

MICHAEL
DUNN
ANTIQUES
WORKS OF ART



MICHAEL DUNN

ANTIQUES / WORKS OF ART

The selections in this, our second catalogue, expand on interests previously presented yet span a time frame beginning with the Gansu Yang-shao neolithic jars and continuing to a piece from late eighteenth century Britain, the Bath Coach papier-mâché snuff box. As before, we feature a number of Asian Export pieces crafted to suit the European tastes of their time. Presented, too, are objects created for their domestic Oriental markets. Elizabethan and Indian sculpture, ceramics from the stoneware kilns of Germany and Thailand, metalwork from England, the Low Countries and Japan as well as ivory carving from the Portuguese colony of Goa, all characterize the expression and scope of our inventory.

We look forward to your inquiries as well as your informative comments and thank you for your past patronage. If we can help with fuller descriptions or additional references we shall be happy to do so.

FALL 1991



PORTRAIT OF JANE GLANVILLE

Attributed to Edward Bower

A portrait of Jane Glanville, dated 1638, when she was 28 years of age and pregnant with a child whose name was Elizabeth. She was the daughter and co-heiress of Sir Frances Glanville of Tavistock, Devon who was a Member of Parliament 1620, 1625, 1628. Originally from Normandy, the Glanvilles came to England with William The Conqueror. ¶ The sitter married Oliver Sawle, 2nd son of Nicholas Sawle, on 3rd February 1632. Oliver Sawle was a sheriff in Cornwall in 1663. The portrait is attributed to Edward Bower, (1629-1666/7) who was a member of and ultimately Master of the Painter-Stainer's Company. It is known that he painted in the West Country and in London. He often inscribed his work "Att Temple Barr." The painting is from Penrice House, Porthpean, St. Austell, Cornwall. ¶ H. 43" (106 cm) 32" (80 cm)

see:

Oliver Millar, *The Age of Charles I. Painting in England 1620-1649*. pp. 89, 92, & 109.

Sir Ellis Waterhouse, *Edward Bower, Painter of King Charles II at his Trial*.

Frederic Thomas Colby, B.D., F.S.A. *The Visitation of the County of Devon in the Year 1620*.

The Visitation of the County of Cornwall.

