



WICK ANTIQUES AT MASTERPIECE

Charles set up Wick Antiques 25 years ago and has been trading in Lymington, Hampshire and London ever since. He specialises in 18th & 19th Century fine furniture and works of art as well as the unusual and unique. In 1990 he married Caroline, who was trained at Christie's and worked at Sotheby's as a cataloguer and auctioneer in the Japanese and Islamic departments, which explains the large number of Oriental works of art in this catalogue. The Wallrocks buy and sell internationally as well as exhibiting at leading Antiques Fairs. Charles is a vettor for 19th Century furniture at the June Olympia Fine Art and Antiques Fairs and has recently been invited to join the advisory board of the LAPADA Berkley Square Fair.



A Gold Lacquer Suzuribako

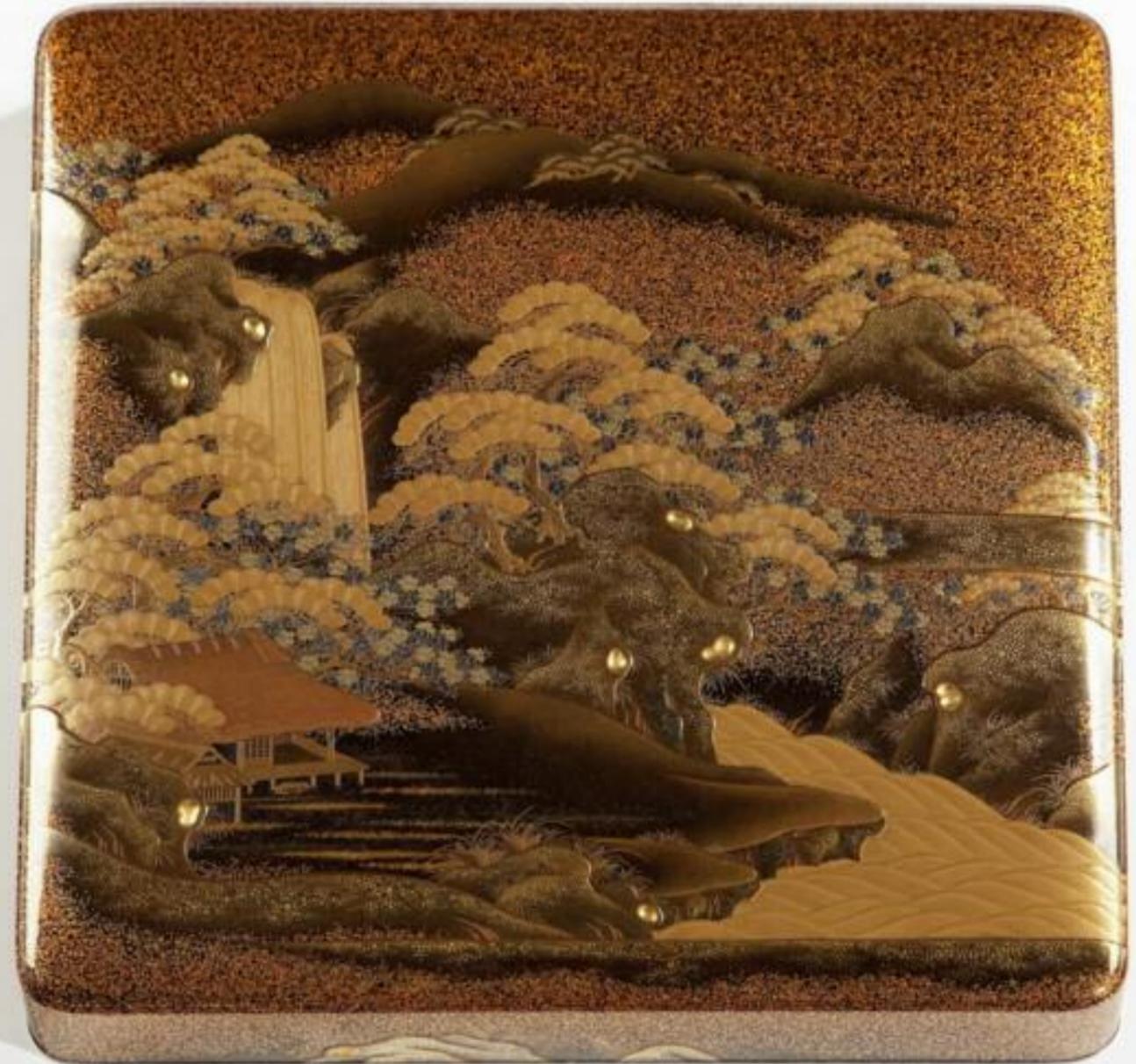


This writing box comprises a shaped rectangular box and cover with applied silver rims and fitted with a suiteki (water dropper) in the form of maple leaves, a knife, a skewer and two brushes all in nashiji with silver mounts. The entire ensemble is decorated with a continuous mountain landscape of waterfalls cascading over rocky outcrops amongst flowering cherries, red-leafed maples and pine trees and rippling past a thatched building, all on a Gyobu nashiji ground. The hiramakie and takamakie decoration has additional silver and gold kirigane blossoms, raden, cut foil inlays and numerous uchikomi hollows in the rocks. The black lacquer storage box has a description of the contents and two red seals. Japanese, Meiji period, circa 1890.

(See inside front cover for detail of inner cover)

Length: 9½ in; 24cm
Width: 10½ in; 27cm

For a *tebako* (document box) with a very similar landscape in reverse see *The Nasser D. Khalili Collection of Japanese Art*, Vol. IV, London, 1995, No 120.



