

MICHAEL
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*We are pleased to present this,
our third annual catalogue, with the hope that
its offerings will continue to be received with the same
enthusiasm and favor enjoyed by its two predecessors.
Formalized urban expressions, as well as provincial and
naive treatments, both European and Asian, are once
again featured. The collection includes items as ancient
as the Ordos bronze buckle, as eccentric as the
self-portrait of Dutch artist Anneke Van Brussel,
as exotic as the East and its export trade and as
inventive as the Russian chair.
As always, we invite your inquiries and shall be
pleased to furnish any additional information
or reference that we can. Your comments are always
appreciated, and we look forward to
working with you.*



INDIAN DOORWAY

This intricately carved exterior doorway from Bikaner, India, with its themes of foliate scrolls, flower heads and checkerboard patterns includes a Ganesh above the overlapping style between the two doors. Beautifully carved and coffered, it still retains its original ornamental iron mounts, lift bar, and securing chain. This architectural piece has never been disassembled. A skillfully executed example of carving, it can stand alone as a work of art or reinstalled, exude an exotic air in its new setting. First half of 19th Century.

H. 89" (223cm) W. 48" (121cm)



CARVED PLAQUE

Full of sentiment and biblical imagery as well as textual references in Latin and German, this 17/18th century carved wood plaque, the work of an unidentified naive craftsman, takes license with perspective and scale to impart his message. Following from the tradition of the medieval Castle of Love, we see within the walls an Eden-like peace in which animal husbandry and fields of grain, pruned trees and trellised vines flourish. Outside are all manner of wild beasts and birds, while through this landscape runs the River of Life. And above the boat on the left, the Latin for, "IN THE MIDST OF ALL THINGS THOU SHALT GO." Looking to the left of center above the figure of Fortuna, and atop a tree sits a crow, a symbol of Death, and the Latin for, "THE VOICE OF THE CROW IS VERITABLE RUIN." But inside the walls the lovers sit in peace at their table with food and drink. Behind them glides a boat whose sail and hull carry the Latin for "SEEK THE PORT" and, "HOPE AND FORTUNE WILL PROTECT YOU." This boat is about to enter the Gate of Heaven with its clocktower that bears, "SEE AND BELIEVE." God's hand extends a chandelier of Light, (enlightenment), beside the clocktower of Time by which He measures man's days. The German text below is translated as:

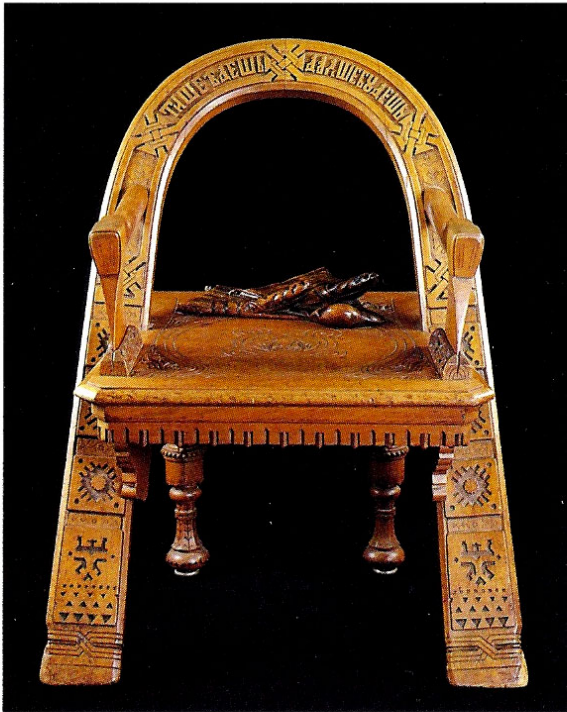
Here is the pleasure of the pious who hand themselves entirely to God.

In this strong castle, protected, they live

Here flows the time of life like a swift stream

Until the ship of life sails through the Gate of Heaven.

