



HARRIS LINDSAY

WORKS OF ART



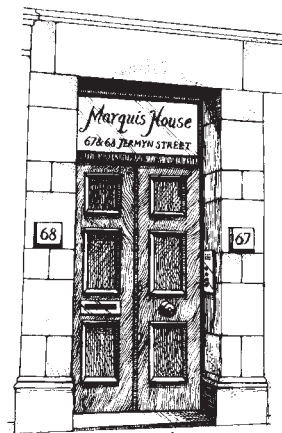
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JAPANESE LACQUER LOOKING GLASS, copying a European shape, the detachable gold lacquered crest of flowers and foliage centred by a chrysanthemum, the rectangular frame decorated with flower sprays rising from a ribbon tie at the base, in gold of different colours and techniques, on a black ground, edged with narrow gold moulding, the back with silver catches and original paper cover. Second half of the 19th century.

Height 28½" (72.5cm). Width 20¾" (52.5cm).

The chrysanthemum is the Imperial emblem. This looking glass, therefore, would have been ordered by the Imperial family, and perhaps given as a present.



GILT-METAL MOUNTED ROSEWOOD REVOLVING DRUM TABLE of rare design and quality, the top cross-banded in satinwood within stringing, the eight mahogany-lined drawers delicately panelled in cross-banded sycamore between stringings, two fitted with pen-tray and inkwells, and each with two particularly finely cast lion mask handles, the reeded stem on four down-swept legs, the feet tightly under-srolled and faced with a protective gilt-metal leaf, on castors. English, c. 1810.

Height 31¹/₈" (79cm). Diameter 42¹/₄" (1.07m).

'Simon Redburn, 'John McLean and Son', *Furniture History*, Vol. XIV, 1978, plates 42A and 42B, and Christopher Claxton Stevens and Stuart Whittington, *18th Century English Furniture, The Norman Adams Collection*, 1983, p. 163.

Provenance :- Mr. F.W. Fane and Lady A. H. Fane, Great Milton House, Oxfordshire. Sold on the Premises, July 27th-28th, 1936.

The exceptional quality of this table matches that of some of the finest examples published, three other gilt-metal mounted rosewood library tables in the manner of John McLean, all of which are on tripod bases, rather than the more substantial four-splay support of this present table. One of these tables is at Saltram, Devon, and at least one of the others has been on the market in recent years.¹

VERY LARGE FIGURE IN SOLID IVORY OF ST. MICHAEL THE ARCHANGEL, standing upon and spearing the Dragon of Evil, with extensive traces of original blue, red and green polychrome, the helmet, cuirass and spear-head formerly gilded, the sallet helmet surmounted by a crown, enclosing four bold red and blue feathers, the red under-robe, folds finely carved, concealed except at extremities on arms and above knees by cloak and cuirass, the latter with grotesque masks at the shoulders, the figure with pearl necklace, a sapphire drop upon his chest, the veins of his hands and fingernails delineated, his laced leggings brown, the dragon with up-curved tail, red eyes, nostrils and forked tongue, and sharp teeth, on a turned, painted wood base. Hispano-Philippine, 18th century.

Height of figure 33¹/₂" (85cm).

Total height (including stand and spear) 45¹/₄" (1,15m).

It is hard to find parallels for the quality and size of this figure. St. Michael is here shown with wings folded, which appears to be an Iberian tradition, rather than Italian. Amongst other ivory figures showing this characteristic is another very large scale Sino-Hispanic figure of St. Michael from the collection of the Museo de la Basílica de Guadalupe, Mexico City.¹ It is similarly polychrome and gilt, though the figure is without helmet and has much smaller wings than the present sculpture. Another, also quite large, and also with smaller wings, is in the Museo Nacional del Virreinato, Mexico City.² A 17th century Hispano-Philippine ivory St. Michael in a private collection, is of smaller scale but the wings are much closer in character to the present example,³ and another with folded wings is in the Cathedral of Badajoz.⁴

The bold feathers cresting the helmet have European origins. The design is known in wooden prototypes. Two half life-size figures of St. Michael and St. George with similarly designed feathers appeared recently on the market.⁵ Closer in the form of helmet, costume and pose is a Spanish carved polychrome figure of St. George, of the second half of the 16th century, that we handled recently. This type of feathered helmet is also seen on an 18th century polychrome wood figure of St. Michael, by Felipe de Espinabete, in the Spanish National Museum of Sculpture in Valladolid.⁶

¹ Beatriz Sánchez Navarro de Pintado, *Marfiles Cristianos del Oriente en México*, 1986, illustrated as the frontispiece.

² *op. cit.*, fig. 43.

³ Margarita Mercedes Estella Marcos, *Ivories from the Far Eastern Provinces of Spain and Portugal*, 1997, Cat. 41, pp. 102-105. Also illustrated in Sánchez Navarro de Pintado, *op. cit.*, fig. 45.

⁴ *op. cit.*, fig. 5, p. 28.

⁵ Kinsky, Vienna, 15th March 2005, lots 311 and 312.

⁶ Manuel Arias Martínez and Luis Luna, *Museo Nacional de Escultura*, 1995, p. 85.



Figure showing full extent of the spear



EARLY GEORGE II RECTANGULAR CABINET in the manner of William Kent, with green, white-flecked marble top, the bold overhanging cornice of architectural composition, including two formal leaf mouldings, cupboard doors to either side, the front with central head of Apollo against a sun-burst, between upright trails of three decreasing broad husks suspended from a flowerhead, the grand base moulding with another version of stiff leaf, above a plain plinth.

Height 35 1/2" (90cm). Width 46 1/2" (1,18m). Depth 23 1/2" (59.5cm).

Provenance :- Thomas, 1st Baron Hesketh; William, 1st Viscount Leverhulme, sold The Anderson Galleries, New York, *The Art Collections of the late Lord Leverhulme, Part Five*, 24th-27th February 1926, lot 175 (see illustration below).

The distinctive carved Apollo mask within a sun-burst is very similar to that on a circular gilt-wood looking glass at The Vyne, Hampshire,¹ and to that on a closely related four-light girandole almost certainly previously owned by the Morice family and then the Dukes of Northumberland, at Werrington Park, Cornwall,² and to another circular girandole from the collection of C. D. Rotch.³

The cabinet-making firm of William Vile and John Cobb supplied furniture to Anthony Chute at The Vyne between 1752 and 1754,⁴ and the looking glass referred to above is listed in an inventory of 1754 compiled by Vile. It is not impossible, therefore, that the present cabinet might in the future be attributable to Vile and Cobb. Another related Apollo mask appears in the carved decoration on an over-mantel at Woburn Abbey, Bedfordshire, supplied by Whittle and Norman as part of the re-building of the house by Henry Flitcroft between 1748 and 1760.⁵

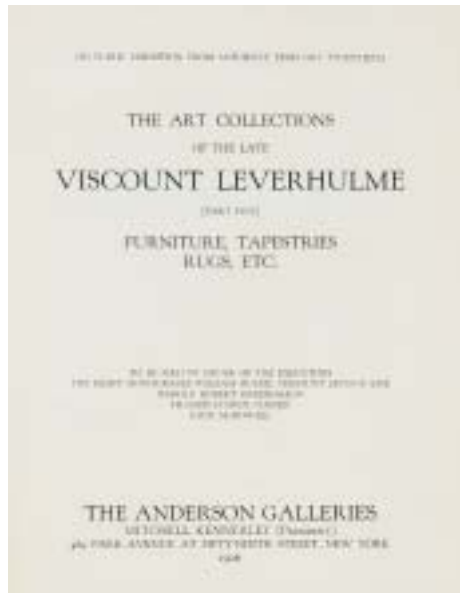
¹ Ralph Edwards, *The Dictionary of English Furniture*, Rev. Ed., 1954, Vol. Two, fig. 84, p. 343.

