

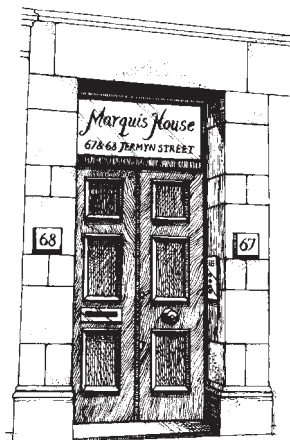


# HARRIS LINDSAY

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CHINESE EXPORT PADOUK CORNER ARMCHAIR the yoke-shaped top-rail continuing into scrolled arms, the three pierced splats carved with a *ruyi*-head, and flanked by two turned uprights, the elaborately-shaped apron over cabriole legs with pad feet joined by turned cross stretchers. Second quarter of the 18th Century.

*Height 35" (89cm).*

*Max. width 30" (76cm).*

*Max. depth 26" (66cm).*

There are particular variations between this chair and an English one of the same type. In the latter, the back is upright and normally does not have a central splat, but a turned pole, presumably to avoid the difficulty of carving a curved splat. Also, the arms are usually parallel to the seat.<sup>1</sup> With the present chair, the back is canted backwards, and the arms slope downwards, and both the back-splat and side-splats are curved, the side-splats in two planes, which is quite an accomplishment. The sophistication of the chair is further shown by the finely shaped arms, which scroll right back on themselves, finishing in a point, by the very finely waved seat-rail, the shaping continuing at the back, and the fine edge-moulding to the splats and the front two sides of the apron.

A Chinese Export corner chair, in the collection of the Peabody Museum, Salem,<sup>2</sup> shares the sloping arms of this present chair, but in other respects is closer to the Western prototype. It is upright, with central pole at the back, and the two splats are canted backwards but are not curved, just as in an English chair of this type.

A pair of rosewood corner chairs in the Victoria & Albert Museum, London, are very similar to the present chair, having pierced *ruyi*-heads in their central splats and related, though simpler, shaped aprons.<sup>3</sup> They have an interesting history within the museum. Acquired in 1879, they were originally described as English, mid-18th Century, and as being made of mahogany. In the 1980s, mainly because of the pierced *ruyi*-head on the splats, it was thought that they were made in China for the Western market (like the present armchair), and they were transferred to the Far Eastern Department. During the 1990s, a close examination of their construction showed that they were probably not Chinese, and possibly Indian. Following recent research, they are now known to have been made in Goa.<sup>4</sup>

<sup>1</sup> For an example, see Ralph Edwards, *The Dictionary of English Furniture*, Rev. Ed., 1954, Vol. One, fig. 144, p. 272, from the collection of Henry Hirsch.

<sup>2</sup> Museum no. E81660.

<sup>3</sup> Museum nos. 312 & a-1879. See Amin Jaffer, *Luxury Goods from India, The Art of the Indian Cabinet-Maker*, 2002, no. 32, pp. 78-9.

<sup>4</sup> *Ibid.*



VERY RARE CHINESE EXPORT TRIPOD TABLE, of huang hua-li wood inlaid with engraved brass and mother-of-pearl. Canton, c. 1745.

Height 28¼" (72cm).

Diameter 22¾" (58cm).

The very particular design of this table is taken directly from the form of a group of tables from the circle of John Channon.<sup>1</sup> A Chinese version is extremely rare, though a Chinese tripod table of simpler form sold by this firm many years ago had a very similar form of 'birdcage' support as on the present table and another brass-inlaid tripod table, which was on the market more recently, attributed to Channon, was probably also Chinese.<sup>2</sup>

The use of engraved mother-of-pearl is well known in Chinese furniture, together with particular brass-inlaid furniture made in England in the second quarter of the 18th Century. However, there are a number of significant differences between the present table and the very closely related English-made counterparts. In English tables of this type the sunk panels of the top are exactly worked out with compasses, whereas in the present table they have been drawn freehand by the maker. The design of the edge of this table, the 'bird-cage' support and the particular stance of the tripod is similarly a close approximation of the English original. The inside of the raised edge is more tightly moulded and the outside of the edge is not bevelled on its underside, unlike the English counterpart. The ring mouldings of the 'bird-cage' pillars are un-English, and an English table, unlike a Chinese, would not have a delicate moulding on three of the four edges of the block of the 'bird-cage'. Furthermore, the brass catch securing the top to the block though the same type as an English example, is less stoutly made, comparable to the related Chinese tripod table this firm has handled.

The particular form of these tables, with circular sunk sections to the top, has not definitively been explained. Most probably they were designed as tea tables, but it has also been suggested that they were used for serving wine or even that they were games tables.<sup>3</sup> The occasional attribution to Frederick Hintz of tables of this form is based on his advertisement of 1738 for 'Tea-Tables, Tea-Chests, Tea-Boards etc all curiously made and inlaid with fine Figures of Brass and Mother of Pearl'.<sup>4</sup>

Amongst the group of English tables of this type are two in the collections of the Victoria & Albert Museum, London.<sup>5</sup> One of these has a distinctive tripod base in the form of shod feet, very similar to another example recently on the market, which has the same form of mother-of-pearl and brass inlay on the top as on the present table.<sup>6</sup> Two others with very similar inlay to their tops are one published in the Dictionary of English Furniture in the 1920s, from the collection of the Duchess of Roxburghe,<sup>7</sup> and another which was on the market a few years ago.<sup>8</sup>

<sup>1</sup> See John Channon and brass-inlaid furniture 1730-1760, ed. Christopher Gilbert and Tessa Murdoch, 1993, pp. 114-119, figs. 145-156 and col. plates XXIV-XXVII.

<sup>2</sup> Christie's London, *English Furniture*, 27th November 2003, lot 5 (£139,650).

<sup>3</sup> See Gilbert & Murdoch, *op. cit.*, p. 114.

<sup>4</sup> *Ibid.*, p. 114, the advertisement from the *Daily Post*, 22nd May 1738.

<sup>5</sup> *Ibid.*, fig. 153, p. 118 and fig. 155, p. 119.

<sup>6</sup> Sotheby's New York, *Collection of Mr. and Mrs. Saul P. Steinberg*, 26th May 2000, lot 196 (\$287,750); see also Gilbert & Murdoch, *op. cit.*, pl. XXVII, p. 40.

<sup>7</sup> Ralph Edwards, *Dictionary of English Furniture*, Rev. Ed., 1954, Vol. Three, fig. 15, p. 207. Also reproduced in Ralph Edwards and Margaret Jourdain, *Georgian Cabinet-Makers c. 1700-1800*, 1944, fig. 226, p. 237, where it is suggested that the table is probably by Abraham Roentgen.

<sup>8</sup> Phillips London, *English and Continental Furniture*, 10th February 1998, lot 78 (£95,000).



ATTRIBUTED TO LORENZO BARTOLINI (1777–1850).  
ALABASTER VASE. Italian, c. 1815.

*Height 55" (1,40m).*

Provenance :- Ripley Castle, Yorkshire, since 1817.

A closely related alabaster vase by Bartolini in the Palazzo Pitti, has the same central scene, which is from the Story of Lucretia.<sup>1</sup> The episode portrayed shows Lucretia and her maids being visited whilst spinning at home, by her husband and his fellow officers, who had been disputing as to whose wife was most virtuous. Lucretia's subsequent suicide, having been raped by one of the officers, a son of the king, is said to have precipitated the overthrow of the monarchy and the establishment of the Roman Republic. The Rape of Lucretia has been a well-known and persistent theme in Western art, literature and music.<sup>2</sup>

Lorenzo Bartolini was born in Tuscany and studied in Florence and at the *Officina Inghirami* in Volterra, a workshop established in 1791 which produced alabaster sculpture and objects in the neoclassical style.<sup>3</sup> In 1797 he moved to Paris, where he became a close friend of Ingres and the favoured sculptor of Napoléon, who sent him to Carrara in 1807 to direct the Academy of Sculpture. Later he settled in Florence, where his Grand Tour patrons included Thomas Hope and the 6th Duke of Devonshire. This present vase might well also have been acquired during a Grand Tour visit to Italy.

