

BRITAIN - DEFINING THE INTERIOR

Fine English Furniture & Works of Art

Wednesday 9 March 2016



Bonhams

LONDON



BRITAIN - DEFINING THE INTERIOR

Fine English Furniture & Works of Art, at 14.00
Wednesday 9 March 2016
101 New Bond Street, London

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ILLUSTRATIONS

Front cover: Lot 62
Back cover: Lot 8
Inside front cover: Lot 192 (detail)
Inside back cover: Lot 35 (detail)
Next page: Lot 165 (detail)

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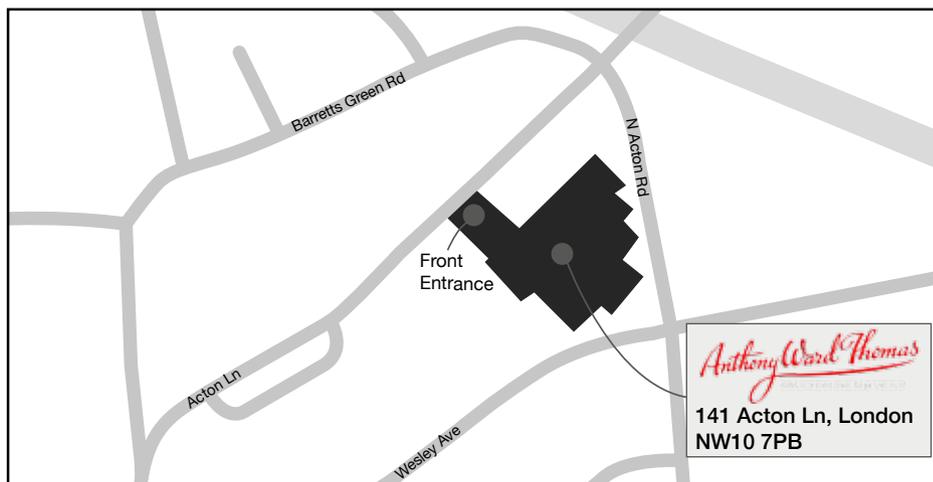
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this is carried out by a suitably
qualified electrician.

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All lots marked WT will be removed
to Ward Thomas Removals Ltd,
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Thursday 10 March 2016.

All other sold lots will remain in the
Collections room at Bonhams New
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than 14 calendar days from the sale
date. Lots not collected by 5.30pm
Tuesday 29 March 2016 will be
removed to the warehouse of Ward
Thomas Removals Ltd & will be
available for collection from 9.30am
Thursday 31 March 2016 where
charges will be payable.

Please note

Bonhams & Ward Thomas Removals
Ltd will be closed Friday 25 March
& Monday 28 March 2016 for the
Easter Holiday & will reopen at
9.00am Tuesday 29 March 2016.

COLLECTION

WT lots will be available for collection
from Ward Thomas Removals Ltd
on Monday 14 March 2016 from
9.30am and then every working day
between 9.30am and 4.30pm

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collection from Ward Thomas
Removals Ltd from 9.30am Thursday
31 March 2016. (Please note buyers
need to be onsite at Ward Thomas
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email or phone call will be required
to ensure lots are ready at time of
collection.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO WARD THOMAS REMOVALS LTD

Storage

Storage will be free of charge for the
first 14 calendar days following the
sale, charges commence at the
start of business on Wednesday 30
March 2016.

After the storage-free period the
following charges apply:
£4.00+VAT per week day for small lots
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following the sale, the following
handling charges apply:
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(requiring up to 2 men to handle)
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(requiring more than 2 men or
mechanical handling)

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Removals Ltd are covered for loss or
damage at the sum of the hammer
price plus the buyer's premium at
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calendar days following the sale) of
the invoice value plus IPT of 9.5%,
payable annual.

The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium

† VAT 20% on hammer price
and buyer's premium

* VAT on imported items at a
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the time of collection from their
warehouse.

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cheque.

SPECIALISTS

NEW BOND STREET FURNITURE & WORKS OF ART



Guy Savill



Sally Stratton



Michael Lake



François Le Brun



Nicholas Faulkner



1^{WT}

A WILLIAM AND MARY WALNUT CROSSBANDED AND FEATHERBANDED ESCRITOIRE

The rectangular ogee moulded cornice above a cushion frieze drawer and a quarter veneered fall enclosing a leather lined hinged and ratcheted writing surface, a central cupboard door enclosing three short drawers, surrounded by eleven short drawers, six removable pigeonholes enclosing three 'secret drawers', above a sliding well enclosing a further three 'secret' drawers, the lower part with two short and two long graduated drawers on replaced bun feet, 92cm wide, 48cm deep, 153cm high (36in wide, 18 1/2in deep, 60in high).

£5,000 - 7,000

€6,500 - 9,100

US\$7,300 - 10,000



1 (open)



²WT

**A WILLIAM & MARY WALNUT AND OLIVE WOOD
OYSTER VENEERED CHEST**

The rectangular moulded top inlaid with concentric radiating oysters, above two short and three long graduated drawers, on later bun feet, *94cm wide, 56cm deep, 84cm high (37in wide, 22in deep, 33in high).*

£6,000 - 10,000

€7,800 - 13,000

US\$8,800 - 15,000

³WT

**A WILLIAM AND MARY WALNUT, SYCAMORE BANDED
FLORAL MARQUETRY AND OYSTER VENEERED CHEST**

The rectangular moulded edge oyster veneered top centred by a large medallion of flora, birds and foliate scroll work within a border of oyster veneers above two short and three long graduated drawers all profusely inlaid with similar marquetry, the sides with arched panels of floral marquetry, on later bun feet, *95cm wide, 56.5cm deep, 86.5cm high (37in wide, 22in deep, 34in high).*

£7,000 - 10,000

€9,100 - 13,000

US\$10,000 - 15,000

With close similarities to a chest on stand sold Sotheby's, 5 & 12 July 1991, lot 53 and another chest with similar marquetry side panels sold in these rooms, 4 November 2015, lot 128 (£45,500 including premium)





4

4^{WT}

A MATCHED SET OF EIGHT 18TH CENTURY ANGLO-DUTCH WALNUT VENEERED DINING CHAIRS

The shaped top rails above vase shaped splats and scrolling uprights, above shaped drop-in seats on cabriole legs and claw and ball or pad feet, joined by shaped moulded 'H' stretchers. (8)

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

5^{WT}

A PAIR OF 19TH CENTURY OLIVEWOOD, PLANE AND SYCAMORE BANDED OCTAGONAL OCCASIONAL TABLES

in the William and Mary style
 Inlaid with ebony and sycamore lines, the figured tops above spirally turned shafts on tripartite bases and bun feet, 46cm in diameter, 74cm high (18in in diameter, 29in high). (2)

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

6^{WT}

A QUEEN ANNE WALNUT, FEATHERBANDED AND CROSSBANDED SECRETAIRE CABINET ON CHEST

The rectangular ogee moulded cornice above a cushion frieze drawer and a pair of cupboard doors enclosing a central cupboard door and three short drawers, with a further three 'secret' drawers behind; surrounded by a further eleven drawers, with four short drawers below the cupboard doors, one fitted for stationery, the lower part with a slide, three short and two long drawers, on later bun feet, 104cm wide, 53cm deep, 173cm high (40 1/2in wide, 20 1/2in deep, 68in high).

£5,000 - 8,000
 €6,500 - 10,000
 US\$7,300 - 12,000



5





7

7WT

A SMALL GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED BUREAU

The rectangular top above a sloping fall enclosing a fitted interior of four concave drawers, three small drawers, five pigeonholes, two upright columnar drawers, a sliding well and an inset leather writing surface all above a plain frieze and waist moulding, two short and two long drawers, on bracket feet, *76cm wide, 47cm deep, 96cm high (29 1/2in wide, 18 1/2in deep, 37 1/2in high)*.

£5,000 - 7,000
€6,500 - 9,100
US\$7,300 - 10,000

8

A 17TH CENTURY CARVED GRITSTONE MODEL OF A RECUMBENT PUG OR DUTCH MASTIFF SUCKLING HER PUP

probably Derbyshire wearing a collar and raised on a rectangular plinth base, the front carved with a narrow panel of an undulating serpent, the sides rusticated, *60cm wide, 31cm deep, 42cm highh (23 1/2in wide, 12in deep, 16 1/2in high)*

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300

The Pug or Dutch Mastiff as it was originally known is thought to have originated from South East Asia, most probably China and was brought to Europe by The Dutch East India Company during the middle of the 17th century. Specimens of the breed were further refined by Dutch breeders and they subsequently became fashionable with the nobility in England with the influence of the House of Orange and William III's ascent to the throne in 1689. The breeds appearance in the late 17th and 18th century was however markedly different to pugs of the 19th century and later, being larger and leaner often with a mane like collar as seen in the depiction of Hogarth's dog Toby painted in 1745 and a longer less curled tail although the rose or button ears which define the breed were characteristics that we already then even readily discernible.

The present lot is modelled in an idiosyncratic manner and carved in gritstone, a hard coarse-grained siliceous form of sandstone often used for millstones and readily available in the north of England in the Pennines, particularly in the Peak District.

Although gritstone was also used by more sophisticated Low Country sculptors for garden sculpture and architectural elements in the 17th and 18th centuries, the more naïve style of this piece suggests an English origin, the piece possibly modelled as memorial for a favourite dog although the stylised lion tail to the dog and the serpent motif to the base could also imply a more symbolic meaning.





10

g^{WT}

A GEORGE I FIGURED WALNUT, CROSSBANDED AND FEATHERBANDED CARD TABLE

The rectangular hinged to with rounded projecting corners enclosing a baize lined interior, with four counter pockets and four circular candle wells to each corner above a frieze drawer on cabriole lapetted legs and pad feet, 82cm wide, 38cm deep, 71cm high (32in wide, 14 1/2in deep, 27 1/2in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



9

10^{WT}

A LATE 17TH CENTURY YEW WOOD AND SYCAMORE BANDED ESCRITOIRE

Inlaid with ebonised lines, the rectangular ogee moulded top above a cushion frieze drawer and a hinged fall inlaid with central oval and quadrants, monogrammed C.A, enclosing a later baize lined fall, a central cupboard door enclosing four drawers, flanked by ten drawers, with eight pigeonholes concealing four compartments, the lower part with two short and three long drawers on a moulded base and later bun feet, 109cm wide, 53cm deep, 167cm high (42 1/2in wide, 20 1/2in deep, 65 1/2in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300



11^{WT}

A WILLIAM AND MARY WALNUT OYSTER VENEERED, CROSSBANDED, SYCAMORE AND HAREWOOD FLORAL MARQUETRY CABINET ON STAND

The rectangular ogee moulded cornice above a cushion frieze drawer and a pair of cupboard doors inlaid with oval and circular panels of floral sprays, enclosing a central cupboard door enclosing three short drawers, surrounded by eight drawers, the rectangular moulded stand above a floral panel inlaid frieze drawer, on later spirally turned legs joined by a later flattened wavy stretcher, on replaced bun feet, 94cm wide, 42cm deep, 144cm high (37in wide, 16 1/2in deep, 56 1/2in high).

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,800 - 12,000



11 (open)

12^{WT}

A SMALL EARLY 18TH CENTURY WALNUT GATELEG TABLE

The oval hinged top with elliptical leaves on slender ring and bobbin turned legs joined by square section legs and turned feet, 86cm wide extended, 66cm deep, 70cm high (33 1/2in wide extended, 25 1/2in deep, 27 1/2in high).

£1,500 - 2,000
€2,000 - 2,600
US\$2,200 - 2,900



12



13

13^{WT}

A GEORGE I IRISH WALNUT AND CROSSBANDED COFFER ON STAND

The rectangular hinged lid above a quarter-veneered front with two apron drawers, with swing brass carrying handles to the sides, the stand with a scrolling leaf and shell carved moulding on cabriole acanthus carved legs and claw and ball feet, 122cm wide, 57cm deep, 102cm high (48in wide, 22in deep, 40in high).

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800

14^{WT}

A GEORGE I BURR WALNUT CROSSBANDED AND FEATHERBANDED CARD TABLE

The rectangular hinged top with rounded projecting corners enclosing a baize lined interior, with four counter pockets and four dished corner candle stands, above a concave frieze drawer, on slender cabriole lapeted legs and pad feet, 80cm wide, 40cm deep, 74cm high (31in wide, 15 1/2in deep, 29in high).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400



14



15^{WT}

**A SMALL WILLIAM AND MARY WALNUT
CROSSBANDED AND FEATHERBANDED CHEST**

The rectangular moulded quarter-veneered top with central oval, above two short and two long drawers, on a plinth base and later bun feet, 74cm wide, 53cm deep, 71cm high (29in wide, 20 1/2in deep, 27 1/2in high).

£7,000 - 10,000

€9,100 - 13,000

US\$10,000 - 15,000

16^{WT}

A GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED CHEST ON STAND

The rectangular ogee moulded cornice above two short and three long graduated drawers, the cavetto moulded stand with three drawers and a shaped moulded apron, on cabriole 'C' scroll carved legs and pointed pad feet, *elements of the stand of a later date, 103cm wide, 53cm deep, 166cm high (40 1/2in wide, 20 1/2in deep, 65in high).*

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

Provenance:

William Lever, 1st Viscount Leverhulme (1851-1925), Thornton Manor, Wirral, Merseyside until:

Sold Sotheby's The Leverhulme Collection, Vol.1, lot 187 (£23,500).



16

17^{WT}

A GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED BOWFRONT CORNER CUPBOARD

In two parts, the upper part with ogee moulded cornice above a pair of bowed cupboard doors enclosing three shelves, the lower part with a pair of bowed cupboard doors enclosing two shelves, on shaped bracket feet, *91cm wide, 58cm deep, 216cm high (35 1/2in wide, 22 1/2in deep, 85in high).*

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900



17



18^{WT}

A GEORGE II FIGURED WALNUT, CROSSBANDED AND FEATHERBANDED CHEST ON CHEST

The rectangular cavetto moulded cornice above three short and three long drawers, the lower part with three long drawers on shaped bracket feet, *102cm wide, 53cm deep, 185cm high (40in wide, 20 1/2in deep, 72 1/2in high).*

£5,000 - 7,000

€6,500 - 9,100

US\$7,300 - 10,000

Provenance:

David Wright Interior Design Consultants, 1994.

19

19^{WT}**A GEORGE II CARVED MAHOGANY SIDE CHAIR**

in the manner of Giles Grendey

The rectangular padded back and seat on scrolling acanthus and bellflower carved cabriole legs and scrolling feet.

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400

A similar leg profile and scroll feet appear on the labelled suite of seat furniture supplied by Giles Grendey at Gunton Park, illustrated in C.Gilbert, *Marked London Furniture 1700-1840*, Leeds, 1996, p.243, pl.438.

20^{WT}**A GEORGE II MAHOGANY WINGBACK ARMCHAIR**

The upholstered padded back and ears with outswept scroll arms and a bowed upholstered seat on cabriole legs, pad feet and castors.

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900

21^{WT}**A LATE 17TH CENTURY STYLE TESTER BED**

Hung with embroidered 'crewel' work hangings, the velvet covered shaped and moulded canopy with large velvet clad finials, the canopy hung with a short frieze hanging and curtains to the foot, with a shaped headboard with an embroidered panel behind, with a similar embroidered bed-cover,, 233cm wide, 240cm deep, 360cm high (91 1/2in wide, 94in deep, 141 1/2in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

Provenance:

Col. George R Lane-Fox, 1st Baron Bingley, M.P (1870-1947), Bramham Park, Wetherby, West Yorkshire and thence by descent at Bramham Park.

The above lot was commissioned by George Lane-Fox and his wife Mary who rebuilt Bramham between 1906-14, following a fire in 1828, which had rendered the House uninhabitable. The house was rebuilt under the direction of the architect Detmar Blow (1867-1939). The bed was reputedly based on a bed at Hampton Court Palace, presumably Queen Anne's bed which was completed just after her death.

20







22

22^{WT}

A GEORGE I WALNUT CROSSBANDED AND FEATHERBANDED BUREAU

The rectangular top above a sloping fall enclosing a fitted interior of six various shaped drawers, two with further secret drawers behind, and seven pigeonholes with shaped arcading, one concealing a drawer, a sliding well enclosing a sliding panel concealing secret drawers, the frieze applied with handles above two short and two long graduated drawers, on later bracket feet, 92cm wide, 55cm deep, 105cm high (36in wide, 21 1/2in deep, 41in high).

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

23^{WT}

A GEORGE II WALNUT, CROSSBANDED AND FRUITWOOD BANDED CHEST ON CHEST

The rectangular cavetto moulded cornice above two short and three long graduated drawers, the lower part with two shorts and three long drawers, on shaped bracket feet, possibly Channel Islands, 98cm wide, 53cm deep, 182cm high (38 1/2in wide, 20 1/2in deep, 71 1/2in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

Provenance:

An historic family collection, Guernsey.



23



24^{WT}

**A GEORGE I WALNUT, CROSSBANDED AND
FEATHERBANDED KNEEHOLE DESK**

The rounded rectangular quarter-veneered moulded top above a drawer and shaped apron drawer, above a recessed cupboard door enclosing a shelf, flanked by three short drawers to each side, on shaped bracket feet, 88cm wide, 48cm deep, 81cm high (34 1/2in wide, 18 1/2in deep, 31 1/2in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



25

25^{WT}

A GEORGE II WALNUT CENTRE TABLE

The brown/grey rectangular fossil above top above a cavetto moulded frieze on cabriole lapetted legs and pointed pad feet, 74cm wide, 49cm deep, 70cm high (29in wide, 19in deep, 27 1/2in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800



26 (detail)

26^{WT}

A WILLIAM AND MARY OLIVE OYSTER VENEERED AND FRUITWOOD BANDED SIDE TABLE

Inlaid with sycamore lines, the rectangular moulded top above a frieze drawer on spirally turned legs joined by a flattened wavy stretchers on turned feet, 81cm wide, 60cm deep, 71cm high (31 1/2in wide, 23 1/2in deep, 27 1/2in high).

£8,000 - 12,000
 €10,000 - 16,000
 US\$12,000 - 18,000

David Hockney (British, born 1937)
Serenade, from *The Blue Guitar Etching*
with aquatint printed in colours, 1976-77
To be included in Prints and Multiples at
Bonhams Knightsbridge, 23 March 2016





27

27^{WT}

A GEORGE II CARVED WALNUT WING ARMCHAIR

The padded back and ears with slightly overscrolled arms, the buttoned squab cushion seat, on incised decorated lappet carved cabriole legs and castors, the outswept rear legs also lappet carved.

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

28^{WT}

A SMALL QUEEN ANNE WALNUT, CROSSBANDED AND FEATHERBANDED BUREAU

The rectangular top with sloping fall enclosing one long and seven small drawers; above two short drawers with moulded waist, above a further three long graduated drawers, on later bracket feet, 61cm wide, 50cm deep, 93cm high (24in wide, 19 1/2in deep, 36 1/2in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800



28

29^{WT}

A GEORGE II CARVED GILTWOOD AND CUT-GESSO PIER MIRROR

The rectangular bevelled plate with a Vitruvian scroll and leaf carved moulded frame, with an egg and dart border, the outerframe with projecting corners, 'S' scrolls and trailing fruits and flowers, surmounted by a broken arch cresting, applied with paterae and centred by a leaf carved cartouche, with undulating scrolling acanthus and shell carved apron below, all on a punched ground, regilt, 163cm high, 70cm wide (64in high, 27 1/2in wide) .

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,800 - 12,000

Provenance:

Chirk Castle, Wrexham, North Wales. Possibly the 'Pier Glass, Gilt and Burnish'd Frame 6.6' recorded in the 1795 inventory in the Breakfast Room.

Purchased Christies, Wales, Chirk Castle, 21 June 2004, lot 89.





30



30^{WT}

A PAIR OF GEORGE II MAHOGANY HALL CHAIRS

Of sgabello form, the shaped splats above bowed dished seats, on shaped front and rear supports joined by stretchers. (2)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

31^{WT}

AN UNUSUAL PAIR OF GEORGE III WALNUT AND ELM CARVED DINING CHAIRS

The shaped leaf carved top rails with fish carved ears above vase shaped splats and drop-in needlework seats, on cabriole acanthus carved legs and hoof feet, joined by wavy stretchers. (2)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



31



32^{WT}

A LATE GEORGE II CARVED MAHOGANY TRIPOD TABLE

The circular tilt top above a bird cage action and a fluted and wrythen turned column, the downswept foliate carved legs with rocaille and flowerhead spandrels terminating in shell carved pad feet, 90cm in diameter, 76cm high (35in in diameter, 29 1/2in high).

£2,500 - 3,500
 €3,300 - 4,600
 US\$3,700 - 5,100



32



33WT

A SET OF SIX GEORGE II CARVED MAHOGANY SIDE CHAIRS

The shaped top rails overscrolled ears above pierced backs with pierced interlaced splats, the serpentine padded seats, on acanthus carved cabriole legs terminating in acanthus and cabochon carved feet.(6)

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 44,000

The form of back leg seen on these chairs is thought to indicate a North Country origin, see R.W Symonds, *Masterpieces of English Furniture and Clocks*, London, 1940, p.10, fig 6 although this attribution does not have any primary evidence in support.

The combination of ash seat rails and scrolling top rails suggest that these chairs may be Scottish. A related set of chairs catalogued as 'red walnut' were formerly in the collection of Silvia Burrell, daughter of the Burrell Collection's founder Sir William Burrell and were sold Sotheby's, London, 22 May 1992, lot 226, their provenance may lend support to the Scottish attribution. A set of chairs in walnut with the same pattern of carving to the legs and a similar outline to the backs although with less decoration, were sold Christie's London, 1 July 2004, lot 35.