² Christie's, London, *English Furniture*, 6th July 1995, lot 66.

³ Ralph Edwards, *op. cit.*, Vol. Two, fig. 83, p. 343.

⁴ See *Dictionary of English Furniture Makers, 1660-1840*, eds. Geoffrey Beard and Christopher Gilbert, 1986, p. 925.

⁵ Geoffrey Beard and Helena Hayward, 'Interior Design and Furnishings at Woburn Abbey', *Apollo*, June 1988, fig. 7, p. 398.



This cabinet in the 1926 Leverhulme sale catalogue



JOHN HARWOOD. THE INTERIOR OF THE CHAPEL OF KING HENRY VII AT THE EAST END OF WESTMINSTER ABBEY, showing in meticulous detail, 'one of the most perfect buildings ever erected in England',¹ looking east through the great pierced bronze doors of entry to the fretted gothic stalls and canopies, the banners of the Knights of the Bath, the bronze grille enclosing the tombs of the monarch and his wife, the sunlight brightening the furthest end and the superb roof. Signed (right, front) 'John Harwood 1827', and lettered on the back, 'John Harwood, 3 Pall Mall Place'.

Oil on panel, 38³/₄" x 32¹/₄" (98.5cm x 82cm).
49" x 42" (1,24m x 1,06m), over frame.

Another painting by John Harwood, of similar size and painted in the same year, is of the interior of York Minster, with like charming staffage.² A view of Christ Church, Oxford, by Harwood, dated 1829, is also known.

The foundation stone of the Henry VII Chapel, extending the Abbey to the east, was laid on January 24th, 1503, displacing another Lady Chapel, the Sun tavern, and other houses. It was almost complete at Henry's death in 1509. Correspondences between Henry VII's Chapel and work at Windsor, Eton, Cambridge and Oxford, show the same master masons were involved. Probably the 'architect' master mason was Robert Vertue. The vault is a developed copy of those of the Divinity School, Oxford, and St. George's Chapel, Windsor.

The King's original intention was to erect his own bronze tomb and surrounding grille in the centre of the nave, hence the tall and narrow stalls. The altar of Our Lady, for whom the King had special veneration, was to be beyond, and easternmost was to be the tomb and canopy of his Lancastrian uncle, Henry VI. Henry VIII up-seated this plan, intending the main nave position for himself, a plan not fulfilled. But to him we owe that the glorious windows, afterwards destroyed by puritan zeal, were the model for those at the King's College, Cambridge

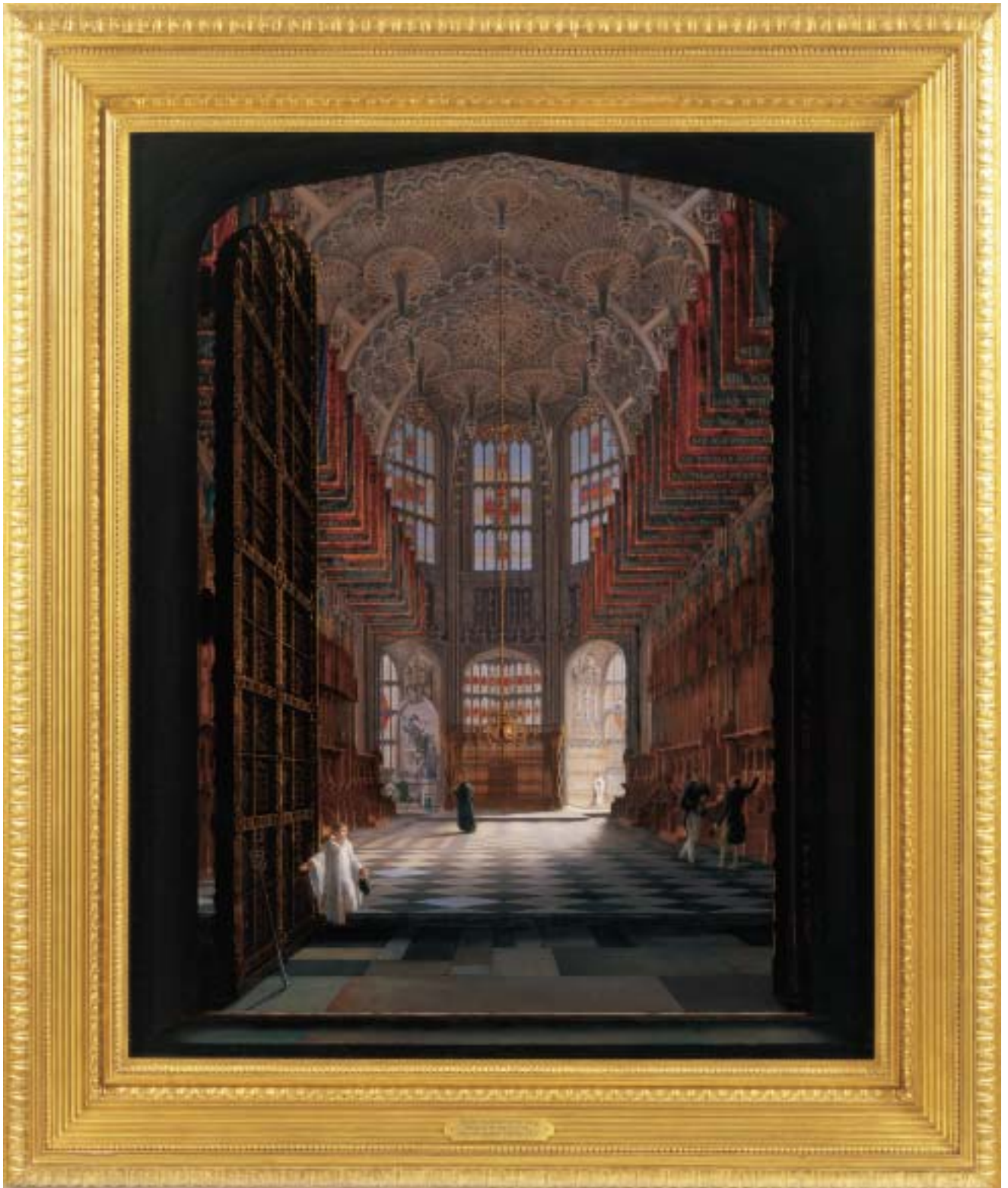
In 1512 Pietro Torrigiani was contracted to fashion the tomb. Behind it now is the place of burial of Oliver Cromwell, and stained glass commemorating the self sacrifice of airmen in the Battle of Britain. Of the sculptured programme of nearly a hundred figures above the frieze of demi-angels, in the painting not much can be seen.

The stalls, essentially of the early 16th century, much in the German style, some of the designs of canopies even taken from the engravings of Dürer, were extended one bay eastwards, when the Order of the Bath was revived in 1725 by George I. The banners above are of the Senior Knights Grand Cross, put up by ordinance of the Prince Regent, and here painted in almost pristine splendour. They remained until 1913.

Today the visitor sees a reconstituted altar to Our Lady, now to the west of Henry VII's grille and tomb. It was designed by Sir Walter Tapper, R.A., adhering to Torrigiano's design as far as cost would permit. It was made by Lawrence Turner, F.S.A., and the renovated chapel reopened in 1935. Alas, the splendid chandelier no longer hangs in the nave.

¹ W. R. Lethaby, *Westminster Abbey Re-Examined*, 1925, p. 155. (Lethaby was Surveyor of Westminster Abbey 1906–1928.)

