

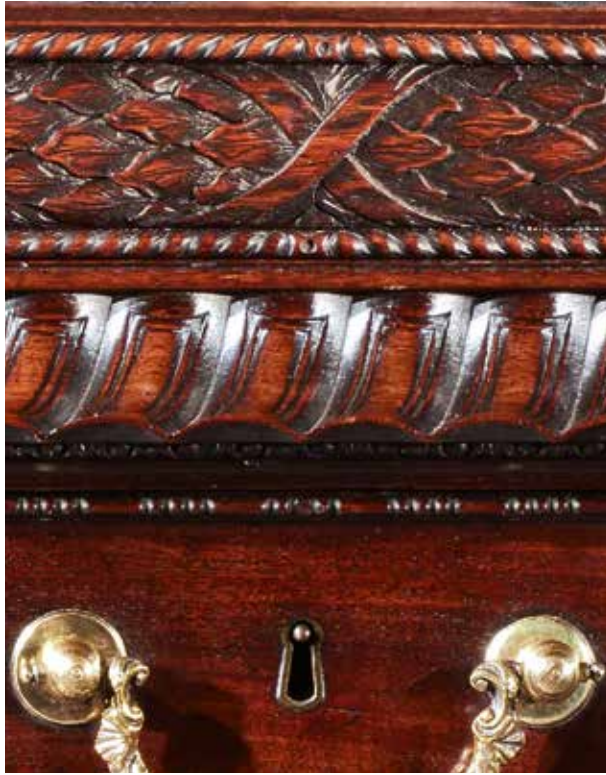
RONALD PHILLIPS

GREAT ENGLISH FURNITURE



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FOREWORD

I hope you will be impressed by the collection we have put together for this year's catalogue. We have been fortunate in purchasing a number of items privately (well over half the contents of the catalogue): some of them we sold many years ago, some have not been on the market for a long time, and the remainder are from other great dealers like Hotspur.

A few of my personal favourites are the pair of needlework chairs on page 10, the dolphin tables on page 24 because of their history and documentation, the lacquer and giltwood table on page 38 for its provenance, the Boulton blue john vase on page 103, the pair of Irish oval mirrors on page 124 on account of their exceptional condition, the walnut bachelor's chest on page 164 because of its colour and patina, the square topped tripod table on page 178 for its rarity, and the Carlton House writing table on page 214 because of its importance and quality. There are so many good things here that I could happily list more – but I urge you to explore the pages and discover them all for yourself.

I am delighted to announce that we will be participating in the new Treasure House Fair at the Royal Hospital Chelsea from 22 to 26 June 2023, which has replaced the Masterpiece London Fair. We are indebted to Harry van de Hoorn and Thomas Woodham-Smith for getting the new fair off the ground so quickly and efficiently. These earlier dates should suit our American friends and clients much better.

Business has been extremely good over the last year, and the difficulties of the pandemic seem to be behind us at last. Interest in 18th century English furniture has really taken off again, reaching a level that is like the old days. There have also been some important decorative art sales recently, such as the Getty Collection, where prices were extremely high and created renewed interest.

As usual I thank Caroline Martin for putting this catalogue together and Thomas Lange for his invaluable research and exciting discoveries. It goes without saying that I also thank all the rest of the Ronald Phillips team for their hard work.

I look forward to hearing from you at simon@ronaldphillips.co.uk or on +44 (0)20 7493 2341, or better still to seeing you, either in Bruton Street or at the Treasure House Fair in London in June or the Winter Show in New York in January.

With my very best wishes,



Simon Phillips

May 2023





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GREAT ENGLISH FURNITURE



1

A PAIR OF GEORGE III GILTWOOD TORCHERES

Note: The torchères retain much of the original gilding, with some re-gilding where necessary, together with the original polychrome painted copper panels in the frieze.

English, *circa* 1780

Height: 48¾ in; 124 cm

Width: 14 in; 35.5 cm

Depth: 14 in; 35.5 cm

The copper panels on these torchères are painted in the most exquisite and delicate way and are framed in the original fine ormolu moulding.

Provenance:

Harrods Ltd., London, England.

Illustrated:

Antique Collector, February 1947; advertisement with Harrods Ltd.



THE BRAMSHILL PARK CHAIRS







2

A PAIR OF GEORGE II NEEDLEWORK UPHOLSTERED MAHOGANY SIDE CHAIRS ATTRIBUTED TO WILLIAM LINNELL

Note: The chairs retain their original needlework covers and most of the original fire gilded brass nails, with some period replacements.

The chairs: English, *circa* 1750

The needlework covers: English, *circa* 1750

Height: 40¼ in; 102.5 cm

Height of seat: 18 in; 45.5 cm

Width: 23 in; 58.5 cm

Depth: 26 in; 66 cm

Provenance:

Sir Monoux Cope, 7th Baronet, for Bramshill Park, Hampshire, England;

By descent until 1954;

Sotheby's, 26 February 1954, lot 74;

Frank Partridge & Sons, London, England: a pair sold separately;

Private collection, USA.

The original needlework on these chairs has survived in remarkable condition. Originally the set would have consisted of at least six chairs and five or more probably six stools.

Country Life recorded the suite in 1903 and again in 1923, when they were in the Chapel Room at Bramshill. A side table of identical cluster column design can also be seen in the *Country Life* photographs and may have been part of the same furnishing scheme.

Bramshill Park, Hampshire, in 1903, showing four chairs and four stools from the suite. Courtesy of Country Life Picture Archive





3

**A PAIR OF GEORGE III MAHOGANY
CHESTS OF DRAWERS**

Note: The chests retain all of their original
brass handles and escutcheons.

English, *circa* 1770

Height: 31¾ in; 80.5 cm
Width: 43 in; 108 cm
Depth: 23 in; 58.5 cm

Provenance:

Partridge Fine Arts Ltd., London, England;
Private collection, Canada;
Private collection, England.

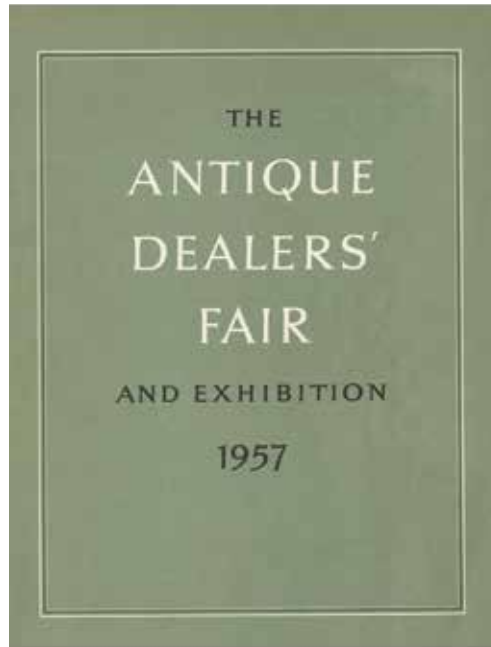








One of the pair illustrated in the 1957 Antique Dealers' Fair and Exhibition handbook



Wateringbury Place, Kent, 1978. Courtesy of the Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera

4

A PAIR OF GEORGE III GILTWOOD MIRRORS

Note: The frames have been re-gilded and the mercury silvered mirror plates are of later date.

English, *circa* 1765

Height: 6 ft 5¼ in; 196.5 cm

Width: 3 ft 5½ in; 105.5 cm

These exceptionally well carved mirrors are in the manner of Thomas Chippendale and take their inspiration from a design for a pier glass frame published in 1754. The spirit of the drawing is apparent in these mirrors. The design of the ho-ho birds relates in much detail to the well documented girandoles with ho-ho birds at Dumfries House in Ayrshire, Scotland.

Provenance:

Vyse Millard Ltd., Amersham, Buckinghamshire, England, until 1957;
David Style, Esq., Wateringbury Place, Maidstone, Kent, England, until 1978;
Private collection, London, England.

Exhibited:

The Antique Dealers' Fair and Exhibition, London, 1957, with Vyse Millard Ltd.

Illustrated:

The Antique Dealers' Fair and Exhibition handbook, 1957, p. 63; one of the pair illustrated.

Literature:

Thomas Chippendale, *The Gentleman and Cabinet-maker's Director*, 1st edition, 1754, pl. CXLIII.
Christie's, 'Dumfries House', sale catalogue, 12 July 2007, vol. I, pp. 209–15, lot 60.





THE CHATHAM CHEST





Charles Wild, watercolour of the Queen's Library at St. James's Palace, London.
Courtesy of the Royal Collection

5

**A GEORGE II MAHOGANY COMMODE CHEST
IN THE MANNER OF WILLIAM KENT**

Note: The brass ring handles and escutcheons are of later date. The top section of the fold-over top and the first row of drawers were replaced following bomb damage in 1944.

English, *circa* 1740

Height: 30 in; 76 cm
Width: 47¾ in; 121.5 cm
Depth: 17¼ in; 44 cm

The commode belongs to a group of very similar pieces, all but one sharing the feature of trusses with carved heads and feet, mostly in the form of lions, but some with the heads of children. These trusses are generally pull-out supports for the fold-over tops if the piece is straight-fronted. Other examples, like the well documented library table for Lord Burlington at Chiswick House, London, are of polygonal shape and come in two halves which, when separated, can be pushed against the wall. Most if not all of them were probably originally intended for use in a library.

Our commode is of special interest because it can be traced back down the female line in the family of the previous owners to William Pitt, 1st Earl of Chatham. Pitt held the post of Groom of the Bedchamber to Frederick, Prince of Wales, and was later appointed Vice Treasurer of Ireland and then Paymaster General of His Majesty's Forces. He was the British prime minister from 1766 to 1768.

The Prince of Wales was estranged from his father, George II, and he set up an alternative Court in opposition to the King at his London residence, Leicester House. The Prince engaged both William Vile and his successor Benjamin Goodison to refurbish the apartments there.

A commode similar to the Chatham chest was exhibited at the 1929 English Decorative Art exhibition at Lansdowne House, London. The lender, a Mrs. Marlowe, has sadly not been identified. The Marlowe commode's only difference is that it does not have trusses on the side. A three-bay commode, otherwise identical to the Chatham chest, was

formerly in the celebrated Sonnenberg collection in New York. It and the Chatham chest could have been part of a suite, perhaps furnishing a large library such as the Queen's Library, formerly at St. James's Palace, London. The library was built for Queen Caroline between 1736 and 1737 but demolished in 1825, and little trace of it survives today apart from a watercolour painting by Charles Wild, preserved in the Royal Collection. In its foreground is a writing table with near identical monopodia truss supports, and it would be plausible if our commode and the Sonnenberg commode once formed part of the furnishings of Queen Caroline's library. After her death the library fell into disuse, and it was recorded in the late 1790s as a lumber room. In Wild's watercolour it is just possible to see a piece of furniture behind the library table in the foreground and in front of the fireplace at the back of the room. The piece appears to have a fold-over top, and one can clearly see a drawer arrangement with two handles to each drawer. Unfortunately the image is too soft to confirm any more, but it is possible that the chest depicted there is in fact this example.

Pitt's close connections to the Royal Household and to the Prince of Wales in particular are important. It is highly possible that the commode was a perquisite of Pitt's position at Court.

Provenance:

William Pitt, 1st Earl of Chatham;
Harriet Eliot (née Pitt);
Harriot Hester Pringle (née Eliot);
Sir John Henry Pringle;
Edward Reginald Pringle, Ayton Castle, Scotland;
Alix Blanche Hester Harrison (née Pringle);
Major Reginald Frederick Pitt Harrison;
Private collection, New York, USA.

Literature:

'English Decorative Art at Lansdowne House', exhibition catalogue, London, 1929, exhibit 402, pl. LXXXVI; lent by Mrs. Marlowe.
E. F. Strange (ed.), *Old Furniture*, vol. VI, January–April 1929, p. 192, fig. 8.
'Art Treasure Exhibition', exhibition catalogue, New York, 1967, exhibit 240.
David Watkin, *The Royal Interiors of Regency England*, 1984, p. 56.



THE WALTER P. CHRYSLER DOLPHIN TABLES







Design for a fountain by William Kent. From Susan Weber, *William Kent: Designing Georgian Britain*

6

**A PAIR OF GEORGE II GILTWOOD CONSOLE TABLES
ATTRIBUTED TO WILLIAM KENT AND BENJAMIN GOODISON**

Note: The tables have been re-gilded. The supporting struts at the back are 19th century or early 20th century additions which allow the tables to be free-standing. The tables show slight differences in the carved elements but are without doubt from the same workshop. The *verde antico* marble tops are of later date, and the bases have been painted to simulate *verde antico* marble to match.

English, *circa* 1740

Height: 34¾ in; 88 cm

Width: 37¼ in; 94.5 cm

Depth: 22½ in; 57 cm

The tables remained together as a pair until 1960, when they were sold separately in the Walter P. Chrysler Jr. sale in New York, and were then reunited in the 1990s by Partridge Fine Arts Plc.

Dolphin tables from the early 18th century are exceptionally rare. One such pair is recorded at Boughton House, Northamptonshire, England, in the collection of the Duke of Buccleuch and Queensbury, and another pair, on which the dolphins are combined with eagles, is in the collection at Ditchley Park, Oxfordshire, England. Other examples, including a set of twelve dolphin tables made for Bridgwater House, London, date from the Regency period. A single table was sold from the collection of the Duke of Northumberland in May 1997.

A possible source for the design of the tables is a drawing by William Kent for a fountain, published in the monograph on the architect by Susan Weber. Benjamin Goodison and William Kent would certainly have worked together on Royal commissions in the 1740s. The most compelling information can be found in the *Dictionary of English Furniture Makers*, where a commission is mentioned for Benjamin Goodison at Deene Park, Northamptonshire, England. The accounts of the 4th Earl and Countess of Cardigan at Deene Park show that in 1741 Goodison 'supplied a carved and gilt dolphin table frame to match another'. Could these be the same two tables? Without further evidence, this remains merely a possibility, but it would certainly explain the slight differences of carving within an otherwise identical design.





The Dictionary of English Furniture, vol. III, 1927, p. 263, fig. 31



'The Walter P. Chrysler Collection of English Furniture', 6 & 7 May 1960, lot 490

Provenance:

Sir John Ramsden, Baronet, Muncaster Castle, Cumberland, England;
Collection of Mme. Jacques Balsan, New York, USA;
Stair & Co., New York, USA;
Collection of Walter P. Chrysler Jr., New York, USA, until 1960, when sold separately;
Partridge Fine Arts Ltd., London, England;
Private collection, USA.

Illustrated:

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, vol. III, 1927, p. 263, fig. 31.
Parke-Bernet Galleries, 'The Walter P. Chrysler Collection of English Furniture', part II, sale catalogue, New York, 6 & 7 May 1960, pp. 93–4, lots 490–91.
Partridge Fine Arts Plc, 'Recent Acquisitions', catalogue, 1992, pp. 16–17.

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 354.
Sotheby's, 'The Sale at Syon Park, Middlesex', sale catalogue, 14–16 May 1997, p. 36, lot 32.
Susan Weber, *William Kent: Designing Georgian Britain*, 2014, p. 418, fig. 16.6.



7

A GEORGE II MAHOGANY TRIPOD TABLE

English, *circa* 1750

Height: 27½ in; 70 cm

Diameter: 27½ in; 70 cm

Provenance:

Private collection, USA.

This tripod table is fitted with a birdcage action, allowing it to rotate as well as tip up.

The dense and well chosen mahogany has acquired a beautiful mellow patina. The design of the base and its size in proportion to the top are exemplary and very pleasing.

A tripod table of identical design and without doubt from the same workshop was formerly in the celebrated Percival D. Griffiths collection, which was formed largely under the guidance of R. W. Symonds.





