

MICHAEL
DUNN
ANTIQUES
WORKS OF ART



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With this, our fourth catalogue, we trust the types of objects and the areas of interest we present provide our audience with a clear understanding of our inventory and pursuits.

Featured are works produced as a result of the contact of East and West during the age of discovery and made for both the indigenous consumer as in the Indian miniature of a Portuguese, or for the foreigner, like Fraser, who commissioned a portrait of an officer of Skinner's Horse. The Venetian Saracenic candlesticks illustrate the rich and direct impact of one design source upon another and reflect the manner in which commerce and ideas interact. Outstanding works in paktong and bronze, flamboyant painted furniture or ambitious delftware focus on European manufacture while China, Korea, and Japan are represented by furniture, bronzes and painting. A Mimbres bowl from the American southwest typifying the strong graphic imagery of this Pre-Columbian culture is included for its beauty.

We thank you once again for your encouraging support and look forward to working with old friends and meeting new ones. Your inquiries and comments are always welcomed and any help we can provide will be happily extended.

FALL 1993



SWEDISH CUPBOARD

A classic example of traditional painting from Dalarna Province, this small Swedish hanging corner cupboard is remarkable for its quality and condition. These cupboards with their doors pegged in place for transport, were made and painted and then taken by wagon into the countryside where they were sold to local farmers. For this reason, painted cupboards found in a particular province or its environs may look alike, yet their hinges are seldom the same. Each farmer was also a blacksmith and thus fashioned his own hardware after removing the transport pegs. This superb example is dated 1795 and is entirely original.

W. 28" (70 cm), H. 40½" (102 cm), D. 17½" (44 cm).

See:

Hans Hosak, *Dalskap 1774-1870*.

Iona Plath, *The Decorative Arts of Sweden*, pg. 143.



PAINTED CHEST

Bearing the Hapsburg eagle, and dated 1784 this is probably the finest, most ambitious piece of painted furniture from central Europe that we have encountered. The use of pattern and palette, attention to detail and contrast of color not to mention massive scale, suggest that this may have been created for an important country estate. Even its interior is impressive for its narrow decorated panel, hidden compartment, and original hardware. Its lid displays, its own array of colors and design, having been used here as the pattern for the end papers of this catalogue. Austro-Hungarian Empire, probably Bavarian, 1784.

H. 37" (88 cm), W. 67½", (170 cm), D. 27¾" (69 cm).

See:

Konrad Hahm, *Deutsche Bavenmmobel*, pl. 80.

Gisliind M. Ritz, *The Art of Painted Furniture*.

Dr. Alfred Schubert, *Alte Volkskunst am Niederrhein*.



PORTRAIT OF A PORTUGUESE GENTLEMAN

A late 17th Century Indian miniature portrait of a Portuguese gentleman supporting a hawk on his gloved right hand. The European was still quite a curiosity in the 17th Century sub continent and his manners and costume aroused interest at court as well as in the bazaar. This Rajastani work from Bundi comes from a royal collection, and is inscribed on the reverse in Hindi. Circa 1680. Restoration to lower left corner.

H. 9½" (24 cm), W. 6⅝" (17 cm).



FRASER ALBUM LEAF

Before the age of photography, the European in the East often relied on the skill of the native draftsman or court painter to record the people, costume, custom, flora and fauna of the lands he visited. James and William Fraser traveled in and around Delhi from 1801–1835 and employed talented local artists to document many of the individuals and groups they encountered. In 1979 their collection was discovered in Scotland, sold at auction in 1980 and in 1989 Mildred Archer and Toby Falk published the complete series of commissioned watercolors in a book entitled, *India Revealed*, in which this work appears. This example, commissioned by the Frasers (1815–16) in or around Haryana, (Hansi), depicts an officer of the famed Skinner's Horse shown on horseback, wearing the typical yellow garb of this unit.