H. 8 $\frac{3}{8}$ " (22cm) W. 13 $\frac{1}{2}$ " (35cm)

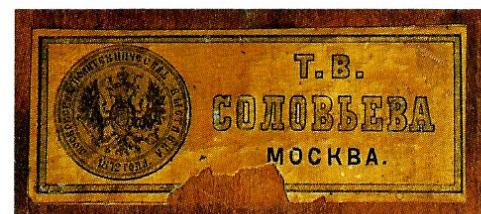


RUSSIAN CHAIR

A 19th Century Russian fantasy chair incorporating troika harness, hatchets, and a pair of heavy mittens. The translated inscription, "The quieter you are the further you'll go," reminding one that employing patience often contributes to greater achievement. This text conveys that reflective moment when, having put aside the struggles of life, one considers from where he has come and to where he is endeavoring to go. Exhibited by the maker, Moscow, 1872.

H. 34" (86cm) W. 26" (65cm)

D. 23½" (59cm)





SELF-PORTRAIT

A captivating self-portrait of Dutch artist Anneke van Brussel, 1975. The eccentric penetrating quality of this minutely explored image, with insects and leaves that recall medieval border illumination, portrays the painter with a plover egg between her thumb and index finger and a feather in her hair. The annual quest for and discovery of this kind of plover egg, (the first found by children is brought to the Queen of the Netherlands), is proof that spring has returned.

Born on 22 Dec. 1949 in Eindhoven, Netherlands, Anneke van Brussel graduated from the Royal Academy for Art and Design, 's-Hertogenbosch, (1967-71), completing her examinations with an honorable mention before going on to the Academie voor Schone Kunst, Antwerp, Belgium. During the last twenty years (1972-1992), she has had over 20 individual shows while her work has been part of 52 exhibitions, with two one-person shows of her painting, New York and Chicago, and five showings with other artists in the U.S.

A dedicated painter, she works from dawn till dusk, beginning a work with watercolor by building up superimposed layers made up of tiny brushstrokes which she refers to as, "the mirror of my own thoughts and feelings." When the work nears completion she begins working with oil paints and varnish to achieve a particular effect. Her work has, of course, evolved over twenty-plus years but this early self-portrait remains an arresting image.

Ht. 13½" (36cm) W. 10" (26cm)

see:

"Gedichten en aquarellen (poems and water colours) van Anneke van Brussel," 1980. (Uitg. Luyten, Amstelveen)
The Refined Image, Aspects of Dutch New Realist Painting, Galerie Lieve Hemel Editions, Amsterdam 1985
Contemporary Dutch Still Lifes (catalogue, Amsterdam/New York 1986)



TOMB PLAQUE

A 13th Century French marble tomb plaque of a man with a tonsured scalp. (Since the 7th Century, the custom of shaving the crown of the head denoted admission as a monk in certain orders of the Roman Catholic and Eastern churches.) This head in white marble would have fitted above a robed body executed in contrasting stone. The drawing of the face is a classic example of period draughtsmanship as seen in stained glass windows and wood block engraving. This example is most likely from the Ile-de-France or the South of France.

H. 6 $\frac{3}{4}$ " (17cm) W. 6" (15 $\frac{1}{2}$ cm)



HEAD OF BUDDHA

Sensitively sculpted, this Thai head of Buddha created around Chieng Sen in Northern Thailand, (La Na III period), displays the classic modeling that exemplifies a pacific state of being for the compassionate Buddha. The exquisite linear quality of the outline of the eyes, eyebrows, nose and mouth are dramatized by being played against the strong downward sweep of the elongated ears. Richly patinated, it is in excellent condition. Circa 1500.

H. 10" (25½cm) W. 8½" (22cm)

see:

Felten, Wolfgang; Lerner, Martin, *Thai and Cambodian Sculpture from the 6th to the 14th Centuries*.

Bowie, Theodore; Griswold, A.B.; Subhadradis Diskul, M.C., *The Sculpture of Thailand*.