Design drawing for a candle vase by Matthew Boulton, from Nicholas Goodison, *Matthew Boulton: Ormolu*

A PREVIOUSLY UNIDENTIFIED CANDLE VASE MODEL
BY MATTHEW BOULTON





Art Treasures exhibition catalogue, 1958, pl. 41

8

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

Note: The lower ormolu mounts to the socles are of later date.

English, *circa* 1770

Height: 8¼ in; 21 cm

Width: 4½ in; 11.5 cm

Depth: 3 in; 7.5 cm

The design drawing for these candle vases is one of a small group of drawings for unidentified pieces assembled by Nicholas Goodison in his book on the work of Matthew Boulton. Most of the other drawings allocate specific objects to each design.

Provenance:

Charles Angell Ltd., Bath, England;
Norman Adams Ltd., London, England;
Private collection, London, England;
Private collection, England.

Exhibited:

Art Treasures exhibition, 1958, Bath; with Charles Angell Ltd.
The Grosvenor House Antiques Fair, London, 1972; with Norman Adams Ltd.

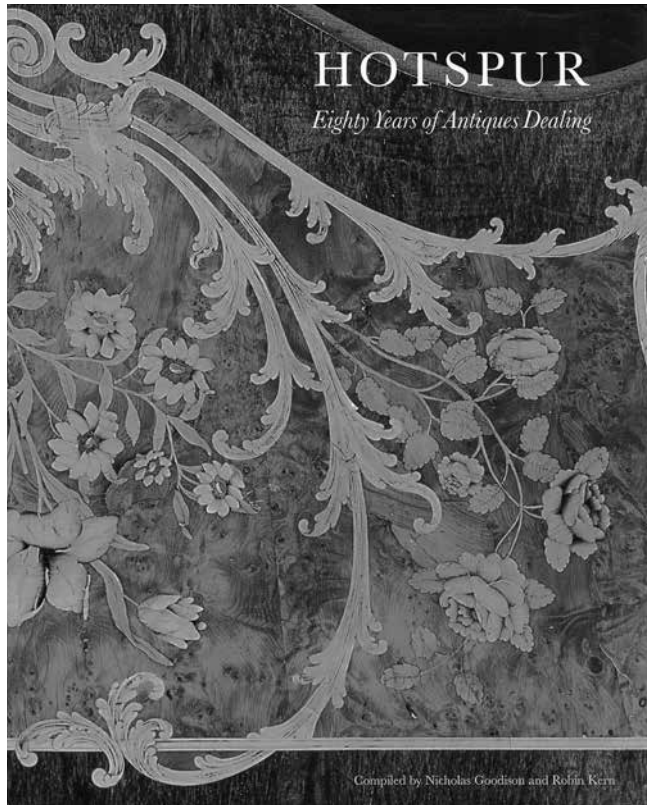
Illustrated:

Art Treasures exhibition catalogue, 1958, pl. 41.

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 318, figs 310–12.





Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, p. 153

9

A GEORGE III MAHOGANY HALL CHAIR

English, circa 1760

Height: 36½ in; 93 cm

Height of seat: 17¼ in; 44 cm

Width: 23½ in; 60 cm

Depth: 23½ in; 60 cm

This chair belongs to a very small group of hall chairs which stand out for their sculptural qualities. The juxtaposition of traditional construction and the newly emerging rococo style of the 1760s gave the chair's unknown creator a challenge which he has skilfully overcome. Timber was not cut thickly enough at the time to allow the beautiful undulations of the chair back to be carved from one piece, so instead several pieces had to be combined. The resulting lamination lines in the back of the chair are clearly visible, showing how the maker was pushing the boundaries of traditional chair design and experimenting with new ideas. The saw mills without doubt soon adjusted to this new demand for thicker planks of mahogany.

Today the chair has acquired a beautiful and rich patina which adds depth to the organic shapes.

Provenance:

Hotspur Ltd., London, England;

Private collection, Switzerland;

Ronald Phillips Ltd., London, England;

Private collection, Germany.

Illustrated:

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, p. 153.





10

**A GEORGE I GILTWOOD TABLE ATTRIBUTED TO JAMES MOORE
WITH JAPANESE LACQUER TOP**

Note: Restoration to the table base has revealed the original clay preparation with some of the original gilding, to which more gold leaf has been added during conservation. One carved bulbous toe is a restoration. Four locating blocks have been reinstated to their original position. The X-stretcher is original.

Base: English, 1715

Lacquer top: Japanese, *circa* 1680

Height: 30¼ in; 76.5 cm

Width: 36 in; 91.5 cm

Depth: 20¼ in; 51.5 cm

Provenance:

By repute, George I, for Kensington Palace, London, supplied by James Moore, 1715.

The Japanese lacquer depicts two cranes worked in raised lacquer and finely gilded. The central placement of the birds is unusual for Japanese design; usually decoration is on the sides of panels, not the centre. Also unusual is that the core wood of the top is soft pine, despite the table dating to the 18th century. Lacquer tops are generally made of harder wood, often oak or denser pine. These unusual features suggest that the lacquer has been reused from an earlier piece of furniture, such as the top of a cabinet.



A Japanese lacquer cabinet in the Royal Collection at Buckingham Palace, London, and originally one of a pair, features virtually identical cranes on the front, and the sprinkled border around its doors is identical to the border on the table top. The interior of the cabinet has been stripped of its drawers, shelves have been inserted, and most interestingly the lacquer surfaces on both the inside of the doors and the top of the cabinet have been removed.

The Lord Chamberlain's accounts for the year 1703/4, early in the reign of Queen Anne, show payments to the cabinet-maker Gerrit Jensen for £10,

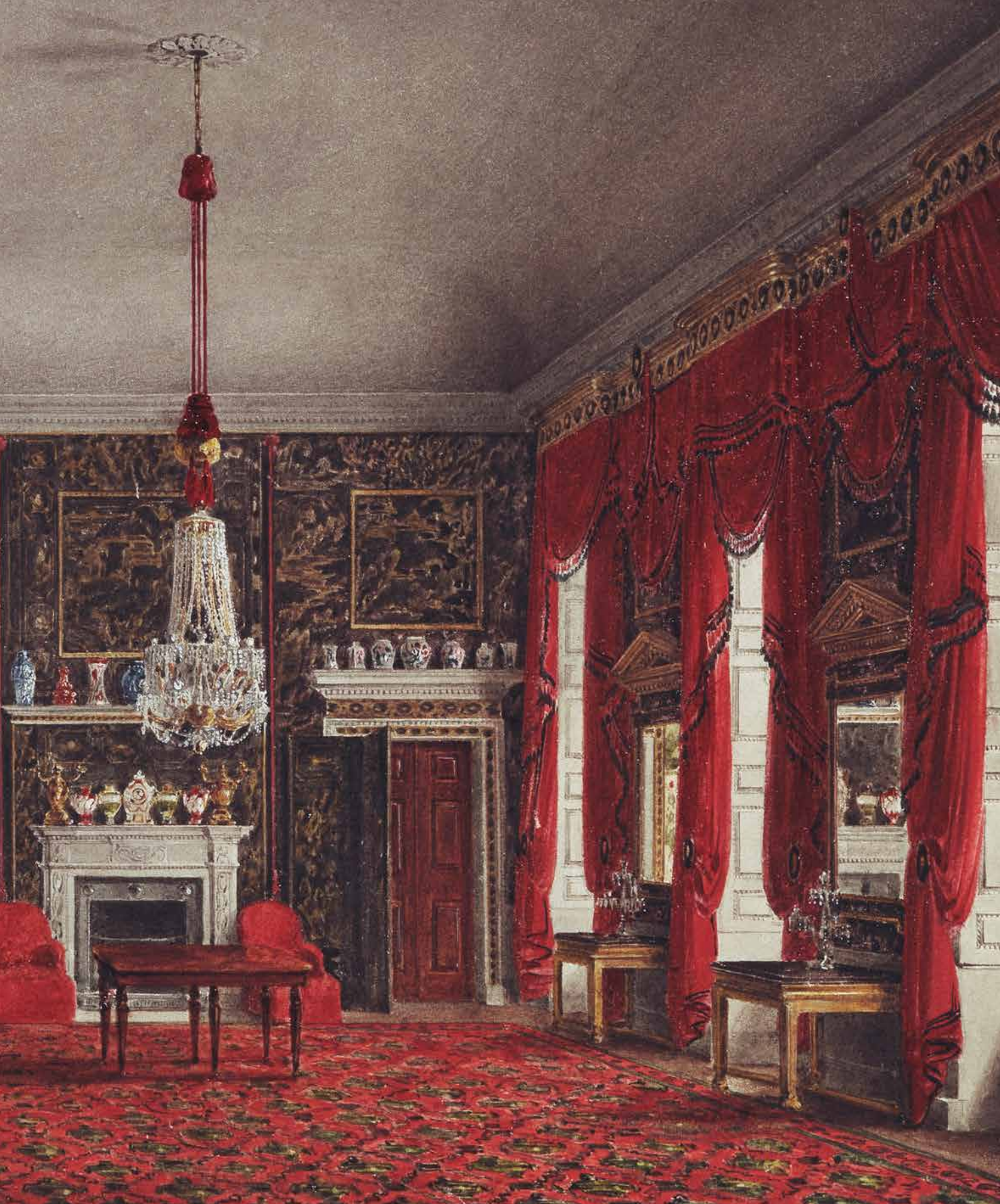
for taking the tops backs and inside of the Doores of two large Indian Cabinetts, and the Drawers out & making three shelves and quilting the Inside with crimson Sarsnett.

The lacquer panels were intended for two new tables for Kensington Palace, London, but Queen Anne died in 1714 before the work could be completed. Her apartments were subsequently completed by George I, and an entry in the Lord Chamberlain's accounts for 1715 confirms that two carved and gilt stands were supplied by James Moore for Kensington Palace in that year.

The tables were moved at some stage between the reigns of George I and George IV, and early in Queen Victoria's reign were recorded in one of W. H. Pyne's watercolours between the windows of the Queen's Breakfast Room in Buckingham Palace. Their outline conforms to our table.

Today neither table is recorded in the Royal Collection, and the whereabouts of the companion table is unknown.

W. H. Pyne,
watercolour
of the Queen's
Breakfast Room,
Buckingham
Palace, London.
Courtesy of the
Royal Collection



THE WOBURN ABBEY CHAIRS







The Gallery at Woburn Abbey, Bedfordshire, in 1955. Courtesy of Country Life Picture Archive

11

A PAIR OF GEORGE II WALNUT SIDE CHAIRS

English, between 1755 and 1761

Height: 41½ in; 105.5 cm

Height of seat: 18½ in; 47 cm

Width: 25¼ in; 64 cm

Depth: 27¼ in; 69 cm

Provenance:

The 4th Duke of Bedford, for one of the ducal estates and subsequently at Woburn Abbey, Bedfordshire, England;
 Alan P. Good: sold at Sotheby's, London, England, 3 July 1953;
 Phillips of Hitchin, Hertfordshire, England;
 Private collection, England.

The existence of a matching set of chairs at Woburn Abbey has been extremely helpful, but also the cause of some confusion. It is nevertheless reasonably certain that these chairs were part of the same commission.

The choice of walnut for the chairs is highly unusual. From the late 1740s onwards a high tax levy was imposed on timber imported from anywhere other than the British colonies. As a result, mahogany quickly became the principal wood used in English furniture making.

The exceptionally well carved frames suggest a maker of the highest rank. The construction of these chairs and of those now at Woburn is identical in every detail, even down to the corner blocks applied later to the inside of the rails, probably dating from the mid 19th century.

The difference in surface treatment, however, clouds the picture. The Woburn chairs are parcel gilt, while these chairs show no trace of parcel gilding. It is possible that a larger suite was split up at some stage, with some chairs then parcel gilded and some left without gilding. A *Country Life* photograph taken at Woburn in 1955 shows a chair without gilding.

Keeping track of every suite of chairs supplied to the family over a period of 250 years is virtually impossible, with a series of eleven Dukes and Duchesses and nine major properties (Bedford House, Bloomsbury, London; Houghton House, Bedfordshire; 49 and 112 Pall Mall, and Clarges Street, London; Stratton Park, Hampshire; Micheldever House,

Hampshire; Oakley House, Bedfordshire; and Woburn Abbey itself, which was extended by the 4th Duke in the mid 18th century and then half demolished in the 1950s).

The estate papers held at the Bedfordshire Archives Service shed some light on potential cabinet-makers employed by the 4th Duke. Samuel Norman, a highly skilled carver formerly in partnership with James Whittle, supplied 'to Bedford House, London in 1760/61 ... a magnificent set of parcel gilt Virginia Walnut chairs with two elbow chairs, an easy chair and Grand sofa French shaped to match in silk damask at a total cost of £122 s13 d7'. The current chairs, however, are made not of Virginia walnut but of European walnut, probably from France.

John West is a lesser-known cabinet-maker who trained William Ince. West's business was taken over after his death by Whittle & Norman, and Ince later formed a partnership with John Mayhew. In 1755 John West supplied for the newly refurbished drawing room at Woburn Abbey ten walnut elbow chairs and two sofas upholstered in green damask, followed in the same year by another ten single chairs and two elbow chairs, also made of walnut, with yellow laced seats. The second order of single chairs, or side chairs, appears to be different from the first set in having only the seats upholstered. The first set of armchairs was delivered en suite with one sofa, suggesting upholstery of both seat and back.

Further research may uncover other commissions from the Bedford estates, confirming a maker for the chairs.

Illustrated:

Photographed by *Country Life* at Woburn Abbey, Bedfordshire, 31 March 1955; on display at the end of the Gallery, without any gilding. *Antique Collector*, June 1973, p. 114; photographed in the library at Woburn Abbey, with parcel gilding. Matthew Hirst, 'The Realisation of a Regency Palace', *Furniture History*, 2017, vol. LIII, p. 228, fig. 2; the *Country Life* image of 1955.

Literature:

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660–1840*, 1986, p. 928.
 Matthew Hirst, 'The Realisation of a Regency Palace', *Furniture History*, 2017, vol. LIII, pp. 225–42.



THE BUCKINGHAM CARD TABLES







Trade card of Christopher Fuhrloh, circa 1772. Courtesy of the British Museum, London

12

A PAIR OF GEORGE III ORMOLU MOUNTED KINGWOOD AND TULIPWOOD CONCERTINA ACTION CARD TABLES ATTRIBUTED TO CHRISTOPHER FUHRLOHG

Note: The tables retain their original ormolu mounts.

English, circa 1765

Height: 29½ in; 75 cm

Width: 36¼ in; 92 cm

Depth (open): 35¼ in; 90 cm

Depth (closed): 17¾ in; 45 cm

The famous sale in 1848 of the contents of Stowe House, Buckinghamshire, lasted forty days and included some 4,000 items. It included four pairs of card tables and a single card table.

Our card tables were not listed in the sale of 1848. They may have been in the Duke of Buckingham's London residence or simply excluded from the sale.

Lot 860 was 'a pair of card tables, of inlaid wood lined with cloth, to Mr. Duncan esq. £2 s0 d0'. The remaining card tables (lot 1416, a single card table; lot 2139, a pair of card tables; lot 2328, a pair of card tables; and lot 2721, a pair of card tables) were all made of mahogany.

Mr. Duncan was either an agent for or himself a member of the family, because the pair that he bought remained in the family until they were eventually sold by descendants of the 3rd Duke of Buckingham and Chandos for £150,000 in 1999. The same tables were again offered for sale in 2008, and by then their price estimate at Sotheby's in New York had risen to \$500,000–\$700,000. That pair and ours share exactly the same outline and are also constructed in an identical fashion, being fitted with concertina actions. Our pair of card tables differ only in having extravagant ormolu mounts and brass inlay in contrast to marquetry inlay on the other pair.

Provenance:

George Grenville, 1st Marquess of Buckingham, for either Stowe House, Buckinghamshire, England, or his London house;

By descent in the family.

