

MICHAEL  
DUNN  
ANTIQUES  
WORKS OF ART



# MICHAEL DUNN

ANTIQUES / WORKS OF ART

*This seventh catalogue perpetuates many previous themes and interests while also finding fresh focus in objects and materials we've not offered before. Seemingly surprising is the Danish cabinetmaker's careful tambour construction on, what initially appear as doors that hinge open but rather roll to one side, or the naturalistic renderings of bubble breathing fish executed in silver on a turquoise glazed pottery vessel. While only decades old they continue that tradition of inspired design and enduring visual merit that we believe satisfies the senses as do objects centuries older. Ivory, glass, bronze and horn, are some of the diverse materials artists and craftsmen have employed to accommodate the demands of utility while fulfilling the impulses of artistic expression. We extend, as always, our willingness to elaborate on an object or, to explore further with a client, information not presented herein. Many thanks for the continuing encouragement you've offered and for your enthusiastic patronage.*

FALL 1996



### WINE COOLER

Based on a Roman silver or marble prototype and oversized, like the example in the Rijksmuseum, Amsterdam, this 17th Century Dutch wine cooler with its powerful paw feet, sinewy splayed legs and lobed sides impresses one as being both mighty and voluptuous. The repoussé body and legs are hammered up brass while the applied, royal-looking lion's heads and rings are of cast bronze. Circa 1650. ¶ W. 26" (66 cm) x H. 13 $\frac{1}{4}$ " (34 cm) x D. 20" (50 cm).

see:

Onno ter Kuile, *Koper & Brons*, pg. 275, pl. 372.





### VENETIAN GLASS CANDLESTICK

This Venetian glass candlestick is a statement in elegance. Its gadrooned elements and blue enhancements combine harmoniously with its three elements: socket, shaft, and base. The intensity and amount of color apportioned along the clear form of the candlestick produces a captivating as well as utilitarian delight. Circa 1690. ¶





### IVORY PLAQUE

Probably Dutch or German in origin, this 17th Century ivory plaque depicts an image of domestic strife, i.e. damaged crockery, a broken broiler and an estranged or indifferent husband. Three cryptic symbols above the horizon line and to one side of the tree's trunk and in the sky surrounding the imploring wife remain undeciphered. Circa 1650. ¶ H. 4 $\frac{1}{8}$ " (11 cm) x W. 3 $\frac{1}{2}$ " (8.8 cm).

