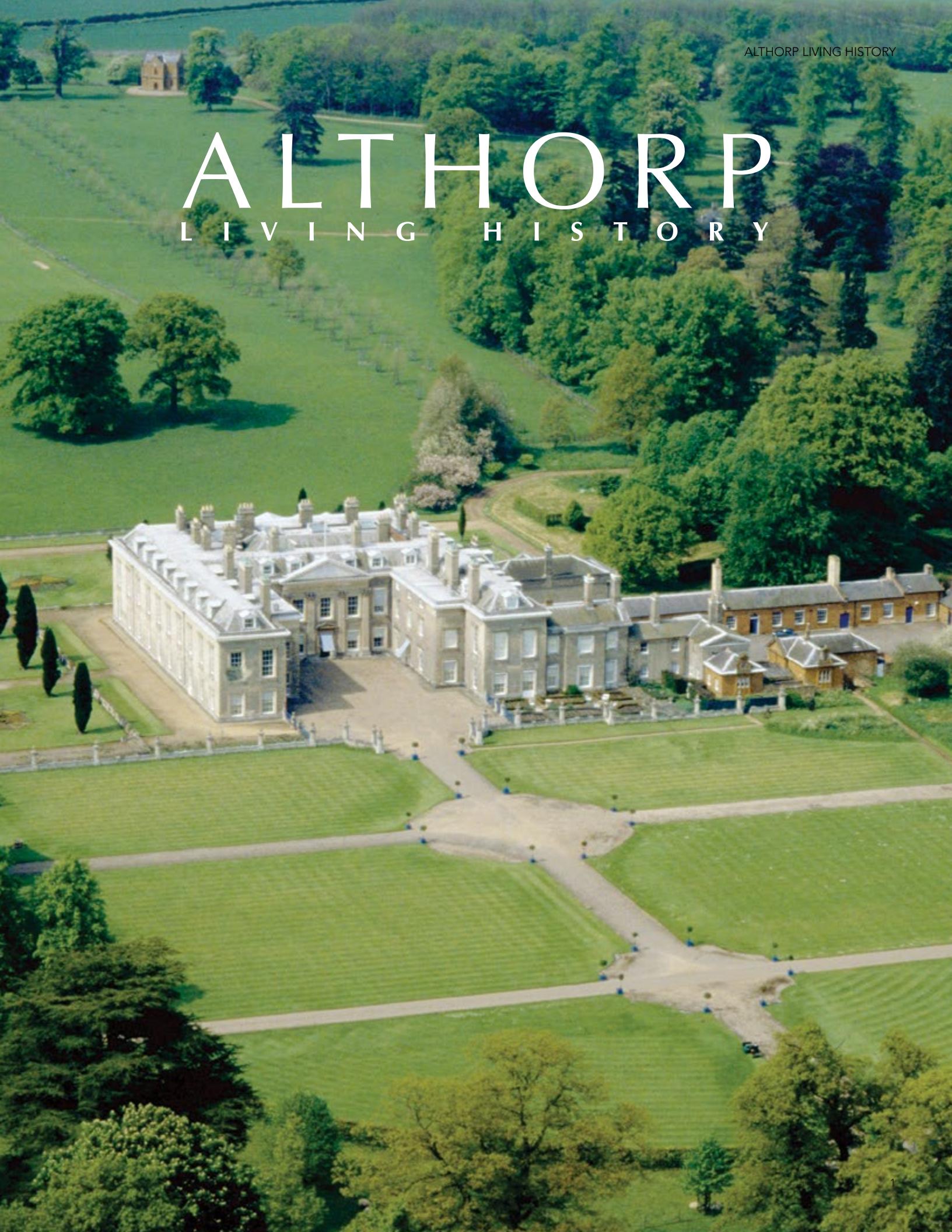
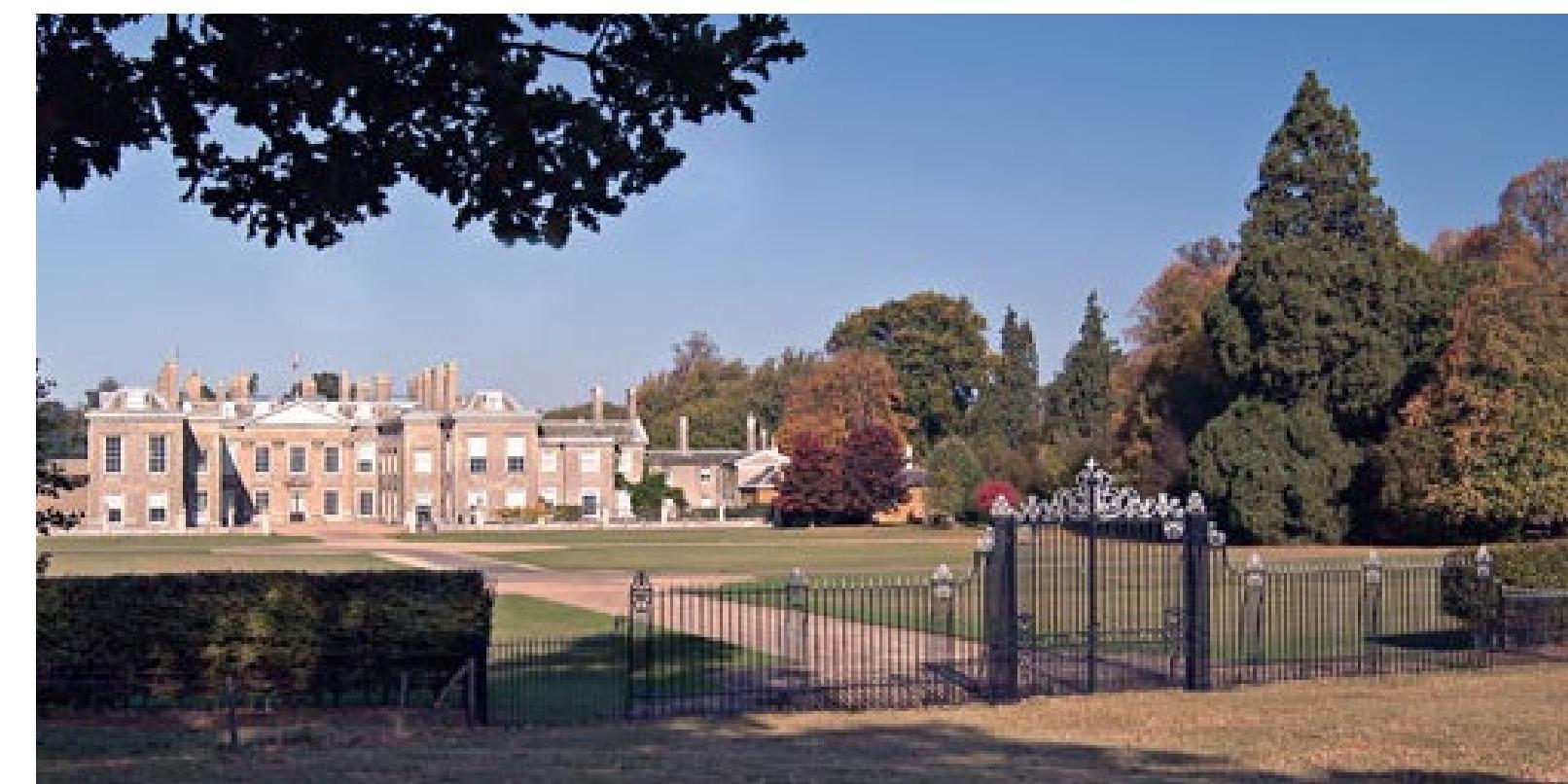
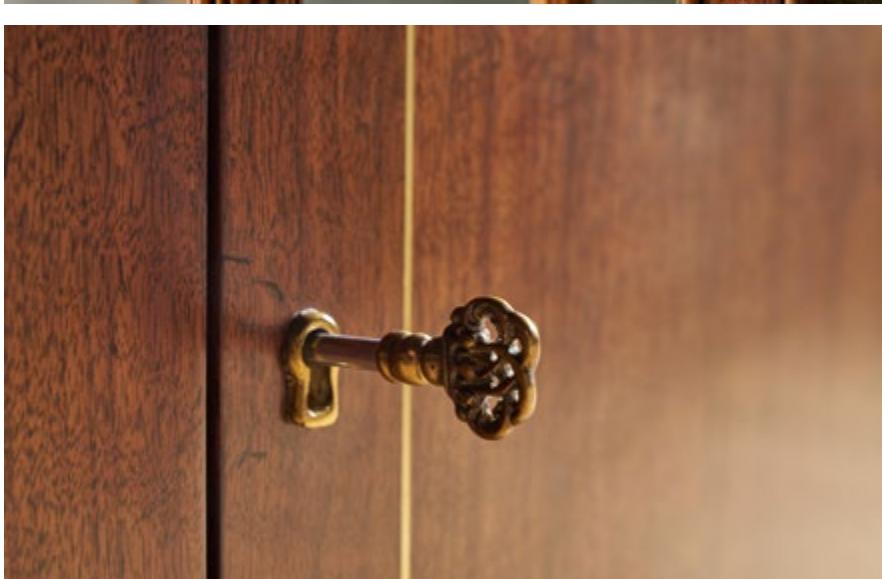


# ALTHORP

LIVING HISTORY







ALTHORP HOUSE

# A UNIQUE Family

Althorp was built in 1508, by the Spencers, for the Spencers, and that is how it has remained for over 500 years - the family line has contained politicians, courtiers, admirals, society beauties and pioneers in charity work, as well as gamblers, book lovers, and even a breeder of prize bulls. They were all related, but each Spencer was unique in time and taste.

