelves have been retained. The lower section is fitted with two adjustable shelves behind each door. The two centre doors to one bookcase were originally joined as one.

Originally from a set of three, the present pair were sold separately by Lock & Co. in 1962. The third and larger bookcase is now in the collection at Cannon Hall in Yorkshire, England. Interestingly, its centre door has been converted to two doors in the same way.

These bookcases were originally part of the furnishings of the offices of the *Times* newspaper in Printing House Square in London until they were removed in the 1960s when the paper moved to other premises. It is possible that they were originally commissioned for the offices. The paper was founded in 1785 under the title *The Daily Register*, changing its name to *The Times* in 1788.

English, circa 1790

Bookcase 1:

Height: 9 ft 9¼ in; 298 cm

Width: 6 ft 8 in; 203 cm

Depth: 1 ft 7½ in; 49.5 cm

Bookcase 2:

Height: 9 ft 8¾ in; 296.5 cm

Width: 6 ft 8¾ in; 205 cm

Depth: 1 ft 8½ in; 52 cm

Provenance:

The *Times* newspaper, Printing House Square, London, England;

R. F. Lock & Co., Knightsbridge, London, England, 1962;

Collection of Sir Colville Barclay, Pitshill House, Sussex, England.

Illustrated:

Apollo, December 1962; advertisement with R. F. Lock & Co., London.

Literature:

Thomas Sheraton, *The Cabinet Maker and Upholsterer's Drawing Book*, revised 3rd edition, 1802, pl. 28; a design for a bookcase with almost identical pediment and carved swags.

G. M. Ellwood, *English Furniture and Decoration, 1680–1800*, 1913, p. 162; the large bookcase illustrated.



One of the pair advertised by R. F. Lock & Co., *Apollo*, December 1962



Title page of *One Hundred and Fifty New Designs* by Thomas Johnson, 1758



Pen and ink sketch for Johnson's advertising trade card, circa 1770

36

**A GEORGE III PAINTED LIMEWOOD OVAL MIRROR
ATTRIBUTED TO THOMAS JOHNSON**

Note: The mirror retains much of the original paint surface. The mirror plate is an 18th century replacement.

The carving of the limewood frame is of superlative quality, unquestionably carried out by a master craftsman of the highest calibre. It was always intended to be painted and not gilded. Very few comparable mirrors exist.

The mirror is based on the design in Plate 98 of *Genteel Household Furniture in the Present Taste*, published by the London printer and bookseller Robert Sayer between 1760 and 1762. Sayer had previously printed and sold Chippendale's *Director*, Mayhew & Ince's *Universal System* and Thomas Johnson's *One Hundred and Fifty New Designs*, as well as other similar works. *Genteel Household Furniture* is a collection of then-current designs by Chippendale, Mayhew and Johnson: most of the mirror designs (including Plate 9) are by Johnson, and most of the furniture designs are by Chippendale and Mayhew.

English, circa 1765

Height: 58 in; 147.5 cm

Width: 37 in; 94 cm

Depth: 4 in; 10 cm

Provenance:

Freddy Anderson, Welshpool, Wales;
Charles Lumb & Sons Ltd., Harrogate, England;
Private collection, England;
Charles Lumb & Sons Ltd., Harrogate, England;
Private collection, Kent, England.

Illustrated:

Harold Tweed and Christopher Gilbert, *Frank Lumb: An appreciation from his many friends*, 1993, pp. 11–12.

Literature:

Society of Upholsterers, Cabinet-makers etc., *Genteel Household Furniture in the Present Taste*, London, between 1760 and 1762, pl. 9.





Genteel Household Furniture in the Present Taste, pl. 9









Rui Vieira, of Ronald Phillips Ltd., with the Great Danes

37

A PAIR OF LIFE-SIZE 19th CENTURY GREAT DANE BRONZE SCULPTURES

This rare pair of fine quality, late 19th century life-size bronze sculptures of Great Danes are by the French artist Georges Gardet (1863–1939). The bronzes were produced using the sand-casting process at the Siot Foundry, Paris, France. They are both signed 'G. Gardet' and inscribed by the foundry 'Siot Fondateurs Paris'. The dog is stamped 'P315' and the bitch is stamped 'P403' and they both have a dark brown patina.

These two monumental sculptures are rare bronze examples of Gardet's famous commission in marble for the Château de Chantilly, completed in 1894. Such was the importance of this commission that Gardet also edited this pair in several smaller sizes. These proved extremely popular with the general public, but life-size examples of this pair are extremely rare – the only other pair traced to date are those in the collection of the Rijksmuseum, Amsterdam, The Netherlands, acquired in 1904.

Siot Fondateurs of Paris were a highly regarded foundry working between 1890 and 1920, casting principally in bronze. It is rare to find outdoor sculpture of this size cast in bronze: cast iron was the usual material at the time.

French, *circa* 1895

Overall height: 30 in; 76 cm
Length of plinths: 54 in; 138 cm
Overall length: 58 in; 148 cm
Depth of plinths: 19 in; 48 cm

Provenance:

The Sladmore Gallery, London, England, 1997;
Private collection, England.

Literature:

Paul Verbracken (ed.), '150 Years of Monumental Animalier Sculpture', exhibition catalogue, Antwerp, col. pls 64–5, pp. 143–4.



Signature of Georges Gardet on one of the bronzes





38

A GEORGE II MAHOGANY LINEN PRESS

Note: The press retains all the original brass plate handles. One steel lock is of later date.

The hinged pediment reveals a secret compartment which is secured by a sliding bolt inside the press.

English, *circa* 1750

Height: 5 ft 9½ in; 176.5 cm

Width: 4 ft ¼ in; 122.5 cm

Depth: 2 ft 1¼ in; 64 cm





Boulton & Fothergill, pattern book I, fig d

39

A GEORGE III ORMOLU MOUNTED WHITE MARBLE WING FIGURED VASE BY MATTHEW BOULTON

Note: The pierced lid and the suspended chains are restorations.

