

MICHAEL
DUNN
ANTIQUES
WORKS OF ART



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This catalogue, which is the first of those we hope to issue regularly, is intended to convey the range and quality of our taste and areas of interest. We have always been fascinated by the cross currents generated by the intermingling of Christendom, Islam and the Far East and the way in which they have found expression in the exotica of trade goods and pieces done on commission. A selection of objects which we feel to be worthy examples of their time and place are offered as well.

We welcome this opportunity to acquaint you with these examples of our inventory and look forward to your inquiries. The descriptions and references given can be expanded upon should you require additional information.

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BUREAU-CABINET

This is a mid-18th Century English mahogany Georgian bureau-cabinet made in Yorkshire, the home of Thomas Chippendale. It exhibits the interpretative flair and eccentric dynamism of that famous designer/cabinetmaker. Its combination of imaginative details and fine craftsmanship create an extraordinary piece of furniture. ¶ All the pierced fretwork, both where one might expect to find a fluted quarter column and in the blocked interior, has a blue painted backing seen through the reticulation. The pierced brasses are original and have never been changed. A drawer of blind fretwork spans the width of the case below a pair of dramatic mirror doors with Gothic arches and an unusual waterfall motif. The inner edge of the frame surrounding the mirror glass has a stylized gadrooning, and the panels of the doors are divided horizontally by a wave-like device. These doors open to reveal an arched central niche flanked by clustered columns. The arch has a blind fretting created by crossed arcs. Well proportioned, the whole case rests upon ogee bracket feet. ¶ This piece descended in a Yorkshire family and, other than the removal of two backboards by burglars trying to get to the small drawers of its interior, it remains intact. c. 1750.

¶ H. 87½" (222 cm), W. 45" (114 cm), D. 22¾" (58 cm)





TRUMPET CANDLESTICK

A 17th Century English brass trumpet candlestick with molded base and single ring turning in the shaft between the slightly cupped drip-pan and the everted lip of the socket. ¶ c. 1650, H. 7⁷/₈" (920 cm)

see:

Gentle & Field, *English Domestic Brass*, p. 109, fig. 2.

Michaelis, *Old Domestic Base-Metal Candlesticks*, pp. 81-82, figs. 111 & 113.

Caspall, *Making Fire and Light in the Home, pre 1820*, p. 93, figs. 171-172.

Schiffer, *The Brass Book*, p. 160, ex. A.



16TH CENTURY MID-DRIP CANDLESTICK

An unusual, fully developed example of the 16th Century Heemskerck form of candlestick. There is a degree of refinement and Gothic detail in this specimen which is almost never seen. Low countries, c. 1530. H. 7 $\frac{3}{4}$ " (19.5 cm)

see:

Thuis in de late meddleeeuwen Het Nederland burgerinterieur, 1400-1535,
p. 16, pl. 267.



FRENCH WALNUT CABINET

A French Louis XIII walnut Bahut Quatre Portes, made for a chateau near Carcassonne, 1600–1650. The front is made of a very hard mountain walnut and the sides are of a more common walnut grown at a lower altitude. The secondary wood is beech. The squares on the doors are called “portes a petits Caissons,” while the panels on the sides are referred to as “panaux chocolat.” The bun feet are original, as are the locks and keys. ¶ H. 77½" (197 cm), W. 63" (160 cm), D. 26" (66 cm)



MING BRONZE OF WESTERNER

A 16th Century Chinese Ming bronze of a Westerner astride a Foo Lion. The foreign trader holds in his left hand the overlapping open lozenge shapes which are the symbol for cash, while his right hand rests upon the handle of his sword. From his belt hangs a spoon and a pouch. The rider was cast separately and bears the same incised decorative motif on the shoulders of his garment that is found on the vertical edges of the saddle blanket. There are traces of gilding and red and blue pigment adhering to parts of the surface. ¶ Although foreigners are often depicted in ceramics, we know of no other Ming bronze representing a western trader. ¶ H. 15" (38 cm), L. 12½" (32 cm)