Having one family in one home for five centuries has presented many opportunities for members of the line to leave behind their mark in the shape of their favourite acquisitions. A passion for collecting has always been present, and the cream of their collections now adorns Althorp. It is fair to say that the story of Althorp is also the story of the Spencers, and vice versa.



Althorp by John Vosterman 1677.  
This shows the original red brick, before it was tiled.

A family home to 19 generations of the Spencer family, Althorp showcases the various interests and passions of those who have lived here over the A UNIQUE HOME centuries. Charles, Ninth Earl Spencer has been in charge for just 20 of the House's 500-year history but he has striven in that time to make a positive difference, by taking an uncompromising approach to the continuing wellbeing of Althorp. This involves a fine balance between historical accuracy and practical modernity. Earl Spencer knows his job will never be complete overseeing the duty of running such a special place is an ever-evolving process.

From the captivating interiors to the beguiling grounds, Althorp offers a wealth of diversions for visitors of all ages. This is a house that continues to evolve: Althorp is a living organism, a part of our shared history, and, today, a simply gorgeous spot to spend a day being inspired.

# A UNIQUE Home



John Spencer, created Earl Spencer



George John, 2nd Earl Spencer



John Charles, 3rd Earl Spencer



Frederick, 4th Earl Spencer



John Poyntz, 5th Earl Spencer



Charles Robert, 6th Earl Spencer



Albert Edward John, 7th Earl Spencer



Edward John, 8th Earl Spencer



Charles Edward Maurice, 9th Earl Spencer

Owners of Althorp  
[1500s to 1783]

Sir John Spencer, Kt,  
bought Althorp 1508 (d. 1522)  
married Isabell Graunt

Sir William Spencer, Kt, (d. 1532)  
married Susan Knightly

Sir John Spencer, Kt, (d. 1586)  
married Katherine Kitson

Sir John Spencer, Kt, (d. 1599)  
married Mary Catlyn, 1566

Sir Robert Spencer 1570 - 1627  
Created Baron Spencer of Wormleighton  
married Margaret Willoughby, 1587  
(d. 1597)

William, 2nd Baron Spencer, KB 1591 - 1636  
married Lady Penelope Wriothesley, 1614  
1598 - 1667

Henry, 3rd Baron Spencer 1620 - 1643  
created Earl of Sunderland , KG 1643  
married Lady Dorothy Sidney, 1639  
1617 - 1684

Robert, 2nd Earl of Sunderland, KG 1641 - 1702  
married Lady Anne Digby, 1665  
1646 - 1715

Charles, 3rd Earl of Sunderland, KG 1675 - 1722  
1) married Lady Arabella Cavendish, 1695  
1673 - 1698,  
2) married Lady Anne Churchill, 1699  
(d. 1716)  
3) married Judith Tichbourne, 1717  
(d. 1749)

Robert, 4th Earl of Sutherland 1701 - 1729\*

Charles, 5th Earl of Sunderland,  
3rd Duke of Malborough, KG 1706 - 1758\*  
(quitted Althorp 1734)

Hon. John Spencer, 1708 - 1746\*  
married Lady Georgina Carteret, 1734  
1716 - 1780

John Spencer, created Earl Spencer 1765  
1734 - 1783  
married Georgiana Poyntz, 1775  
1737 - 1814

\*Son of Charles, 3rd Earl of Sunderland  
and Lady Anne Churchill

# ALTHORP

LIVING HISTORY

Althorp was built with classically aristocratic aims in mind - to demonstrate the wealth and power of the early Spencers, to show off their exquisite collections (of art, furniture, books, silver and porcelain), and to entertain.

But there was always an understanding that the owners of this great house had an obligation to share their good fortune with others. Distinguished visitors - kings, queens, foreign dignitaries - had only to ask, and the doors of this private palace were of course thrown open. But guests with less rarefied backgrounds could also ask to enjoy the contents - and a discreet tip placed in the hand of the head housekeeper would secure a tour, if the family's privacy was not unduly compromised.

These historic houses were dynamic places, full of bustle and industry ensuring the occupying family could lead pampered, smoothly-run, lives: even a little over a century ago, Althorp employed 65 permanent house staff, while another 45 worked in the gardens and Park, and a further 40 grooms attended the horses in the Stables. There was therefore less of a problem in absorbing a few extra people, curious to see the splendours within.

After the First World War there was a drastic belt-tightening in England's stately homes. It was hard to find staff, and estate incomes dipped while taxes rose. Between the wars, my grandfather (Jack - the 7<sup>th</sup> Earl Spencer) often welcomed visitors that shared his keen appreciation of the house and its chattels. His diaries show he was less thrilled by those who couldn't match his knowledge - he was almost comically scathing of what he perceived to be willful ignorance, when, in truth, he was asking way too much of his audience's intellect.

My father, by contrast, just adored people. He chatted happily with all comers to Althorp, as at ease with a prince as with a primary school teacher. He was modern in his outlook - sharing Althorp with enormous generosity, and without snobbery.

I've had the privilege of being in charge of Althorp, for quarter of a century now. I've certainly received some interesting guests - including former presidents Mandela and Gorbachev - and, through the annual Althorp Literary Festival, a never-ending stream of internationally acclaimed figures: novelists, sportsmen, comedians, politicians, and experts in dozens of fields.

But the high points of our year are those weekends when we fill Althorp with family and friends, as the 18 preceding generations of my family have done for 500 years. The original builder and occupant of Althorp - Sir John Spencer - left it as a condition of his Will that Althorp should always be a place of entertainment. It's not a tough duty to fulfill - whether with loved ones, or interested outsiders. It was never designed to be a place to hide away in - it was painted on the broadest possible canvas, as something spectacular that demanded widespread admiration and appreciation.

Spencer



# ALTHORP

LIVING HISTORY

## CHARLES SPENCER

*"Althorp is the essence of Englishness"*



THE 9<sup>TH</sup> EARL SPENCER



Watch **Charles, 9<sup>th</sup> Earl Spencer** introduce a new Althorp Living History furniture collection. Each piece has been curated to reflect the history and taste of Althorp, one of England's finest country houses.

For five centuries, Althorp - a sprawling English estate in bucolic Northamptonshire - has served as the primary residence of the Spencers, one of the most distinguished, aristocratic families in England with ties to Winston Spencer Churchill and the ancestors of George Washington. In April 1992, Charles, Viscount Althorp, became the 9<sup>th</sup> Earl Spencer and it was he who worked with TA to bring the Althorp Living History Collection to fruition. The resulting collection of furniture and upholstery pieces in Althorp Living History draws inspiration from treasures gathered during the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries by Althorp's famous inhabitants.

"Althorp is to me the essence of Englishness... Understated but impressive, traditional but relevant, a historic house but also a warm and much loved home. Its contents have been assembled with discernment, over 500 years. If I had to sum up Althorp – itself the embodiment of the Spencer family's heritage – in one word, it would be English."

As you walk round this house, you will see the accumulation of paintings, furniture, china, and sculpture, which have appealed to the tastes of my family over the generations. I hope that, beyond the art, you will also notice that Althorp is very much a home. I believe this is down to the fact that one family has used this house as a home, in an unbroken line," states Lord Spencer.