<sup>1</sup> See Alvar González-Palacios, *Il Tempio del Gusto*, 1986, Vol. II, fig. 443, p. 228.

<sup>2</sup> For example Titian's *Rape of Lucretia*, 1488/90, in the Fitzwilliam Museum, Cambridge; Shakespeare's narrative poem, *Rape of Lucrece*, of 1594; Benjamin Britten's opera, *The Rape of Lucretia*, first performed in 1946.

<sup>3</sup> Mauro Cozzi, *Alabastro, Volterra Dal Settecento All'Art Deco*, 1986, p. 36.



LARGE SILVER-MOUNTED CALABASH PUNCH BOWL AND COVER inscribed on rim 'The Gift of Rowland Berkeley Esqr of Cothoridge to Edward Owen of Cundover Esqr 1720'. Circa. 1720.

Height 14½" (37cm).

The silver with maker's mark for Samuel Edlin, London. Edlin was apprenticed in 1694, and his first and second marks were entered in August 1704, his third in September 1720.

The houses mentioned in the inscription are Cothoridge Court, Worcestershire, and Condover Hall, Shropshire.<sup>1</sup> Rowland Berkeley (1701-1759) and Edward Owen (1695-1728), therefore, were relatively near neighbours.

The calabash tree (*Crescentia cujete*) produces large, gourd-like fruits, though rarely quite as large as the present example. The tree is native to Central America and the Caribbean, but is found elsewhere in the tropics, and the gourds are used for making cups, small bowls and musical instruments.<sup>2</sup> It is not to be confused with the bottle gourd (the fruit of *Lagenaria siceraria*), which is also known as a calabash. A large specimen such as this, in the early-18th Century, would no doubt have been a considerable curiosity.

<sup>1</sup> For Condover, see H. Avray Tipping, *English Homes, Period III, Vol. I, Late Tudor and Early Stuart, 1558-1649*, 1929, pp. 161-173.

<sup>2</sup> We are grateful to Dr. Peter J. Stafford, The Natural History Museum, London, for this information.





RARE GROUP OF PAINTED PANELS depicting scenes from the Passion. Late-15th or early-16th Century, probably English.

Oil on oak panel, i) 52¾" x 20¼" (1,34m x 51.5cm), ii) 52¼" x 13" (1,32.5m x 33cm), iii). 46¼" x 10½" (1,17.5m x 26.5cm).

Provenance:- By repute, from a church in Norfolk.

The three fragments of panels depict the Passion in a narrative sequence, each scene demarcated by painted borders and with discrete interiors. They show Christ washing St. Peter's feet, Christ before Pontius Pilate, the Mocking of Christ, The Placing of the Crown of Thorns, the Scourging of Christ, and Christ carrying the Cross. These are evidently part of a larger narrative, and the remaining scenes probably would have included Christ's Entry into Jerusalem, the Last Supper, the Agony in the Garden, the Kiss of Judas, Peter's Three Denials, the Crucifixion, the Deposition, the Pièta, the Entombment and the Resurrection. The most complete panel suggests that the original work would have been of significant size. These fragments were most probably, therefore, part of an altarpiece: a reredos or retable.

<sup>1</sup> John Martin Robinson, *Treasures of the English Churches*, 1995, p.74.

<sup>2</sup> See Roy Strong, *Lost Treasures of Britain*, 1990, especially chapters 3 and 6.

If English, they are pre-Reformation, and consequently rare, as most painted decoration in English churches did not survive this period. It has been remarked that 'the iconoclasm perpetrated by the English reformers in the mid-sixteenth century was much more extreme than anything which took place in Germany, where the Lutherans kept most medieval images and other carvings and works of art *in situ* when they adapted their churches to reformed worship'.<sup>1</sup> Dismal contemporary accounts by the perpetrators record this destruction, as well as its continuation which occurred a hundred years later under the Commonwealth.<sup>2</sup>



*Detail*



ALABASTER SCULPTURE OF AN ITALIAN GREYHOUND, the black marble plinth on bun feet. 17th/18th Century, probably Italian.

Height 11¾" (30cm).

Width 18½" (47cm).

Plinth 21" x 13" (53.5cm x 33cm).

The material of this sculpture is gypsum alabaster,<sup>1</sup> of which England was the main producer between the 14th and 16th centuries, chiefly from mines and quarries in the Midlands. This alabaster varies in colour, from a creamy white to a streaky or mottled brown (from iron oxides), and it has been pointed out that, because of the difficulty in obtaining large pieces of unblemished alabaster, sculptors had to make careful use of the material.<sup>2</sup> In an alabaster tomb effigy of c.1450, of Lord Cobham and his wife, at Lingfield in Surrey, the sculptor has reserved the more coloured alabaster for the Saracen's head crest on Lord Cobham's helm and the sea-wolf at his feet.<sup>3</sup> The alabaster of these parts of the monument is notably similar to that of the present sculpture, though the head of the greyhound is of a paler colour, and evidently specially selected. It is possible that the sculpture is English, rather than Italian, though alabaster from England was exported all over Europe.

The distinctive, spontaneous attitude of this dog is unusual. It is possible that it was originally part of a larger sculpture. A related figure of a small greyhound is part of a late-18th or early-19th Century group of Ganymede with the Eagle in the Ashmolean Museum, Oxford.<sup>4</sup> Like the present sculpture, the dog is looking alertly upwards, with ears pricked and its front legs placed straight in front, although it should be said that the part of this dog in the overall composition of the group is peculiar. The present greyhound could also possibly have been part of a tomb sculpture, at the feet of its owner or owners.<sup>5</sup> Whatever the exact circumstances of its origin, it certainly seems to be a portrait of an actual dog, with its remarkably fine and realistic detailing.

If it was not originally part of a larger group, it is comparatively rare, as before the 19th Century there are relatively few examples of dogs portrayed by themselves, rather than in relation to human or other subjects. Amongst those that are, are other notable sculptures of greyhounds, and often the smaller Italian greyhound, such as the present dog. This smaller greyhound appears to be a very old breed, possibly 2,000 or even 4,000 years old, and they became known as Italian greyhounds because of the popularity of the breed in Renaissance Italy. Possibly the most celebrated representations of these dogs are the two ancient sculpture groups, probably 2nd Century A.D., in the Vatican Museums and the British Museum, the latter from the collection of Charles Townley, of two greyhounds, one resting its paw on the other's back and tenderly biting her ear.<sup>6</sup>

In the 19th Century, greyhounds were a favourite subject of the English sculptor, Joseph Gott (1786-1860), for example his marble group, *A Greyhound with Two Puppies Suckling*, of 1825, at Chatsworth House, Derbyshire,<sup>7</sup> or the recumbent greyhound in the collection of the Leeds City Art Galleries at Lotherton Hall, Yorkshire.<sup>8</sup>

<sup>1</sup> As opposed to the 'alabaster' used in ancient sculptures, which is actually calcite. See Nicholas Penny, *The Materials of Sculpture*, 1993, pp. 35-36.

<sup>2</sup> *Ibid.*, pp. 60-61.