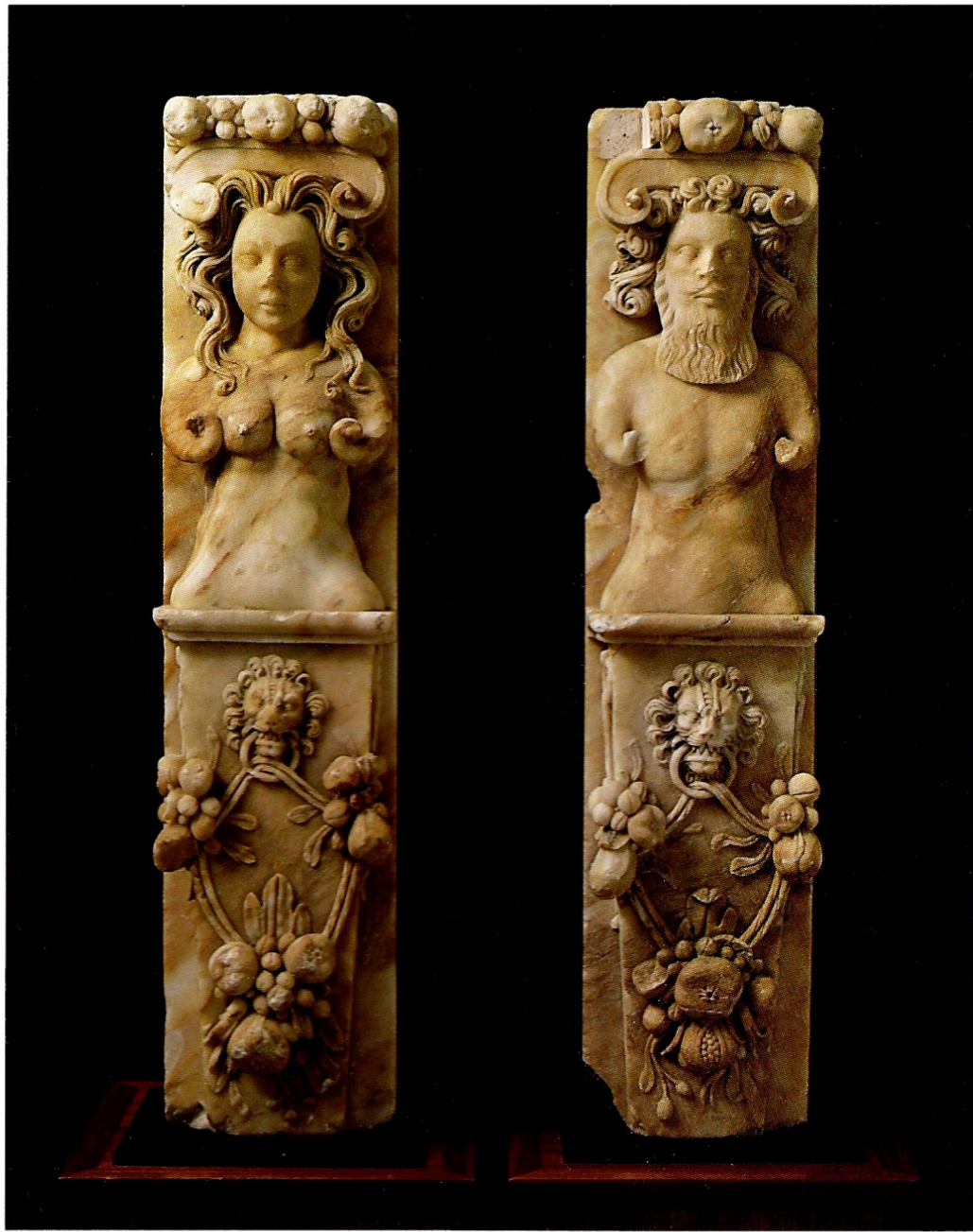


ROYAL PORTRAIT CHARGER

This London Delftware charger with its crowned half-length portraits of Charles II and Catherine of Braganza identified by the letters CR for Charles and QK for Catherine is from the same workshop as the slightly smaller example in the collection of the Victoria and Albert Museum. It is entirely possible they were painted by the same hand (c. 1665), shortly after their marriage in 1662. This date is indicated by their inner borders of martial trophies suggesting an association with the Dutch war 1665-67. A significant feature of each charger is its outer border painted with Italianate grotesques, which include foliate scrolls terminating in profile heads and the "man smoking pipe," motif. ¶ Charles II banned the importation of foreign tin-glazed earthenware into Britain thus protecting the output of the developing English kilns from the rivalry of Dutch competition. ¶ D. 15¼" (39 cm)

see:

Michael Archer, *English Delftware/Engels Delfts Aardewerk*. p. 70, pl. 44.



ALABASTER CARVINGS

A pair of Elizabethan alabaster carvings that originally came from the fireplace surround of a Yorkshire country house. Surely these are among the most elegant English examples of this caryatid form. The notion that these figures may represent Adam and Eve is suggested by the use of fruit, the dominant decorative motif around each figure. The refinement of the female face is reminiscent of Botticelli, while the male figure's entire countenance is one of quiet dignity. Circa 1580. ¶ H. 31" (79 cm) D. 6¾" (19.5 cm)



FOUR STUART OAK PANELS

Most likely from a piece of late 17th Century English furniture, these four oak panels with their highly imaginative renderings of four scenes from Genesis, (III 6, III XXIV, IV III IV, IV 8), are the efforts of a gifted naive woodworker whose unique conception of the literal and the abstract even lend a decorative aspect to the divine. Whether examining the anatomical profile treatment of Adam and Eve or Cain and Abel, not to mention the wooly sheep, all impart an almost childlike Picassoesque quality reminiscent of Adam and Eve representations on English Delft blue dash chargers of the late 17th Century. Compositionally they fill each space with their symbolic message which was to be the teaching tool of their day. These are highly successful interpretations escaping the slavish repetitions often derived from the contemporary biblical prints. ¶ H. 11 $\frac{7}{8}$ (27 cm) W. 9 $\frac{1}{8}$ (23 cm)

see:

Arthur Gardner, *Minor English Wood Sculpture, 1400-1550*.