² Sold from the collection of Michael Gillingham F.S.A., 19th April, 2000, at Sotheby's, London. Previously exhibited at the Royal Academy, *Age of Chivalry*, 1987–88, No. 407. Engraved, with minor differences in staffage, 1829.





PAIR OF EMPIRE PERIOD ITALIAN COMMODES in burr elm and walnut, of unusual form and action, the original striated grey and white marble tops above a gilt-metal moulding and concealed frieze drawer, the slightly recessed fronts on a spring release, the activating key also operating the lock of the top drawer, the base of the front panel lifting forward and upwards, sliding within the body above, and revealing two long drawers, each with twin gilt-bronze swing handles. Lombardy, first quarter of the 19th century.

Height 37¹/₄" (94.5cm).

Width 49³/₄" (1,26.5m).

Depth 26" (66cm).

Provenance :- Mr. and Mrs. James A. Burden, New York, and Syosset, Long Island.

A similar pair of early-19th century commodes, with marble tops, is in the Tirelli Collection, Parma.¹ Another pair of early-19th century mahogany commodes, in the Pitti Palace, Florence, appears to have the same central frieze mount as on these present commodes.²

¹ Giuseppe Cirillo and Giovanni Godi, *Il Mobile A Parma, Fra Barocco E Romanticismo 1600-1860*, 1983, pl. 637, p. 228.

² *op. cit.*, pl. 614, p. 222.

The unusual opening action is paralleled in the work of Christopher Fuhrlong of the 1770s. A suite of three commodes in the Metropolitan Museum of Art, New York,



³ Lucy Wood, *The Lady Lever Art Gallery, Catalogue of Commodes*, 1994, illus. 104, 105, 106, 108 & 109, pp. 110–113.

and two from the collection of the Earls Temple, all attributed to Fuhrlong, have fronts enclosed by veneered marquetry panels that similarly slide back into the carcass, though which are hinged at the base rather than the top.³ These Anglo-Swedish commodes all have keyholes in their fronts, whereas the fronts of these present commodes are opened via the keyholes above, on the drawers, leaving the panels themselves mysteriously plain.



Detail, showing interior drawers



PAIR OF GILT BRONZE BOTTLE COOLERS BY RUNDELL BRIDGE AND RUNDELL, AFTER A DESIGN BY JEAN-JACQUES BOILEAU, complete with liners and lids, with superb, very heavy contemporary gilding, the lids with rings of various engine turning, the reeded everted rims above a band of staggered fleurettes sunk between rectangular mouldings, a further broad band of upright reeds beneath, cleaving to the lower edge an uraeus to front and back, on each side a ringletted head within entwined double serpent scaly handles, the heads returned towards the body, the incurving base supported on quadruple winged sphinxes, upon a concave platform edged with straight gadroons sunk within conforming borders, on four paw feet. Circa 1805. Marked on rim of base of one, 'RUNDELL BRIDGE & RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIÆ LONDINI FECERUNT'.

Height 11¹/₈" (28cm). Width (across handles) 11¹/₂" (29cm).

These coolers are derived from a design for a wine cooler (reproduced opposite), which is part of a group of 78 designs for silver by J. J. Boileau, two dated 1800 and 1802.¹ Michael Snodin was the first to discern the connection between these drawings and actual extant plate.² In about 1803 Rundell Bridge & Rundell began to design plate which compiles extracts from these drawings, and therefore Boileau was probably in some kind of relationship with the firm. He is almost certainly the same Boileau who was brought to England, c. 1787, by Henry Holland to work on Carlton House for the Prince of Wales.³ He also worked at Windsor, together with the Pugins,

¹ All these designs are in the Victoria & Albert Museum. One is signed 'Boileau', one 'J.J.B.', and they are almost certainly all by the same hand.

² Michael Snodin, 'J. J. Boileau, A Forgotten Designer of Silver', *Connoisseur*, June 1978, pp. 125-133.

³ Although there is no incontrovertible documentary evidence linking the J. J. Boileau of these designs to the mural painter, Jean-Jacques Boileau, who was brought to England by Holland, and who is known to have worked at Carlton House, Windsor, Woburn Abbey and Fonthill Splendens, the name, the similarity of the signatures on these designs with that on a design for a library carpet at Windsor by Jean-Jacques Boileau, and various connections, including the Pugins and the Prince of Wales, make it almost impossible to doubt that they are one and the same, and is why we here ascribe the design to Jean-Jacques Boileau.

⁴ Wheatley, 4th June 1833, lot 469, 'Boileau's (J.) series of drawings appropriated to Gold and Silversmiths'. (This reference is from Michael Snodin, *op. cit.*)

⁵ Christie's New York, *Magnificent Regency Silver and Silver-Gilt, The Collection of Alan and Simone Hartman*, 20th October 1999, lot 184.

⁶ Snodin, *op. cit.*, fig. 12, p. 130.

⁷ Christie's, *Sheringham Hall*, 22nd/23rd October 1986, lot 106.

⁸ Christie's, 12th July 1895, lot 113.

and the Boileau designs were probably once owned by A. C. Pugin, as a group by Boileau are described in his sale catalogue of 1833.⁴

These present monumental vessels of heavy weight have a counterpart in a very similar pair of silver-gilt fruit coolers of 1805 (the same shape but with a shallow dish liner), by Digby Scott & Benjamin Smith, also stamped by Rundell's, which are identical in the handles, bases and lower part of the bodies, differing in the design of the upper decorative bands.⁵ A set of four silver-gilt wine coolers, 1803/4, by Paul Storr, at Woburn Abbey, are also after the same Boileau design, the frieze and serpent



*Design for Wine Cooler by Jean-Jacques Boileau, c. 1800
Courtesy of the Victoria & Albert Museum*

handles being taken directly from the drawing.⁶ One, or possibly two other pairs of these wine coolers in gilt-bronze are presently known. An almost identical pair, sold from the collection of the late H. T. S. Upcher,⁷ are both inscribed on their bases 'BOUGHT AT EARL NELSON'S SALE JULY 1895', having been sold then from the collection of the 1st Viscount Bridport,⁸ grandson of Admiral Nelson, to whom they had almost certainly previously belonged.

The introduction to England of the severe Graeco-Egyptian style of these coolers, owes much to the firm of Rundell Bridge & Rundell, goldsmiths and bronze founders, whose chief patron was the Prince of Wales. Rundell's have here commissioned a modification of a pure Egyptian motif. Swans substitute cobras,

flanking a winged sun disc, modified to a bowl with rayed fluting above, and face inwards rather than outwards, heads raised like their serpent prototypes. In the purer form this motif is derived from Vivant Denon, taken up by Percier and Fontaine, and appears in the French silver of Biennais. Possibly it was thought that the variant of the swan, then commonly seen in French design, would make a pleasing complement to the benign serpent handles. Artefacts designed by Thomas Hope (whose possible connection with Boileau is considered by Snodin)⁹ also combined both Greek and Egyptian forms and ornament, for instance seen on a settee and chair from his Egyptian Room in Duchess Street, now in the Powerhouse Museum, Sydney, Australia.¹⁰ The contrast, seen both in the drawings and here in our gilt-bronze coolers, of rich frieze and handles in the upper part, and a concentration on the grand plain shape and surface of the lower, is typical of the sophistication of Boileau's style.

Rundell's were receptive to French influence. The extensive two-day sale in London of French goods imported by the *marchand-mercier* Dominique Daguerre was in 1791. In about 1800 they had bought, very probably through Boileau's influence, a pair of silver-gilt tureens by Henri Auguste of 1787 (collection of H. M. the Queen) in the Louis XVI / Greek manner.¹¹ The shape and some details of decoration connect them with a Boileau drawing for a tureen,¹² and Storr's Royal Egyptian Service of 1803,¹³ Egyptian motifs further developed there. Boileau and Rundell's were obviously influenced by the *Voyage dans la Basse et la Haute Egypte* of Vivant Denon of 1802, reinforcing an English growing predilection of the 1790s. The Nile Cup of 1799/1800 by Storr (National Maritime Museum, Greenwich),¹⁴ presented by the Levant Company to Admiral Nelson, bears many of Boileau's characteristics, the Egyptian extracts further developed in the Egyptian Service.