GERMAN STONEWARE

Four examples of 16th-17th Century German stoneware. ¶ L-r: A Frechen Bellarmine jug with smiling face, twisted handle, three coats-of-arms, and cobalt splashes on the mask and medallions. 1600-1620. ¶ H. 6⁵/₈" (17 cm). A Siegburg Schnelle with a family coat-of-arms surmounted by a figure in 16th century costume surrounded by a banner identifying him as Hector Von Troeen, Hector of Troy. This was a 16th century conceit. c. 1575. ¶ H. 6¹/₂" (16.5 cm). A rare Westerwald Bellarmine with an extremely rare mask of a Greenman instead of the standard face. This piece also has its mask and three medallions splashed with cobalt, c. 1600. ¶ H. 7¹/₄" (18 cm). A Frechen Bellarmine of the late 16th century, 1570-1590, with a molded foot, benign face, and three coats-of-arms with initials RVT above a shield with three rows with three circles in each. ¶ H. 7³/₄" (19.5 cm).

see:

Gisela Reincking Von Bock, *Steinzeug*.

Annaliese Ohm & Margrit Bauer, *Steinzeug und Zinn*.

Ekkart Klinge, *Deutsches Steinzeug der Renaissance und Barockzeit*.

Konrad Strauss & Frieder Aichele, *Steinzeug*.

Otto v. Falke, *Das Rheinische Steinzeug*.

M. L. Solon, *Ancient Art Stoneware of the Low Countries and Germany*, Volumes I & II.



BELLARMINE

A Frechen Bellarmine or Bartmannkrug of fine, crisp quality having three medallions with opposed Romaine heads. The bizarre glaring face has arched brows above its ears and an odd trefoil-shaped mouth. The sprig-applied elements have been spashed with cobalt to further enhance it. Circa 1610.
H. 7½" (19 cm)

see:

Annaliese Ohm & Margrit Bauer, *Steinzeug und Zinn*.

Ekkart Klinge, *Deutsches Steinzeug der Renaissance und Barockzeit*.

Konrad Strauss & Frieder Aichele, *Steinzeug*.

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VIEW OF LONDON

A view of London from Wandsworth with Battersea in the foreground and St. Paul on the horizon, far right, painted on tin, (not from a tray). A horizontal mill, the first in London, was built next to the church in the middle of the skyline in 1783 and its absence suggests a date prior to the mill's existence, probably between 1780-1782. ¶ H. 12½" (32 cm), W. 16½" (42 cm)

EATING UTENSILS

A sample of 15th-17th Century eating utensils and a hat badge. L-r: A Dutch gilded bronze knife and fork with male and female figures as the handles, c. 1680. A 15th Century German brass spoon with the apostle St. Andrew. A 17th Century Dutch carved boxwood handled knife depicting two angels with a partially draped female figure. A silver handle representing St. George slaying the dragon, c. 1700. A 16th Century Dutch brass hat badge of Philip II. A 17th Century ivory handled knife depicting a figure holding a lobed chalice atop a barrel supported by four cherub-like figures. A 17th Century Dutch pewter hoof spoon, 1640-1690. An English latten apostle spoon with the figure of St. Matthew. A 15th Century German brass spoon with the "loving couple" or "dancing couple" above rope-twist. A 15th Century German ceremonial or serving spoon with the Virgin and Child as a finial.

see:

Gertrud Benker, *Alte Bestecke*.

Ronald F. Homer, *Five Centuries of Base Metal Spoons*.

Onno ter Kuile, *Koper & Brons*.

Jaap Leeuwenberg & Willy Halsema-Kubes, *Beeldhouwkunst in het Rijksmuseum*.





CHINESE EXPORT LACQUER DRESSING STAND
1780-1820

Serpentine front black and gold lacquered dressing stand with shield-shaped mirror surmounted by an urn shaped finial, flanked by carved leaves. The decoration is a Japanese zig-zag pattern filled with flowers and leaves. The base with two small horizontal drawers over two larger ones. The drawers retain 19 of their original 21 lacquered and fitted boxes. This is a more fully developed example than the pre-1795 example that is pictured in *Philadelphia and the China Trade, 1784-1844*, Jean Gordan Lee, Philadelphia Museum of Art, pp. 86-87, ex. 51. A similar example is mentioned by Lee in Hornor's, *Blue Book, Philadelphia Furniture*, pp. 281-84. ¶ H. 30½" (77 cm), W. 16½" (42 cm), D. 11½" (29 cm)
see:

Jourdain & Jenyns, *Chinese Export Art in the Eighteenth Century*, p. 85, pl. 23.

