Mirror frame
Designed and painted by Joseph Southall
Gesso and gilding by Charles and Edith Gere
Stones set by Georgie Gaskin
English, 1899
Exhibited: Arts & Crafts Exhibition Society, 1899
Private collection

Furniture
and
Works of Art

PO Box 6374, London, W1A 3UR

e-mail: blairman@blairman.co.uk
Telephone: 020 7493 0444
Facsimile: 020 7495 0766
www.blairman.co.uk

By appointment
Mayfair, London
Carved Putti
Painted oak
Possibly by Grinling Gibbons (1648–1721)
English, 1690s
Provenance: by repute, St Paul's Cathedral, London
24 in (61 cm) – wide

All objects are offered for sale, subject to their remaining unsold
Dimensions are in inches (and centimetres), height × width × depth

Exhibiting:

Masterpiece, London
26 June–2 July 2014

Pavilion of Art & Design (PAD), London
16–19 October 2014

TEFAF, Maastricht
13–22 March 2015

© H. Blairman & Sons Ltd, 2014
ISBN 978-0-9560432-7-6
This catalogue has been written to coincide with our participation at Masterpiece, the London fair now in its fifth year. Our anticipated exhibits include a pair of chairs (no. 3) belonging to a documented suite of Anglo-Indian furniture from Raynham Hall, originally acquired in the early eighteenth century by Captain Edward Townshend; a Regency chair (no. 4) from the collection of Sir Albert Richardson, a pioneer collector of Regency furniture, and a newly-discovered presentation plaster of Napoleon by Mouton (no. 6). Examples of later nineteenth-century design include a previously unpublished table by Pugin (no. 9); a chair probably by Edwin Oppler for Marienburg Castle (no. 10), and a rare claret or water jug designed by Christopher Dresser and manufactured by Elkington (no. 18).

As in previous years, we are taking the opportunity to illustrate some outstanding works that have recently been sold: a beautiful mirror frame by Joseph Southall (p. 1), a stunningly modern-looking teapot by Christopher Dresser (below), and a sumptuous gilt-bronze centrepiece signed by D.R. Gasetcloux, and dated 1768 (final page).

You might like to see our re-designed website at www.blairman.co.uk

The opportunity to engage with works of art, including those made of or incorporating ivory, contributes to the education of subsequent generations about the aesthetics and cultures of earlier civilisations; it does not imply a lack of support for the protection of endangered species. The ivory-ground marquetry clock case (no. 16), displays a technique first patented by Ferdinand Duvinage in 1874. Such work is admired in the United States, and examples in public collections include a tray at the Los Angeles County Museum of Art (acquired 1981), a coupe at the Detroit Institute of Art (acquired 1993), a plaque at the Metropolitan Museum of Art (acquired 1995) and a table at the Art Institute of Chicago (acquired 1996). But based on legislation currently being scrutinised on Capitol Hill, and being enacted in States such as New York, no more work by Duvinage will ever enter the country. And, sadly, not a single elephant will be saved from illicit slaughter as a result of this well-intentioned, but ill-conceived ban.

Martin P. Levy
Mirror
The curled paper by Rachel Sambrooke
(1680–1724)

Japanned pine, and oak, decorated with curled paper and shells backed with velvet, and watercolours; retaining the original mirror plate
48 in (122 cm) × 30 in (76.3 cm)
English, circa 1700

Provenance:
Presumably Christopher Comyn-Higgins (1677–1755) of Loynton Hall, Staffordshire; following his marriage to Rachel Sambrooke in 1700; by family descent to the Burne family; sold by Dr J.C. Burne, Sotheby’s (London), 22 October 1972; with Mallett, from whom acquired by Sir Emanuel Kaye (1914–99), and by descent

The pierced cresting above the cushion-framed mirror glass incorporates arms associated with the Sambrooke family, although these appear not to have been granted officially until 1782, and then to a different branch of the family. The attribution of the curl paper work to Rachel Sambrooke, and other biographical information, derives from a privately printed history of the family, kindly supplied by Guy Savill. This source refers to ‘the filigree mirror which Rachel made by her own fair hands, surmounted by the Sambrooke arms…’. It is also mentioned that Rachel made ‘an embroidered quilt stitched with blue silk…now at Knoll’ and a sampler acquired by the book’s author in 1909.