⁹ Snodin, *op. cit.*, p. 132.

¹⁰ *Egyptomania. Egypt in Western Art 1730-1930*, exhibition catalogue, Paris, Ottawa, Vienna, 1994-95, Nos. 100-101.

¹¹ See, for example, Snodin, *op. cit.*, fig. 1, p. 125.

¹² Snodin, *op. cit.*, fig. 8, p. 129.

¹³ See, for example, Snodin, *op. cit.*, fig. 9, p. 129, illustrating a tureen from this service.

¹⁴ Snodin, *op. cit.*, fig. 6, p. 128.



Detail of handle



RARE PAIR OF SMALL SIDE TABLES, painted in green blue, the ornament ochre, the eared 'D'-shaped tops with broad moulded edge, supported upon bold central urns, hung with carved laurel swags from 'nail heads', the urns centring the three tall cabriole legs, the upper leaf-shod scrolls of which return onto the urn's rim, a further returned section under the tops, the triangular incurved platform and the legs edged with proud rectangular borders, on leaf-shod upturned feet. Piedmont, c. 1780.

Height 33 1/2" (85cm).
Width 23 1/2" (60cm).
Depth 17 1/4" (45cm).

PAIR OF ENTRE-FENÊTRE PANELS BY ANDIEN DE CLERMONT
PAINTED IN THE EARLY-1750s FOR THE FIRST DUKE AND
DUCHESS OF NORTHUMBERLAND.

Tempera on linen, 11'2" x 3'2" (3,34m x 97cm).

Provenance :- The 1st Duke and Duchess of Northumberland, Syon House, Middlesex. These panels almost certainly date from 1752, when a payment of £75 to Andien de Clermont is recorded.¹ They are part of a set of panels which were discovered at Syon House, Middlesex in 1907, and later removed to Alnwick Castle, Northumberland. They appear to be the only surviving painted hangings of this type, apart from a set *in situ*, in a bedroom in Houghton Hall, Norfolk.²

Andien de Clermont (d. 1783) has been described as ‘arguably the most brilliant ornament painter at work in England’ at this time,³ and as ‘the most avant-garde and consistently inventive decorative artist working in England in the rococo period.’⁴ He worked in England from 1717–c.1754. His master was Antoine Monnoyer, for whom he worked in Soho, and his style is seen in tapestry designs for Joshua Morris, of Frith Street. John Cornforth suggests that the Syon panels were influenced by arabesque tapestry design which had developed in France, particularly in Beauvais.⁵ De Clermont’s elegant style was also influenced by Watteau and Gillot, both of whose prints he used. Edward Croft-Murray, writing of how Venetian and Bolognese rococo found its way into English interiors, and the Roman taste of Kent, shows how all was tempered by French influence.⁶ The Slaughter’s Coffee House set was paramount, but a lighter, gayer strain was produced by de Clermont.

De Clermont’s first major commission was at Wilton, for the 9th Earl of Pembroke, between 1735–39. He worked subsequently for Frederick, Prince of Wales, at Kew Palace, and at some of England’s grandest and most interesting houses, including Kirtlington Park, Oxfordshire, for Sir James Dashwood; Langley Park, Norfolk, for Sir William Beauchamp Proctor; Melbury House, Dorset, for the 1st Earl of Ilchester; Narford Hall, Norfolk, for Sir Andrew Fountaine; Wentworth Castle, for the 2nd Earl of Strafford; Wentworth Woodhouse, for the 1st Marquess of Rockingham; Strawberry Hill for Horace Walpole; and other London houses.⁷

Though it is unsure for which room at Syon the panels were intended, it is known from where at least one aspect of their design derives, the beautifully drawn birds being taken from George Edwards’ *The Natural History of Uncommon Birds*, 1743–51. The Duchess of Northumberland wrote to her mother, The Duchess of Somerset, in September, 1750:-

‘I must now present an Humble Petition to you in the name of my Lord & myself the Case is this Mr. Clermont is painting some hangings for Syon in which some Birds in Edward’s Book are to be introduced now mine are at Alnwick but if you wd be so good as to lend us yours for that purpose we shall be sincerely grateful for it’.⁸

George Edwards’ work is also the source for a number of birds painted on Chelsea porcelain, and his illustrations were used too by Samuel Dixon (*fl.* 1748–1769) for his embossed pictures of birds.

(See also cover illustrations.)

¹ John Cornforth, ‘Figures in a Clermont Landscape’, *Country Life*, 12th June, 1969, pp. 1536–38.

² John Cornforth, *Early Georgian Interiors*, 2004, p. 99.

³ John Cornforth, ‘Of Gods, Grapes and Monkeys’, *Country Life*, 11th March, 1993, p. 58.

⁴ Ingrid Roscoe, ‘Andien De Clermont, Decorative Painter to the Leicester House Set’, *Apollo*, February, 1986, p. 92.

⁵ John Cornforth, *op. cit.*, 1993, p. 60.

⁶ Edward Croft-Murray, *Decorative Painting in England, 1537–1837* Vol. II.

⁷ Ingrid Roscoe, *op. cit.*

⁸ John Cornforth, *op. cit.*, 1969, p. 1538.



RECTANGULAR READING TABLE MADE FROM THE 'WATERLOO ELM', POSSIBLY BY CHIPPENDALE THE YOUNGER, with ebony banding to top, sides and legs, the top rising on a ratchet, a slide to either side, above a drawer on one side, fitted with pen-tray and inkwells, and a fully dummied drawer on the other side, on a bold reeded column and quadruple hipped splay base, with brass feet and castors, the feet cast with upturned leaf. Rectangular brass plaque to front, engraved with ducal coronet and inscribed 'THE ELM OF / WATERLOO / JUNE 18th 1815.'

Height 30¹/₂" (77.5cm). Width 21³/₄" (55.5cm). Depth 17¹/₂" (44.5cm).

This small table is made of wood taken from the famous 'Waterloo Elm', which stood on a raised site overlooking the field of the Battle of Waterloo, and was the principal command post of the Duke of Wellington. A view of the battle in the collection of the National Army Museum, London, shows the British commanders directing operations from a position just by the tree.¹

Following the battle, the elm soon became the focus of attention for souvenir hunters, who often removed pieces of it. By 1818, the farmer on whose land the tree stood, was preparing to chop it down, being irritated by the damage done to his crops by the frequent visitors. An English antiquarian, John George Children (1777-1852), Librarian in the British Museum, happened to be visiting Waterloo at the time, and decided to buy the tree, to save it for posterity. In his own account, '... anxious that it might remain, though in death, a triumphant memorial of the great events it had witnessed.'²



Detail of brass plaque

On his return to England, Children employed Thomas Chippendale the Younger (1749-1822) to design an armchair made from the elm for the Prince Regent, in memory of the victory at Waterloo, and which is now at Windsor Castle.³ He also had made another armchair, which he later presented to the Duke of Wellington, and which is still at Apsley House.⁴ Presumably, the ducal coronet on the plaque of this present table is a reference to the Duke of Wellington. A third armchair was made for the Duke of Rutland, to whom Children had given a portion of the tree, and other items are detailed in a *Memoir*, published by Children's daughter in 1853, '... a cabinet for minerals and a work-table, both made of the wood ...'⁵ A collector's cabinet, with an applied plaque recording its manufacture from the Waterloo Elm, appeared on the market some years ago,⁶ and it would seem very likely that the present table is the work-table referred to in this account.