A Chess Table made for Mr Luke Trapp Flood by Gillow of Lancaster





Luke Trapp Flood

The origin of the intriguing decoration on this table is explained by several letters and scraps of paper bearing ink sketches for the designs; both roundels and lozenges. All the correspondence appears to have been to Luke Trapp Flood of Bellevue Lodge, Chelsea and Mrs Flood, Denfield, Dorking with an envelope post marked 1844. One letter is from George Jepson, dated January 24th 1843, applying for the post of Chaplain at the 'New Prison of Clerkenwell'. In addition there are rules for Chess, Back gammon and 'Crazy croquet' handwritten by Luke Thomas Flood.

Footnote:

Luke Trapp Flood (b1809-) was the eldest son of **Luke Thomas Flood** (1775-1860), after whom Flood Street was named. Like his father, Luke was a magistrate, a generous patron of the arts and a benefactor of many causes; he attended meetings of the Mill Hill Providence Institution, the National School Committee, and was elected a Governor of the Queen

Elizabeth Grammar School, Barnet. In 1841 he married Elizabeth (Bessie) Todd and they had six children, dividing their time between Bellevue Lodge, Chelsea, Datchet and Belmont, Mill Hill (presumably the large house built by James Paine in the 1760's which is presently Mill Hill Preparatory School.)

These hand-written diaries, which are included with the table, cover the period August 1853- December 1864 in seven volumes, 8vo, on 800 pages, of closely written script. They are very fully written-up with details of visits, the hiring and dismissal of servants, purchases, train journeys, family and business matters, visits to exhibitions and two tours of Scotland in 1859 and 1864. Prices are noted for anything from pocket money for his sons at Harrow to the £15.15.0 for a gold watch from Harrods. There is an entry recording a visit to Brighton to a Mr Pepper about the commission of a monument, which is no doubt the statue of Luke Thomas Flood for St Luke's Church, Chelsea.



The ebony table itself has a shaped rectangular top inset with an intricate penwork chess board within a silver frame and flanked by two inlaid acorn and oak leaf panels. The frieze is carved with a bold gadrooned edge above a single small disguised drawer on either side. The turned end supports are also deeply carved with flower heads and acanthus leaves. Stamped *Gillow*, English, circa 1845.

Height: 29½ in; 75cm
Width: 45in; 114cm
Depth: 26in; 66cm

Footnote:

In her book *Penwork, A Decorative Phenomenon*, Wetherby, 2008, pp 70-75, Noël Riley illustrates seven chess boards but they are all mounted on single pedestal tables and the decorative elements seem to be mainly classical or floral rather than geometric examples similar to these. However Figure 118, p92, shows a design on paper, currently in the Victoria and Albert Museum, "probably intended to be glued to a panel and protected with varnish for a table top".

Cupid by Pompeo Marchesi



Text

Footnote:

C P Marchesi, more usually known as **Pompeo Marchesi**, (born Saltrio, near Milan, 7 August 1790; died Milan, 6 February 1858) was a Lombard sculptor of the neoclassical school. He studied at the Accademia di Belle Arti in Milan under the aegis of Giuseppe Franchi (1731–1806) and in 1804 won a scholarship to study under Antonio Canova, in Rome. Returning to Milan in 1811 he was quickly enlisted to create works for Milan Cathedral, including numerous statues of saints, eg. the Prophets Ezekiel and Amos (1810–11) for the façade. He was also professor of sculpture at the Accademia and executed a large number of groups

from a colossal statue of St. Ambrose, for the duomo, to Terpsichore and Venus Urania for the Arco della Pace. Foreign commissions included portrait statues of Charles Emmanuel III in Novara, Goethe in Frankfurt and two statues of the Emperor Francis I of Austria.

Height: 26½ in; 67.5cm
Width: 18in; 46cm

C.P. MARCHESI F. 1819



A Superb Bronze of a Golden Pheasant



The bird is standing with raised wings and an abundant tail. It is patinated with speckled black and gilt plumage and reddish chest feathers. On a root wood base, signed. Japanese, Meiji period.

Height: 12in; 30.5cm
Length: 27¼ in; 69cm

Footnote:

See Laura Bordignon, *The Golden Age of Japanese Okimono*, p.248 for a very similar pheasant by Masatsune-chu.



An Italian Micro Mosaic Table



The circular top shows a pair of courting doves in a luxurious bouquet of flowers including roses, morning glory, hibiscus, pansies, hydrangea and tulips against a black ground within a blue and gilt strapwork border punctuated by lozenges enclosing butterflies and beetles. The fine details of every flower and insect are minutely worked in coloured stones. Rome, circa 1825.

The mahogany base is in the Empire style and has three classical female

term legs joined by a solid stretcher and bearing ormolu mounts. French, 19th century.

Height: 29¼ in; 74cm
Diameter: 31in; 79cm

Footnote:
For a very similar example see Jeannette Hanisee Gabriel, *Micro mosaic: The Gilbert Collection*, p. 133.



A Regency Shell-work Floral Arrangement



This delicate work of art is composed of a rich abundance of naturalistic flowers made from coloured shells and arranged in an openwork navette vase. The vase is applied with gold foil and raised on a rectangular shell-encrusted plinth, with ormolu scroll feet. All in a protective glass dome. English, circa 1815.

Height: 22in; 56cm
Width: 16in; 41cm
Depth: 8in; 20cm



A Dining Table from Durham Cathedral

This unusual and versatile Regency mahogany extending dining table is constructed in four sections and has a reeded edge to the rounded rectangular top. The tilt-top end sections are raised on turned pillars with quadruple splayed legs. The two drop-leaf central sections have detachable leaves and 16 tapered square supports which open with a gateleg action. With brass cappings and castors. English, circa 1810.