H. 11" (28 cm), W. 7" (18 cm).

See:

Mildred Archer & Toby Falk, *India Revealed, The Art and Adventures of James and William Fraser 1801–35*, pp. 126, pl. 123



BRONZE VASE

A 17/18th Century Japanese ovoid vase of heavy cast bronze having two small projecting loop handles placed high on the shoulders. Cast using the lost wax process we have the impression we are looking at a ceramic piece with a dripping glaze running down the sides of a horizontally tooled pot. The piece is signed within the foot rim with two characters inside a rectangle. The whole is enhanced by a rich yet subtle patination which accentuates the two surfaces. Japan, Circa 1700.

H. 8" (21 cm), W. 10½" (27 cm).

See:

(19th Century example) Michael Goeshuis, *Chinese and Japanese Bronzes, A.D. 1100–1900*, pl. 114.

KOREAN CHESTS

This pair of 19th Century Korean stacking chests or Yi Chung Nong were made as bridal or dowry chests and were richly embellished with paktong mounts, some of which are cut out in the shape of flying cranes, butterflies, and bats, or engraved with deer and shrubbery, symbols of longevity, good fortune and harmony. In areas where the Korean artisan had only a poor selection of timber to draw upon, he would often apply a dark stain to the local pine or paulownia to create a foil for the brass or paktong fittings that lent status and elegance to his work. Used separately or stacked, they traditionally contained the clothes and bedding that the bride carried in them to her new home. Pyongyang City area.

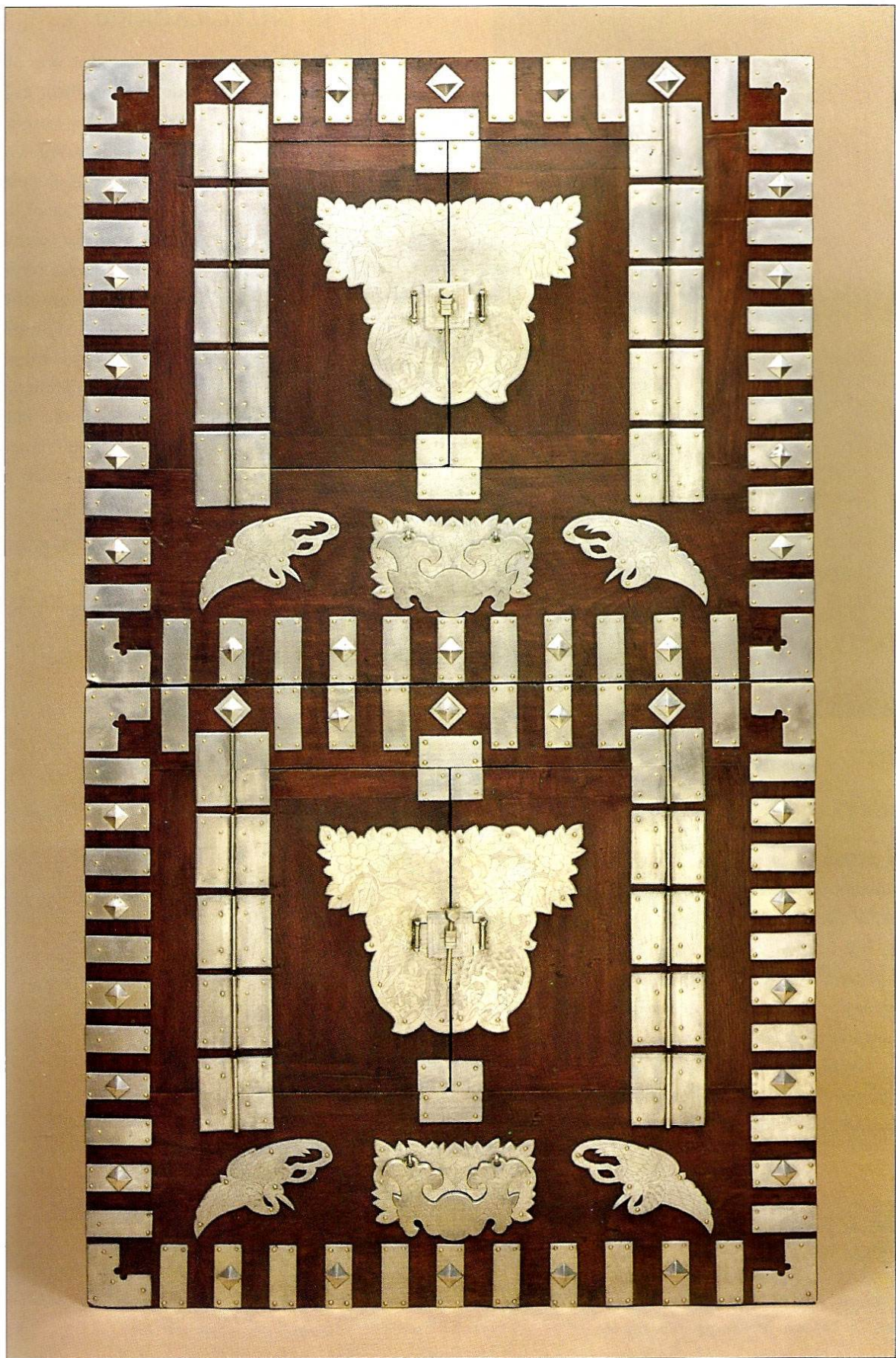
W. 56⅜" (141 cm), H. 32¾" (82 cm), D. 18¼" (46 cm).