33 (detail)



34^{WT}

**A LARGE GEORGE II WALNUT AND PARCEL
GILT GIRANDOLE MIRROR**

in the Palladian manner

The rectangular bevelled plate with a leaf carved slip and outerframe with tasselled drapes hung to the sides, surmounted by a leaf moulded broken arch cresting applied with paterae and centred by a leaf carved cartouche, the frieze carved with cornucopiae, fruits and flowerheads; above later brass candlebranches, above an undulating apron carved with acanthus leaves, *162cm high, 88cm wide* (63 1/2in high, 34 1/2in wide).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



35^{WT}

A VICTORIAN MAHOGANY AND PARCEL GILT CARVED CENTRE TABLE IN THE GEORGE II STYLE

The rectangular Sarrancolin marble top above a lobed and leaf carved ogee moulding and scrolling acanthus carved frieze with central lion's mask, with oak leaf carved swags, on scrolling acanthus carved cabriole legs and muscular carved lion paw feet, with applied brass plaque, 'Bought from the Grenfell Collection, 1916', 170cm wide, 82cm deep, 86cm high (66 1/2in wide, 32in deep, 33 1/2in high).

£20,000 - 30,000
 €26,000 - 39,000
 US\$29,000 - 44,000

Provenance:

The Grenfell Collection.
 Reputedly William Henry Grenfell, Lord Desborough (1855-1945)
 Taplow Court, Buckinghamshire
 Acquired by Sir Lewis Richardson Bt (1873-1934) for Harrington House,
 Kensington Palace Gardens and thence by descent to the present
 owner.



The Entrance Hall at Harrington House as taken for the sale particulars in 1930, possibly showing the table in the lower right corner

Harrington House was built by Leicester Harrington, 5th Earl of Harrington (1784-1864) in 1852, possibly to designs by Decimus Burton with involvement from Lord Harrington himself and working in his favoured Gothic style and built under the supervision of C.J. Richardson, who was the surveyor to the Earl's South Kensington estate. After the death of Lord Harrington (d.1862) and his widow (d.1898), the house was acquired from the Harrington family in 1924 by Sir Lewis Richardson, who spent some £25,000 on alterations supervised by the Mount Street contractor Sidney Parvin.

The circumstances under which Sir Lewis Richardson acquired the lot offered here from the Grenfell Collection remains unclear. Although intriguingly the Grenfells at Taplow Court where the table is thought to have originated were related to the Earls of Harrington through Charles Pascoe Grenfell's (1790-1867) marriage to Lady Georgiana Molyneux, the great grand-daughter of William Stanhope, 2nd Earl of Harrington (1719-1779.) Leicester Harrington, 5th Earl of Harrington who built Harrington House in 1852 was the grandson of the 2nd Earl. The Grenfell family left Taplow Court during World War One after the death of both of Lord Desborough's sons. It is therefore possible that the table was then acquired by the Harrington family and transferred with Harrington House in 1924 or was acquired by Richardson independently.

The table itself follows closely the design of a George II giltwood table reputedly owned by Ronald and Nancy Tree which was at either Mereworth, Kent or Ditchley Park, Oxfordshire and later at Chicheley Hall, Buckinghamshire from where it was sold at Christie's London, 22 November 2007, lot 660. Another table of very similar form thought possibly to be 18th century but re-framed was sold by the London dealer Basil Dighton and acquired by The North Carolina Museum of Art in 1952 (acc. no.52.9.194). The table was sold by Dighton as having come from Grimsthorpe Castle, the seat of the Dukes of Ancaster and was later deaccessioned from the North Carolina Museum of Art being sold Sotheby's, New York, 16 October 1993, lot 186 and again at Christie's New York, 21 November 2011, lot 1024.



36

36^{WT}

A GEORGE II MAHOGANY SCALLOP TOP TRIPOD TABLE

The shaped dished tilting top with a wide flattened border above a birdcage action and baluster turned column with downswept legs and pad feet, 66cm in diameter, 72cm high (25 1/2in in diameter, 28in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

37^{WT}

A LATE GEORGE II MAHOGANY CHEST

The rectangular moulded edge crossbanded top with canted angles above two short and three long graduated drawers flanked by stop fluted angles on ogee moulded bracket feet, 102cm wide, 49cm deep, 88cm high (40in wide, 19in deep, 34 1/2in high).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400



37

38^{WT}

A GEORGE III MAHOGANY WARDROBE

in the manner of Thomas Chippendale

The moulded cornice above a pair of double panel doors with a waist moulding and enclosing hanging space, formerly with shelves, on bracket feet, 150cm wide, 62cm deep, 206cm high (59in wide, 24in deep, 81in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



38



39

39^{WT}

A GEORGE III MAHOGANY SECRÉTAIRE LINEN PRESS

The upper part with an overhanging dentil moulded cornice and a fluted frieze centred by a carved paterae and ring-tied drapery swag with further carved rosettes to either end, above a pair of panelled doors enclosing five slides, the lower part with a secretaire drawer enclosing four short and two long drawers and five pigeon holes, all above two short drawers and two long graduated drawers, on bracket feet, 128cm wide, 55cm deep, 213cm high (50in wide, 21 1/2in deep, 83 1/2in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



40

40^{WT}

A GEORGE III MAHOGANY WING ARMCHAIR

The arched upholstered back and outswept sides and overscrolled arms, the upholstered seat on square section legs joined by castors.

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900

41^{WT}

A GEORGE III MAHOGANY AND MARQUETRY SIDE TABLE

The rectangular moulded edge top with a fruitwood stringing and central inlaid stellar motif, above a long frieze drawer and shaped apron on tapering fluted legs and block feet, 74cm wide, 41cm deep, 70.5cm high (29in wide, 16in deep, 27 1/2in high).

£2,500 - 3,500

€3,300 - 4,600

US\$3,700 - 5,100

41A^{WT}

A PAIR OF GEORGE II CARVED WALNUT CARD/TEA TABLES

The rectangular hinged tops with rounded projecting corners, one enclosing baize lined interiors with dished counter pockets and candlestands, the other with a plain surface above shaped friezes, on foliate and scroll carved cabriole legs and pad feet, 83cm wide, 41cm deep, 73cm high (32 1/2in wide, 16in deep, 28 1/2in high).

£10,000 - 15,000

€13,000 - 20,000

US\$15,000 - 22,000



41



41A





42

42^{WT}

AN IRISH GEORGE III MAHOGANY SILVER TABLE

The dished rectangular top above a scrolling fret carved frieze on cabriole legs and drake feet, 76cm wide, 53cm deep, 73cm high (29 1/2in wide, 20 1/2in deep, 28 1/2in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

43^{WT}

A GEORGE III MAHOGANY SERPENTINE DRESSING CHEST

in the manner of Thomas Chippendale
 The shaped moulded edge top above a fitted drawer with a baize lined surface with a further small baize lined sliding writing surface lifting to reveal a dressing mirror and flanked by various compartments and divisions, all above three long graduated drawers flanked by projecting blind fret carved angles, on bracket feet, 107cm wide, 53cm deep, 82cm high (42in wide, 20 1/2in deep, 32in high).

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,800 - 12,000



43 (detail)





44

44^{WT}

A GEORGE III MAHOGANY SUPPER TABLE

in the manner of Thomas Chippendale

The rectangular to above a frieze drawer, with opposing simulated drawer, above a Chinese pierced fret cage, with a pair of cupboard doors and a shelf, on chamfer moulded legs, with castors, 95cm wide, 71cm deep, 73cm high (37in wide, 27 1/2in deep, 28 1/2in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

Provenance:

J.J.Woolf, New York

Sotheby's, New York, The Estate of John V.Rowan, 21 October 2003, lot 242.

Sotheby's, London, 1000 Ways of Seeing: The Private Collection of the Late Stanley J. Seeger, 5 March 2014, lot 657.

44A^{WT}

A GEORGE III IRISH MAHOGANY CENTRE OR SILVER TABLE

The rectangular dished mahogany top above a shaped apron centred by a carved shell on shell and bell flower carved cabriole legs and paw feet, 74.5cm wide, 51cm deep, 69cm high (29in wide, 20in deep, 27in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,800 - 8,800



44A

45^{WT}

A GEORGE III CARVED MAHOGANY 'GAINSBOROUGH' OPEN ARMCHAIR

in the French Hepplewhite taste

The rectangular padded back, arms and serpentine seat close-nailed and upholstered in a celedon coloured fabric, the leaf carved scrolling arm terminals, above shaped acanthus carved arm support on scrolling cabriole leaf carved legs and scroll feet and castors.

£7,000 - 10,000

€9,100 - 13,000

US\$10,000 - 15,000

See Christies, 50 Years of Collecting, The Decorative Arts of Georgian England, 14 May 2003, lot 66 for a open armchair with close similarities in form and carving on the arms and feet, purchased from Norman Adams in July 1964.

Bruce McLean (British, born 1944)
Hot Slick, Screenprint printed in colours, 1989
To be included in Prints and Multiples
at Bonhams Knightsbridge, 23 March 2016





46

46^{WT}

A SMALL GEORGE III MAHOGANY SERPENTINE SPIDER-LEG TABLE

The serpentine square hinged top above a double gate-leg action with ring turned legs joined by block and reel turned stretchers, on turned feet, *89cm wide, 89cm deep, 70cm high (35in wide, 35in deep, 27 1/2in high)*.

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



47

47^{WT}

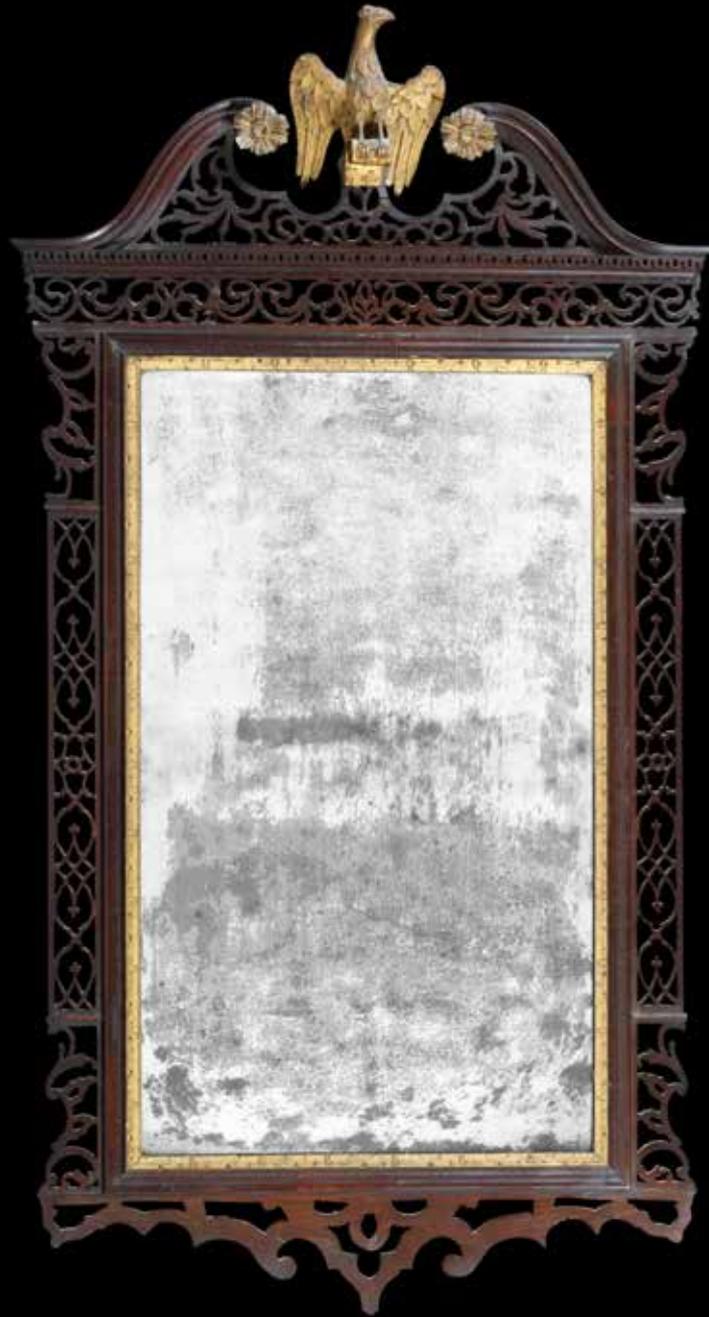
A GEORGE III MAHOGANY BACHELOR'S CHEST

The rectangular hinged lid enclosing a baize lined interior above two short and three long drawers, on shaped bracket feet, *76cm wide, 35cm deep, 79cm high (29 1/2in wide, 13 1/2in deep, 31in high)*.

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



48^{WT}

**A RARE 18TH CENTURY IRISH MAHOGANY FRET
CARVED AND PARCEL GILT MIRROR**

The rectangular plate with a gilt leaf carved slip within a pierced scrolling frame surmounted by a broken arch pierced cresting, with a gilt carved eagle to the centre; and a pierced apron below, 125cm high, 68cm wide (49in high, 26 1/2in wide).

£5,000 - 8,000

€6,500 - 10,000

US\$7,300 - 12,000

Provenance:

Drumbanagher House, near Poyntzpass, County Armagh and thence to a private collection.

Drumbanagher House was a large country house in Northern Ireland designed for Maxwell Close by William Playfair in 1829, being "one of his grandest country houses", it was demolished in 1951.

See Christies, 24 November 2005, lot 46 for an important George II Irish mahogany pierced fret work pier glass attributed to John Houghton, formerly in the collection of the later Colonel Norman Colville, MC. (1893-1974).



49

49^{WT}

A GEORGE III IRISH MAHOGANY TALL CHEST

The rectangular cavetto moulded cornice above eight long graduated drawers on later shaped bracket feet, 100cm wide, 52cm deep, 163cm high (39in wide, 20in deep, 64in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

Provenance:

Ballyvolane Stud, County Limerick.

50^{WT}

A GEORGE III MAHOGANY KNEEHOLE LINEN PRESS

The upper part with an overhanging dentil moulded cornice above a blind fret carved frieze and a pair of moulded panel doors enclosing five slides above a pair of short drawers, the lower part with a blind fret carved frieze drawer above a kneehole with moulded panel door enclosing two shelves and flanked by three graduated drawers to either side on six ogee moulded front feet with similar feet to the rear, the fret carving of later date, 133.5cm wide, 59.5cm deep, 215cm high (52 1/2in wide, 23in deep, 84 1/2in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



50



51^{WT}

**A PAIR OF GEORGE III CARVED MAHOGANY
'GAINSBOROUGH' OPEN ARMCHAIRS**

The rectangular padded backs, arms and seats closenailed and upholstered in green damask, the stop-fluted downswept arm supports above a rectangular stuff over seat, on square chamfered legs, joined by 'H' stretchers.(2)

£10,000 - 15,000

€13,000 - 20,000

US\$15,000 - 22,000



52

52^{WT}

A GEORGE III MAHOGANY SERPENTINE CARD TABLE

The rectangular moulded hinged top enclosing a later baize, above a deep frieze on blind fret carved chamfered legs with pierced fret brackets on block feet, 94cm wide, 46cm deep, 75cm high (37in wide, 18in deep, 29 1/2in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



53

53^{WT}

A RARE AND SMALL GEORGE II MAHOGANY DRESSING CHEST

The rectangular moulded top with re-entrant corners enclosing a hinged mirror, a ratcheted hinged writing surface, four lidded compartments, seven open compartments and a letter rack; above a simulated drawer and slide, above three long graduated drawers and shaped bracket feet, 76cm wide, 52cm deep, 80cm high (29 1/2in wide, 20in deep, 31in high).

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



54^{WT}

A GEORGE III CARVED MAHOGANY TRIPOD TABLE

The circular tilt top on a fluted leaf carved shaft, on cabriole legs and scroll feet, with leather castors, with label to the underside, 'Property of the Exors. of MR.H.L.Bradfer- Lawrence Dec'd, 66cm in diameter, 71cm high (25 1/2in in diameter, 27 1/2in high).

£6,000 - 8,000

€7,800 - 10,000

US\$8,800 - 12,000

Provenance:

Presumably Harry Bradfer-Lawrence (1887-1965), who moved to Yorkshire on becoming Managing Director and later Chairman of Hammond's Brewery (later to become United Breweries). He was an antiquarian with a particular interest in Norfolk and Yorkshire. His valuable collection, containing examples of family and estate documents, medieval charters, accounts, maps, manorial records and letters, relating to the county, originating from the 12th to the 20th century on his death was left to both the Norfolk Record Society and the Yorkshire Archaeological Society.



55^{WT}

**A LARGE GEORGE III WALNUT AND PARCEL
GILT FRET CARVED MIRROR**

The rectangular bevelled plate within a leaf carved slip and moulded frame surmounted by a scrolled cresting and centred by a gilt spread eagle; with shaped fret carved apron below, *regilt*, 130cm high, 80cm wide (51in high, 31in wide).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400



56

56^{WT}

A GEORGE III MAHOGANY AND CROSSBANDED SERPENTINE CHEST

Inlaid with boxwood lines, the shaped moulded top above four long graduated drawers, on shaped bracket feet, 96cm wide, 56cm deep, 84cm high (37 1/2in wide, 22in deep, 33in high).

£5,000 - 8,000

€6,500 - 10,000

US\$7,300 - 12,000

57^{WT}

A GEORGE III CARVED MAHOGANY SERPENTINE SERVING TABLE

The shaped top with paterae and guilloche carved moulded edge above a plain frieze with egg and dart moulded edge, on square similarly moulded and chamfered legs headed by scrolling acanthus on shaped plinth bases, with later small applied moulded rest to the rear of the top, 166cm wide, 75cm deep, 84cm high (65in wide, 29 1/2in deep, 33in high).

£5,000 - 7,000

€6,500 - 9,100

US\$7,300 - 10,000



57



59

58^{WT}

A GEORGE III CARVED MAHOGANY SECRETAIRE BOOKCASE ATTRIBUTED TO THOMAS BRADSHAW

The upper part with a pierced fret-work broken swan-neck pediment centred by a fluted platform above a pair of astragal glazed doors enclosing adjustable shelves, the lower part with a rectangular moulded edge top above a secretaire drawer fitted with a later baize lined writing surface, two fret carved drawers, four other drawers and nine pigeon holes, three with shaped aprons above, with three long graduated drawers below, on blind fret carved bracket feet, 113cm wide, 59cm deep, 239cm high (44in wide, 23in deep, 94in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

The above lot is related to a labelled bureau bookcase illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, plate 150 & 151, p.119, which was offered Bonhams London 16 July 2008, lot 59.

Thomas Bradshaw is listed in G.Beard & C.Gilbert, *Dictionary of English Furniture Makers 1660-1840*, p.99 as at 10 St.Paul's Churchyard 1754-75. He subscribed to Chippendale's Director, 1754 and was declared bankrupt in 1772. He probably was the same Thomas Bradshaw who supplied Sir John Griffin Griffin of Audley End with 'a neat gressing (sic) glass wth deal case & packing' costing £2 2s, in 1772.

See also Sotheby's, 30 June 2004 for a George III mahogany linen press, circa 1760, attributed to Thomas Bradshaw and another with identical pierced bracket feet sold Sotheby's New York, 10 November 1973, lot 141. A related unattributed bureau cabinet, formerly with Hotspur, was sold Christie's, Important English Furniture, 6 July 2000, lot 150. A secretaire bookcase with pierced cornice and blind-fret bracket feet, almost certainly attributable to Bradshaw and formerly with French & Co., New York, is illustrated in F.Lewis Hinckley, *Metropolitan Furniture of the Georgian Years*, 1988, p.138, Ill.212.

59^{WT}

A GEORGE III MAHOGANY SECRETAIRE KNEEHOLE DESK

The rectangular moulded top with inverted corners above a secretaire drawer enclosing six pigeonholes and three short drawers, above an apron drawer and recessed cupboard door flanked by six short drawers, on shaped bracket feet, with old paper depository label to the reverse, '97151', 84cm wide, 55cm deep, 79cm high (33in wide, 21 1/2in deep, 31in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800





60

60* WT

A SMALL GEORGE III MAHOGANY SERPENTINE CHEST

The shaped moulded edge top above four graduated drawers, the top drawer formerly with a slide now with four short drawers and four pigeon holes, flanked by fluted angles and shaped sides, on shaped and reeded bracket feet, *the underside with laminated block feet, red wash and packing nails, 91cm wide, 50cm deep, 88cm high (35 1/2in wide, 19 1/2in deep, 34 1/2in high).*

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

The chest offered here shares some of the features with a group of documented chests thought to be by Thomas Chippendale at Dumfries House, Ayrshire (see Christie's proposed contents sale of Dumfries House, 12-13 July 2007, lots 106,153,213,242,251, 252). The Dumfries' chests do not appear in Chippendale's bills but are tentatively attributed to him on the grounds of certain constructional features. The features of this group of chests which are in turn feature on the commode offered here include the laminated blocking behind the bracket foot, the red wash to the underside and use of a double panelled backboard and the presence of packing nails. The argument for the Dumfries chests being by Chippendale is backed up by the existence of a linen press at the house which bears many of the features of the group of chests and for which a Chippendale bill of 1763 is thought to relate (see Christie's proposed contents sale of Dumfries House, 12-13 July 2007, lot 236). The distinctive red wash and the use of packing nails appears on many of the pieces at Dumfries House supplied by Chippendale and not on those pieces known to have been supplied by other cabinet-makers.



61

61 WT

A GEORGE III MAHOGANY CROSSBANDED CHEST

The rectangular top above a baize lined brushing slide and four long graduated drawers, on bracket feet, *85cm wide, 49cm deep, 88cm high (33in wide, 19in deep, 34 1/2in high).*

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

62 WT

A PAIR OF GEORGE III MAHOGANY PIERCED FRET WORK DINING CHAIRS

in the Chinese Chippendale taste
 The serpentine top rails above rectangular pierced splats centred by paterae, above stuff over seats and undulating scrolling leaves carved and applied to the seat rails, on cluster column legs headed by paterae, on block feet. (2)

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

With close similarities to a pair of open armchairs which once formed part of a larger suite at Bramshill in Hampshire, sold Christies, New York, American Collecting in the English Tradition:Property of the Metropolitan Museum of Art, 27 October 2015, lot 19 (\$106, 250), another chair from the same suite sold Christie's New York, 30 April 2007, lot 69 (\$50,400).