<sup>3</sup> *Ibid.*, figs. 57-59, pp. 61-63

<sup>4</sup> Nicholas Penny, *Catalogue of European Sculpture in the Ashmolean Museum*, Vol. I, 1992, no. 173, p. 234.

<sup>5</sup> Such as, for example, the monument to Edmund Brudenell, c.1590, St. Denys, Stonton Wyville, Leicestershire; the tomb of William Canynge in St. Mary Redcliffe, Bristol; or the 19th Century tomb of Baroness Braye, by Mary Thornycroft, in St. Nicholas, Stamford-on-Avon, Northamptonshire, although all of these dogs are shown in a more formal pose. The attitude of the sea-wolf on the Cobham monument, referred to above, is much more closely related to the pose of the present greyhound.

<sup>6</sup> See *Grand Tour, The Lure of Italy in the Eighteenth Century*, ed. Andrew Wilton and Ilaria Bignamini, 1996, the catalogue of an exhibition at the Tate Gallery, London and the Palazzo delle Esposizioni, Rome, 1996-97, nos. 204 and 205, pp. 250-251.

<sup>7</sup> *Ibid.*, no. 57, p. 49 and pl. 55.

<sup>8</sup> See Terry Friedman and Timothy Stevens, *Joseph Gott, Sculptor*, 1972, the catalogue of an exhibition at Temple Newsam House, Leeds and the Walker Art Gallery, Liverpool, no. 56, p. 49 and pl. 54), or the recumbent greyhound in the collection of the Leeds City Art Galleries at Lotherton Hall, Yorkshire.



*Back view*

ATTRIBUTED TO JOHN CHEERE (1709-1787).  
LEAD SCULPTURE OF A DOG. CIRCA 1760.

Height 24" (61cm).

Provenance :- Sir Francis Dashwood, 2nd Bt. (1708-1781), West Wycombe Park, Buckinghamshire; by descent at West Wycombe to Sir Francis Dashwood, 11th Bt., until 1987;<sup>1</sup> Sotheby's London;<sup>2</sup> The Hon. Simon Sainsbury.

Sir Francis Dashwood, 15th Baron le Despencer (1708-1781), who must have commissioned this sculpture, was a considerable public figure, but also a man of great notoriety. He was an active Member of Parliament (Chancellor of the Exchequer, 1762-63), Vice-President of the Foundling Hospital and Medical Asylum, a founding member of the Society of Dilettanti, a member of the Royal Society and a Fellow of the Society of Antiquaries. He was a great patron of the arts and he carried out many improvements to his house, filling it with a fine collection of paintings and works of art. However, he is almost certainly better known as the founder and presiding spirit of the Brotherhood of St. Francis of Wycombe, later known as the Monks of Medmenham, and later still the Hellfire Club. The exact purpose of the society is still disputed but it possibly involved paganistic and satanic rituals. It was certainly made up of very prominent figures. Other members included the Prince of Wales, the Duke of Queensberry, the Earl of Bute (later Prime Minister), the Earl of Sandwich, John Wilkes, and William Hogarth. Benjamin Franklin is said to have attended meetings during his time in England.

The attribution to John Cheere is based on the fact that Cheere was far and away the most well-known sculptor in lead in England at this time and is known to have worked for Sir Francis Dashwood at West Wycombe at various times between 1751 and 1778 (payments of over £200 are recorded, which suggests a considerable amount of work when compared to the £800 Cheere received for his largest known commission, of no less than 98 lead sculptures for the Palace of Queluz in Portugal). Furthermore, there is a strong connection between Cheere and Dashwood through their mutual friendship with William Hogarth. As well as being a member of the Hellfire Club, Hogarth was clearly well-known to Cheere, as the first plate in his *Analysis of Beauty*, of 1753, shows the workshop of John Cheere at Hyde Park Corner.<sup>3</sup>

It has been suggested that William Hogarth is perhaps the key to the identity of this dog. He was in Dashwood's circle and produced the famous portrait, depicting Dashwood in a mock-religious pose, Sir Francis Dashwood at his Devotions.<sup>4</sup> Hogarth had three dogs, his favourite, Trump, immortalised in his self-portrait of 1745.<sup>5</sup> Trump also featured in a political caricature, relieving himself on a controversial pamphlet written by another of the Dashwood set, John Wilkes.<sup>6</sup> Trump was described by Samuel Ireland thus: '... it had been jocularly observed by him (Hogarth) that there was a close resemblance betwixt his own countenance and that of his favourite dog, who was his faithful friend and companion for many years and for whom he had conceived a greater share of attachment than is normally bestowed on these domestic animals'.<sup>7</sup> Trump does bear a resemblance to this present sculpture, though not close enough to allow an identification.

<sup>1</sup> This rare lead sculpture appears in two inventories from West Wycombe Park, firstly in 1782 (*The Inventory of Sir Francis Dashwood's Effects at West Wycombe Park*, Room 16, Gallery 'a lead figure of a dog'), and again in the house's Heirloom Inventory, 1862, 'A marble cast of a bull mastiff sejant (lead cast)'.

<sup>2</sup> Sotheby's London, *European Works of Art, Sculpture, Metalwork and Pewter*, April 7th 1987, lot 174 (£55,000).

<sup>3</sup> A detail from this was the cover illustration of the exhibition *The Man at Hyde Park Corner, The Sculpture of John Cheere 1709-1787*, Temple Newsam, Leeds and Marble Hill House, Twickenham, 1974, the exhibition organized and catalogue compiled by Terry Friedman and Timothy Clifford.

<sup>4</sup> Private collection, exhibited in *Hogarth*, Tate Gallery, London, Feb.-April 2007, no. 119, p. 227.

<sup>5</sup> Tate Gallery, London. Also see *Hogarth*, 2007, no. 4, pp. 42-43.

<sup>6</sup> *Ibid.*, no. 128, p. 236, from the collection of Andrew Edmunds.

<sup>7</sup> Samuel Ireland, *Graphic Illustrations of Hogarth*, 1799, Vol 11, pp.1-4.



ANGLO-DUTCH SCHOOL, LATE-17TH CENTURY. PAIR OF PAINTINGS, a man in a green suit kneeling next to a Wiltshire hound and a cockatoo, with other hounds and a parrot, in a rocky landscape; a boy in a blue coat and red stockings, with a marmoset on his shoulder, watching Marlborough spaniels with a rat, parrots and a cat beyond, in a rocky landscape.

*Oil on canvas, 38½" x 48½" (98cm x 1,23m).*

Provenance :- English private collection.

Exhibited :- Sotheby's, *The British Sporting Heritage*, 1984-85, nos. 321 and 322.





RARE GERMAN JAPANED BUREAU CABINET, the decoration on a white ground of chinoiserie figures and landscapes within trellis reserves, including unusually asymmetrical reserves to the doors and the sides of the lower part, all the painting of exceptional quality, with finely pierced gilt-metal mounts, the key escutcheons all surmounted by an Electoral crown. Circa 1725.

Height 77" (1,96m).

Max. width 43½" (1,10.5m).

Depth 25" (63.5cm).

Provenance :- Baron Rudolph d'Erlanger (1872-1932), Avenue Kléber, Paris; thereafter by descent. Originally, most probably in the collection of Clemens August of Bavaria (1700-1761), Archbishop-Elector of Cologne, Schloss Brühl.