Fully extended length: 20ft; 6.20m

Height: 29in; 74cm

Width: 62½ in; 159cm



Provenance:

The Dean and Chapter of Durham Cathedral

This exceptional dining table was formerly in Durham Cathedral and was probably made for the Prior's Hall, in the Deanery, when it served as a dining room. The Prior's Hall is a 19th Century room with a medieval ante-room, formed within part of the monastic buildings attached to the Cathedral church and is now used for conferences, lectures and meetings. Latterly this table was used for meetings of the Trustees of the Lord Crewe Trust. (Nathaniel, Lord Crewe was Bishop of Durham from 1674 until 1722.)

A Set of Fourteen Regency Dining Chairs



This set of Regency mahogany chairs comprises two carvers and twelve side chairs. Each chair has a drop-in seat within a curved seat rail above turned and reeded legs. The backs have rope twist cresting rails and ebony strung splats. English, circa 1815.

Footnote:

The reeded legs and quality of both the craftsmanship and the timber would suggest that these chairs were manufactured by the firm of Gillow.

A Pair of Ivory and walnut Figures,



These charming statuettes show an elegant couple dressed in the height of 18th century fashion. The lady wears a high frilled bonnet with a large bow under her chin, elbow gloves, high heeled shoes and carries a fan and a reticule. The gentleman has an even higher beribboned hat, large ruffles at the neck and wrists, similar heeled shoes and sports a walking cane. The lady's dress and the gentleman's suit are both carved in walnut with stained black stripes and carved floral designs still showing traces of the original painted gilt decoration. French, circa 1860.

Height: 18½ in; 47cm
Maximum width: 10in; 25cm



A Portrait of a Lady by J C Aviat, 1898



This three-quarter length oil on canvas depicts a society lady standing by a mantelpiece wearing a white lace dress and holding a fan. Her wasp-waist is accentuated by a pink sash with an elaborate bow. French. Signed Jules Aviat 1898. In the original frame.

Height: 61in; 155cm
Width: 46in; 117cm

Footnote:

Jules-Charles Aviat was born in Brienne-le-Chateau on 21 June 1844. He was at various times the pupil of Hébet, de Bonnat and Lafrance and by the 1870s had become a noted genre and portrait painter. He exhibited at the Salon many times between 1876-1924 and at the Universal Exhibitions in Paris 1900 and Brussels 1910. Between 1884-1910 Aviat was fortunate enough to have amassed a considerable amount of prize money for his paintings, the greatest being 495 francs in 1888. One of his most famous paintings, *La Mort de Marat*, 1880, now hangs in the Musée des Beaux-Arts in Rouen.



A Kyoto school Bronze Figure of Kannon



The bodhisattva is standing upright with a lotus frond in her left hand and wearing draped robes. She is portrayed with a serene countenance and demurely downcast eyes while her elaborately coiffed hair supports a formal headdress. Meiji period, circa 1910. Signed with two seal marks and with two fitted wooden boxes, one inscribed.

Height: 15¼ in; 39.5cm

Diameter of base: 4¾ in; 12cm

Provenance:

Within the box are two papers, one a handwritten family tree of the **Takamura** family of bronze workers and the other certifying that this figure was made by the father and grandfather of **Shoshiki (Matsushiki) Takamura**, himself a mastercraftsman in this family of skilled artists.

Footnote:

A bodhisattva is a Buddhist deity who has reached the brink of Enlightenment but chosen to remain on earth to help mankind.



A Victorian Library Cabinet



This walnut cabinet has a shaped, stepped top above a central glazed door enclosing four Moroccan leather drawers with cedar linings. Flanked by eight smaller disguised drawers, the ornately carved corner pilasters open to reveal decoration throughout in walnut, amboyna and kingwood veneers. English, circa 1845.

Height: 36in, 91.5cm
 Width: 35in; 89cm
 Depth: 22½ in; 60.5cm

Footnote:

The exceptional quality and unusual design of this piece would suggest that it was commissioned from a leading firm of cabinet makers such as Gillow or Holland and Son by a wealthy patron. Typically cedar linings were used for preserving deeds and important papers, which would further indicate that this cabinet was for a gentleman's study or library.



A Jardinière by Alexandre Sandier



This monumental Sèvres royal blue and gilt majolica jardinière comprises a wide bowl supported on a vase flanked by three classical female terms with paw feet and set on a fluted white marble column. The richly moulded decoration shows putti and classical maidens bearing amphora against plaited swags and strapwork, all with overpainted gilt ornamentation. French, circa 1910.

Height: 60in; 153cm
Diameter: 29in; 75cm

Footnote:

Alexandre Sandier (1843-1916) began his career as an architect and decorator in New York but returned to Paris in 1882 where he was appointed artistic director of the Sèvres porcelain factory from the 1897 until his death. He was noted for the introduction of designs in the Art Nouveau style and a new palette of strong, dynamic colours. Under his direction the company developed a line of vases named after French cities which were exhibited at both L'Exposition Universelle (where he was a judge) and La Société des Artistes Françaises 1900.



A Goncalo Alves Open Bookcase



This rare Victorian double-sided bookcase is of shaped rectangular form with two shelves. The top is enclosed by a pierced ormolu gallery and the fluted supports terminate in brass castors. English. Circa 1880.

Height: 28in; 71cm
 Width: 24in; 61cm
 Depth: 15¾ in; 40cm

A Writing Table attributed to Gillow



This partners' table has a shaped rectangular leather inset top above four disguised frieze drawers. It is raised on turned, tapering and reeded legs with brass castors. English, circa 1820.