The ‘white-ground’ japanning, curl paper decoration and delicate watercolour scenes combine here to create a work of exceptional rarity and charm. While the manufacture of the frame would appear to be the work of a professional cabinet maker, it seems likely that the decoration and watercolours are by a gifted amateur, perhaps Rachel Sambrooke, who was responsible for the curl paper.

The naïve japanned decoration, as well as the imaginary scenes in the watercolours, may derive from plates in John Stalker and George Parker, *A Treatise of Japaning and Varnishing*, Oxford, 1688; see, for example, plate 9 (birds) and pl. 24 (domes topped by spires). The seven-bay house depicted on the frame may be an artistic representation of an actual building, but Loynton Hall, which at the time the mirror was created was similar in form, had only five bays.

Pair Of Side Chairs

Grained beech, with original caned backs and seats; some strengthening to seat rails
50\(\frac{1}{2}\) in (141 cm) × 19 in (48.3 cm) × 20 in (50.8 cm)

English, circa 1710

**Marked:**
‘IB’ or ‘JK’ (branded underneath stretcher and on top of back on one chair), and ‘WE’ (on the top of the back of the other chair), and ‘16 / 9 41’ (written on to seat rails of each)

**Labelled:**
‘GILL & REIGATE, / LONDON, W.’ (on ivorine label under seat rail on one chair, ‘J.G.L. / 6’ (on ivorine labels under seat rail on one chair and under stretcher on the other), and ‘XC6 / 5’ (on paper label, under each seat rail)

**Provenance:**
[…]; with Gill & Reigate, 1941 [?]; […]; English private collection since the 1950s

Among the distinctive features of these chairs are the asymmetric stretchers; although unusual, these are not without precedent. There is a particular group of chairs, some with arms, that also incorporate interlaced ‘C’s in the top cresting and a pierced arched cresting between the front legs; it is tempting to ascribe these chairs to the same, as yet unidentified workshop.

Each of the chairs has features common to the group, as well as differences. A walnut armchair with a thicker, moulded seat surround, belonging to the Treasurer’s House, York, has the interlaced ‘C’s, a double cut-out at the base of the back and the same stretcher between the legs and flattened cross-stretcher (see Adam Bowett, *English Furniture 1660–1714 From Charles II to Queen Anne*, Woodbridge, 2002, fig. 8:77). Another, with a flat seat surround and turned cross-stretcher was formerly in the famous collection of Colonel N.R. Colville (see Ralph Edwards, *The Dictionary of English Furniture*, I, revised edition, London, 1954, p. 247, fig. 62). Although the decoration on the flat cross-stretcher is different and there is no cut-out to the backs, which have outer turned columns, a pair of side chairs from Broughton Castle, Oxfordshire, and marked ‘TH’ seem to be by the same hand (with Stair & Co., London, April 1970).

The firm of Gill & Reigate was founded in 1899 (see John Harris, *Moving Rooms: the Trade in Architectural Salvages*, New Haven & London, 2007, p. 102). In 1901 the firm, then at 85 Oxford Street, London, advertised as ‘Dealers in Antique & Modern Furniture China Carpets Prints etc. Artistic Decorators and Upholsterers’. During the 1930s, by then a Royal Warrant holder, the firm was based in George Street, London and also had a presence at 31 East 57th Street, New York (information from files at the British Antique Dealers’ Association). In a small, undated booklet Gill & Reigate describe themselves as ‘The Antique Dealers, We Guarantee That What We Sell As Old Is Old.’ Gill & Reigate was still in existence until at least 1958, when it is last recorded, by then at Arlington House in Arlington Street, London (see *Post Office London Directory*, 1958).
Two Side Chairs

Ebony and ivory, with (later) rosewood spindles and restored caned seats
48 in (122 cm) × 17½ in (45.5 cm) × 21¼ (54 cm)
Indian (Vizagapatam), probably *circa* 1710