Carl Crossman's, *The China Trade*, p. 172.

Jean Gordan Lee, *Philadelphia and the China Trade, 1784-1844*.

Hornor, *Blue Book, Philadelphia Furniture*.



CHINA TRADE PORTRAIT

Oil on canvas portrait of Commissioner Keying (Ch'i-ying), Chinese governor-general at Canton in the first half of the 19th century. In addition to representing the Chinese government in negotiations in Hong Kong and on the mainland, he also served at the Treaty of Nanking in 1843. In 1848, the first Chinese ship to make the trip to England was the Cantonese junk Keying, named in honor of this man.

☛ H. 22" (55.9 cm), W. 17½" (44.5 cm)





CHINA TRADE CHAIRS

An exceptional pair of 18th Century China trade armchairs in the Queen Ann style with trifold feet and made of huang hua-li. These chairs have the added flair and finesse in their curves which place them above all others of this form. They were made for the English or American market, and relate strongly to Philadelphia armchairs of this period. Circa 1750.

ROBED BODY OF A MONK

The robed body of a Japanese monk retaining one hand and original surface. The strongly stylized folds of the garments are rendered with the authority of a master carver. The sash over his left arm bears a mon. Kamakura period (1185-1333). H. 24" (61 cm), W. 20" (51 cm)

see:

Hisashi Mori, *Japanese Portrait Sculpture*.



PERPETUAL CALENDAR

This is a 17th Century silver and silver-gilt perpetual calendar and aide-de-memoir. The ivory leaves for note taking are protected by the two outer surfaces of silver which have been cast, chiseled and engraved. The gilding emphasizes certain highlights such as the tendrils and border areas. Cherubs on one side representing the four seasons depict the labors of gathering harvest, firewood, grapes, etc. These surround a central coat-of-arms of a sea creature wrapped about an arrow. The other side is a perpetual calendar giving not only the month, day and year, but also the signs of the Zodiac. Probably German, circa 1680. ¶ H. 3⁵/₈" (9 cm), W. 2" (5 cm)



BUCKET

A 16th Century Nuremberg bucket with Venetian Saracenic engraving covering the whole outside, the inner lip, and the bottom. The handle is formed by two opposing ribbed and ridge-backed serpents whose open mouths hold a faceted central bail between two balls. The entire handle is engraved as well. ¶ 11¼" (28.5 cm) diameter, 11½" (29 cm) to top of handle.

see:

Lockner, *Messing*, p. 128, Abb. 232.

Hanns-Ulrich Haedeke, *Metalwork*, pp. 72-73, pl. #72.

Atil, Chase & Jett, *Islamic Metalwork in the Freer Gallery of Art*, pp. 176-179.



SURREY ENAMEL

A pair of 17th Century English Surrey enamel candlesticks of rare small size and unusual design. It is believed that the production of this enamel work, most likely done by Venetian craftsmen working in England and lasting only a few decades, was carried out in Surrey. As described in *Bronzes, other Metalwork and Sculpture*, detailing the Irwin Untermyer collection in the Metropolitan Museum of Art, "The vitreous enamel paste appears to have been imported from Venice, and it is probable that Venetian craftsmen carried out the first English productions. This belief is strengthened by the occurrence of Venetian design." An almost identical pair can be found in the Victoria and Albert Museum in London. ¶ Cast brass with opaque enamels, last third of the seventeenth century. ¶ H. 6" (15 cm)

see:

Bronzes, other Metalwork and Sculpture, The collection of Irwin Untermyer. (The Metropolitan Museum of Art, New York, 1962).



PAINTING OF PIGEONS

A 17th Century painting attributed to Franz de Hamilton, (or Hammilton), German school, known for his renderings of historical subjects, natural history, and still lifes. He was in the service of the Elector of Brandenburg in Cleves in 1661, and also worked in Potsdam. He later served the Court of Hesse-Kassel in 1665 and the Court of Bavaria in 1687. A number of his works are in museums in Hanover and Rotterdam.

¶ H. 23¼" (59 cm), W. 28¾" (73 cm)

see:

Benezit, Vol. 5, Gil-Jac, p. 378, 1976 edition.