Height: 30½ in; 78cm
 Width: 43in; 137cm
 Depth: 34in; 36cm

An Ivory of Omori Hokohichi



In this superb Tokyo school group the bearded warrior wears a flowing robe and grasps a sword at his side, as he strides over reed-bound stepping stones in a river. On his back he carries a beautiful young girl with a parasol and wearing a fringe of orange-blossom in her hair. Their faces are full of expression and the robes have incised textile designs. On a rootwood stand. Inscribed *Fort Portal*. Japanese, Meiji period, circa 1880.

Height: 26in; 62cm

Footnote:

The legend of **Omori Hoko(h)ichi** has many versions, but this *okimono* appears to show the one where the great hero offers to carry a beautiful lady across a ford. Half way across, he catches sight of their reflection and realizes that she is, in reality, a witch, whereupon he puts her to death with his sword.



A Tooled-leather Lamp Table



This unusual Charles X table has a small round top with an aquatint inset under glass within an ormolu gallery. The engraving shows the Three Graces stealing arrows from Cupid as he sleeps curled up against a rock. The table itself comprises a frieze drawer in the central drum above a faceted straight support on three cabriole legs with brass castors. It is decorated throughout in gilt-tooled red leather with classical motifs and borders including armorial trophies, sphinxes and honey bees. French, circa 1825.

Height: 30½ in; 77cm
Diameter: 12in; 30.5cm



A Bronze Lion



The snarling animal is naturalistically modelled with a rippling mane and lips drawn back to expose sharp teeth. The eyes have *shakudo* and gilt pupils. Seal mark *Kousai*. Japanese, Meiji period, circa 1880.

Height: 10in; 25cm
Length: 16in; 41cm



A Fine Bronze Eagle



This imposing bird is shown perched on a gnarled rootwood stand. It is leaning forward watching for prey with its wings fully stretched. The eyes, beak and talons are gilded. Signed. Japanese, Meiji period, circa 1890.

Height with stand: 31in; 79in
Width: 25¼ in; 64cm

A Lacquer Suzuribako and Bundai



The writing box has a fitted silver-edged cover showing a *waka* (poem) by Motoori Norinaga of *raden* characters in a cloudscape. The interior continues the theme, with a dramatic morning sky above rolling hills sprinkled with snow and the tops of fir trees in the foreground. The decoration is rendered in gold *hiramakie*, *takamakie*, silver *kirikane* and some *Gyobu nashiji*. The utensils include a silver *suiteki* (water dropper) in the form of a seal, a removable brush rest, an ink stone and a *sumitori* (ink holder), a knife, a skewer and two brushes with silver mounts chased with cherry blossoms. The underside is also in *nashiji*. Signed under the inkstone *Uzuki* and in a red seal *Fujiwara*.

Length: 10½ in; 27cm
Width: 9½ in; 24cm

Footnote:
Motoori Norinaga (21 June 1730–5 November 1801) was a Japanese scholar of Kokugaku (National

Revival) during the Edo period. He is probably the best known and most prominent of all scholars in this tradition. Having studied medicine and Chinese and Japanese philology in Kyoto, he opened a medical practice in Matsuzaka for infants while devoting his spare time to lectures on the Tale of Genji and studies of the *Nihon Shoki* (Chronicles of Japan). Although overshadowed by his activities as a Kokugaku scholar, Norinaga spent 40 years as a doctor and was seeing patients until 10 days before his death in 1801.



Asked about the Japanese Spirit,
I would reply
That it is
Like Wild Cherry Blossoms
With a subtle fragrance in the Morning Sun.

By Motoori Norinaga





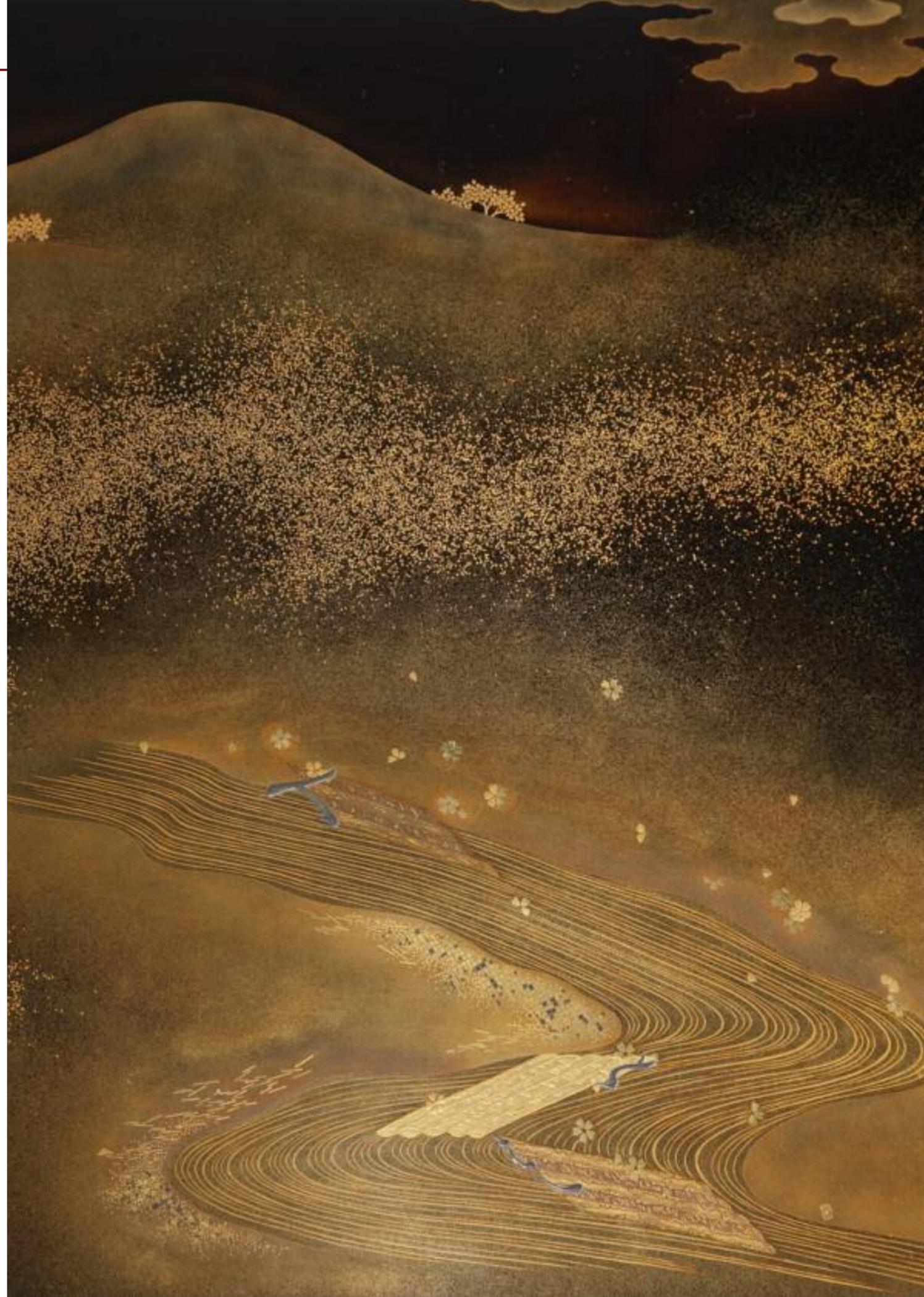
The matching writing table also shows the sky above hills on a *roiro* ground with a swirl of *mura nashiji* mist on the foothills and a meandering river gleaming in the valley. There are three further characters inlaid into the river beside rafts of floating logs and cherry blossoms drifting on the breeze above. The legs are edged in silver and decorated with cloud bands similar to those on the *suzuribako* and the underside of the table is in *nashiji*. The corners bear silver mounts which correspond to those on the writing utensils. Signed **Uzuki**. Meiji period, circa 1890.