This is an exceptionally rare and possibly unique variation of Matthew Boulton's wing figured vase. So far there is no other model known to exist that has a marble body and socle. All the other examples are made solely of ormolu.

A pendent finial is attached to the marble body where a suspended burner would be on the ormolu models. The unusually decorated rim to the marble body featuring Prince of Wales's feathers is possibly unique. The standard models feature guilloche decoration on the rim.

The inspiration for this vase derives from a drawing by Michelangelo Pergolesi. The vases were produced in two variations, either with a pedestal or, like the model here, without.

Matthew Boulton included several wing figured vases in his promotional sale at Christie's in 1772. The design was new at the time and proved to be a success.

Examples of wing figured vases in their original homes survive at Blenheim Palace, Oxfordshire, England, and Osterley Park, Isleworth, England. A single vase without pedestal and lacking the suspended burner is in the collection at Temple Newsam in Yorkshire, England.

English, *circa* 1775

Height: 8½ in; 21.5 cm

Diameter: 5 in; 12.5 cm

Provenance:

Private collection, England.

Literature:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 16, fig. 2.

Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. II, 1978, pp. 394–5, item 510.

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 356–8.

Going Once: 250 Years of Culture, Taste and Collecting at Christie's, 2016, p. 302.



40

A CHARLES II GLASS BEAD WORK CUSHION MIRROR

Note: The mirror retains virtually all the original glass beads, with minor replacements, and the original bevelled mirror plate. The gilding is of later date.

English, *circa* 1680

Height: 30 in; 76 cm

Width: 27 in; 68.5 cm

Depth: 2¼ in; 5.5 cm

Provenance:

Private collection, England.

Beadwork is an embroidery using minute glass beads to make up colourful patterns. Most cushion mirrors of this period were either veneered in exotic woods or embroidered in fine silks and wool. Fabric examples exist in numbers of varying quality and condition. Fabric dyes usually fade with exposure to sunlight, diminishing the appearance and value of the object, but the colours of the glass beads are not affected in the same way and retain their brilliance. Mirrors decorated with glass bead embroidery are relatively rare.

Embroidery of this kind usually depicts the monarch or a biblical subject, but on this mirror frame the embroidery is entirely floral, adding to its appeal and rarity.





41

A GEORGE I WALNUT BUREAU ON STAND

Note: The bureau retains the original handles within the bureau section. The lifting handles and the handles on the exterior drawers are of later date. The escutcheons are original.

English, *circa* 1720

Height: 35 in; 89 cm

Width: 25½ in; 65 cm

Depth: 16½ in; 42 cm

This charming little bureau belongs to a small group of exceptionally well made bureaus with the same outline. Three of them were formerly in the celebrated Percival D. Griffiths collection, one was in the collection of Fred Scull and illustrated in the *Dictionary of English Furniture*, and another was formerly in the Henry Hirsch collection.

All of them have the same very distinct concave drawer beneath the bureau section. Some of the bureaus in this group have two drawers beneath the bureau section whilst others have three drawers, the third being fitted into the apron of the stand. All the bureaus in this group stand on cabriole legs which terminate in either trefoil or pad feet. Some of them also feature a cheval toilet mirror attached to the top.

They are all of outstanding quality, with carefully selected veneers and fine herringbone and other bandings.

The interior of every piece in the group is of virtually identical formation, with a central door with arch inlay, flanked by simulated fluted columns, and with one long drawer, two short drawers and a pigeonhole either side. The only variant is the position of the long drawers, which are either at the top or below the pigeonholes.

The wood used for the bureau interior and in some cases for the drawers is the most curious feature of the group. The drawers of the bureaus from the Griffiths collection are constructed from mahogany or

Virginia walnut, while the Fred Scull bureau interior is constructed from satinwood. Our bureau interior and all of its drawers are of manchineel wood, which was imported from the West Indies.

It is clear that the workshop where these bureaus were produced experimented with the new timbers which were being imported into England at the time. Mahogany, Virginia walnut and satinwood were not widely used when the bureau was made, and it must have been quite novel and exotic to make the interior of the bureau from a new wood imported from the colonies.

Manchineel has a beautiful figure and is a very dense wood, but when its sap wood was still fresh it could cause allergic reactions when worked on, and it did not become fashionable. Few pieces made of manchineel have survived, so this bureau is a rare example.

Provenance:

Private collection, New York, USA.

Literature:

R. W. Symonds, *English Furniture from Charles II to George II*, 1929, p. 139, fig. 85.

Herbert Cescinsky, *English Furniture from Gothic to Sheraton*, 1929, p. 184.

R. W. Symonds, 'The early 18th century bedroom', *Antique Collector*, Vol. 16, February 1945, p. 21, fig 4.

R. W. Symonds, 'Dressing bureaux', *Antique Collector*, Vol. 21, 1950, p. 106, fig. 4.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1954, vol. I, p. 130, fig. 16.

Yvonne Hackenbroch, *English Furniture with Some Furniture of Other Countries in the Collection of Irwin Untermyer*, 1958, figs 269 & 270.

F. Lewis Hinkley, *A Directory of Queen Anne, Early Georgian and Chippendale Furniture*, 1971, p. 93, fig. 145.

Geoffrey Beard and Judith Goodison, *English Furniture 1500–1840*, 1987, p. 51.