See:

Michael Wickman, *Korean Chests*, pp. 17–27 and pp. 36–39.

Orientations, May 1977, A Heritage of Korean Chests., pp. 39–48, Leah P. Makabenta.

Asian Art, Summer 1991, Korean Chests of the Chosen Period, Michael Wickman, pp. 52–71.





NUTCRACKER

This exceptional work in boxwood is one of a handful of lever nutcrackers of this form fashioned in the mid 16th Century. The example shown here is dated 1569. The bearded warrior's helmet is surmounted by a squirrel eating a nut it holds between its paws. The secondary arm of the nutcracker emerges from the fulcrum just below the back of the helmet and is carved in the form of a feline creature whose open mouth grasps the scroll-ended arm. The primary arm terminates with an engine-turned ivory ball affixed underneath by a boxwood button. Almost surely the work of the same hand that carved the Hercules and the Nemean lion nutcracker pictured in Pinto's book on treen. Probably Italian.

H. 11¾" (29 cm), W. 2" (5 cm).

See:

Edward H. Pinto, *Treen and other wooden bygones*, pl.

71.

Owen Evan-Thomas, *Domestic Utensils of Wood*.

MIMBRES BOWL

The Mimbres people of the pre-Columbian Southwest not only mastered a graphic representation of the subjects they decorated their pottery with, but infused those subjects with personality and often a note of humor. Here is a bird who seems both amusing and whimsically inept. The composition fills the bowl with a clever asymmetry, a visually satisfying arrangement of tail, head, wings, and feet, held together by the strong diagonal of the bird's back. 10th/11th Century.

H. 6⅞" (17½ cm).

See:

Masterworks from the Museum of the American Indian, pg. 26, pl. 3.

Richard Conn, *Native American Art in the Denver Art Museum*, pg. 202, pl. 263.

Tresors Du Nouveau Monde, pg. 146, fig. 66.





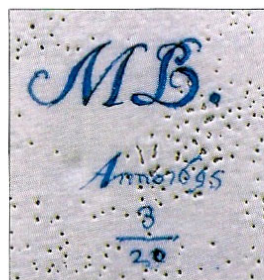
DELFT PLAQUE

This unique blue and white Dutch Delft plaque was painted in 1695. It has been suggested that it is a portrait of the owner of one of the factories at Delft. It emulates paintings of the period and satisfied the decorator enough that he initialed and dated it on the reverse.

H. 9" (24 cm), W. 7¼" (18 cm).

See:

W. Pitcairn Krowles, *Dutch Pottery and Porcelain*, pl. XIX.





CHINA TRADE GOOSE

Continuing a sculptural tradition known to have existed in the late Sung dynasty, this China Trade goose is, like its antecedents, constructed of laminated wooden members, carved, and then gessoed. Such geese were made as part of the export trade to New England. This example was found in Salem, Massachusetts, where they are said to have been used in gardens as ornaments, contributing to a relaxed rural atmosphere. Certainly as a form, they relate to the porcelain soup tureens and pewter figures of geese.