Length: 25½ in; 64cm
Width: 14¾ in; 37.5cm

Footnote:

The condition of this matching set of writing accoutrements is superb. This is entirely attributable to the care and attention paid to the storage and

packing of all the separate items. The utensils have individual silk bags and there is abundant cotton wool and tissue paper wadding. The items are all wrapped in silk squares and quilts and fitted into a tightly fitting black lacquer storage boxes. Both *roiro* boxes are inscribed in gilt with a description of their contents and one has a collector's label.



A Pair of Tables Attributed to Donald Ross



These satinwood wood side tables are English in the French Louis XV style have frieze drawers and are decorated with parquetry trellis in purpleheart to the top, frieze and stretcher. The square tapering legs are applied with ormolu mounts. Circa 1870.

Height: 27¾ in; 70.5cm
 Width: 16½ in; 42cm
 Depth: 14½ in; 37cm

Footnote:

The London firm of **Donald Ross** had premises at 13 Denmark Square, Soho during the third quarter of the 19th century. Ross appears to have made a speciality of the 'dotted marquetry trellis' popularised by Garnier and Sene in 18th century Paris. The firm exhibited at the Great Exhibition of 1851 in London. It is known that Donald Ross supplied furniture to important furniture retailers like the Lancaster and London firm of **Gillow** and **Edwards and Roberts**, 21 Wardour St, 'Antique and Modern Cabinet makers and Importers of Ancient Furniture'.



A Gothic Revival Stoup



This beautiful holy water vessel comprises a slender silver figure of the Madonna holding a gilded lily and ruby encrusted bible. She wears draped robes with a gem-set clasp and a tri-lobed crown embellished with seed pearls and cabochon stones. The figure is set within an openwork niche of silver-gilt fleurs-de-lys trellis below an ogival baldachin also set with precious stones and supported by lapis lazuli columns above a conical lapis lazuli stoup. Stamped, *Coffignon Freres*, Paris, circa 1860.

Height: 14in; 37.5cm



An Impressive and Important Ivory Charger



This magnificent ivory dish has a central lobed oval field with a ribbed curvette and an ornate rim comprising panels of bacchanalian revelries. This in turn is framed by reclining figures and handles composed of scallop shells sheltering putti playing musical instruments. The various elements are secured by ormolu mounts in the form of satyr-head scrolls and winged female masks. The central field is carved throughout in high relief with a large array of carousing characters grouped around a central throne with numerous satyrs and fawns frolicing amongst olive trees and playing musical instruments for the entertainment of Goddesses and Muses. South German, 18th century. (See the cover for full image)

Length: 37½ in; 95cm
Width: 30½ in; 78cm

Footnote:



An Large Ivory Tankard



This monumental tankard is carved from a single section of tusk with a continuous high-relief battle scene. The central commander wears a crown and a long beard and appears to be dismounting from a chariot. All around him horsemen with lances, swords and maces stampede over fallen horses and massacre their enemies. The finial shows a kneeling Roman soldier and the handle comprises the hero Heracles in combat with another soldier. The hinged rim, cover and flanged foot ring are worked in silver-gilt with repoussé panoplies of war within shell-work scrolls on a stippled ground. German, mid 18th century.

Height: 18½ in; 47cm

Width: 11¾ in; 30cm

Depth: 8in; 20cm



A Mahogany Dining Table



This Regency twin pillar dining table has a shaped rectangular top of exceptional colour. The turned baluster supports have four outswept legs terminating in paw feet with brass castors. There is one original leaf which can be inserted to extend the table or, alternatively, a smaller leaf fitted onto one end makes the table into a breakfast table. English, circa 1815.