PENCIL DRAWING

Pencil drawing by the Dutch artist, Hendrik Cornelius (Henk) Krijger, 1937, executed in Zeeland, a province in S. W. Netherlands. The open field on either side of the farmer is incised with a repetitive pattern of stylized wheat over which the pencil shading is rendered. ¶ Krijger, (or Kryger), was born in Karoengi, the Dutch Indies, on November 19, 1914. His work was inspired by Wim Schumacher, de Sniet, and Permeke. As a student, the Rijksinstituut for Drawing Teachers awarded him a first prize for this work, and in 1948 he was given the state prize for book illustration. His work is in the National Collection of the Netherlands. ¶ H. 60³/₈" (153 cm), W. 25⁷/₈" (66 cm)

see:

Peter Scheen, *Lexicon Nederlandse Beeldende Kunstenaars, 1750-1950*.



DUTCH COLONIAL ARMCHAIR

A highly important 17th Century Dutch colonial ebony armchair made in Ceylon, most likely for a prominent officer in the Dutch East India Company, c. 1670. Of outstanding quality and condition, it has human head finials and three cherub faces on the crest rail. It is fully carved on all sides. ¶ H. 52 $\frac{3}{4}$ " (134 cm), W. 23 $\frac{3}{4}$ " (60 cm)

see:

Dr. V. I. Van DeWall, *Het Kolonial Barokmeubel*.

Jan Veenendaal, *Furniture from Indonesia, Sri Lanka, and India during the Dutch Period*.

R. L. Brohier, *Furniture of the Dutch Period in Ceylon*.

J. Terwens-de Loos, *Het Nederlands Kolonial Meubel*.





TWO GOTHIC CANDLESTICKS

Two 13th Century French Gothic bronze candlesticks. The smaller one retains its original iron pricket, an unusual feature for at this time the pricket was usually made of the same material as the body. In this example, some of the iron extruded through the bronze wall during the casting process. Both examples are nicely rendered with all their original feet and no restoration. ¶ H. 5½" (14 cm); 5" (13 cm)

see:

R. J. Dubois-van Veen, *Bulletin Museum Boymans-van Beuningen*, Rotterdam 1971, Deel XXI, no. 2/3, *Koperen en bronzen voorwerpen uit de collectie Mr. J. W. Frederiks*, p. 80, pl. 13 & 14.

Koper & Bronz, Rijksmuseum, Amsterdam, 1986, pl. 104 & 105.



KEY

A French Renaissance iron key whose wreath-like bow contains a full-bodied lion. Unlike most decorative elements on keys which are flat cut outs, this example is done in the round. The lion wears a collar which suggests a jester's costume.

see:

Edgar B. Frank, *Old French Ironwork, the Craftsman and his Art.*

Sigrid Canz, *Schlusses-Schlosser und Beschlage.*

Henry Rene D'Allenmagne, *Decorative Antique Ironwork, A Pictorial Treasury.*

Made of Iron. (University of St. Thomas Art Department, Houston, 1966).

Giorgio Lise, *Chiavi E Serrature, Locks and Keys.*

Louis Zara, *Locks and Keys.*

Vincent J. M. Eras, *Sloten en Sleutels door de eeuwen heen.*



INDIA TRADE DRESSING BOX

By the 18th Century European merchants representing the commercial interests of England, France, Holland, Denmark, etc., had established trading stations or, Companies, in the Bay of Bengal along the Coramandel coast. At Vizagapatam, between Madras and Calcutta, the native population accommodated purchase orders for forms copying western models, and often employing views copied from 18th century prints, but took license by decorating them with indigenous motifs. This ivory on sandalwood toilet box with black filled incising is designed and fitted in the European fashion with drawer, mirror, and lidded interior compartments. And while the architectural renderings are purely occidental the border decorations is peculiarly Indian with lush floral depictions. ¶ This is an unusually fine example both in terms of workmanship, condition and size. Curiously the lid was never hinged but merely rests upon the base. 18th Century, second half. ¶ W. 17¼" (44 cm) D. 13⅛" (33 cm) H. 7" (17.5 cm)

see:

Art and the East India Trade, Victoria and Albert Museum, London 1970, pls. 18-21.

Tardy, *Les Ivoires, Deuxieme Partie*, pp. 215-224.

Toby Falk, *Inlaid and Ebony Furniture from British India*, *Orientalism*, March 1986, pp. 49-52.