H. 25" (62 cm).

See: *Masterworks in Wood: China and Japan*, Donald Jenkins, pg. 54, pl. 22.



COMPANY SCHOOL PICTURE

A Company school watercolor of an egret. This work, undoubtedly commissioned by a European patron, was painted by a local Indian artist in order to document the wildlife encountered in an age before the camera. With an unerring eye for naturalistic detail, the painter was even able to imbue the eye of the bird with a sense of intelligence. The watermark on the paper is a seated Britannia above Moniers Patent. Circa 1800.

H. 15½" (40 cm), W. 12" (30 cm).

See: Ray Desmond, *Wonders of Creation*, pl. 40.

Victoria and Albert Museum, *Company Paintings*, pls. 71(1) & 71(2).

Michael Goedhuis Ltd. & Mallett and Son Ltd., *Birds in an Indian Garden*.



DUCK INCENSE BURNER

Though not unusual as subject matter, the treatment of this parcel-gilt Ming bronze duck is replete with expressive posturing and carefully engraved detail. Attention to each feather of the wings, raised wing tips and tail, as well as the incised treatment of the eyes, beak and tail, all give life to this orator, upon its rock above the waters. Ming Dynasty, 16/17th Century.

H. 7½" (19 cm), W. 5⅛" (13 cm), D. 5¾" (14½ cm).



DELFT PARROT

This charming late 18th Century Delft parrot sits within his yellow ring, head cocked and his eye riveting the viewer. He was made in the last quarter of the 18th Century and the palette employed, especially the flat red, attests to that period. He is a colorful survivor with a flower painted on the back of his head.

H. 9½" (24 cm), D. 4½" (11½ cm). (Restoration to ring.)

See:

Jan Boyazogly & Louis de Neuville, *Les Faïences de Delft*, No. 77.



GERMAN STONEWARE

On the left is a primitive, “pointy nose”, Bellermine jug from Aachen, Germany, circa 1520. These are the earliest of the Bellermine genre, continuing an ancient tradition of face jugs. It was excavated with the swirl carved wooden stopper seen in the photo. In the center is an architectural jug from Raeren with its original pewter lid and made about 1590. It is fully developed including the handle termination. On the right is a Bellermine made in Cologne about 1560. It bears a band of text, “Drink and Eat but Don’t Forget God,” about its middle. There are coin-like romayne heads interspersed between acanthus leaves above and below the text. It retains its original pewter lid.

See:

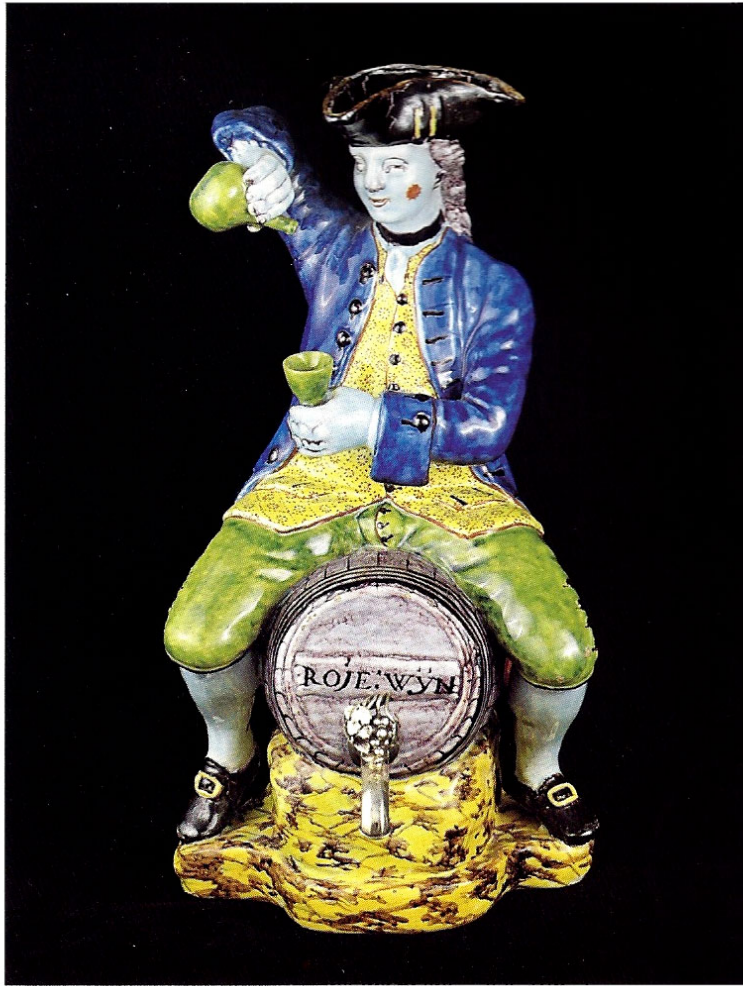
Gisela Reineking Von Bock, *Steinzeug*.