**Labelled:**
‘Chair [Ivo]ry and Ebony / Four’ (paper label on back rail of one chair)

**Provenance:**
Edward Harrison (1674–1732), Balls Park, Hertfordshire, and assumed to have been acquired while he was Governor of Fort St George (Madras), 1711–17, or less likely between 1693 and 1707 when Harrison was an officer with the East India Company; by descent to Harrison’s daughter Audrey, later Lady Townshend; by descent at Lansdowne House, Richmond by 1811, then back at Balls Park, before being removed to Raynham Hall during the late 1840s or early 1850s; by decent to 8th Marquess Townshend at Raynham Hall, Norfolk (see below)

**Literature:**
Christie’s, ‘Captain Harrison’s Seat-Furniture’, *The Exceptional Sale*, 7 July 2011, lots 16 and 17, for further citations and provenance details (and also pp. 60–63)

Jaffer (*op. cit.*, p. 176) describes these chairs as belonging to ‘[t]he earliest and only fully documented suite of this type…’. George Hammond Lucy acquired a related suite in 1837 through his broker William Buchanan from the dealer Samuel Isaac of Regent Street, London; the Lucy suite remains at Charlcote Park, Warwickshire (Jaffer, *loc. cit.*).

The form of the ‘Raynham Hall Suite’ (comprising ten side chairs, two arm chairs, one of which has been altered, and a pair of daybeds) derives from contemporary English seat furniture (see Adam Bowett, *English Furniture 1660–1714 From Charles II to Queen Anne*, Woodbridge, 2002, figs 8:60–8:71). Such chairs and daybeds invariably had caned backs as well as seats. The backs of the present chairs appear to be an old replacement, but there is no evidence that this was not for upholstery rather than caning.

Raynham Hall, Norfolk
Side Chair

Beech, painted and gilded; silk upholstery replaced
34\(\frac{3}{4}\) in (88 cm) × 18\(\frac{3}{4}\) in (48 cm) × 17\(\frac{1}{4}\) in (44 cm)
English, circa 1805

Provenance:
[...]; Sir Albert Richardson, P.R.A. (1880–1964); by descent to his grandson Simon Houfe

Exhibited:
The watercolour (below), Luton Museum & Art Gallery, no 32 (undated label on back of frame)
The watercolour (offered with the chair) is by Richardson, and is signed with his initials, dated June 1956 and inscribed ‘Ampthill / Second red …’; it shows the present chair at Avenue House, in front of a table by George Bullock. The back of the frame is inscribed: ‘The State Bedroom Ampthill / Richardson Albert Edward / 24 Queen Anne Street W. 1. / N° 3’.

The Richardson chair appears to have been upholstered only once before, and the collector himself may well have been responsible for the present nineteenth-century silk. Although in fragile state, the covering has been preserved as part of the chair’s history. The blue/green painted and gilded frame is in an exceptional state of preservation and provides a rare insight into original Regency period decoration.

‘The Professor’, as Richardson was known, furnished Avenue House, Ampthill, Bedfordshire, with furniture, pictures and works of art gathered assiduously from 1903 onwards. He was, along with the playwright Edward Knoblock (1874–1945) and the architect Lord Gerald Wellesley (1885–1972), a pioneer collector of Regency furniture. Although Richardson tended not to attend country house auctions he acquired many pieces from distinguished collections, including The Deepdene (see Simon Houfe, Sir Albert Richardson: The Professor, Luton, 1980, p. 99), Woburn Abbey, Lansdowne Tower (see H. Blairman & Sons, Furniture and Works of Art, 2003, no. 6) and Lonsdale Castle.