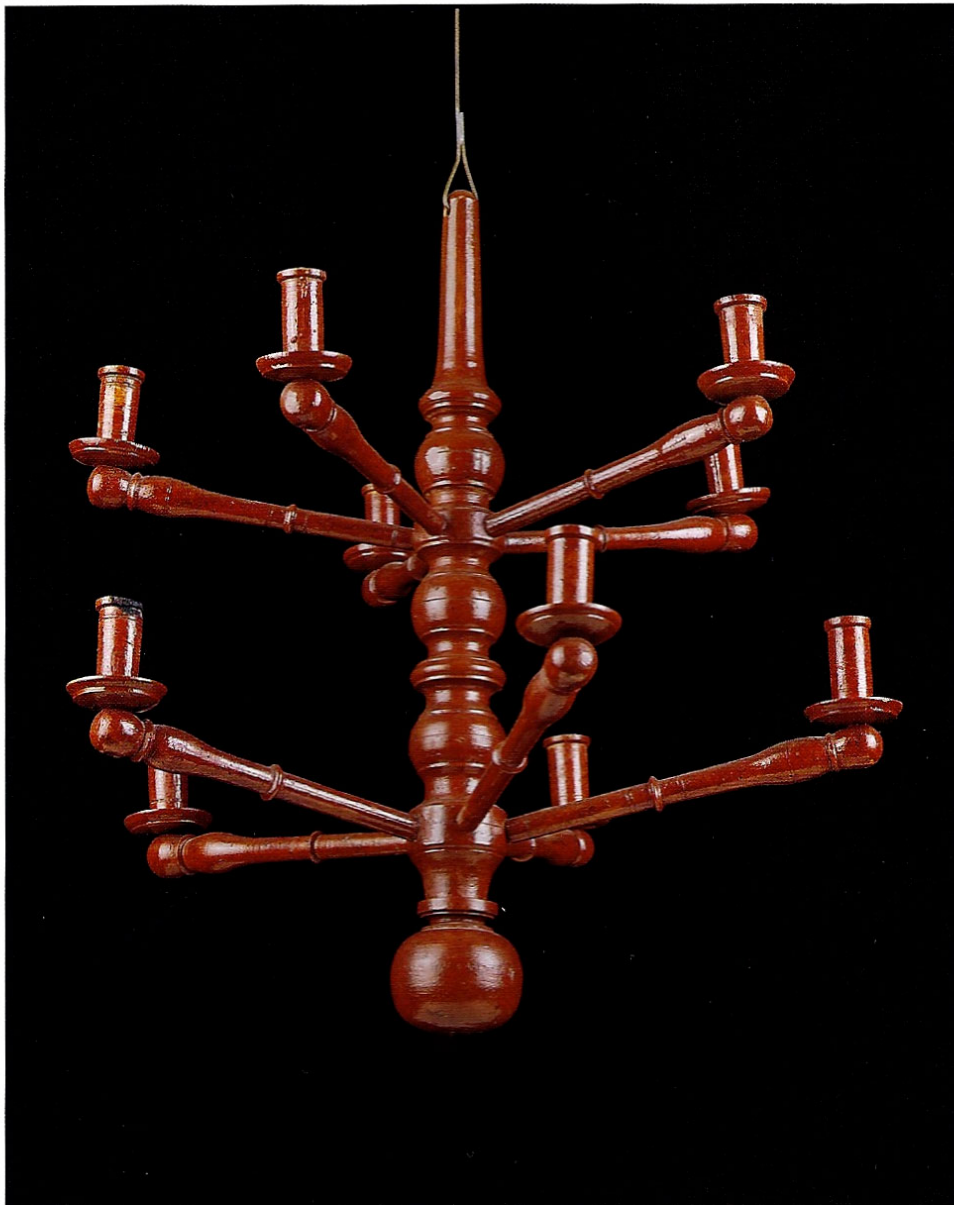




### STONE HEAD

A 9/10th Century Javanese stone head of a demon or guardian possessing the demeanor of staid ferocity lurking behind bulging eyes and opposed fanged teeth. This powerful visage is further defined through the subtlety with which the delicate undulating lines of the mustache are carved, the rhythms of the eyebrows wrought, and the nearly hidden, but jewel-like enrichments, of the upper head. ¶  
H. 14½" (36 cm) x W. 14½" (36 cm).





### CHANDELIER

Though a product of 19th Century Sweden or Denmark, and most likely used only at holidays, this two-tiered wooden chandelier is a rare survival. By virtue of its spindle-like construction and its support of lighted candles, (there is minor charring on two candle sockets), as well as its need for careful storage, it might well have met an early demise. Suspended from a brass rod, the chandelier's reddish color and ten windsor-like turned arms create a small, yet arresting provincial masterpiece. ¶ H. 19 $\frac{3}{4}$ " (50 cm) x W. 19 $\frac{3}{4}$ " (50 cm).



### MARBLE CANDLESTICKS

This pair of 16th Century Italian marble candlesticks, almost certainly part of what was once a group of six or eight examples, were a gift of the Malavolti family to the Hospital of Santa Maria della Scala, across from the steps of the Cathedral in Siena. The Malavolti coat-of-arms appears on the flaring lower front of each base. ¶  
H. 18" (45 cm) x W. 8" (21 cm) x D. 8" (21 cm).





### PAIR OF PORTRAITS

Still in their original frames these portraits, reproduced here in actual size, are the work of the Dutch artist, C. Groeneveld. Each is signed and dated 1804. Though the identity of the sitters has been lost to us, the artist's





sympathetic treatment of his sitters has left us not only their likenesses but also a glimpse of their character and a sense for understanding what their personalities must have been like. ¶ H. 7¼" (18.5 cm) x W. 6¼" (16 cm).

see:

E. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, pg. 223.