Heinrich Hellebrandt, *Raerner Stenzeug*, pg. 43, pl. 38, pg. 54, pl. 39.

Konrad Strauss und Frieder Aichele, *Steinzeug*, pg. 33, pl. 5, & pg. 34, pl. 6, & pg. 68, pl. 65.

Annaliese Ohm-Margrit Bauer, *Steinzeug und Zinn*, pg. 65.

Ekhart Klinge, *Deutsches Steinzeug Der Renaissance und Barockzeit*.



MAN ON A BARREL

This mid-18th Century Dutch Delft polychrome figure of a man atop a barrel is both a successful handling of this form, and probably the only known specimen in perfect condition. Even the silver tap, with its cluster of grapes and leaves is original and hall-marked. The Rijksmuseum's example, along with three other known pieces, all have restoration. Circa 1750.

H. 13½" (34 cm), W. 6.75" (17 cm), D. 8.5" (22 cm).

See.

D. F. Lunsingh-Scheurleer, *Delft, Nieder-landische Fayence*, pg. 227.



PAKTONG CANDLESTICKS

This pair of mid-eighteenth Century English paktong candlesticks are lent a marked architectural quality by their faceted and molded baluster shafts and bases. A wider than ordinary flange forming the final filet of the base imparts a sense of solidity and elegance as do the elongated concave sockets which are wrapped with a central molded band. Pseudo-hallmarked and stamped with the maker's mark RB on the bases and bobèche sleeves, they are closely related to another pair marked EL and pseudo-marked, which are pictured in *Paktong*, by John & Coombes. They are cast in halves and seamed. Circa 1750.

H. 9" (23 cm).

See:

W.D. Johns & K. Coombes, *Paktong*, pl. 16.

W.D. Johns & K. Coombes, *Paktong*, *The Unusual Material Used by Robert Adam*.



VENETIAN SARACENIC CANDLESTICKS

From that body of work traditionally referred to as Venetian Saracenic, this pair of 15th Century candlesticks, whether made in Venice or Syria, represent an important fundamental design source in what evolved as a European form. Venice, in spite of papal disapproval, carried on an extremely profitable trade with the Levant, becoming a rich city state. Islamic forms and decoration, as well as spices and scientific ideas entered Europe through this trading center. The shape of these candlesticks is purely Islamic and the prototype for what became the molded high-skirt base, knopped, Gothic candlestick with its characteristic socket found in so many paintings of this period. These candlesticks still retain some of their original silver inlay and bear a European coat-of-arms as well as a motif of running hounds on the drip pan. 15th Century.

H. 4 $\frac{7}{8}$ " (12 $\frac{1}{2}$ cm).

See:

James Allan, *Metalwork of the Islamic World, The Aron Collection*, pp. 48–61, pp. 106 & 107.

Veronika Baur, *Kezenleuchter aus Metal*, pp. 68 & 69, pl. 71 & 72.