WINE BOWL

An important Mughal copper wine bowl (jam), of the highest quality, being the mate to that owned by the Trustees of The Prince of Wales Museum of Western India, Bombay and exhibited at the Metropolitan Museum exhibition, *INDIA*, September 14th, 1985-January 5th, 1986, as well as having been exhibited at the Victoria and Albert Museum's, *The Indian Heritage*, April 21-August 22 1982. The bowl, discussed at some length in the catalogues of the two exhibits, is described as demonstrating Iranian influence at the Mughal Court. The Mughal ruler of that time, Jahangir, was, like the majority of India's Moslems, a Sunni. His favorite wife, Nur-Jahan, was, like most of the Iranian world, a Shiite. Engraved inscriptions from both sects appear on the bowl which some scholars speculate may have been made as a gift to the Iranian royal court. 1st quarter of 17th Century.

H. 6½" (15½cm) W. 14" (35cm)

see:

Welch, Stuart Cary, *India, Art and Culture, 1300-1900*, pp. 190-191, fig. 119.

The Indian Heritage, Court Life and Arts Under Mughal Rule, pg. 144, fig. 488.

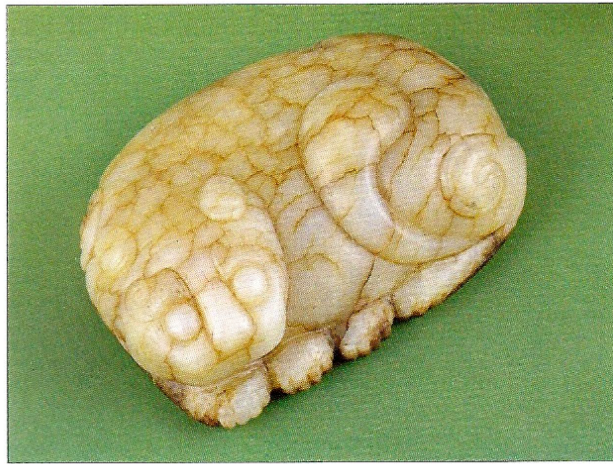


NEPALESE EARRING

An extremely fine late 18th Century Nepalese gold earring originally from a large temple sculpture. The four-armed Vishnu holding his various attributes sits aback the winged Garuda whose talons clutch the beaded border edge. The two deities are attended by flanking absaras adorned, as are Vishnu and Garuda, with five leaf crowns. The reverse side of the earring is composed of filigree scrolls and tendrils terminating in leaves and jeweled flower heads. Below the Garuda is suspended a small pendant set with stones.

H. 6½" (15cm) W. 4¾" (10½cm)

JADE CAT



A Chinese jade carving of a sleeping feline. This image of comfortable repose, while stylized, imparts with a kind of immediacy a sense of deep, undisturbed slumber. Compact and rounded, the surface and subject exude a tactile quality that makes one want to reach out and handle the softness of the sculpted stone. Ming or earlier.

H. 1¼" (3cm) W. 3" (7⅔cm) D. 2¼" (5¾cm)



INDONESIAN CAT

A haughty, feline attitude so characteristic of cats is captured with remarkable accuracy in this Indonesian stone carving. The self-possessed facial expression, the self-satisfied arrogance of its demeanor radiates even greater aloofness when viewed in profile. Carved of porous stone, the creature sits on a base composed of small scroll-like fiddle heads. 6/9th Century.

H. 11¾" (28½cm) W. 10" (25½cm)



ORDOS BUCKLE

This Ordos gilt bronze buckle of a wolf is nearly identical to one pictured in the book, *Ancient Chinese and Ordos Bronzes*. With a fair amount of its original gilding still intact, the contrast it offers against the patina of the bronze accentuates the muscular power of the beast. This aesthetic of sensual animalism expressed by the nomadic Ordos people of the Northern Steppe in China has left us some strikingly powerful imagery. 3rd-2nd Cent. B.C.