J.C.D. Smith, *A Guide To Church Woodcarvings*.

J.C.D. Smith, *Church Woodcarvings: A West Country Study*.

Victor Chinnery, *Oak Furniture, The British Tradition*.



CHINA TRADE DESK

This China Trade desk, with its original paktong hardware, closely resembles its Georgian prototype. Rather than employ mahogany, as would have been done in England, native padouk was used. As is typical of so much Asian Export furniture, there is only the use of primary woods; no secondary wood or veneers are utilized. The wood of the interior, with its rich figuring and color, releases an exotic aroma each time one opens a drawer. Superbly proportioned, this desk was made about 1740, probably in Canton, for an English or American merchant. ¶ W. 37½" H. 42" D. 22"

see:

Craig Clunas, *Design and Cultural Frontiers, English Shapes and Chinese Furniture Workshops, 1700-90*.

Appollo Magazine, Oct. 1987, pp. 256-263.

Chinese Export Art and Design, Victoria and Albert Museum, London.

Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art In The Eighteenth Century*.

Patrick Conner, *The China Trade 1600-1860*, pp. 87, pl. 159, and pp. 112-129.

Carl L. Crossman, *The China Trade, Export Paintings, Furniture, Silver and Other Objects*, pp. 116-187.

The Minor Arts of China III, Spink & Son Ltd., pp. 34-35.



CHINA TRADE DESK

This desk is made of calamander, a dramatically figured colorful wood, that lends an opulence to what might otherwise be a rather conservative form. Of real significance is that this is the only full-size, cylinder roll top desk we find recorded. Oftentimes one associates calamander with the India Trade. However in this case, one finds Chinese characters written on the bottom of interior drawers, a feature common to the China Trade. Both the hardware, (brass and ivory) and the finish are original. The leather covered writing surface pulls out and has an adjustable easel attachment on its back allowing for ease in working. Circa 1790. ¶ W. 41³/₈" H. 43¹/₂" D. 21¹/₂"

see:

Jean Gordon Lee, *Philadelphians and the China Trade, 1784-1844*. Pg. 86 pl. 50.

Craig Clunas, *Design and Cultural Frontiers*, English Appollo Magazine, Oct. 1987, pp. 256-263. *Chinese Export Art and Design*, Victoria and Albert Museum, London. Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art In The Eighteenth Century*.

Patrick Conner, *The China Trade 1600-1860*, pp. 112-129.

Carl L. Crossman, *The China Trade, Export Paintings, Furniture, Silver and Other Objects*. pp. 116-187. *The China Trade: Romance And Reality*, De Cordova Museum, Lincoln, Massachusetts, pp. 20-33.



PAPIER MÂCHÉ SNUFF BOX

This late 18th Century English papier mâché snuff box with its superb painting depicts the Bath coach outside a coaching Inn whose name is probably the Sign of the Pig as indicated by its signboard. Outside the Inn a groom tends to a white horse near a pump as two gentlemen, one raising a foam rimmed tankard, toast the departing coach and four. Painted in the manner of Samuel Raven. ¶ D. 4½" (11.5 cm)

see:

Shirley Spaulding De Voe, *English Papier Mâché of the Georgian and Victorian Periods*, pp. 135-141.

Mattoon M. Curtis, *The Story of Snuff and Snuff Boxes*.

Georg A. Brongers, *Nicotiana Tabacum*.



GERMAN STONEWARE

A fine Raeren schnelle with the coat-of-arms of Johann Frier, of Stettin in Pommerania, (1543-1600), set within an oval wreath flanked by two standing wild men holding long clubs. Atop the shield is a plumed, visored helmet and the date 1580. Below the shield and inscription are the potter's initials, G.E. for Gilles Emonts. The German text is written, JOHANS FRIEHER HER ZO STATTIN IN POMMEREN. ¶ H. 12½" (31 cm)

see:

Heinrich Hellebrandt, *Raerener Steinzeug*, pp. 61, pl. 49, and pg. 130 #208.

