



Large giltwood 18 branch Chandelier in the Thomas Hope tradition: with Thomas Hope classical female Bacchante masks and rosettes, palmate ornaments and bold acanthus leaf decoration; with six gilt ropes suspended from top acanthus crown; the gilt bronze branches also with elements of Thomas Hope decoration; terminating in a leaf and bud finial. Circa 1820 and restored. The 1938 photographs showing oil reservoirs which have since been changed back to candle branches.

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Height: 71" - 180.0cm

Width: 55" - 140.0cm



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It is a wonderful and almost unique example of workmanship after Thomas Hope designs. Following the exhibition at the V & A, Thomas Hope furniture has become much sought after. Similar rosette and anthemion design elements are found on the Thomas Hope chandelier in the Robert Lehman Wing of the MET Museum, New York, and a collection of Thomas Hope designs of furniture and lighting are also part of the collection at Brighton Pavillion.

Provenance:

5 Belgrave Square, London, the Grade 1 listed residence of the society host and Conservative MP, Sir Henry 'Chips' Channon and his new wife Lady Honor Guinness, daughter of the Earl of Iveagh. Photographed in situ by Country Life after the refurbishment in 1938, this prestigious renovation was decorated by Lord Gerald Wellesley and Trentworth





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*Recently redecorated in the Regency style, with the exception of the dining-room, that has been inspired by the Amalienburg, the masterpiece of rococo, at Nymphenburg.*

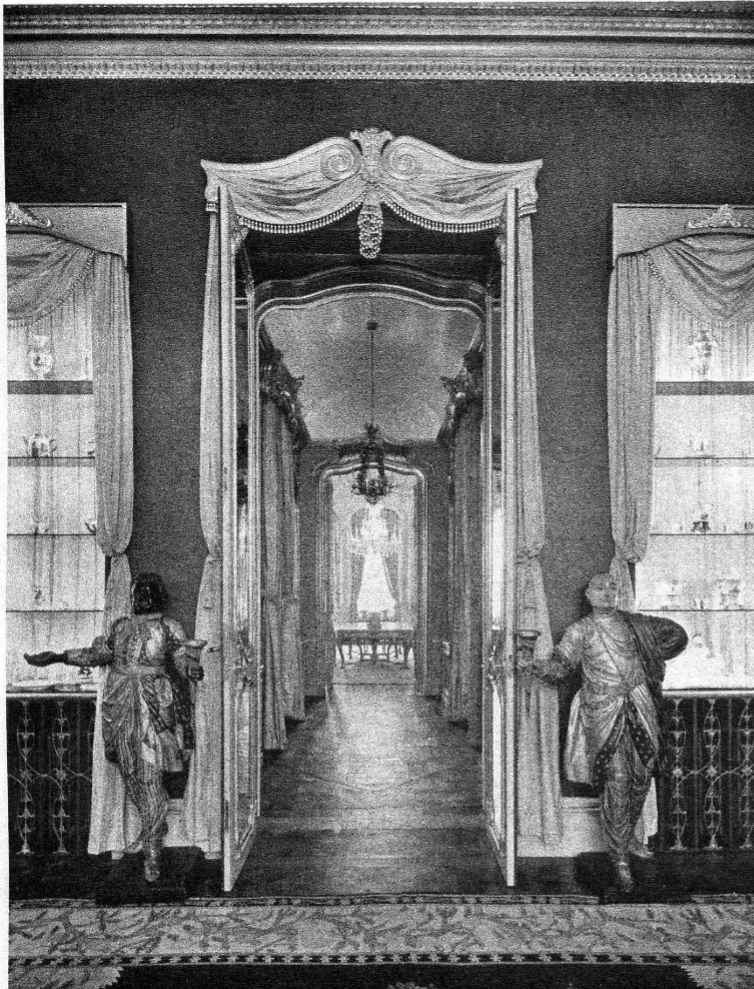
TOO often, in the last few years, these pages have had to be devoted to recording a London house about to be pulled down. All the more pleasant, then, that this week their subject should be a house that, so far from glory departing from it, has lately acquired distinctly added lustre. It is not surprising that Mr. Henry and Lady Honor Channon should have re-created the rococo splendours of