H. 1 $\frac{3}{4}$ " (4 $\frac{1}{2}$ cm) W. 2 $\frac{3}{4}$ " (7cm)

see:

Bunker, Emma; Rawson, Jessica, *Ancient Chinese and Ordos Bronzes*



WATER DROPPER

Made for the scholar's table, this Chinese bronze water dropper in the form of a three-legged toad inlaid with silver eyes and with eyebrows outlined in gold, is one of the Hundred Precious Objects. Often depicted riding on the shoulder of Liu Hai, the three-legged toad is considered to be a worthy addition to one's possessions. His strong modeling readily suggests a wart-like body while his belligerent expression almost challenges his owner to make use of him. Ming or earlier.

H. 2 $\frac{1}{2}$ " (6 $\frac{1}{3}$ cm) L. 3 $\frac{3}{4}$ " (9 $\frac{1}{2}$ cm)

see:

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

Moss, Sydney L., *The Second Bronze Age, Later Chinese Metalwork*

PAIR OF
FOUR-PART WARDROBES

A massive pair of classically proportioned 18th century Chinese camphor wood wardrobes with yellow brass mounts. The aprons are embellished with four-clawed dragons amid tendrils carved in low relief. The use of this motif is possibly unique, for wardrobes invariably rely on floral designs or scrolls as their sculpted decorative element.

Camphor wood was commonly used for chests in which clothing was stored and for wardrobes because of its insect-repellent qualities. Beijing area.

each—H. 104½" (267cm)
W. 55½" (138cm) D. 22¼" (54cm)

see:

Handler, Sarah. "Proportion and Joinery in Four-part Wardrobes," *Orientalia*. January 1991, pp. 52-57.

Clunas, Craig, *Chinese Furniture*.

Ecke, Gustav, *Chinese Domestic Furniture*.

Kates, George, *Chinese Household Furniture*.

Shixiang, Wang, *Classic Chinese Furniture*.

Shixiang, Wang, *Connoisseurship of Chinese Furniture*.

Ellsworth, Robert, *Chinese Furniture*.







STONEWARE

A 17th Century grey Westerwald Stoneware cache pot with two crisp, applied portrait medallions of the British monarch, William III, (William of Orange). This piece was produced in Germany for export to the British Isles or the Netherlands, both countries where William & Mary's popularity assured a strong marketability. Circa 1680.

H. 10 $\frac{1}{8}$ " (26cm)

see:

Gisela Reincking Von Bock, *Steinzeug*, pp. 416-417, figs. 764-768.



BELLARMINE

An extremely well-developed 16th Century Bellarmine jug from Cologne. The extraordinary rendering of this benign face with its life-like protruding nose above a full mustache and flowing square cut beard is banded with a sprig applied belt of foliate scrolls set with opposed medallions containing romayne heads. Above and below this belting are applied acanthus leaves between which are medallions of Janus heads, a most unusual feature. The densely applied elements, pewter lid with double ball thumbpiece and generous proportion of face to body combine harmoniously in this bold stoneware example.

H. 11 $\frac{3}{4}$ " (28cm)

see:

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

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

Konrad, Strauss; Aichele, Frieder, *Steinzeug*.

Reineking von Bock, Gisela, *Steinzeug*.

Falke, Otto v., *Das Rheinische Steinzeug*.

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



PAIR ZEN SCROLLS

A Pair of 17/18th Century Japanese Zen scrolls painted by a Zen Buddhist monk who signed his work, "Respectfully painted by Donsu." Incense smoke has browned the scroll paper from which stares the penetrating eyes of a meditating Daruma, first patriarch of Zen who, born in India, studied in Central Asia and brought the ideas of Zen to China in the 6th Century A.D. The artist, identifying himself with the Daruma, paints him while at the same time painting himself. He paints an abstract concept, not a portrait. And he asserts his individuality by facing his subject to the right, for Daruma is usually portrayed facing left. The inscription reads, "Freely conquer yourself." Furthermore, this half body Daruma's robe may employ the Japanese character for, "One's heart."