Literature:

Henry Rumsey Forster, 'The Stowe Catalogue priced and annotated', sale catalogue, London, 1848, pp. 55, 98, 230, 238 & 256.

Sotheby's, 'Tom Devenish, The Collection, Highly Important Furniture', sale catalogue, New York, 24 April 2008, pp. 208–11, lot 115.

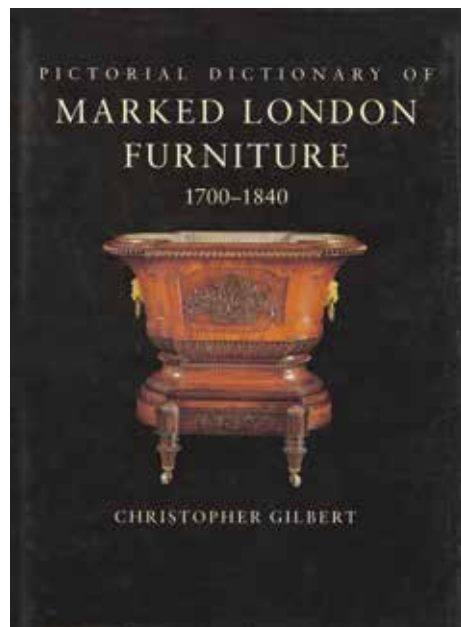
Christie's, 'Simon Sainsbury, The Creation of an English Arcadia', sale catalogue, vol. I, pp. 294–5, lot 149.

Lucy Wood, 'George Haupt and his compatriots in London', *Furniture History*, 2014, vol L, pp. 238–75.









Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700-1740*, 1996, p. 145, fig. 213

13

A PAIR OF GEORGE I GILT GESSO MIRRORS BY THOMAS CLEARE

Note: The mirrors retain most of the original gilding. The original re-silvered bevelled mirror plate is retained on one mirror; the other has a replaced mercury silvered mirror plate. The candle sockets and the candle arms are of later date.

One mirror retains the trade card of Thomas Cleare, which has been pasted to the back board.

English, *circa* 1720

Height: 43½ in; 110.5 cm

Width: 25½ in; 65 cm

Depth: 7½ in; 19 cm

Ronald Phillips Ltd. has been fortunate to reunite this pair of mirrors recently.

Provenance:

The labelled mirror

Partridge Fine Arts Ltd., London, England;

Private collection, California, USA.

The companion mirror

Robert Bradley Antiques, Hampshire, England.

Illustrated:

Christopher Gilbert, *A Pictorial Dictionary of Marked London Furniture 1700-1740*, 1996, p. 145, fig. 213.

Geoffrey Beard and Christopher Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, 1986, p. 177.

Adam Bowett, *Early Georgian Furniture 1715-1740*, p. 281, pl. 6:28.

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2015, pp. 248-9.



THOMAS CLEARE *at the Indian Chair,*
the South-side of St. Paul's Church-yard,

Makes and sells all Sorts of Cabinet Work
and Looking-Glasses; as, Sconces, Pier-
Glasses, Chimney-Glasses, &c. all Sorts of Tea-
Tables, *Dutch* Tables, Hand-Boards, Mahogany
Tables, and Corner Cupboards. Likewise Blinds
for Windows of all Sorts, painted on Wier or Can-
vas; and all Sorts of Chairs of the newest and best
Fashion, Wholesale or Retail, at Reasonable Rates.

Trade card of Thomas Cleare pasted to the reverse of one mirror



14

A REGENCY BRASS MOUNTED KINGWOOD PARQUETRY GAMES TABLE

Note: The table retains the original brass mounts, pierced brass galleries and fitted box castors.

English, *circa* 1815

Height: 30 in; 76.5 cm
Width: 32¾ in; 83.5 cm
Depth: 17¼ in; 43.5 cm

Provenance:
Private collection, England.

15

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

English, *circa* 1775

Height (closed): 8 in; 20.5 cm
Height (lid inverted as candlestick): 8½ in; 21.5 cm
Diameter: 3 in; 7.5 cm

Provenance:
Private collection, USA.

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



16

THE BROWSHOLME HALL CHAIRS

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

English, *circa* 1710

Height: 42¾ in; 108.5 cm
Height of seat: 19½ in; 49.5 cm
Width: 24 in; 61 cm
Depth: 28 in; 71 cm

17

**A GEORGE I CHINOISERIE SOHO TAPESTRY
BY JOHN VANDERBANK**

English, *circa* 1715

Height: 7 ft 3½ in; 222 cm
Width: 9 ft 9¼ in; 298 cm

18

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

English, *circa* 1735

Height: 35¼ in; 89.5 cm
Width: 54¼ in; 138 cm
Depth: 27¾ in; 70.5 cm

19

**A WILLIAM AND MARY BLACK JAPPANED
CABINET ON CHEST**

English, *circa* 1690

Height: 7 ft 3 in; 221 cm
Width: 3 ft 6 in; 107 cm
Depth: 1 ft 9¾ in; 55.5 cm

20

**A GEORGE III BRASS MOUNTED SATINWOOD
CIRCULAR TIP-UP BREAKFAST TABLE**

English, *circa* 1790

Height: 2 ft 5 in; 74 cm
Diameter: 5 ft 2 in; 158 cm

21

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

English, *circa* 1805

Height: 10½ in; 26.5 cm
Width: 12 in; 30.5 cm
Depth: 9½ in; 24 cm





22

**A GEORGE III GILTWOOD ARMCHAIR DESIGNED BY JAMES 'ATHENIAN' STUART
AND ATTRIBUTED TO JOHN GORDON**

Note: The chair retains most of the original oil gilded surface. The chair and the removable back frame are both incised with the roman numerals XIV.

English, *circa* 1765

Height: 41¼ in; 104.5 cm

Height of seat: 19¼ in; 49 cm

Width: 27¾ in; 70.5 cm

Depth: 28¼ in; 71.5 cm

Provenance:

Simon Harcourt, 1st Earl Harcourt, Nuneham Park, Oxfordshire, England;
Private collection, New York, USA.

The numbering of the chair frame suggests a larger set of at least fourteen chairs. Sadly no extra information about Gordon's commission for the 1st Earl has come to light.

The design of this chair is virtually identical to the well documented suite of seat furniture supplied by Gordon to Spencer House in London between 1758 and 1765. The significant difference from the suite is the design of the side rails. The rails on the Spencer House suite feature a central motif repeated from the front, whilst the Nuneham Park suite does not repeat the central motif on the sides.

Both suites are today dispersed around the world. This chair is the only example from either suite to retain the original oil gilding, making it historically highly important.

Illustrated:

T. Herbert Warren, 'Nuneham Courtenay, Oxfordshire', *Country Life*, 29 November 1913, pp. 746–55.

THE NUNEHAM PARK ARMCHAIR





Nuneham Park,
Oxfordshire, in 1913,
with the chair in the
centre foreground.
Courtesy of Country
Life Picture Archive





23

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

Note: The parcel gilding has been reinstated after traces of the original gilding were found during restoration.

English, *circa* 1740

Height: 31 in; 78.5 cm
Width: 36¼ in; 92 cm
Depth: 21¾ in; 55.5 cm

Provenance:

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

Illustrated:

Ronald Phillips Ltd., 'Antique English
Furniture', catalogue, 2004, pp. 98–9.





A related commode. Courtesy of the Winterthur Library, Joseph Downs Collection of Manuscripts and Printed Ephemera



24

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

Note: The commode retains all the original ornate brass handles and escutcheons to the drawers. The ornate brass lifting handles to the sides are of later date and have been reinstated.

English, circa 1765

Height: 35 in; 89 cm
Width: 54½ in; 138.5 cm
Depth: 27¾ in; 70.5 cm

William Gomm is one of the lesser-known cabinet-makers of 18th century London. He started business at Peterborough Court in Smithfield in 1725 and quickly expanded; by 1736 he had moved to Newcastle House in Clerkenwell, formerly the residence of the Dukes of Newcastle.

Gomm's eldest son Richard started to become involved in the business in 1756, and he also subscribed to Chippendale's *Director*. Despite the apparently high status of the Gomm workshop within the cabinet-making profession, relatively little is known about its output.

A sketchbook with the title 'Sundry Drawings of Cabinet Wares & c' and dated 1761 is probably the work of William Gomm's grandson, also William. This sketchbook, now in the collection of the Winterthur Museum, USA, contains a drawing of a clearly related commode chest which is the crucial link to our outstanding commode.

William Gomm's documented extensive commission for the 5th Lord Leigh of Stoneleigh Park, Warwickshire, England, forms another link. Between 1763 and 1764 Gomm supplied furniture to the value of £819 9s. He made no fewer than five commode chests for the house, costing between 12 and 15 guineas each. At least three of these can be identified today, all bearing strong similarities to our commode.

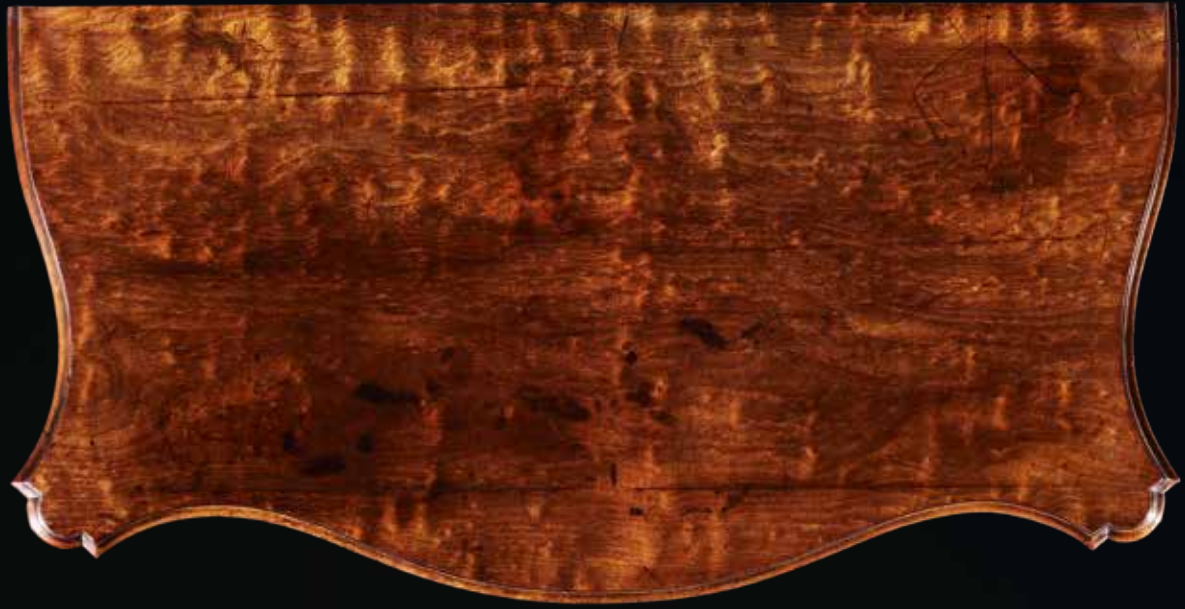
Other known similar examples include a commode with four long drawers from Moccas Court, Herefordshire, England; another, with three short drawers above three long drawers, from the Frederick Howard Reed Collection; and a third, with twelve drawers, which was sold by Hotspur in 1964.

Literature:

R. W. Symonds, 'The fine points of mahogany commodes', *International Studio*, March 1931, pp. 21–3.

R. W. Symonds, 'The varying design and quality of mahogany commodes', *Antique Collector*, June 1952, pp. 128–33, figs. 9 & 10. *Connoisseur*, December 1953, p. xlvii; advertisement with Phillips of Hitchin, Hertfordshire, England.

Connoisseur, June 1964, p. xv; advertisement with Hotspur Ltd., London, England.





25

**A PAIR OF GEORGE III GILTWOOD
GIRANDOLES**

Note: The frames have been
re-gilded and the mirror plates are
18th century replacements.

English, *circa* 1765

Height: 41¾ in; 106 cm
Width: 27¾ in; 70.5 cm
Depth: 9 in; 23 cm



26

A PAIR OF GEORGE II MAHOGANY PEMBROKE TABLES

English, *circa* 1750

Height: 27½ in; 70 cm

Width (flaps up): 27 in; 68.5 cm

Width (flaps down): 14¼ in; 36 cm

Depth: 24½ in; 62.5 cm

Provenance:

Private collection, England.

Pairs of Pembroke tables are rarely found, and Pembroke tables of such small size and such an early period are exceptionally scarce. Both tables have survived in virtually untouched condition, and they have acquired a beautiful patination.

The small size of these tables makes them very versatile. They could be used at each side of a sofa, or as bedside tables.



27

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

Note: The wall lights retain much of their original gilding and the original brass candle sockets.

English, *circa* 1800

Height: 32 in; 81.5 cm

Width: 16¼ in; 41 cm

Depth: 9 in; 23 cm

Provenance:

Clifford Wright Antiques Ltd., London,
England;

Private collection, Europe.





28

**A PAIR OF REGENCY BRASS MOUNTED
MAHOGANY SIDE TABLES**

Note: The tables retain all their original brass mounts. The *verde antico* marble inserts are of later date.

English, *circa* 1815

Height: 32¾ in; 83.5 cm

Width: 35 in; 89 cm

Depth: 19½ in; 49.5 cm

Provenance:

Michael Lipitch Antiques Ltd., London, England;
Ronald Phillips Ltd., London, England;
Private collection, England.

Illustrated:

Ronald Phillips Ltd, 'Antique English Furniture',
catalogue, 2004, pp. 152–3.





29

A GEORGE II MAHOGANY SIDE TABLE

Note: The table retains the original ornate swan-neck brass handle and has acquired an outstanding colour and patination.

English, *circa* 1755

Height: 28¼ in; 71.5 cm

Width: 26¼ in; 67 cm

Depth: 17½ in; 44.5 cm

Provenance:

Private collection, England.





30

**A PAIR OF VICTORIAN SILVER MOUNTED CLARET JUGS
BY REILLY & STORER**

English, the silver mounts hallmarked for London, 1847

Height: 12¼ in; 31 cm

Diameter: 5 in; 12.5 cm

One mount is engraved 'Claret' and the other 'Champagne'.

Reilly & Storer are known for the very high quality of their silver mounts on their glassware, and these decanters are no exception.

The applied silver mounts provide an ingenious opening mechanism. When the decanter is held by the neck, the ornate silver strap tightens and tilts the connected stopper backwards. When the decanter is released, the stopper closes again.



CHARET



31

A SET OF FOUR GEORGE III MAHOGANY ARMCHAIRS ATTRIBUTED TO GILLOWS

We have been fortunate to reunite these four chairs after many decades of them being dispersed in different countries.

The attribution to Gillows is on stylistic grounds, in particular the carved elements. Notable among these are the central tablet on the front rail, the water leaf carving to the arms, and the carved cresting to the back, all typical features deployed by the firm.

The front legs terminate in toupee feet, a feature usually associated with the cabinet-making firm of Linnell, based in Berkeley Square, London. The robust design of the chairs, however, with their rails made of elm, suggests that they originated in the north of England, where elm was often used for seat rails. The rails of chairs made in London were usually made of beech or mahogany during this period.

Gillows are known to have sourced much of their furniture from outside suppliers. Even with workshops in London and Lancaster, the high demand for their work outstripped their own capacity, and smaller businesses as far afield as Liverpool, Manchester and Kendal were enlisted to fulfil orders.

English, *circa* 1780

Height: 37¼ in; 94.5 cm

Height of seat: 18¾ in; 47.5 cm

Width: 23¼ in; 59 cm

Depth: 25¼ in; 64 cm

Provenance:

One pair

Private collection, Switzerland.

The companion pair

Private collection, England.

Illustrated:

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2013, pp. 168–9.

Literature:

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





32

A GEORGE II MAHOGANY TRIPOD TABLE

Note: This table has survived in the most remarkable untouched condition. There are no breaks and no repairs, and the birdcage action retains its original wedge.