Our chair was part of a larger set. Richardson’s fellow collector Edward Knoblock had an identical example, photographed in 1931 at his London house, 11, Montague Place (see Frances Collard, Regency Furniture, Woodbridge, 1985, p. 266). A third chair in a private collection (lacking provenance, but potentially the Knoblock chair) was with Blairman’s during the 1980s (see Collard, op. cit. p. 269).
Blue John (calcium fluoride), with white alabaster and black marble base
6\(\frac{1}{4}\) in (16 cm) × 11\(\frac{1}{4}\) in (28.5 cm) × 4\(\frac{3}{4}\) in (12 cm)

English, presumably before 1806

**Provenance:**
Probably George Greville, 2nd Earl of Warwick (1746–1816); by descent to Janine Angela Greville, Dowager Countess of Warwick, Rome; by repute, Italian art market, 2013

The identification of the provenance is based on the appearance of the apparently identical lion in an early photograph of the Great Hall at Warwick Castle (Warwick Castle archive). The lion was recorded an 1806 inventory for George Greville: ‘a Lyon of Derbyshire Spar on a pedestal’ (Warwick Castle archive).

The original source for the ‘Warwick Castle lion’ is likely the ancient Egyptian examples which, since the sixteenth century, have been at the base of the steps leading to the Piazza del Campidoglio, Rome. George Greville made the Grand Tour, although he is not recorded in Rome, but his younger brother Charles was in Rome 1768–69 and may have seen the Egyptian lions in person (see John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800*, New Haven and London, 1997).

It is equally likely, however, that the immediate inspiration for the lion came from the circle surrounding the collector Thomas Hope (1769–1831). George or Charles Greville might have met Hope through their uncle Sir William Hamilton (1731–1803), who was responsible for Hope’s collection of Greek vases (see David Watkin and Philip Hewat-Jaboor, eds, *Thomas Hope Regency Designer*, New Haven and London, 2008, p. 120). The lions on Hope’s famous settees from the Egyptian Room, dated circa 1802, were embellished with bronze lions of this pattern, attributed to Giuseppe Boschi (1783–1824). The modeller of the ‘Warwick Castle lion’ may have seen the Boschi casts, or have had access to the drawing by the architect Charles Heathcote Tatham (1772–1842), Hope’s sometime collaborator (see Watkins and Hewat-Jaboor, *op. cit.*, p. 392). Hope also later published these lions as chimney ornaments (see *Household Furniture*, London, 1807, pl. XLVI).

Blue John is too fragile to chisel and so the present work would have been carefully ground into its finished form. Dr Ian Jenkins has also suggested that fragments of ancient stone may have been incorporated.
Napoléon Assis

Designed under the supervision of Dominique-Vivant Denon (1747–1825)
Modelled by Antoine Mouton, called Moutony (1765–1835)

Plaster, with internal wooden supports; patinated, with traces of gilding; the compass restored
17 in (43.2 cm) × 11 ½ in (29.2 cm) × 11 ½ in (29.2 cm)
French (Paris), probably 1808

The exact status of this plaster remains unclear. It appears to be unrecorded before now, and
no provenance has been established. It may well, however, represent a maquette or presentation
model in advance of its manufacture in gilt bronze.

In 1807 Napoleon requested the director of the Musée Napoléon (Louvre), Dominique-Vivant
Denon to commission a ‘statuette en petite proportion…’ which in a letter dated 15 August 1808
was noted as being ‘dans le costume civil… dans la proportion de dix-huit pouces [42 cm], sa
figure assise près d’une table sur laquelle, un compas à la main, V.M. est occupée à prendre les
distances sur une carte géographique. Modèle de cette petite statuette [the present plaster?] est
fait…’ (quoted from Gérard Hubert and Guy Ledoux-Lebard, Napoléon portraits contemporains
bustes et statues, Paris, 1999, p. 199). By 1809 three versions were known: one each in silver, gilt-
bronze and bronze. An example was lot 717 in the 1826 Denon sale, where it was noted that six
casts existed (see Hubert and Ledoux-Lebard, op. cit., p. 200). Casts appear on the market from
time to time, for example in bronze at Ossenat, Fontainbleau (2 December 2007, lot 238) and
in gilt-bronze at Artcurial-Briest-Poulain-F. Tajan, from the Ledoux-Lebard collection (20 June
2006, lot 184). Other examples cited by Hubert and Ledoux-Lebard include bronze casts at
Fontainebleau, Malmaison and Woburn Abbey.