THEODORE ALEXANDER

# THE Saloon

The Saloon was formed with the roofing-over of the inner courtyard of the Elizabethan house, by Dorothy, widow of the First Earl of Sunderland, in circa 1662. She was also responsible for the installation of the imposing staircase. Although of simple construction, it is without compare for its size and age. Pevsner refers to its 'unique monumentality'. An earlier guest, Count Lorenzo Magolotti praised it in 1661 for being 'constructed with great magnificence'. Made of oak, it had at first been stained to resemble walnut. Holland had it painted white, when he added the gallery balustrades, but the wood was stripped back at the turn of this century. The stairs are covered in a carpet bought by the Fourth Earl Spencer, from Smyrna (modern Ishmir).

The present layout dates from the end of the last century, the area enlarged and the fireplace put in. MacVicar Anderson, the architect in charge, also fashioned the existing coving to reflect that in the Wootton Hall.

Clustered over the fireplace are pictures of various Spencer-Churchills, and the First Duke of Marlborough. Directly above the mantelpiece is the Honourable John Spencer, grandson and heir of Sarah, Duchess of Marlborough by George Knapton, surveyor of pictures to George III. The Third Earl Spencer is by George Hayter.

Of recent generations, the ever-immaculate Sixth Earl is shown as captured by Sir William Orpen: and the Seventh Earl is seen in an uncomfortable portrait by Augustus John.

On the ground floor are ranged portraits of Queen Anne and her husband, George of Denmark, and courtiers and statesmen by various English and continental masters, including Sir Godfrey Kneller, Wissing and Jean-Baptiste Van Loo.

Among the display items is the clock at the top of the staircase. In a Boulle and ormolu case, this Louis XIV piece arrived through Georgiana, first wife of the Fourth Earl, her inheritance owed something to luck, however. She was a co-heiress to her father, William S. Poyntz, while her mother, Elizabeth Browne, was sole heiress in turn to Viscount Montagu of Cowdray. The clock came from Cowdray, and was valued at £10 when it came to Althorp in 1840.

The chimneypiece was brought in 1926 from the dining room at Spencer House. Downstairs, also on the south side, are various medals and decorations awarded to family members during generations of public service.



# ALTHORP

LIVING HISTORY

The histories of the Spencer Family's Heritage and Althorp are so tightly entwined that they would be impossible to unravel and separate. These Spencer ancestors were able to indulge their tastes – to commission art, furniture, and all the finer things in life. You can see the Spencer touch in every corner of Althorp – this historic house that my family has called "home" for over 500 years, and which for the past decade, has been given unprecedented care and attention.

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass hardware, every Althorp piece showcases the beauty of heritage craftsmanship and embodies a legacy of classic forms reimagined for today's living.






**WHILTON SQUARE COCKTAIL TABLE**

AL51059

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

52 x 52 x 20 in | 132.1 x 132 x 50.8 cm


**SUTHERLAND COFFEE TABLE**

AL51061

The Sutherland Coffee Table features stunning brass inlays and accent hardware, contrasted beautifully by the piece's figured walnut body and heirloom finish. Two drawers add just the right amount of storage space to tuck away the necessities.

54 x 32 x 20 in | 137.2 x 81.3 x 50.8 cm


**WHILTON RECTANGULAR COCKTAIL TABLE**

AL51060

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

54 x 32 x 20 in | 137.2 x 81.3 x 50.8 cm





**WHILTON DRINK TABLE**

AL50198

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

14 x 14 x 25 in | 35.5 x 35.5 x 63.5 cm



**WHILTON SIDE TABLE**

AL50197

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

24 x 24 x 26 in | 61 x 61 x 66 cm



**WHILTON CONSOLE**

AL53076

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

52 x 15 x 34 in | 132.1 x 38.1 x 86.4 cm





**WELWYN CONSOLE TABLE**

AL53077

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details and a marble top.

71 x 25½ x 35 in | 180.3 x 64.8 x 88.9 cm



**LONG HALL CHINOISERIE CONSOLE TABLE**

AL53058

A fine ebonized and Chinoiserie painted Console Table with gilt detailing, the molded edge rectangular top with a finely painted garden panorama on a cream background, the pierced fretwork frieze on chamfered legs with Pointe feet.

60 x 14 x 34 in | 152.4 x 35.6 x 86.4 cm

**LONG HALL BURL CONSOLE TABLE**

AL53059

A fine ebonized and poplar burl veneered Console Table with gilt detailing, the molded edge rectangular top veneered with poplar burl, the pierced fretwork frieze on chamfered legs with Pointe feet.

60 x 14 x 34 in | 152.4 x 35.6 x 86.4 cm



# THE PAINTERS *Passage*

Part of Henry Holland's 1788 enlargement enclosed the existing outside wall and allowed direct access to the South Drawing Room. In Edwardian times, the corridor was called 'the Painters' Passage', and Lord Spencer has returned this corridor to the décor of his grandfather's time and given it its previous name.

The Roman Emperors' busts have been retrieved from the attics and the marble busts from throughout the house have been brought to this one site. There are two busts of definitive likeness: a marble one of Charles Le Brun, Premier Peintre du Roi to Louis XIV, by Antoine Coysevox and Van Dyck, by John Michael Rysbrack.

A bust of Earl Godolphin commissioned by Sarah, Duchess of Marlborough by Rysbrack, was rescued from the fire at Wimbledon Park in 1785 - although its companion, a bust of Duke of Marlborough, did not survive.

Rysbrack, many of whose works are in Westminster Abbey, was described by Horace Walpole, a frequent visitor, as 'the greatest master seen in these islands since Le Sueur'- a judgement history has confirmed. A sculpture of "The Innocent" being carried to Heaven by Joseph Nollenkens, was commissioned by Lord Spencer in Rome in 1764, and is believed to have been displayed in the Painted room at Spencer house.

The collection of paintings, many of them self-portraits by artists of Dutch, Italian and English studios, were inherited through Sarah, Duchess of Marlborough, and originally hung in her Wimbledon manor.

Either side of the door the South Drawing Room is a wind clock with weather vane, attached to an outside vane linked mechanically to the roof. These were installed probably at the time of Holland's alterations.





**THE BUTTERFLY ACCENT TABLE**  
AL11033

A marquetry inlaid butterfly work table, the top inlaid with morado, burl and amboyna and with two hinged 'wing' panels opening to reveal the painted Spencer crest, on a ring and baluster turned column and delicate down swept tapering legs and peg feet.

17 x 15¾ x 28 in | 43.18 x 40.01 x 71.12 cm





### BEATS IN TIME

AL11089

A mahogany and brass drum shaped box on a brass stand with lion claw feet joined by concave stretchers and painted with the Spencer coat of arms. The original circa 1820.

12 $\frac{3}{4}$  x 12 $\frac{3}{4}$  x 25 $\frac{1}{2}$  in | 32.39 x 32.39 x 64.77 cm





**THE SPENCER DRESSING BOX**  
AL11070

A mahogany dressing table on stand, the hinged top opening to reveal a bevelled mirror back, with bowed and square swing panels revealing a fitted interior, with a drawer below and a side bowl drawer to the apron, on splayed legs joined by and 'x' stretcher with the Spencer coronet.

16 x 13 x 33 in | 40.64 x 33.02 x 83.82 cm



**TREFOIL SPENCER ACCENT TABLE**  
AL50070

A brass mounted lamp table, the circular flame veneered top on delicate brass legs terminating in lion paw feet united by a trefoil concave undertier centred by the Spencer crest.

18 x 18 x 28 in | 45.72 x 45.72 x 71.12 cm



**SUNDERLAND CANDLE STAND ACCENT TABLE**  
AL50005

A mahogany candle stand, the circular moulded edge top on a delicately turned baluster column terminating in a dished and moulded circular brass bound platform base.

11½ x 11½ x 28¼ in | 29.21 x 29.21 x 71.76 cm



**INGENIOUS NEST OF TABLES**

AL50061

A mahogany lamp table, the square three quarter brass galleried top on ring turned legs joined by stretchers, the underside with two removable 'X' stand, fold-out circular occasional tables.

Large: 19½ x 19½ x 24 in | 49.53 x 49.53 x 60.96 cm  
 Small: 16¾ x 16¾ x 20½ in | 42.5 x 42.5 x 52 cm

**THE SOUTH DRAWING ROOM NEST OF TABLES**

AL50035

A nest of three morado and mahogany tables, with a brass three quarter galleried top, each table on two turned and brass mounted end supports joined by a bowed brass stretcher, on downsweped and brass ball feet. The originals circa 1820, in the South Drawing Room at the Althorp.