English, *circa* 1755

Height: 27½ in; 70 cm

Diameter: 25½ in; 64.5 cm

Provenance:

Apter-Fredericks Ltd., London, England;
Private collection, England.





33

**A GEORGE III PERIOD CHINESE EXPORT REVERSE MIRROR
PAINTING IN THE ORIGINAL GILTWOOD FRAME**

Note: The frame is original to the painting and retains much of the original gilding.

The frame: Chinese, *circa* 1765

The mirror painting: Chinese, *circa* 1765

Height: 31½ in; 80 cm

Width: 21¼ in; 54 cm

Two mirror paintings with virtually identical frames are in the collection of the Fitzwilliam Museum in Cambridge, England.



34

**A BIEDERMEIER MAHOGANY JARDINIÈRE/WINE COOLER
ATTRIBUTED TO KARL FRIEDRICH SCHINKEL**

Note: The sterling silver liner is of later date.

German, Berlin, *circa* 1820

Height: 38 in; 96.5 cm

Width: 31¾ in; 81 cm

Depth: 19¾ in; 50.5 cm

Provenance:

Mallett & Son Ltd., London, England;

Private collection, Germany.

Karl Friedrich Schinkel worked primarily as an architect with a special interest in stage design and lighting. His first important commission for Queen Louise of Prussia was followed by numerous other commissions for Prussia's elite and the government, and his classical architecture became the face of early 19th century Berlin. His furniture designs are much rarer, and were usually intended for royalty or important public spaces.

This jardinière was made to the highest standard, displaying the same architectural features that Schinkel would have used on the building for which it was intended: gothic trefoil arches form an arcade, and the lobed oval of the base is pierced with an oval centre and applied with turned finials lining the piercing. This highly elaborate design would have been echoed elsewhere, perhaps on a winding staircase. The richly figured crutch mahogany contrasts with the pale holly wood to create a dramatic effect, which would undoubtedly have complemented its surroundings, either matching the design of wooden panelling or corresponding to other furnishings.

A set of side chairs with inlaid back motif and identical contrasting timbers was designed by Schinkel for the royal residence the Prinz Albrecht Palais in Berlin. Little information on the original furnishings has so far come to light, but further research may confirm a German imperial provenance.





35

**A GEORGE III GILTWOOD OVERMANTEL MIRROR
ATTRIBUTED TO THOMAS JOHNSON**

Note: The frame has been re-gilded and the mirror plates are 19th century replacements.

English, *circa* 1765

Height: 3 ft ¼ in; 92 cm
Width: 5 ft 2½ in; 159 cm

The design of this mirror is very unusual and eccentric, characteristic of many of Thomas Johnson's designs.

A virtually identical overmantel frame, with only minor differences, was retailed by Mallett & Son and is from the same workshop.

Provenance:
Private collection, England.

Literature:
Thomas Johnson, *A Collection of Designs*, 1758, pls 90 & 92.
Geoffrey Wills, *English Looking-glasses: A Study of the Glass, Frames and Makers (1670–1820)*, 1965, p. 117, fig. 132.



36

**A GEORGE III BRASS MOUNTED ROSEWOOD BREAKFRONT
SIDE CABINET WITH SATINWOOD BANDING**

Note: The cabinet retains the original brass galleries and adjustable shelves behind the doors. The brass grilles to the doors and one door lock are of later date.

English, *circa* 1810

Height: 37¾ in; 96 cm

Width: 58¼ in; 148 cm

Depth: 20¼ in; 51.5 cm

Provenance:

Private collection of Leontine, Lady Sassoon, London, England.



37

**A GEORGE II MAHOGANY TWO-TIER
DUMB WAITER**

Note: The tiers retain the original turned spindle galleries.

English, *circa* 1750

Height: 36 in; 91.5 cm

Diameter (top tier): 21 in; 53.5 cm

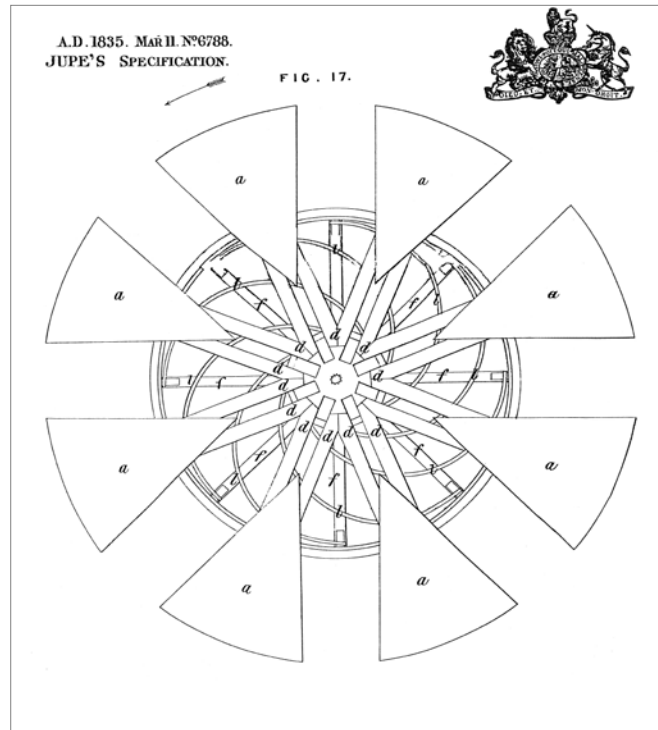
Diameter (bottom tier): 25½ in; 65 cm

Provenance:

Private collection, Scotland.

Most dumb waiters date from the late 18th century to the early 19th century, when the style was most in demand. Our example is from a significantly earlier period, and therefore a much rarer piece. The fine spindle galleries add to its charm, as does the beautiful patination.





Design drawing for alternative mechanism, from Robert Jupe's Patent No. 6788, 11 September 1835

38

**A WILLIAM IV RADIALLY EXTENDING MAHOGANY DINING TABLE
BY JOHNSTONE JUPE & CO., No. 6391**

Note: Two leaf segments from the larger set are later replacements, using period Cuban mahogany. The feet to the table base have been built up.

English, *circa* 1835

The table:

Height: 2 ft 4¾ in; 73 cm

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

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

Diameter without extra leaves: 4 ft 6 in; 137.5 cm

The leaf cabinet:

Height: 46 in; 117 cm

Width: 25½ in; 65 cm

Depth: 14½ in; 37 cm

Provenance:

Private collection, USA.

The mechanism of this highly important and exceptionally rare table is different from those on other radially extending dining tables. It is to date the only known example of this type.

The standard model is extended by curved steel arms attached to the leaf segments, but this (as described by Robert Jupe in patent No. 6788, enrolled on 11 September 1835) 'is another arrangement of my improved table, in which the expansion is obtained by curved grooves, formed in a bottom board fixed onto the frame of the table'.

The table is supplied with two original sets of extending leaves contained in an associated leaf cabinet.





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



39

**A SET OF SIXTEEN GEORGE II WALNUT DINING CHAIRS
INCLUDING FIVE SIDE CHAIRS OF LATER DATE**

English, *circa* 1740

The armchairs:

Height: 37¾ in; 96 cm

Height of seat: 18¼ in; 46.5 cm

Width: 29½ in; 75 cm

Depth: 26 in; 66 cm

The side chairs:

Height: 37¾ in; 96 cm

Height of seat: 18¼ in; 46.5 cm

Width: 24¼ in; 61.5 cm

Depth: 23¾ in; 60.5 cm

A suite of seat furniture including library armchairs and side chairs with virtually identical carved decoration to the legs can be found at Longford Castle, Wiltshire.

Provenance:

The armchairs, nine side chairs and chairs of later date

The collection of Whitney Miller, New York, USA;

Tom Devenish & Co., New York, USA;

Private collection, USA.

Two side chairs

The collection of David Rockefeller, New York, USA.

Literature:

Herbert Cescinsky, 'The collection of the Hon. Sir John Ward KCVO', *Connoisseur*, March 1921, p. 145.

H. Avray Tipping, *English Homes*, Period IV, vol. I, 'Late Stuart, 1649–1714', second impression, 1929, pp. 303–12.





40

A GEORGE III MAHOGANY THREE PILLAR DINING TABLE

Note: The table has not been reduced in width and retains the original brass cap castors. The extending leaves are period replacements.

English, *circa* 1790

Height: 2 ft 4 in; 71 cm

Width: 4 ft 9 in; 144.5 cm

Length (with leaves): 13 ft 9 in; 419 cm

Length (without leaves): 10 ft 10½ in; 331.5 cm

Provenance:

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

The table top has acquired outstanding colour and patination.



41

**A GEORGE II MAHOGANY
OCCASIONAL TABLE**

Note: The shallow frieze is
fitted with a drawer.

English, *circa* 1750

Height: 29¼ in; 74 cm

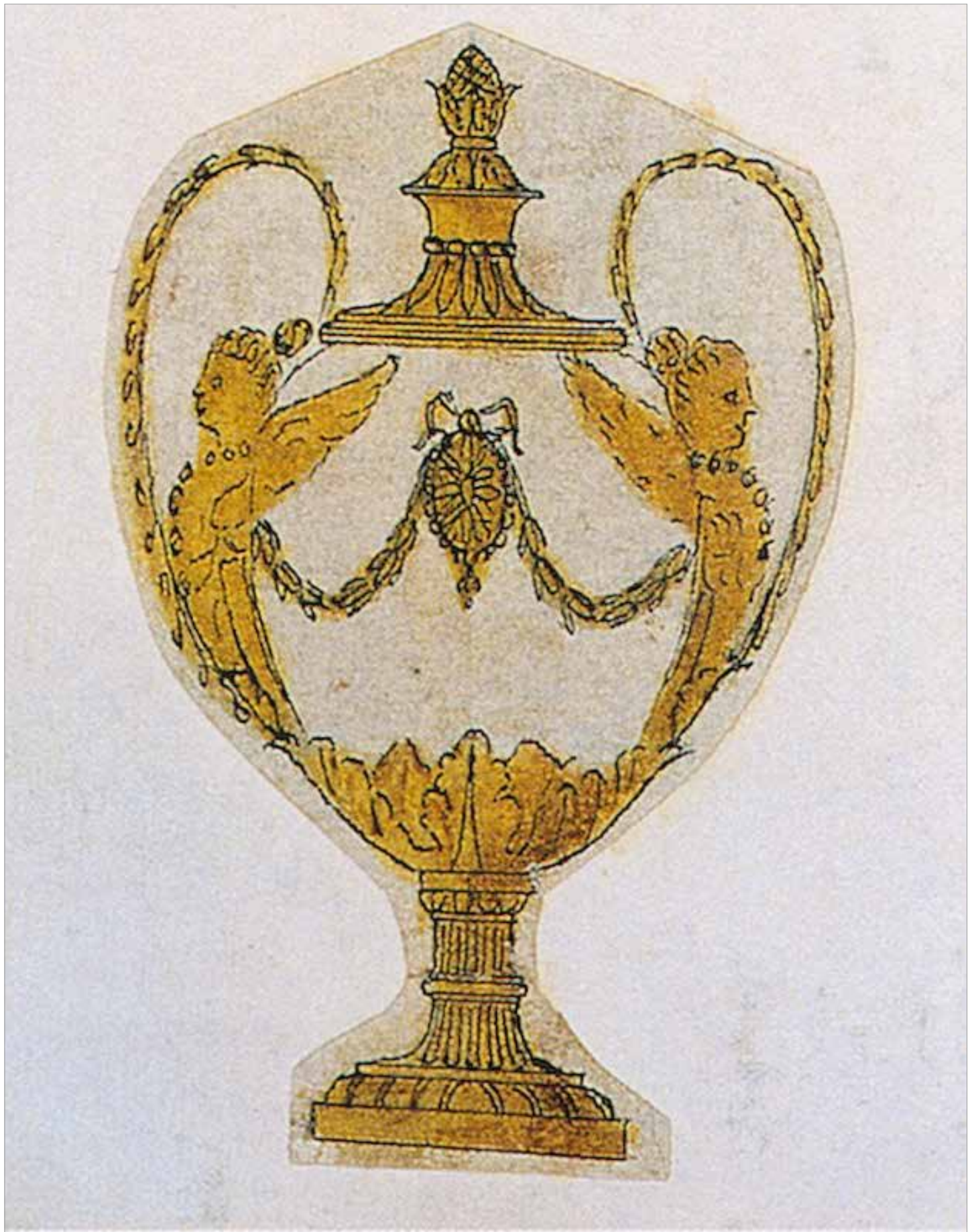
Width: 19¼ in; 49 cm

Depth: 18½ in; 47 cm

Provenance:

Private collection, USA.





Matthew Boulton, Pattern Book 1; design drawing for a wing figured vase

THE NORTHUMBERLAND VASE





42

**A GEORGE III ORMOLU MOUNTED BLUE JOHN WING FIGURED VASE
BY MATTHEW BOULTON**

Note: The acorn finial and the black marble base are of later date.

English, *circa* 1770

Height: 13¾ in; 34.5 cm

Width: 8¼ in; 21 cm

Depth: 5½ in; 14 cm

Provenance:

Hugh Percy, 1st Duke of Northumberland, Northumberland House, London, England;
Private collection, USA;
Frank Partridge Ltd., London, England;
Ronald Phillips Ltd., London, England;
Private collection, Germany.

Matthew Boulton produced several versions of the wing figured vase, but according to Nicholas Goodison only one vase was delivered without a plinth base. This highly important piece of information links this vase to the Duke of Northumberland:

For the Duke of Northumberland delivered at the sale...
A wing figured vase without a pedestal £14 s 14 d 0

We have to assume that the Duke had a special use for the vase which made a stone base unnecessary, because on its own without a base the vase looks somewhat unfinished. The current base that we have had made specially is merely a display platform on which the vase can stand without being attached.

Further research in the Percy family archives may in due course reveal how the vase was originally displayed.

Literature:

Nicholas Goodison, *Matthew Boulton: Ormolu*, 2002, p. 363, ill. 371.

Nicholas Goodison and Robin Kern, *Hotspur – Eighty Years of Antiques Dealing*, 2004, p. 110.





43

A GEORGE II MAHOGANY SIDE TABLE

Note: The *verde antico* marble top is of later date.

English, *circa* 1750

Height: 35½ in; 90 cm

Width: 57¾ in; 146.5 cm

Depth: 28½ in; 72.5 cm

The exceptional quality of the carving and the robustly masculine design suggest a London origin, perhaps Benjamin Goodison or Giles Grendey.

The surface has acquired a beautiful mellow patina, the result of centuries of wax polish.

Provenance:

Frank Partridge Ltd., London, England;

Tom Devenish, New York, USA.





44

A GEORGE III GILTWOOD MIRROR

Note: The mirror has been re-gilded. It retains the original centre plate and most of the marginal plates.

English, *circa* 1765

Height: 5 ft 9 in; 175.5 cm

Width: 2 ft 11 in; 89 cm

Provenance:

Private collection, England.





45

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

English, *circa* 1800

Height: 58¼ in; 148.5 cm

Diameter: 40 in; 101.5 cm

Provenance:

Jeremy Ltd., London, England;

Private collection, England.

The French influence on the design of this extraordinary chandelier is very apparent. The suspended chains of cut glass crystals create the illusion of water cascading down from the top of the corona, and the whole chandelier appears much lighter than it is.

The Prince Regent, later George IV, installed similar chandeliers at Carlton House in London as well as at Buckingham Palace a few years later. Some of these chandeliers are still in the Royal Collection today. Another comparable example was formerly in the collection of HRH Prince George, the Duke of Kent.

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, pp. 124–5, pls 69–70.



46

**A REGENCY PARCEL GILT AND ORMOLU
MOUNTED ROSEWOOD SIDE CABINET**

Note: The cabinet retains much of the original gilding and the original simulated porphyry top. The brass grilles to the doors are probably original.