42

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

English, *circa* 1775

Height: 29¾ in; 75.5 cm

Diameter: 44 in; 111.5 cm

43

**THE LONGLEAT TABLE
A GEORGE II GILTWOOD SIDE TABLE**

English, *circa* 1735

Height: 35¾ in; 91 cm

Width: 49 in; 124.5 cm

Depth: 31½ in; 80 cm

44

**TALGARTH, AN ABSTRACT PAINTING
BY ADRIAN HEATH (1920–1992)**

English, dated on reverse 1979

The canvas:

Height: 5ft; 152.5 cm

Width: 4 ft 5¾ in; 136.5 cm

The frame:

Height: 5 ft 10¾ in; 179.5 cm

Width: 5 ft 4½ in; 164 cm

45

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

English, *circa* 1785

Height: 5 ft 11 in; 180 cm

Diameter: 3 ft 2 in; 96 cm

46

**A GEORGE I BLACK JAPANNED BUREAU
CABINET ATTRIBUTED TO JOHN BELCHIER**

English, *circa* 1715

Height: 7 ft 7 in; 231 cm

Width: 3 ft 5½ in; 105.5 cm

Depth: 1 ft 11 in; 58.5 cm

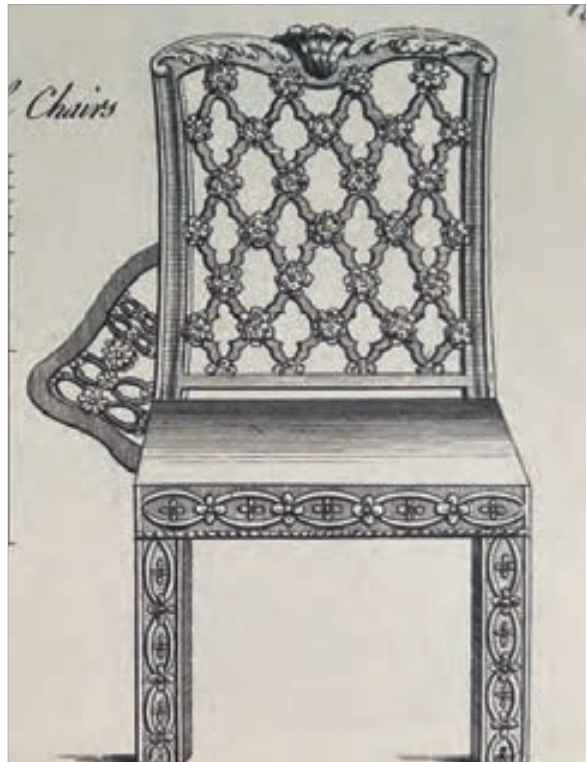




THE KING'S NYMPTON DINING CHAIRS







Robert Manwaring, *The Cabinet and Chair-Maker's Real Friend and Companion*, 1765, pl. 13

47

**A SET OF EIGHT GEORGE III MAHOGANY DINING CHAIRS
IN THE MANNER OF ROBERT MANWARING**

English, circa 1770

Height: 38½ in; 98 cm

Height of seat: 17½ in; 44.5 cm

Width: 22 in; 56 cm

Depth: 23¼ in; 60 cm

The set consists of eight side chairs.

Many details of the design of these chairs relate to Plate 13 in Robert Manwaring's seminal book of chair designs.

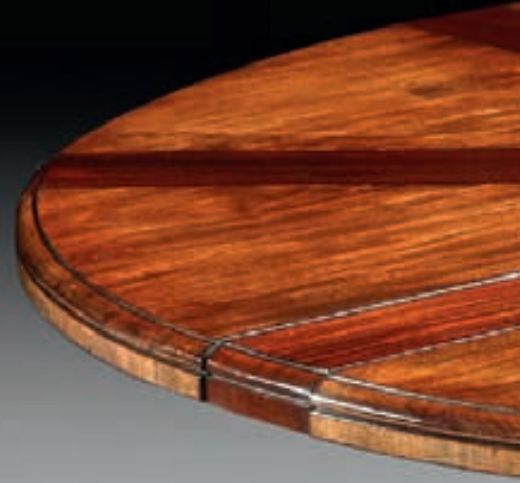
Provenance:

King's Nympton Manor, Devon, England.

Literature:

Robert Manwaring, *The Cabinet and Chair-Maker's Real Friend and Companion*, 1765, pl. 13.





48

**A VICTORIAN MAHOGANY RADIALY EXTENDING DINING TABLE
BY JOHNSTONE & JEANES, No. 484**

The brass boss to the centre of the underframe is engraved 'JOHNSTONE & JEANES/PATENTEES/67 NEW BOND STREET/LONDON' and stamped 'JOHNSTONE & JEANES/NEW BOND ST/LONDON/484' on the timber frame.

The table is supplied with two original sets of extra leaves, to create a medium and large diameter.

English, *circa* 1845

Diameter with large leaves: 6 ft 11½ in; 212 cm

Diameter with medium leaves: 6 ft; 183 cm

Diameter without extra leaves: 5 ft; 152.5 cm

Height: 29 in; 73.5 cm

Provenance:

Private collection, London, England.

Robert Jupe invented the mechanism for this extraordinary extending table and patented it in 1835, as patent no. 6788. Jupe and the established cabinet-maker John Johnstone had previously formed a partnership in 1832, and they expanded the business in 1835, trading as Johnstone, Jupe & Jeanes with premises at 67 New Bond Street, London. By 1842 Robert Jupe had left the partnership and was trading from 47 Welbeck Street. Johnstone & Jeanes carried on at the same New Bond Street address until 1880, and it was during this latter period that the table was made.







JOHNSTONE & JEANES

NEW BOND ST

LONDON

484



49

A PAIR OF GEORGE III ALABASTER AND WEDGWOOD
MOUNTED CUT GLASS TWO LIGHT CANDELABRA
ATTRIBUTED TO WILLIAM PARKER

Note: One drip pan has been repaired.

The use of alabaster is most unusual in the oeuvre of
William Parker, making these candelabra extremely rare.

English, *circa* 1790

Height: 26¼ in; 66.5 cm

Width: 14 in; 35.5 cm

Depth: 10½ in; 27 cm



50

A GEORGE II MAHOGANY SIDE TABLE
ATTRIBUTED TO WILLIAM LINNELL

A very similar table was formerly in the celebrated Samuel Messer Collection. Both tables are very probably from the same workshop. The table was at one stage fitted with a brass gallery to the rear of the top.