¹ Aquatint published by A. Bowyer in 1816. See Geoffrey De Bellaigue, 'The Waterloo Elm', *Furniture History*, Vol. XIV, 1978, pl. 25A.

² Geoffrey de Bellaigue, *op. cit.*, p. 15. The account is dated 30th September 1818.

³ *ibid.*, pl. 26.

⁴ *ibid.*, pl. 27.

⁵ *ibid.*, p. 16.

⁶ Phillips, Edinburgh, *Furniture, Clocks, Rugs and Works of Art*, 28th March 1997, lot 237.



BRONZE AND GILT-BRONZE CLOCK, the figure of Urania, the Muse of Astronomy, seated by the attributes of her calling. French, c. 1770, the English movement, of c. 1780–90, of equally fine quality.

Height 17 ³/₄" (45cm).

Width 16 ¹/₂" (42cm).

Depth 8 ¹/₄" (21cm).

Provenance :- Anne, Duchess of Westminster (1915–2003). This clock was probably acquired by either Robert, 1st Marquess of Westminster (1767–1845), or Richard, 2nd Marquess of Westminster (1795–1869), for either Grosvenor House, London, or Eaton Hall, Cheshire.

The sculpture of the figure and the design of this clock are particularly fine. Amongst other known clocks of this model, the figure is usually gilded, such as that on one dated 1769 with a case by Jean-Joseph de Saint Germain (1719–1791), the movement by André De La Ruelle,¹ or another, with movement by Henry Voisin (1773–1807).² With the present example, an owner has preferred a bronze finish.

Amongst others recorded are a variant on a scalloped-out base, the movement by Leblond l'Âiné,³ and another, closely related, with Urania accompanied by a child, a globe surmounting the drum, on a *griotte* marble base, the movement by Le Paute à Paris, the style rather later than the present model, perhaps of the 1790s.⁴ Another is in the Bouvier Collection in the Musée Carnavalet, Paris. The bronze figure is repeated in an example which has a movement by Julien Le Roy,⁵ and also in one which was sold some years ago from the collection of the Marquess of Cholmondeley.⁶

Jean-Dominique Augarde has shown that the design is close to a drawing attributed to the workshop of Pierre-Antoine Foullet.⁷ He notes, and illustrates, another variant in the Gulbenkian Museum, Lisbon,⁸ and that a clock of this model is shown on the chimney-piece of the bedchamber pictured on the Duke of Choiseul's gold snuff box, by L.-N. van Blarenberghe.⁹

The fine quality English movement is signed on the enamel dial 'Atkins', probably Francis Atkins (1730–1809), of Clements Lane. He was apprenticed in 1746, Free of the Clockmakers' Company in 1759, Master in 1780. The dial has subsidiary strike silent, and the practical refinement of rise and fall pendulum adjustment from the dial. The design of the hands is most beautiful. English movements are usually larger and square; this was made especially for the case, and is a very interesting English contemporary improvement, ante-dating most of the substitutions by the Vulliamys of movements in the stead of the French ones in French clocks in the Royal Collection.¹⁰ The French themselves did not disdain to update movements in their own grandest clocks. For example, the movement of even A.-C. Boulle's *Pendule du Jour et de la Nuit* was changed in the 1780s, by Jean-Baptiste Lepaute.¹¹

¹ Jean-Dominique Augarde, *Les Ouvriers au Temps. La Pendule à Paris de Louis XIV à Napoléon I^{er}*, 1996, fig. 230, p. 305, the clock in a private collection, Versailles.

² Tardy, *La Pendule Française*, 1969, Vol. 2, p. 241.

³ Pierre Kjellberg, *Encyclopédie de la Pendule Française*, 1997, illustrated on the title page.

⁴ *op cit.*, fig G, p. 245.

⁵ Elke Niehüser, *French Bronze Clocks 1700-1830*, 1999, figs. 124-126, p. 82.

⁶ Christie's London, *French Furniture and Tapestries*, 12th April 1984, lot 36.

⁷ Hans Ottomeyer & Peter Pröschel, *op. cit.*, Vol. I, fig. 3.3.6, p. 162, the undated drawing, c. 1760, in the Bibliothèque Doucet, Paris.

⁸ Hans Ottomeyer & Peter Pröschel, *Vergoldete Bronzen. Die Bronzearbeiten des Spätbarock und Klassizismus*, 1986. Vol. I, fig. 3.3.7, p. 162.

⁹ *op. cit.*, Vol. I, fig. 3, p. 10. The box is discussed by Darin Bloomquist, 'The Choiseul Box: A Study of the Duc de Choiseul's Furniture', *Furniture History*, Vol. XL, 2004, pp. 53-72.

¹⁰ Cedric Jagger, *Royal Clocks. The British Monarchy and its Timekeepers*, 1300-1900, 1983, p. 120.

¹¹ Augarde, *op. cit.*, p. 197. This clock, supplied to the Princes of Condé, is now in the Musée de l'Histoire de France, Paris.





MAHOGANY ARMCHAIR AND SET OF FIVE SIDE CHAIRS, the top-rail scrolling over each side of a panel of simulated gathered and stitched cloth, twin tassels at the centre, the baluster splat with over-sculled side terminals matching those above, the seat-rail waved in two planes, vertical and horizontal, on outset upright cabriole legs, the knee overlaid with a carved lambrequin, dividing to the over-sculled ear-pieces, on pad feet. English, c. 1735.

Armchair:- Height 37³/₄" (96cm). Height of seat 16¹/₂" (42cm). Width 28" (71cm).

Side chairs:- Height 38¹/₂" (98cm). Height of seat 17³/₄" (45cm). Width 24" (61cm).

These chairs were made at the time when mahogany was displacing walnut as the main cabinet-makers' wood. The shaping of the seat of these chairs is exceptional, not

¹ Percy Macquoid, *A History of English Furniture, The Age of Mahogany*, 1938, fig. 100, p. 118.

² Sotheby's London, *English Furniture*, 26th November 2003, lot 38.



³ H. Tipping, *English Homes Period III, Vol. 1, Late Tudor and Early Stuart*, p. 341, pl. 385.

⁴ Sotheby's New York, 26th October, 2002, lot 1947.

⁵ R. W. Symonds, 'English Furniture from Charles II to George II', *Connoisseur*, 1929, fig. 216, p. 258.

occurring in any others recorded of related design. Another mahogany armchair, with the same back outline and arm, was published by Percy Macquoid in the 1930s from the collection of Sir Francis Burdett at Ramsbury Manor.¹ A very similar walnut armchair, with the same distinctive carving on the top-rail, previously from the collection of Jules S. Bache, New York, appeared recently on the market in London.² Another single chair, either mahogany or walnut, with the same distinctive shaping and carving of the back is pictured in the saloon of Charlton House Kent in 1929,³ and a walnut-veneered single chair with carved front leg was recently on the market, having previously been in the St. Louis Art Museum.⁴ The knee is found on other sophisticated furniture, for instance upon a small walnut bureau, on cabriole legs, c. 1730, from the collection of Percival Griffiths.⁵

EXCEPTIONAL GREEN-JAPANED BUREAU CABINET, the squared-off double dome divided by three silvered urn finials, a pair of hipped arched doors below, the bevelled plates behind raised mouldings, the interior of the doors with a single figure standing amid plants, the interior of the upper part fully fitted with central cupboard between pillar-fronted tall drawers, adjustable folio racks either side and, above and below, pigeon-holes and concave-fronted drawers, the bureau fall revealing a similarly designed interior, all recesses painted a quiet cinnabar red to complement the gilt chinoiserie of the interior and exterior, the lower part with a well within the fall, two short and two long drawers below, on a shaped apron and bun feet. English, c. 1700.