English, *circa* 1815

Height: 3 ft ¼ in; 92 cm

Width: 5 ft ¼ in; 153 cm

Depth: 1 ft 6 in; 46 cm

Provenance:

Private collection, USA.





47

**A GEORGE II WHITE PAINTED OVERMANTEL MIRROR
ATTRIBUTED TO MATTHIAS LOCK**

Note: The frame retains much of the original paint surface. The divided bevelled mirror plates are of later date.

English, *circa* 1750

Height: 2 ft 2¼ in; 66.5 cm

Width: 5 ft 5¼ in; 166 cm

Provenance:

Private collection, England.

Literature:

Geoffrey Wills, *English Looking-glasses: A Study of the Glass, Frames and Makers (1670–1820)*, 1965, pp. 86–9.

Sotheby's, 'Highly Important English Furniture, The Property of the Right Hon. The Earl Poulett', sale catalogue, London, 1 November 1968.



THE NORTHUMBERLAND BANQUETING CARAFES



Detail of the engraved crest on the base of each decanter

48

A SET OF EIGHTEEN GEORGE III CUT GLASS NELSON WINE CARAFES

Note: Each carafe is engraved on the base with a crescent moon with manacles, an emblem of the Percy family.

English, *circa* 1805

Height: 8½ in; 21.5 cm

Diameter: 4¼ in; 11 cm

Extensive sets of glass carafes like this one are extremely rare.

Each carafe has capacity for one bottle of wine (equivalent to 750 ml).

Provenance:

Hugh Percy, 2nd Duke of Northumberland, for one of the Percy family seats: Alnwick Castle, Northumberland; Syon House, Middlesex; or Northumberland House, London, England;

Mallett & Son Ltd., London, England;

Private collection, Germany.



49

**A PAIR OF GEORGE III BRASS BOUND MAHOGANY
PLATE BUCKETS**

Note: The brass liners are of later date.

English, *circa* 1780

Height (handle up): 17½ in; 44.5 cm

Height (handle down): 12¼ in; 31 cm

Diameter: 12¼ in; 31 cm

Provenance:

Ronald Phillips Ltd., London, England;

Private collection, London, England.

Exhibited:

Grosvenor House Art and Antiques Fair, London, 2002;

with Ronald Phillips Ltd.



50

**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

Depth: 1 ft 1 in; 33 cm

Provenance:

Arthur S. Vernay, Inc., New York, USA;

Mallett & Son Ltd., London, England;

The Hon. Mrs. Daisy Fellowes, Donnington Grove,
Berkshire, England;

Private collection, England.

51

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

English, *circa* 1770

Height: 13¾ in; 35 cm

Width: 8½ in; 21.5 cm

Depth: 3½ in; 9 cm

Provenance:

Maharaja Bahadur, Sir Prodyot Coomer Tagore KCIE,
Bengal, India;

Private collection, London, England.

52

**A GEORGE III GILTWOOD SIDE TABLE BY
JOHN LINNELL WITH A ROMAN SPECIMEN
MARBLE TOP**

The specimen marble top: Italian, *circa* 1750

The giltwood base: English, *circa* 1765

Height: 3 ft 2 in; 96.5 cm

Width: 5 ft 6¾ in; 169.5 cm

Depth: 2 ft 3¾ in; 70.5 cm

Provenance:

The Hon. Mrs. Daisy Fellowes, Donnington Grove,
Berkshire, England;

Partridge Fine Arts Plc., London, England;

Private collection, New York, USA.





53

AN IRISH GEORGE II MAHOGANY SIDE TABLE

Irish, *circa* 1750

Height: 31¼ in; 79.5 cm

Width: 37 in; 94 cm

Depth: 26¼ in; 67 cm

Provenance:

Private collection, USA.

Overzealous cleaning has ruined the surface of much Irish furniture of the 18th century. This table, with its beautifully carved decoration, has luckily escaped this fate and has retained its now wonderfully mellow patination acquired from centuries of peat smoke and dust settling on the wooden surface. The resulting thick dark brown finish is a unique and much prized feature of Irish antiques.









54

A PAIR OF IRISH GEORGE III CUT GLASS OVAL MIRRORS

Note: The facet cut jewels to the borders are virtually all original, with three of later date. The mirror plates are original.

Irish, *circa* 1780

It is exceptionally rare to find mirrors of this type in such immaculate original condition.

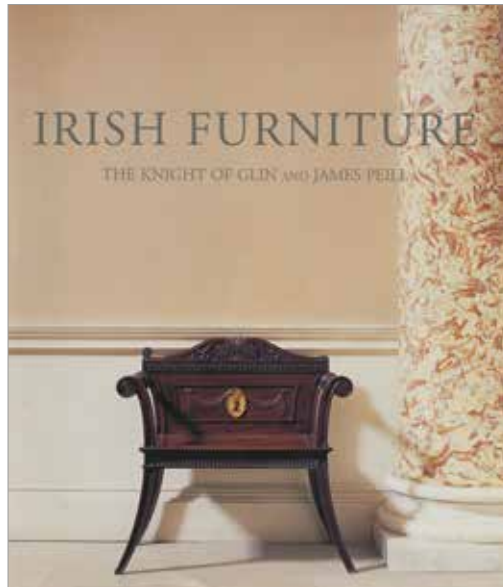
Height: 27½ in; 70 cm

Width: 17½ in; 44.5 cm

Provenance:

Private collection, England.





A smaller bench; front cover, *The Knight of Glin and James Peill*, *Irish Furniture*, 2007

55

AN IRISH GEORGE III MAHOGANY HALL SEAT TO A DESIGN BY JAMES WYATT

Irish, *circa* 1790

Height: 33¾ in; 85.5 cm

Height of seat: 18¼ in; 46 cm

Width: 50 in; 127 cm

Depth: 16¼ in; 41.5 cm

Similar hall seats are recorded at Castle Coole, County Fermanagh, Ireland.

Literature:

The Knight of Glin and James Peill, *Irish Furniture*, 2007, p. 187.







56

**A PAIR OF IRISH GEORGE II GILTWOOD AND GESSO MIRRORS
ATTRIBUTED TO JOHN BOOKER**

Note: The mirrors retain the original bevelled mirror plates. The gilding has been refreshed.

Irish, *circa* 1740

Height: 5 ft 9¾ in; 177.5 cm

Width: 2 ft 11¼ in; 89.5 cm

These mirrors belong to a small group of Irish architectural mirrors of the 1740s which stand out for their exquisite carving and well-proportioned design. A mirror formerly in the Metropolitan Museum in New York is one such example. Originally belonging to the Bowes family, it formed part of a larger set of mirrors.

The Dublin based Booker family was known for their high quality carving, and as a leading Irish carver of mirror frames they supplied many pieces to the gentry of Ireland and England. The business was founded by John Booker in the early 1700s and was carried on by his two sons Francis and John from about 1750, and then, following Francis's death in 1772, solely by John Booker junior until his death in 1789.

Provenance:

Jeremy Ltd., London, England, until 1988;

Private collection, USA.

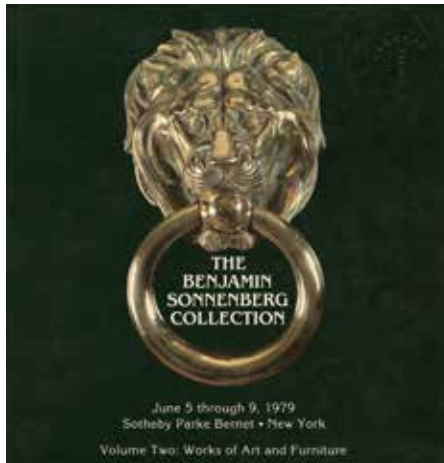
Literature:

The Knight of Glin and James Peill, *Irish Furniture*, 2007, pp. 140–46.

Christie's, 'Property of the Metropolitan Museum of Art', sale

catalogue, New York, 27 October 2015, pp. 62–3, lot 73.





Sotheby Parke Bernet sale catalogue,
5–9 June 1979, lot 1722

57

**AN EXCEPTIONALLY LARGE
IRISH GEORGE III MAHOGANY
DROP-LEAF TABLE**

Irish, *circa* 1770

Height: 2 ft 4¼ in; 72 cm

Width (open): 5 ft 3¾ in; 162 cm

Width (closed): 1 ft 10¼ in; 57 cm

Length: 9 ft ½ in; 276 cm

Provenance:

Collection of Benjamin Sonnenberg,
19 Gramercy Park, New York, USA;
Private collection, Ireland.

Illustrated:

Sotheby Parke Bernet, 'The Benjamin
Sonnenberg Collection', sale catalogue,
New York, 5–9 June 1979, vol. II, lot 1722.

THE BENJAMIN SONNENBERG TABLE







58

A GEORGE III GILTWOOD OVERMANTEL MIRROR

Note: The frame retains much of the original gilding. The mercury silvered mirror plate is an 18th century replacement.

English, *circa* 1765

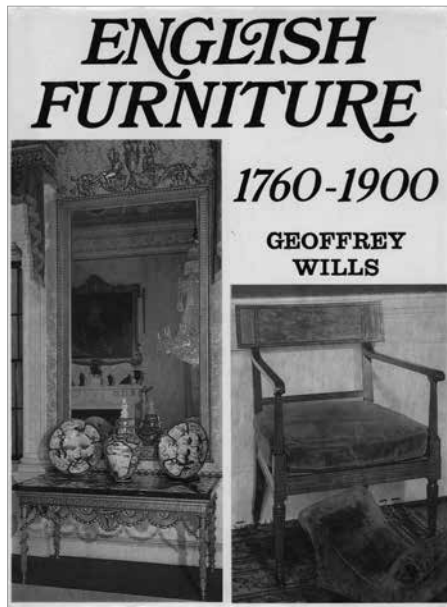
Height: 39¼ in; 99 cm

Width: 50½ in; 127 cm

Provenance:

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





Geoffrey Wills, *English Furniture 1760–1900*, 1979, p. 12, fig. 9

59

A GEORGE II MAHOGANY SIDE TABLE

Note: The condition and patination of this table are outstanding.

English, *circa* 1755

Height: 32¾ in; 83.5 cm

Width: 48½ in; 123 cm

Depth: 26 in; 66 cm

Provenance:

John Keil Ltd., London, England, 1963;

Ronald Phillips Ltd., London, England;

Private collection, London, England.

Illustrated:

Antique Collector, June 1963; advertisement with John Keil Ltd.

Geoffrey Wills, *English Furniture 1760–1900*, 1979, p. 12, fig. 9.





60

A GEORGE III SATINWOOD RENT TABLE

Note: The table retains the original leather insert with its central well and concealed sprung lock. The brass handles are of later date.

English, *circa* 1780

Height: 30¾ in; 78 cm

Diameter: 45¾ in; 116 cm

This table belongs to a very small group of rent tables made in satinwood. Only two other examples are known. One, featured in the 1961 Grosvenor House Fair handbook, is nearly identical in outline. The other is in the collection at Stourhead House, Wiltshire, England.

Provenance:

Henry Woodyer, Graham Lodge, Grafham, Surrey, England;

By descent to Sir Richard Lake, British Columbia, Canada;

Richard L. Lake, Esq., Canada.

Illustrated:

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2008, pp. 12–13.

Literature:

Grosvenor House Antiques Fair handbook, London, 1961, p. 26; an almost identical example, very probably from the same workshop, exhibited by H. C. Baxter and Sons, London.

THE GRAHAM LODGE RENT TABLE





The table *in situ* at Brympton d'Evercy, Somerset, in 1927.
Courtesy of Country Life Picture Archive

61

**A GEORGE III PARCEL GILT AND EBONISED SATINWOOD WRITING TABLE
BY JOHN McLEAN & SON**

Note: The table retains all the original bronze painted composition mounts. The faded red morocco leather insert is original.

English, *circa* 1810

The table bears John McLean's trade paper label pasted to the underside of the writing flap, as well as an exhibition label for the 1952 Regency Exhibition at the Royal Pavilion in Brighton.

Height: 29¾ in; 75.5 cm

Width: 36¼ in; 92 cm

Depth (flap up): 49¼ in; 125 cm

Depth (flap down): 20¼ in; 51 cm

Provenance:

John Ponsonby, 4th Earl of Bessborough, Brympton d'Evercy, Somerset, England;

By descent to Violet Clive;

J. W. Blanchard Ltd., London, England;

Thomas Coulborn & Sons Ltd., Birmingham, England;

Private collection, New York, USA.

The cabinet-making business of John McLean occasionally labelled their pieces. Two versions of their labels are known. The earlier version, in use before 1805, states:

Manufactured and Sold by
J. Mc Lane & Son
Pancrass Street, Tottenham Court
Road and
58 Upper Mary-le-bone-street
Portland Place

The second version, in use after 1805 and used on this writing table, has a different spelling of his name and a different address:

THE BRYMPTON D'EVERCY WRITING TABLE





Manufactured & Sold by
John Mc Lean and Son,
58, Upper Mary-le-bone-Street,
The end of Howland-Street, Portland-Place.

The firm of John McLean specialised in making furniture in the French fashion, which was in high demand at the beginning of the 19th century. The use of very dark, almost black, rosewood with ormolu and contrasting ormolu mounts and gilded carving is typical of McLean's output. The unusual X-end supports are of French origin. A table by Adam Weisweiler, one of the leading cabinet-makers in Paris at the time, features similar end supports as well as applied ormolu and gilded carvings.

McLean produced two variants of the current table. One version, with a sliding, reversible centre part, was designed as a games table: an example of this style, also bearing the company's later label, is at Saltram House, Devon, England. The table shown here is an example of the other version, designed as a writing table. The McLean repertoire changed little over the years apart from a varying use of applied mounts.

Exhibited:

The Regency Festival 1951, Royal Pavilion, Brighton, England, Exhibit No. 164, with J. W. Blanchard Antiques.

The Regency Exhibition 1952, Royal Pavilion, Brighton, England, Exhibit No. 144, with J. W. Blanchard Antiques.

Illustrated:

Clifford Musgrave, *Regency Furniture 1800–1830*, 1961, illus. 76b.

Photographed:

Country Life, 1927, unpublished.

Literature:

Christopher Hussey, 'Brympton D'Evercy, Somerset', *Country Life*, 7 May 1927.

The Regency Festival 1951, souvenir programme, p. 28, no. 164.

The Regency Exhibition 1952, catalogue, p. 21, no. 144.

Simon Redburn, 'John McLean & Son', *Furniture History*, vol. XIV, 1978, pp. 31–7.

The paper labels
pasted to the
underside of the
writing flap

Manufactured & Sold by
JOHN MC LEAN and SON,
58, Upper Mary-le-bone Street,
The end of Howland-Street, Portland-Place.