Islamic Metalwork from the Grand Ducal Collection, Museo Nazionale Del Bargello. Pg. 5, pp. 17–19.

Erich Turner, *Brass*, pp. 22–23.

Hfanns-Ulrich Haedeke, *Metalwork*, pp. 82 & 83.

Karel Azignman, *De Kandelaar Van De Gothick Naar De Renaissance*.



LAVABO

A 15th Century Flemish or German hanging laver or lavabo of markedly ambitious development having been made not only as a larger than normal example but with unusual features such as the crowned king's heads, which serve as fulcrum points for the handle, and the molded castellated rim. The standard lavabo is made with human heads on the rim and not on the shoulder. In this piece the zoomorphic spouts have large well-defined ears and their mouths hold spouts within them. The wide, well-molded central band contains an engraved medieval house mark near the base of one spout. Made for an important household, this object has been well looked after and has survived in a remarkably excellent state.

H. 9¼" (23 cm), W. 15½" (39 cm).

See:

Eric Turner, *Brass*, pp. 24 & 25.

Herman P. Lockner, *Messing*, pp. 136–145.

Onno ter Kuik, *Koper & Brons*, pp. 180–182, pl. 250–253.

William Wixom, *Renaissance Bronzes in Ohio Collections*, fig. 7.



GOTHIC CANDLESTICKS

A grouping of 13th through 15th Century Western European candlesticks all of small scale and excellent definition. Left to right: 13/14th Century French tripod base candlestick having an unusual elongated cylindrical socket with a tall narrow ejection aperture. Much like the previous piece, this 13th Century Flemish example must have lost its original pricket quite early on. A handsomely wrought single knob shaft, below a castellated socket with a vertical aperture shaped like a bow slit for an archer to shoot from, was fashioned of iron and set into the drip-pan with an iron plate. A 14/15th Century Dinant stag candlestick with a simple flaring candle socket atop a straight shaft rising from the stag's back. He has triple pointed antlers and a pert curled tail. A 13th Century Franco-Flemish pricket candlestick with the rare feature of a side mounted candle socket. Several observations may be drawn from this example: The candle was almost surely beeswax. It was, as seen in pictures from the time, placed on the upper part of the pricket and not jammed down close to the drippan, and most likely the stub was then used in the socket. A very small, French winged socket candlestick of the 14th Century. This is almost a taperstick size.

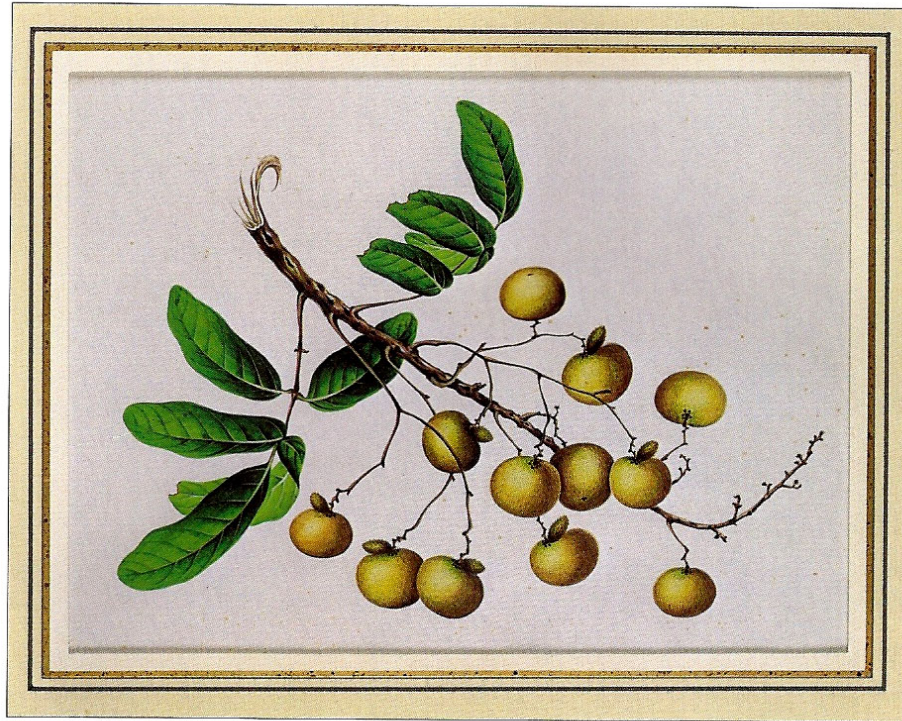
H. 5 1/8" (13 1/2 cm), H. 6 1/2" (17 cm), H. 5" (13 cm), H. 6 1/8" (16 cm), 3 1/8" (8 cm).