Michael Kohnemann, *Auflagen auf Raerener Steinzeug*, pg. 99.

A Raeren Kanne with crisply applied and impressed decoration dated 1598. The scenes are of dancers and musicians placed within arcaded panels separated by caryatids. Above the dancers, serving as a moulding, is a bound wreath. The shoulder of the Kanne is decorated with impressed hearts amid foliate scrolls. Under the neck is a bold grotesque mask with a wide hourglass mouth. Below the arcaded panels is a line of text: GERHET:DU:MUS:DAPER:BIASEN:SO:DANSEN:DI:BUREN: ALS:WEREN:SI:RASEN:FRS:UF:SPRICH:BASTOR:ICH:VERS:DANS:DI:KAP:MIT:KOR: 1598. ¶ H. 9¼" (24 cm)

see:

Michael Kohnemann, *Auflagen auf Raerener Steinzeug*, pg. 113 and pg. 193.

Heinrich Hellebrandt, *Raerener Steinzeug*.



BAMBOO CARVING OF A LOHAN

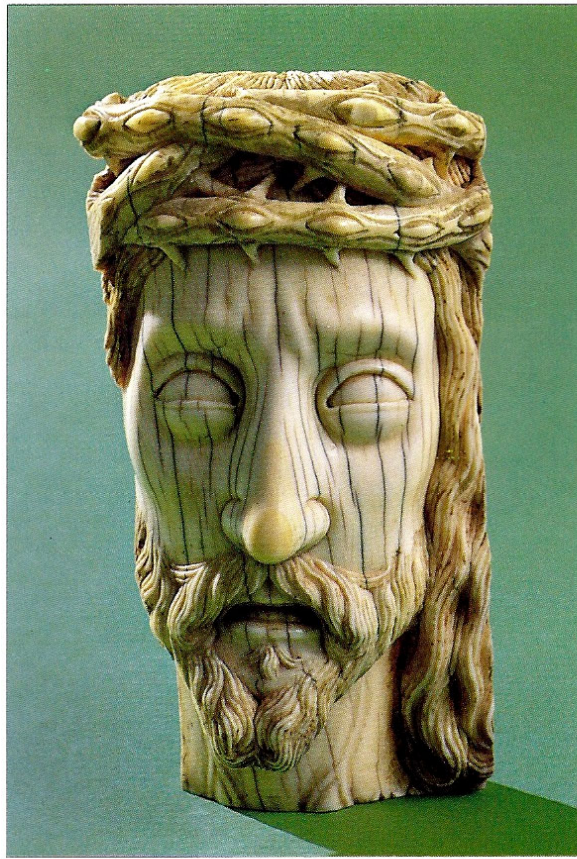
A Chinese bamboo carving of a bearded disciple of Buddha, perhaps Po-t'elo with his prayer beads, resting against a docile tiger, gentled by the soothing enlightenment of the lohan. The two are attended by a small boy crouching at their feet. The work is vigorously executed and rich in surface treatment and color. 18th century, probably Chien Lung. ¶ Ht. 6" (15.5 cm), W. 5" (13 cm)

see:

Ip Yee/Laurence C.S. Tam, *Chinese Bamboo Carving Part I.*

Ip Yee/Laurence C.S. Tam, *Chinese Bamboo Carving Part II.*

Wang Shixiang/Wan-go Weng, *Bamboo Carving of China.*



IVORY HEAD OF CHRIST

This powerfully executed ivory carving, striking in its boldness and clarity, was inspired by a European original but rendered by a highly skilled and sympathetic Chinese artist. Chinese craftsmen, as well as Indian, filled orders for the Portuguese clientele of Goa. This 17th Century example was done, perhaps by a convert to Christianity, for the thriving Catholic community, that by the 16th Century had occupied Goa and its surrounding regions and erected a wealth of elaborate churches. ¶ H. 5¾" (15 cm) W. 3¾" (9.5 cm)

see:

Pratapaditya Pal, *Elephants and Ivories in South Asia*. pls. 102-104.

Bernardo Ferrão de Távora, *Imaginária Luso-Oriental*.