BRIGHTON
ROYAL PAVILION

REGENCY
EXHIBITION

1952







62

**A HUGE PAIR OF SECOND EMPIRE CAST IRON LIONS
BY PIERRE LOUIS ROUILLARD, CAST BY VAL D'OSNE FOUNDRY**

French, *circa* 1860

Height: 36¾ in; 93 cm

Width: 45 in; 114 cm

Depth: 17 in; 43 cm

Provenance:

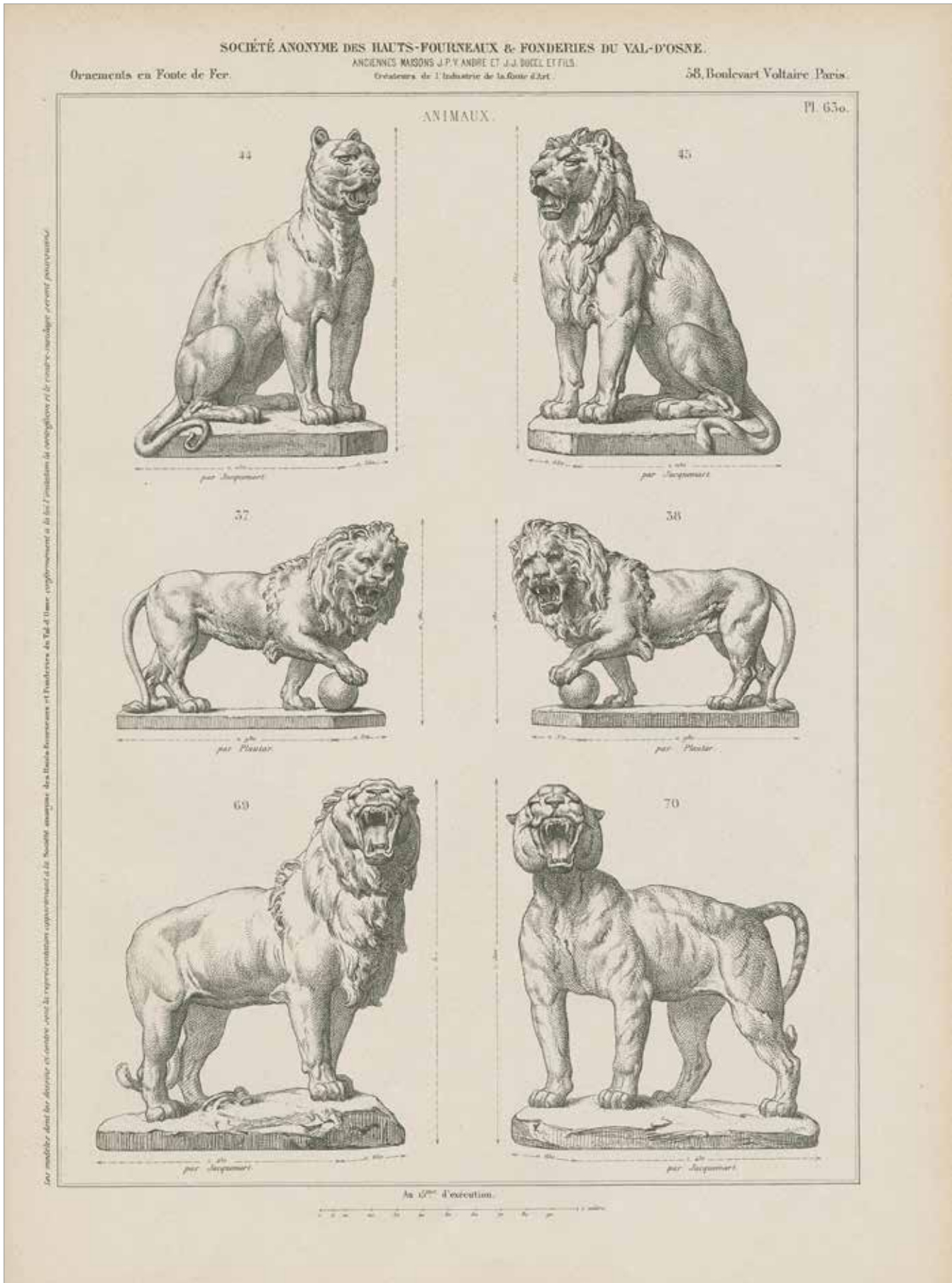
Private collection, France.

The Val d'Osne foundry on the outskirts of Paris was well known for monumental castings. Their exhibits at the Great Exhibition of 1851 in London brought them international fame, which resulted in many foreign awards over the following decades. The company engaged some of the leading French sculptors of the time, including Henri Alfred Jacquemart and Pierre Louis Rouillard.

A sale catalogue with thousands of designs for cast iron articles was published by Val d'Osne after their acquisition of two other leading foundries. The items listed ranged from agricultural items and street furniture such as lanterns and fountains to home furnishings and finely sculpted animal statues, which proved very popular.

Literature:

Société anonyme des hautes fourneaux à fonderies du Val d'Osne, 1898, pl. 642, designs 165 & 166.



Société anonyme des hautes fourneaux à fonderies du Val d'Osne, 1898

63

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

English, *circa* 1770

Height: 33 in; 84 cm

Width: 43½ in; 110.5 cm

Depth: 20¼ in; 51.5 cm

64

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

65

A REGENCY BRONZE AND GILT METAL SIX LIGHT ARGAND CHANDELIER

English, *circa* 1820

Height: 48 in; 122 cm

Diameter: 33¾ in; 86 cm

66

AN IRISH GEORGE II MAHOGANY MIRROR

Irish, *circa* 1750

Height: 50½ in; 128.5 cm

Width: 31 in; 79 cm

67

A REGENCY SATINWOOD AND CALAMANDER DRUM TABLE ATTRIBUTED TO GEORGE OAKLEY

English, *circa* 1815

Height: 28¼ in; 72 cm

Diameter: 48 in; 122 cm

68

A GEORGE III ORMOLU MOUNTED 'CLIFF BLUE VEIN' BLUE JOHN CANDLE VASE BY MATTHEW BOULTON

English, 1771

Height: 22¼ in; 56.5 cm

Width: 18¾ in; 47.5 cm

Base: 8¼ in; 21 cm (square)







69

A PAIR OF GEORGE II WALNUT SIDE CHAIRS

The chairs: English, *circa* 1750

The needlework: English, *circa* 1725

Height: 34 in; 86.5 cm

Height of seat: 17½ in; 44.5 cm

Width: 18 in; 46 cm

Depth: 18¾ in; 47.5 cm

The design of the chair backs is exceptionally pleasing, and is comparable to work by the London cabinet-making business of Vile & Cobb. The carving is exquisite and the choice of timber superior.

Until the 1980s these chairs formed part of the furnishings of Elveden Hall, Suffolk, England. The house's most famous owner was the exiled ruler of the Sikh empire, the Maharaja Duleep Singh. The Maharaja, a protégé of Queen Victoria and Prince Albert, purchased the estate in 1863 and lived there until 1886.

Provenance:

Augustus Keppel, 1st Viscount Keppel of Elveden, Elveden Hall, Suffolk, England;

George Keppel, 4th Earl of Albemarle, Viscount Bury, Baron Ashford, Elveden Hall;

William Newton, MP, Elveden Hall;

The Maharaja Duleep Singh, exiled ruler of the Sikh Empire;

Edward Cecil Guinness, 1st Earl of Iveagh, Elveden Hall;

By descent to Arthur Edward Rory Guinness, 4th Earl of Iveagh, Elveden Hall;

Mallett & Son Ltd., London, England;

Private collection, USA.

THE ELVEDEN HALL CHAIRS





70

A GEORGE I GESSO OVERMANTEL MIRROR

Note: The frame retains much of the original gilding and four of the original bevelled mirror plates. One side plate is of later date.

English, *circa* 1715

Early overmantel mirrors like this one are exceptionally rare.

Height: 3 ft 2 in; 96.5 cm

Width: 5 ft 4 in; 162.5 cm

Provenance:

Private collection, Ireland.





Trade card of Maydwell & Windle. Courtesy of the British Museum, London

71

**AN UNUSUALLY SMALL AND RARE GEORGE III
CUT GLASS SIX LIGHT CHANDELIER ATTRIBUTED
TO MAYDWELL & WINDLE**

English, *circa* 1760

Height: 28 in; 71 cm

Diameter: 21 in; 53.5 cm

The trade card of Maydwell & Windle in the British Museum depicts two versions of similarly cut and arranged chandeliers.

Provenance:

Private collection, England.

Literature:

Martin Mortimer, *The English Glass Chandelier*, 2000, pp. 75–81.





72

A QUEEN ANNE GESSO TABLE OF SMALL PROPORTIONS

Note: The table retains much of the original gilding.

English, *circa* 1705

Height: 27¼ in; 69 cm

Width: 26¼ in; 66.5 cm

Depth: 15¾ in; 40 cm

Provenance:

Mallett & Son Ltd., London, England;

Private collection, England.

Illustrated:

Connoisseur, June 1963, p. 120; advertisement with Mallett & Son Ltd.

Country Life summer calendar, 1963, p. 71; advertisement with Mallett & Son Ltd.



THE MACQUOID–EDWARDS MIRROR

73

A GEORGE I GESSO MIRROR

Note: The mirror retains virtually all the original gilding and the original bevelled mirror plate. The brass candle arms and sockets are replacements.

English, *circa* 1720

Height: 49¾ in; 126.5 cm

Width: 30¼ in; 77 cm

Depth: 8 in; 20.5 cm

Provenance:

Godfrey Giles & Co., London, England;

Private collection of Percy Macquoid, London, England;

Ralph Edwards, Suffolk House, London, England.

Percy Macquoid and Ralph Edwards were two of the most influential furniture historians of the last century. Macquoid's seminal work, *A History of English Furniture*, published between 1904 and 1908, set a new standard for furniture research. Twenty years later, Macquoid and Edwards (Macquoid's junior by some 42 years) together compiled the ground-breaking *Dictionary of English Furniture*.

Originally this mirror belonged to Percy Macquoid. Following his death in 1925, two years before publication of volume III of the *Dictionary*, his widow sold some pieces from the collection, including this mirror. Ralph Edwards purchased it and added the previously lost candle arms and sockets. It remained on display at the Edwards home in London as a token of the two men's working partnership and friendship.

A rare pamphlet, *circa* 1900, by Godfrey Giles in the author's archive includes an early illustration of the mirror without candle arms. The central London dealership of Godfrey Giles has long gone, and on its former site at the south end of Cavendish Square now stands the John Lewis department store.

The illustration of the mirror in the first edition of the *Dictionary* shows the mirror, again without candle arms, and in the Macquoid collection, while the revised edition of 1954 features the mirror with replaced candle arms and belonging to Ralph Edwards.

Illustrated:

Godfrey Giles & Co., *Antique Furniture*, pamphlet, *circa* 1900, p. 5.

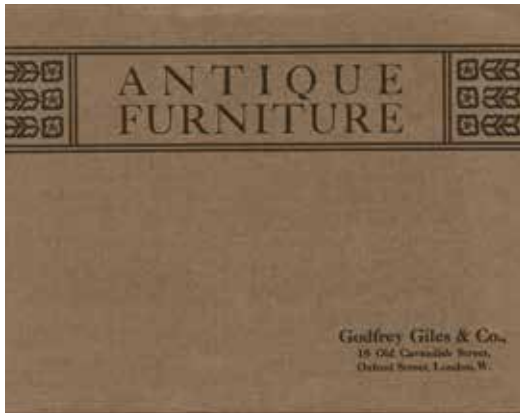
Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, 1st edition, vol. II, 1924, p. 325, fig. 45.

Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, revised edition, 1954, vol. III, p. 332, fig. 51.

Literature:

Christie's, 'Old English Furniture – Silver Plate and Tapestry, The Property of Mrs. Percy Macquoid', sale catalogue, London, 30 June 1925, lot 107.

Nicholas Goodison, 'Obituary, Ralph Edwards', *Burlington* magazine, May 1978, vol. 120, no. 902, 'Special Issue Devoted to the Victoria and Albert Museum', pp. 316 & 319.



Godfrey Giles & Co., *Antique Furniture*, *circa* 1900





Ralph Edwards and his wife in their London home, *circa* 1975. A corner of the mirror is visible at top left





74

**A GEORGE I WALNUT
BACHELOR'S CHEST**

Note: The chest has survived in virtually untouched condition and has acquired a beautiful mellow patina. The drawers retain all their original locks and pierced brass plate handles. The lifting handles are of a slightly later date.

English, *circa* 1720

Height: 33¼ in; 84.5 cm

Width: 30½ in; 77.5 cm

Depth (open): 32¼ in; 82 cm

Depth (closed): 16¼ in; 41.5 cm

Provenance:

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



75

**A CHARLES II STUMPWORK MIRROR IN
A COCUS WOOD AND WALNUT FRAME**

Note: The frame retains the original mirror plate.

English, *circa* 1680

Height: 24½ in; 62 cm

Width: 22¼ in; 56.5 cm

Provenance:

Private collection, Canada.



76

A GEORGE III MAHOGANY GATE-LEG CARD TABLE

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

English, *circa* 1765

Height: 29½ in; 75 cm

Width: 36½ in; 92.5 cm

Depth: 17¾ in; 45 cm

Provenance:

Les Davison, London, England;

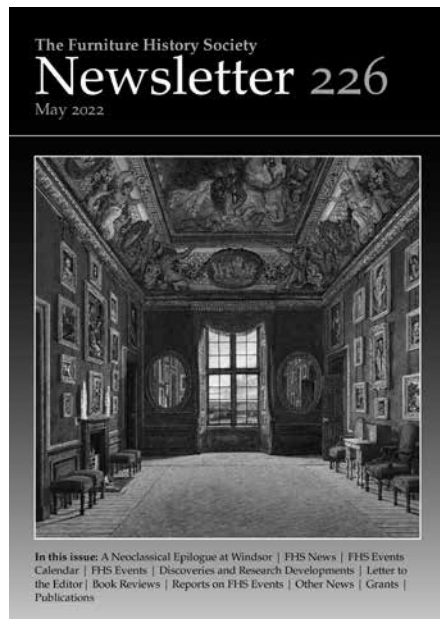
Private collection, USA.



THE SUTTON SCARSDALE
HALL CHAIRS







Furniture History Society Newsletter, issue 226, May 2022, p. 27, fig. 4

77

A PAIR OF GEORGE II POLYCHROME PAINTED HALL CHAIRS

Note: The chairs retain virtually all the original painted decoration, with very minor conservation.

English, *circa* 1730

Height: 43 in; 109 cm

Height of seat: 18¾ in; 47.5 cm

Width: 17 in; 43 cm

Depth: 21½ in; 54.5 cm

The painted crest on the back of the chairs is that of Nicholas Leke, 4th Earl of Scarsdale. Recent research published by the Furniture History Society has linked these important chairs with the now ruined mansion of Sutton Scarsdale, Derbyshire, England, which was lavishly furnished between 1728 and 1730 by the 4th and last Earl of Scarsdale. At that time it was described as one of the most beautiful mansions in the country, but Leke's extravagant spending soon led to financial difficulties.

When the Earl died in 1736 without an heir, the heavily indebted estate passed to his illegitimate son Nicholas who assumed the name Leke. He was unable to maintain such a large mansion, however, and eventually the house and most of its contents were sold to settle some of the late Earl's debts, although some of the furniture and the family paintings were transferred to Yaxley Hall in Suffolk, where they remained in the family until the early 1900s.

The agent and broker Edmund Farrer sold on behalf of the Leke family the famous Scarsdale suite of seat furniture to the London decorating company White & Allom. The suite originally consisted of two settees, twelve chairs and two pedestals. In an article published in 1908, Farrer describes the suite in some detail, and also mentions hall chairs with the family crest painted on them.

In 1910 the suite was damaged in a fire at the Exposition Universelle in Brussels, and in 1921 was again damaged by fire in the Fifth Avenue

apartment in New York of Annie C. Kane. Both settees, four chairs and one pedestal were lost as a result. To make up the numbers, copies of the original pieces were made by White & Allom. The original remainder of the suite is now dispersed in collections on both sides of the Atlantic. A pair of chairs and a pedestal are in the Frick Collection in New York, another pair of chairs is part of the Untermyer Bequest at the Metropolitan Museum in New York, a single chair is in the Cooper Hewitt Museum in Brooklyn and a further pair of chairs are in the collection at Temple Newsam, Yorkshire, England.

The pair of hall chairs featured here appeared a short time ago on the American market.

Provenance:

Nicholas Leke, 4th Earl of Scarsdale, Sutton Scarsdale, Derbyshire, England;
By descent to Nicholas Leke, Yaxley Hall, Yaxley, Suffolk, England;
Edmund Farrer, London, England;
Private collection, USA;
Clinton Howell, New York, USA.