63^{WT}

A FINE GEORGE III MAHOGANY BREAKFRONT BOOKCASE

In the manner of Thomas Chippendale

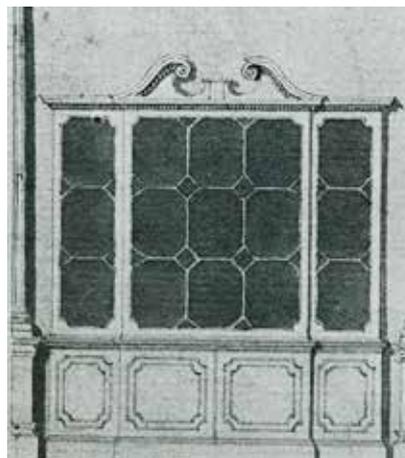
The upper part with broken fret carved swan neck pediment with foliate scroll carved terminus above a moulded cornice and dentil moulded frieze, above a pair of astragal glazed panel door and flanked by further similar narrow glazed doors all enclosing adjustable shelves, on a gadrooned moulded apron, the lower part with a moulded edge waist above a pair of double panel doors and similar narrow double panel doors enclosing adjustable shelves, on a moulded plinth base, *183cm wide, 49cm deep, 285cm high (72in wide, 19in deep, 112in high).*

£30,000 - 40,000

€39,000 - 52,000

US\$44,000 - 59,000

The bookcase offered here relates to a pattern of bookcase used by Thomas Chippendale, although the design does not correspond to a published design in his Director. A pair of breakfront bookcases with similarly shaped moulded panels to the doors and a broke swan neck pediment with carved scrolls and centred by a platform were supplied to the Earl of Pembroke for Wilton (c. 1760-2). A further related bookcase design by Chippendale appears in Sir William Chamber's proposal for a study at Pembroke House, London (1760), See C.Gilbert, *The Life and Works of Thomas Chippendale*, Bristol, 1978, pp. 44-45, pl. 68&69. The refined design of this small library bookcase displays various qualities typical of leading cabinet-makers including the choice of book-matched flame veneered mahogany for the panels and the carved detail and fret carving to the cornice.



Chippendale's design for a bookcase featured in Sir William Chambers's proposal for a study at Pembroke House, London 1760





64

64^{WT}

A GEORGE III MAHOGANY CHEST ON CHEST

The overhanging dentil moulded cornice above a blind fret carved frieze above two short and three long graduated drawers flanked by blind fret carved angles, the lower part with a brushing slide and three long graduated drawers on slightly outswept bracket feet, 113cm wide, 59.5cm deep, 188cm high (44in wide, 23in deep, 74in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

65^{WT}

A GEORGE III MAHOGANY AND CROSSBANDED SERPENTINE DRESSING CHEST

The shaped rectangular moulded top above a frieze drawer enclosing a brown tooled leather slide, enclosing a ratcheted mirror, eight compartments and four lidded compartments, above four long graduated drawers on shaped bracket feet, 93cm wide, 61cm deep, 81cm high (36 1/2in wide, 24in deep, 31 1/2in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800



65

66^{WT}

A GEORGE III MAHOGANY CABINET ON CHEST

The egg and dart and dentil moulded cornice above a pair of parcel gilt astragal glazed doors with applied paterae to each corner, enclosing a later cream watered silk interior with three shelves, the lower part with rectangular top with a riband and paterae moulded edge, above two short and two long graduated drawers, on shaped bracket feet, *126cm wide, 48cm deep, 200cm high (49 1/2in wide, 18 1/2in deep, 78 1/2in high).*

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



66



67

67^{WT}

A GEORGE III MAHOGANY AND CROSSBANDED SERPENTINE CHEST

The shaped rectangular top above a baize lined slide and four long graduated drawers, on shaped bracket feet, *98cm wide, 56cm deep, 79cm high (38 1/2in wide, 22in deep, 31in high).*

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



68

68^{WT}

A GEORGE III MAHOGANY AND SYCAMORE BANDED BREAKFRONT BEDROOM COMMODE

The rectangular moulded top above three central graduated drawers, flanked by three short drawers to each side, on square tapering reeded legs, lower central drawer converted, 96cm wide, 46cm deep, 77cm high (37 1/2in wide, 18in deep, 30in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

69^{WT}

A SET OF SIX GEORGE III MAHOGANY ARMORIAL HALL CHAIRS

The shaped top rails above pierced lattice backs headed by shaped and moulded tablets decorated with the arms of Stackhouse family, the serpentine dished seats on square section stop-fluted legs headed by carved foliate C-scrolls, on tableted block feet, 48cm wide, 44cm deep, 92cm high (18 1/2in wide, 17in deep, 36in high). (6)

£12,000 - 18,000
 €16,000 - 24,000
 US\$18,000 - 26,000

Provenance:

John Stackhouse (1742 - 1819) and thence by descent to his son: Edward William Wynne Pendarves (1775-1853) and thence by descent through the Pendarves family.

The ragged saltire was originally the crest of STACKHOUSE, one of the three crests used by the Pendarves family.

The above chairs were the property of Edward William Stackhouse(1775 - 1853), MP for Lostwithiel, in West Cornwall, who in 1815 assumed the name of Pendarves becoming Edward William Wynne Pendarves. He had inherited Pendarves and its Cornish Estate including the chairs from his parents, John Stackhouse (1742 - 1819), a well known botanist, and Susanna Acton (1754 - 1834). John was the second son of William Stackhouse, the rector of St Erme near Truro, who died in 1771. John inherited the Pendarves estate in 1764 from Mrs Grace Percival the sister of Sir William Pendarves (1689 - 1726). John Stackhouse and Susanna Acton erected Acton Castle near St Michaels Mount above Stackhouse Cove.

Edward William Wynne Pendarves was granted the arms of Stackhouse from the heralds office in 1815, including one listed as a golden ragged Saltire illustrated on the chairs, becoming part of the three crests of Pendarves and uniting the families of Stackhouse, Pendarves and Wynne. Wynne was absorbed as a consequence of inheriting the estate of Luttrell Wynne (an artist and second cousin), who had been unmarried.

The Pendarves family settled at Pendarves, near Camborne, during the reign of Elizabeth 1st and have been in continuous occupation until the house was demolished in 1956. Dilapidation through the second world war, when the Americans were stationed at the house and no grants for restoration being forthcoming led the family to undertake this decision. During the demolition the Pendarves family silver was discovered buried within the walls of the house. Several times, as in the case of Stackhouse and in instances in the 20th century, the inheritance and the arms have been taken up by another side of the family necessitating a change of name to Pendarves.

This unusual set of hall chairs closely relate to a known set of hall chairs commissioned by Edward East of Jamaica, circa 1755-1760. The chairs along with the entire estate passed to East's younger son, Edward Hyde East (b.1764), who in 1813 was to be appointed Chief Justice of the Supreme Court in Bengal, India. Although yet to be attributed to a specific maker it would seem likely that this type of hall chair would have been made by a prominent London maker, such as John Linnell or Thomas Chippendale, who are both known to be producing high quality hall chairs during the period.





70

70^{WT}

A LATE 18TH CENTURY DUTCH PAINTED CORNER CUPBOARD

Decorated with a parrot, finch and a squirrel perched in an arrangement of fruit and flora, the moulded cornice above a pair of doors enclosing three shelves, flanked by simulated marble uprights, on a moulded plinth base, 61cm wide, 38cm deep, 96cm high (24in wide, 14 1/2in deep, 37 1/2in high).

£1,000 - 1,500
 €1,300 - 2,000
 US\$1,500 - 2,200

71^{WT}

A SET OF GEORGE III MAHOGANY FRET CARVED HANGING SHELVES

In the Chinese Chippendale style
 The top shelf above three further slightly larger shelves flanked by fret carved ends above a pair of short drawers, 68cm wide, 24cm deep, 92.5cm high (26 1/2in wide, 9in deep, 36in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300



71



72

72

AN 18TH CENTURY POLYCHROME PAINTED DUMMY BOARD OF A BASKET OF FLOWERS

The shaped board decorated with a variety of flowers including roses, tulips, peonies, honeysuckle and primulas, with hinged support to the rear, 71cm high, 46cm wide (27 1/2in high, 18in wide).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300



73^{WT} Y

**AN UNUSUAL GEORGE III MAHOGANY AND ROSEWOOD
BANDED COMMODOE**

Inlaid with boxwood and ebonised lines, the shaped top with oval and shaped inlaid bands above a pair of bowed oval panelled doors enclosing four divisions, above a pair of simulated recessed circular panelled doors, flanked by oval panelled bowed cupboard doors to each side, each enclosing a shelf, on turned fluted tapering legs, *130cm wide, 63cm deep, 92cm high (51in wide, 24 1/2in deep, 36in high).*

£10,000 - 15,000

€13,000 - 20,000

US\$15,000 - 22,000



74

74^{WT}

A GEORGE III CHANNEL ISLANDS MAHOGANY AND BOXWOOD STRUNG WARDROBE

The moulded overhanging cornice above a plain frieze and a pair of triple fielded panel doors enclosing hanging space, on a shaped apron and outswept bracket feet, 136cm wide, 61cm deep, 217cm high (53 1/2in wide, 24in deep, 85in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

75^{WT Y}

A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED SERPENTINE CHAMBER TABLE ATTRIBUTED TO GILLOWS

Inlaid with boxwood lines, the rectangular top above two frieze drawers, on square tapering legs joined by a shaped platform undertier, on square brass cappings and castors, 76cm wide, 52cm deep, 79cm high (29 1/2in wide, 20in deep, 31in high).

£2,500 - 3,500
 €3,300 - 4,600
 US\$3,700 - 5,100

76^{WT}

A GEORGE III CARVED GILTWOOD MIRROR

in the manner of Thomas Chippendale

The later shaped rectangular plate surmounted by a double 'C' scroll and acanthus carved cresting, with pierced 'C' and 'S' scroll sides carved with fruit and flowerheads and acanthus leaves, with double 'C' scroll, rocaille, rockwork and acanthus carved apron below, *regilt*, 143cm high, 70cm wide (56in high, 27 1/2in wide).

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

Provenance:

Probably Great Pan Manor, Isle of Wight, the property of the Rolleston family.



75



77

77^{WT}

A GEORGE III CARVED GILTWOOD OVERMANTEL MIRROR

in the manner of John Linnell

The later shaped rectangular divided plate within leafy frond borders surmounted by 'C' scrolls and acanthus leaves, the scrolling acanthus carved sides surmounted by 'C' scroll brackets and hanging carved icicles, on a 'C' scroll and rockwork carved base, centred by an assymetric shell, on a later ebonised moulded plinth, *regilt*, 80cm high, 126cm wide (31in high, 49 1/2in wide).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

The mirror offered here bears close similarities to various elements seen in the extant drawings by the Linnells. Without the addition to the above mirror of a moulded plinth at the base, the pattern would follow that of the Linnell drawings where the plate directly joins the mantel shelf of the chimneypiece that it hangs above. This is seen in the overmantel supplied for Mrs Child's dressing-room at Osterley Park, Middlesex, circa 1760-1765, which is reproduced in H.Hayward and P.Kirkham, *William and John Linnell*, London, 1980, Vol.II, p.63, fig.128. Overmantels with the scrolling brackets for displaying porcelain appear in various designs in the collection of the Linnell workshop drawings in the V&A Museum, London and which are reproduced in H.Hayward and P.Kirkham, *op.cit.*, pp.60-64. The central device of the mirror above uses the characteristic Linnell crossed palm fronds. The crossed palm fronds, symbolising concord and victory and are recurrent features in Linnell designs. It is thought that Linnell may have adopted the motif from William Chambers' ornamental decorations to the chimney pieces of Osterley House. The crossed fronds are seen on the Linnell workshop drawings for a 'Mr Mount', 1774, (V&A E.3497 1911) and in drawings of circa 1760 for a side of a room (V&A E.308 1929) both illustrated in Helena Hayward and Pat Kirkham, *op.cit.*, p.102, fig.196 and p.115, fig.222.



76



78 (detail)

78^{WT} Y

A FINE GEORGE III SYCAMORE, HAREWOOD AND TULIPWOOD BANDED BOWFRONT MARQUETRY DRESSING COMMODE ATTRIBUTED TO MAYHEW AND INCE

The rectangular crossbanded top inlaid with a fan motif and bellflowers, above a fitted drawer with an aperture for a dressing mirror, (*now lacking*) and various lidded compartments and apertures above three long graduated drawers on five square section fluted inlaid with paterae, on block feet, 132cm wide, 55.5cm deep, 87cm high (51 1/2in wide, 21 1/2in deep, 34in high).

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 44,000

Provenance:

Probably acquired by either James Montgomery (1720-1803), for Stobo Castle, Peeblesshire, or by George Graham (1730-1801) for Kinross House, Kinross-shire, and by descent.

Mayhew and Ince's work from the late 1760s was increasingly in the emerging neo-Classical manner which was filtering through to Britain from France through the published works of such architects as Delafosse and Gilles-Marie Oppenord. Although it was not until the publication of Robert and James Adam's *Works in Architecture* in 1773 (featuring Robert Adam's neo-Classical interiors at Kenwood, 1768-71 and Osterley Park, 1767-80) that the transition was completed. Ince and Mayhew were known for their skilled and innovative use of marquetry and were able to put themselves at the vanguard of the new fashion.

Ince and Mayhew worked for Henry Temple, 2nd Viscount Palmerston (1739-1802) at both Broadlands and 22 Hanover Square, London (see G. Beard & C. Gilbert, *The Dictionary of English Furniture Makers, 1660-1840*, Leeds, 1986, p. 596). The pair of marquetry commodes supplied for the Book Room at Broadlands and thought to be by Mayhew and Ince share certain distinct features in common with the commode offered here including the crossbanded harewood ground, the use of bell-flowers in the marquetry and the ebonised edge-mouldings which are considered to be particularly characteristic of the firm. Other commodes at Broadlands feature ring-handles similar to those employed here and a further commode attributed to the firm was sold Christie's New York, 30 April 2007, lot 100, and again features a handle very close to those on the commode offered here.



96



78



79



79^{WTY}

A PAIR OF GEORGE III SATINWOOD, ROSEWOOD CROSSBANDED, SYCAMORE AND EBONISED LINE INLAID CARD TABLES

The rounded rectangular tops enclosing baize lined interiors above line inlaid friezes on square tapering legs, 74cm wide, (29in wide, each 91cm wide, 45cm deep, 74cm high (35 1/2in wide, 17 1/2in deep, 29in high). (2)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



80 (one of a pair)

80^{WT}

A PAIR OF GEORGE III SATINWOOD AND POLYCHROME DECORATED OPEN ARMCHAIRS

possibly by Gillows

The oval pierced backs painted with riband tied Prince of Wales feathers and draped swags with downswept open arms and serpentine caned seats with seatrails painted with tied swags, on ring turned tapering riband and stiff leaf painted legs and spool feet. (2)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

The design of this chair closely relates to various shield-back examples attributed to the firm of Gillows. Susan Stuart discusses the 'Drapery and feather-back group' in *Gillows of Lancaster and London 1730-1840*, Vol.I pp. 160-163. The three feather motif associated with the Prince of Wales was first applied to a set of chairs made in Lancaster in December 1787 for Croxton Johnson Esq. of Timperley, Cheshire. The shape of the arm terminals were, *to be drawn further from the front to give more room for the ladies hoops*'.



81^{WT}

**A GEORGE III MAHOGANY AND THUYA, PURPLEWOOD
BANDED HARLEQUIN ACTION DRESSING/WRITING TABLE**

in the manner of Gillows

Inlaid with boxwood and ebonised lines, the divided hinged top with central figured oval part enclosing a baize lined interior, stationery compartments with two ink bottles, the rear of the top enclosing a rising section with central ratcheted mirror, ten compartments, eight lidded compartments; above seven short and one arched recessed drawer, with banded ovals to the sides, on square tapering legs and square brass cappings and castors, 89cm wide, 54cm deep, 81cm high (35in wide, 21in deep, 31 1/2in high).

£6,000 - 8,000

€7,800 - 10,000

US\$8,800 - 12,000

Provenance:

Purchased Moxhams Antiques, 17 January 1996, £25,000.



81 (open)



82

82^{WTY}

A GEORGE III MAHOGANY, ROSEWOOD CROSSBANDED AND SYCAMORE MARQUETRY SERPENTINE SIDEBOARD

The shaped rectangular top above a bowed frieze drawer flanked by two short drawers and on deep celleret drawer enclosing a sliding cutlery compartment, on square tapering legs, each headed by two fan paterae, on square feet, *186cm wide, 65cm deep, 92cm high (73in wide, 25 1/2in deep, 36in high).*

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400



83

83^Y

A GEORGE III MAHOGANY AND ROSEWOOD CROSSBANDED STANDING DECANTER BOX, FITTED WITH NINE GLASS DECANTERS

The square hinged top enclosing nine divisions and nine cut glass decanters, on square tapering legs, *30cm wide, 30cm deep, 55cm high (11 1/2in wide, 11 1/2in deep, 21 1/2in high).*

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



84^{WT}

A SET OF SIX GEORGE III CARVED MAHOGANY SHIELD BACK OPEN ARMCHAIRS

The shaped pierced splats carved with flowerheads, paterae and leafy frons above outswept open arms and downswept arm supports, above serpentine padded seats upholstered in blue moire-silk on square tapering legs carved with trailing bellflowers, headed by paterae on spade feet, *two labelled 'Sir James Horlick', five stamped 'H'*. (6)

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

Provenance:

Sir James Horlick (1886-1958) Achamore House, The Isle of Gigha, Scotland.
Purchased Christie's, London 7 July 1988, lot 16 (realised £28,600 including premium).

Related Literature

L.Ramsay, 'Chinoiserie in the Western Isles, The Collection of Sir James and Lady Horlick', *The Connoisseur*, June 1985.

Sir James Horlick was a renowned collector during the first half of the 20th century purchasing items for the leading dealers of the period. He has a particular focus on Chinoiserie including fine japanned furniture pieces, notably the three Thomas Chippendale commodes formerly at Harewood House. Other pieces from the Horlick collection were sold Sotheby's, London, 5 June 2007, lots 1-52.



84 (detail)



85

85^{WT}

A GEORGE III ROSEWOOD, SATINWOOD BANDED AND BOXWOOD INLAID CYLINDER BUREAU

The rectangular top above a cylinder fall enclosing nine various drawers and four pigeon holes above a pull out writing surface in set with a green leather writing surface and a ratcheted writing surface above a pair of short drawers, on ring turned reeded legs and spool feet and castors, 82cm wide, 50cm deep, 103cm high (32in wide, 19 1/2in deep, 40 1/2in high).

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

86^{WT}

A LATE GEORGE III MAHOGANY FOUR DIVISION CANTERBURY ATTRIBUTED TO GILLOWS

The bowed slatted divisions above a frieze drawer on square tapering cappings and castors, 47cm wide, 30cm deep, 51cm high (18 1/2in wide, 11 1/2in deep, 20in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

The present lot is virtually identical to a design for a Canterbury executed in 1793, which features in the Gillows Estimate Sketch Books, pl. 994, City of Westminster Archives. For a similar example see Bonhams, Knightsbridge, Gentleman's Library Sale, 28 January 2015, lot 600 and another sold in these rooms 4 November 2015, lot 225.



86

87^{WT}

A PAIR OF LATE GEORGE III CARVED MAHOGANY HALL CHAIRS

in the manner of George Hepplewhite
 The shaped panelled, fluted and scrolled backs headed by sunflower paterae above curved seats, on ring turned tapering legs, with chairmaker's initials, 'D.M'
 (2)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



87



88^{WT}

A PAIR OF GEORGE III CARVED GILTWOOD OPEN ARMCHAIRS
in the manner of John Cobb

Upholstered in buttoned green silk, the oval padded backs within fluted frames with foliate carved outwept arms terminating in carved flowerheads, the bowed upholstered seat with a fluted seat rail on turned fluted tapering legs with lotus and stiff leaf decoration. (2)

£6,000 - 8,000

€7,800 - 10,000

US\$8,800 - 12,000

The fluted seat rail, roundal decoration and leg pattern relate closely to that found on a set of eight giltwood armchairs formerly as Saltram House, Devon and offered at Christie's London, 25 May 1972, lot 24 as the property of Ian Farquhar Esq. The chairs which has originally been at Saltram had been removed to the Dower House and then acquired from the 4th Lord Morley. Thomas Chippendale was amongst the cabinet-makers supplying furniture to Saltram.



89^YΦ

A SET OF THREE GEORGE III MAHOGANY SERPENTINE KNIFE BOXES AND KNIVES

Comprising a pair and one smaller knife box, the sloping lids and shaped bodies applied with brass carrying handles and shaped escutcheon plates, the interiors with a red velvet and silver braid lining and containing forty two various ivory handled and white metal banded knives with the cutler's mark for SQUIRE, and thirty various forks of the same design, circa 1780-1800, *the pair 34cm wide, 22cm deep, 21.5cm high (13in wide, 8 1/2in deep, 8in high) the smaller box 20cm wide, 18.5cm deep, 29cm high (7 1/2in wide, 7in deep, 11in high).* (3)

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

90^{WT}

A GEORGE III MAHOGANY SERVING TABLE

The rectangular top above a channelled frieze with central panelled tablet, on square tapering legs with applied roundels on square feet, *177cm wide, 64cm deep, 177cm high (69 1/2in wide, 25in deep, 69 1/2in high).*

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,800 - 12,000



76



89



91

91^{WT}

A GEORGE III SATINWOOD AND TULIPWOOD BANDED FLORAL MARQUETRY OCCASIONAL TABLE

Inlaid with purplewood lines, the oval top with central flowerhead with panelled border and inlaid paterae, on slender cabriole legs joined by an 'X' shaped platform stretcher, *56cm wide, 43cm deep, 70cm high (22in wide, 16 1/2in deep, 27 1/2in high).*

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900



92

92^{WT}

A GEORGE III SATINWOOD, TULIPWOOD CROSSBANDED AND EBONISED PEMBROKE TABLE

Inlaid with harewood lines, the hinged oval top above a bowed drawer and opposing simulated drawer, on square tapering legs inlaid with sycamore trailing bellflowers, on square tapering cappings and castors, *109cm wide, 86cm deep, 72cm high (42 1/2in wide, 33 1/2in deep, 28in high).*

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



93^{WT}

**A PAIR OF GEORGE III SATINWOOD, PURPLEWOOD
BANDED AND FLORAL PAINTED DEMI-LUNE CARD TABLES
ATTRIBUTED TO GILLOWS**

Inlaid with boxwood and ebonised lines, the hinged tops with polychrome painted floral borders, each enclosing baize lined interiors, above panelled friezes, on square tapering line and dot inlaid legs, on spade feet, each 91cm wide, 45cm deep, 74cm high (74in wide, 35 1/2in deep, 17 1/2in high). (2)

£15,000 - 25,000
€20,000 - 33,000
US\$22,000 - 37,000

Provenance:

Christies, London, The Barratt Collection- from Crowe Hall, Bath, 16th December 2010, lot 78 (realised £25,000 including premium).