Height:

Width:

Depth:



A Pair of Cary's 21-inch Terrestrial and Celestial Library Globes

Each globe is surmounted by a brass scale in a circular mahogany stand with four arched supports on a baluster and ring-turned column. The tripod legs terminate in block feet and castors. One is inscribed "Cary's New Terrestrial Globe exhibiting the tracks and discoveries made by Captain Cook.... together with every other improvement collected from various navigators to the present time", and the other "Cary's New and Improved Celestial Globe on which is carefully laid down the whole of the stars and nebulae... the whole adapted to the year 1800 and the limits of each constellation determined by a boundary line", "London, made and sold by J & W Cary, Strand, March 1st 1815, with additions and corrections to 1823," and "made and sold by J & W Cary Strand 1799". (Compasses replaced).

Height: 48in; 122cm

Provenance:
The Freemason's Hall, Bournemouth



A Pair of Shibayama and Gold Lacquer Tusk Vases



Each of these large ivory vases is decorated at the mouth and foot with bands of textile designs and symbols of good fortune in gold and coloured lacquer. The central fields have large panels of *shibayama* inlay in coral, stained bone, tortoiseshell and mother of pearl against an incised ground. One vase shows a white cockatoo on a branch and a floral arrangement in a hanging bamboo. The other has a grey raven peering into a stream, and a standing arrangement of flowers also in a bamboo container. Raised on shaped wooden stands painted in gilt with masks and textile patterns. Japanese, Meiji period, circa 1880.

Height: 17in; 43in (including stands)

Width: 8in; 20cm

Depth: 6½ in; 16.5cm



An Anglo-Chinese Centre Table

This rare hardwood table has a panelled marble top framed within brass-inlaid hardwood surrounds. The six reeded legs are centred on a carved boss and raised on a further shaped base with reeded feet and the original English castors. For ease of transport the whole ensemble divides into three pieces, of which the central section folds away. Circa 1840.

Height:
Width:
Depth:



A Clock Garniture by Dumaige

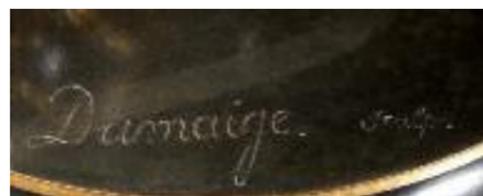


This superb bronze, black marble and ormolu garniture comprises a central clock set in a stepped cylindrical base with winged griffon brackets and surmounted by two girls dancing over a tambourine and playing the triangle and small cymbals. Two companion dancers raised on separate square bases play the tambourine and castanets. The whole ensemble is worked in bronze and marble with ormolu mounts in the classical style. The dancers have Grecian hairstyles, robes and sandals while the buttons, scarves and musical instruments are highlighted in gilt. Signed on the base *Dumaige sculp*, and on the clock. French, circa 1860.

Height: 31in; 79cm
Width: 20in; 51cm
Depth: 10in; 26cm

Footnote:

Etienne Henri Dumaige (1830-1888) studied sculpture under Féuchère and Dumont. He exhibited at the Salon from 1863-1886 in marble, plaster, terracotta and bronze, including portrait busts of **Molière** (1872), **Rabelais** (1873) and **Desmoulins** (1882). However he was equally renowned for his statuettes of dancers including works entitled *Salome* and *Esmeralda*. For a similar clock in 'le goût Grec' by Houbedine of Paris exhibited in the Paris Exhibition, 1867 see Jonathan Meyer, *Great Exhibitions, 1851-1900*, Antique Collectors Club 2006, p. 177.



Venus and Cupid



This large ivory group shows Venus with winged Cupid sitting astride her shoulder. She is portrayed with an elongated figure partially draped and gazing up at Cupid. To stop him falling, she is holding one of his feet and cupping her right arm protectively above his head. Cupid is holding her arm and leaning forwards to stare into her eyes. On a wood base. Italian, circa 1750.

Height without base: 25in; 64cm

Diameter: 5½ in; 14cm



The Kings Weston House Commodes



This pair of North Italian commodes in the manner of Maggiolini have rectangular tops above three disguised drawers, all raised on square tapering legs. The decoration comprises panels of rosewood, olivewood, sycamore and box inlaid with insects, dragonflies and flowers centred on birds. The sides have trailing floral garlands around a classical profiles. 18th century.

Height:
Width: 130cm
Depth: 60cm

Provenance:
Sir Francis Beaufort-Palmer and thence by descent.

Footnote:
Sir Francis Beaufort-Palmer, (1845-

1917) was a direct descendant of **Rear Admiral Francis Beaufort** (1774-1857) the Royal Hydrologer who invented the Beaufort scale of wind strength. Sir Francis Beaufort-Palmer, an eminent lawyer, was also a keen collector of early art and an authority on 15th century Spanish paintings. He amassed the largest private collection of such paintings all of which were bought by William Hesketh Lever (The Lever Collection) in 1919.

Weston House was built between 1710-1725 by Sir John Vanburgh for Edward Southall and then passed on through several generations until Philip John Miles bought it in 1833. He generously allowed his relatives, including the Beaufort-Palmers, to live there with him.

A Pair of 'Cape Town' Plates



Each of these shallow porcelain dishes has a delicately scalloped rim and is painted in polychrome enamels with four Dutch warships riding at anchor in Cape Town harbour with Table Mountain behind. Floral sprays in the famille rose palette embellish the rim. Chinese, circa 1730.

Diameter: 9in; 23cm

Footnote:

For a similar single plate, see F. Hevouët & Y. Bruneau, *La Porcelaine des Compagnies des Indes à Décor Occidental*, Paris, 1986, p.38, fig. 2.5 and for five other versions, see p 39, fig. 2.6-2.10. Another example appears in Lunsingh Scheurleer, *Chinese Export Porcelain – Chine de Commande*, London, 1974, fig. 242.