See:

The Robert von Hirsch Collection, Volume Two, Works of Art, Sotheby Parke Bernet, Pg. 3, lot 201.

R.J. Dubois-van Veen, *Bulletin Museum Boymans-van Beuningen*, Rotterdam, 1971, Dec. 1, XXI, no. 2/3.

Koperen en bronzen voorwerpen uit de collectie Mr. J.W. Frederiks.



LEECHIEE NUTS

Painted as part of an album by a Chinese artist, probably working in Canton, this depiction of leechiee nuts served as both a document of flora and as a souvenir of travels to the exotic East. Exquisitely executed, this painting should be compared to that done circa 1770, for John Blake (1745–1773), a supercargo to Canton, and published in *The China Trade*, 1600–1860. Though not attributable to Lam Qua, this work certainly suggests an artist of his caliber. Chinese circa 1800.

H. 7" (18 cm), W. 9" (23 cm).

See:

The Discovery of Nature, Botanical Drawings from Europe and Asia, 1650–1850. Eyre and Hobhouse, Cat. nos. 66, 73, & 88.

Ray Desmond, *Wonders of Creation, Natural History Drawings in the British Library*.

Patrick Conner, *The China Trade, 1600–1860*, pg. 69, pl. 88.



TULIP

Continuing that tradition of sensitive flower painting so well established in the Netherlands, Hendrik Reekers, born in Haarlem, September 21, 1815, painted this tulip in 1836. Demonstrating great skill as a watercolorist and acute appreciation of his subject the artist has, with the lightest touch and with confident finesse presented this open flower both with its foreshortened petals as well as those in full exuberance. The convincing jumble of pods, and the gossamer quality of the leaves below, impart a sense of respect for the subject and the artist. Reekers died in his native Haarlem, May 15, 1854.

H. 14¾" (43 cm), W. 12" (30 cm).

ARMOIRE



During the 18th and early 19th Centuries, the art of painting furniture, often with fantasy-like surfaces resembling marble or other stone, became a fashion not only at court, but in rural communities as well. This painted wardrobe, or armoire, is an example of vigorous brushwork and design executed in a most unusual palette. Its doors burst with energy and are then subtly quieted at the cut corners with narrow outlined reserves containing meandering vines with flowerheads. Standing on shoe feet, it retains its original wooden hooks and shelving. Alpine region. Circa 1800, original untouched condition.

W. 67½" (168 cm), D. 28" (70 cm), H. 37¼" (82 cm).

See:

Gisind M. Ritz, *The Art of Painted Furniture*.
Konrad Hahn, *Deutsche Bauernmöbel*.
Gisind M. Ritz, *Alte Geschnitzte Bauernmöbel*.