Gillows produced these types of satinwood and inlaid tables, with or without floral festoons in the 1780's and 1790's. See Susan Stuart, *Gillows of Lancaster and London*, Vol I., 2008, pp.260-261, pls 263 and 264 for an example in the Abbot Hall Art Gallery, Kendal.

A related pair of card tables were sold Christies, London, 14 July 2001, lot 110 (realised £58,000 including premium), which were supplied to Lionel Tollemache, 5th Earl of Dysart (d.1799) for Ham House Surrey.



94

94^{WT}

**A GEORGE III CARVED GILTWOOD CHANDELIER
IN THE ROCOCO STYLE**

The central urn and spiral turned column terminating in a foliate and lotus carved finial issuing three scroll carved uprights each issuing two arms with candle sconces and each decorated with dolphins and ho-ho birds and joining a central foliate and lambrequin decorated canopy, 85cm drop, (33in drop).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900

95^{WT}

**A PAIR OF GEORGE III CARVED MAHOGANY SIDE CHAIRS
in the Hepplewhite style**

The oval pierced backs centred by pierced guilloche framed wheels with a fluted waisted splat, the serpentine upholstered seats, on moulded square section legs headed by half flowerheads, on block feet.

(2)

£2,500 - 3,500
€3,300 - 4,600
US\$3,700 - 5,100

A chair with same back pattern is in the collection of the V&A Museum, London (W.68-1935) and illustrated in M.Tomlin, *Catalogue of Adam Period Furniture*, London, 1982, p.135, p/12. The chair is also illustrated in *The Victorian and Albert Museum - English Chairs*, London, 1970, pl.101.



95





96^{WT}

A GEORGE III CARVED GILTWOOD MIRROR

in the rococo style

The later shaped divided twin plate surmounted by a pierced acanthus leaf cresting flanked by icicles, the pierced 'C' scroll sides with trailing oak leaves and acorns, above a pierced rocaille, double 'C' scroll and acanthus carved apron below, regilt, probably Irish, 158cm high, 77cm wide (62in high, 30in wide).

£6,000 - 8,000

€7,800 - 10,000

US\$8,800 - 12,000

97^{WT} Y

A LATE GEORGE III ROSEWOOD PARCEL GILT AND GILT BRONZE MOUNTED FLOOR STANDING CORNER CUPBOARD

In the manner of Henry Holland

In two parts, the moulded cornice above four shelves, with double panelled backs with a tabled apron on acanthus cast and ball mounted feet, 102cm wide, 65cm deep, 190cm high (40in wide, 25 1/2in deep, 74 1/2in high).

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900



98^{WT}

A GEORGE III MAHOGANY AND INLAID SERPENTINE DRESSING COMMODE ATTRIBUTED TO GILLOWS

The moulded top centred by an oval reserve of figured veneer outlined with crossbanding and stringing within mitred border veneers, the frieze drawer revealing a baize-lined slide, below are three further long graduated drawers flanked by canted corners with engraved sycamore inlaid floral pendants, 106cm wide, 56cm deep, 82cm high (41 1/2in wide, 22in deep, 32in high).

£7,000 - 10,000

€9,100 - 13,000

US\$10,000 - 15,000

A chest of this pattern by Gillows, ordered through Gillows and Taylor of Oxford Street, circa 1769 which is thought to have been supplied to John Frederick Sackville, 3rd Duke and 9th Earl of Dorset (1745-1799) for Knole, Kent, sold Christie's, London, 9th June 2005, lot 279 (£33,600 including premium). It bears a rare hand-written shipping label to the reverse for Gillows & Taylor. Robert Gillow II opened a London shop at 176 Oxford Street in 1769 entering into a partnership with his cousin William Taylor and the firm appears in the London Trade Directories for 1769-1777 as 'Gillows & Taylor'. The Duke of Dorset commode was recorded in the Journal of the Gillow brothers in Lancaster in June 1772 as 'intended for the Duke of Dorset' and with 'inlaid corners'. The marquetry canted angles, closely relate to those on the celebrated inlaid and carved bookcase by Gillows probably made for Mrs Mary Hutton-Rawlinson (latterly with Apter-Fredericks London), the widow of a wealthy West Indies merchant (See Susan Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, Vol. I, pp. 362-377. This marquetry may have been the work of a John Norris who worked for Gillows in Lancaster from July 1772 until August 1773. Norris was responsible for inlaying several pairs 'of commode corners, including in January 1773 'another pair of commode corners large in ribbon festoon way' which may well link him to the marquetry on both the commode offered here, the Duke of Dorset commode and the Hutton-Rawlinson bookcase, see S. Stuart, *ibid.*, Vol. I., pp. 364-65.

A related serpentine chest with differing marquetry canted angles composed of intertwined foliate boughs is illustrated in C. Claxton Stevens and S. Whittington, *The Norman Adams Collection*, Suffolk 1983 p. 371. See also a similar commode sold in these rooms on the 12 March 2014, lot 248 (realised £18,750).



98



99

99^{WT}

A GEORGE III MAHOGANY DEMI-LUNE PIER TABLE

in the manner of Robert Adam

The shaped top with moulded edge above a bowed frieze drawer flanked by quadrant frieze drawers to each side, in turn flanked by fan paterae on stop-fluted turned tapering legs and spool feet, 122cm wide, 56cm deep, 79cm high (48in wide, 22in deep, 31in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

100^{WT}

A SET OF GEORGE III MAHOGANY METAMORPHIC TABLE/ LIBRARY STEPS ATTRIBUTED TO FRANCOIS HERVE

In the form of a rectangular moulded edge side table with square section legs on castors, the hinged top with three treads to the reverse and enclosing a lift up folding four step ladder with articulated hand-rails, open 159cm wide, 56.5cm deep, 238cm high (62 1/2in wide, 22in deep, 93 1/2in high), closed 103cm wide, 57cm deep, 91cm high (40 1/2in wide, 22in deep, 35 1/2in high).

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

See C.Claxton Stevens and S.Whittington, *18th Century English Furniture, The Norman Adams Collection*, p.457-458 for a set of ingenious identical metamorphic library steps with François Hervé's inscribed label, which in turn matches another set in the collection at the V & A (illustrated in C.Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, p.265). A signed set formerly at Heveningham Hall, Suffolk is illustrated in R.Edwards, *The Dictionary of English Furniture*, Vol II, p.290, fig 13.

See Sothebys, London, 20 November 2007, lot 120 for a similar set of steps with a brass plaque engraved, 'Invented & sold Meschain & Herve'(realised £60,500). See also Christies, London, 19 November 2009, lot 19 for another set which corresponds to Hervé (realised £27,500) and another set sold in these rooms 12 June 2013, lot 102 (realised £20,000).

François Hervé is listed at Johns St, London as cabinet-maker and chairmaker 1781-96. He is recorded as working for the Prince of Wales, the Duke of Devonshire and Earl Spencer alongside the fashionable architects John Carr, James Wyatt, Henry Holland and the *marchand mercier* Dominique Daquerre. See C.Gilbert & G.Beard, *Dictionary of English Furniture Makers 1660-1840*, p.423-424.



100 (closed converted to a table)

Damien Hirst (British, born 1965)
Opium, Lambda print in colours, 2000
To be included in Prints and Multiples at
Bonhams Knightsbridge, 23 March 2016





101

101

A GEORGE III MAHOGANY AND BRASS BOUND PEAT BUCKET

With swing brass carrying handle and tapered coopered sides, 36cm in diameter, 39cm high (14in in diameter, 15in high).

£1,200 - 1,800
€1,600 - 2,400
US\$1,800 - 2,600



102

102

A GEORGE III MAHOGANY, MARQUETRY AND BRASS BOUND OVAL TRAY

The coopered sides with overscrolled handles, the base inlaid with a coronet, griffin's head, star and crossed palm fronds, 58cm wide, 37cm deep, 8cm high (22 1/2in wide, 14 1/2in deep, 3in high).

£1,000 - 1,500
€1,300 - 2,000
US\$1,500 - 2,200

103

A LATE GEORGE III MAHOGANY AND BRASS BOUND PLATE BUCKET

The pierced coopered body with a brass rim and articulated handle and brass strap to the base with a removable brass liner with two articulated handles, 30cm in diameter, 32cm high (11 1/2in in diameter, 12 1/2in high).

£1,000 - 1,500
€1,300 - 2,000
US\$1,500 - 2,200



103

104^{WT}

A GEORGE III MAHOGANY AND YEW WOOD BOW-FRONT PEDESTAL

in the manner of Mayhew and Ince

Inlaid with boxwood and ebonised lines, the shaped square top inlaid with a circular panel above a fluted frieze and sprung bowed frieze drawer and cupboard door enclosing a shaped shelf and a removable lead lined cellaret drawer with pierced carrying handles, both inlaid with ovals, on outswept bracket feet, 41cm wide, 40cm deep, 108cm high (16in wide, 15 1/2in deep, 42 1/2in high).

£5,000 - 7,000
€6,500 - 9,100
US\$7,300 - 10,000

Provenance:

'Property from a Knightsbridge Residence', Sotheby's, London, Arts of Europe, 15 May 2014, lot 338.





105



106

105^{WT}

A GEORGE III MAHOGANY AND TULIPWOOD BANDED BOWFRONT SIDEBORD

The shaped top above a central frieze drawer and arched apron flanked by a deep drawer with divisions for bottles and a cupboard door, on square section tapering legs and spade feet, 159cm wide, 60cm deep, 95cm high (62 1/2in wide, 23 1/2in deep, 37in high).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400

106^{WT}

A GEORGE III MAHOGANY SERPENTINE CHEST

in the manner of Henry Hill

Inlaid with boxwood lines, the rectangular moulded top above three long graduated drawers and a shaped apron on slender outswept legs, 120cm wide, 58cm deep, 92cm high (47in wide, 22 1/2in deep, 36in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

Henry Hill is listed as a cabinet-maker, coach-maker auctioneer and representative of the Sun Insurance Company. He was active in Marlborough from about 1740 until his death in 1778. Most of Hill's known clients were landed Wiltshire families, almost certainly including the Methuens at Corsham Court.

This model of commode attributed to Hill of Marlborough is known in multiple variants both with marquetry and gilt bronze mounts. Related examples include one sold Bonhams London, 20 November 2007, lot 87 another offered by Sotheby's London, 20 February 1987, lot 78, and a further example illustrated in L.Synge, *Mallett's Great English Furniture*, page 125, plate 142.

107^{WT}

A PAIR OF GEORGE III MAHOGANY BEDSIDE COMMODOES

Inlaid with boxwood lines, each with rectangular tops with three-quarter galleries above a hinged door and a deep drawer enclosing a ceramic pot with turned lid on square tapering legs, each 46cm wide, 48cm deep, 79cm high (18in wide, 18 1/2in deep, 31in high). (2)

£6,000 - 8,000

€7,800 - 10,000

US\$8,800 - 12,000



107



108

108^{WT}

A GEORGE III CARVED GILTWOOD MARGINAL MIRROR

The rectangular central plate within a beaded frame and divided marginal plates, within a beaded outerframe, surmounted by an urn cresting issuing flowerheads and swagged leaves, above stiff leaves and flanked by urn finials, with further draped swags and a swagged leaf and flowerhead apron below, *regilt*, 132cm high, 57cm wide (51 1/2in high, 22in wide).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

109^{WT}

A PAIR OF SMALL LATE GEORGE III CARVED GILTWOOD DEMI LUNE PIER TABLES

The breche violette and white banded marble tops above stiff leaf carved friezes flanked by applied sunflower paterae, on spirally turned legs with leafy collars, on stiff leaf carved and turned feet, *regilt*, the marble tops possibly of a later date, each 70cm wide, 36cm deep, 74cm high (27 1/2in wide, 14in deep, 29in high). (2)

£5,000 - 7,000
 €6,500 - 9,100
 US\$7,300 - 10,000





110

110^{WT}

**A PAIR OF GEORGE III SATINWOOD AND EBONY
INLAID ENCOIGNURES**

Each with shaped moulded brèche d'Alep marble tops above oval figured panelled door enclosing a shelf, flanked by rectangular figured panels and simulated fluting on square tapering gaitered legs, each 71cm wide, 46cm deep, 84cm high (27.5in wide, 18in deep, 33in high). (2)

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800



111

111^{WT}

A GEORGE III MAHOGANY WATERFALL BOOKCASE

With three shelves and shaped back and sides above a frieze drawer, on square tapering legs, with square cappings and castors and swing brass carrying handles to the sides, 48cm wide, 30cm deep, 121cm high (18 1/2in wide, 11 1/2in deep, 47 1/2in high).

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400



112^{WT}

A PAIR OF LATE GEORGE III SATINWOOD AND POLYCHROME PAINTED PIER TABLES

in the manner of Seddon, Son and Shackleton
Inlaid with ebony and purplewood lines, the rectangular tops with wide floral painted bands above tablet and lozenge inlaid friezes on turned simulated fluted legs and spool feet, each 95cm wide, 45cm deep, 72cm high (37in wide, 17.5in deep, 28in high). (2)

£10,000 - 15,000
€13,000 - 20,000
US\$15,000 - 22,000

The above lot utilizes sophisticated painted decoration associated with the firm of Seddon. In around 1790 George Seddon took his son-in-law Thomas Shackleton into the business and they traded as Seddon Son and Shackleton from 150 Aldersgate Street. Painted furniture from this period is known to have been a feature of the firm's output thanks to two documented commissions, Hauteville House, St Peter Port, Guernsey (1790) and Bridwell House, Dorset (1792-3). The Hauteville commission included a set of eighteen painted satinwood elbow chairs with three matching window seats (see *A Catalogue and Index of old Furniture and Works of Decorative Art*, Pt III', M. Harris and Sons, p.386-9, and the Bridwell commission, a satinwood card table and pair of Pembroke tables, see C.Gilbert and G.Beard, *The Dictionary of English Furniture Makers 1660-1840*, 1986, pp.796-7.) A pair of D-shaped polychrome decorated pier tables where Seddon were considered to be a possibly maker were sold Sotheby's The Leverhulme Collection, Thornton Manor, 23 June 2001, lot 186.

The firm of Seddon (1753-1868) was the largest furniture making firm in London in the last quarter of the 18th century, yet few labelled or documented pieces are known so it is difficult to typify a definition of the house style. It was remarked by Sophie von La Roche during her visit to Seddon's showroom in 1786, that Seddon was, 'constantly devising new forms'.

113^{WT}

**A GEORGE III SATINWOOD AND KINGWOOD BANDED
SERPENTINE BOMBE DRESSING COMMODE**

in the manner of Henry Hill

Inlaid with boxwood and ebonised lines, the shaped rectangular top above a fitted drawer enclosing a tooled leather lined slide, with a ratcheted writing surface enclosing a sliding ratcheted mirror flanked by six open compartments, six lidded compartments, two glass bottles, two stationery divisions and two pen trays; above two long drawers, one fitted with four divisions, above a shaped apron on slender cabriole legs, *110cm wide, 53cm deep, 81cm high (43in wide, 20 1/2in deep, 31 1/2in high)*.

£20,000 - 30,000

€26,000 - 39,000

US\$29,000 - 44,000





193



114^{WT}

A PAIR OF LARGE AND IMPRESSIVE 19TH CENTURY STEP-CUT TEN LIGHT CHANDELIERS ATTRIBUTED TO PERRY & CO.

The alternating high and low spiral twist scrolling arms with cylindrical metal nozzles and later diamond moulded dished drip pans issuing from a vertical reeded ogee bowl receiver, the similarly decorated panelled composite baluster shaft surmounted by a tiered canopied corona below a bulbous bowl and ring suspension, the whole hung with faceted glass button and pear shaped pendant drops and strung with strings of faceted glass buttons, the similarly hung knopped lower canopy with elongated chip cut and faceted ball pendant terminal, *with alterations and adaptations, the upper section of one shaft replaced, the arms and bowl receiver fitted for electricity, 160cm drop (62.5" drop).* (2)

£40,000 - 60,000

€52,000 - 78,000

US\$59,000 - 88,000

Provenance:

By repute Dublin Castle, Dublin.

Acquired by Vincenzo Forte (1906-1977), a member of the Forte hospitality dynasty for his house in Poole, Dorset circa 1964.

Designs for Perry & Co chandeliers are held at the V&A Museum archive (no.95 C 85) and found in a 44-page volume sketch book by Mr Bartlett, the designer for Perry & Co. This pair 10 light chandeliers relate to pages 2 and 4 from the sketch book for the period 1867-1879 and shows clearly the form, style and drops associated with Perry & Co at this time.

The firm of Perry & Co. were makers of cut glass chandeliers, lustres and candelabra who were established in 1817 with premises in New Bond Street, London. The firm had previously traded as Parker and Perry and had been founded by William Parker in 1756 and counted the Royal family amongst its many patrons. Perry supplied the Prince of Wales at Carlton House. In 1822 William Perry was joined in the firm by his nephew George and from then they traded as William and George Perry. William Perry retired in 1841 when George's brother Richard joined the firm. They continued to trade from New Bond Street until 1890 when the firm moved to Grafton Street.



For a history of Perry & Co. see M.Mortimer, *The English Chandelier*, Suffolk 2000, pp.150-155. A pair of related chandeliers were sold Sotheby's, London, 5 July 1996, lot 133. A related single Perry & Co chandelier is illustrated by M.Mortimer *ibid.*, pl.92. Other related chandeliers attributed to Perry & Co. include a smaller single example Christie's New York, 18 October 2001, lot 344 and a further single example from the collection of Mr and Mrs Jack Warner, 12 October 1990, lot 130.

Vincenzo Forte was born in 1906 in Greenock, Scotland, to Italian immigrants from the tiny village, Mortale, Casalattico, Italy, from which many of the Forte family originated. He was in the ice cream and cafe business and moved down to the South coast of England in the 1930s along with many other members of the Forte family. He moved with his brother Tony and settled in the Somerset and Dorset area, marrying Lillian Wride in 1937 in Weston-Super-Mare. Vincenzo and his brother Tony ran restaurants and cafes, known as Fortes in the Bournemouth area. Vincent died in 1977 in Poole, leaving his wife and no children. His wife Lillian died in 2013. Vincenzo was a cousin of Charles Forte, Baron Forte (1908-2007).





115^{WT}

A PAIR OF GEORGE III STYLE CARVED GILTWOOD MIRRORS

in the rococo taste

The oval plates within pierced frames of branches, flowerheads and leaves, surmounted by pierced acanthus leaf cabochon and scrolling crestings, with similarly carved aprons below, *120cm high, 60cm wide (47in high, 23 1/2in wide). (2)*

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000



116^{WT}

A PAIR OF VICTORIAN 'PLUM PUDDING' GEORGE III STYLE MAHOGANY AND GILT BRONZE MOUNTED HEXAGONAL CELLARETS

in the manner of Robert Adam

The hexagonal hinged lids with lobed finials with gilt bronze pineapple knobs enclosing lead lined interiors, above Greek key applied friezes, each with three large pierced paterae and ring handles, with guilloche banding below, on three moulded tapering legs headed by anthemion trailing to hairy hoof feet, with castors, each 47cm diameter, 68cm high (18 1/2in diameter, 26 1/2in high). (2)

£10,000 - 15,000
 €13,000 - 20,000
 US\$15,000 - 22,000

For a very similar cellaret, but with applied ram's heads instead of anthemion, see F. Collard, *Regency Furniture*, p.245, which is illustrated alongside a design for a cellaret by Conrath in *The Cabinet Maker & Art Furnisher*, January 1895, with the contemporary comment that the Empire style was still in fashion. Another example is illustrated in R.Edwards, *The Dictionary of English Furniture*, rev. ed 1954, Vol III, p.133, fig.24.

See also Sothebys, London 4 June 2008, lot 196 for a pair sold by Enid, Lady Burnham, widow of the 4th Baron Burnham (1890-1963), which realised £43,250 including premium.

117^{WT}

**A GEORGE IV MAHOGANY PEDESTAL LIBRARY DESK
IN THE GOTHIC STYLE**

possibly by Gillows, the design possibly by William Porden
The rectangular moulded top with canted angles inset with a red leather writing surface above a central panelled frieze drawer centred by a quartrefoil and Gothic arched apron and kneehole flanked by four panelled drawers to either side, the opposing side with three frieze drawers and a pair of cupboard doors flanked the kneehole, on plinth bases, 186cm wide, 109cm deep, 80cm high (73in wide, 42 1/2in deep, 31in high).

£25,000 - 35,000

€33,000 - 46,000

US\$37,000 - 51,000

Provenance:

Reputedly supplied to the 1st Marquess of Westminster for Eaton Hall, Cheshire
Christie's King Street, London, English Furniture, 7th July 1994, lot 129

Related Literature:

Peter N. Lindfield-Ott, *Furniture History*, 2012, 'The Furnishing of a Gothic Fantasy, 1803-1825: Eaton Hall, Cheshire', pp. 155-180

The firm of Gillows are known to have carried out an extensive commission at Eaton Hall for the Marquess of Westminster prior to 1840. This was consistent in style with the architecture of the house which was re-built to the Gothic designs of William Porden between 1804 and 1812. It is therefore tempting to speculate that the present overtly Gothic library desk may have been supplied for Eaton Hall simultaneous to the Gillows commission or during a later phase of the building's development.