It is very possible that this cabinet was made for the Indianische Lackkabinett (also known as the Blue and White Room) at Schloss Brühl, near Cologne. Schloss Brühl was the residence of the Archbishop-Elector of Cologne, and the Blue and White Room had panelling which appears to be very much of the character of this present cabinet. Unfortunately, only fragments of this panelling survive, as the room was severely damaged during the Second World War, but those that remain are of a markedly similar palate and spirit.<sup>1</sup> Furthermore, the presence of the Electoral crown on the mounts of this cabinet means that it must have belonged to one of the Electors of the Holy Roman Empire. For example, the Museum für Angewandte Kunst, Cologne has a Meissen coffee service with chinoiserie decoration, made for Clemens August, which includes his arms, surmounted by the Electoral crown,<sup>2</sup> and an Antwerp tortoiseshell and bouille writing cabinet, of c.1700, now in the Residenz, Munich, has the monogram 'ME' for Max Emanuel of Bavaria, father of Clemens August, with the Electoral crown above the monogram and also on the key escutcheons.<sup>3</sup> Another japanned bureau cabinet, by Martin Schnell, Dresden, 1726-30, also with key escutcheons incorporating the Electoral crown, is at Schloss Pillnitz, one of the residences of the Electors of Saxony.<sup>4</sup>

The cabinet was subsequently owned by Baron Rudolph d'Erlanger (1872-1932), an artist and musicologist who built the beautiful palace, Nejma Ezzahra, in Sidi-bou-Said, Tunisia, between 1909 and 1921. Baron d'Erlanger came from the German Von Erlanger banking family, which had branches in Paris and London. His father was Baron Frédéric Émile d'Erlanger who is best known for financing the railroad from New Orleans to Meridian, Mississippi, which later continued to Cincinnati and New York, and his mother was Marguerite Mathilde Slidell, whose uncle was Commodore Matthew Perry, who opened up Japan to U.S. trade in 1853. Frédéric Émile's father, Baron Émile d'Erlanger, is renowned for the 'Erlanger Loan' of 1863, when he lent the Confederacy \$15,000,000 by underwriting bonds secured by cotton.

Two related cabinets, japanned on a white or cream ground, were both with the firm of R. A. Lee in London some years ago. One was a secretaire cabinet with shaped domed top and most distinctive interior arrangement of drawers and pigeonholes,<sup>5</sup> the other a medal cabinet-on-stand previously in the collection of Paul Getty.<sup>6</sup> A German double-domed green-japanned cabinet, c.1730, with similar unusual reserves to the decorated panels as the present cabinet, is in the collection of the Nasjonalmuseet, Oslo.<sup>7</sup>

<sup>1</sup> For an account of this room, see Kurt Röder & Walter Holzhausen, *Das indianische Lackkabinett des Kurfürsten Clemens August in Schloss Brühl*, 1950. See also Hans Huth, *Lacquer of the West*, 1971, pp. 82-83 and fig. 219.

<sup>2</sup> See Brigitte Klesse, *Museum für Angewandte Kunst, Köln*, 1989, p. 72.

<sup>3</sup> Brigitte Langer, Alexander von Württemberg, et al., *Die Möbel der Residenz München*, Vol. II, 1996, no. 11, p. 99.

<sup>4</sup> Heinrich Kreisel, *Die Kunst des deutschen Möbels*, 1970, Vol. II, fig. 44.

<sup>5</sup> Christie's London, *English Furniture*, 25th June 1987, lot 152 (£264,000).

<sup>6</sup> Christie's New York, *English Furniture*, 22nd October, 1988, lot 176 (\$52,800). See also Hans Huth, *op. cit.*, plate IV.

<sup>7</sup> Inv. No. OK 6561. The cabinet was acquired by the museum in 1901. Illustrated in Hans Huth, *op. cit.*, figs. 152 & 153.



RARE LACQUER BOMBÉ COMMODOE IN THE MANNER OF JOHN COBB, mounted in gilt-bronze and with replaced white marble top, the doors and sides of Japanese lacquer, the interior with three long graduated japanned drawers. Circa 1770.

Height 36½" (92.5cm).

Width 59½" (1,51m).

Depth 26¼" (66.5cm).

The use of Japanese lacquer on a commode of this type is very unusual in English furniture, being more often found in cabinets made in France.<sup>1</sup> The finely chased gilt-bronze mounts are the same as those on a pair of serpentine marquetry side tables attributed to John Cobb (c.1715–1778) that were sold at auction in 1968 from the collection of the 4th Baron Wrottesley.<sup>2</sup> The apron mount and corner mounts are of exactly the same form, even including the plain bands down the edge of the leg, and the foot mounts appear to differ only in being slightly more attenuated on the tables, to fit the more slender feet. The tables relate to a group of marquetry tables ascribed to Cobb's workshop,<sup>3</sup> including a pair from Kenwood, and which all in turn relate to the well-known marquetry commode supplied to Lord Methuen at Corsham Court, Wiltshire by Cobb in 1772,<sup>4</sup> and to a small group of similar commodes, including one attributed to Cobb in the Victoria and Albert Museum,<sup>5</sup> one in the Lady Lever Art Gallery,<sup>6</sup> and one previously also owned by Lord Lever.<sup>7</sup>

These commodes, in the French manner, are clearly related to the present commode. They are all of bombé form and have French-style mounts, and share other common features, such as attributed to Pierre Langlois (1738–1781), from the 1760s. Indeed Langlois is known to have supplied at least two japanned commodes with marble tops, of very similar scale to this present commode, to Horace Walpole at Strawberry Hill.<sup>8</sup> However, as has been convincingly argued, there are distinct differences between the 'Cobb group' and 'Langlois group' of commodes, and on this basis this commode is clearly part of the former group. It was pointed out by Peter Thornton and William Rieder, in their series of articles about Pierre Langlois, that on the 'Corsham Group' of commodes, from Cobb's workshop, the doors are hinged on their side faces and not on the front of the commode, and that the apron forms an integral part of the door, both features in contrast to Langlois' commodes, where the doors are hinged on the front of the commode and where the apron is fixed to the carcass.<sup>9</sup>

<sup>1</sup> For example, commodes by Bernard II van Risenburgh in the Louvre (inv. no. OA 11193) and in the Victoria and Albert Museum (Museum no. 1094–1882).

<sup>2</sup> Sotheby's London, *English Furniture*, 28th June 1968, lot 161 (£7,000). Subsequently sold again, Christie's London, *English Furniture*, 9th April 1981, lot 93 (£44,000). See also Lucy Wood, *Catalogue of Commodes*, 1994, figs. 132 & 133, p. 133. The same mounts also appear on a related marquetry side table sold at Christie's London, November 23rd 1972, lot 83 (£16,500), with the apron mount placed on the side friezes of the table.

<sup>3</sup> Colin Streeter, 'Marquetry Tables from Cobb's Workshop', *Furniture History*, Vol. X, 1974, pp. 52–53.

<sup>4</sup> See, for example, the exhibition catalogue *The Treasure Houses of Britain*, ed. Gervase Jackson-Stops, 1985, no. 252, pp. 328–329. Also illustrated in Lucy Wood, *op. cit.*, 1994, figs. 75–77, p. 91.

<sup>5</sup> Museum no. W.30–1937. See Desmond Fitzgerald, *Georgian Furniture*, 1969, no. 103.

<sup>6</sup> Lucy Wood, *op. cit.*, no. 7, pp. 88–97, where this group of commodes is fully discussed.

<sup>7</sup> *Ibid.*, figs. 81 & 82, p. 93.

<sup>8</sup> See Peter Thornton and William Rieder, 'Pierre Langlois, Ebéniste. Part 1', *Connoisseur*, December 1971, p. 285 and note 26, p. 288. These commodes were sold as lots 89 and 90 in the Strawberry Hill sale in 1842.

<sup>9</sup> Peter Thornton and William Rieder, 'Pierre Langlois, Ebéniste. Part 5', *Connoisseur*, May 1972, p. 32.