Nymphenburg in the dining-room that is the "high spot" of their London house, for they are both well known Münchenerers, and Mr. Channon's book "The Ludwigs of Bavaria" has introduced thousands to the beauties and peculiarities of that pleasant land. Not that the whole house has gone rococo. On the contrary, apart from the dining-room, it has taken its cue from the elegant classicism of the square itself. The

living-rooms are for the most part Regency in their furnishing, incorporating the original design and mouldings or introducing features of nearly related origin; while the bedrooms take advantage of modern ingenuities in planned fittings. Not the least interesting aspect of the house is the happy way in which the three styles go together.

Belgrave Square, as is recorded on the portico of No. 31, was designed, with the exception of the corner houses, by George Basevi just over a century ago. Basevi, who was afterwards killed by falling from the top of Ely Cathedral when engaged in inspecting the structure, was a pupil of Soane and, although the Fitzwilliam Museum at Cambridge is certainly his most important single building, the noble simplicity of the Belgrave Square design would alone earn him respect. With Nash's Carlton House and Regent's Park Terraces, Belgrave and Eaton Squares are London's finest examples of Late Georgian town architecture and, still surviving intact, their preservation would more than compensate for the destruction of the mutilated Adelphi. That the bright dignity of Belgrave Square's stuccoed mansions appeals to many nowadays is proved by the number of notable new residents. H.R.H. the Duke of Kent has come to No. 3, and the Duke of Norfolk is said to be taking over No. 14 from Lord Dudley.

Actually rococo harmonises as naturally with Belgravian classicism as does Regency furniture with plain modern backgrounds. For, as rococo and Regency both evolved as styles for decorating the insides of plainish classical buildings, so our simple modern solutions of practical problems are



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1.—THE WAY THROUGH TO THE NEW DINING-ROOM

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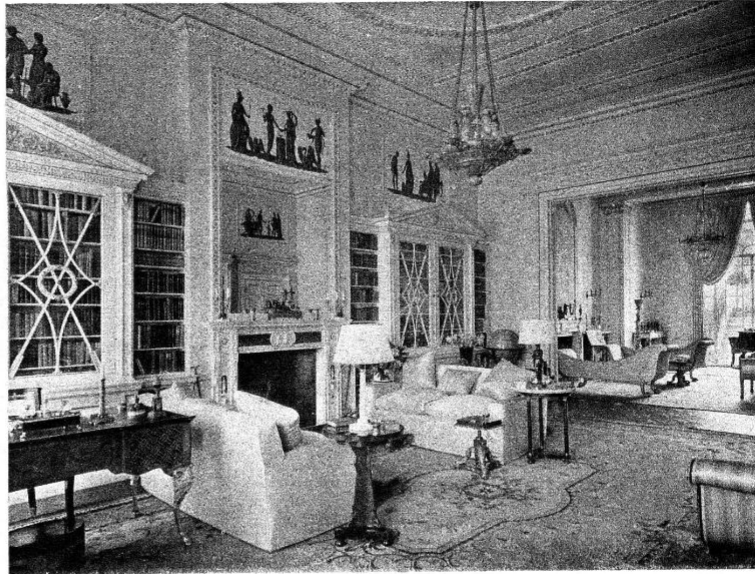
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grey carpet. From the same source came the stone stove in the opposite recess. Above the mirrored doors, which have beautifully chased silver locks, are paintings in the manner of Oudry, and above the cornice, extending over the coved ceiling, the finest rococo decoration is seen. In the centre of each side a nymph, almost in the round, sits beneath a tree, accompanied by pairs of spouting dolphins, scallop shells, and exotic fowl. Here and there, on brackets, perch porcelain birds.