The significance of Mouton’s Napoléon Assis for Denon is attested to in Benjamin
Dix’s 1811 Portrait allégorique de Vivant Denon (Louvre), in which a version
of this work is prominently displayed (see Pierre Rosenberg and Marie-Anne

Of particular interest to furniture historians are the table and chair, doubtless
designed by Denon (see David Watkin and Philip Hewat-Jaboor, eds, Thomas
Amboyna, with mahogany interior, embellished on the exterior and drawer fronts with silver; some drawers retaining their original blue silk-lined divisions for medals
32½ in (82.6 cm) × 20½ in (52 cm) maximum width × 12½ in (31.8 cm) maximum depth
French (Paris), circa 1810

Marked:
‘Biennais, Orfèvre de L.L. MM. Impériaux et Royaux à Paris’ (on lockplate inside door) and with maker’s mark for Biennais on winged embellishment to frieze, those on the front with a date mark for 1793, and the ones at the sides for 1809–19

Provenance:
[...]; probably Frederick John Monson, 5th Lord Monson (1809–1841); by descent

Virtually unknown before a visit by the Furniture History Society in 2011, this remarkable medal cabinet was sold at Sotheby’s (London) in July 2013. Although this has now been acquired by an American museum, it is currently subject to a temporary export stop.

For the curator who has made the acquisition, and for the present writer, one of the most memorable exhibits from the Victoria and Albert Museum’s 1972 exhibition *The Age of Neoclassicism* was the mahogany version of this cabinet lent by the Metropolitan Museum of Art, New York (cat. no. 1609). At the time the cabinet, an iconic example of the forceful Empire period style known as *retour d’Egypte*, was attributed to Jacob-Desmalter (1770–1841), but now it appears that entire responsibility should be given to the Biennais workshop.

There is a drawing in the Musée des Arts Décoratifs, Paris, from the Biennais workshop and attributed to Percier, that supports the current attribution of the present cabinet (inv. no. CD3240). But equally significant is the ‘Petit Médaillier’ by Biennais, from the collection of Louis, Prince Napoléon (1914–97), shown at the Grand Palais in 1969 (see *Napoléon*, Paris, 1969, no. 289). This rectangular silver-mounted and burl wood cabinet has distinct features in common with the Monson cabinet; the illustration below is reproduced from the exhibition catalogue. In due course it is hoped that a connection to Napoleon and his circle will be established for the present cabinet.

*From Napoléon, exhibited Grand Palais, Paris, 1969*
Table

Mahogany, with gilt-metal mounts
29 in (73.6 cm) × 23¾ in (60.4 cm) × 16 in (41 cm)
English (probably London), *circa* 1815–20

But for the mahogany drawer lining and English lock, it would be easy to mistake this flame-figured *vide poche* for a work made in France or elsewhere on the continent during the Empire period. The veneered legs with gilt-metal capitals and bases can be compared, for example, with furniture at Malmaison (see Serge Grandjean, *Empire Furniture*, London, 1966, figs 79 and 81).

Oak, with brass handles and ceramic castors
30\frac{1}{2} \text{ in} (77.4 \text{ cm}) \times 39 \text{ in} (99 \text{ cm}) \times 18\frac{1}{4} \text{ in} (47.6 \text{ cm})

Provenance:
[...]; Colonel Edge, Codsall, near Wolverhampton, Staffordshire; private collection, 1955; by descent

The design and construction of this small side table (probably a writing table) typifies the most influential of Pugin’s furniture. Its functional, cantilevered and chamfered structure, pegged cross bracing, and lack of ornament, are all features that were much admired by designers later in the nineteenth century, including those of the Arts & Crafts Movement. As J.D. Sedding (1838–91) observed in 1888: ‘we should have had no Morris, no Street, no Burges, no Webb, no Rossetti, no Bodley, no Burne-Jones, no Crane, but for Pugin’ (see *Art and Handicraft*, London, 1893, p. 144).

Although the table lacks provenance, Dr Clive Wainwright (1942–99) thought, based on a photograph, the table ‘very likely to be by A.W.N. Pugin and to date from 1840–50’ (letter to recent owner, dated 20 December 1995).