The other scroll depicts a plunging earthbound horse who is completing a celestial journey of 1000 Ri, (miles). Donsu has chosen this subject for the accompanying scroll from a Chinese Zen legend and inscribed it, "Horse that jumped 1000 ri." The front legs of the horse indicate that he is still jumping, not yet about to land.

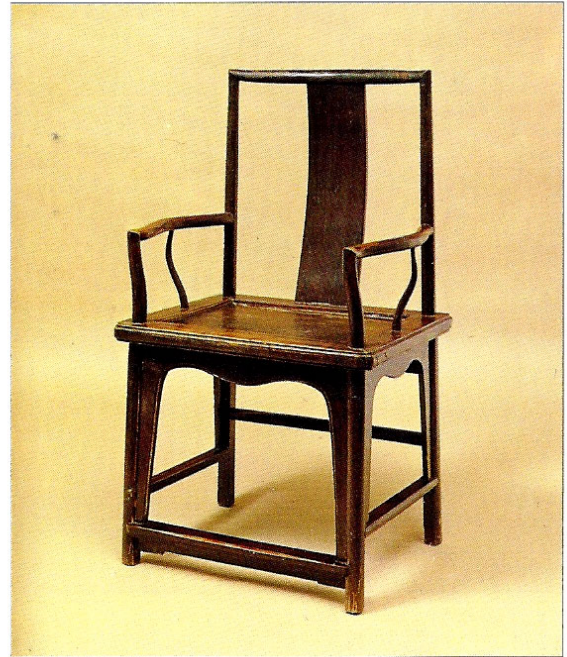
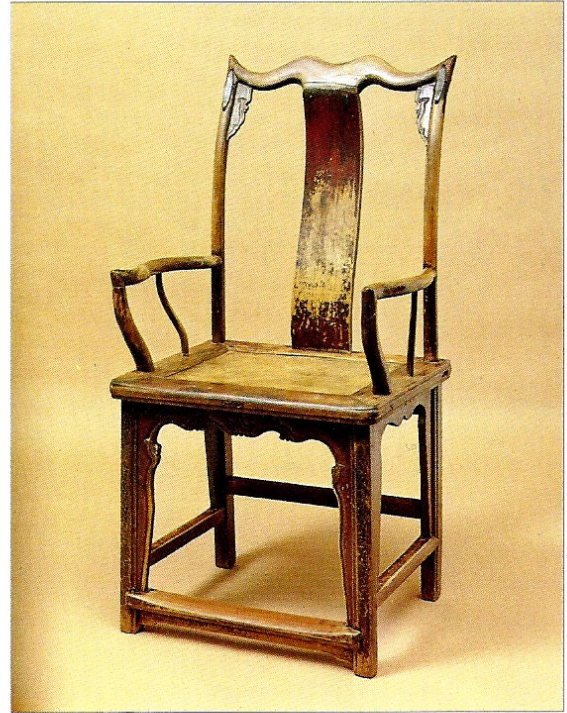
H. 48½" (122cm) W. 48" (121cm)
Daruma- H. 47" (117cm) W. 47" (117cm)

see:

Addiss, Stephen, *The Art of Zen*.

Stevens, John, Zenga, *Brushstrokes of Enlightenment*.

Barnet, Sylvan; Burto, William, *Zen Ink Paintings*.



FOUR PAIRS OF ARMCHAIRS

Four pairs of 18th Century Chinese armchairs are represented by the single examples above. Chinese provincial furniture, an almost unknown field, has its high-style country interpretations just as does French or American rural expression. Its vocabulary of abstraction and ornamentation demonstrates, with native woods, the regional themes favored by the local craftsman. North China.

tall chairs- H. 48" (121cm) W. 23" (58cm)
shorter chairs- H. 42" (105cm) W. 21½" (54cm)



FOLDING CHAIR

An extremely rare 17th Century Chinese provincial folding chair. Rarer even than formal traveling furniture, which itself is not common, this untouched country example demonstrates refined strength both in design and execution. The elegant, long curve of the side posts, extending from the scrolled crest rail to the horizontal leg support, terminate in shaped iron mounts. Balanced just above the chair's midpoint, and supported by the diagonal bracing of the rear legs with their wide base support, is the horizontal plane of the seat. Placed within the bent side posts, which serve as a foil, is the narrow, straight splat adorned by a single calligraphic device. Once again, the placement is just above midpoint and the carving enhanced by beveling which creates a ridge that lends a crisp line to the green ideogram. Circa 1680.