English, *circa* 1750

Height: 3 ft; 91.5 cm

Width: 6 ft; 183 cm

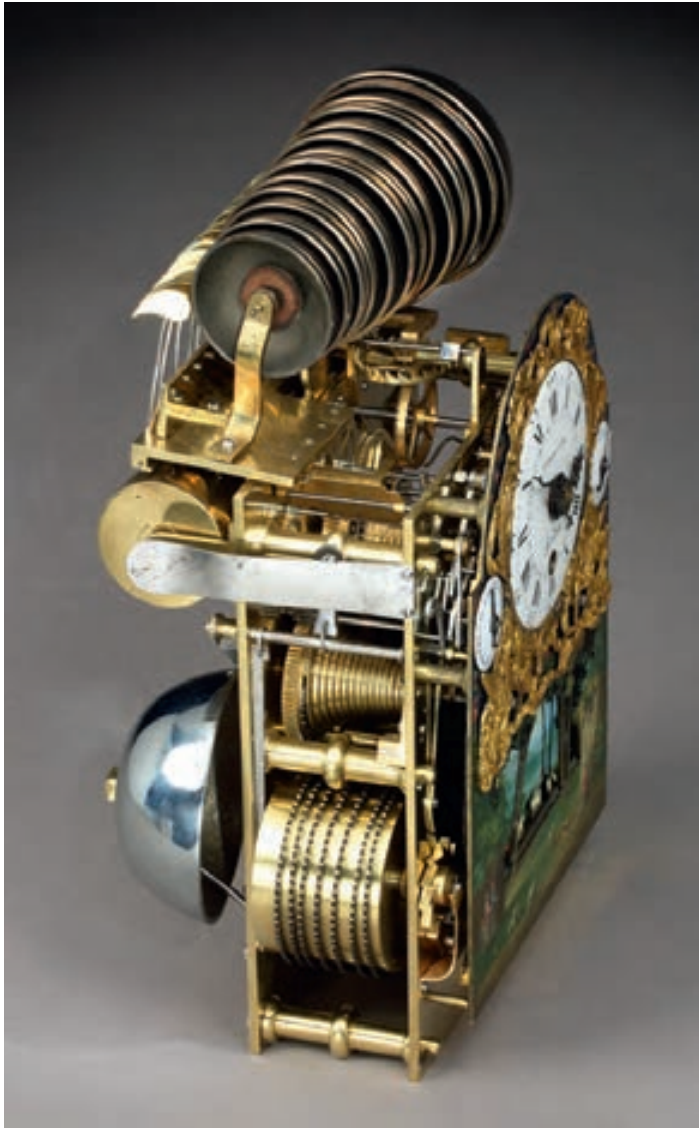
Depth: 2 ft 11½ in; 90 cm

Provenance:

Corporate collection, USA.







51

**A GEORGE III TURTLESHELL AND ORMOLU MOUNTED
MUSICAL AUTOMATA TABLE CLOCK BY JAMES COX**

English, *circa* 1780

Height: 22 in; 56 cm

Width: 12 ½ in; 31.5 cm

Depth: 9 in; 23 cm

The oak case is veneered with scarlet backed turtleshell; the bell-shaped top has gilt-brass foliate mounts on all sides and is surmounted by an urn finial on a pedestal decorated with panels of an Eastern man seated within a tent. The break-arch dial, set with ormolu scroll and foliage mounts typical of Cox, has a very finely painted ground and is signed 'James Cox London' at the centre. The music train plays ten tunes on thirteen bells via thirteen hammers, and the backplate and cocks are all finely engraved with asymmetric scrolls and foliage.

James Cox of London is best known for creating elaborate automata and mechanical clocks that he exported to China, Russia and elsewhere. Some were gifts to the Chinese Emperor Qianlong, many of which are still in the collection of the Palace Museum in Beijing. Other works by Cox are in the Hermitage Museum in St. Petersburg, Russia; Bowes Museum, Barnard Castle, Co. Durham, England; the Royal Collection; and the Metropolitan Museum of Art, New York, USA.

Provenance:

Private collection, London, England.







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JAMES COX
London

STRIKE
SILENT

TO GOVERN THE
HOURS OF THE
DAY
TO GOVERN THE
HOURS OF THE
NIGHT



THE PERCIVAL GRIFFITHS MIRRORS







The mirror photographed *in situ* in the dining room at Sandridgebury, Hertfordshire. R. W. Symonds, 'Gilt furniture', *Connoisseur*, December 1928, p. 234, fig. VI

52

A PAIR OF GEORGE II GILTWOOD MIRRORS

Note: Both mirrors retain the original re-silvered bevelled mirror plates. The candle arms and sockets are of later date, and the gilding has been refreshed.

English, *circa* 1735

Height: 5 ft 2½ in; 159 cm

Width: 2 ft 9 in; 84 cm

Depth: 9 in; 23 cm

Provenance:

Percival D. Griffiths, Sandridgebury, Hertfordshire, England;

Syrie Maugham Inc., New York, USA;

Partridge Fine Arts Ltd., London, England.

Illustrated:

R. W. Symonds, 'Gilt furniture', *Connoisseur*, December 1928, p. 234, fig. VI.

International Studio, November 1929, p. 86.

Partridge Fine Arts Ltd., 'Summer Exhibition', catalogue, 1988, pp. 32–3.

This pair of mirrors will feature in the forthcoming Yale book on Percival D. Griffiths. This publication was instigated by the late John Bryan, Chicago, USA.





53

AN IRISH VICTORIAN MAHOGANY WINE CELLARET BY WILLIAMS OF DUBLIN

Note: The brass liner is of later date.

Irish, *circa* 1845

Height: 21½ in; 54.5 cm

Width: 44 in; 112 cm

Depth: 27½ in; 70 cm

Provenance:

Partridge Fine Arts Plc, London, England;

Private collection, California, USA.