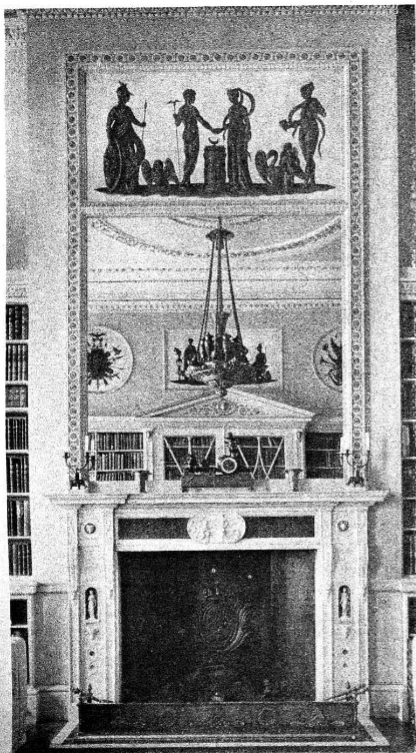
The chairs, copied from a single original, are silvered, with the same sea green silk upholstery as the window curtains. All this eighteenth century elegance is reflected, and concentrated, in the table-top made of squares of mirror, and garnished with delightful pieces of Meissen porcelain. Among them are figures and candelabra of the celebrated Bruhl Swan Service, formerly in the possession of the Kings of Saxony. The soft glow of the candles in the crystal chandelier and wall brackets gleams on mirrors and silvery forms and mingles on the table with gold glints from the corridor and the reflections of the porcelain figures. Artificial light and the party spirit are essential to rococo's full effect. Even on the occasions when a festival is made the excuse for illuminating some *Festsaal* or the Amalienburg itself, the glittering grace of rococo is not revealed more perfectly. For here is a room that is living, while in all its prototypes the shadow of the guide and the faint odour of must can be detected. It can be imagined



6.—THE LIBRARY ON THE FIRST FLOOR

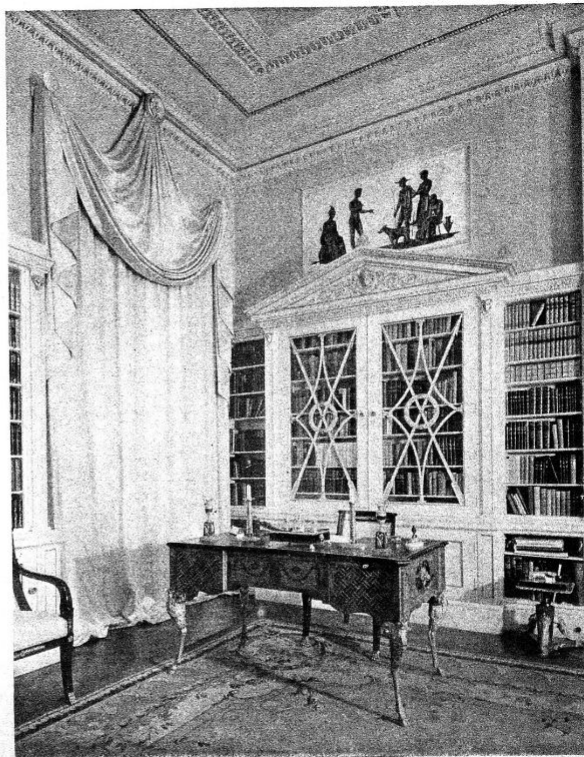
how fine a sight must be a dinner-party here before a Court ball.

The front room on the first floor (Fig. 6), almost invariably a drawing-room in London houses, is here a library, the back half, to which it is open, being called the drawing-room (Fig. 9). Both rooms, however, are decorated *en suite*, cream and pale blue predominating. The bookcases, of Deepdene "Grecian" type, were designed by Lord Gerald Wellesley and Trenwith Wills, and the gold and black cameo paintings above painted by Michael Gibbons. The chimneypiece (Fig. 7) is a graceful



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7.—THE LIBRARY CHIMNEYPIECE



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8.—REGENCY DECORATION IN THE LIBRARY





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