The broad lancet arches, quatrefoils and blind tracery to the frieze panels featured here, relate closely to furniture designs by William Porden, for Robert Grosvenor, 1st Marquess of Westminster, 2nd Earl of Grosvenor (1767-1845) at Eaton Hall which are held in the 'Cheshire Archives and Local Studies' (see 'Furniture History', *op. cit.*, pp. 160-162, figs. 7, 8 and 9). Although the majority of the furniture supplied to Eaton was dispersed in two sales in 1959 and 1992, a significant record of the furnishing at Eaton hall was made by the artist J.C. Buckler during his visits to the house between 1823 and 1825. His watercolour depictions of the interiors were later published as a series of engravings in *Views of Eaton Hall in Cheshire, the seat of the Right*

Honourable Earl of Grosvenor, 1826. It is clear from Buckler's interior views that the most of the furniture is heavily inspired by both Porden's furniture designs and the architecture. A second phase of Gothic modifications arose at Eaton Hall after the dismissal of Porden in 1821 when Benjamin Gummow (1766-1844) took over as the supervising architect. This occasioned the requirement for more furniture to fill the extended interiors. A large amount of this was evidently supplied by John Davis of 20 Lower Brook Street, London, who invoiced Lord Grosvenor the substantial sum of £14,491 10s 6d for furniture. An extensive inventory of the furniture supplied by Davis to Grosvenor is preserved in the family archives, although the present desk does not seem to feature amongst the furnishings listed suggesting that it may well have been part of the earlier Gillows commission.

A large oak library table from the Chapter House at Chester Cathedral and with Eaton Hall provenance was sold Bonhams, London, 19 November 2014, lot 176. The tracery patterns to the drawers matches that seen on the drawers of the desk offered here. The oak library table offered previously by Bonhams relates in design to the State Bed from Eaton Hall. As such, this would align the table to John Davis's furniture commission of the 1820s. Nevertheless a tantalising reference to Library tables was made in a letter from Porden (in the Grosvenor family archive) of 7 January 1811 which included the lines 'I shall send this Evening Designs for the smaller Library Tables to stand by the fire & A design for the State Bed. The first I think will conveniently accommodate four persons for reading or writing. The second will have an appropriate effect and be rich and picturesque.' Unfortunately no designs for the bed or tables survive (see 'Furniture History', *op. cit.*, pp. 170-172, fig. 19).





118^{WT}

**A SMALL REGENCY MAHOGANY CENTRE STANDING
THREE-TIER BOOKCASE/ETAGERE**

The rectangular top with moulded three-quarter gallery, above two further tiers with Doric column end supports on shaped feet, applied with roundels, with castors, *55cm wide, 34cm deep, 70cm high (21 1/2in wide, 13in deep, 27 1/2in high).*

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



119^{WT}

**A REGENCY CARVED MAHOGANY GOTHICK
LIBRARY/WRITING TABLE**

The rectangular hinged and ratcheted top with later tooled green leather inset writing surface, above a pair of frieze drawers and opposing simulated drawers, carved with Gothic tracery above pierced quartefoils and ring turned end supports with scrolling leaf carved ends and ring turned feet, on brass cappings and castors, joined by a baluster turned stretcher, *94cm wide, 59cm deep, 73cm high (37in wide, 23in deep, 28 1/2in high).*

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

120^{WT}

A LARGE REGENCY CARVED MAHOGANY LIBRARY BERGERE ATTRIBUTED TO GILLOWS

Uppholstered and close-nailed in tan leather, the scrolling button back, padded arms and seat, with loose squab cushion, on paterae carved and reeded arm supports and seatrails on reeded and lobed turned tapering legs with brass cappings and castors, *81cm wide, 62cm deep, 99cm high (31 1/2in wide, 24in deep, 38 1/2in high)*.

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

A pair of similar chairs were offered Christie's London The Langford Hall Collection, Nottinghamshire - Property of the late Mr & Mrs Patrick Radford 6 July 2008, lot 299.

Closely related patterns for 'bergere' chairs appear in a drawing room elevation among Gillows' early 19th century watercolours for room elevations in the Victoria and Albert Museum (E.47-1952). The chairs in the watercolours have reading arms, as described by in Gillows' 1813 Memorandum for the pair of related bergeres supplied to William Powlett, 2nd Baron Bolton (1782-1850), for Hackwood Park, Hampshire (sold Christie's Hackwood Park House Sale, 20-22 April 1998, lot 55).



121^{WT}

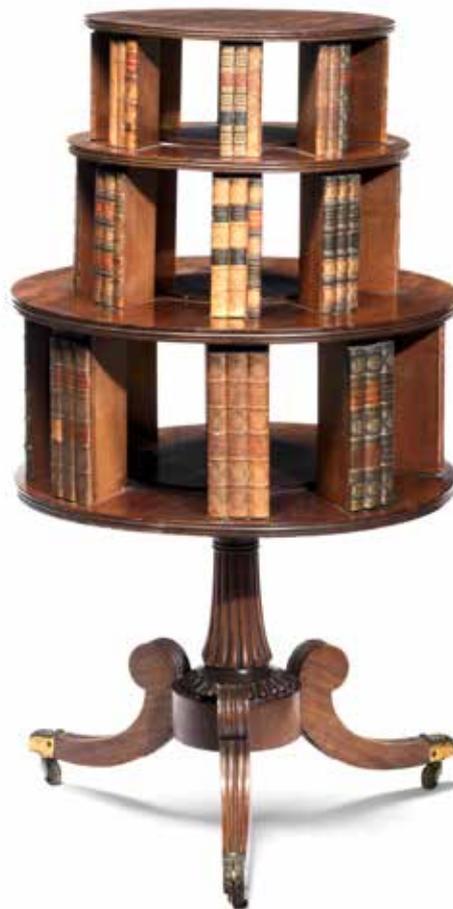
A REGENCY MAHOGANY REVOLVING THREE-TIER BOOKCASE

The circular graduating tops with reeded edges, each tier with eight sections of faux book spines, on a reeded spreading lobed shaft, on tripartite hipped reeded downswept legs, with leaf cast cappings and castors, *66cm in diameter, 124cm high (25 1/2in in diameter, 48 1/2in high)*.

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000





122

122^{WT}

A REGENCY MAHOGANY READING CHAIR

The curved padded arms, rectangular padded back and shaped seat upholstered and closenailed in tan leather with a rectangular hinged ratcheted writing flap; on ring turned tapering legs with brass cappings and castors.

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



123 (open)

123^{WT Y}

A REGENCY SOLID ROSEWOOD METAMORPHIC LIBRARY ARMCHAIR/LIBRARY STEPS

in the manner of Morgan and Sanders

The curved tableted top rail above a caned panel flanked by reeded overscrolled uprights and downswept arms with scroll terminals, the upholstered seat with a moulded tableted seat rail on inswept reeded legs with brass cappings and castors, with a brass release handle to the underside opening the chair to reveal four treads each inset with later carpet panels, 54cm wide, 53cm deep, 91cm high (21in wide, 20 1/2in deep, 35 1/2in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

The present lot is unusual in being in rosewood rather than mahogany which is the usual timber for this model of library chair/steps. The chair based on a design for a metamorphic library chair published by Morgan & Saunders circa 1810 (see P.Agius, *Ackermann's Regency Furniture & Interiors*, plate 29, page 60). According to Ackermann, the chair was a "truly novel and useful article.....considered the best and handsomest article ever yet invented".

Similar examples in mahogany sold Christie's, London 15 June 2000 and in the same rooms 19 November 2009, lot 56.





124

124^{WTY}

A REGENCY ROSEWOOD, EBONY AND GILT BRASS MOUNTED SECRETAIRE BONHEUR DU JOUR

The superstructure with a rectangular top tier with a pierced three quarter gallery on gilt brass ring turned supports above two short drawers, the rectangular top above a secretaire drawer fitted with a velvet lined writing surface, two small drawer, on fitted with apertures for inkwells and five pigeon holes, the sides applied with gilt bronze laurel wreath mounts, on shaped end supports with scroll terminals joined by a shaped stretcher on downswept scroll feet, 70cm wide, 41cm deep, 118cm high (27 1/2in wide, 16in deep, 46in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



125

125^{WTY}

A REGENCY ROSEWOOD, BRASS INLAID AND GILT BRASS MOUNTED CHIFFONIER ATTRIBUTED TO JOHN MCLEAN

The rectangular white marble top with pierced gilt brass three-quarter gallery above a shelf with mirrored panelled backs and gilt brass sides, on turned supports, the rectangular top above two frieze drawers, with brass inlaid scrolling leaves centred by a satyr mask and flanked by female head masks, above a pair of panelled doors enclosing a shelf, flanked by brass marquetry uprights, on turned tapering feet, 91cm wide, 41cm deep, 141cm high (35 1/2in wide, 16in deep, 55 1/2in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300

The above lot belongs to a group of chiffoniers with two tier superstructures, mirror backs, trellis sides and satyr masks attribute to John McLean of Tottenham Court Road and 58 Marylebone Street (1770-1825), see S Redburn, *Furniture History*, 1978 (plates 32b, 33a, 33b, 34a, 34b). A related secretaire bearing McLean's trade label entered the collection of the Victoria and Albert Museum in 1944, see C Gilbert, *Pictorial Dictionary of Marked London Furniture, 1700-1840*, 1996.



126

126^{WT}

A REGENCY CARVED MAHOGANY SOFA

in the Grecian taste

Applied with gilt brass paterae, the shaped scrolling top rail above scroll arms, rectangular back and seat all upholstered in lime watered silk, together with rectangular buttoned squab and two bolster pillows, above a reeded seatrail, on moulded downswept legs with square brass cappings and castors, 218cm wide, 74cm deep, 99cm high (85 1/2in wide, 29in deep, 38 1/2in high).

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900

127^{WT Y}

A REGENCY ROSEWOOD AND PARCEL GILT CABINET

Inlaid with sycamore lines, the rectangular top with three-quarter wavy gallery with gilt urn finials, above a pair of astragal glazed doors enclosing a later watered green silk lined interior with an adjustable shelf and six slides, the lower bowed top above two short drawers and two cupboard doors flanked by gilt fluted and turned columns, on turned feet, 95cm wide, 48cm deep, 178cm high (37in wide, 18 1/2in deep, 70in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



127



128

128^{WT}

A NEST OF THREE REGENCY KINGWOOD, YEOW WOOD BANDED AND SIMULATED OCCASIONAL TABLES

Of graduated sizes, the rectangular tops above double ring turned end supports, joined by curved stretchers, on downswept feet, *the largest 54cm wide, 22cm deep, 74cm high (21in wide, 12 1/2in deep, 29in high)*. (3)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

129^{WT}

A REGENCY BLACK JAPANNED, CALAMANDER AND BRASS INLAID TRIPOD TABLE

The octagonal tilt top heightened with gilt chinoiserie of figures within a river landscape, on a ring turned ebony shaft and hipped quadripartite legs and hairy brass paw cappings and castors, *58cm wide, 43cm deep, 71cm high (22 1/2in wide, 16 1/2in deep, 27 1/2in high)*.

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



129



130

130^{WT Y}

A SMALL REGENCY ROSEWOOD CYLINDER BUREAU

Inlaid with boxwood and ebonised lines, the rectangular top with pierced brass three-quarter gallery and a cylinder fall enclosing a slide with ratcheted leather lined writing surface, three pigeonholes and seven short drawers; above a frieze drawer on square tapering legs, with square brass cappings and castors, *61cm wide, 43cm deep, 99cm high (24in wide, 16 1/2in deep, 38 1/2in high)*.

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

A related cylinder bureau formerly with Norman Adams Ltd, is illustrated in R.Fastnedge, *Sheraton Furniture*, London, 1962, pl.60.



131^{WTY}

**A PAIR OF REGENCY ROSEWOOD AND SIMULATED,
BRASS INLAID CONSOLE TABLES**

in the French taste

Applied with gilt brass mounts, each with a rectangular top above a frieze applied with a spread eagle central mount, on 'S' scroll front supports, applied with stylised leaves and paterae, with mirrored backs and rectangular platform bases, on turned brass feet, *each 95cm wide, 33cm deep, 91cm high*

(37in wide, 12 1/2in deep, 35 1/2in high) . (2)

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000



132

132^{WT}

A REGENCY MAHOGANY LIBRARY READING BERGERE ATTRIBUTED TO GILLOWS

The 'S' scroll rectangular moulded and caned back, caned moulded and padded arms, buttoned and closenailed in black leather, above baluster turned arm supports, with removable adjustable ratcheted reading rest, the loose squab cushion back and seat upholstered and buttoned in black leather, above a rectangular caned seat, on ring turned tapering legs with brass cappings and castors.

£5,000 - 8,000

€6,500 - 10,000

US\$7,300 - 12,000

Messrs. Gillow, in their Estimate Sketch Books for 1803 and 1807, variously refer to this form of bergere as 'Ashburnham' and 'Uxbridge', after one supplied to Henry Bayly, 1st Earl of Uxbridge. Similar examples are at Broughton Hall which were invoiced by Gillows in 1811-13 (see C. Hussey, *English Country Houses: Late Georgian*, Glasgow, 1958, p. 95, fig. 166). The Broughton examples have reading arms although the arms are not specified in the original invoices.

133^{WT}

A REGENCY MAHOGANY AND EBONISED LYRE-END LIBRARY/SOFA TABLE

The rounded rectangular crossbanded top inset with a later tooled and gilt leather writing surface, above two freize drawers and two opposing drawers on acanthus leaf carved and brass strung lyre shaped end supports, applied with ebonised roundels on scrolled plinth bases, joined by a padded and closenailed leather foot rest/stretcher, with castors, *138cm wide, 68cm deep, 75cm high (54in wide, 26 1/2in deep, 29 1/2in high)*.

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

Provenance:

Purchased from Florian Papp, 962 Madison Avenue, New York, 14 September 1987 for \$23,000.





134

134^{WT}

A GEORGE IV MAHOGANY METAMORPHIC LIBRARY CHAIR/STEPS

in the manner of Morgan Saunders

The rectangular panelled top rail with applied roundels above a bar back, with scrolling arms and carved seat, hinged and transforming into four carpeted steps.

£3,000 - 4,000

€3,900 - 5,200

US\$4,400 - 5,900

The present lot is based on a design for a metamorphic library chair published by Morgan & Saunders circa 1810 (see P. Agius, *Ackermann's Regency Furniture & Interiors*, plate 29, page 60). According to Ackermann, the chair was a "truly novel and useful article.....considered the best and handsomest article ever yet invented".

Similar examples sold Christie's, London 15 June 2000, lot 78 and in the same rooms 19 November 2009, lot 56.



135

135^{WT Y}

A REGENCY ROSEWOOD AND BRASS INLAID AND GILT BRASS MOUNTED LIBRARY TABLE ATTRIBUTED TO GILLOWS

The rectangular top inlaid with brass lines and quatrefoils above a pair of short drawers and opposing faux drawers, on stile end supports with shaped spandrels with roundel decoration, on rectangular square section supports and gilt bronze lions paw cappings and castors, 99cm wide, 65cm deep, 74cm high (38 1/2in wide, 25 1/2in deep, 29in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



136^{WT}

**A REGENCY MAHOGANY OCTAGONAL
DRUM TOP LIBRARY TABLE**

Inlaid with boxwood lines, the later brown and gilt tooled leather inset writing surface above eight frieze drawers, on a ring turned shaft and quadripartite reeded legs with hairy brass paw cappings and castors, 114cm deep, 73cm high 44 1/2in deep, 28 1/2in high).

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300

136



137

137^{WT}

A LATE REGENCY MAHOGANY PARTNER'S PEDESTAL DESK

The rectangular moulded edge top inset with a later green gilt tooled leather writing surface above a central frieze drawer and kneehole flanked by short drawers and pedestals with three further drawers on plinth bases, the reverse with a similar arrangement of frieze drawers with cupboard doors below, 148cm wide, 90cm deep, 76cm high (58in wide, 35in deep, 29 1/2in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900



138

138^{WT} Y

A REGENCY ROSEWOOD CARVED JARDINIERE

in the manner of Gillows

The square top with stylised oak leaf carved border with bead and reel carved mouldings, the removable lid enclosing a later brass liner, the lobed shaft with leaf carved collars on tripartite moulded legs, with platform base, 40cm wide, 40cm deep, 91cm high (15 1/2in wide, 15 1/2in deep, 35 1/2in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

139^{WT}

A PAIR OF LARGE EARLY 19TH CENTURY CARVED MAHOGANY LIBRARY BERGERES

The rectangular curved buttoned backs, scroll arms and padded seats with loose squab cushions upholstered in brown leather, the reeded arm supports with foliate paterae, on riband tied and stiff leaf carved seatrails, on stiff leaf and turned reeded tapering legs, with brass cappings and castors, slight differences in the height. (2)

£20,000 - 30,000
 €26,000 - 39,000
 US\$29,000 - 44,000

140^{WT}

A REGENCY MAHOGANY CHAMBER TABLE ATTRIBUTED TO GILLOWS

The rounded rectangular top with reeded edge and rear hinged stationery compartment, with pen tray and three divisions, above a frieze drawer on ring turned tapering legs, with brass cappings and castors, 68cm wide, 53cm deep, 74cm high (26 1/2in wide, 20 1/2in deep, 29in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

A related design for a 'chamber table' appears in the Gillows Estimate Sketch Books for 1826, reference 3497. An example of a chamber table supplied by Gillows to Parlington Hall in 1811 is illustrated in C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, London and Bradford, 1978, p.381, no.502.

Other similar models include those sold Bonhams, London, 18th November 2009, lots 185 and 190, Christies, London, 27 April, 2006, lot 328 (realised £11,400 including buyer's premium), see also Bonhams, London 4 June 2014, lot 95 (realised £7500 including buyer's premium).



140

Dame Elisabeth Frink R.A. (British, 1930-1993)
Rejoneadora II, Lithograph printed in colours, 1973
To be included in Prints and Multiples
at Bonhams Knightsbridge, 23 March 2016





141

141^Y

A REGENCY CARVED ROSEWOOD DOUBLE BOOK STAND ATTRIBUTED TO GILLOWS

With turned carrying handles, spindle turned central divisions and sides, with scrolling supports above a frieze drawer, with bead and reel moulding and lobed feet, 44cm wide, 31cm deep, 26cm high (17in wide, 12in deep, 10in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

142^{WT}

A LATE REGENCY MAHOGANY BOOK CARRIER

The raised rectangular centre section with a scroll and moulded tablet cresting and flanked by shaped end sections above an enclosed centre section and further open sections to either side with shaped rests to each end on a moulded plinth base, 85cm wide, 18cm deep, 38cm high (33in wide, 7in deep, 14 1/2in high).

£1,000 - 1,500
 €1,300 - 2,000
 US\$1,500 - 2,200



142



143

143^Y

A REGENCY ROSEWOOD DOUBLE-SIDED BOOK CARRIER ATTRIBUTED TO GILLOWS

With turned carrying handles above central spindle turned divisions and ends, with scrolling supports above a frieze drawer and beaded base moulding, 41cm wide, 31cm deep, 23cm high (16in wide, 12in deep, 9in high).

£2,500 - 3,000
 €3,300 - 3,900
 US\$3,700 - 4,400

144^{Y Φ}

A LARGE LATE REGENCY BROWN TORTOISESHELL AND IVORY INLAID TEA CADDY

Of sarcophagus form, the hinged cavetto moulded lid with white metal inset cartouche, enclosing a velvet and foil lined interior, above tapering sides, on turned ivory feet, 31cm wide, 16cm deep, 17cm high (12in wide, 6in deep, 6 1/2in high).

£1,000 - 1,500
€1,300 - 2,000
US\$1,500 - 2,200



144



145

145

A PAIR OF REGENCY MAHOGANY CHARGER STANDS ATTRIBUTED TO GILLOWS

The shaped moulded rear rests above rectangular blocks with split baluster applied mouldings, each 22cm wide, 13cm deep, 42cm high (8 1/2in wide, 5in deep, 16 1/2in high). (2)

£1,200 - 1,800
€1,600 - 2,400
US\$1,800 - 2,600

A related charger or salver stand is illustrated in S.Stuart, *Gillows of Lancaster and London 1730-1840*, Suffolk 2008, p.119, pl.669.

146^{Y Φ}

A LARGE LATE REGENCY BROWN TORTOISESHELL AND MOTHER-OF-PEARL INLAID TEA CADDY

Of sarcophagus form, inlaid with white metal lines, the shaped cavetto moulded hinged lid inlaid with floral sprays enclosing an ivory inlaid edge, two canisters with hinged lids, and a central cut glass mixing bowl, the floral inlaid front and swing brass carrying handles to the sides, on gilt brass leaf cast and turned feet, 29cm wide, 13cm deep, 16.5cm high (11in wide, 5in deep, 6in high).

£1,500 - 2,000
€2,000 - 2,600
US\$2,200 - 2,900



146



147

147
A PAIR OF REGENCY PATINATED BRONZE AND GILT BRASS TABLE LUSTRE CANDLESTICKS

Each with circular engine turned sconces above eight cut glass drops, on griffin and red brescia marble turned stems and engine turned gilt brass bases, each 32cm high, (12 1/2in high) . (2)

£1,000 - 1,500
 €1,300 - 2,000
 US\$1,500 - 2,200

148
A PAIR OF REGENCY BRONZE AND GILT BRONZE LUSTRE CANDELABRA

The central reeded upright with two tiers of downwept foliate cast sprays hung with prismatic drops terminating in pierced foliate finials all above twin lotus cast candle arms, sconces and drips pans similarly hung with prismatic drops, on lion monopodia tripods and block bases with animal paw feet on square plinth bases, *previously drilled for electricity and lacking some drops* 58cm high, 36cm wide, (22 1/2in high, 14in wide).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



148



149

149
A PAIR OF REGENCY PATINATED BRONZE AND GILT BRONZE TWIN LIGHT TABLE LUSTRE CANDELABRA

The beaded turned drip pans and lobed sconces each with twelve pendant cut glass drops, the leaf and fruit cast scrolling stems, on griffin tripartite supports with platform bases and scroll feet, each 28cm high (11in high). (2)

£1,500 - 2,000
 €2,000 - 2,600
 US\$2,200 - 2,900

150

A REGENCY CUT GLASS AND GILT BRONZE TABLE LUSTRE

In the manner of Blades

The baluster stem and faceted foot issuing twin lotus and acanthus decorated gilt bronze scroll arms with sconces and inverted drip pans hung with faceted square drops and prismatic drops centred by a finial with similar pan and drops, 31cm wide, 13cm deep, 46.5cm high (12in wide, 5in deep, 18in high).