A Silver and Shibayama Kodansu attributed to Masayoshi



This spectacular silver *kodansu* is of rectangular form with a hinged door and carrying handle, decorated overall with a profusion of chased and embossed *kiku* and applied with ivory and gold *hiramakie* panels variously shaped as fans, maple-leaves, blossoms and gourds. Each panel is further decorated in *shibayama* encrustations of mother of pearl, lacquer, bone, stained woods and semi-precious stones depicting a rich variety of floral arrangements, carp in a stream and birds including doves, a kingfisher, hens, an egret and a mandarin duck. The door opens to reveal butterflies and a flower ball on a *nashiji* ground opposite three drawers with silver handles decorated in *togidaishi* with an overall pattern of overlapping maple leaves and prunus blossom.

The insides of the drawers and underside also of *nashiji*. Japanese, Meiji period, circa 1890.

Height: 11½ in; 29.5cm
Width: 8in; 20cm
Depth: 12in; 30cm

Footnote:

For a very similar example by **Masayoshi**, see *The Nasser D. Khalili Collection of Japanese Art*, vol. IV, London 1995, No.194. These two caskets are remarkably similar both in form and decoration. The shapes and arrangements of the panels correspond, as do the decorative themes within. The interior decoration on the drawers is also the same but the Khalili *kodansu* has water wheels and waves inside door as opposed to a flower ball.



A Table attributed to Holland and Sons



This superb centre table in amboyna, with thuyawood, tulipwood and satinwood marquetry inlays has a circular top raised upon a tripod base. The pedestal comprises three turned columns joined by a solid stepped stretcher and terminating in outswept legs with recessed castors. The decoration is predominantly composed of contrasting banding and stringing in exotic timbers with a central field of burr-veneers within a laurel wreath border embellished with ivory berries. The legs and frieze are also adorned with ormolu mounts including a central urn on the stretcher and classical masks, acanthus leaves and patera throughout. London, circa 1860

Height: 29in; 74cm
Diameter: 52in; 132cm

Footnote:

For a table with a similar base by **Holland and Sons** exhibited in the London Exhibition, 1862 see Jonathan

Meyer, *Great Exhibitions, 1851-1900*, Antique Collectors Club 2006, p. 122. Originally founded in 1803 by Stephen Taprell and William Holland, a relation of the architect Henry Holland, the firm of Holland & Sons became one of the most successful furniture making companies in the 19th Century. The firm worked extensively for the Royal Family, being granted the Royal Warrant by Queen Victoria, for the decoration and furnishing of Osborne House, Sandringham and Marlborough House. By 1859 they employed some of England's leading designers and participated in all of the International Exhibitions from 1851 to 1878. Holland and Sons also executed over three hundred separate commissions for the British Government, including work at in the Palace of Westminster, the Victoria and Albert Museum.



Cupid with a Rose

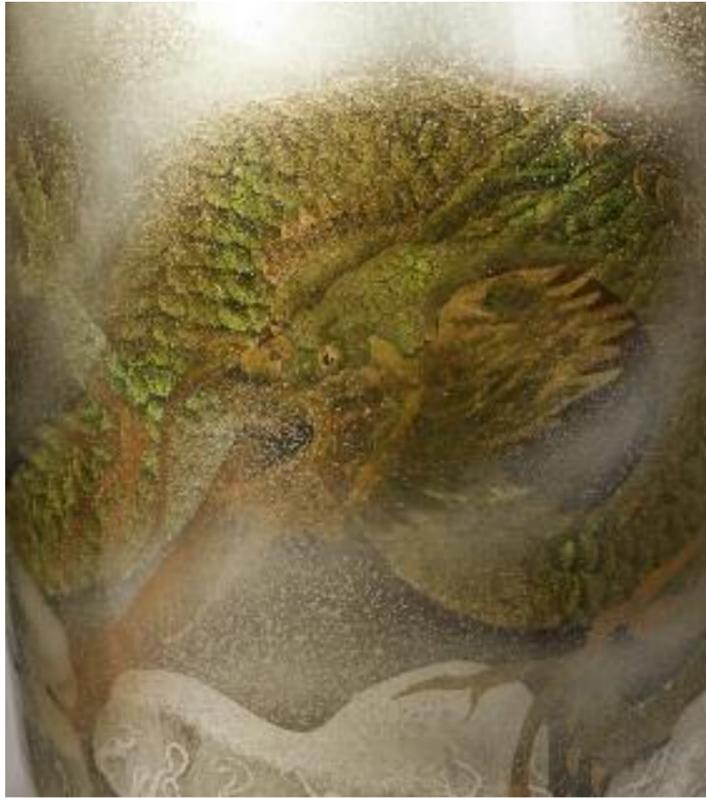


The God of Love is depicted here, in ivory, as a winged child proffering a bloom plucked from a large wicket basket of roses he is carrying on his back. He holds his bow and quiver behind him. Set on a turned ebonized plinth with a ribbon round the drum. French, circa 1860.

Height: 20½; 52cm
Diameter: 8¼ in; 21cm:



A Pair of Dragon Vases



These large porcelain vases are decorated in a most original and unusual manner. Each one has a dragon with gaping jaws and bulging eyes rendered in underglaze green, which has been crackled to simulate scales, and in gilt and bronze emphasising the flaming nostrils and manes. The dragons coil round the vases but are almost completely obscured by sprayed and speckled silver clouds. The rims are gilded and the bases overpainted with black enamel. Japanese, early 20th century.