KANG TABLE

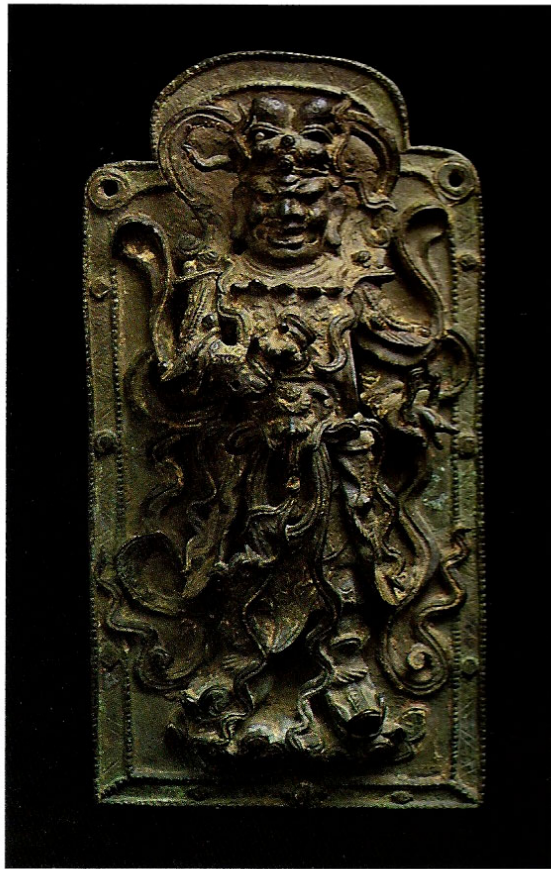
A 17th Century Chinese walnut Kang table retaining its original stretcher base, an unusual feature more commonly found on ice-chest bases and occasionally on tall narrow stands. This piece is classically proportioned with excellent carving and design, as well as with superbly sculpted legs and feet. Kang Hsi.

H. 14" (35 cm), W. 39½" (100 cm), D. 20½" (50 cm).

MING BRONZE

An arrestingly fluid and vigorous bronze relief of a guardian figure clutching a sword, (blade missing), and projecting a fierce demeanor. It was probably one of a group of four plaques, made as an item for a grave but as no others exist, this is entirely speculative. It can be stated however, that the raised aspect of the relief is exceptional for a sculpture of its small size. As found condition. Ming Dynasty.

H. 10" (25 cm), W. 5¼" (13½ cm),
D. 3½" (9 cm).



STONE CARVING

An arresting image, this naive 14/15th Century English stone carving depicts a cat-like creature that must have paralyzed its prey with its stare. The stone's cut sides and hollowed back suggest that it was originally an architectural element. Found in the west of England.

H. 8" (21 cm), W. 13½" (34 cm), D. 10" (26 cm).



actual size

BRONZE MIRROR

An early 13th Century eastern Anatolian or northern Mesopotamian round bronze mirror with cast decoration which takes the form of two rampant human-headed winged lions, back to back, amid foliate scrolls surrounded by the following translation, "Glory and continuance and good fortune and splendor and high position and praise and happiness and nobility and power and increase and potency and blessing to its owner forever." There is a nearly identical example in the Kuwait National Museum. ¶ D. 4 1/2" (11.5 cm)

see:

Marilyn Jenkins, *Islamic Art in The Kuwait National Museum*, pg. 69.



actual size

TIBETAN FITTING

A fine quality 16th Century Tibetan horse trapping of silver amid gold work on iron. This piece, executed near the Lhasa border, depicts an eagle with wings extended soaring amid the clouds. It is a brilliant example with excellent detail and in a superb state, retaining virtually all its gold and silver application. ¶ D. 2" (5 cm)



MARY ROSE CANDLESTICKS

On July 19th, 1545, Henry VIII's warship the Mary Rose, among the first of England's modern battleships, went down in a body of water called the Solent, off Portsmouth, opposite St. Helens on the Isle of Wight. What went down with her was a form of candlestick now referred to as a Mary Rose type. Derived from an Islamic model that probably made its way into Europe through Spain, variations of the form were made on the Iberian peninsula and the Low Countries in the late 15th and early 16th Centuries. The pair pictured here are a rare survival. They may give us a glimpse into the birth process in which an Islamic tradition becomes a European form, displaying the awkwardness attendant in the new born. The wide Islamic candlestick base is translated in European terms creating a helmet-like shape almost as a Gothic armorer might. This then supports the European notion of a candlesocket, tall and narrow, treating it as if it were a medieval tower upon a tournament field. The newness and the form are both significant. We believe this model may be unique and to have been made around 1500. Hispano Flemish.

H. 5¼" (13½ cm), W. 8¼" (22 cm).

See:

National Geographic, *The Search for Mary Rose*, May 1983, pp. 668 & 669.