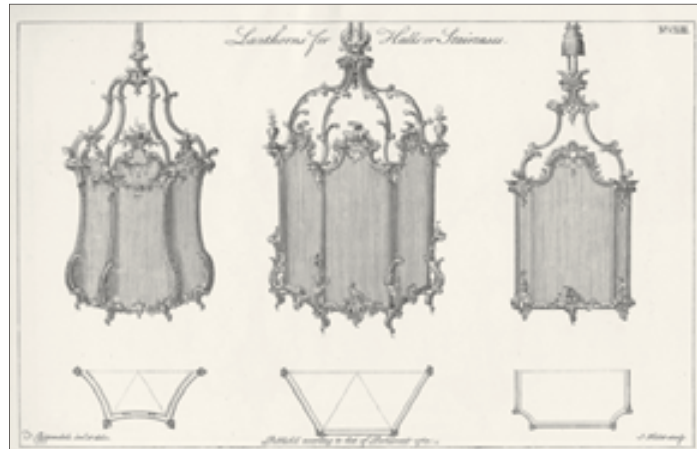
The inside of the cellaret is stamped WILLIAMS 49766.

A virtually identical wine cellaret, of the same size and differing only in some carved detail, but otherwise essentially of the same design, was formerly in the collection of the Dukes of Hamilton at Hamilton Palace in Lanarkshire, Scotland. The sale of the contents of Hamilton Palace in 1882 took some thirty days and is notable as one of the great estate sales of the 19th century.

The Dublin cabinet-making firm of Williams was founded in the 18th century and in partnership with John Mack and William Gibton traded under the name Mack, Williams & Gibton. Following the death of Mack in 1829 the company traded as Williams & Gibton until Gibton's death in 1842 when the name changed again to Williams & Son. The business ceased trading in 1852.

Furniture produced by Williams & Gibton and by Williams & Son is often stamped with the company name and a five digit serial number. The cellaret is stamped WILLIAMS 49766, placing it in the third and final stage of the company's history.





Design for a lantern from Thomas Chippendale's *The Gentleman and Cabinet-maker's Director*, 3rd edition, 1762, pl. CLIII

54

A GEORGE II BRASS OCTAGONAL LANTERN

Note: The corona, smoke cowl and pendent four-way light fitting are of later date.

English, *circa* 1755

Height: 41¾ in; 106 cm

Width: 23½ in; 59.5 cm

The design of the lantern is comparable to designs by Chippendale and Mayhew & Ince. A virtually identical lantern from the collection of the Duke of Norfolk was exhibited in 'Country House Lighting 1660–1890' at Temple Newsam, Yorkshire, England, in 1992.

Literature:

Jessica Rutherford, 'Country House Lighting 1660–1890', exhibition catalogue, Leeds, 1992, item 55.



55

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

Note: 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

Note: Some upholstery rails have been replaced.

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, with four side chairs of later date.

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







57

A PAIR OF IRISH GEORGE III MIRROR
CHANDELIERS

Note: One of the mercury silvered mirror
plates is an 18th century replacement. The
two mirrors are of slightly different heights.

Irish, *circa* 1800

Height: 29¾ in; 75.5 cm

Width: 19¾ in 50.5 cm

Depth: 7½ in; 19 cm

See page 215 for a photograph of a detail.



A PAIR OF IRISH GEORGE II MAHOGANY SIDE TABLES

Note: One African Breccia marble top is original; the other is an 18th century replacement.

Irish, circa 1730

Height: 29 in; 74 cm

Width: 34 in; 86.5 cm

Depth: 22 in; 56 cm

Pairs of side tables are extremely rare. The relatively small scale and elegant double scroll legs on this pair are also very unusual, making them particularly desirable. The patination and colour on both tables are outstanding.

Provenance:

One table: Private collection, Dublin, Ireland.

The other table: Private collection, Portugal.

Illustrated:

The Knight of Glin and James Peill, *Irish Furniture*, 2007, p.104, fig. 131; one table.

Johnston Antiques, 'An Exhibition of Irish 18th Century Furniture, The Irish Architectural Archive, 45 Merrion Square, Dublin 2, Ireland, 10-11 & 15-16 May 2007' exhibition catalogue, pp. 22 & 23; one table.





59

A PAIR OF IRISH GEORGE III MAHOGANY PEAT BUCKETS

Note: The brass liners are modern.

Irish, *circa* 1795

Height: 16¼ in; 41.5 cm

Diameter: 14½ in; 37 cm

Provenance:

Private collection, USA.



60

A PAIR OF GEORGE I GESSO STOOLS
ATTRIBUTED TO JAMES MOORE

English, *circa* 1720

Height: 19 in; 48 cm

Width: 27¼ in; 69 cm

Depth: 21 in; 53 cm

61

A GEORGE I WALNUT BUREAU
CABINET ON CABRIOLE LEGS

English, *circa* 1715

Height: 7 ft 6 in; 228.5 cm

Width: 3 ft 3 in; 99 cm

Depth: 2 ft; 61 cm

62

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

English, *circa* 1815

Height: 29¼ in; 74.5 cm

Width: 10 in; 25.5 cm

Depth: 12 in; 30.5 cm







63

**A SET OF FOUR GEORGE III ORMOLU MOUNTED BLUE JOHN
GOAT'S HEAD CANDLE VASES BY MATTHEW BOULTON**

Note: The rim of each vase is drilled twice, for attaching medallions which are now missing.

This model of vase was generally supplied either with or without oval medallions depicting Alexander the Great. The medallions would be attached to the rim of the vase and suspended above the floral swag.

A drawing of the goat's head vase is preserved in the Boulton workshop's Pattern Book I.

English, *circa* 1775

Height (minimum): 8 in; 20.5 cm

Height (maximum): 8½ in; 21.5 cm

Width: 3 in; 7.5 cm

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 231–3, pl. 335.



Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 333, pl. 335



64

A REGENCY MAHOGANY HALL BENCH

English, *circa* 1815

Height: 1 ft 6¾ in; 47.5 cm

Length: 6 ft; 183 cm

Depth: 1 ft 4 in; 40.5 cm







65

A GEORGE II WHITE PAINTED PIER MIRROR

Note: The mirror retains the original mirror plates and virtually all the original off-white paint surface.

English, *circa* 1755

Height: 6 ft 7½ in; 202 cm

Width: 3 ft 2 in; 96.5 cm

Depth: 8¼ in; 21 cm

Provenance:

Private collection, London, England.





66

**A GEORGE III MAHOGANY METAMORPHIC TABLE AND
DUET MUSIC STAND ATTRIBUTED TO JOHN JOSEPH MERLIN**

Note: The stand retains all the original parts of the brass rising mechanism and the mounts. The leather castors have been reinstated, and the brass knob handles have been replaced.

English, *circa* 1770

Height (fully extended): 46 in; 117 cm
Height (lowest setting): 29¾ in; 75.5 cm
Width: 34½ in; 87.5 cm
Depth (flaps up): 28¼ in; 71.5 cm
Depth (flaps down): 8 in; 20.5 cm

Provenance:

Sir William Clare Lees, 1st Baronet, Longdendale, Chester, England;
Private collection, England.

John Joseph Merlin was born in Belgium in 1735 and arrived in London in 1760. During his early years in London, Merlin worked with the goldsmith and clockmaker James Cox, using precious materials to create automata and timepieces of a hitherto unseen quality.

Merlin was known as the 'Ingenious Mechanick' and is probably best remembered for his Mechanical Museum in Princes Street, London. After admiring the latest creations on display, his wealthy visitors could then place orders for his inventions and innovations.

The mechanical parts on this table are virtually identical to those on other tables and stands associated with Merlin, and the table is most likely to be the work of the master.

Illustrated:

Herbert Cescinsky, *English Furniture of the Eighteenth Century*, vol. II, 1910, p. 219, fig. 226.

Literature:

John Joseph Merlin, 'Morning and Evening Amusements at Merlin's Mechanical Museum', exhibition catalogue, 1787.

'Catalogue of The Residue of the singularly Ingenious and very curious ARTICLES WHICH LATELY FORMED PART OF THE ENTERTAINING MUSEUM OF THAT CELEBRATED MECHANIC MR. JOSEPH MERLIN, deceased', sale catalogue, Mr. Willock, 11 June 1804, pp. 3, 4, 7 & 29.





The model fireplace without its protective case

67

**A VICTORIAN COBALT AND IRON SALESMAN'S MODEL
OF A CHAPTER FIREPLACE**

English, *circa* 1850

Height: 12¾ in; 32.5 cm

Width: 12¾ in; 32.5 cm

Depth: 4¾ in; 12 cm

Travelling salesmen in Victorian England often carried models of their wares instead of large and heavy full-size objects. Some of these models, ranging from machinery to household items and sanitary ware, are extremely decorative and they are usually well made.

This outstanding example excels in its fine craftsmanship and design. It is fully functional, with levers for opening and closing, and the engraved decoration is superb. The mahogany protective case adds to its rarity.



68

**A PAIR OF GEORGE III GILTWOOD
TWIN-LIGHT GIRANDOLES**

Note: The girandoles retain some of the original gilding. The candle arms and drip pans are later replacements. The mirror plates are 18th century mercury silvered replacements.

English, *circa* 1775

Height: 33¼ in; 85 cm

Width: 13½ in; 34.5 cm

Depth: 4 in; 10 cm

Provenance:

Private collection, USA.







69

A GEORGE I YEW WOOD BANDED BURR WALNUT BUREAU

Note: The bureau retains the original feet and the original steel locks. The brass escutcheons and plate handles are of later date. The yew wood banding is an unusual feature during this period.

English, *circa* 1705

Height: 40 in; 101.5 cm

Width: 37 in; 94 cm

Depth: 20 in; 51 cm

Provenance:

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



70

**A GEORGE I GESSO MIRROR
ATTRIBUTED TO JOHN BELCHIER**

Note: This exceptional mirror retains virtually all the original gilding and the original shaped and bevelled mercury silvered mirror plate. The brass candle arm sockets and glass arms are replacements.

English, *circa* 1720

Height: 52½ in; 133.5 cm

Width: 28 in; 71 cm

Depth: 4 in; 10 cm

Provenance:

Private collection, New York, USA.



71

A GEORGE II BURR WALNUT CHEST OF DRAWERS

Note: The chest retains the original shaped brass plate handles and escutcheons.

English, *circa* 1730

Height: 30¾ in; 78 cm

Width: 31 in; 79 cm

Depth: 18¾ in; 47 cm

Provenance:

Ronald Phillips Ltd., London, England;

Private collection, England.





72

A PAIR OF GEORGE III MAHOGANY
SHIELD BACK ARMCHAIRS
ATTRIBUTED TO JOHN LINNELL

English, *circa* 1780

Height: 37¼ in; 94.5 cm

Height of seat: 17½ in; 44.5 cm

Width: 23 in; 58.5 cm

Depth: 24½ in; 62 cm



73

A GEORGE III BRASS MOUNTED AND PARCEL GILT ROSEWOOD
OCTAGONAL CENTRE TABLE

Note: The table is fitted with two opposing drawers in the frieze, all retaining much of the original parcel gilding. The brass mounts and castors are all original. The table was at one stage fitted with an under-stretcher which has been removed.

English, *circa* 1795

Height: 29 in; 73.5 cm

Width: 29¾ in; 75.5 cm

Provenance:

Private collection, London, England.





Boulton & Fothergill, pattern book 1, fig. j

74

**A GEORGE III ORMOLU MOUNTED MILLERS VEIN BLUE JOHN
EWER BY MATTHEW BOULTON**

Note: The top of the spout and the handle have been restored.