Height 7' 9³/₄" (2,38m).

Width 41" (1,04m).

Depth 24¹/₂" (62cm).

Provenance :- James Morrison, Basildon Park, Berkshire, sold on the premises by Waring & Gillow, 26th-29th October 1920, lot 114 (see catalogue illustration below), the description reading, 'A QUEEN ANNE SECRETAIRE CABINET with gilt lac decoration in the Chinese taste on a green ground, the upper part fitted numerous drawers, pigeon holes, and shaped cupboard, enclosed by bevelled mirror panelled door, bureau fittings including sunk well with sliding lid enclosed by fall flap, and four drawers under'.

James Morrison (d. 1934) inherited Basildon Park from his uncle, Charles Morrison, in 1910. Charles was the eldest son of the great 19th Century collector, James Morrison (1789-1857), the owner of Beckford's Fonthill, who commissioned J. B. Papworth to complete Basildon Park in the 1840s,¹ and who may have acquired this

¹ See Caroline Dakers, 'A casket to enclose pictorial gems', *Apollo*, April 2004, pp. 29-35.



This bureau cabinet in the 1920 Basildon Park sale catalogue



bureau cabinet at that time. Another of James Morrison's sons was the even more well-known collector, Alfred Morrison, the major patron of Owen Jones. Basildon Park is now administered by the National Trust.

A red-japanned bureau cabinet of exactly the same form as this present cabinet was recently sold from the Leverhulme Collection,² having been acquired by William Lever, 1st Viscount Leverhulme, from M. Harris & Sons in 1923. Another very similar red-japanned bureau cabinet, also once owned by Lord Leverhulme, is now in the Lady Lever Art Gallery.³ The form of the interior of the present cabinet is closely related to that of the two japanned bureau cabinets at Erddig, North Wales, supplied by John Belchier.⁴

² Sotheby's, *The Leverhulme Collection, Thornton Manor, Wirral, Merseyside*, 26th-28th June 2001, lot 221.

³ Ralph Edwards, *The Dictionary of English Furniture*, Rev. Ed., 1954, Vol. One, fig. 22, p. 133.

⁴ *op. cit.*, fig. 24, p. 135, and Martin Drury, 'Early Eighteenth-Century Furniture at Erddig', *Apollo*, July 1978, pp. 46-55.





RARE IRISH MAHOGANY CIRCULAR GAMES TABLE, the baize-lined top with reeded edge, revolving on an interior brass ring and castors, and centred by a broad money-well, cross-banded to match the edge, the vase-shaped stem with incurved neck and upon a splay of four gracefully tapered reeded legs, the feet with original brass castors. Circa 1810.

Height 31" (78.5cm).

Diameter 53³/₄" (1,36.5m).



PAIR OF 12" TABLE GLOBES BY CARY'S, on turned mahogany stands, the cartouche on the terrestrial including the inscription, 'Made & Sold by G. & J. CARY, 86, St. James's Street, March 15th 1821', the celestial, accurate for the stars known in 1800, inscribed on the cartouche, 'Made & Sold by J. & W. Cary. Strand London Jan 1 1816'. Terrestrial globes were updated more frequently than the celestial.

Height 17½" (44.5cm).

Diameter 17" (43cm).



GILT-WOOD LOOKING GLASS, the circular convex plate held between the sinuous bodies of entwined serpents, their tails knotted as the cresting, their heads crossing at the base, each with a candle-branch issuing from their open mouth. Circa 1815, possibly Irish. The gilding largely original.

¹ Christie's London, *The Property of The Late Geoffrey Bennison*, 26th-27th September, 1985, lot 101.

² John Fowler and John Cornforth, *English Decoration in the 18th Century*, 1974, fig. 177, p. 193.

³ Johnston Antiques, *An Exhibition of Irish Georgian Furniture*, 2000, no. 16, pp. 46-47.

Height 30¹/₂" (77.5cm).

Max. width 24¹/₂" (62cm).

A similar looking glass was on the market some years ago.¹ Another of this form, though without candle branches and with a central shell at the top between the tails, appears in an illustration of the Parlour at Stanton Harcourt Parsonage, Oxfordshire.²

The possible Irish origin is suggested by the trade label on the back of another similar looking glass, of S. Lindsay, 45 Lower Stafford Street, Dublin.³

PAIR OF VASES OF EGYPTIAN PORPHYRY with small domed covers, of tall *amphora* shape, the square handles cut on the outside on a shallow curve, to continue the line of the vase. On green Thessaly porphyry bases. French or Italian, c. 1800.

Height 20¹/₂" (52cm).

Provenance :- David Style (1913–2004), the sale of whose outstanding collection at Wateringbury Place, Kent, in 1978,¹ was one of the most remarkable in recent memory. Wateringbury Place had been built in 1707 for Sir Thomas Style but had later passed out of the family, David Style buying it back in 1945. John Harris, in the introduction to the sale catalogue, described the results of David Style's restoration and furnishing of the house as 'so idiosyncratic as to defy description ... a kaleidoscopic effect of colour and objects, warm and rich, quirky, full of amusement and flashes of inspirational juxtapositions', continuing, 'these adjectives should not disguise the astonishingly high quality of so much that has come from the collections of past ages', mentioning pieces from Hamilton Palace, Leeds Castle, Ashburnham Place, Northumberland House and Longford Hall. Other items had come from Cliveden, Strawberry Hill, Warwick Castle and Wilton House.

¹ Christie's, May 31st–June 1st, 1978.

² See, for example, Philippe Malgouyres, *Porphyre, La Pierre Pourpre des Ptolémées aux Bonaparte*, 2003, no. 17, pp. 84–86.

Porphyry does occur in different colours, such as the green porphyry from Greece of the bases of these vases, although the word is derived from the Greek for purple and by far the best known is the distinctive Egyptian porphyry of which these vases are made. The quarries of porphyry in Upper Egypt were mined only until the mid-5th century, firstly by the Pharaohs and then by the Romans, during their occupation of the country. From then on all objects of Egyptian porphyry have been made re-using ancient pieces, such as fragments of columns. This porphyry is often referred to as 'Imperial' porphyry, as in the Roman period porphyry was reserved exclusively for the emperors, purple being the imperial colour. In medieval times it retained its allure, evidenced by works of art in the cathedral *schatzkammern* of Europe, where fragments of porphyry are to be found housed in other precious materials. The prime example of such is the Eagle Vase of Abbot Suger from the Treasury of St. Denis, now in the Louvre.²

Porphyry is one of the hardest of all stones, and the secret of working it was lost after the end of the Roman Empire, to be re-discovered only in the 16th century, in Florence. The principal sculptor of it then, under the patronage of the Medici, was Francesco Ferrucci, called Francesco del Tadda, whose work can be seen in the Florentine museums and in the Victoria & Albert Museum.





THREE-KEYED SERPENT, the leather-covered wood body most unusually decorated as a snake, with gilded scales, the keys, stays, end-pieces, of brass, the mouth-piece of ivory and the finger-holes edged with ivory, two glass eyes above the bell mouth. English, early-19th century.

Total length 7' 7".

The serpent is thought to have first appeared in France at the end of the 16th century, as a church instrument, accompanying plainchant. Subsequently it became very popular in military bands, though was gradually superseded by the tuba. An Irish example, very similar to the five-keyed serpent opposite, is in the collection of the Royal Ontario Museum, Toronto.¹

¹ Ladislav Cselenyi, *Musical Instruments in the Royal Ontario Museum*, 1971, no. 51a, pp. 84-85.