*Detail of interior.*

EIGHT-BRANCH GLASS CHANDELIER of unusual small size, the shaft with central vase and bordered canopies above and below, the receiver bowl supporting eight arms with tube nozzles and slip-over drip-pans, alternating with eight raised arms set with triangular spires and small canopies, all hung with graded chains of pear-shaped drops. English, c.1785.

*Height 44" (1,12m).*

*Diameter 26" (66cm).*

This chandelier, of a 'classic' neo-classical design, is very similar to examples supplied by William Parker, such as one made for Arbury Hall, Warwickshire in 1788,<sup>1</sup> and it could possibly be from his workshop. Another chandelier, of c.1795, not by Parker but of a closely related form to the present chandelier, was on the market some years ago,<sup>2</sup> similar to one in the Holburne Museum of Art, Bath,<sup>3</sup> and to an earlier example, of c.1780, which was exhibited in London in 1994.<sup>4</sup> All of these share the same features of eight downward-scrolling arms for the candles, alternating with eight upward-scrolling arms with spires, top canopies hung with drops above a clearly visible central vase, and a similarly hung lower canopy beneath the receiver bowl.

<sup>1</sup> See Martin Mortimer, *The English Glass Chandelier*, 2000, pl. 47, p. 101.

<sup>2</sup> *Ibid.*, col. pl. 8, p. 17.

<sup>3</sup> *Ibid.*, col. pl. 12, p. 20.

<sup>4</sup> John P. Smith, *The Art of Enlightenment*, 1994, pp. 20-21, accompanying an exhibition at Mallett, London, *Glamorous Lights*.



PAIR OF LARGE SÈVRES VASES FROM THE FRENCH ROYAL COLLECTION, with gilded decoration on a blue ground after designs by Saint-Ange,<sup>1</sup> the views painted by Jean-Baptiste Langlacé, the gilding by Antoine-Gabriel Boullemier. 1819.

Height 26½" (67cm).

Marked with interlaced Ls enclosing *fleur-de-lys*, painter's and gilder's marks, and dates '17 fev. 18' and '9 fev. 19'. Gilt-metal plinths struck with Château de St. Cloud inventory marks.

Provenance :- Bought by Louis XVIII, 1819; by descent in the French Royal and Imperial families, at Château de St. Cloud, Paris; subsequently, Earls of Beauchamp, Madresfield Court, Worcestershire.

These vases were bought by Louis XVIII from the Sèvres factory in 1819.<sup>2</sup> They were exhibited at a Sèvres Exhibition in January 1820,<sup>3</sup> where they are described in detail in the contemporary catalogue: 'Two vases, called Medici urns, royal-blue grounds, gilt aquatic plant ornaments ... on one a view of the springs at Royat, near Clermont, in the Auvergne. On the other, a view of the plateau of Royat and the village. These views were painted by M. Langlacé after drawings made in situ in those places by the Baron of Villedavray, the superintendent of the Royal Wardrobe. The ornaments in gold were executed by M. Boullemier the younger, after a design by Mr. Saint-Ange, the Royal Draftsman'.

Château de St. Cloud, until its destruction during the Franco-Prussian war of 1870, was the residence of several French rulers, and was the site of a *coup d'état* led by Napoléon Bonaparte in 1799. After the French Revolution it was owned by the state and became Napoléon's favourite palace. With the re-establishment of the Monarchy, Louis XVIII took up residence, followed by Charles X, and in 1852 St. Cloud was the venue for the investiture of Napoléon III.

Madresfield Court, Worcestershire, has been in the possession of the Lygon family since the 12th Century.<sup>4</sup> The family's fortunes greatly increased in the early-19th Century and Catherine, Lady Beauchamp, was actively buying in Paris from the 1820s up until her death in 1840, which is possibly when these present vases were acquired, though when exactly they came to Madresfield is not known.<sup>5</sup>

<sup>1</sup> Jacques-Louis de La Hamayde de Saint-Ange (1780-1860) studied under Antoine Vaudoyer and then with Percier and Fontaine. He entered the Imperial workshops under the patronage of Alexandre-Théodore Brongniart in 1806. He was made *Dessinateur du Garde-Meuble de la Couronne* in 1816. As well as designing for Sèvres, Saint-Ange became increasingly well-known for his designs for textiles.

<sup>2</sup> Register Vv, folio 137, no. 41 registers their sale on 23rd December 1819 at a cost price of 4,926 francs and a sale price of 7000 francs.

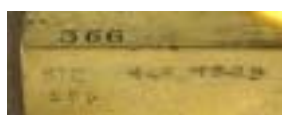
<sup>3</sup> The exhibition at the Musée Royal, Paris, January 1820.

<sup>4</sup> Two books have been published recently about the house and the history of the Lygon family, Jane Mulvagh, *Madresfield, The Real Brideshead*, 2008, and Paula Byrne, *Mad World: Evelyn Waugh and the Secrets of Brideshead*, 2009.

<sup>5</sup> One of the vases can be seen in the house, in the background of a photograph of Else, Countess Beauchamp in her Coronation robes. See Sotheby's London, *Jewellery*, 9th December 1991.



Designs for these vases. Sèvres Archive



Detail of inventory marks





*Back view*

JONAS ZEUNER (1727-1814). PAIR OF *VERRE ÉGLOMISÉ* PICTURES of rural scenes. Signed and dated 1807.

*Oil and etched gold and silver leaf on glass, 11½" x 16½" (29cm x 42cm).  
Over frames, 14½" x 19½" (37cm x 49.5cm).*

Jonas Zeuner was born in Kassel and moved to Amsterdam in 1750, where he lived for the rest of his life. About 170 paintings by him are known, in this distinctive technique of a combination of oil paint and engraved gold and silver leaf on glass, and examples are in various museum collections, including those of the Rijksmuseum, Amsterdam and the Corning Museum of Glass, Corning, New York.

An earlier *verre églomisé* painting by Zeuner, signed and dated 1776, of the mansion 'Welgelegen' in Haarlem, was sold at auction a few years ago.<sup>1</sup> Welgelegen at this time belonged to the banker and collector, Henry Hope, cousin of Thomas Hope.

Rural scenes by Zeuner, such as the present pictures, are relatively rare, as he is far better known for his town views,<sup>2</sup> or pictures of country houses.<sup>3</sup> A pair of views of houses on canals, signed and dated 1777 were exhibited at the International Art Treasures Exhibition in Bath in 1973,<sup>3</sup> were subsequently with Colnaghi, and later were sold at auction.<sup>5</sup>

<sup>1</sup> Sotheby's, Amsterdam, 27th March 2001, lot 85 (€82,000).

<sup>2</sup> See for example, a picture of an Amsterdam house on Keizersgracht, sold Christie's Amsterdam, 27th June 2001, lot 226 (€61,307).

<sup>3</sup> For example, Christie's London, *English Furniture*, 19th November 1987, lot 12 (£16,500).

<sup>4</sup> *International Art Treasures Exhibition*, Bath, BADA & CINOVA, 1973, pl. 246. Exhibited by Ayer & Co. (Antiques) Ltd., London.

<sup>5</sup> Christie's London, *English Furniture*, 24th April 1980, lot 90 (£5,500); and again, Christie's London, *European Furniture, Sculpture, Tapestries & Carpets*, 12th June 2003 (£26,290).



*Detail of signature*



SET OF FOUR IRON URNS IN THE LOUIS XIV MANNER, BY J. J. DUCEL ET FILS, the top section with rosette and lattice pattern decoration above a broad laurel leaf band, the gadrooned lower section on a socle cast with leafage and a moulded circular foot, the distinctive high scrolling handles each with a mask on a central wreath at their base. French, third quarter of the 19th Century, after a design by Claude Ballin of c.1670. Now painted as bronze. One stamped 'J...CEL & FILS A PARIS', another numbered '204'.