The cantilevered front supports are a variant of the ‘K’ supports found, for example, on Pugin’s table for St Mary’s College, Oscott (see Paul Atterbury, ed., *A.W.N. Pugin Master of the Gothic Revival*, New Haven and London, 1996, fig. 8–9). Drawings in the Myers archive (private collection) show several designs for ‘K’ support tables.

Myers, ‘Pugin’s builder’, was, along with John Hardman (1811–67), Herbert Minton (1793–1858) and John Gregory Crace (1809–89), one of Pugin’s trusted collaborators. He manufactured much ecclesiastical and secular furniture at his Ordnance Wharf workshops, and was a contributor to the Mediaeval Court at the Great Exhibition, 1851 (see Patricia Spencer Silver, *Pugin’s Builder: The Life and Work of George Myers*, Hull, 1993, p. 184).
Armchair

Design attributed to Edwin Oppler (1831–80)

Oak; the upholstery of later date
33 3/4 in (98.4 cm) × 23 in (58.5 cm) × 22 in (56 cm)
German, circa 1866

Inscribed:
‘Ernst ist das leben / heiter die kunst’ (on the left and right sides of the chair, below the arm rests)

Provenance:
Possibly Georg V (1819–78)

The gothic letter ‘G’ in the shield on the chair’s top rail may indicate its provenance. Georg V was the son of Ernst August I, eighth child of George III and Queen Charlotte.

In 1857 Georg V commissioned Conrad Wilhelm Hase (1818–1902) to build the gothic Schloss Marienburg, near Hildesheim, as a gift for his wife Queen Marie, and as a summer residence. In 1864, Hase was succeeded by his pupil Oppler (see Georg Himmelheber, Die Kunst des Deutschen Möbels, III, Munich, 1973, p. 180).

The projecting leaf carving on our chair can be compared to that on a bookcase for Marienburg (Himmelheber, op. cit., fig. 822). Oppler also designed ‘modern gothic’ chairs for Marienburg (Himmelheber, op. cit., fig. 884) and these show the influence of Georg Gottlob Ungewitter (1820–64), for example the designs in his Entwürfe zu Gotischen Möbel, Leipzig, 1851. An unpublished desk chair, photographed at Schloss Marienburg, has features in common with the present example (see below).

The quotation ‘Ernst ist das Leben / Heiter die Kunst’ (life is serious, art is cheerful) is from Friedrich Schiller (1759–1805), Wallenstein, 1800.

Schloss Marienburg photograph courtesy of Sebastian Jacobi
CHEST OF DRAWERS
Designed by Charles Locke Eastlake
(1836–1906)

Pine with stencilled decoration, and brass handles
34 in (87 cm) × 37 ½ in (94.6 cm) × 21 ¼ in (54 cm)
Probably English, early 1870s

Literature:
Charles Locke Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, London, 1868, p. 191

*Hints on Household Taste* went into a fourth English edition in 1878, but enjoyed even greater success and influence in America, where six editions were published in Boston between 1872 and 1879. The drawer linings on the present chest appear to be white pine, a timber that would suggest American manufacture, although the locks are English. It should also be noted, however, that hitherto no American-made furniture, accurately following an Eastlake design, has been recorded. Although the ‘Eastlake’ style became very influential on East Coast cabinet-makers, the end product by firms such as Kimbel and Cabus (partnership formed 1862) tended to produce quite a different effect (see Lewis, *op.cit.*, ch. VII, ‘Eastlake in America’).

In the description accompanying the design for a ‘Chest of Toilet-drawers by C.L. Eastlake’ the author advises that ‘a depth of five or six inches is quite sufficient for a single drawer of ordinary use, and by the additional height thus gained in the whole chest another drawer may be added to the set. It is also desirable that the sides of the chest (i.e. the framework which supports the drawers) should project a little beyond the fronts. This will be found to give a greater look of stability to the whole, and it affords an opportunity to introduce a little decoration in the mouldings or carved-work to relieve the rigid box-shaped appearance which characterises this piece of furniture as it is usually constructed.’ (see 4th edition, 1878, pp. 214–16).
Design for Tiles
John Bennett
(1840–97)

Pen and brown ink on paper
18 in (46 cm) × 12 ¼ in (31.3 cm)
English (probably London), 1872

Signed & Dated:
‘JB’, interlaced, ‘1872.’