Large: 21 x 13½ x 29¾ in | 53.34 x 34.29 x 75.57 cm  
 Middle: 18¼ x 12¾ x 28¼ in | 46.4 x 32.4 x 71.7 cm  
 Small: 15 x 12¾ x 27½ in | 38.6 x 32.4 x 70 cm

**THE SOUTH DRAWING ROOM  
PARQUETRY NEST OF TABLES**

AL50044

A nest of three amboyna, morado, burl and walnut parquetry inlaid tables, with a brass three quarter galleried top crossbanded in mahogany, each table on two turned and brass mounted end supports joined by a bowed brass stretcher, on downsweped and brass ball feet. The original Regency, circa 1820.

Large: 21 x 13½ x 29¾ in | 53.34 x 34.29 x 75.57 cm  
 Middle: 18¼ x 12¾ x 28 in | 46.4 x 32.4 x 71.7 cm  
 Small: 15 x 12¾ x 27½ in | 38.6 x 32.4 x 70 cm

**AN ACCENT TABLE AFTER THE REGENCY**

AL51020

A mahogany and flame veneered lamp table, the rectangular moulded edge top with inset bevelled edge glass, on square tapering legs with rosette capitals, joined by brass 'X' stretchers and an undertier.

26 x 26 x 26 in | 66 x 66 x 66 cm

**ALTHORP NEST NESTS OF TABLE**

AL50074

A mahogany nest of two tables, the top with an inset brass handled and bevelled glass inset tray with three 'X' form brass supports below on square tapering legs terminating in brass cappings.

Tray: 29½ x 19¾ x 2½ in | 75.3 x 50.4 x 7 cm  
 Large: 28¾ x 19 x 30¾ in | 73 x 48.2 x 78.3 cm  
 Small: 24¼ x 16½ x 27¾ in | 61.8 x 41.95 x 70.65 cm

**A COCKTAIL TABLE AFTER THE REGENCY**

AL51022

A mahogany and flame veneered cocktail table, the rectangular moulded edge top with inset bevelled edge glass, on square tapering legs with rosette capitals, joined by brass x stretchers and an undertier.

52 x 30 x 19¼ in | 132.08 x 76.2 x 48.9 cm





**THE GEORGIAN BUTLER ACCENT TABLE**

AL11011

A Sheraton mahogany Butler's serving table hand painted with the Spencer crest, with an undulating gallery fitted with a brass carrying handle on out swept square tapering legs united by an X stretcher. The King William bedroom. The original George III.

11½ x 11½ x 30 in | 29.21 x 29.21 x 76.2 cm



**THE ADMIRALTY ACCENT TABLE**

AL50038

A mahogany bedside lamp table, the rectangular top fitted with a finely cast gallery of crossed sabres above two graduated drawers fitted with hilted sabre drop handles on square tapering legs terminating with brass cappings. The original Regency.

16 x 14 x 29½ in | 40.64 x 35.56 x 74.93 cm



**PIERCED VITRINE SIDE TABLE**

AL50068

A mahogany and glazed vitrine, the rounded rectangular top with a pierced brass gallery, each drop side with an inset glazed panel, the interior with a mirror base with a shaped apron below on ormolu mounted cabriole legs with sabots.

25½ x 19¾ x 34¼ in | 64.77 x 50.17 x 87 cm





**ADMIRALTY ACCENT TABLE**  
AL50079

A mahogany lamp table, the circular brass bound top fitted with a frieze drawer on three bound brass hilted sabres mounted on a trefoil platform base with brass lion's paw feet. Inspired by the 2<sup>nd</sup> Earl Spencer, appointed 1st Lord of the Admiralty in 1795. The original Regency.

16¾ x 16¾ x 28 in | 42.55 x 42.55 x 71.12 cm



**AFTER DINNER DRINKS TABLE**  
AL50174

A flame mahogany, Movingue and rosewood banded Gueridon table, the circular top with a brass molded edge, the plain frieze above scrolled legs joined by a brass molded stepped tier and acanthus leaf carved and gilt feet, on a trefoil concave sides base with turned mahogany bun feet.

26 x 26 x 26 in | 66.04 x 66.04 x 66.04 cm




**CARYATID CIRCULAR COCKTAIL TABLE**

AL51040

A mahogany, flame veneered and brass mounted cocktail table, the brass bound shaped circular top above a morado veneered frieze, on four cabriole legs with caryatid mounts terminating in sabots, united by a shaped undertier.

48½ x 48½ x 18½ in | 123 x 123 x 47 cm


**CARYATIDS ACCENT TABLE**

AL50065

A mahogany and ormolu mounted occasional table, the brass bound shaped circular top above a morado veneered frieze enclosed by foliate mounts, on three cabriole legs with caryatid mounts terminating in sabots, united by a shaped undertier.

17¾ x 18 x 29 in | 45.4 x 45.72 x 73.66 cm


**LOUIS XV'S CARYATIDS SIDE TABLE**

AL50139

A mahogany, flame veneered and finely cast brass mounted occasional table, the brass bound shaped circular top above a morado veneered frieze, on three cabriole legs with caryatid mounts terminating in sabots, united by a shaped undertier. Inspired by a Louis XV original, circa 1770.

22¼ x 22¼ x 29½ in | 56.5 x 56.5 x 75 cm


**CARYATID COCKTAIL TABLE**

AL51028

A mahogany, flame veneered and finely cast brass mounted cocktail table, the brass bound serpentine top above a morado veneered frieze with a frieze drawer, on cabriole legs with caryatid mounts terminating in sabots, united by a shaped undertier. Inspired by a Louis XV original, circa 1770.

54¼ x 32¼ x 18¼ in | 137.5 x 82 x 46.5 cm





**LAVINIA'S SUPPER PARTY CENTRE TABLE**  
AL54014

A morado and pollard banded circular dining table, with a carved edge and four frieze drawers with brass handles, the hexagonal column issuing outswept reeded legs on castors. The original Regency.

48 x 48 x 30 in | 121.92 x 121.92 x 76.2 cm



**TILBURY CHEST**

AL61110

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

48 x 20 x 36½ in | 121.9 x 50.8 x 92.7 cm

**HARPOLE DISPLAY CABINET**

AL61108

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

33 x 20 x 75 in | 83.8 x 50.8 x 190.5 cm



**DAGUERRE CHINOISERIE CABINET**

AL61091

An ebonized mahogany and parcel gilt Chinoiserie side cabinet, the rectangular molded edge top with protruding rounded corners, above two brass molding paneled drawers with brass handles, above two brass molding paneled and carved doors with hand painted Chinoiserie scenes, the base with bound reed carved details flanked by turned and fluted columns and on turned and tapering legs.