*Max. height (including handles) 31½" (80cm).*

*Height to rim 26¾" (68cm).*

*Max. width 28" (71cm).*

These urns were cast by the firm established by J. J. Ducler (d. c.1878) at Poce in the Pas-de-Calais. They exhibited at the Paris International Exhibitions in 1867 and 1878. In the catalogue of the 1867 Exhibition their cast iron exhibits were described as being 'wonderfully sharp and clear in execution, and have rare excellence as works of Art, being indeed accurate copies from admirable models', and as being comparable with 'the best efforts of the best manufacturers in bronze'.<sup>1</sup> The 1878 catalogue repeated this opinion in even more glowing terms :- 'Our illustrations convey sufficient idea of the designs, but they can give none as to the remarkable clearness, sharpness, and delicacy of the casting, which is generally as brilliant as if the metal employed were bronze instead of iron'.<sup>2</sup>

The original bronze urns, designed by Claude Ballin (1617-1678), Court Goldsmith to Louis XIV, are at Versailles, on the marble parapet of the North Terrace. Ballin's design is published in *Cabinet du Roi, Vues, plans, etc. du Chateau de Versailles*.<sup>3</sup> Interestingly, the design has a band of *fleur-de-lys* above the gadrooned section, but the actual urns at Versailles have a plain band, as on these present urns.

<sup>1</sup> Illustrated catalogue of the 1867 Paris Exhibition published by the Art Journal, 1868, p. 75.

<sup>2</sup> The Illustrated Catalogue of the Paris International Exhibition 1878, p. 52.

<sup>3</sup> n.d., plates dated 1664-1689.



*Design by Claude Ballin for bronze urns for Versailles, c. 1670.*



*ONE OF A SET OF FOUR*

ORMOLU-MOUNTED PARQUETRY BUREAU À CYLINDRE BY H.-L. WASSMUS, the entire exterior inlaid with alternate light and darker sycamore lozenge parquetry, all divided by a double stringing of ebony and boxwood on a purpleheart ground, and mounted with very finely cast and chased matt and burnished gilt-metal, all the recessed panels outlined with a stiff leaf moulding. French, c.1860. Stamped 'WASSMUS' on each of the three main drawers. Inventory mark 'A.W. / L.1488' on right hand drawer.

Height 49½" (1,26m).

Width 58½" (1,49m).

Depth 32¼" (82cm).

Provenance :- William, 2nd Earl of Lonsdale, Lowther Castle, Westmorland; thereafter by descent, until sold at the Lowther Castle sale, April 15th-17th, 1947, lot 63:- 'A BUREAU DE CYLINDRE of harewood and mahogany inlaid trellis work and ormolu mounted, fitted 3 drawers in frieze, the interior with 9 drawers and leather-lined slide, the under frieze with 2 drawers on square tapering legs, 5ft wide'.<sup>1</sup>

Henri-Léonard Wassmus (fl. 1850-68) was born into the family firm of Wassmus Frères, the son of Jean-Henri-Chrétien and nephew of Jean-Henri-Christophe. He became the chief designer of the firm and greatly expanded it. After exhibiting at the 1855 Paris Exposition Universelle, many commissions were received, including work for the royal châteaux at Saint-Cloud, the Tuileries and Compiègne. For the last he supplied in July 1859, 'une grande table-canapé, style Louis XVI ... entièrement plaqué de losanges en bois d'érable gris',<sup>2</sup> the same type of parquetry as on the present desk. Wassmus was clearly much influenced by the style of Jean-Henri Riesener (1734-1806), and several mentions are made in contemporary documents to his work as being 'genre Riesener'.<sup>3</sup> The present piece of furniture is closely derived from the two well-known bureaux à cylindre supplied by Riesener to Queen Marie-Antoinette, one in 1784 for the Château des Tuileries, and now in the Louvre,<sup>4</sup> the other with its lozenge parquetry remarkably in mother-of-pearl, supplied in 1786 for the Château de Fontainebleau.<sup>5</sup>

Similar inventory marks to that found on this bureau are recorded on at least two other pieces of furniture from Lowther Castle, a Langlois commode sold as lot 35 in the Lowther sale, with the mark 'C.H.T. / 635' (for the Lonsdale's London house in Carlton House Terrace);<sup>6</sup> and a commode by BVRB, sold as lot 23 in the Lowther sale, with the mark 'A.W. / 8323 C.H.T.'. <sup>7</sup>

<sup>1</sup> Auction catalogue, *Lowther Castle*, 1947, Maple & Co. and Thomas Wyatt, p. 10.

<sup>2</sup> See Denise Ledoux-Lebard, *Les Ébénistes du XIXe Siècle*, 1984, p. 621.

<sup>3</sup> *Ibid.*, pp. 621-622.

<sup>4</sup> Inv. no. OA 5226. See Daniel Alcouffe, Anne Dion-Tenenbaum, Amaury Lefébure, *Furniture Collections in the Louvre*, 1993, no. 95, pp. 283-285.

<sup>5</sup> See, for example, Pierre Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, 1989, p. 708.

<sup>6</sup> Sold again Christie's New York, *French & Company*, 24th November 1998, lot 35 (\$2,532,500).

<sup>7</sup> Sold again Christie's New York, *The Alexander Collection*, 30th April 1999, lot 100 (\$530,500).



*Detail showing interior*

RARE INDIAN SILVER-MOUNTED TORTOISESHELL AND IVORY CABINET, the exterior panelled in ivory and with raised moulded borders, silver carrying handles and pierced engraved hinges, the tortoiseshell rectangles of strong markings backed by silver leaf, divided by ivory lines, a large silver lock-plate, the lock unusually shooting bolts top and bottom, the interior with an arrangement of drawers lined in hardwood and edged in ebony, all with broad drop silver handles, a deep central drawer with on-laid arch, a secret drawer in its base, two other secret drawers each side at the back of the recess, and two more each side at the back of the narrow drawer beneath. 17th Century, possibly made in Cambay (now Khambhat) in Gujarat.

*Height* 21" (53.5cm).

*Width* 26½" (67.5cm).

*Depth* 17¼" (44cm).

The large size of this cabinet is unusual, as is the size of the tortoiseshell panels. A related, slightly smaller, cabinet is in the collection of the Peabody Essex Museum, Salem.<sup>1</sup> Like the present cabinet, it has doors at the front, rather than the fall-front more often seen on smaller cabinets of this type, and is of similar technique, with large tortoiseshell squares divided by ivory lines and bordered by ivory mouldings, and with silver mounts, including similarly fine pierced hinges. It has an English provenance, the coat of arms of Godolphin being engraved on the lock-plate. Another cabinet, also slightly smaller, without the elaborate silver mounts but otherwise very similar, is in a collection in Madeira,<sup>2</sup> and another example, with fall-front, is in a private collection in London.<sup>3</sup>

There was increasing trade between Europe and India in the 17th Century, developing from the first contacts and settlements established by Portugal in the 16th Century. Tortoiseshell objects, such as this present cabinet, appear to have been produced mainly in Gujarat, and specifically in Cambay. According to the early-17th Century navigator François Pyrard de Laval, '*tortoiseshell, which they call Cambé, is much esteemed in India ... The greatest market for it is in Cambay, where they make many things from it, apart from women's bracelets, also very beautiful caskets and boxes decorated with silver ... small cabinets, caskets and boxes in tortoiseshell that they make so clear and polished that there is nothing more beautiful*'.<sup>4</sup>

<sup>1</sup> Museum no. AE 85318. To be exhibited in *Dutch New York between East and West: The World of Margrieta van Varick*, Bard Graduate Center, New York, 2009-2010.