Ivories of China and the East, pls. 275-277. (Spink & Son Ltd. 1984)

Os Descobrimentos Portugueses E A Europa Do Renascimento «Cumpriu-se

O Mar» A Arte Na Rota Do Oriente, Lisboa, 1983.

Ivory An International History and Illustrated Survey, New York, 1987.

Tardy, *Les Ivoires, Deuxième Partie*, pp. 228-238.

Chinese Ivories from the Shan to the Qing, British Museum, 1984.



CHINESE EXPORT PORCELAIN

Four richly decorated blue and white dishes (c. 1740) from a service, each piece of which depicts a different scene, probably from the tea trade. It is believed this unusual shell and cornucopia border is derived from a Dutch design source. The only other record of this border is found on an armorial service made for the Snoek family of Amsterdam. Other examples from this service are in the Metropolitan Museum of Art, New York, the Peabody Museum Salem, Massachusetts, and the Fries



Museum, Leeuwarden, Netherlands. Each dish is numbered on the reverse in Arabic numerals. These four examples bear the numbers 4, 6, 18, & 23. ¶ (4 & 23) D. 15¹/₈" (39 cm), (6 & 18) D. 13⁷/₈" (35 cm)

see:

David Howard/John Ayers, *China for the West, Chinese Porcelain and Other Decorative Arts of Export from the Mottahedeh Collection*. Volume One, pp. 214-15, pls. 213 and 213a. Volume Two, pp. 396-7, pl. 393.



IKEBANA VASE

A Japanese bronze flower vessel which is strikingly dynamic as well as being restrained. Its base has, below the flaring rim, two frolicking rabbits. Each rabbit is in a different pose and one has its mouth open. Edo Period. 18/19th Century. ¶ H. 11" (28 cm) W. 12⁵/₈" (31 cm)

see:

Michael Goedhuis, *Chinese and Japanese Bronzes AD 1100-1990*.



MING INCENSE BURNER

(1368-1644)

This Ming bronze tripod base incense burner, with its nearly vertical curved handle, and legs emerging with Kirin heads has a reticulated cover of dragon-scrolls below a gilt coiled dragon finial. A design of compact power and elegance, it is at once, exuberant and in the same moment sedate. This mystery of the quiet acting in concert with the bold becomes a fascination for the eye. ¶ H. 14½" (37 cm) W. 10¾" (27.5 cm)

see:

Rose Kerr, *Later Chinese Bronzes*.

Michael Eveleigh/Brian Harkins, *Later Chinese Bronzes*.

Michael Goedhuis, *Chinese and Japanese Bronzes AD 1100-1900*.



NEOLITHIC KUAN-JARS

(2300–2000 B.C.)

These Chinese Neolithic jars of buffish earthenware decorated with black and purple pigments are from the Gansu Yangshao culture, also referred to as Majiayao Yang-shao culture, which spanned about two thousand years in Qinghai and eastern Gansu provinces in the upper Yellow River Valley. It was in eastern Qinghai Province during the Machang cultural phase, a name derived from a site at Machangyuan, that these jars were made.

Left: A similar, though not as refined example, in the Avery Brundage Collection, Asian Art Museum of San Francisco, also exhibits appealing anthropomorphic or zoomorphic figures used to decorate its front and back. ¶ H. 15¾" (40 cm), W. 17" (43 cm)

Right: Another bold example of the Machang phase is this earthenware jar with its dotted checkerboard designs contained within black rondels. ¶ H. 13½" (34 cm)

see:

Clarence F. Shangraw, *Origins of Chinese Ceramics*, p. 68, pl. 19.

Suzanne G. Valenstein, *A Handbook of Chinese Ceramics*, pp. 3–8.

THAI ROOF FINIAL

This 13th/14th Century Thai stoneware roof finial in the form of a scaly naga-makara is decorated in iron brown against a grey-cream glaze applied over a moulded body. The modeling emphasizes the open mouth with bared teeth that reveals a ball balanced on the creature's tongue. Its fiery demeanor is lent a savage elegance by the tall reticulated mane which rises in waves to buttress the single horn atop its head. Probably the product of the kiln-site at Sisatchanalai in central Thailand, these naga-makaras are considered to be the outstanding Thai architectural ceramic sculpture of this period. ¶ H. 22¾" (56 cm)

see:

John Guy, *Ceramic Traditions of Southeast Asia*,
p. 35, pl. 32.