46 x 13 x 32 in | 116.8 x 33 x 81.3 cm



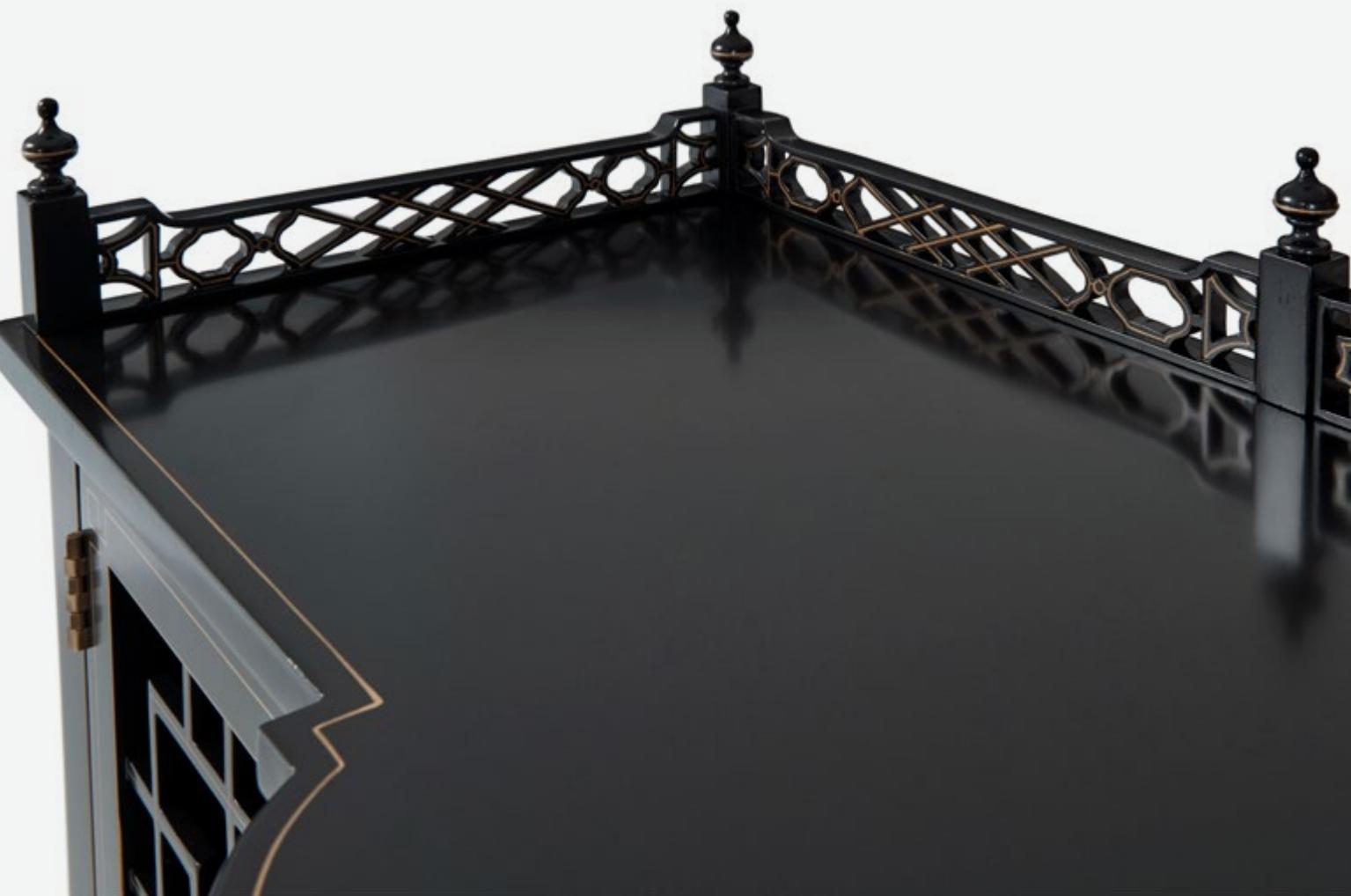


**MEDALLION SIDEBOARD**

AL61090

An ebonized serpentine sideboard, the breakfront top with a pierced fretwork gallery above two fretwork trellis doors enclosing two further shaped doors with an elaborate Chinoiserie painted cartouche handle, the interior with three sections each with an adjustable shelf, above a pierced fretwork apron on square legs with Marlborough feet.

62 x 19 1/4 x 38 in | 157.5 x 48.9 x 96.5 cm



# THE PICTURE *Gallery*

The Picture Gallery remains very much as it was created by Robert Spencer, 2<sup>nd</sup> Earl of Sunderland (1641-1702). Educated at Oxford, he traveled extensively on the 'Grand Tour' in France, Italy and Spain and afterwards followed an active diplomatic career with appointments to Madrid (1671), Paris (1672), Cologne (1673), The Hague (1678). With both discernment and the opportunity for acquiring pictures on the continent, he was the first member of the Spencer family to collect paintings. Many of the fine scalloped frames in the gallery which he had made in either Italy or Spain, particularly those round the Lely portraits, are known as 'Sunderlands'. The Picture Gallery is based on the original Elizabethan gallery in the south-west wing of the house. It is 115 feet long, 20 feet wide and 19 feet high. On entering, to the left are a series of portraits of the beauties of Charles II's court painted and signed by Sir Peter Lely.

At the south end and focal point of the gallery, is Van Dyck's (1599-1641) famous whole-length double portrait (c.1637 known as War and Peace, representing the brothers-in-law George Digby, Second Earl of Bristol, and William Russell, First Duke of Bedford.



**HALYARD SUITE CHAIR**

A294

The Halyard Collection embodies the essence of timeless design, balancing elegance with comfort. With its graceful exposed wood silhouette and attention to detail, this collection is a testament to enduring style, making it a centerpiece in any living space.

49 x 401/4 x 39 in | 124.2 x 102.2 x 99.1 cm

Seat height: 19 in (48.26 cm)

Arm height: 28.5 in (72.39 cm)

**HALYARD SOFA**

A494

The Halyard Collection embodies the essence of timeless design, balancing elegance with comfort. With its graceful exposed wood silhouette and attention to detail, this collection is a testament to enduring style, making it a centerpiece in any living space.

99 x 403/4 x 401/2 in | 251.2 x 103.2 x 102.6 cm

Seat height: 20 in (50.8 cm)

Arm height: 28.5 in (72.39 cm)



**LANCASTER SOFA**

A493

Inspired by the grandeur and elegance of the Althorp estate, the Lancaster collection is a statement of refined taste and sophistication with its shapely silhouette. These pieces are the epitome of timeless luxury, combining classic design elements with the highest level of craftsmanship.

1041/4 x 461/4 x 43 in | 264.8 x 117.5 x 109.2 cm

Seat height: 21 in (53.34 cm)

Arm height: 30 in (76.2 cm)

**GALLERY SOFA**

A491

A hand-carved and parcel gilt great sofa, the bound reed carved top rail with high arms, with fluted column and lapette carved uprights, the bench cushion seat and tight back with two bolster and four throw pillows on a bound reed carved and flowerhead seat rail with acanthus carved and fluted tapering legs.

Shown in Althorp Dark Finish

107 1/2 x 43 x 43 in | 273 x 109 x 109 cm

Seat height: 20 in (50.8 cm)

Arm height: 32 in (81.25 cm)

# THE WOOTTON Hall

The striking Palladian hall you first enter incorporates a series of country scenes by the English artist John Wootton [c. 1682-1764] – which lends the hall its name. Wootton's fame rests as the specialist English sporting painter of his day. Among other commissions, he executed similar designs for the Great Hall at Longleat.

He would not have painted in situ, but in a studio in London, having taken measurements of the spaces that needed to be filled. They were painted as part of the scheme ordered by the Fifth Earl of Sunderland, who, like his brother and heir at Althorp, was a passionate fox-hunter. The life-size studies of the Earl's favourite mounts face the visitor on entering. The canvases running the length of sides, show Lord Spencer and his friends riding with the Althorp and Pytchley hounds with the riders individually identified. The ruins of nearby Holdenby Castle, the core of which still survives today, further identify the scenes. The details of the hall's construction are not fully recorded, but it is probably by Colin Campbell, though he died in 1729 before the work was undertaken. Roger Morris completed the commission in 1733.

For many tastes the hall's proportions make it the most satisfying room in the house, with a cool dignity, appropriately lit. Pevsner calls it 'the noblest Georgian room in the county'. The airiness comes from the high ceiling which rises almost to the height of the house. Its deeply coffered coving bears an octagonal design, with eagles on the corner buttresses. Beneath there is a frieze alternating plaster fox heads with hounds.





**THE WOOTTON HALL ACCENT CHAIR**

AL40023

A finely carved mahogany hall chair, the arched cartouche back with acanthus leaf details centred by the hand-painted Spencer crest, the solid seat above a swag carved seat rail on square tapering legs.

20½ x 21 x 40 in | 52.07 x 53.34 x 101.6 cm



**FIRESIDE UPHOLSTERED CHAIR**

A282

An upholstered mahogany 'easy' chair, the scroll over tufted back with scroll terminal padded arm on turned uprights, the tufted seat on a serpentine seat-rail on turned and tapering legs with brass cappings.

Shown in Althorp finish

30 x 38½ x 31½ in | 76.2 x 97.8 x 80.3 cm  
Seat height: 18½ in (46.99 cm)  
Arm height: 22 in (55.88 cm)

**AD VICTORIAM**

AL41067.2AAJ

An exceptionally well hand carved mahogany library armchair, the back in the shape of a ship's transom carved with a Coat of Arms centred by the Spencer crest and flanked by Victory wreaths. Inspired by a Regency original.

Upholstered in Antique Buffalo Brown - LE0012 leather  
Trim: TA Vintage Nails

27½ x 25 x 44½ in | 69.2 x 63.5 x 112.4 cm  
Seat height: 21 in (53.34 cm)  
Arm height: 26 in (66.04 cm)



**THE REGENT'S VISIT**

A280

A hand-carved and parcel gilt upholstered chair, the bound reed carved top rail with high arms, with fluted column and lapette carved uprights, the cushion seat and tight back with a throw pillow, on a bound reed carved and flowerhead seat rail with acanthus carved and fluted tapering legs.

36 x 35 x 36 in | 91.44 x 88.9 x 91.44 cm

Seat height: 21 in (53.34 cm)

Arm height: 33 in (83.82 cm)

Shown in Althorp with Gilding finish



**THE REGENT'S VISIT SOFA II**

A480-90

A hand-carved and parcel gilt great sofa, the bound reed carved top rail with high arms, with fluted column and lapette carved uprights, the bench cushion seat and tight back with two bolster and four throw pillows on a bound reed carved and flowerhead seat rail with acanthus carved and fluted tapering legs.