Height: 36in; 91.5cm
Diameter: 15in; 38cm



A Strut Clock by Vasel



The ormolu case of this rectangular clock is profusely incised with scrolling foliage round the stepped frame. It has small feet, a hinged carrying hook and pivoted strut on the back. The silvered face has large central dial and two smaller subsidiary dials for day and date all on a chased floral ground. The Swiss movement is marked Doxa and W Vasel, London.

Height: 7in; 18cm
Width: 5in; 13cm

Provenance:

**H J Morgan of Montague Square
London W1 and Godalming, Surrey.**

Footnote:

The great clockmaker **Thomas Cole** (1800-1864) invented the strut clock, so called because of the hinged support at the back of the clock, in the mid-19th century. These clocks became enormously popular because they were so much more portable and slimmer than the

traditional square carriage clock. **W. Vasel** was an important Victorian clockmaker who was recorder at several addresses in London from 1886-1907.

H J Morgan was a very influential figure in the world of motor cars and racing. He began by co-founding 'The Steering Wheel Club' in Mayfair and continued with many positions of authority in the British Automobile Racing Club (B.A.R.C), British Racing Driver's Club (B.R.D.C.), Order of the Road, Guild of Motoring Writers, the Brooklands Society, The Junior Car Club until it became the B.A.R.C and the British Motor Racing Circuit Owners Association. In addition he was Clerk of the Course at a host of important races including Brooklands (1937-39), all J.C.C meetings, Donnington Park, Crystal Palace, Goodward and Aintree for the British Grands Prix of 1955, 1957, 1959, 1961 & 1962.

A Model of HMS Ardent



This fine shipyard model of the first Ardent Class Torpedo Boat Destroyer has a wooden hull and silvered deck furnishings including three guns, a conning tower, guard rails and an anchor with chain. In the original display case. Bearing a silver plaque inscribed

HMS ARDENT – BUILT BY THORNYCROFT, CHISWICK, LONDON – 1893

206 TONS	4500 HP
200FT LOA	WATER TUBE BOILERS
19FT BEAM	SPEED 27 KNOTS
7FT DRAFT	COMPLIMENT – 46-53

Height: 15 ¾ in; 40cm
Width: 37in; 94cm
Depth: 8in; 20cm

Footnote:

HMS Ardent

The ship's motto was "Death rather than disgrace". The Torpedo Boat Destroyer HMS Ardent was launched on the 16th October 1894. She is pictured here in Malta while

attached to the Mediterranean Fleet during the 1890s as tender to the flagship HMS Ramillies, with the idea of being used among other things, for the training of the stokers of the Fleet in the management of water tube boilers. The Ardent, to fulfil her special purpose, carried a 12 pounder quick-firing gun and five 6 pounders. In addition she had two torpedo tubes and was manned by 45 officers and men. The ship was broken up in 1911.



A Cabinet attributed to Viardot, 1860



This important cabinet in the Orientalist taste is composed of a double tier central section of drawers and cupboards surmounted by a stepped pagoda like top with further small drawers and a double-storey outswept roof. Crouching dragons guard three tiers, while bells hang from the topmost eaves. The cabinet is made variously of kingwood, padouk, mahogany and rosewood with inlays in mother of pearl and ebony with brass stringing. The decoration comprises a pair of swans with a vase of flowers above a bell dated 1860, on the central fall-front, and high relief carved figures of Chinese deities and auspicious birds, all within a variety of formal borders. The interior includes sliding drawers, a mirrored recess with a chequer floor and numerous further small drawers. The whole piece is raised on a plinth with grotesque lion dog feet. French, dated 1860.





Footnote:

Gabriel Viardot (1830-1906) is justly famous for his exuberant pieces in the 'Orientalist' taste. Advertising himself as 'Créateur des Meubles dans le Genre Chinois et Japonais', he exhibited widely, beginning with the Great Exhibition of 1851 in London and was both participant and juror for the 1867, 1878 and 1889 Paris Exhibitions. His firm was most successful at exhibitions and won four medals in Paris; silver in 1867 and 1878, gold in 1899 and 1900 and further gold in Antwerp 1884. Beginning his career as a wood carver, he took over the family firm at

rue du Grand-Chantier in 1861 and by 1885 employed over 100 craftsmen. Later he moved to 36, rue Rambuteau where his showroom sold 'objets d'art et de fantaisie' and finally he settled at 36, rue Amelot. Moving in artistic circles, which included **Monet** and **Debussy**, Viardot was an integral part of the fashionable movement towards 'French Japonism'. One of his final commissions was a U-shaped desk given to the French President Georges Clemenceau by oriental art collector Clémence d'Henne.

A Gold Lacquer Table Screen



This beautiful gold lacquer and ivory two fold table screen is decorated in superb *shibayama* inlays of mother of pearl, tortoiseshell, ivory and precious metals on a *nashiji* ground. The two main panels depict an interior with a *bijin* in a swirling *kimono* and huge *obi* turning to smile at a sculptor sitting cross legged before a sculpture of Hotei. The room is full of decorative details including floral arrangements, a wall hanging, a parrot on a swing, a drum, a small table and a fan. The smaller panels below are decorated with a peony and fan and a flower ball. The reverse shows gilt quail amongst autumnal leaves on a *roiro* ground. All within an incised ivory frame with silver hinges and mounts. Signed on a mother of pearl tablet ?? . Japanese, Meiji period.

Height: 13½ in; 34.5cm

Width: 15½ in; 39.5cm

Footnote:

For a very similar frame of plum blossom viewing also by ??? see Laura Bordignon, *The Golden Age of Japanese Okimono*, p. ??.







Wick Antiques Limited

FAIRLEA HOUSE
111-113 MARSH LANE
LYMINGTON
HAMPSHIRE
SO41 9EE
www.wickantiques.co.uk