H. 38 $\frac{1}{8}$ " (98cm) W. 18 $\frac{1}{2}$ " (46cm)



CHINA TRADE PSEUDO-HALLMARKED PAKTONG CANDLESTICKS

This robust pair of mid-18th Century shell base candlesticks retaining their original matching bobeches were fashioned in China for an English market and based on an English model. Pseudo-hallmarked with four stamps, including a pair of initials simulating a maker's mark, it is extremely probable that a hallmarked English silver example was the design source for these candlesticks. They are constructed with solid cast shafts, bases, and comparatively heavy bobeches, indicating a plentiful supply of Paktong which would not have been the case in England. Along with the pseudo-hallmarking and solid cast elements, another feature pointing to their Chinese origin is the manner of treating the step moulding of the shafts. A European example would have been rendered with gently rounded edges; here we see the straight edge file employed by a Chinese craftsman. Nor is the subtly barrel-shaped candlesocket the work of an English silversmith. Pictured in the book *Paktong*, pl. 41, is what appears to be one of an identical pair of pseudo-hallmarked Paktong candlesticks belonging at one time to Rupert Gentle. Circa 1775.

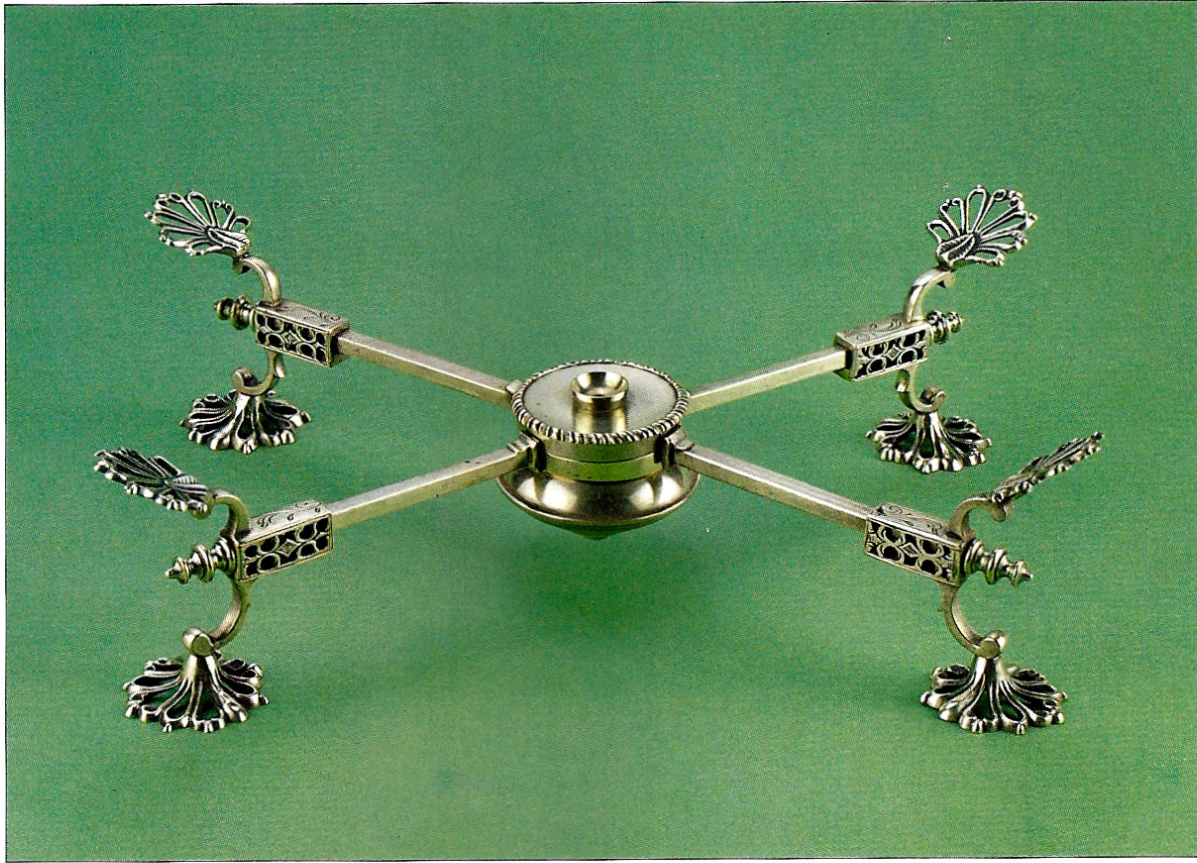
H. 9½" (24cm)