Shown in Althorp with Gilding finish

90 x 390 x 33 in | 228.6 x 990.6 x 83.82 cm

Seat height: 21 in (53.34 cm)

Arm height: 33 in (83.82 cm)



**UNDULATING ARMCHAIR**

A204.5

A finely carved and gilt Neo-classical matching armchair; the gently undulating rectangular padded back and arms with turned; fluted and leaf carved uprights above a Greek key frieze on turned legs. The original Regency, circa 1800.

33 x 32 x 37½ in | 83.82 x 81.28 x 95.25 cm

Seat height: 21 in (53.34 cm)

Arm height: 32 in (81.28 cm)

**THE REGENT'S VISIT SOFA**

A480-110

A hand-carved and parcel gilt great sofa, the bound reed carved top rail with high arms, with fluted column and lapette carved uprights, the bench cushion seat and tight back with two bolsters and five throw pillows on a bound reed carved and flowerhead seat rail with acanthus carved and fluted tapering legs.

Shown in Althorp with Gilding finish

110 x 39 x 33 in | 279.4 x 99.06 x 83.82 cm

Seat height: 21 in (53.34 cm)

Arm height: 33 in (83.82 cm)

**THE ALTHORP WINGBACK**

A216

An upholstered wingback armchair, the arched back and wings above a cushion seat enclosed by overscrolled arms, on fluted tapering legs terminating in brass cappings. The original George III, circa 1770.

Shown in Althorp finish

34 x 35 x 48 in | 86.36 x 88.9 x 121.92 cm

Seat height: 19 in (48.26 cm)

Arm height: 26½ in (67.31 cm)



**THE ALTHORP LIBRARY SOFA**

A461

A deep button upholstered Chesterfield Sofa, the overscrolled back and arms on tapering and spiral carved legs. The original Regency, circa 1840.

Shown in Althorp finish

89 x 37 x 33 in | 226.06 x 93.98 x 83.82 cm

Seat height: 19 in (48.26 cm)

Arm height: 33 in (83.82 cm)



**ADDISON LOVE SEAT**

A395

The Addison Loveseat provides a graceful nod to heirloom elegance. Addison's softly arched back and sculpted wood arms frame the sofa with artisan detailing, creating a timeless piece that whispers of charm, poise, and quiet sophistication.

711/2 x 391/2 x 38 in | 181.60 x 100.30 x 96.50 cm



**ADDISON SOFA**

A495

The Addison Sofa provides a graceful nod to heirloom elegance. Addison's softly arched back and sculpted wood arms frame the sofa with artisan detailing, creating a timeless piece that whispers of charm, poise, and quiet sophistication.

941/2 x 391/2 x 38 in | 238.76 x 100.30 x 96.50 cm

## THE SOUTH *Drawing Room*

The South Drawing room was for a hundred years a dining room and now serves as a reception room. It contains some splendidly ornate and important furniture, much of it French, acquired by the First Earl Spencer for Spencer House in London.

In this room are an outstanding collection of portrait paintings, predominately by Sir Joshua Reynolds. Amongst these is a portrait, painted in 1786, of John Charles, Viscount Althorp.

He became the Third Earl Spencer, co-founder of the Royal Agricultural Society, and he was also a great politician. He was the Chancellor of the Exchequer and helped put through the Reform Bill. He had no heir, losing his wife in childbirth.

This was one of the first rooms to be redecorated by Earl Spencer after he inherited Althorp in 1992.



**GEORGIANA DESK CHAIR**

AL42071.1DMU

Upholstered in bright woven cream fabric and set against a rich figured walnut frame, the Georgiana Desk Chair features beautiful floral brass accents at the seat base and roll arms, carved details, a five caster base, and an adjustable seat for added comfort.

291/4 x 303/4 x 411/2 in | 74.4 x 78.1 x 105.4 cm

Upholstered in UP7280 fabric; Trim: Welting



**BINGHAM EXECUTIVE DESK**

AL71049

Ornate, expertly carved details frame the edges of the Bingham Executive Desk. Eight drawers, accessorized with brass inlay and coordinating hardware, offer ample storage space for office necessities.

64 x 36 x 303/4 in | 162.6 x 91.5 x 78.1 cm





**BENNET DESK**

AL71048

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

60 x 34 x 30 in | 152.4 x 86.4 x 76.2 cm





**THE GRAND STAIRCASE FALL FRONT DESK & BUREAU**  
AL71027HN

A fine flame veneered bureau, the sloping fall enclosing a fitted interior of faux book and hidden drawers and cabinets, the staircase gallery interior, above a short frieze drawer flanked by dummy drawers, with two short and two long drawers below, on bracket feet; the sides with further drawers and hidden drawers.

Open: 45½ x 45½ x 44 in | 115.57 x 115.57 x 111.76 cm  
Closed: 45½ x 23¼ x 44 in | 115.57 x 59.1 x 111.76 cm



Althorp Literary Festival

**THE ALTHORP SECRETARY BOOKCASE / CABINET**  
AL65003

A flame veneered and morado banded Bureau Cabinet, with an architectural cornice centred by a gilt crest, above two glazed doors enclosing 45 drawers and 19 pigeon holes above two slides, the bureau opening to reveal a leather inset slide and a fitted interior with 8 drawers below enclosing a cabinet and drawer below.

44 $\frac{1}{4}$  x 26 $\frac{3}{4}$  x 98 in | 112.4 x 67.63 x 248.92 cm





**THE ALTHORP HOUSE DESK**

AL61011

A mahogany and brass mounted desk in the form of Althorp, fitted with numerous hidden drawers and doors, the desk with a leather inset moulded edge top fitted with slides and three frieze drawers with Spencer crest handles on eight turned, reeded and tapering legs united by a solid undertier on brass capped peg feet.

60 x 30 x 47 in | 152.4 x 76.2 x 119.38 cm





**THE PRINCESS OF WALES BEDROOM FALL FRONT DESK & BUREAUX**

AL65001

A mahogany, morado and line strung secrétaire en abbatant, the marble top above brass mounted columns, two drawers and three faux drawers enclosing a fall front, revealing a fitted desk with a tooled leather writing surface, above three drawers all applied with brass fittings, on turned, tapering and brass capped legs.

Open: 33 x 31 $\frac{1}{4}$  x 58 $\frac{3}{4}$  in | 83.82 x 79.38 x 149.23 cm

Closed: 33 x 16 x 58 $\frac{3}{4}$  in | 83.82 x 40.64 x 149.23 cm





**THE ALTHORP DISPLAY**  
AL61024.0FA1

A mahogany bowfront display cabinet, the cavetto moulded dentil cornice above a plain panel frieze and central oval astragal glazed panel flanked by two bowed glazed doors enclosing a velvet lined and touch light interior with glass shelves above two drawers flanked by four bowed swing drawers on a plinth base.

46½ x 15½ x 75¾ in | 117.16 x 39.37 x 192.09 cm





**THE SUNDERLAND ROOM CABINET**

AL63004

A mahogany and flame veneered breakfront bookcase, the upper sections with a moulded cornice above a fluted frieze ornamented with dentils and oval rosettes, the bold diamond lattice astragal glazed doors enclosing reeded edge shelves above two cupboard doors, each flanked by three short drawers with swag drop handles on a plinth base.

96 $\frac{3}{4}$  x 18 x 96 $\frac{1}{2}$  in | 245.75 x 45.72 x 245.11 cm





**THE BUTLER'S SPECIALITY**  
AL61031

A finely brass mounted cocktail cabinet, the gallery top above a central niche with a classical maiden, the centre hinged as a door flanked by two dummy drawer fronted doors enclosing mirror back interiors and glass shelves, on claw and ball feet; the base with two leather inset slides above four drawers, on turned legs.

50 x 20 x 66½ in | 127 x 50.8 x 168.91 cm

# THE GREAT *Room*

Created in the middle of the 17<sup>th</sup> century for the Second Earl of Sunderland and called The Great Chamber, it formed the center of a suite of state apartments and was re-created in its present form by the Seventh Earl Spencer.

The Great Room was used by the Second Lord Spencer for political meetings. It is used today for entertaining house guests.





**FLORIS DINING SIDE CHAIR**

AL40099.1DMU

A hand carved mahogany scoop back dining chair, the panelled and upholstered back above an upholstered seat, on turned and reeded legs. Offered in a rich Heirloom finish.