<sup>2</sup> See *A Madeira na Rota do Oriente*, the catalogue of an exhibition at the Museu de Arte Sacra do Funchal, Madeira, 1999-2000, ed. Francisco Antonio Clode Sousa and Joao Jose Abreu de Sousa, no. 34, pp. 50-51.

<sup>3</sup> See Annabel Freyberg, 'The Eye Has It', *The World of Interiors*, September 2006, p. 153.

<sup>4</sup> From *Voyage de François Pyrard de Laval*, 1611, quoted in José Jordão Felgueiras, 'A Family of Precious Gujarati Objects', in the exhibition catalogue *The Heritage of Rauluchantim*, Museu de São Roque, Lisbon, 1996, pp. 131-2.





*Cabinet with doors closed*

MICHAEL GOTTLIEB BINDESBØLL (1800-1856). MAHOGANY CHAIR with caned seat, turned legs, uprights and stretchers, the lightly curved back-rest with a brass plaque of the head of Athena within a circular panel. Danish c. 1840.

*Height 33¼" (84.5cm).*

*Max width 20¼" (51.5cm).*

*Max. depth 19½" (49.5cm).*

Bindesbøll's design for this chair is in the Kunstindustrimuseum, Copenhagen,<sup>1</sup> (reproduced below) and a chair by Bindesbøll, taken from this design, and very similar to the present chair, is also in the museum.<sup>2</sup> A similar chair, also with a plaquette of Athena in the back like the present chair, is in the collection of the Museum of Natural History at Frederiksborg Castle.<sup>3</sup> Bindesbøll's son, Thorvald, made a version of this chair, c. 1890, which is also in the collection of the Kunstindustrimuseum.<sup>4</sup>

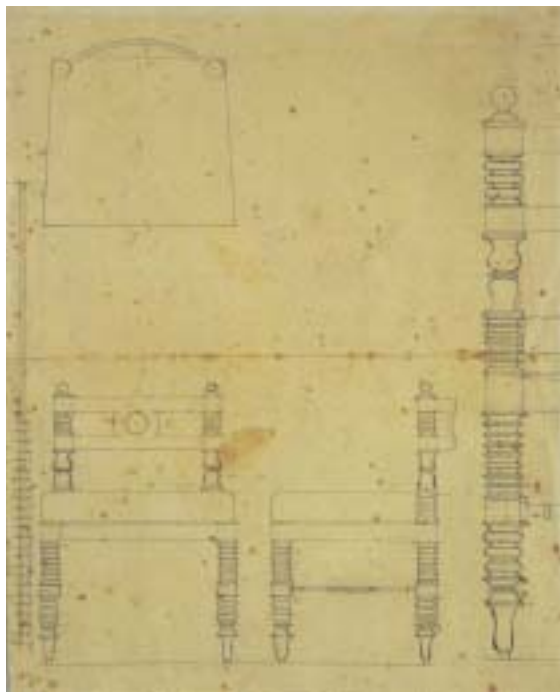
Michael Gottlieb Birkner Bindesbøll first trained as a carpenter at the Royal Danish Academy of Fine Arts and then as an architect. His best known architectural commission was the Thorvaldsen Museum in Copenhagen, 1838-47. His work was strongly influenced by the architect and painter Nicolai Abraham Abildgaard, (1743-1809) who was the leading exponent of Neo-Classicism in Denmark.

<sup>1</sup> Collection of Prints and Drawings.

<sup>2</sup> See Mirjam Gelfer-Jørgensen, *Danish Neo-Antique Furniture*, 2004, pp. 158-159.

<sup>3</sup> See Mirjam Gelfer-Jørgensen, *The Dream of A Golden Age, Danish Neo-Classical Furniture 1790-1850*, 2004, Ill. 304, p. 302.

<sup>4</sup> Mirjam Gelfer-Jørgensen, *Danish Neo-Antique Furniture*, 2004, pp. 194-195.



*Design by M. G. Bindesbøll.  
Kunstindustrimuseum, Copenhagen.*



OVAL TABLE WITH BEADWORK TOP of irises on a variegated green ground, the frame of stained beech with bentwood rim and beech plywood stretcher. Circa 1900, probably Austrian.

Height 28½" (72.5cm).

Width 33¼" (84.5cm).

Depth 21¼" (54cm).

A similar representation of irises, painted on board, can be seen in a wood and copper-mounted fire-screen, Vienna, c.1905, in the Victoria and Albert Museum, London.<sup>1</sup> The painting is by Rudolf Ribarz (1848-1904), and the frame by the architect and designer Hartwig Fischel (1861-1940). However, in spite of the very distinctive design of this present table, it has not yet been possible to attribute it to a particular designer, or even definitely to a specific location, although Vienna seems the most likely.

The use of glass beads for table tops is associated particularly with Brunswick in the mid-18th Century. The factory of Johann Michael van Selow, which was active for less than twenty years, produced mainly table tops, decorated usually with formal garden scenes, such as an example in the Städtischen Museum, Brunswick.<sup>2</sup> Another almost identical shaped oval top, on a painted tripod base, appeared on the market some years ago.<sup>3</sup> Amongst the very few known three-dimensional objects produced in Brunswick at this time is an urn-on-stand in the Victoria and Albert Museum<sup>4</sup> and another, very similar, in the Lady Lever Art Gallery, Port Sunlight.<sup>5</sup>

<sup>1</sup> Museum no. W8-1983. See Simon Jervis, *Furniture of About 1900 from Austria & Hungary in the Victoria & Albert Museum*, 1986, no. 8, pp. 28-29.

<sup>2</sup> Illustrated in *Western Furniture, 1350 to the Present Day*, ed. Christopher Wilk, 1996, fig. 1, p. 106.

<sup>3</sup> Sotheby's New York, *The Collection of Arne Schlesch*, April 5th 2000, lot 311 (\$75,500).

<sup>4</sup> Museum no. W.45-1936. See Christopher Wilk, *op. cit.*, pp. 106-107, the entry by Sarah Medlam. Inv. no. LL 4267 (X 3686-7).

<sup>5</sup> See the guidebook to the collection, *The Lady Lever Art Gallery*, 1996, p. 58.



*Detail of the top*



EUGÈNE GAILLARD (1862-1933). SIDE CHAIR OF WALNUT AND LEATHER.  
FRENCH, 1900.

*Height 36¼" (92cm).*

*Width 17½" (44.5cm).*

*Max. depth 20½" (52cm).*

Provenance :- With Barry Friedman, New York, 1989; Private Collection, England.

This model was used, from 1900, in the Dining Room of Siegfried 'Samuel' Bing's famous gallery, L'Art Nouveau,<sup>1</sup> which was established in 1895 in Paris, and which introduced the term 'Art Nouveau'. The chair also featured prominently in Gaillard's Dining Room, with paintings by José-Maria Sert, one of Bing's six model rooms, which made up his Pavillon de l'Art Nouveau at the Exposition Universelle, Paris, 1900.<sup>2</sup>

A number of European museums acquired these chairs directly from Bing in 1900, including the Kunstindustrimuseum, Copenhagen,<sup>3</sup> the Museum für Kunst und Gewerbe, Hamburg,<sup>4</sup> and the Museum für Kunsthandwerk, Frankfurt. Other examples are in the Minneapolis Institute of Arts,<sup>5</sup> and the Museum of Fine Arts, Boston,<sup>6</sup> whose chair was acquired from the same source, and at the same time, as this present chair was acquired by its previous owners. Slight variants are in the Museum für Angewandte Kunst, Cologne,<sup>7</sup> and the Musée des Arts Décoratifs, Paris.<sup>8</sup>

<sup>1</sup> A major exhibition devoted to Bing, *L'Art Nouveau: La Maison Bing*, was staged in Amsterdam, Munich, Barcelona and Paris, 2005-2006, accompanied by the book *The Origins of L'Art Nouveau, The Bing Empire*, ed. Gabriel P. Weisberg, Edwin Becker and Évelyne Possémé, 2004.