FIVE-KEYED SERPENT BY WOOD & IVY, LONDON, the body of leather-bound wood, the keys, stays, end-pieces, of brass, the mouthpiece of ivory and the finger-holes edged with ivory, inscribed on the brass crook mount, '*Wood & Ivy, late George Wood, 50 New Compton Street, Soho, London*'. Circa 1840.

Provenance :- Edward Croft-Murray (1907-1980), Maids of Honour Row, Richmond, Surrey. Edward Croft-Murray was Keeper of Prints & Drawings at the British Museum, 1954-73.

Wood & Ivy are recorded at the address inscribed on this instrument between 1837 and 1847. George Wood, who was apprenticed to Thomas Percival in 1823, is recorded at the same address between 1833 and 1836.

ENGLISH BUREAU CABINET OF HUANG HUA-LI, the mirrored doors of the upper part bordered by brass, the small cupboard door central to the fitted interior flanked by gilt-metal mounted pilasters, half urns above, the fall supported by two short drawers, a long drawer between, above two short and two long drawers, the shaped bracket feet finishing the re-entrant corner of the whole front edge from the cornice to the floor. Circa 1730, in the manner of the brass-inlaid furniture made by the circle of John Channon. The handles on the front have been replaced, using the original fixing holes.

Height 80 1/4" (2,04m).

Width 38" (96.5cm).

Depth 21" (53.5cm).

Provenance :- By repute, General James Wolfe (1727–1759), and then by descent and bequest to the previous owner. Wolfe, the Hero of Quebec, is immortalised in the famous painting by Benjamin West ‘The Death of Wolfe’, the original version of which is in the National Gallery of Canada, Ottawa.

¹ See *John Channon and Brass-Inlaid Furniture, 1730–60*, eds. Christopher Gilbert and Tessa Murdoch, 1993.

The design detail is unusual, and relates to the pieces that have been attributed to John Channon, and a few other cabinet makers, some tentatively identified, working in the same milieu.¹ The design of the interior, with beautifully demarcated shallow sunk panels to the centre door and blocks under the pilasters, resembles the interiors of bureau cabinets of this group, as does the lavish use of exotic and expensive wood within and without. The flaming half urns come straight from Wren and Hawksmoor, and are a further exceptional feature.





REMARKABLE TIN-GLAZED FAIENCE STOVE in six stages, the feet of five seated ochre lions, the square firebox composed of three registers of square tiles, a tall pilaster at each corner of superimposed winged heads of cherubim full face, the front with an extra central panel, the narrow stage above of kneeling angels holding a portrait medallion between them, the angles with draped masks. Above, a tall hexagonal stage of three registers of square tiles between manganese curved angles (of the same design as the tall upright panels of the firebox), there backing twisted *bleu persan* Solomonic columns with splashed capitals and bases. The frieze of angelic heads, drapery swag beneath, an overhanging cornice, fluted, an ogee member above with stiff leafage, grotesque masks above that, and crowning all a pierced openwork corona of twin figures supporting a medallion, with at the corners angels standing behind and holding shields. All in vivid colours of two shades of green, blue and ochre, on a white ground. The tiles in relief, of eight distinct scenes, all with lion spandrels at the top:- St. Martin of Tours and the beggar; Bacchus; a horsed cavalier; a bust-length embracing couple, drapery behind; and four scenes of a couple within a bower:- the gentleman, in a tall, wide-brimmed hat, making amorous advances to the lady, with large ruff; the lady offering the gentleman a flower, he with moustache; the gentleman eating from the lady's hand; the lady at the virginals, a clean-shaven gentleman behind. Probably Innsbruck area, c. 1600.

Height 9' 3" (2,82m).

Max. width 41" (1,04m).

Max. depth 41" (1,04m).

A very closely related stove, with apparently the same tiles at the base and the top of the central part of the hexagonal section, is in the Volkskunstmuseum, Innsbruck.¹ It

¹ R. Franz, *Der Kachelofen*, 1981, fig. 366.



Detail of lion support



is described as being from Mitterlana, in the South Tyrol, c. 1600. Two other very similar stoves are in the Germanisches Nationalmuseum in Nuremberg.²

² See Adalberd Röper, *Öfen in allen Stilarten*, c. 1920, plates 24 & 26.

It is probable that the uneven distribution of subject of the tiles was due to the method of manufacture. Tile makers attended their clients with a selection of designs, and made the stoves *in situ*. Both client and stove-maker no doubt had an input. The stove would have been constructed against, or very close to, a wall of the room, and heated by a fire from an adjoining room, via a hole in the back of the firebox, with any smoke passing through a flue above, also from the firebox. Later stoves had a fire actually within the firebox, and therefore had a door in their side, through which to stoke the fire.

When originally constructed, the tiles of the stove would have supported themselves. Obviously, it would have been made with no intention subsequently to move it. It has now been restored so that it can be moved, the ceramic being supported upon a demountable structure of steel frame, and carbon-coated plates, both horizontal and vertical, to which the panels of tiles are fitted. All is reversible, and a detailed conservator's report is available.



Detail of side



SWEDISH LOOKING GLASS, the arched plate within engraved subsidiary border plates, the enrichments of characteristic gilt-lead, the shaped cresting surmounted by a vase of flowers flanked by lions, scrolls and two smaller vases of flowers. Attributed to Burchardt or Gustaf Precht, c. 1730.

Height 60" (1,52.5m).

Width 30½" (77.5cm).

Gustaf Precht (1698-1763) was the son of Burchardt Precht (1651-1738), the sculptor and maker of looking glasses and furniture. The father made over his workshop and stock to his son in 1736, who, besides continuing the business, took more interest in organising firework displays and public entertainments.

A similar, slightly more elaborate looking glass with engraved border plates is illustrated by Gustaf Munthe, *Konsthantverkaren Christian Precht, Ett bidrag till den svenska rokokons historia*, 1957, fig. 40, p.176. Another, by Burchardt Precht, of the same scale, and with engraved border plates and gilt fillets of similar character, and also with lions on the cresting, is illustrated in Torsten Sylvén & Elsebeth Welander-Berggren, *Spegel, Spegelmakare & Fabrikörer I Sverige 1650-1850*, 2000, pp. 196-197.





PAIR OF CHINESE EXPORT *FAMILLE ROSE* OCTAGONAL JARDINIÈRES, decorated with small pagodas in landscapes alternating with flowering plants and rockwork in shaped reserves, on an iron-red and gilt cell-diaper ground, the flat rim with similar smaller reserves, the flaring foot with white and gilt scrolls reserved on an iron-red ground, and on each side with a pierced central lobed panel. Last quarter of the 18th century.

Height 10" (25.5cm).

Width 14 1/2" (35.5cm).

Another *famille rose* jardinière of this form, from the Mottahedeh Collection, is of very similar shape and also with piercings to the foot, though much plainer in the overall decoration.¹ Another example, also less richly decorated than the present examples, but otherwise very like, appeared on the market some years ago.² An interesting, much earlier, Chinese blue and white jardinière, of much simpler form, with straight sides and without flared foot, was in the exhibition *A Tale of Three Cities, Canton, Shanghai & Hong Kong, Three Centuries of Sino-British Trade in the Decorative Arts*.³ It bears the arms of Johnson of Blackwall, Middlesex, and is part of a set of at least six, which are the earliest recorded Chinese armorial porcelain for the British market.

¹ David Howard and John Ayers, *China for the West*, 1978, fig. 180, p. 183.

² Anthony du Boulay, *Christie's Pictorial History of Chinese Ceramics*, 1984, fig. 11, p. 261.

³ The catalogue by David S. Howard, 1997, no. 109, p. 95.