Upholstered in UP7280 fabric  
Trim: Welting

22½ x 25½ x 36½ in | 57.15 x 64.77 x 92.7 cm  
Seat height: 19 in (48.26 cm)

**FLORIS SIDE CHAIR**

AL40087.1AXT

A hand carved mahogany scoop back dining chair, the panelled and upholstered back above an upholstered seat, on turned and reeded legs. Offered in Marlborough finish.

Upholstered in Halo-UP0606 Fabric; Trim: Welting

22½ x 25½ x 36½ in | 57.15 x 64.77 x 92.7 cm

**FLORIS DINING ARM CHAIR**

AL41099.1DMU

A hand carved mahogany scoop back dining armchair, the panelled and upholstered back above an upholstered seat flanked by scroll arms, on turned and reeded legs. Offered in a rich Heirloom finish.

Upholstered in UP7280 fabric  
Trim: Welting

24½ x 25½ x 36½ in | 62.23 x 64.77 x 92.7 cm  
Seat height: 19 in (48.26 cm) - Arm height: 25¾ in (65.405 cm)

**FLORIS ARMCHAIR**

AL41087.1AXT

A hand carved mahogany scoop back dining armchair, the panelled and upholstered back above an upholstered seat flanked by scroll arms, on turned and reeded legs. Offered in Marlborough finish.

Upholstered in Halo-UP0606 Fabric; Trim: Welting

24½ x 25½ x 36½ in | 62.23 x 64.77 x 92.7 cm

**HADDON EXTENSION DINING TABLE**

AL54065

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

Open: 128 x 48 x 30 in | 325.1 x 121.9 x 76.2 cm  
Closed: 105 x 48 x 30 in | 266.7 x 121.9 x 76.2 cm





**HADDON ROUND DINING TABLE**

AL54066

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

60 x 60 x 30 in | 152.4 x 152.4 x 76.2 cm



**HADDON ROUND DINING TABLE WITH LAZY SUZAN**

AL54067

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

72 x 72 x 30 in | 182.9 x 182.9 x 76.2 cm




**SUNDERLAND SIDEBOARD**

AL61109

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

72 x 21 x 36½ in | 182.9 x 53.3 x 92.7 cm


**TILBURY SIDEBOARD**

AL61107

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

82 x 21 x 36½ in | 208.3 x 53.3 x 92.7 cm





MARLBOROUGH ROOM

**THE SEDDON SIDE CHAIR**

AL40802.2AJB

A mahogany dining chair, the shaped waisted back with serpentine uprights above an upholstered seat, on elegant moulded cabriole legs terminating in spade feet. The original very large set designed by George Seddon circa 1800.

Upholstered in Swirl Brown-LE0012 leather  
Trim: French Natural Nails

20½ x 24½ x 38½ in | 51.44 x 61.6 x 97.79 cm  
Seat height: 20 in (50.8 cm)

**THE SEDDON ARMCHAIR**

AL41043.2AJB

A mahogany dining armchair, the shaped waisted back with serpentine uprights above an upholstered seat, on elegant moulded cabriole legs terminating in spade feet. The original very large set designed by George Seddon circa 1800.

Upholstered in Swirl Brown-LE0012 leather  
Trim: French Natural Nails

26 x 25 x 38 in | 66.04 x 63.5 x 96.5 cm  
Seat height: 20 in (50.8 cm) - Arm height: 25 in (63.5 cm)

**SUNDERLAND DINNER PARTY DINING TABLE**

AL54031

A fine mahogany and flame veneered extending dining table, the rectangular reeded edge top with rounded corners crossbanded in chestnut burl and morado, with two additional self storing leaves, above a mahogany apron, on two baluster turned pedestals each issuing four downswung legs terminating in finely leaf cast brass cappings.

Open: 144 x 48 x 30 in | 365.8 x 122 x 76.2 cm  
Closed: 96 x 48 x 30 in | 243.8 x 122 x 76.2 cm

**THE SUNDERLAND ADAPTION SIDEBOARD**

AL61032

A mahogany and flame veneered breakfront sideboard or side cabinet, with a fluted frieze and four frieze drawers with finely cast swag brass drop handles, centred below by two panelled cupboard doors flanked by three drawers on each side, on a plinth base.

92 x 18 x 38¾ in | 233.68 x 45.72 x 98.43 cm



**LAVINIA'S ARMCHAIR**

AL41019.1ABM

An ebonised and parcel gilt open armchair, the overscrolled back centred by a painted rectangular panel, with a caned and cushion seat, the cushions in blue silk hand-embroidered with coronets, on a Greek key seat rail and on ring turned tapering . The original Regency, circa 1820.



Upholstered in Umber-UP0176A fabric  
Trim: Welting

23½ x 24½ x 36 in | 59.69 x 62.23 x 91.44 cm  
Seat height: 17 in (43.18 cm)  
Arm height: 26 in (66.04 cm)

# THE INDIA SILK *Bedroom*

This bedroom is tucked away in a peaceful corner of the house with beautiful views of the gardens below. It is popular with house guests as it is part of a suite with its own dressingroom and bathroom.

The name of the bedroom comes from the silk bedspread that has traditionally been used here. The bed was made in 1923 using posts from circa 1760, found in the brew house.

The paintings are nearly all landscapes, which are hung in Sunderland frames designed by Robert Spencer, Earl of Sunderland, in the early 17<sup>th</sup> century. Most of the pictures are from the Anglo - Dutch school of the late 17<sup>th</sup> century.





**THE INDIA SILK US KING BED**  
AL83010

A carved mahogany, flame veneered and parcel gilt four poster US King Bed, the arched headboard with a carved cornice and finely carved acanthus leaf carved baluster and cluster columns with spiral carved pine cone finials. The original George III, circa 1760 in the India Silk Room.

86 x 88½ x 97¼ in  
218.4 x 224 x 247 cm



**THE INDIA SILK BEDSIDE NIGHTSTAND**  
AL60030

A flame veneered and mahogany bombé bedside chest of drawers, the rectangular moulded edge top above a brushing slide with three shaped serpentine and graduated drawers below, applied with finely cast brass escutcheons and drop handles, on a plinth base with ogee bracket feet. The original George III, circa 1770, in the manner of Thomas Chippendale.

28 x 19¾ x 30 in | 71 x 50.2 x 76.2 cm

**THE INDIA SILK SERPENTINE CHEST**

AL60009

A large mahogany and flame veneered bombé chest of drawers, the rectangular moulded edge top above a brushing slide with four shaped serpentine and graduated drawers below, applied with finely cast brass escutcheons and drop handles, on a plinth base with ogee bracket feet.

43 x 20 x 32 in | 109.22 x 50.8 x 81.28 cm



**THE INDIA SILK DRESSER**

AL60031

A fine flame veneered and mahogany serpentine dresser, the moulded edge top above an arrangement of twelve bombé and shaped drawers with brass handles and escutcheons, on ogee bracket feet. Inspired by a George III original in the manner of Thomas Chippendale.