This design for tiles, with fish and foliage, had been divided laterally in the middle, but has now been mounted as a single sheet. Each quarter of the design has a number written in pencil.

Bennett was the son of a pottery owner from Stoke-on-Trent. He was briefly retained by Doulton & Co. of Lambeth, for whom he established a faience painting department; the present drawing dates from this period of his career. Doulton exhibited Bennett’s work at the Philadelphia Centennial, 1876, before the somewhat irascible artist immigrated to America. He set up in New York City, where he remained until 1882, when he quit the City for West Orange, New Jersey.

The initials ‘JB’ can be identified as those of John Bennett by comparing the hand to full signatures on the base of ceramics (see, for example, H. Blairman & Sons, Furniture and Works of Art, 2011, no. 12).

Table Design attributed to E.W. Godwin (1833–86)

Satinwood, with hand drawn and stencilled penwork decoration
28 in (71.1 cm) × 16¼ in (41.2 cm) × 16¼ in (41.2 cm)
English, circa 1875

The chaste form and detailing of this table’s design, and similar features found on his drawings, led Susan Weber Soros plausibly to attribute a rosewood and amboyna topped version of this table to Godwin, and further suggested Collinson & Lock (1870–97) as maker (see The Secular Furniture of E.W. Godwin, New Haven and London, 1999, no. 221).

The unusual, and indeed unique, feature of the present example is the stencilled and drawn decoration. The central motif depicts acorns within a framework of four geometric ‘modern gothic’ panels, embellished with reserves of acorns and mistletoe. The borders depict scenes representing hunting: dogs, huntsmen and stags. The lower shelf is centred by what appears to be the portrait of a particular dog.

Godwin’s friend, the gothic architect-designer William Burges (1827–81), owned the so-called ‘Dog cabinet’ (1869) which Charles Rossiter (1827–97) painted with sentimental images of Burges’s dogs (see J. Mordaunt Crook, William Burges and the High Victorian Dream, London, 1981, fig. 193). Mistletoe, a parasitic plant that notably thrives on oak trees, is revered in Druid culture, where it is cut down during the ceremony to celebrate the Winter Solstice.
Madame Cros [?]
Henry Cros
(1840–1907)

Wax, with original gilded wood and gesso frame
15 in (38.2 cm) × 13 in (33 cm)
French, 1875

Signed & Dated:
‘H Cros’ into the wax, middle left, and ‘PEINT A LA CIRE / PAR / HENRY CROS / 1875’
carved into back of panel (see below)

Labelled:
‘CROS Henry, 1875 / 10 – Petit Tableau peint à la cire, représentant une T[ête] / de jeune
femme.’ (printed label on back of frame)

Cros descended from a family of scientists and inventors. He was a sculptor of exceptional
talent and curiosity, and well versed in the Classics too. From the 1870s he experimented
with infusing wax with colour, reviving the ancient technique of encaustic wax painting
(see Euphrosyne C. Doxiadis, ‘Technique’ in Susan Walker, ed., Ancient Faces: Mummy Portraits from Roman Egypt, New

The identification of the present portrait as Madame Cros is based on comparison with a wax
in the collection of the Musées d’Orsay, Paris (RF 2827), which appears to depict the same sitter,
slightly later in life.