see:

Coombes, K.; John, W.D., *Paktong*, pl. 41.

Combes, K.; Joh, W.D., *Paktong*, *The Unusual Material Used by Robert Adam*.

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



PAKTONG DISHCROSS

A mid-18th Century English Paktong dish cross, a previously unrecorded form in Paktong, combines highly developed elements in what is a beautifully wrought and practical accessory for the dining table. Fully reticulated shell supports as well as feet, engraved and reticulated rectangular adjustable slides made to accommodate varying size dishes or bowls, turned finial terminations capping each cross arm, even the original heater with gadrooned edge; these features certainly establish the importance of this piece. Adhering so closely to known silver specimens, this is almost surely the work of a silversmith. Circa 1765.

H. 3¼" (7½cm) W. 12½" (31cm)

see:

Coombes, K.; John, W.D., *Paktong*.

Clayton, Michael, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, pg. 112.

Waldron, Peter, *The Price Guide to Antique Silver*, pp. 132-133, fig. 405 & 407.



ARITA HORSES

The only known pair of Japanese blue and white Arita porcelain horses, probably made for the Dutch market. Copied from what was most likely a white Delftware model, the only other recorded example is in the Groninger Museum, Groningen, Netherlands. Japanese porcelain copies of Delftware figures appear to be limited to those of cows and the drinker on the barrel. 1720-1740.

H. 5¼" (11.5cm) W. 7" (18cm)

see:

Jorg, Dr. D.J.A., *Interaction in Ceramics, Oriental Porcelain & Delftware*, pp. 134-135, figure 88.

Ayers, John; Impey, Oliver; Mallet, J.V.G., *Porcelain for Palaces, The Fashion for Japan in Europe 1650-1750*, pg. 188, fig. 176.

Jenyns, Soame, *Japanese Porcelain*, pg. 57, pl. 19B.



OAK CHEST

This unique 18th Century dated Dutch oak coffer of bombe form with its side-mounted iron carrying handles was made in 1768 for a Notary Public who specialized in preparation of wills. Serving as a memento mori, the standing, open-handed skeleton placed between the Dutch verse and the shaped panels reminds its viewer of the concept of vanitas and the consequences of death. The text translates: "Neither power, nor honor, nor joy is grand enough to be appealing when one has a close call with death."

H. 18" (45cm) W. 37" (94cm) D. 13" (33cm)



COATS-OF-ARMS

The exquisite quality of these four oak panels with their coats-of-arms is immediately arresting. Compositionally the carver has arranged the heraldic devices within a scrollwork of meandering tendrils whose leafage metamorphosizes into grotesque or romanyne heads and even in one instance becomes a unicorn. The quality of the carving indicates that the original patron for whom this work was executed must indeed have been an individual of means. All four panels present a warm, rich, patina. 17th Century.

each panel—H. 20³/₄" (52cm) W. 13" (32¹/₂cm)



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)*.