£1,200 - 1,500

€1,600 - 2,000

US\$1,800 - 2,200



160

151*

A 19TH CENTURY DERBYSHIRE FLUORSPAR 'BLUE JOHN' TAZZA

The circular dished bowl on a waisted ring turned stem and moulded socle, the stem partially replaced and repaired and painted over, with a Sotheby's lot label to the underside marked for lot 53 and a collection label for David J Bikoff, 16.5cm in diameter, 16cm high (6in in diameter, 6in high). height 6 1/2in (16.5cm); diameter 6 1/2in (16.5cm).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400

Provenance:

Sold Sotheby's New York [no date], lot 53



161

152^{WT}

A REGENCY BLACK PAINTED PLASTER STANDING FEMALE FIGURAL LIGHT

in the manner of Humphrey Hopper

In classical dress, holding aloft a candle light with etched floral glass shade, on a circular base, shade replaced, 104cm high, 26cm wide (40 1/2in high, 10in wide).

£1,500 - 2,000

€2,000 - 2,600

US\$2,200 - 2,900

162





153

153^{WT}

A REGENCY MAHOGANY AND FIDDLEBACK MAHOGANY CHAMBER TABLE ATTRIBUTED TO GILLOWS

The rectangular reeded edge top with rounded corners and a hinged lidded compartment to the rear containing a pen tray and apertures for inkwells, above a single long drawer on ring turned moulded and legs and elongated spool feet, 86cm wide, 55cm deep, 74cm high (33 1/2in wide, 21 1/2in deep, 29in high).

£2,500 - 3,500

€3,300 - 4,600

US\$3,700 - 5,100

A related design for a 'chamber table' appears in the Gillows Estimate Sketch Books for 1826, reference 3497. An example of a chamber table supplied by Gillows to Parlington Hall in 1811 is illustrated in C.Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, London and Bradford, 1978, p.381, no.502.

Other similar models include those sold Bonhams, London, 18th November 2009, lots 185 and 190, Christies, London, 27 April, 2006, lot 328 (realised £11,400 including buyer's premium), see also Bonhams, London 4 June 2014, lot 95 (realised £7500 including buyer's premium).



154

154^{WT}

A REGENCY MAHOGANY DRESSING TABLE ATTRIBUTED TO GILLOWS

The concave shaped rectangular top with three-quarter gallery and reeded edge above a central cupboard door flanked by two drawers to each side, on ring turned tapering legs and spool feet, 105cm wide, 56cm deep, 79cm high (41in wide, 22in deep, 31in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



155



156

155^{WT}

A REGENCY MAHOGANY CONCAVE KNEEHOLE PEDESTAL DRESSING TABLE ATTRIBUTED TO GILLOWS

The rectangular top with later three-quarter gallery and rounded rectangular projecting corners above a central drawers and recessed cupboard door, flanked by single drawers and panelled cupboard doors to each side, in turn flanked by ring and turned supports on turned feet, 140cm wide, 65cm deep, 80cm high (55in wide, 25 1/2in deep, 31in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900

A number of related concave-fronted dressing tables by Gillows are known with minor variations on the firm's early 19th century sketch. Several tables were supplied in 1813 to William Polwett, 2nd Baron Bolton (d.1850), for Hackwood Park, Hampshire. One of these was sold Christie's house sale, Hackwood Park, 20-22 April 1998, lot 364.

Five similar dressing tables, invoiced at the same price were commissioned from Gillow by T.W.Egerton for Tatton Park, Cheshire (see N.Goodison and J.Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, p.35, pls. 18a and 20a). See also another example illustrated in S. Stuart, *Gillows of Lancaster and London 1730-1840*, 2008, vol.I, p.332, pl. 283 which is in the Judge's Lodgings, Lancaster.

156^{WT}

A REGENCY MAHOGANY EXTENDING DINING TABLE

The rectangular moulded edge top with four additional leaves, on ring turned tapering legs, brass cappings and castors, 377.5cm wide, 142cm deep, 73cm high (148 1/2in wide, 55 1/2in deep, 28 1/2in high).

£6,000 - 8,000
€7,800 - 10,000
US\$8,800 - 12,000



157



157^{WT}

A PAIR OF REGENCY EBONISED, PARCEL GILT AND DECORATED OPEN ARMCHAIRS

The rectangular scrolling panelled backs painted with scrolling leaves and central paterae on a green ground above 'X' shaped splats, shaped open arms and curved arm supports, on rectangular caned seats, on ring turned outswept legs, *together with two loose squab cushions, decoration refreshed, one marked 'L' to the reverse, the other indistinctly marked.*(2)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



159

158^{WT}

A PAIR OF LATE GEORGE III PAINTED BEECH OPEN ARMCHAIRS

In the manner of John Gee
 The pierced top rails above rectangular caned backs flanked by moulded uprights and downswept arms with roundel terminals on ring turned baluster supports, the bowed buttoned cushion seats on ring turned tapering legs headed by tablets, *redecorated, 59cm wide, 51cm deep, 90cm high (23in wide, 20in deep, 35in high).* (2)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900

159^{WT Y}

A REGENCY ROSEWOOD AND GILT BRASS MOUNTED CONSOLE TABLE

The white marble top with a siena banded border, on projecting S-scroll front supports applied with acanthus mounts, the rear supports of tableted rectangular upright form, all joining a rectangular plinth base, *110cm wide, 52cm deep, 90.5cm high (43in wide, 20in deep, 35 1/2in high).*

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900





160



160 (detail)

160^{WTYΦ}

A RARE REGENCY ROSEWOOD, CALAMANDER BANDED AND BRASS INLAID GLASSICHOORD BY CHAPPELL OF BOND STREET

The rectangular hinged lid enclosing a hinged ratcheted lyre support and sliding ebony and ivory keyboard, on a lyre shaped support and quadripartite downswept legs with hairy brass cappings and castors, *labelled Chappell, No.50 New Bond Street, London, 59cm wide, 60cm deep, 78cm high (23in wide, 23 1/2in deep, 30 1/2in high).*

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300



161

A glassichord is a small keyboard instrument whose sound is produced by the action of hammers striking tuned glass bars. It is believed to have been invented by a Parisian physician named Beyer c.1785 who approached Benjamin Franklin with an idea for constructing a kind of glass xylophone using a piano action.

A similar Regency glassichord to the offered lot, also made by Chappell & Co. and dated c.1815, forms part of the Metropolitan Museum of Art collection in New York, Accession Number 1971.188. In both examples, the keyboard instrument is housed inside the drawer of a small table making it convenient for all manner of social and familial domestic occasions.

161^{WTY}

A REGENCY ROSEWOOD AND BRASS MARQUETRY WORK TABLE

Applied with gilt brass mounts, the rounded rectangular hinged top with beaded edge, above two drawers and a slide for a work bag, with opposing simulated drawers, on a 'U'-shaped stretcher and circular lobed quadripartite base, with downswept legs with brass paw cappings and castors, *74cm wide, 51cm deep, 72cm high (29in wide, 20in deep, 28in high).*

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300



162^{WT}

A GEORGE III MAHOGANY BUREAU CABINET

The upper part with an arched cresting centred by a fan medallion above a Greek key and fluted frieze with a marquetrie paterae to either end above a pair of doors inset with gilded wire mesh panels and enclosing two adjustable shelves, the lower part with a sloping fall enclosing a fitted interior with barbers pole stringing comprising of a central cupboard door enclosing a short drawer and a 'secret' drawer flanked by blind fret carved canted angles with three drawer above and flanked by eight pigeon holes and four further drawers, one with apertures for inkwells, all above four long graduated drawers, on moulded bracket feet, *the long drawers camphor lined, 102cm wide, 63cm deep, 239cm high (40in wide, 24 1/2in deep, 94in high).*

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



163

163^{WT}

**AN EARLY 19TH CENTURY COADE TYPE
IMITATION STONE URN**

after a design by George Bullock

The moulded body of ovoid vase form with laurel and central roundel girdle decoration, the horizontal reeded high scroll handles with flower head roundel decoration above stylised Bacchus mask heads, on circular pedestal and attached to a later slab base, 132cm high, (51 1/2in high).

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800

This urn bears a striking similarity to a pair illustrated in a contemporary plate from Ackermann's *The Repository of Arts, Literature, Fashions and Politics*, published between 1809 and 1828. The Repository cites George Bullock in relation to various interior and furniture designs for eight specific plates. One plate entitled 'Grecian Furniture' dating from May 1816 illustrates an interior setting with a sofa flanked by a pair of rectangular plinths applied with classical winged female figures surmounted by a pair of twin handled urns. With an almost identical laurel frieze and floral rosette scrolling handles, this urn only differ in that it has additional palmette decoration to its neck.

Although there is absolutely no documentary evidence to substantiate any theory that Bullock may have used the Coade factory to produced pieces of this type, a contemporary description of the contents of his Liverpool showroom given in 'The Picture of Liverpool' published in 1805 mentions '...Visitors are gratuitously admitted to a suite of rooms, in which a variety of the most fashionable and elegant furniture, in a stile of exquisite taste, is constantly displayed as well as an extensive collection of statues, figures, sphinxes, griffins, &c &c in marble, bronze, or artificial stone' This 'artificial stone' was presumably a high fired ceramic body similar to the type produced at the Coade Factory in the late 18th and 19th century.

Literature:

George Bullock, Cabinet-Maker, with introduction by Clive Wainwright, *Exhibition Catalogue for H. Blairman & Sons, London and Sudley Art Gallery Liverpool*, John Murray and H. Blairman & Sons, 1988.

164^{WT}

AN EARLY 19TH CENTURY CARVED GILTWOOD MIRROR

The later shield shaped plate within a stiff leaf carved slip headed by an acanthus leaf cresting, 'S' scrolls and swags flanked by paterae with trailing leaves, with scrolling acanthus and paterae carved apron below, regilt, two holes through the apron probably created for candlebranches, 101cm high, 55cm wide (39 1/2in high, 21 1/2in wide).

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300



164



165^{WT} Y

A FINE REGENCY ROSEWOOD AND CROSSBANDED, EBONY AND BRASS INLAID AND MOUNTED PARCEL GILT LIBRARY TABLE THE DESIGN ATTRIBUTED TO THOMAS HOPE, THE MANUFACTURE ATTRIBUTED TO GEORGE OAKLEY

Applied with gilt bronze mounts, the rectangular top inlaid with an ebony band with stylised leaf brass marquetry, above a pair of frieze drawers flanked by anthemion mounts and centred by a cabochon and leaf mount, with a simulated opposing arrangement of drawers, the curved end supports applied with Perseus masks flanked by parcel gilt eagle heads joined by a scrolling gilt leaf carved cross stretcher, on platform bases with lotus scroll feet and castors, *133cm wide, 66cm deep, 74cm high (52in wide, 25 1/2in deep, 29in high).*

£150,000 - 200,000

€200,000 - 260,000

US\$220,000 - 290,000

Provenance:

Probably acquired for Tyrone House, Co. Galway by Christopher French St. George (1754-1826) and by descent to his son Arthur French St. George (1780-1844) and by descent to his son Christopher St. George (1810-1877) and by descent to his wife: Honoria Kane St George (d.1905) and by descent to her daughter: Josephine Browne.

Sold Bonhams, London, 15 June 2011, lot 121



Tyrone House, Co. Galway before the fire in 1921





Tyrone House, Co. Galway, now a ruined shell after a fire in 1920, was built in 1779 for Christopher St. George and designed by the celebrated Waterford architect John Roberts (1712-1796). The estate had originally been a French estate but the family assumed the name St. George in 1774 after inheriting the from the St. George family of Hatley Manor, Co. Leitrim. The mansion was built in the Palladian style and set on an ocean promontory exploiting the ocean views and dominating the surrounding landscape. The house was decorated in considerable style and the entrance hall with it's Adamesque plasterwork ceilings was dominated by a life size white marble sculpture of the 2nd Lord St. George wearing the regalia of a Roman Emperor. Christopher St. George enjoyed the house for about twenty years before handing it over to his son. During the 1820's Arthur French St George occupied both Tyrone House and Kilcolgan Castle. Christopher St. George's son and grandson were both men of fashion but by the early 20th century portions of the estate had been sold off and the house left unoccupied for long periods. At the death of Honoria Kane St George in 1905, the family was based between Dublin and America. The contents of the house, paintings, silver and furniture were dispersed amongst the family. The house was burnt by the IRA in 1921 as it was believed to be a base for the Black and Tan Army. The ruin of Tyrone House was acquired by the Irish Georgian Society in 1972 and remains a local landmark sitting opposite the St. George family mausoleum which inspired John Betjeman to write in Ireland with Emily:

'There in pinnacled protection,
One extinguished family waits
A Church of Ireland resurrection
By the broken, rusty gates'



A comparable table formerly with Temple Williams Ltd., London

Comparable Tables

A closely related table thought to have been supplied by Thomas Hope to his brother Henry Philip Hope (1774-1839) for his house at 3 Seymour Place and attributed to George Oakley was sold Christie's, London 3 July 1997, Lot 60 (sold £221,500). The Christie's table is thought to have been acquired with the 3 Seymour Place when the property was sold in the second quarter of the 19th century. The table is illustrated in Watkin and Hewatt-Jaboor, *Thomas Hope, Regency Designer*, p.65, fig.4-10, London 2008.

Another closely related table in calamander and without the masks to the end supports, formerly with the London dealer Temple Williams, is illustrated in F.Collard, *Regency Furniture*, Suffolk 1985, p.318 and in M.Jourdain, *Regency Furniture*, rev.edn, London, 1965, p.64, fig.128. This table has been sold at auction in London on three occasions over the last forty years, Christie's London, 25 May 1972, lot 78 and again Christie's London, 25 Nov, 1976, lot 73 and again Christie's London, 6 July 1989, lot 95.



The Design

The 'antique' design of the above lot reflects the French influence that was to dominate in the Regency period was popularised by Percier and Fontaine's *Recueil de Décorations Intérieures* (1812) which showed the grandeur of the Imperial palaces. In the same year Rudolf Ackerman also showed in colour French style furniture in four number of his magazine. This look was promoted by the connoisseur and designer Thomas Hope in the furnishing of his house on Duchess Street. It was an Empire style that matched the mood, which followed the abdication of Napoleon and the restoration of Louis XVIII. The look was to attract the attention of the Prince Regent amongst others and in particular the work of A.C Boulle was popularised in London by Louis Le Gaigneur who opened up a 'buhl' manufactory off Edgware Road. The Prince Regency patronised both Le Gaigneur and Oakley. The trestle ends of the above table seem to originate from Hope's published design in his *Household Furniture and Interior Decoration*, 1807 (pl.12, no.1 and 2). The table offered here makes further reference to the published design with the presence of the Perseus mask echoing that of the Juno mask. The original design employs lion's masks under the frieze although the recorded examples all feature ram's heads which were employed on the library chairs in *Household Furniture*, pl.22, no.5 and 6.

A related design for 'a ladies Dressing Table to accompany a state bedchamber' was to appear the following year in George Smith's influential *Household Furniture* (1808) as plate 73. It was stated 'if made in mahogany, (this design) may have all the ornamental parts carved in lime-tree and bronzed, or carved in the mahogany with the rest of the table: should rose-wood be preferred, the whole of the ornaments should be finished in gold.'

Peter Bogaert (1792-1819)

It has been suggested that as the carved elements of these tables would almost certainly have been sub-contracted to a specialist carver that it may well have been the work of the Flemish carver Peter Bogaert (d.1819) of Tottenham Court Road who is known to have worked with Hope on furnishings for Duchess Street. Bogaert, like George Oakley was also patronised by George, Prince of Wales at Carlton House. Bogaert was considered by Hope as the only carver in London 'to whose industry and talent I could in some measure confide the execution of the more complicated and more enriched portion on my designs', see *Household Furniture*, *ibid.*, p.10.



Pl. 12, no.1 from Thomas Hope's *Household Furniture and Interior Decoration* (1807)

George Oakley (1773-1840)

The tentative attribution to Oakley relies on the known table of this pattern in calamander wood and brass marquetry of starred ribbon guilloche which corresponds to the marquetry on a circular drawing room table supplied by George Oakley in 1810 for Papworth Hall, Cambridgeshire.

In C. Gilbert, *The Dictionary of English Furniture Makers 1700-1840*, George Oakley (c.1765-1841) is listed at 22 Southside of St Paul's Churchyard when he issued his trade card in 1786 moving to no.35 in 1798 and then in various partnerships with Henry Kettle, Thomas Shackleton and John Evans until his death in 1841. His commissions for Papworth Hall and several items in the Royal Collection are among the few identified pieces. His reputation for supplying fashionable 'buhl' furniture was well known, as was his high standard of craftsmanship. He developed a reputation as one of the most original designers of the period and had a fashionable clientele visiting his Bond Street showroom. He received a Royal Warrant in 1799 after a visit from Queen Charlotte. It was noted in the *Morning Chronicle* of May 1799 '...her MAJESTY, the Duke and Duchess of YORK, and the PRINCESSES...highly approved of the splendid variety which has justly attracted the notice of the fashionable world'. In 1801 the London correspondent on the *Journal de Luxus und der Moden* (Weimar) wrote 'all people with taste buy their furniture at Oakleys, the most tasteful of the London cabinetmakers'. See M.Jourdain and R.Edwards, *Georgian Cabinet Makers*, London 1944, p.74.

Oakley worked for the Prince Regent at Carlton House and also supplied furniture and upholstery for the Mansion House and the Bank of England. His work for the Cheere family of Papworth Hall, Cambridgeshire, is perhaps his best-known commission. Oakley's invoice for the Papworth Hall bookcase lists it as 'mahogany winged library case in the Grecian stile' (sold Christies London, 18 Nov 1993, lot 117). Other pieces from the Papworth Hall commission include a set of quartetto tables sold Christies, London, 9 April 1992, lot 109 and a games table offered Phillips, London 11 February 1992, lot 83.



166

166^{WT}

**A REGENCY MAHOGANY LONG STOOL/WINDOW SEAT
IN THE MANNER OF GILLOWS**

The rectangular padded drop-in seat with a reeded frame on
downswept reeded legs, 98cm wide, 45cm deep, 47cm high
(38 1/2in wide, 17 1/2in deep, 18 1/2in high).

£2,000 - 3,000

€2,600 - 3,900

US\$2,900 - 4,400



167

167^{WT}

**A REGENCY MAHOGANY AND EBONY
LINE INLAID LIBRARY TABLE**

The rounded rectangular top with a reeded edge above a frieze drawer
and a simulated drawer with opposing arrangement on standard end
supports and reeded downswept legs, with square brass cappings
and castors, 91cm wide, 59cm deep, 71cm high
(35 1/2in wide, 23in deep, 27 1/2in high).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



168^{WT}

A SET OF EIGHTEEN REGENCY MAHOGANY DINING CHAIRS

The shaped panelled top-rails above pierced backs with rope-twist cross-rails between moulded uprights, the caned seats on moulded sabre legs, *stamped with chairmakers initials 'HH' to the underside.*
(18)

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800



169

169^{WT}

**A REGENCY SATINWOOD, AMARANTH, EBONISED,
SIMULATED PORPHYRY AND GILT BRONZE
MOUNTED BONHEUR DU JOUR**

The superstructure with a rectangular top with three-quarter pierced brass gallery and a further shelf with mirrored backing above a rectangular top and inlaid frieze, on ring turned tapering legs, 68cm wide, 40cm deep, 130cm high (26 1/2in wide, 15 1/2in deep, 51in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900



170

170^{WT}

**A REGENCY MAHOGANY CENTRE
STANDING OPEN BOOKCASE**

The rectangular top above three graduated tiers, with one shelf to the reverse, on double ring and baluster turned end supports, on downswept legs with square cappings and castors, joined by a ring turned stretcher, 79cm wide, 28cm deep, 145cm high (31in wide, 11in deep, 57in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900



171

171^{WTY}

A REGENCY ROSEWOOD SIDE CABINET BY GILLOWS

The rectangular top with raised end sections and rounded paterae decorated supports and a plain back rail above three frieze drawers and a pair of recessed cupboard doors flanked by further cupboard doors, on lobed bun feet, stamped Gillows, 200cm wide, 37cm deep, 105cm high (78 1/2in wide, 14 1/2in deep, 41in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

172^{WT}

A REGENCY MAHOGANY AND TULIPWOOD CROSSBANDED SOFA TABLE

Inlaid with boxwood and ebonised lines, the rounded rectangular hinged top above two frieze drawers and two simulated drawers to the reverse, on double spirally turned end supports and reeded downswept legs with applied paterae and line and dot inlay, on shell cast cappings and castors, with Norman Adams label inside the right drawer, 164cm wide, 69cm deep, 70cm high (64 1/2in wide, 27in deep, 27 1/2in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

Provenance:
 Norman Adams Ltd.



172



173

173^{WT Y}

**A GEORGE IV ROSEWOOD CENTRE TABLE
BY GILLOWS OF LANCASTER**

The circular tilt top with bead and reel decoration on an six sided column with gadrooned socle, the tripartite base on bun feet, *stamped GILLOWS LANCASTER*, 102cm in diameter, 73cm high (40in in diameter, 28 1/2in high).

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300

Provenance:

The Kinnairds of Rossie Priory, Scotland.