This exceptionally rare ewer is so far the only known example that precisely follows Matthew Boulton's design and has the central horizontal ormolu band applied to the blue john body.

According to Goodison, a further seven similar ewers by Boulton are known to exist. A documented pair made for the Earl of Sefton in 1772 is in the Gerstenfeld Collection in Washington, DC, a further pair is in the collection of the Birmingham Museum and Art Gallery at Boulton's former home, Soho House, and the remaining three are in private collections.

English, *circa* 1775

Height: 19 in; 48.5 cm

Width (across handle): 8 in; 20.5 cm

Depth (diameter of blue john): 5¼ in; 13.5 cm

Provenance:

Private collection, England.

Literature:

Connoisseur, November 1973, p. 3, 'The Earl of Sefton Ewers'; advertisement with Simon Redburn Ltd., London, England.

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, pp. 243–6.



75

**A CHARLES II COCUS WOOD AND PIETRA DURA CABINET
ON STAND**

Note: The mirrored central pull-out interior is a restoration.

The construction of the cabinet is comparable to several similar cabinets attributed to Pierre Cole, cabinet-maker to Louis XIV of France.

Retaining a paper label on the back, reading 'Aus dem Besitz der Dalton Familie, England' ('formerly in the possession of the Dalton family, England').

The pietra dura: Florentine, *circa* 1660

The cabinet: English, *circa* 1660

Height: 5 ft 6½ in; 169 cm

Width: 4 ft 1 in; 124.5 cm

Depth: 1 ft 8¾ in; 52.5 cm

Provenance:

The Dalton family, England;

Private collection, USA.







76

A HUGE GEORGE III ENGRAVED GLASS
SALMANAZAR PORT DECANTER

English, *circa* 1790

Height: 21 in; 53 cm

Diameter: 8¼ in; 21 cm

The decanter is large enough to hold twelve bottles of port. Decanters of this size are extremely rare.





77

A GEORGE III GILTWOOD OVAL MIRROR

This important mid 18th century Chippendale period carved giltwood oval mirror retains the original gilding and has an 18th century replaced plate within an egg and dart moulded frame. The pierced scrolling foliate surround is surmounted by a basket of flowers, and the shaped and pierced apron with floral garlands is centred by a cherub's head.

A printed 19th century gilder's label to the reverse reads 'J. Buttifant of Carlisle'.

English, *circa* 1765

Height: 5 ft 4 in; 163 cm

Width: 3 ft 1 in; 94 cm

Provenance:

Harris Lindsay, London, England;

Private collection, London, England.

Illustrated:

Harris Lindsay, 'Works of Art', catalogue, 2004, p. 34.

Literature:

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





78

A GEORGE III ORMOLU MOUNTED HAREWOOD SERPENTINE
BOMBÉ COMMODE ATTRIBUTED TO PIERRE LANGLOIS

English, *circa* 1765

Height: 35 in; 89 cm

Width: 55 in; 140 cm

Depth: 23¼ in 59 cm

Provenance:

The Viscounts Downe, Wykeham Abbey, Scarborough, Yorkshire,
England.

This distinctive and elegantly crafted commode features harewood,
amaranth, Indian rosewood and laburnum in its decorative marquetry.
It is fitted with a single shelf behind the doors.





79

A GEORGE III SATINWOOD AND
PURPLEHEART SIDE TABLE

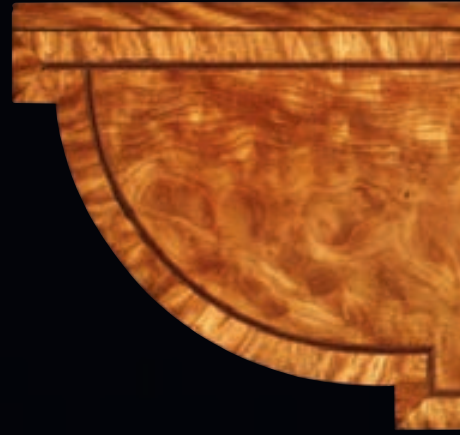
English, *circa* 1780

Height: 2 ft 3¼ in; 69 cm

Length: 6 ft 2 in; 188 cm

Depth: 1 ft 3 in; 38 cm

The table is both shallow in depth and exceptionally low. Its unusual proportions indicate that it was without doubt a special commission.





80

A PAIR OF GEORGE III MAHOGANY STOOLS

Both stools bear the trade label of Norman Adams on the underside.

English, *circa* 1780

Height: 18¾ in; 47.5 cm

Width: 21 in; 53.5 cm

Depth: 13¾ in; 34.5 cm

Literature:

Christie's, 'Dealing in Excellence: A Celebration of Hotspur and Jeremy', sale catalogue, London, 20 November 2008, lot 29; an almost identical pair.

Provenance:

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





The mirror illustrated in the *Antique Dealers' Fair* handbook, 1960, p. 32; with J. de Haan & Son Ltd.

81

A GEORGE III GILTWOOD BORDER GLASS MIRROR

Note: The mirror has a replaced 19th century centre plate and some border plates, probably retaining some 18th century border glasses.

English, *circa* 1765

Height: 50¼ in; 127.5 cm

Width: 36½ in; 93 cm

Provenance:

J. de Haan & Son Ltd., Waltham Cross, Hertfordshire, England;
Norman Adams Ltd., London, England;
Private collection, Surrey, England.

Illustrated:

The *Antique Dealers' Fair* handbook, 1960, p. 32; with J. de Haan & Son Ltd.

Literature:

Geoffrey Wills, *English Looking-glasses: A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 91, illus. 72.





82

A GEORGE II MAHOGANY CHEST OF DRAWERS
ATTRIBUTED TO THOMAS CHIPPENDALE

Note: One escutcheon is of later date. The ornate brass handles are all original.