### NIELLO

A 14/15th Century Italian niello rondel, slightly curved to accommodate the base of a chalice, is pictured above in actual size. The silver background combined with the oxydized surface patterns create this classical, period rendering of the crucifixion. ¶ Dia. 1¼" (3.2 cm).



### PLAQUETTE

To the best of our knowledge this unusual bronze plaquette is a previously unrecorded example. Of high quality and exhibiting a rich patination it depicts a genre scene. Probably Flemish. Circa 1600. ¶



### PRAYER RUG

The long narrow proportions of this Caucasian prayer rug with its both filled ivory field and mihrab, indicate a date closer to the first quarter of the nineteenth Century than the second. There is a certain box-of-candy quality to the enticing arrangement of diagonal and vertically poised paisley-like motifs and a craving for whimsical variety displayed in three-legged horned creatures alternating with geometric flower heads in the upper half of the two main vertical borders. Circa 1820.¶ L. 76" (185 cm) W. 35" (85 cm). (As found condition).





### PRICKET CANDLESTICK

Perfectly proportioned and beautifully patinated this 13/14th Century Franco/Flemish pricket candlestick is supported on three paw feet and girdled with beaded bands at the top and bottom of the shaft and bordering the upper and lower edges of the central knob. The design elements of the base are very effectively balanced by the height and tapering thickness of the pricket. H. 7½" (18 cm).

See:

Onno ter Kuile, *Koper & Brons*, pg. 83, pl. 104.

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*, pg. 80, pls. 13, 14.



### BETEL CUTTER

Betel cutters are as varied in their kind as birds are in their shape, size, and color of plumage. Though most cutters can be identified as the product of a particular school within a specified geographic area, the cutter illustrated above is not a familiar model. While it relates to some vandun giraya, (worship cutters), from Sri Lanka, our example is not extending his hands with palms together before his face in greeting, but rather holds an upright sword whose blade end is just visible over his shoulder. South India or Sri Lanka, Circa 1800. ¶ L. 9½" (24 cm).

See:

Henry Brownrigg, *Betel Cutters*, pp. 83-84.





### SWEDISH VASE

Lifelike, and at once capturing the quality of fishness, the silver appliques on each side of this small vase are a demonstration of exquisite craftsmanship, the work of artist William Kage. Kage created this piece while working at the Royal Manufactory of Sweden at Gustausberg. His name and factory mark are accompanied by the word Argenta on the bottom of the piece. ¶ H. 5½" (14 cm) x Dia. 5¼" (13.5 cm).



### CABINET

Designed by Ole Wanscher and made in Copenhagen by the cabinet-maker Iversen this six door cabinet arranged as three over three compartments rests on eight tapered legs, with four in front and four in line behind. The matched light grained rosewood doors, placed in a geometric grid by the outlining of each with darker rosewood, is also used to accent the shell-like handles fitted to each door. The surprise encounter here is discovering that what appears as doors do not swing open but rather slide away to one side. They are in fact tambour doors. But even close inspection does not reveal their vertically slatted joinery. Inside are shelves and drawers. A very dramatic matched grain continues up the sides and across the top of the cabinet. ¶ H. 51¼" (131 cm) x L. 84" (214 cm) x D. 19¾" (60 cm).







### POWDER HORN

The two sides of this powderhorn display the work of a naive carver capable of conveying both his intimacy with, and understanding of, the serene bear whose wavy fur, chained neck and fixed stare form a spout, while juxtaposing it with a wriggly devil about to experience the sword thrust of Right and the reassertion of Justice. An emblematic and crowned double-headed eagle above a meticulously diapered border completes the work. Northwestern Europe, 17/18th Century. L. 7 $\frac{3}{4}$ " (19.5 cm).

See:

Carson I. A. Ritchie, *Bone and Horn Carving*, pp. 23-26.