The design for this table is based on a drawing in the Gillows Estimate Sketch Books dated 1822 (No.3146). A similar table of this model was sold Sotheby's London, 17 November 2010, lot 185 and another pollard oak example was sold Christies, London 26 April 2007, lot 309.

174^{WT}

A LATE REGENCY CARVED MAHOGANY SOFA

Upholstered and close-nailed in ox-blood leather, the rectangular buttoned back above scroll padded arms carved with lion masks on moulded arm supports and rectangular padded seat on lobed turned tapering legs, with castors, 191cm wide, 72cm deep, 93cm high (75in wide, 28in deep, 36 1/2in high).

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800



175



175^{WT}

**A GEORGE IV MAHOGANY WRITING TABLE
ATTRIBUTED TO GILLOWS**

The rounded rectangular moulded top with tooled black leather inset writing surface, above three drawers to each side on turned reeded tapering legs and spool feet, with brass cappings and castors, *148cm wide, 91cm deep, 71cm high (58in wide, 35 1/2in deep, 27 1/2in high).*

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800



176^{WT Y}

**AN EARLY VICTORIAN MAHOGANY CHEST
BY JOHN BARROW FOR GILLOWS**

The rounded rectangular top above three short and three long graduated drawers on turned bun feet, with rosewood knob handles, *signed under one drawer 'Barrow', 118cm wide, 54cm deep, 111cm high (46in wide, 21in deep, 43 1/2in high).*

£2,500 - 3,500
€3,300 - 4,600
US\$3,700 - 5,100

John Barrow was the son of W.J Barrow, the Liverpool cabinet-maker whose name appears in the Gillow records between 1800-1840. John Barrow was apprenticed to Leonard Redmayne in 1826 and appears in the Gillow records between 1834 and 1848. See S.Stuart, *Gillows of Lancaster and London, 1730-1840*, vol II, p.215.

175



177

177^{WT}

**A GEORGE IV MAHOGANY LOW PRESS CUPBOARD
ATTRIBUTED TO GILLOWS**

The rectangular moulded edge top above a pair of moulded panel doors, flanked by four graduated drawers to either side, one enclosing a baize lining with four fitted trays, on a shallow plinth and turned bun feet, *signed in pencil to the underside of the top right hand drawer 'R Haglee'*, 183cm wide, 60cm deep, 102cm high (72in wide, 23 1/2in deep, 40in high).

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300

A very closely related low press cupboard supplied by Gillows for Tatton Park, is illustrated in N.Goodison & J Hardy, 'Gillows at Tatton Park', *Furniture History*, 1970, plate 10A. Five cupboards of this type were supplied to the house, one with the makers name James Capstick, another with the name H.Holmes.

A closely related press cupboard from the collection of Major Sir (Michael) Osmond Williams 2nd Bt. Mc. (1914-2002) of Castell Deudraeth & Borthwen, Co. Merioneth was sold Bonhams London, 4th June 2014, lot 100, other examples were sold Bonhams, London, 6 March 2013, lot 144, 11 March 2015, lot 140 and 4 November 2015, lot 243. The above lot offered here is a slightly smaller version than usually seen.

Further similar examples include a cabinet sold Christie's, London, 4 June 1998, lot 177 and another which was probably made by the journeyman John Parkes, who was another employee of the firm. (See also Gillows' Sketch Book 344/144, p.7 for a low wardrobe of the above pattern).

178^{WT Y}

**A PAIR OF WILLIAM IV MAHOGANY BEDSIDE
CABINETS BY GILLOWS**

The rectangular tops with three-quarter galleries, above a pair of panelled doors each enclosing a shelf, on moulded plinth bases, *both stamped 'GILLOW'*, one door reversed, 40cm wide, 38cm deep, 80cm high (15 1/2in wide, 14 1/2in deep, 31in high). (2)

£4,000 - 8,000
€5,200 - 10,000
US\$5,900 - 12,000

Provenance:

Carlton Manor, Carlton Scroop, Nr Grantham, Lincs.



178



179

179^{WT}

A PAIR OF EDWARDIAN MAHOGANY BRASS BOUND STICK STANDS

The metal liners with coopered bodies with three brass straps and ring tamed lions mask handles on moulded plinth bases, *minor differences in size, 34cm in diameter, 66.5cm high (13in in diameter, 26in high).* (2)

£2,500 - 3,500
 €3,300 - 4,600
 US\$3,700 - 5,100

180

A PAIR OF JASPER AND WHITE MARBLE LAMPBASES

The uprights with ring turned capitals and similar socles, *together a pair of modern beige shades, 44.5cm high excluding fitting, (17 1/2in high excluding fitting).* (2)

£1,000 - 1,500
 €1,300 - 2,000
 US\$1,500 - 2,200



180

181

AN EARLY VICTORIAN SHEFFIELD PLATE SURTOUT DE TABLE

The rectangular inset mirror plate with a bead and reel border and moulded surround on lions paw feet, *6cm high 2in high). 66cm wide, 40.5cm deep (25 1/in wide, 15 1/2in deep).*

£1,000 - 1,500
 €1,300 - 2,000
 US\$1,500 - 2,200



181



182^{WT}

**A VICTORIAN CARVED MAHOGANY DINING TABLE
ATTRIBUTED TO GILLOWS**

the mechanism by Joseph Fitter

The rectangular top with reeded edge winding out to include five original leaves, on turned reeded acanthus carved tapering legs, with brass cappings and castors, *stamped and numbered on the frame 'L43758', the mechanism with a brass badge for JOSEPH FITTER PATENT, BRITANNIA WORKSHOP, CHEAPSIDE, BIRMINGHAM, 429cm wide, 145cm deep, 74cm high (168 1/2in wide, 57cm deep, 29in high) .*

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

Provenance:

Haughley Park, Suffolk (until 1956 and thence in a private collection).

Haughley Park is a privately owned Grade I listed Jacobean manor house. It was built by Sir John Sulyard in 1620 and has had since various owners. From 1918 to 1924 the house remained empty and between 1924 and 1956 it was owned by Turner Henderson, a retired tea planter.

The Lancaster branch of Gillows used a serial number preceded by the prefix 'L' in around 1870. In 1877 they started at 4000 reaching 6000 in 1878, therefore the above lot can be accurately dated to the early part of 1877.



182 (detail)



183

183^{WT}

A REGENCY MAHOGANY LIBRARY BERGERE

The C-scroll and lotus carved cresting above a shaped caned panel back, the downswept close-nailed padded arms with lotus carved terminals and similarly decorated inswept supports, the squab cushion seat on inswept legs terminating in brass cappings and castors, 66cm wide, 75cm deep, 102cm high (25 1/2in wide, 29 1/2in deep, 40in high).

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



185

184^{WT}

A SCOTTISH VICTORIAN CARVED OAK ELIZABETHAN STYLE PARTNER'S DESK BY ALEXANDER CREE & CO.

The shaped rectangular top with moulded edge and inset green and gilt tooled leather writing surface, above three acanthus stiff leaf carved frieze drawers, above a recessed kneehole and two cupboard doors carved with quartered panels centred by lion's masks one enclosing three short drawers, the other a shelf, with a similar opposing arrangement, with panelled and paterae carved ends, on plinth bases, with castors, one drawer with indistinct cabinetmaker's ink stamp, 137cm wide, 113cm deep, 77cm high (53 1/2in wide, 44in deep, 30in high).

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

The above lot bear the ink stamp for the firm of Alexander Cree & Co who were recorded in the Glasgow Index of firms for 1888 as:

Prominent among the many large and influential industrial establishments which contribute so materially to the commercial prosperity of this city is the old-established and well-known house of Messrs. Alexander Cree & Co., cabinet makers, upholsterers, and carpet warehousemen. The house was established in the year 1837 by Mr. Alexander Cree (the oldest member of the trade in Glasgow), who is still at the head of the house, and was originally located in Argyle Street, then removed to Buchanan Street, and afterwards to Gordon Street, when about fifteen years ago, to meet the necessity for increased accommodation, the present extensive and commodious premises in Bothwell Street were acquired.

The showrooms of this establishment (four in number) are of handsome proportions and beautifully appointed in every way. The basement is fitted up as workrooms, where the upholstery work is carried out...they manufacture all this handsome and beautifully made furniture. The large and valuable stock of goods in the showrooms is replete with items of interest and thoroughly representative of the firm's manufactures, embracing, as they do, dining and drawing-room suites in oak, mahogany, walnut, ebony, rosewood, &c., upholstered in leather, repp, satin, and all the most fashionable and popular materials, and bedroom suites. This firm also hold one of the largest and best-selected stocks of carpets in the city, of both English and foreign manufacture. Messrs. Cree & Co. have a first-class business connection, extending over the whole of the United Kingdom, which is well founded upon the eminent reputation the firm has so long enjoyed, and the high-class character of all their manufactures, the superior quality of which well uphold the honourable position this house has achieved when placed in competition with the manufacturers of the world.

185^{WT}

A GEORGE IV POLLARD OAK CENTRE TABLE

The oval crossbanded tilt top on a pierced shaped quatreform support and quadripartite base with hipped downswept legs terminating in brass cappings and castors, 115cm wide, 88cm deep, 70cm high (45in wide, 34 1/2in deep, 27 1/2in high).

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300





186

186^{WT}

A REGENCY MAHOGANY BOTTLE CARRIER ON STAND

The removable carrier with six divisions within shaped sides and divided by a brass bound division pierced with a carrying handle, the stand with a moulded frieze on square section tapering legs, brass cappings and castors, 47cm wide, 39cm deep, 61cm high (18 1/2in wide, 15in deep, 24in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

187^Y

A REGENCY ROSEWOOD FOUR-DIVISION CANTERBURY

The spindle turned divisions with turned finials, above a beaded moulding and frieze drawer on ring turned tapering legs, with brass cappings and castors, 43cm wide, 33cm deep, 44cm high (16 1/2in wide, 12 1/2in deep, 17in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



187



188

188^{WT}

A PAIR OF VICTORIAN MAHOGANY POT CUPBOARDS

The square moulded edge tops with three quarter galleries above moulded friezes and arched panel doors enclosing a shelf on plinth bases, 41cm wide, 34cm deep, 77.5cm high (16in wide, 13in deep, 30 1/2in high). (2)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,900



189^{WT}

**A VICTORIAN BURR WALNUT PARTNER'S DESK
BY JOSEPH BARROW FOR GILLOWS**

The rectangular moulded top with black tooled leather inset writing surface above a frieze drawer and shaped knee-hole flanked by four drawers to each side, each with upright locking mechanisms, with two panelled cupboard doors to the reverse, on a moulded plinth base, stamped *GILLOW* to the central drawer, signed *Joseph Barrow* to the underside of the central drawer, 137cm wide, 85cm deep, 77cm high (53 1/2in wide, 33in deep, 30in high).

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

Joseph Barrow was recorded as working for Gillows in the mid 19th century and is named in the Gillows Estimate Sketch Books, see S.Stuart, *Gillows of Lancaster and London, 1730-1840*, Suffolk, 2008, Vol.II, p.215.



190^{WT}

A PAIR OF LARGE MID 19TH CENTURY CARVED OAK GOTHIC OPEN ARMCHAIRS ATTRIBUTED TO JEANSELME

The top rails with pierced trefoils and tracery with arched close-nailed padded red leather backs surmounted by finials, above moulded arms with pierced sides, octagonal moulded arms terminals above red leather close-nailed rectangular seats, above pierced strapwork aprons, on rectangular panelled legs, *both labelled to the undersides, 'Great Hall', one with indistinct chalk inscription, each 62cm wide, 57cm deep, 130cm high (24in wide, 22in deep, 51in high). (2)*

£5,000 - 8,000

€6,500 - 10,000

US\$7,300 - 12,000

A chair of almost this exact model in walnut is in the collection of the Metropolitan Museum of Art, New York and is stamped *JEANSELME*, see *Metropolitan Museum of Art Bulletin*, Fall 1996 p.41. An identical model in oak and inscribed 'Greek Hall' is included in M.Levy, *H.Blairman & Sons Catalogue*, London, 2006.

The Parisian firm of Jeanselme, manufacturers of chairs and furniture, was founded in Paris in 1824 and closed in 1930. The stamp of the surname *JEANSELME* is thought to date from 1840 to 1853.

Literature:

Denise Ledoux-Lebard, *Le Mobilier Français du XIXe siècle*, Paris, 1984, pp.374-384.



191^{WT}

A VICTORIAN BURR WALNUT ELIZABETHAN STYLE CARVED PEDESTAL BOOKSTAND

possibly by Gillows

The square top with projected corners above a guilloche and paterae carved moulding and scrolling oak leaf carved frieze, above three shelves to each side, flanked by female mask pilasters on the angles, with trailing fruits and flowers, on an egg and guilloche carved moulded plinth base, on castors, 66cm wide, 64cm deep, 92cm high (25 1/2in wide, 25in deep, 36in high).

£5,000 - 8,000

€6,500 - 10,000

US\$7,300 - 12,000

Small pedestal bookstands were made by the Lancaster firm of Gillows from the early 1790's (See S.Stuart, *Gillows of Lancaster and London 1730-1840*, p.382/3).

The earliest provenanced example of the antique 'Elizabethan style' was carried out by the firm in 1841 for Colonel T.R.G Braddyll of Conishead Priory, Ulverston, Cumbria by Edward Bond of Gillow & Co. (see p.386/7). Christopher Morley in his article, 'Old English style in nineteenth century furniture' noted that the design for the Conishead bookcases '*..shows clearly all the characteristics of this composite style, recommended as an excellent method of producing a new and strange effect in household decoration*'. One of the Conishead bookcases was sold Phillips, London, 23 October 2001, lot 189.

THE NORRIS CASTLE

Aesop's Fables Centre Table

192^{WTY} Φ

A FINE VICTORIAN WALNUT, ROSEWOOD CROSSBANDED, EBONISED, SYCAMORE AND HAREWOOD FLORAL AND PICTORIAL MARQUETRY OCTAGONAL CENTRE TABLE ATTRIBUTED TO EDWARD HOLMES BALDOCK

Inlaid with ivory lines and with marquetry scenes from *Aesop's fables*, the moulded top with a central riband tied marquetry panel of 'The Lion and the Horse', within a shaped reserve, the outer border inlaid with eight scenes including 'The Dog and the Shadow', 'The Eagle and the Arrow', 'The Wolf and the Lamb', and 'The Fox and the Stork', between riband tied floral sprays, the undulating friezes inlaid with panels of musical and hunting trophies on a spreading quadripartite base each side inlaid with further scenes, the canted downswept angles with floral sprays, on scrolling feet and castors, *castors stamped Cope's Patent*, 152cm in diameter, 75cm high (59 1/2in in diameter, 29 1/2in high).

£30,000 - 50,000

€39,000 - 65,000

US\$44,000 - 73,000

Provenance:

Norris Castle, East Cowes, Isle of Wight.

Built in 1799 by architect James Wyatt with grounds by Humphrey Repton for Lord Henry Seymour, Norris Castle was visited by the Prince Regent in 1819 and later by Princess Victoria alongside her mother the Duchess of Kent during the summers 1831 and 1833. Queen Victoria had considered purchasing the estate before building neighbouring Osborne house in 1845.

Lord Henry Seymour-Conway (1746-1830) was a British politician and second son of Francis Seymour-Conway, 1st Marquess of Hertford. He retired from politics in 1784 and spent the rest of his life in the improvement of the Norris Castle Estate. He died unmarried in 1830. He was succeeded by Lord George Seymour-Conway (1763-1848), the British politician known as Lord George Seymour. He was the youngest child and seventh son of Francis Seymour-Conway, 1st Marquess of Hertford, and Lady Isabella, daughter of Charles FitzRoy, 2nd Duke of Grafton. He was the brother of Francis Ingram-Seymour-Conway, 2nd Marquess of Hertford, Lord Henry Seymour, Lord Robert Seymour and Lord William Seymour. It was the 4th Marquess, Richard Seymour-Conway (1800-70), his nephew, whose collection established the Wallace Collection in London, where some of the items in the collection were retailed or repaired through E.H. Baldock acting as an advisor to various collectors, including Richard Wallace who was the 4th Marquess' illegitimate son.

By 1880 Norris Castle had been purchased and sold by a Mr Bell to the ninth Duke of Bedford and according to the 1898 *Country Life* article it became a 'favourite home for the late Dowager Duchess of Bedford'. It then went through various ownerships to the current day.



Norris Castle, Isle of Wight
© Country Life Picture Library





A table in the V&A, previously in the collection of the Earl of Stair and purchased at Christies, London 20 April 1978, lot 29 is remarkably similar to the above lot. Almost precisely the same size, shape and with panels depicting Aesop's Fables it is also attributed to Baldock with the panels possibly being by Robert Blake (illustrated G.Wills, *English Furniture 1760-1900*, p.235, fig.187).

A closely related table with a similar pedestal base although differing leg pattern forms part of the collection at Temple Newsam, Leeds and is illustrated in C.Gilbert, *Furniture from Temple Newsam and Lotherton Hall*, Vol.II, p.318, item 395. The Temple Newsam table shares a very similar arrangement of panels to the top although depicting Chinese themes, was originally purchased by the 5th Duke of Buccleuch for Dalkeith Palace, Midlothian, Scotland. The table was invoiced by *E.H Baldock, Chinaman to Her Majesty, Hanway Street, Oxford Street, London* on 30 September 1840 and described as 'A Beautiful Octagon Ebony Table with pictures in each side - flowers in the centre ...£85' The table descended to the 8th Duke and was sold Christie's London, 1 April, 1971, lot 34.

The design of this form of table is based on a design for a *Marqueterie Centre Table*, published by Richard Bridgens in his 1838 publication *Furniture with candelabra and Interior Decoration designed by R.Bridgens*. Traditionally these distinctive marquetry tables are linked to Edward Holmes Baldock as several known examples bear his *EHB* cypher including one produced for the Dukes of Buccleuch in 1840, now in the collection at Temple Newsam, see C. Gilbert, *Furniture at Temple Newsam and Lotherton Hall*, Vol II, London, 1978, no.395. Edward Holmes Baldock (1777-1845) is listed in London Trade Directories of the period in various capacities. He first appears listed at 7 Hanway Street, London in 1805 described as a '...dealer in china and glass' and by 1821 as '...an antique furniture and ornamental furniture dealer'. By 1826 the various facets of the business included '...buying and selling, exchanging and valuing china, cabinets, screens, bronzes etc.' Baldock's business seems to have largely involved trading in foreign items and from 1832-1837 he was the purveyor of earthenware and glass to William IV and later purveyor of china to Queen Victoria from 1838 until his death. He is known to have repaired, re-modelled and adapted furniture, often 18th century pieces, but he also designed furniture both in the 18th century style and in more contemporary styles. The pieces that appear with the E.H.B cypher may have been made by him at his Hanway Street workshop but there is no documentary proof as to whether he both designed and manufactured them. Rather than being a straightforward manufacturer Baldock's activities link him more closely with the 18th century marchands-merciers such as Daguerre and Poirier.

It is likely that there is a strong connection between the manufacture of these tables and the Blake family of inlayers. The fashion for this type of inlay was popularised by the Tottenham Court Road inlayer and buhl manufacturer Robert Blake in the 1820s. By the 1840s the firm were trading as *Blake, Geo. & Brothers, inlayers, etc' in Tottenham Court Road and Mount Street, Mayfair* and were renamed George Blake & Co. sometime in the late 1840's, see C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p.18; and M.P. Levy, *Furniture History Society Newsletter*, no. 158, May 2005). Martin Levy goes on to explore the connection between Baldock and the Blake family in *E.H.Baldock and the Blake Family: Further Evidence' in Furniture History Society Newsletter No. 158, May 2005, p.1).*



The comparable Aesop's Fables table formerly in the collection of the Earl of Stair, now in the V&A Museum, London



193^{WT}

A REGENCY CARVED GILTWOOD CONVEX MIRROR BY THOMAS FENTHAM

The circular plate with an ebonised moulded slip within a ball encrusted border and moulded outerframe, with scrolling candlebranches and later gilt brass sconces and cut glass drip-pans; surmounted by an acanthus leaf cresting and a spread eagle, with carved leaf apron below, *labelled to the reverse, THO.FENTHAM & CO, NO.136 STRAND, NEAR SOMERSET HOUSE, CONVEX & CONCAVE MIRRORS, PICTURE & GLASS FRAMES, regilt 118cm high, 56cm wide (46in high, 22in wide).*

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800

Thomas Fentham was a carver, gilder, glass grinder and picture frame maker and occupied various addresses in The Strand between 1774-1825. It was a considerable concern with assets insured for £5400 in 1820. Through labelled examples of his mirrors, the name Fentham remains synonymous with handsome convex mirrors and architectural looking glasses. Payments to the firm are recorded amongst the papers at Erddig in Wales, where the gilt tables in the Gallery are thought to be almost certainly by Fentham as the decoration corresponds to that on a labelled picture frame in the Chinese Room. For comparable convex mirrors to that offered here see, C.Gilbert, *Marked London Furniture, 1700-1840*, Leeds 1996, pp.204-205.



194^{WT}

A 19TH CENTURY BRONZE HEXAGONAL LANTERN

The shaped arched panels within reeded frames surmounted by grotesque masks and flanked by foliate scroll works and winged griffens, with scroll shaped supports joining an central rose suspending a later three light fitting, the similar scrolling supports to the base joining a central pine cone finial,

114cm drop, 51cm wide, (44 1/2in drop, 20in wide).

£3,000 - 5,000

€3,900 - 6,500

US\$4,400 - 7,300



195^{WT}

**A VICTORIAN BLACK JAPANNED AND PAPIER-MACHE
PAINTED SLATE BREAKFRONT SIDE CABINET**

in the manner of Jennens & Bettridge

Heightened with gilt and mother-of-pearl inlay, the rectangular black slate top decorated with a central floral spray and exotic birds above a pair of shaped panelled doors enclosing flanked by further single doors, each enclosing two shelves and inset with slate painted panels of floral filled urns and cornucopia flanked by pilasters painted with butterflies and flowers, the ends also inset with painted slate panels, on a moulded plinth base, *signed in chalk on the reverse 'Paul Buxton Esq, Ongar'*, 218cm wide, 49cm deep, 97cm high (85 1/2in wide, 19in deep, 38in high).