English, *circa* 1765

Height: 33 in; 84 cm

Width: 36 in; 91.5 cm

Depth: 22¼ in; 56.5 cm

Every aspect of this fine chest of drawers, such as the exceptional quality of the wood, the unusually shaped feet with very bold and simple mouldings, and the out-swept front, is consistent with the practices of the Chippendale workshop. Other notable features in the Chippendale style include the S-shaped escutcheons and finely chased rococo handles often used by the firm, the horizontally layered blocking behind the bracket feet, and the typical red wash. Taken together, all these elements leave little doubt about the authorship of the chest of drawers.

The lack of transport holes on the underside suggests a London destination, but without further evidence firm allocation to a specific house is not possible.





83

**A FRENCH LOUIS XVIII ORMOLU MOUNTED EIGHT CANDLE
BRONZE DISH LIGHT**

Note: The dish light is now fitted for electricity.

French, *circa* 1815

Height: 35 in; 89 cm

Diameter: 25½ in; 65 cm

The high-quality ormolu mounts feature marine life in their design. The various sea shells and molluscs glisten and reflect the light, creating a sparkling effect.







84

**A GEORGE IV BLACK MARBLE AND ORMOLU MANTEL CLOCK
BY VULLIAMY, No. 1921**

English, *circa* 1835

Height: 16½ in; 42 cm

Width: 24½ in; 62.5 cm

Depth: 5 in; 13 cm

The silvered dial is signed 'Vulliamy, London' and surrounded by a turned ormolu bezel mounted in a black marble drum below a finely chased eagle astride flaming branches. The clock stands on a stepped black marble plinth, with a beautifully chased monumental lion at each side.

The 8-day timepiece movement features Vulliamy's typical half-deadbeat escapement with rise and fall pendulum regulation on a pivoted bridge above the plates. The backplate is signed 'Vulliamy, London, No. 1921'.

This is the only known eagle and lions mantel clock by Vulliamy on this large scale, suggesting that it was a special commission for the original owner.

Provenance:

The Owston collection, Australia;

Private collection, England.



85

**A GEORGE III GILTWOOD AND BRONZE PAINTED
CONVEX MIRROR ATTRIBUTED TO PETER BOGAERT**

Note: The pendent twin lights are restorations.

English, *circa* 1805

Height: 55 in; 139.5 cm

Width: 46 in; 117 cm

Depth: 13 in; 33 cm

The mirror belongs to a small group of convex mirrors which have many similarities. All of them have the distinct laurel leaf decoration with four ribbon ties, and some have identical pendent mask carving to the base of the frame. The carving is of exceptional quality on all, and the gilding is always opposed by painted bronze effect areas.

Peter Bogaert was a French émigré with workshops on Tottenham Court Road and later Air Street in London, England. He was Thomas Hope's preferred carver for models for castings. Paul Storr, the celebrated silversmith and goldsmith, also engaged Bogaert in carving projects.

Recent research has revealed documentation for a pair of giltwood candelabra commissioned for the Throne Room at Carlton House which were supplied by Storr & Bogaert in 1807. Edwin Lascelles ordered a pair of torchères from Bogaert for Harewood House in London in 1809.

Provenance:

Private collection, England.

Literature:

Serge Roche, *Mirrors*, London 1985, p. 146, illus. 202; a convex mirror from the same workshop.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 83.

Country Life, 31 July 1986, p. 353.

Hugh Roberts, *Royal Treasures, A Golden Jubilee Celebration*, 2002, item 88.



THE CLUMBER PARK CHANDELIER

86

AN IMPORTANT GEORGE III ORMOLU MOUNTED 20 LIGHT CUT GLASS CHANDELIER BY WILLIAM PARKER

The history of the chandelier can be traced back to its original owners, the Dukes of Newcastle, at Clumber Park in Nottinghamshire. From there it was sold to the Earl of Lincoln, but never installed. It passed through the hands of Delomosne & Son, who sold it to Nancy Lancaster of Colefax and Fowler. She had the chandelier installed at three of her private homes. When her last home, Haseley Court, was destroyed by a fire, the chandelier sustained damage. It has since been extensively repaired and has some replaced 18th century components.

English, *circa* 1780

Height: 7ft 1 in; 216 cm

Diameter: 3 ft 8 in; 112 cm

Provenance:

The Dukes of Newcastle at Clumber Park, Nottinghamshire, England;
The Earl of Lincoln, but never installed, and subsequently sold to;
Delomosne & Son, London, England;
Nancy Lancaster for Ditchley Park, Oxfordshire, England;
then moved to Kelmarsh Hall, Nottinghamshire, England;
and finally, Haseley Court, Oxfordshire, England;
Delomosne & Son Ltd., London, England.

Illustrated:

John Cornforth, *The Inspiration of the Past: Country House Taste in the 20th Century*, 1986, p. 126, illus. 127; *in situ* at Haseley Court, Oxfordshire.

Martin Mortimer, *The English Glass Chandelier*, 2000, p. 102, pl. 48.









87

**A PAIR OF REGENCY ORMOLU MOUNTED ROSEWOOD SIDE
CABINETS ATTRIBUTED TO LOUIS CONSTANTIN LE GAIGNEUR**

Note: The marble tops are of later date. The metalwork is incised 'I-IV'
on the reverse, showing that the cabinets are a true pair. Each is fitted
with one shelf behind the doors.

English, *circa* 1815

Height: 37¼ in; 94.5 cm

Width: 47½ in; 121 cm

Depth: 22½ in; 57 cm

Provenance:

H. Blairman & Sons Ltd., London, England.

Literature:

Margaret Jourdain and F. Rose, *English Furniture, the Georgian Period
1750–1830*, 1953, p. 150, fig. 119.

Le Gaigneur supplied the Prince Regent with furniture for Carlton
House. His workshops are recorded on 19 Queen Street, Edgware Road,
London.





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Detail from an Irish George II giltwood mirror; see page 64



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