<sup>2</sup> See *The Studio*, Volume 20, p. 175. Also Weisberg, Becker and Possémé, *op. cit.*, fig. 231, p. 203.

<sup>3</sup> Mus. no. 1009. See Charlotte Christensen, *1900 – The Year of Art Nouveau, The Danish Museum of Art & Design and the Paris World Exhibition*, 2008, no. A78.

<sup>4</sup> Weisberg, -Becker and Possémé, *op. cit.* no. 230, pp. 202-203

<sup>5</sup> Accession no. 94.34. Originally acquired in 1900 from Bing's *Maison de l'Art Nouveau*.

<sup>6</sup> Accession no. 1989.144.

<sup>7</sup> Inv. no. Ov 106. See Edla Colsman, *Möbel, Gotik bis Jugendstil*, 1999, no. 252, pp. 470-471.

<sup>8</sup> See Edith Mannoni and Chantal Bizot, *Mobilier 1900-1925*, n.d., p. 38.



AXEL EINER HJORTH (1899-1959). MACASSAR EBONY DESK  
with mahogany and satinwood inlay. Swedish, 1929.

*Height 30" (76cm).*

*Width 71" (1,80m).*

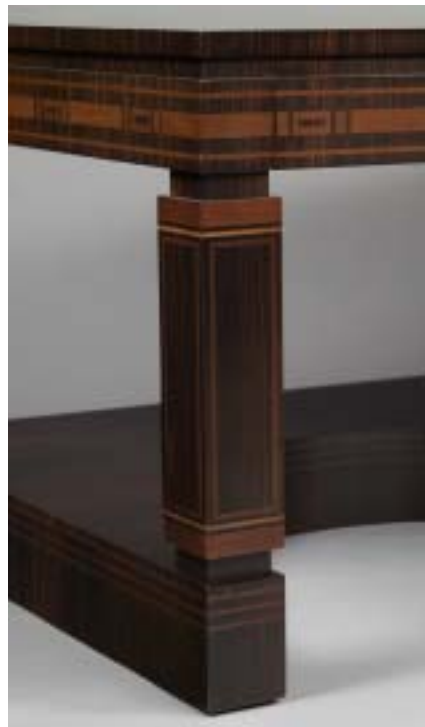
*Depth 39½" (1,00m).*

Provenance :- Vilhelm Lundvik (1883-1969), Swedish politician. This desk was supplied by Hjorth in 1929 for Lundvik's house in Stockholm.

Axel Einar Hjorth opened an interior design office in Stockholm in 1924, and from 1927 to 1938 was Head Designer of the furniture department at Nordiska Kompaniet (NK), the leading department store in Sweden.<sup>1</sup> He designed the interiors for the Swedish Pavilion at the 1929 International Exhibition at Barcelona, and exhibited at the Century of Progress exhibition in Chicago, 1933-34.

<sup>1</sup> See Ann Marie Herlitz-Gezelius, *Åren som gått, Nordiska Kompaniet*, 1992, especially pp. 100-101, illustrating furniture by Hjorth of the same date as the present desk.





*Detail*

OLE WANSCHER (1903–1985). VERSION OF THE THEBES STOOL, of rosewood, ebony and ivory. Circa 1952.

*Height 12" (30.5cm).*

*Width 12½" (31.5cm).*

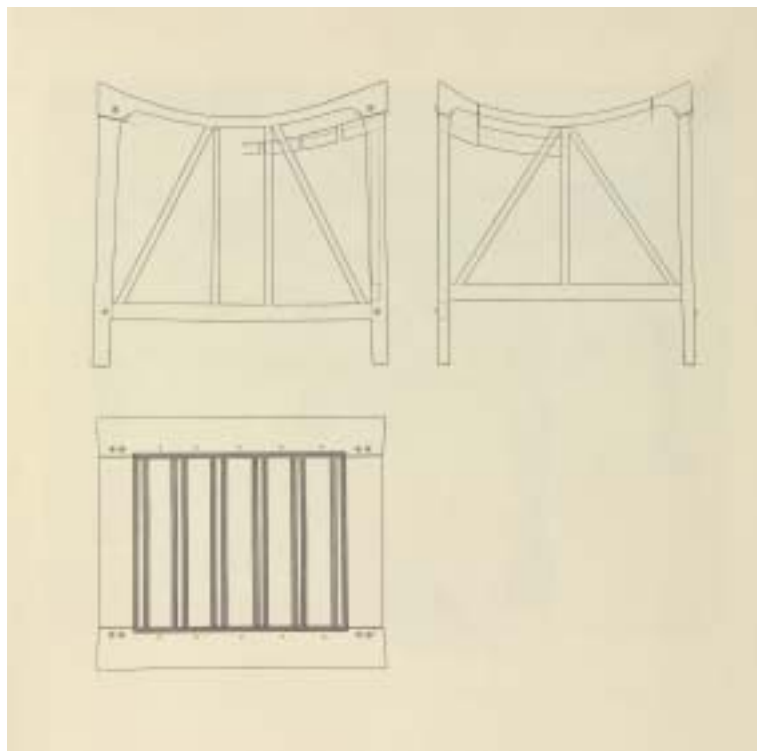
*Depth 11½" (29cm).*

The design of this stool is taken precisely from the well-known stool from the tomb of Tutankhamun.<sup>1</sup> Ole Wanscher, who, as well as being a furniture designer was also the successor to Kaare Klint's Professorship at the Royal Danish Academy of Fine Arts, Copenhagen, made scale drawings of Tutankhamun's stool in the National Museum, Cairo, in 1952 (reproduced below) and published them in his major book on the history of furniture, *Møbelkunsten*, in 1955, as the very first plate in the book, opposite page 1.<sup>2</sup> Wanscher noted that the stool was made of cedarwood, ebony and ivory and that 'the construction could be light yet at the same time of great strength'.<sup>3</sup> As can be seen, the drawings are certainly detailed enough, and indeed seem specifically to allow, for a piece of furniture to be made from them, and the most likely scenario would appear to be that Ole Wanscher had the stool made soon afterwards, while the original was still fresh in his mind.

<sup>1</sup> See Hollis S. Baker, *Furniture in the Ancient World*, 1966, *op. cit.* fig. 101, p. 88.

<sup>2</sup> This book was subsequently translated into other languages, an English edition, *The Art of Furniture, 5000 Years of Furniture and Interiors*, being published in 1968.

<sup>3</sup> *Op. cit.*, p. 12 in the English edition.



*Ole Wanscher, 1952. Scale drawings of stool from the tomb of Tutankhamun in the National Museum, Cairo*



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

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Carnegie Museum of Art, Pittsburgh  
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J. Paul Getty Museum, Los Angeles  
Hampton Court Palace  
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Kunstindustrimuseum, Copenhagen  
Maidstone Museum & Art Gallery  
Musée National du Château de Malmaison  
Manchester City Art Gallery  
Brooks Museum of Art, Memphis

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

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COVERS :- Detail and complete view of German japanned bureau cabinet (see pp. 18-19).