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

Provenance:

Presumably the Diplomat Paul Buxton Esq of Castle House, Ongar.

The firm of Jennens & Bettridge were amongst the leading exponents of papier-mache work having taken over the established Birmingham factory of Henry Clay in 1816. The firm remained active until the 1860's with a showroom at Hallam Street in London. Although much of their production was small luxury goods they did produce large pieces such as the side-cabinet offered here. A related chiffonier attributed to the firm was sold Sotheby's, London, 4 June 2008, lot 187. A pair of sofas by Jennens & Bettridge and possibly supplied to the Spanish Royal family were sold Phillips, London and are reproduced in Y.Jones, *Japanned Papier-Mâché and Tinware, c.1740-1940*, Suffolk 2012, p.150, p.141.



196

196^{WT}

**A GEORGE IV AMBOYNA AND EBONISED
BREAKFRONT SIDE CABINET/CHIFFONIER**

The rectangular superstructure with scrolling pierced three-quarter gallery above two shelves, with ebonised beaded moulded edge with gilt bronze leaf cast and turned supports, the rectangular breakfront top with bead and reel moulded edge above a pair of pleated silk panelled doors enclosing two adjustable shelves, flanked by single doors to each side, each enclosing two adjustable shelves, flanked by turned columns, on turned feet, 199cm wide, 39cm deep, 144cm high (78in wide, 15in deep, 56 1/2in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900

197^{WT}

**A VICTORIAN BURR WALNUT, TULIPWOOD AND AMARANTH
BANDED GILT BRONZE MOUNTED LIBRARY TABLE
ATTRIBUTED TO HOLLAND & SONS**

In the Louis XVI style

The rectangular top with a gilt bronze gadrooned border and leaf clasped corners, above a pair of frieze drawers and similar opposing faux drawers, flanked by paterae, on ring turned fluted tapering legs and spool feet and castors, *the locks stamped Chubb Patent Lock*, 139cm wide, 67cm deep, 74cm high (54 1/2in wide, 26in deep, 29in high).

£3,000 - 4,000
€3,900 - 5,200
US\$4,400 - 5,900



197



198^{WTY}

A PAIR OF VICTORIAN SATINWOOD, ROSEWOOD AND PURPLEWOOD TRELLIS AND DOT MARQUETRY OCCASIONAL TABLES ATTRIBUTED TO DONALD ROSS

Each applied with gilt bronze mounts, the rectangular breche violette marble tops with pierced gilt bronze galleries above a frieze drawer flanked by applied paterae mounts, on square tapering legs joined by an undertier on gilt bronze leaf cast feet, each 36cm wide, 45cm deep, 71cm high (14in wide, 17in deep, 27in high). (2)

£10,000 - 15,000

€13,000 - 20,000

US\$15,000 - 22,000

The distinctive dot-and-trellis marquetry decoration is characteristic of the work of Donald Ross, who was inspired by the work of the 18th century French cabinetmakers Garnier and Sené. Working in London's Denmark Square in the third quarter of the 19th century, Ross exhibited in the Great Exhibition of 1851. A 1928 letter written by Thomas Ross, Donald's son, to the Victoria & Albert Museum, states that a suite of similar furniture exhibited by Ross at the Great Exhibition is believed to have been sold to Queen Victoria through an agent called Freyberg. For related works by Ross, see C. Payne, *Nineteenth Century European Furniture*, Suffolk, 1981, nos. 969, 970 and 972, p. 315. For an almost identical side table see Bonhams, London 2 March 2011, lot 198.



199WTYΦ

A GEORGE V SATINWOOD LADY'S DRESSING TABLE WITH SILVER FITTING BY GEORGE BETJEMANN & SONS

Inlaid with boxwood lines, the hinged panelled lid enclosing an interior mirror above a fitted interior comprising a silver mounted dressing set, with two swivelling quadrant trays including five brushes, a mirror, a glove stretcher and a boot hook, above glazed trays, the main interior fitted with eight lidded hobnail cut glass bottles, one lidded glass container, two glass pin trays, a nail buffer and tray, a small mirror, two toothbrushes and six manicure tools; above a glazed hinged lid enclosing three divisions and a jewellery tray a drawer and two sprung drawers; all above two frieze drawers flanking a shaped knee hole on square tapering legs with square brass cappings and castors, *the top previously enclosing side swing mirrors, also including a silver lid to a powder pot and a boot hook of later date, some fittings missing along with the detachable lights, the silver marked George Betjemann & Sons, London, 1919, stamped underneath the table with the monogram for George Betjemann & Sons, 89cm wide, 56cm deep, 97cm high (35in wide, 22in deep, 38in high).*

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,900 - 8,800

A related form of dressing table by Betjemann but retailed by Maples was sold Bonhams, London 11 March 2015, lot 210 from the estate of another Dior model, Maggy Sarragne (1923-2014), another one in mahogany and retailed by Finnigans Ltd, which once belonged to the Dior model Greta Grimshaw was sold in these rooms 3 June 2015, lot 266. A fine example of this form of dressing table offered here in satinwood with silver-gilt fittings was sold Bonhams, London 24 June 2009, lot 143. Two examples of this stylish dressing table, one in mahogany and one in satinwood, with varying fittings, have appeared at auction as part of the collections of suitably glamorous vendors in the form of Maria Felix and S.A.R La Principessareale Maria Gabriella Di Savoia. See Christie's London, 27 June 2007, Works of Art from the Collection of S.A.R La Principessereale Maria Gabriella Di Savoia, lot 249 and Christie's New York, 17-18 July 2007, Maria Felix: La Doña, lot 204.

George Betjemann (1798-1886) was the great grandfather of the Poet Laureate Sir John Betjeman (1906-1984). George Betjemann was apprenticed to the dressing case maker Gilbert Slater in 1810 and established himself as a dressing case manufacturer, initially in Clerkenwell and later in the Pentonville Road, where they eventually employed 119 people.



200^{WT}

A VICTORIAN EBONISED, SATINWOOD, THUYA AND PARCEL GILT BREAKFRONT SIDE CABINET APPLIED WITH GREEN JASPERWARE WEDGWOOD MOUNTS BY LAMB OF MANCHESTER

Possibly designed by W.J Estall

With incised decoration, the rectangular shelved superstructure with spindle turned gallery and shelf above a triple mirrored back and four double turned column supports, the later Trets rectangular marble top with projecting angles above a channelled frieze, with central glazed door enclosing a shelf flanked by single panelled doors incised with urns and stylised leaves, flanked by double turned pilasters, above double turned feet headed by paterae, *stamped to two doors, 'LAMB MANCHESTER 727', locks stamped 'LAMB MANCHESTER PATENT LEVER LOCK', 199cm wide, 44cm deep, 140cm high (78in wide, 17in deep, 55in high).*

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

The Grecian style of the cabinet offered here combined with the use of Wedgwood plaques is typical of Lamb's house style and may indicate that the designer is Estall who was the house designer at Lamb for over forty years. See M.Levy, *H. Blairman & Sons Catalogue*, 2005, item 11.

The firm of James Lamb was the pre-eminent Manchester cabinetmaker in the second half of the 19th century. James Lamb was born in 1816 and joined the family business developing it into a high class decorating and furnishing firm. The firm had a workshop in Castleford and their main gallery in John Dalton Street, Manchester, with showrooms over three floors. The firm was to go on to international success winning medals at the London 1862 Exhibition, the Paris 1867 Exhibition and Paris 1878 Exhibition. They employed designers of the calibre of Charles Bevan, Bruce Talbert and W.J Estall. The cabinet the firm exhibited at the 1867 Exhibition was sold Sotheby's, London, 3 October 1997. When James Lamb died in 1903, his obituary appeared in *The Journal of Decorative Art and British Decorators* where it was recorded that: *His name was a synonym for the best in everything that he did from 1850-1885, and he towered over everybody in Lancashire and Yorkshire as maker of high-class furniture.....to middle aged and older men connected with the furniture and decorating business, his name for fifty years stood as a landmark for all that was best in both spheres of industrial art.*



201

201^{WT}

**A LATE 18TH CENTURY CHINESE-EXPORT
PADOUK CARVED DINING CHAIR**

possibly by a Chinese chair-maker working in Goa
The shaped 'paper' scrolled undulating top rail above a pierced vertical splat carved with a stylised sunflower, flanked by scrolling moulded uprights above a padded drop-in bowed seat, on scrolling cabriole moulded legs joined by a block and reel turned 'X' stretcher, on lion paw feet, *with maker's marks on various parts.*

£3,000 - 5,000
€3,900 - 6,500
US\$4,400 - 7,300

See A. Jaffer, *Luxury Goods From India: the art of the Indian Cabinet-Maker*, London: V & A, 2002, pp.78-79) for a related pair of corner chairs in the V&A. These chairs have more recently been discovered to have been made by a Chinese chair-maker in Goa, representing the fashion for English furniture there. Jaffer also illustrates a mid-18th century East India Company gouache of an English official with a nawab and sons, while seated on cabriole legged chairs with the same distinctive low crosses stretchers. Stretchers of this type apparently do not appear to have been used by the Chinese chair-makers of the same period in Canton.



203

202^{WT}

**AN EARLY 19TH CENTURY CHINESE-EXPORT
BLACK LACQUERED CABINET ON STAND**

Heightened with gilt chinoiserie, the rectangular ogee moulded cornice above a pair of raised panelled doors enclosing two shelves and two long and four short drawers, the panelled sides with swing brass carrying handles, the ogee moulded stand on cabriole legs and hairy lion paw feet, *78cm wide, 47cm deep, 167cm high (30 1/2in wide, 18 1/2in deep, 65 1/2in high).*

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800

203^{WT}

AN 18TH CENTURY ANGLO-CHINESE PADOUK TRIPOD TABLE

The circular tilt top on a ring turned baluster column and tripod base with downswept shell and bell flower carved cabriole legs and claw and ball feet, *75cm in diameter, 76cm high (29 1/2in in diameter, 29 1/2in high).*

£4,000 - 6,000
€5,200 - 7,800
US\$5,900 - 8,800





204

204

AN EARLY 19TH CENTURY CHINESE REVERSE GLASS MIRROR PAINTING IN A CHINOISERIE DECORATED JAPANNED FRAME

The mirror decorated with a male figure seated at a table while a female figure looks on, with a draped curtain in the background, the black framed heightened with gilt chinoiseries, 48cm high, 40cm wide (18 1/2in high, 15 1/2in wide).

£2,000 - 4,000
 €2,600 - 5,200
 US\$2,900 - 5,900

205^{WT}

A SMALL 18TH CENTURY JAPANESE EXPORT LACQUER COFFER ON A LATER STAND

Applied with engraved brass mounts and escutcheon, decorated with large shaped reserves of flowering boughs, foliage and birds on a maki-e ground, with a hinged rectangular top, the sides applied with carrying handles, the stand with a shaped apron and bracket feet, including the stand 78cm wide, 48cm deep, 52cm high (30 1/2in wide, 18 1/2in deep, 20in high).

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



205



206^{WT}

**AN EARLY 19TH CENTURY CHINESE-EXPORT
BLACK LACQUER CABINET ON STAND**

Heightened with gilt chinoiserie, the rectangular panelled top above a pair of door with oval shaped raised panels enclosing four short and four long drawers, the panelled sides with swing gilt bronze carrying handles, the stand on square fluted tapering legs, 104cm wide, 54cm deep, 130cm high (40 1/2in wide, 21in deep, 51in high).

£4,000 - 6,000

€5,200 - 7,800

US\$5,900 - 8,800

Proveance:

Aubrey House, Aubrey Walk, Holland Park, London



207^Y

AN IMPORTANT LATE 17TH CENTURY ENGRAVED TORTOISESHELL WIG COMB CASE AND COMB, DATED 1678, ATTRIBUTED TO PAUL BENNETT OF PORT ROYAL

One side of the case engraved with a vase of flowers and the inscription, 'Jamaica 1678', within a scrolling leaf border, the reverse engraved with a banana tree with a pair of cactus plants at its base with a scrolling leaf border, the wide toothed comb engraved with scrolling tulips and sunflowers, *together with two replacement comb teeth, 19.5cm high, 12.5cm wide (7 1/2in high, 4 1/2in wide) . (2)*

£15,000 - 20,000
 €20,000 - 26,000
 US\$22,000 - 29,000



This wig comb case and comb relates to a small group of objects which are some of the earliest known surviving works of art reflecting European culture from Jamaica. After England's conquest of Jamaica from the Spanish colonists in 1655 Port Royal developed into a large city and the commercial centre of Jamaica, importing goods where local prosperity thrived. The trade in West Indian tortoiseshell, which was highly prized for its colour, translucency and brilliance, was at its height. This all came to an end when a massive earthquake devastated the city in 1692 and two thirds of the city was swept under the sea.

These wig combs with their exquisite engraving were most likely acquired by local aristocrats, plantation owners, members of the diplomatic service, the navy, legal and other professions as souvenirs and gifts of beauty and ornament. They survive in almost complete original condition suggesting that they were not regularly used but as kept as prized objects for display and as a symbol of the owner's wealth and exotic taste. These elite objects have subsequently been preserved and valued by their owners for generations as, aside from being exquisitely worked they embodied colonialism in England and its affect on global trade.

The Institute of Jamaica has eleven of these combs, one large box with combs and one powder box, the first was purchased in London by members of the West India Committee in 1923. It was described by H.M.Cundall in The West India Committee Circular, (1923) as 'probably one of the earliest art objects in the British West Indies displaying European influence'. It was thought to have belonged to the Buccaneer, Sir Henry Morgan who was lieutenant governor of Jamaica between 1674-1682. In 1676 Sir Henry wanted to send a present to Sir William Coventry and chose, 'two large turtle-shell combs in a case the same'.

The trees and plants on the above lot represents some of the products of the Jamaican economy of that time. Of the works in the Jamaica Institute's collection it is thought that they are from the hands of two craftsmen working between 1671-84 and 1688-1692 respectively. The above lot offered here can be linked to the first, the Institute has eleven examples of his work. Other known pieces in other collections again by this first maker include the Sir Cuthbert Grundy comb case, dated 1672, a round powder box lid and comb case in a private U.S collection dated 1677 and the 'Lady Smith' casket, which is considered to be the craftsman's masterpiece.

Philip Hart in his article *Tortoiseshell Comb Cases*, for the Jamaica Journal, (November 1983) reveals that relatively recent research brought to light a possible candidate for a maker. Among the list of craftsmen and tradesmen in Port Royal before 1692 there appears the name Paul Bennett, the only recorded comb maker. It is therefore possible that Bennett was the maker of this first group and possibly his son, apprentice or assistant was the maker of the second. A case and comb inscribed 'Jamaica 1676' and named 'John Lewis' of the same larger form, with very closely related engraving is illustrated in the same article, figure 4. Almost all of the twenty combs that are known have been discovered in Great Britain.

Another example possibly by Bennett is in the V & A collection (524 to B-1877). See also Sotheby's New York, Important English Furniture, 16th October 2009, lot 82 (realised \$20,000 hammer). For more recent examples see Bonhams, London, 21 November 2012, lot 9 (realised £23,750 including premium) and Bonhams, New York, 4 March, lot 1181 (realised US\$ 41,250 including premium).





208^{WT}

A 19TH CENTURY ANGLO INDIAN CARVED EBONY DINING ROOM SUITE COMPRISING OF A SET OF NINE OPEN ARMCHAIRS, AN ADDITIONAL MATCHED ARMCHAIR, AN EXTENDING DINING TABLE AND A SIDEBOARD

Galle District, Ceylon

The chairs with shaped shell and foliate carved top rails above pierced backs and paterae centred cross rails flanked by overscrolled uprights on ring turned reeded baluster supports, the caned seats on ring turned baluster legs terminating in spool feet, the associated armchair of slightly differing pattern, the sideboard with a rectangular bowfront top above two drawers flanked by shell carved cupboard doors on square section moulded tapering legs and spade feet, the dining table comprising of a pair of D-end sections, a centre section and an additional leaf with moulded edge tops on ring turned reeded baluster legs and turned spool feet, *The chairs 54cm wide, 43cm deep, 86cm high (21in wide, 16 1/2in deep, 33 1/2in high), the sideboard 196cm wide, 59cm deep, 99cm high (77in wide, 23in deep, 38 1/2in high), the dining table 250cm wide, 129cm deep, 76cm high (98in wide, 50 1/2in deep, 29 1/2in high).* (12)

£8,000 - 12,000

€10,000 - 16,000

US\$12,000 - 18,000

Provenance:

Herbert Carlless Bibby (1876-1953), Columbo, Ceylon and thence by descent.

The above dining suite was acquired by the tea broker Herbert Bibby, for his family home in Ceylon. Bibby travelled to Ceylon in 1896 to start the Bibby Shipping Agency and tea broking business. He went to establish Carsons and Cumberbach and married tea planters daughter Katherin Fairbairn Clark in 1903. The couple left Ceylon in 1919. The suite offered here was reputedly part of a larger suite that had been commissioned for the seven day Royal visit by The Prince of Wales (later Edward VII) to Ceylon in 1875. The Ceylon visit was part of The Prince of Wales' tour of India in 1875/6 where the Prince apparently expressed a specific interest in visiting Ceylon. The suite was then reputedly dispersed after the Royal visit.

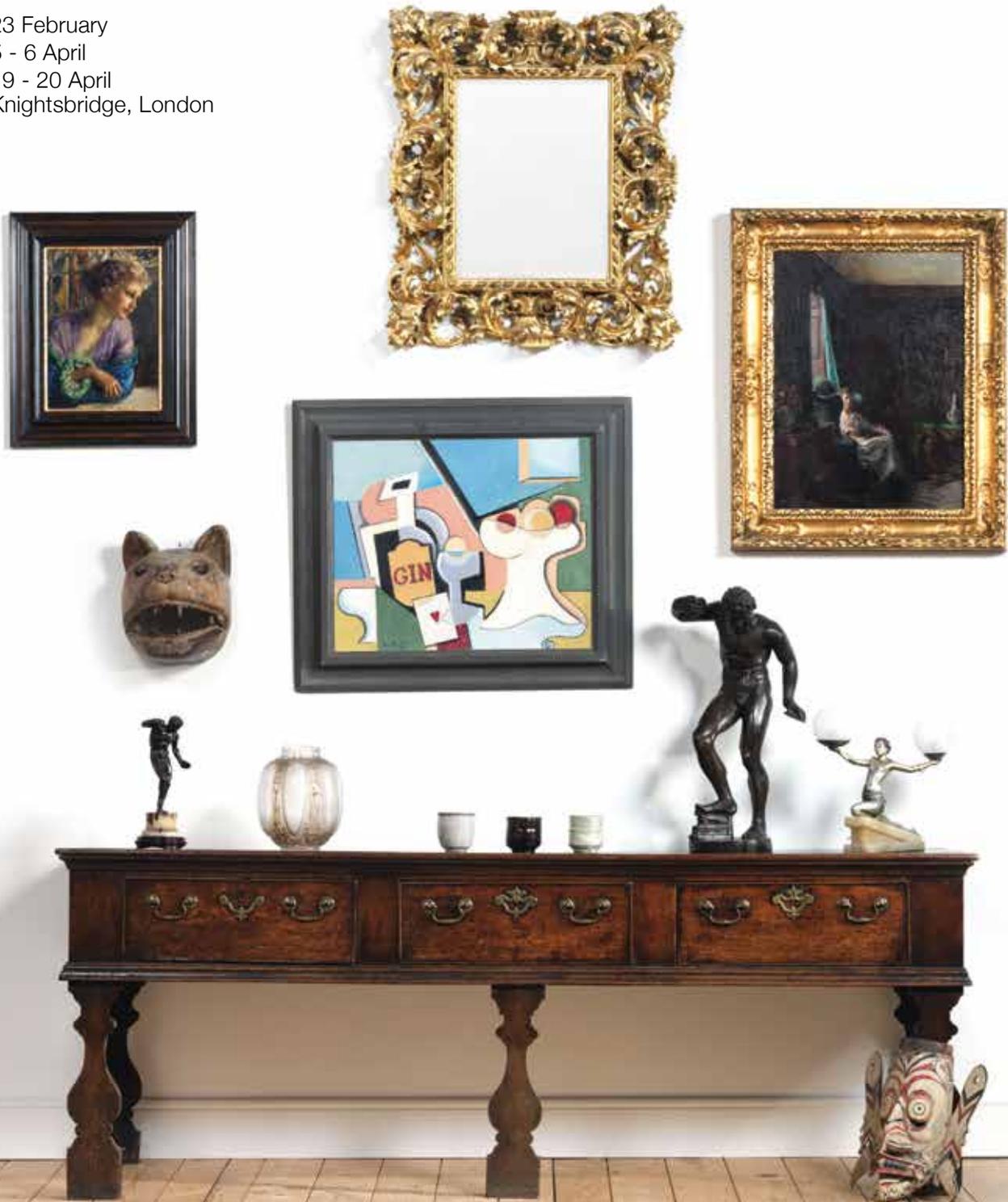
The quality of the carved ebony furniture produced in Ceylon through much of the nineteenth century was well known and admired and was described as *"the most exquisitely carved ebony furniture conceivable"* with one *'Carved Ebony Easy Chair'* and two *'Ebony Easy'* chairs being displayed at the Ceylon Court of the 1862 London Exhibition. Besides their apparent beauty such Anglo-Indian chairs illustrate well the cultural inter-relationships of the British Empire. The confluence of the British colonial government's need for furniture in familiar and fashionable styles with a highly skilled Ceylonese, artisan class of woodcarvers and joiners with a rich indigenous carving tradition. There was no tradition of seating furniture in Ceylon. The bringing together of rich Ceylonese traditions and materials with British furniture fashion resulted in rich hybrid pieces such as the suite offered here. British styles would have been infused into local furniture production through a variety of means but it has been suggested that a probable printed source used by the Ceylonese chairmakers was Thomas King's *'Modern Style of Cabinet Work Exemplified'*, 1829.



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