Illustrated:

Christopher Coles, 'Some discoveries regarding the Sutton Scarsdale églomisé chairs and the "forgotten" hall chairs from the same house', *Furniture History Society Newsletter*, issue 226, May 2022, p. 27, fig. 4.

Literature:

Ralph Nevill, *The Reminiscences of Lady Dorothy Nevill*, 1906, pp. 220–30.
Edmund Farrer, *Portraits of Suffolk Houses (West)*, 1908, p. 148.
Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. III, 1998, pp. 581–2.
Christopher Cole, 'Some discoveries regarding the Sutton Scarsdale églomisé chairs and the "forgotten" hall chairs from the same house', *Furniture History Society Newsletter*, issue 226, May 2022, pp. 24–7.





78

**A GEORGE III MAHOGANY CABINET
ATTRIBUTED TO WILLIAM VILE**

Note: The cabinet retains all the original ornate brass handles. The bevelled mercury silvered mirror plates are of later date. The doors conceal three adjustable shelves and three small drawers.

English, *circa* 1775

Height: 7 ft 2¾ in; 220.5 cm

Width: 4 ft ¾ in; 123.5

Depth: 1 ft 9¾ in; 55.5 cm

The workshop of William Vile was among the leading London cabinet-makers in the 18th century. Together with his business partner, John Cobb, Vile held the prestigious Royal Warrant. The firm used only the best materials and was noted for its superior craftsmanship. Some of the finest pieces of English furniture by Vile & Cobb still remain in the Royal Collection today.

A similar cabinet was supplied by Vile to the Duke of Leeds for Hornby Castle, Lancashire, England, and is now in a private collection in London.

Provenance:

Private collection, England;
Ronald A. Lee Ltd., London, England;
Alfred Jowett, Hazelcroft, Killinghall, Yorkshire, England;
Carlton Hobbs Ltd., New York, USA;
The Chinese Porcelain Company, New York, USA;
Mallett & Son Ltd., London, England;
Private collection, Australia.

Illustrated:

R. W. Symonds, 'Provincial Furniture of the XVI to the XVIII Centuries, illustrated by examples in the collection of Mr. Alfred Jowett of Killinghall', *Connoisseur*, November 1940, p. 196, no. VIII.
Christie's, London, sale catalogue, 26 June 1986, lot 162.
Mallett & Son Ltd., London, catalogue, 2014, pp. 216–19.

Literature:

Christie's, 'Fine Old English Furniture – Continental Porcelain – Old English Silver and Pictures by A. Canaletto – The Property of His Grace The Duke of Leeds', sale catalogue, 10 June 1920, p. 12, lot 94.
'Hornby Castle – The seat of the Duke of Leeds', *Country Life*, 14 July 1906, pp. 54–64.



THE PALFFY CANDELABRA



79

A SET OF FOUR JOSEPH II ORMOLU TRIPLE LIGHT CANDELABRA

Note: The candelabra retain their original mercury gilding.

Austrian, *circa* 1785

Height: 17¼ in; 44 cm

Diameter: 11½ in; 29.5 cm

Provenance:

Count Laszlo Palffy, Vienna, Austria;

Frank C. Moller, Hamburg, Germany;

Private collection, Germany.

The Palffy family is one of the old aristocratic Austro-Hungarian dynasties. From influential positions in the army and in government, and their support of music and the visual arts, they shaped the politics and culture of both Hungary and Austria in the 18th and 19th centuries.

The Palais Palffy, the family's residence in the heart of Vienna, was used for many cultural events. The family befriended many famous artists, including Mozart and Beethoven. In 1786 Mozart presented the first performance of his opera *The Marriage of Figaro* to a private audience at the palace. At the time, the libretto was so controversial that it sparked violent working-class protests in Paris, already in the grip of pre-revolution tension. The French queen Marie Antoinette, sister of the Austrian Emperor Joseph II, wrote to her brother about the troubles, which led to the Emperor banning the original libretto. After changes were made, *The Marriage of Figaro* became a huge success.





80

A GEORGE II MAHOGANY PIE-CRUST TRIPOD TABLE

English, *circa* 1750

Height: 26¾ in; 68 cm

Width: 24½ in; 62.5 cm

Depth: 24 in; 61 cm

Provenance:

Cecil Henry Bullivant, FSA (1882–1981), author and scriptwriter;
Jonathan Harris, London, England;
Ronald Phillips Ltd., London, England;
Private collection, England.

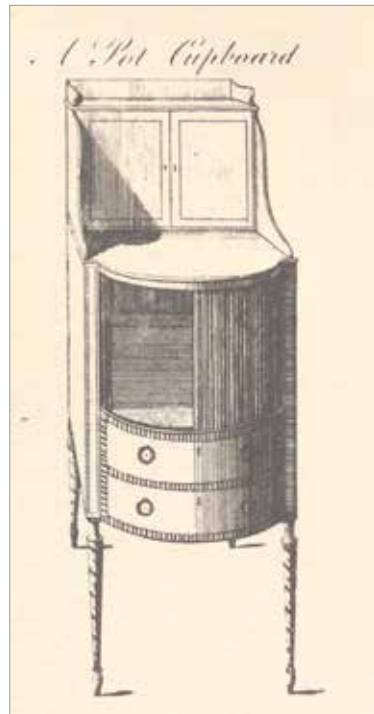
Most tripod tables are made with round tops. Rectangular or square tops like this one are exceptionally rare.

The top has acquired outstanding colour and patination.

Exhibited:

Grosvenor House Art and Antiques Fair, 2001; with Ronald Phillips Ltd.





Thomas Sheraton, *The Cabinet Maker and Upholsterer's Drawing Book*, revised third edition, 1802, pl. 43



The Antique Dealers' Fair and Exhibition handbook, 1957

81

A PAIR OF GEORGE III SATINWOOD AND HAREWOOD BEDSIDE CUPBOARDS

Decorated with the initials 'M H B H', for Margareta Henrietta Buchan-Hepburn.

The design for these bedside cupboards was published by Thomas Sheraton in 1792, although Sheraton himself is unlikely to have been responsible for making them. He certainly trained as a cabinet-maker, but towards the end of the 18th century he concentrated exclusively on designing and drawing furniture. His designs, including this one for the bedside cupboards, were published in several separate volumes between 1793 and 1802.

English, circa 1790

Height: 47¾ in; 121.5 cm

Width: 16¾ in; 42.5 cm

Depth: 18½ in; 47 cm

Provenance:

Sir George Buchan-Hepburn, 1st Baronet, (1739–1819), Smeaton House, Midlothian, Scotland;
H. C. Baxter & Sons, London, England;
Private collection, England.

Exhibited:

The Antique Dealers' Fair and Exhibition, London, 1957; with H. C. Baxter & Sons.

Illustrated:

The Antique Dealers' Fair and Exhibition handbook, 1957, p. 15.

Literature:

Thomas Sheraton, *The Cabinet Maker and Upholsterer's Drawing Book*, revised third edition, 1802, pl. 43.





82

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

Note: The gilding is mainly original, with some areas of restoration. One brass candle sconce is of later date.

English, *circa* 1805

Height: 45½ in; 115.5 cm

Width: 25 in; 63.5 cm

Depth: 15 in; 38 cm

Provenance:

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





Kate Dyson and Michael Tighe, 'Private studies', *World of Interiors*, April 1985, pp. 110–111

83

A GEORGE III ORMOLU MOUNTED KINGWOOD WRITING TABLE

Note: The table retains all of its original brass mounts, leopard handles and fitted castors.

English, circa 1800

Height: 29¾ in; 75.5 cm

Knee height: 23½ in; 59.5 cm

Width: 36¼ in; 92 cm

Depth: 20¼ in; 51.5 cm

Provenance:

John Poulett, 4th Earl Poulett, Hinton House, Somerset, England;
Private collection, England.

Illustrated:

Kate Dyson and Michael Tighe, 'Private studies', *World of Interiors*, April 1985, pp. 110–111.

THE HINTON HOUSE WRITING TABLE





The Music Room at Workington Hall, *circa* 1890, with one chair visible in the foreground at far right.
Curwen family archive

84

**A PAIR OF GEORGE II MAHOGANY CORNER CHAIRS
ATTRIBUTED TO ROBERT GILLOW**

The chairs: English, *circa* 1755

The needlework covers: French, *circa* 1750

Height: 33 in; 84 cm

Height of seat: 18½ in; 47 cm

Width: 32 in; 81 cm

Depth: 28 in; 71 cm

The distinctive claw carved legs compare to a communion table associated with the Gillow family, but unfortunately there are no surviving records of the early years of Robert Gillow's business.

These corner chairs were part of a suite of seat furniture at Workington Hall, Cumbria, which included six side chairs. An early photograph of the interior of Workington Hall (now reduced to a ruin) shows the side of one chair in the music room.

Provenance:

John Christian Curwen, Workington Hall, Cumbria, England;
By descent in the Curwen family.

THE CURWEN CHAIRS





Reverse view

85

A GEORGE III MAHOGANY PEDESTAL DESK

Note: The desk retains most of the original ornate swan-neck handles. The leather insert is of later date.

English, *circa* 1770

Height: 29¾ in; 75.5 cm

Height of kneehole: 23¾ in; 60.5 cm

Width: 58½ in; 148.5 cm

Depth: 37½ in; 95.5 cm

The desk front is fitted with three drawers in the frieze and a bank of graduated drawers in the pedestal at each side. The reverse is fitted with one long frieze drawer, and single doors to the pedestals. Behind the doors, one side is fitted with folio divisions and the other side is fitted with two drawers and pigeon-holes above.

A Norman Adams Ltd. label is fitted to the interior of the long frieze drawer on the reverse.

The beautiful crotch mahogany veneers, fine metalwork and panelling on the sides suggest a metropolitan workshop. The mahogany has faded to a wonderful mellow colour.

Provenance:

Norman Adams Ltd., London, England, until 1978;

Private collection, Washington, DC, USA.

Illustrated:

Connoisseur, October 1975, p. 39; advertisement with Norman Adams Ltd.



86

A HUGE GEORGE III MAHOGANY BERGERE CHAIR

English, *circa* 1780

Height: 39½ in; 100 cm

Height of seat: 22½ in; 57.5 cm

Width: 32 in; 81.5 cm

Depth: 36½ in; 93 cm

Provenance:

Marc Haas, sold at Christie's, New York, 2 February 1991,
lot 256;

Mallett & Son Ltd., London, England;

Private collection, London, England.





87

**A REGENCY PARTRIDGEWOOD AND BRONZE PAINTED
FOUR-SIDED OPEN BOOKCASE**

Note: The bookcase has survived in remarkable original condition, retaining the original fossil marble insert and virtually all the original bronze paint.

English, *circa* 1815

Height: 36¾ in; 94 cm

Width: 28½ in; 72.5 cm

Depth: 21 in; 53.5 cm

The Greek key frieze to the top conceals a single drawer. The shallow side compartments are fitted with two fixed shelves, each crossbanded in satinwood to the lead edge. The single fitted shelves in the deep compartments are correspondingly veneered in satinwood.

The curious corner trusses carved as females emerging out of acanthus leaves are reminiscent of ships' figureheads.

The inspiration for the design was published by Thomas Sheraton on 5 March 1804 in *The Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia*. Sheraton started work on this ambitious publication in 1804: 125 parts were planned, but only 30 had been published by the time he died in October 1806.



88

**A REGENCY BRASS MOUNTED MAHOGANY WRITING TABLE
ATTRIBUTED TO GILLOWS**

Note: The table retains the original brass gallery and castors. The leather insert and the lion handles to the two front drawers are of later date.

English, *circa* 1815

Height: 29½ in; 75 cm

Knee height: 23½ in; 60 cm

Width: 44¼ in; 112.5 cm

Depth: 24 in; 61 cm



89

A GEORGE III MAHOGANY FIVE TIER ETAGERE

English, *circa* 1800

Height: 33 in; 84 cm

Width: 21 in; 53.5 cm

Depth: 13¼ in; 33.5 cm

Provenance:

Private collection, England;

Ronald Phillips Ltd., London, England;

Private collection, London, England.

90

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

English, *circa* 1775

Height: 9 in; 23 cm

Width: 4½ in; 11.5 cm

Depth: 3½ in; 9 cm

Provenance:

Mrs. E. W. Angell, Bath, England;

Charles Angell Ltd., Bath, England, 1962;

Ayer & Co. Ltd., London, England, 1973;

Private collection, England;

Partridge Fine Arts Ltd., London, England, 1980;

Private collection, England.

Exhibited:

CINOA International Art Treasures Exhibition, London, 1962; with Charles Angell Ltd.

CINOA International Art Treasures Exhibition, Bath, 1973; with Ayer & Co. Ltd.

Illustrated:

CINOA International Art Treasures Exhibition, Bath, 1973, pl. 244, entry 281.

Christie's, 'Important English Furniture', sale catalogue, 24 April 1980, p. 59, lot 89.

Ronald Phillips Ltd., 'Fine Antique English Furniture', catalogue, 2014, pp. 88–9.

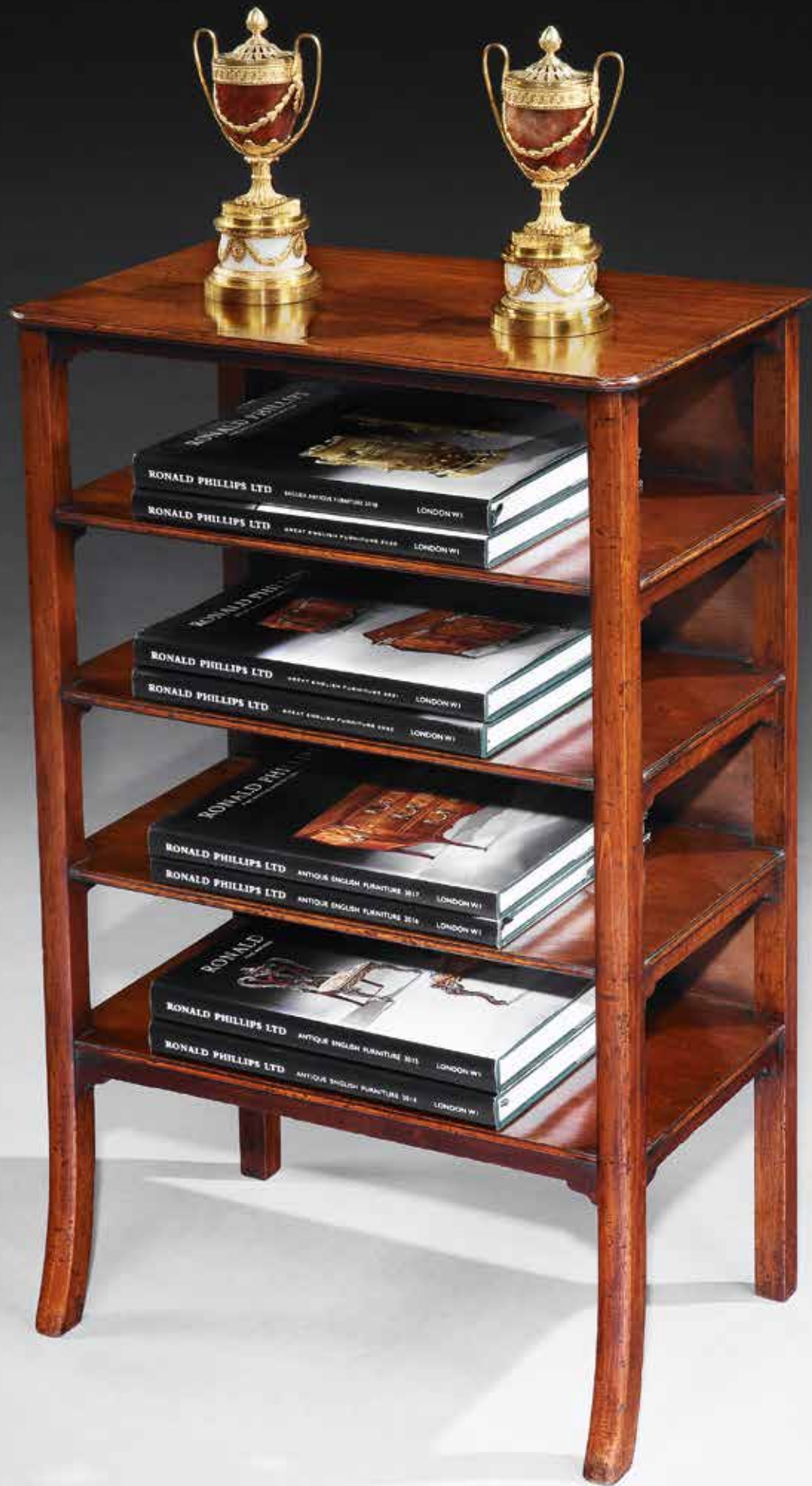
Literature:

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

Sotheby & Co., 'A Collection of English Furniture, Barometers & Clocks formed by a Gentleman residing in New York', sale catalogue, 27–8 June 1974, p. 95.