### GOTHIC CANDLESTICK

Previously unrecorded, this gutsy Franco-Flemish candlestick exhibits all the design elements the collector of great Gothic candlesticks desires, i.e. perfect proportions, superb patination, crisp well modeled base, sharp ring turned support for the shaft, sharp ring turned baluster shaft, single knob perfectly spaced below an oversized flaring hexagonal socket with an architectural hard-edge molded lip and base. There is even a lovely molded turning on the socket's underside. And to demonstrate the maker's complete understanding of design, he allowed for a vertical window just slightly narrower than the diameter of the shaft, thereby contributing to the flaring socket's verticality while balancing the strong horizontal ring turnings. Circa 1480.¶





## ARMOIRE

From Brittany and characteristic in every detail, even to the makers name and the date 1782 inscribed between the escutcheons, this fruitwood armoire is a tour-de-force of provincial cabinetry and carving. Typical of its area in terms of design it is a particularly successful work and enhanced by its warm color and patina, France.  
¶ H. 7'9" (232 cm) x W. 4'9" (143 cm) x D. 24¼" (60 cm).

see:

*Authentic French Provincial Furniture From Provence, Normandy, & Brittany*, by Henri Algoud, Leon Leclerc, & Paul Baneat,  
pg. 92.





### SCROLL PAINTING

A Chinese artist, intrigued by the exotic appearance and habits of Western visitors in his country, portrayed this European woman with her male and female servants and an infant. Their curly hair, strange clothes, large noses and earrings were as foreign to the indigenous population as the Chinese bench was to the lady sitting upon it and the table upon which she has left a Dutch gin bottle and a European wine glass. Why the artist signed the work Castiglione is open to speculation but as an 18th Century document, the work of an Asian artist depicting the exotic white man in China, it is a rare and beautiful survival.¶





## ARMCHAIRS

This superb pair of armchairs, in untouched condition, exhibits that feature which identifies them almost certainly as the product of Shanxi Province, i.e. the “bamboo stem in vase” turning which serves as an arm support. This



turning does occur in huanghuali furniture but when encountered in soft wood examples, like the jumu (elmwood) chairs above, scholar believe the place of origin to be Shanxi province. 17/18th Century. ¶  
H. 42½" (106.5 cm) x W. 24" (60 cm) x D. 17" (42 cm).

See:

*Arts of Asia*, pg. 94.





### BUNFOOT BOX

The 17th Century Swiss/German bunfoot box pictured above is surely one of the finest examples of its kind. Its sides are beautifully carved with griffins, a unicorn, lion, and a stag. Lion supporters flank the elaborate coat-of-arms on the lid whose warm color and rich patination are exceptional. Even the brass hasp is the original. ¶ H. 3 $\frac{5}{8}$ " (9 cm) x W. 5 $\frac{1}{4}$ " (14.5 cm) x L. 7 $\frac{7}{8}$ " (20 cm).







### THREE-KINGS CANDLESTICK

Probably the most perfectly proportioned "three kings" candlestick we know, this slightly oversized example is in pristine condition and features the finest development of each of its elements. Superbly modeled high skirt base, well turned shaft with enlarged central knob, pierced Gothic arms, ring-turned tall sockets and fine tall pricket, all in combination are perfection. Germany, Circa 1480. ¶ H. 17½"

see:

Hermann P. Lockner, *Messing, 15-17 Jahrhundert*, pp. 162-171.





### BREAKFAST TABLE

Its form derived from an English breakfast table, this colonial example was probably made by Chinese craftsman working in Indonesia. Made entirely of teak, and in untouched condition, it features a satin smooth one-board top, large leaf carved pedestal, molded serpentine panels between reeded legs that end in imitations of the brass paw-footed caster with which an English example would have been appointed. It is constructed of three elements which are held together with wedges. Circa 1815. ¶

see:

Jan Veenendaal, *Furniture from Indonesia, Sri Lanka, and India*, pg. 153, pl. 172.

*Objects photographed by  
Michael Fredericks  
Ghent, N.Y.*

*Printed by  
Pressroom Printer and Designer  
Hong Kong*