GILT-WOOD SIDE TABLE, the deep frieze carved with intricate fine scale ornament, the apron of circular formal channelling enlivened by rococo flames, swags of flowers to either side, the swept legs headed by large scale bearded masks. German, perhaps Würzburg, c. 1730.

Height 31 1/2" (80cm).

Width 49" (1,24.5m).

Depth 27 1/2" (70cm).

¹ Christie's London, *The Collection of Maureen Marchioness of Dufferin and Ava*, 25th March 1999, lot 487.

² Christie's, *Childwick Bury*, Hertfordshire, May 15th-17th, 1978, lot 38.

This German table is founded upon a French Louis XIV or Regence design, but is much less classic. The stretchers are playfully waved, and the over-scale masks at the top of the legs are more whimsically imaginative than a French counterpart. The impact of the table is created by the purposeful surreal differences in scale, and between the classical ornamental repertoire and imaginative accents.

A similar table, particularly in the legs and stretchers, was on the market a few years ago,¹ and a very closely related table was sold from the collection of H. J. Joel at Childwick Bury, Hertfordshire, in 1978.²

PAIR OF CHELSEA GOLD ANCHOR PERIOD VASES, the tall everted cylindrical neck clasped with white and gold leaves in relief, the drawn-out spherical bodies with heavy gilt vine leaves and grapes on a brilliant Mazarine-blue ground, everted scrolled handles in white and gold either side, a similar leaf calyx under the body, the Mazarine-blue socle entwined with a salamander in the round, the foot edged with a quarter-round stiff leaf moulding. Circa 1760. Restoration to neck and socle of one.

Height 11³/₄" (30cm).

Another example is in the Schreiber Collection, Victoria & Albert Museum,¹ and another pair is in the Huntingdon Art Gallery and Library, San Marino.² The shape is derived from a design by William Kent for 'a Vase at Ld. Orfords', published in 1744.³

These vases share their colouring, of Mazarine-blue, gold and white, and the style of the painted leaves on their necks and socles, with the Cleopatra Vases in the British Museum, which were given to the museum in 1763 just a year after their manufacture. Included in the sale of Chelsea porcelain sold by Nicholas Sprimont through Christie's, February 15th, 1770, was lot 74, 'Two satyr bottles of the Mazarine blue, embellish'd with burnish'd gold grapes, highly finish'd with gold birds most curiously chas'd' (£10.5s.). In Queen Charlotte's sale in May 1819, also at Christie's, there was, 'A Pair of superb bottles of old Chelsea porcelain with peacocks in gold on a Mazarine blue ground, gold vines in relief, the handles of satyr's heads and horns' (£38.17s., bought by Esdail).

¹ See the catalogue of the collection by Bernard Rackham, 1928, Vol. I, pl. 22.

² See J. V. G. Mallet, 'Chelsea Gold Anchor Vases I: The Forms', *English Ceramic Circle, Transactions, Vol. 17, Part 1*, 1999, pp. 126-163, particularly p. 143 and fig. 35.

³ *Some Designs of Mr. Inigo Jones and Mr. William Kent*, published by John Vardy, 1744, P. 46. Re-printed in a facsimile edition by M. & J. Orskey & Witney Antiques, 2003.



SET OF TWELVE HIGH-BACKED CARVED ROSEWOOD DINING CHAIRS with drop-in caned seats, the carving of exceptional quality. Dutch East Indies, 18th century.

Height of back 44¹/₂" (1,13m).

Max. width 21" (53cm).

A slighter chair of this type, with similarly richly carved cresting and with the same form of stretcher, is in the Rijksmuseum, Amsterdam.¹ Others related are in the Museum Sejarah, Jakarta,² and in the Wolvendaal Church, Colombo.³ A set of chairs of similar character can be seen in a 1935 photograph of the interior of a Dutch-owned house in Batavia.⁴ None of these examples, however, are quite as richly carved as these present chairs.

The debt to early-18th century English design is clear, filtered through Dutch or Portuguese versions. Some examples of richly-carved high-backed 18th century Dutch chairs were in the exhibition of Dutch rococo at the Rijksmuseum a few years ago,⁵ and there is an earlier Dutch example in the permanent collection of the Rijksmuseum which is of a very similar type.⁶

¹ Exhibited, *Art and the East India Trade*, Victoria & Albert Museum, 1970, no. 22.

² Jan Veenendaal, *Furniture from Indonesia, Sri Lanka and India during the Dutch period*, 1985, especially Pl. 107, p. 99, and Pl. 108, p. 100.

³ R. L. Brohier, *Furniture of the Dutch Period in Ceylon*, 1969, Pl. XIII, figs. 2 & 4.

⁴ *Domestic Interiors at the Cape and in Batavia, 1602-1795*, ed. Titus M. Eliëns, 2002, fig. 32, p. 44.

⁵ Reinier Baarsen *et al*, *Rococo in Nederland*, 2001, Nos. 101-103, pp. 188-191.

⁶ Ref. BK-NM-4383.



Detail of back



SET OF TWELVE

Amongst the many public collections and other institutions to which we have sold works of art over the years are the following :-

Ashmolean Museum, Oxford
Aston Hall, Birmingham
Birmingham Museum & Art Gallery
Musée des Beaux-Arts et Archéologique, Blois
Bodleian Library, Oxford
Museum of Fine Arts, Boston
British Museum, London
National Gallery of Canada, Ottawa
Carnegie Museum of Art, Pittsburgh
Art Institute of Chicago
David Collection, Copenhagen
Fitzwilliam Museum, Cambridge
Geffrye Museum, London
J. Paul Getty Museum, Los Angeles
Hampton Court Palace
Pommersches Landesmuseum, Greifswald
Handel House Museum, London
Cecil Higgins Museum & Art Gallery, Bedford
Horniman Museum, London
Museum of Fine Arts, Houston
Huntingdon Library, San Marino
Indianapolis Museum of Art
Judges' Lodgings Museum, Lancaster
Kenwood House, London
King's College, Cambridge
Kunstindustrimuseum, Copenhagen
Maidstone Museum & Art Gallery
Musée National du Château de Malmaison
Manchester City Art Gallery
Brooks Museum of Art, Memphis

Metropolitan Museum of Art, New York
Minneapolis Institute of Arts
Schloß Moritzburg, Dresden
Museo Nacional de Artes Decorativas, Madrid
National Portrait Gallery, London
The National Trust
New Orleans Museum of Art
Newstead Abbey, Nottinghamshire
Musée d'Orsay, Paris
Oxfordshire Museum, Woodstock
Musée National du Château de Pau
Peabody Essex Museum, Salem
Ranger's House, London
Rijksmuseum, Amsterdam
Rockoxhuis, Antwerp
Fine Arts Museums of San Francisco
National Gallery of Scotland, Edinburgh
Musée Le Secq des Tournelles, Rouen
Art Gallery of South Australia, Adelaide
Tate Gallery, London
Temple Newsam House, Leeds
Tokyo National Museum
Toledo Museum of Art
Tudor House Museum, Southampton
Musée National du Château de Versailles
Victoria & Albert Museum, London
Virginia Museum of Fine Arts
National Museum of Wales, Cardiff
Walker Art Gallery, Liverpool
Palace of Westminster

ACKNOWLEDGEMENTS

We are grateful to the following for information about various items in this catalogue :- Timothy Clifford, Caroline Dakers, David Gaimster, Susana Montiel, David Newell, Alex Patchett-Joyce, James Peill, Sandra Penketh, Sebastian Pryke and Peter Twining.

Layout by Creative, Langbank, Scotland.

Design by White Quill Ltd, Cumbria.

Printed by Fine Print (Services) Ltd., Oxford, 2005.

COVERS :- Details of pair of painted panels by Andien de Clermont (see pp. 16-17).