70½ x 20 x 34½ in | 179 x 50.8 x 87.6 cm



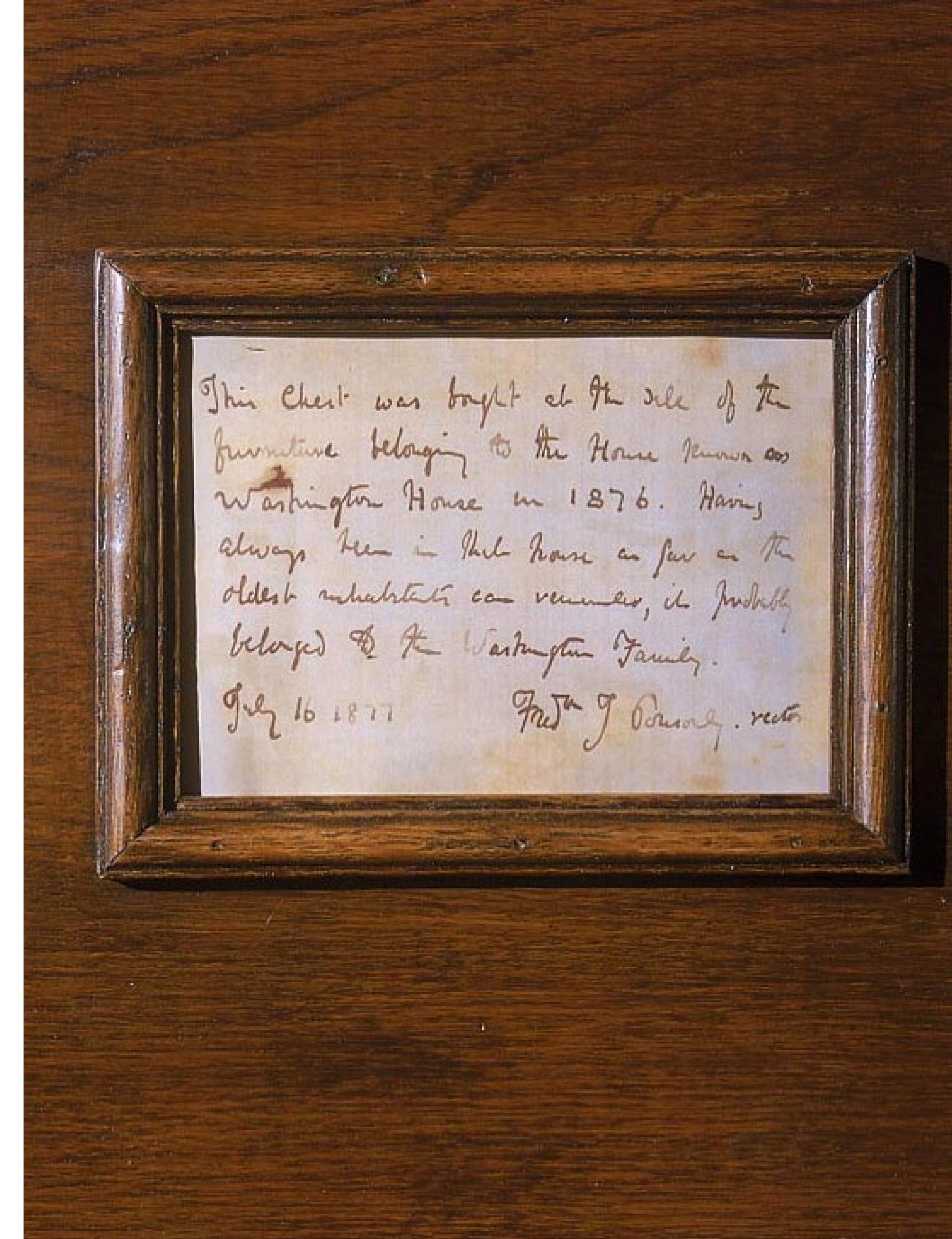
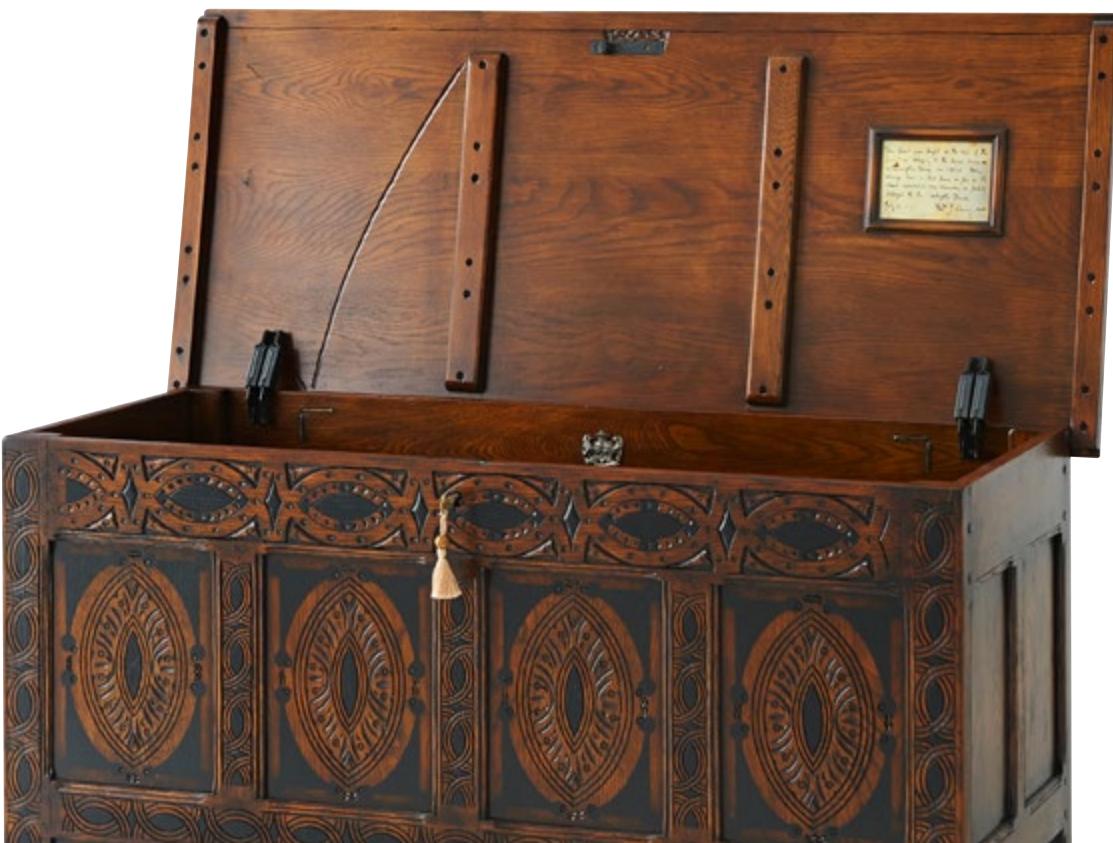


**THE WASHINGTON CHEST**

AL64001

An oak blanket chest, the moulded edge top, above a panelled back and sides, the front carved with ovals and lozenges on stile supports with ogee spandrels. The original English, circa 1650.

53 x 23 x 28 1/4 in | 134.62 x 58.42 x 71.76 cm





**DORSET UPHOLSTERED US KING BED**

AL83025.1DMU

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

Upholstered in UP7280 fabric  
Trim: Welting

83 x 87 1/4 x 90 in | 211 x 221.6 x 228.6 cm

**DORSET UPHOLSTERED US QUEEN BED**

AL82025.1DMU

67 x 87 1/4 x 90 in | 170.2 x 221.6 x 228.6 cm

**NORFOLK KING BED**

AL83027.1BOA

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish.

Upholstered in Alpaca-UP5329A fabric  
Trim: Welting

81 1/2 x 84 3/4 x 65 in | 207 x 215.3 x 165.1 cm

**CLOVERLEA SMALL NIGHTSTAND**

AL60062

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

24 x 20 x 28 in | 61 x 50.8 x 71.1 cm

**CLOVERLEA NIGHTSTAND**

AL60061

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

32 x 20 x 28 in | 81.3 x 50.8 x 71.1 cm

**CYNTHIA BENCH**

AL44041.1DMU

Upholstered in bright woven cream fabric across the seat and set against a figured walnut frame, the Cynthia Bench features carved inset details and beautiful brass accents, lending an air of refined elegance to any space.

58 x 20 x 19 1/2 in | 147.3 x 50.8 x 49.5 cm

Upholstered in UP7280 fabric; Trim: Welting

**BIRCHAM CHEST OF DRAWERS**

AL60063

Intricate, thoughtful details can be found throughout the Bircham Chest of Drawers. From the ornate carvings that frame the figured walnut frame and legs, to the bright brass drawer pulls and inlay, this classic six-drawer piece exudes true sophistication.

48 x 21 x 52 in | 121.9 x 53.3 x 132.1 cm

**VISCOUNT'S NIGHTSTAND**

AL60044

A flame mahogany, Movingue and rosewood banded nightstand, the rectangular top with canted corners and a three quarter brass gallery, three drawers with fine brass handles and on paneled tapering legs.

28 x 20 x 27 in | 71.12 x 50.8 x 68.6 cm

**CLOVERLEA DRESSER**

AL60060

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

64 x 22 x 36 in | 162.6 x 55.9 x 91.5 cm

**THE INDIA SILK BEDROOM WALL MIRROR**  
AL31038

A carved mahogany, flame veneered and parcel gilt wall mirror, the arched broken swan neck crest with a carved moulding and centred by a spiral carved pine cone finial, the rectangular bevelled edge mirror below framed by a bound reed slip with swag carving above and a leaf carved pendant apron below. Inspired by the George III bed in the India silk Room, circa 1760.

37 $\frac{3}{4}$  x 3 $\frac{3}{4}$  x 62 in | 96 x 9.8 x 157.5 cm



**HARLESTONE MIRROR**  
AL31054

Althorp Living History collection expands upon its classic style with an exquisite use of figured walnut, drawing upon the historic designs found within the Althorp estate in England. Offered in a rich Heirloom finish with classic brass details.

42 x 2 $\frac{3}{4}$  x 62 in | 106.4 x 7 x 157.5 cm





THEODORE ALEXANDER

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