Robin Kern, *Hotspur Golden Jubilee, 1924–1974*, 1974, pl. 28.

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



91

A PAIR OF GEORGE III GILTWOOD WALL BRACKETS

Note: The brackets have been re-gilded at some stage in the last century.

English, *circa* 1790

Height: 13¼ in; 33.5 cm

Width: 11 in; 28 cm

Depth: 6¾ in; 17.5 cm

Provenance:

Ronald Phillips Ltd., London, England;

Private collection, Europe.



92

A GEORGE III SERPENTINE MAHOGANY TRAY

Note: The mahogany stand with leather lined top is of later date.

English, *circa* 1770

The tray:

Height: 2¼ in; 6 cm

Width: 23¾ in; 60.5 cm

Depth: 18½ in; 47 cm

The stand:

Height: 20¼ in; 51.5 cm

Width: 27 in; 68.5 cm

Depth: 22 in; 56 cm

Provenance:

Ronald Philips Ltd., London, England;
Private collection, London, England.





93

A REGENCY BRASS HALL LANTERN

Note: The corona is of later date. The lantern is now fitted for electricity.

English, *circa* 1820

Height (to top of ring): 41½ in; 105.5 cm

Diameter: 21 in; 53.5 cm

Provenance:

Ston Easton Park, Somerset, England.

An almost identical lantern was formerly in the entrance hall of the 'Big House' at Bowood and was illustrated in *Country Life* in 1904.

Literature:

'Bowood, Wiltshire, The Seat of The Marquis of Lansdowne', *Country Life*, 6 September 1913, p. 328.

'Bowood House', *Country Life*, 22 June 2006, pp. 108–11.





THE HALSNEAD HALL CHAIRS

94

A SET OF TWELVE GEORGE III MAHOGANY HALL CHAIRS ATTRIBUTED TO GILLOWS

Note: The original painted family crest in the centre of each back is that of the Willis family of Halsnead Hall, Lancashire, England.

English, *circa* 1800

Height: 39 in; 99 cm

Height of seat: 18 in; 46 cm

Width: 16 in; 40.5 cm

Depth: 19¼ in; 49 cm

Provenance:

Richard Willis of Halsnead Hall, Lancashire, England;

Ronald Phillips Ltd., London, England;

Private collection, Europe.

In 1789, a year before his father Daniel died, Richard Willis engaged the architect Sir John Soane for improvements to the south front of his ancestral home, Halsnead Hall in Lancashire, England. It is very likely that the chairs were ordered at the same time to refurnish the house.

Halsnead Hall and the surrounding estate were passed down through the Willis family until 1929, when the estate was sold. The house was demolished in 1931, and sadly there are no photographic records of the interior.

Literature:

John Burke, *A Genealogical and Heraldic Dictionary of the Landed Gentry of Great Britain and Ireland*, 1852, pp. 1602–3.





95

A WILLIAM AND MARY SCARLET AND GILT JAPANNED BUREAU CABINET

Note: The cabinet retains four original ball feet with one later foot, the silvered finials, the original shaped and bevelled mirror plates, and all its original engraved brass handles and escutcheons. Some of the decoration has been refreshed. The top has remnants of an old Italian printed paper label. The backboard of the upper section is inscribed 'B' in black paint.

English, *circa* 1690

Height: 8 ft 4 in; 254 cm

Width: 3 ft 5 in; 104 cm

Depth: 2 ft $\frac{3}{4}$ in; 63 cm

This cabinet belongs to a relatively small group of only five known japanned examples with the unusual squared-off double dome top. One of the other four has olive-green japanning, and the rest are decorated with scarlet japanning.

The first few pieces of lacquer furniture to arrive in England in the 17th century were imported by the East India Company, creating a taste for this exotic style. English cabinet-makers quickly adapted to the growing trend and decorated their work in similar fashion. Their success is shown by the export of English japanned furniture to other European countries such as Spain and Italy. Such export pieces were often adapted in style to cater to other countries' fashions, and their decoration was generally denser than on contemporary examples for the English market.

The unusual scroll-applied double-domed cresting surmounted with five finials and the profusely shaped apron on this cabinet are reminiscent of early 18th century Italian cabinet work. The three-legged front is highly unusual and may be characteristic of this particular cabinet-maker. Remnants of an old Italian trade label on the top of the cabinet further suggest an Italian provenance.

A very similar cabinet veneered in walnut and formerly in the collection of the Earl of Coventry at Croome Court, Worcestershire, England, is without doubt by the same hand. That cabinet does not feature the scrolls on the cresting, nor does it have a shaped apron with extra foot in the middle; instead it conforms to the more restrained English taste. The quality of its craftsmanship, however, is equal to that of the japanned versions. It has not yet been possible to ascribe a specific maker to this small yet important group.

Provenance:

Anonymous sale, Sotheby's, London, 26 January 1968, lot 92;
Mallett & Son Ltd., London, England;
Jeremy Ltd., London, England;
Private collection, Europe.

Literature:

Sotheby's, sale catalogue, 26 October 1962, pp. 52–3, lot 184.
Adam Bowett, *Early Georgian Furniture 1715–1740*, 2009, p. 62.
Sotheby's, 'The Leverhulme Collection, Thornton Manor', sale catalogue, 26–28 June 2001, pp. 326–32, lot 221.



96

**A GEORGE III GILTWOOD PIER MIRROR ALMOST CERTAINLY
BY THE LINNELL WORKSHOP**

Note: The mirror retains much of the original surface preparation, some of the original gilding and the original mirror plates.

English, *circa* 1765

Height: 8 ft 8½ in; 265.5 cm

Width: 4 ft 4½ in; 133.5 cm

Depth: 1 ft 4 in; 40.5 cm

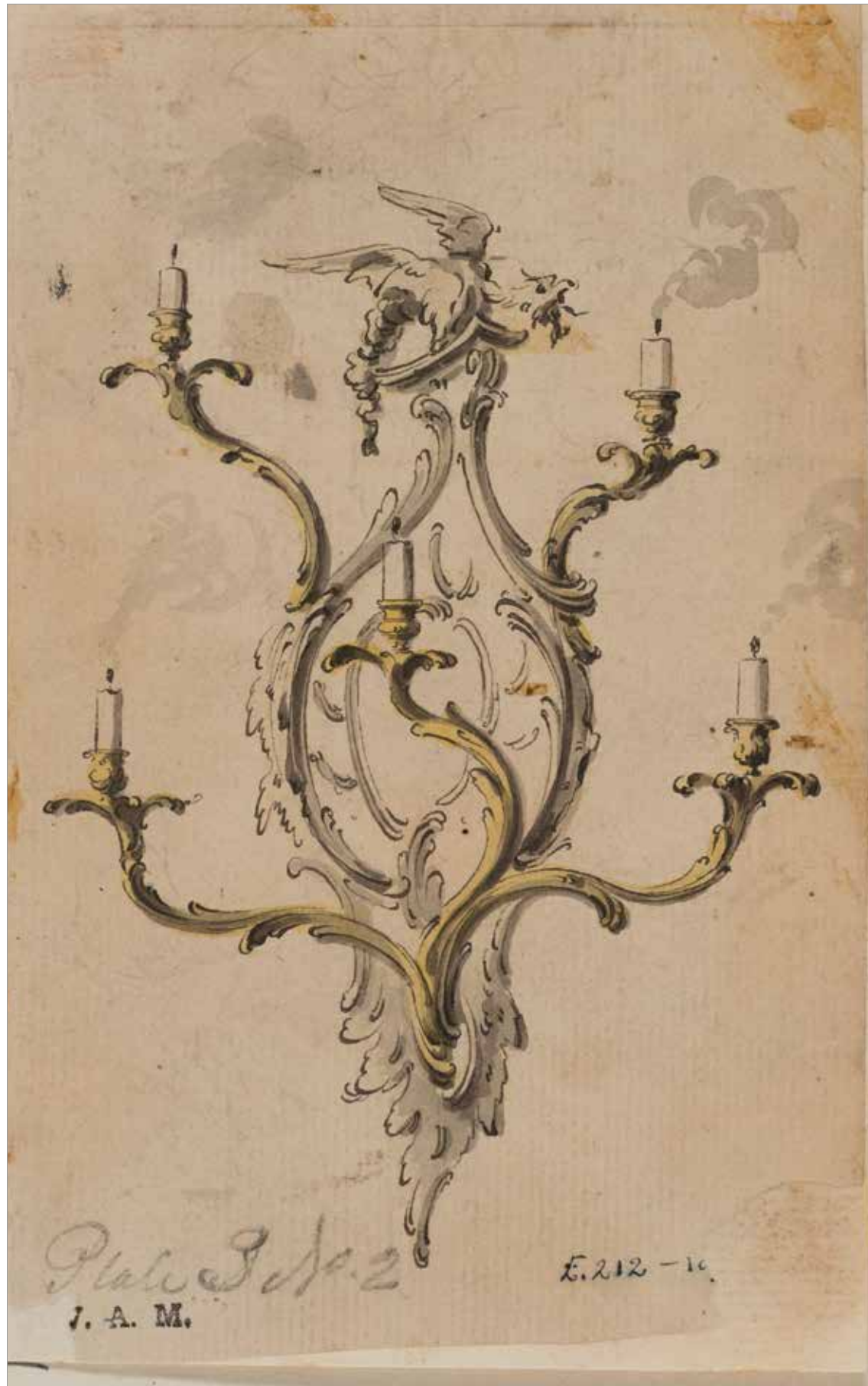
The mirror belongs to a group of frames designed by John Linnell in the second half of the 18th century. The exquisitely carved dragon cresting corresponds in many details to a design drawing. The frame itself is unusually sparsely ornamented, corresponding to another design drawing by John Linnell.

Provenance:

Hotspur Ltd., London, England;

Private collection, England.





Drawing for a dragon carving by John Linnell. Courtesy of the Victoria and Albert Museum, London





The Montgomery chair illustrated in Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, p. 210, pl. 186



Design drawing for a chair by George Smith, 1808

97

**A REGENCY PARCEL GILT GREEN PAINTED ARMCHAIR
BY GILLOWS**

Note: The chair has been re-painted and re-gilded at some stage. The caned seat has been replaced, but the back panel is original.

English, *circa* 1815

Height: 34¼ in; 87 cm

Height of seat: 18½ in; 47 cm

Width: 22¼ in; 56.5 cm

Depth: 25½ in; 65 cm

Provenance:

Lord Archibald Montgomerie, Coilsfield House, Ayrshire, Scotland;
Private collection, England.

A chair from the same set features in Susan Stuart's book on Gillows. The set was ordered by Lord Archibald Montgomerie for Coilsfield House, Ayrshire, Scotland, where they remained until the family sold the estate in the 1950s. The house was eventually demolished by its new owner following a fire in 1969.

Literature:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, 1808, pl. C, Drawing Room Chairs.

Susan E. Stuart, *Gillows of Lancaster and London, 1730–1840*, 2008, vol. I, pp. 210–11.





The only other known example of this model, formerly at Brympton d'Evercy, Somerset, with Ayer & Co. at 26 Bruton Street in the early 1970s

98

A GEORGE III ORMOLU MOUNTED AND PARCEL GILT ROSEWOOD WRITING TABLE BY JOHN MCLEAN & SON

Note: The writing table has survived in remarkable original condition. Only part of the blue leather insert is of later date.

English, 1806

Height: 41¾ in; 106 cm
 Width: 57 in; 145 cm
 Depth (open): 48 in; 122 cm
 Depth (closed): 33 in; 84 cm

This table was purchased by George Child Villiers, 5th Earl of Jersey, for his London house in Berkeley Square. The Earl had married Lady Sarah Fane, daughter of the Earl of Westmorland and eldest grandchild and heiress to Robert Child of the banking firm Child & Co., only two years previously. Lady Sarah's inheritance made her one of the richest heiresses in the country. Osterley Park, Middlesex, was part of her dowry, but the young couple preferred to live at Middleton Park, Oxfordshire, and at 38 Berkeley Square in London. Both properties were extensively furnished by the McLean firm between 1806 and 1807, at a total cost of £4,793 11s for Middleton Park and £151 3s for the London house. The McLean accounts in the possession of the Victoria and Albert Museum in London have the following entry:

The Right Honble Earl of Jersey, London 30 April 1807

Bought of John Mclean & Son
 Work Done at Berkeley Square

...

A Rosewood round Library writing table elegantly mounted with ormolu moulding, lined with leather, cedar Drawers and varnished, £26. 10s

This was a considerable sum at the time, and the table was probably one of the most expensive versions of a Carlton House writing table that McLean could offer.

Only one other example, made for Brympton d'Evercy in Somerset, has come to light. A Carlton House writing table applied with ormolu and of slightly plainer design was supplied to the Lascelles family for either Harewood House in London or Harewood House in Yorkshire.

Provenance:

George Child Villiers, 5th Earl of Jersey, for his London house in Berkeley Square, London, England;
 By descent to George Child Villiers, 9th Earl of Jersey;
 By descent to his daughter Lady Isabella Harrison, until 2007;
 Private collection, England.

Literature:

Simon Redburn, 'John McLean & Son', *Furniture History*, vol. XIV (1978), pp. 31–7.

The table with item 90, a pair of George III blue john perfume burners by Matthew Boulton: see page 196

THE EARL OF JERSEY WRITING TABLE



JOHN MCLEAN AND SON		37
<p>greatest heiresses of the day, who would one day come into possession of Osterley Park, and it is inconceivable that he would have entrusted the complete furnishing of his own house to someone who was not only competent, but also fashionable.</p>		
APPENDIX 2		
<p>A Further account is attached to the Middleton bill, for work carried out at Berkeley Square, which indicates that this House was also furnished by McLean, and in a very similar manner to Middleton. Although it only contains some four items, they are all important pieces of furniture.</p>		
The Right Honble Earl Jersey		London 30 April 1807
Bought of John McLean & Son Work Done at Berkeley Sq.		
1806		
April 19	To a Rosewood Pier Table 7 ft long elegantly mounted in ormolu with looking glass backs, hollow corners, gilt lions feet and varnished, with rich brass (?) around legs.	62. 15.
	Marble slab for Ditto.	11. 10.
22	A Rosewood round library writing table elegantly mounted with ormolu moulding, lined with leather cedar Drawers and varnished.	26. 10.
June 20	A Japan Cabinet made of India japan pannells with gilt heads, on gilt Lions Paws.	12. 18.
	A black japan pier table with gilt bead panels silk in ends, mounted in ormolu with crimson silk curtain on round feet gilt	18. 15.
	" " " " " "	18. 15.
		£111. 3-

Text of a bill from John McLean & Son, 1807, reproduced in Simon Redburn, 'John McLean & Son', *Furniture History*, vol. XIV (1978), p. 37







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