John Guy, *Oriental Trade Ceramics in South-
East Asia, Ninth to Sixteenth Centuries*.

Dean F. Franche, *Southeast Asian Ceramics,
Ninth Through Seventeenth Centuries*,
pl. 31.

Ceramic Wares of Siam, (Aalderink 1978) pls.
84-86.

Kenji Itoi, *Thai Ceramics from the Sosa: Collec-
tion*, p. X., pl. #3.





FOOTED TOWERSTICK

Excavated in a field in Belgium, this rare footed model is in nearly unused condition and still exhibits the crispness and delineation of its early 15th Century manufacture. Strong in form and execution, the Gothic elements all rise to the tall tapering pricket above the beveled castellation. The architectural quality of this design is enhanced by being raised on three feet. A few extant examples can be seen in European museums and occasionally one finds a pawfoot example like the one in the Rijksmuseum. The unadorned support indicates an earlier rather than latter dating within the 1400s. ¶ H. 18½" (47.5 cm)

see:

Koper & Brons, Rijksmuseum, Amsterdam, pp. 88-9, pls. 113-116.

A.F.G. Verster, *Brons in den tijd*, pg. 73, pls. 23-41.

Hildegard Hoos, *Kerzenleuchter aus acht Jahrhunderten*, pp. 104-5, pls. 48-49.



THREE KINGS CANDLESTICK

An exceptional example of this form, known as a Three Kings Candlestick because of its central pricket flanked by an arm with two candle sockets, made in the Nuremberg/Augsburg area in the late 15th to early 16th Century. This example demonstrates an interesting transition in the high skirt base as it begins to evolve toward the humped bell base as produced in 16th/17th Century Germany and Italy. Beautifully proportioned, with its candlesockets inside the vertical line of its drip pan, the faceted arm and castellated, faceted socket, are seldom so well executed. Even the tiny square aperture for removing candle stubs is an added refinement. ¶ H. 15½" (40 cm)

see:

Herman Lockner, *Messing*, pp. 162-171, with particular attention to Abb. 324 pg. 167.

A.J.G. Verster, *Brons in den tijd*, pp. 73-4, pl. 28.

Koper & Brons, Rijksmuseum, Amsterdam, pp. 104-6, pls. 142-145.

Peter, Nancy, and Herbert Schiffer, *The Brass Book*, pg. 126, pls. A & B.



PAKTONG CANDLESTICKS

Only a few pairs of Paktong tapersticks are recorded and we know of no other pair so fully developed as these English Roccoco examples. They are almost surely the work of a silversmith. Circa 1760.
 ¶ H. 5" (13 cm)

The full size candlesticks are superbly proportioned and crisply defined examples of this English model. They are cast in halves and seamed, and the sleeves of the bobechees are brass. Circa 1760.
 ¶ H. 9" (23 cm)

Paktong, an alloy of copper, zinc, and nickel, was produced in China and smuggled into England by the East India Company during the second and third quarters of the 18th Century. Highly valued for its close resemblance to silver it was used by Matthew Boulton and by the renowned architect Robert Adam (1728-1792), in his refurbishing of many English country houses.

see:

W.D. John/K. Coombes, *Paktong*, pls.. 37 & 42.

W.D. John/K. Coombes, *Paktong, The Unusual Material Used by Robert Adam*.

Benjamin Ginsburg, *Dating English Brass Candlesticks*, in *Lighting in America*, Antiques Magazine Library, p. 96, fig. 29.

Ronald Michaelis, *Old Domestic Base-Metal Candlesticks*, pp. 117-121.



CHINA TRADE PAKTONG CANDLESTICKS

A pair of mid-eighteenth century six-shell paktong candlesticks, with their six-shell bobeche, this pair of English-model sticks is cast with solid shafts and detachable bobeche. Though the undersides of the base are neatly scraped, as would be expected, the joining of the shaft to the base is covered on each by a carefully placed wafer of paktong. The use of a wafer-like treatment to cover over a join is found on Chinese candlesticks. The shaft of these are solid cast and well finished but just ever so slightly lacking in finesse. Examining the bobeche one finds them to have paktong sleeves but to be coarsely finished on their undersurface. There seems of have been no shortage of paktong used in the manufacture of these while in England the metal would have been carefully conserved. The weight, even of the bobeche, is uncommon. These facts: a surprisingly heavy weight of base, shaft, and bobeche, the wafer-like treatment on the underside of the base, the slight lack of finesse in finishing particularly of the shells on the balusters, and the coarse dressing of the undersurfaces of the bobeche, along with personal experience lead us to conclude that these are the product of a Chinese workshop. Circa 1750. ¶ H. 8 $\frac{7}{8}$ " (23 cm)

see:

W.D. John/K. Coombes, *Paktong*, pls. 17 & 37.

W.D. John/K. Coombes, *Paktong, The Unusual Material Used by Robert Adam*.

Ronald F. Michaelis, *Old Domestic Base Metal Candlesticks*, pp. 117-121.

Rupert Gentle & Rachel Feild, *English Domestic Brass 1680-1810 and the History of its Origin*, pp. 118-119, pls. 31 & 33.

Peter, Nancy, and Herbert Schiffer, *The Brass Book*, pp. 201-202.



INDIAN BRONZE INCENSE BURNER

Sensitively sculpted, this Indian bronze incense burner in the form of a dove standing upon a footed base has decoration and two inscriptions inlaid in black composition. Based on Persian prototypes this example on a clearly Indian base is a highly unusual and sophisticated example of Islamic metalwork from the subcontinent 16th/17th Century. It could also be hung from a hinged loop. ¶ H. 11¼" (26 cm) D. 8¾" (23 cm)

see:

Gezz Fehervare, *Islamic Metalwork of the Eighth to Fifteenth Centuries in the Kier Collection*, pls. 11, 12, 31, 36, & 37.

Esin Atıl/W.T Chase/Paul Jett, *Islamic Metalwork in the Freer Gallery of Art*, pg. 15, pl. 5.

TIBETAN RITUAL DAGGER

A 14th/15th Century ritual dagger, or Phur-pa, also called a Phurbu or Kila, (a Tibetan word meaning "peg" or "nail"), with a triangular iron blade which continues up through the bronze body. The blade appears to sprout from the three Makara heads. The middle part of the handle consists of a five pronged thunderbolt, or Vajra, with each prong again sprouting from a Makara head. On both sides of the Vajra is an endless knot. The upper part of the handle is composed of three heads with terrifying expressions, each crowned with five skulls. The hair of each is topped with an endless knot. These daggers were often used in exorcistic rituals to drive out evil spirits, by magically stabbing the enemy or demon. They were also employed to influence the weather. ¶ L. 12 $\frac{1}{8}$ " (31 cm)

see:

John C. Huntington, *The Phur-pa, Tibetan Ritual Daggers*, pp. 1-14.
John Lowry, *Tibetan Art*, p. 105,
47 b.



TIBETAN ORNAMENTAL SKULLS

Tibet, 17th/18th Century, made for a giant magical staff, called Kathyanga. This staff is the main attribute of the famous tantr-master Padmasambhava, who came in the 8th century from India to Tibet to introduce the tantric form of Buddish. ¶ H. 3 $\frac{1}{2}$ " (6.5 cm)

see:

P.PAL, *Art of Tibet*, Los Angeles County Museum, 1983, p. 226,
nr. S 37.





TOLE TRAY

A painted tole tray with theorem-like composition and gold leaf border. This most pleasing arrangement of fruit, foliage and ceramic exhibits a naive exuberance that lends charm to the improbable perspective of the bowl and a masterful apportionment of color to the still-life forms. Untouched original condition. Circa 1810.

H. 22" (56cm) W. 30½" (78cm)

see:

Zilla Rider Lea, *The Ornamented Tray, Two Centuries of Ornamented Trays (1720-1920)*.