For more on Cros, see Andreas Blühm, et al., The Colour of Sculpture 1840–1910, Zwolle, 1996.
‘**Kettle & Stand Complete**’

**Designed by Christopher Dresser**
(1834–1904)

**Manufactured by Hukin & Heath**
(Various partnerships, 1855–1953)

Electroplated base metal, with ebony handles and knob
7½ in (19 cm) × 8 in (20.3 cm)

**English (Birmingham), circa 1878**

**Marked:**
The stand, burner and kettle with design registration marks; the kettle marked additionally with the H&H maker’s mark, the numbers 3 and 1878 (see below)

On 6 May 1878 Hukin & Heath of Birmingham, with whom Dresser is known to have been associated from 1878–81 (and probably later) registered the design for a ‘Kettle & Stand Complete’ (The National Archives, Kew, BT 44/4, f. 59, no. 321186). In the corresponding photographic register (BT 44/43) recorded under no. 321186 is an image (see below).

Several closely corresponding examples of this model survive, but each with minor variations. The present kettle and stand appears to be closest to the archival photograph. A set in a private collection (see Christopher Dresser: Ein Viktorianischer Designer 1834–1904, Köln, 1981, K. 9) has a less pronounced curve to the handle and a less shaped knob. The next closest again varies in the handle and knob (see Dr. Christopher Dresser 1834–1904, New York, 1998, p. 45), and the one in the British Museum has a metal knob and cover to the burner (see Judy Rudoe, Decorative Arts 1850–1950: A Catalogue of the British Museum Collection, London, 1991, no. 85). Other examples survive, but lacking the tea infuser, that forms the upper rim to the kettle (see Michael Whiteway, Christopher Dresser 1834–1904, Milan, 2001, no. 67).
Clock
Manufactured by F. Duvinage, successor to Alphonse Giroux
(active 1870–82)

Ivory veneers with wood and brass marquetry, and gilded metal
15 in (38.1 cm) × 7 ½ in (19 cm) × 5 ½ in (13.9 cm)
French (Paris), circa 1875

Marked:
‘F.D. Bt’ interlaced, on the bottom right of the front right panel of marquetry, and ‘ALPH GIROUX PARIS’ on the bottom rim of the case at the back (see below). The movement numbered ‘3598’

Provenance:
[…] ; David Pullen, 2002; private collection

The design of the case echoes Louis XVI period forms and represents a particular group within the range of ivory veneered marquetry furniture and objects created by Duvinage. The outstanding work in this vein is a table now in the collection of the Art Institute of Chicago (see H. Blairman & Sons, Furniture and Works of Art, 1996, no. 18). Smaller objets de luxe include toilet mirrors, inkwells and candlesticks.

Two similar clock cases are known. The first is illustrated in Emmanuelle Arnauld, Marquerries virtuoses au XIXe siècle: Brevets d’inventions, Paris, 2012, fig. 75. A second clock was on the London art market in 1998.

Recent research has revealed a brevet for 6 May 1874 and an amendment dated 27 November 1876 for Duvinage’s ivory marquetry (see Arnauld, op. cit., pp. 72–85). It was hitherto believed that Ferdinand Duvinage’s widow Rosalie first patented this technique in 1877 and that such work probably made its first appearance at the Paris Exposition Universelle, 1878.
Two Vases And Dish
Designed by Christopher Dresser
(1834–1904)
Manufactured by Linthorpe Art Pottery
(1879–89)

Earthenware
A: 5½ in (14.6 cm) × 10 in (25.5 cm) – peacock dish
B: 6½ in (16.5 cm) – squashed vase
C: 6 in (15.2 cm) – green vase
English (Middlesbrough), circa 1880

Marked:
A: ‘LINTHORPE’, ‘HT’, interlaced, for Henry Tooth and ‘Ch’ Dresser’, facsimile signature (see below)
B: ‘Ch’ Dresser’, facsimile signature, and ‘66’ [?]
C: ‘LINTHORPE’, ‘Ch’ Dresser’, facsimile signature, and illegible number, all partially obscured by glaze

The Linthorpe Art Pottery was launched in August 1879 as the result of a meeting between John Harrison, who became the firm's financial backer, and Christopher Dresser, who recommended Henry Tooth for the job of pottery manager. Dresser acted as ‘art superintendent’ for the first two or three years of Linthorpe’s existence. Exhibitions were held both nationally and internationally; in 1884–85 Linthorpe Art Pottery was displayed, for example, at the World’s Industrial and Cotton Centennial Exposition in New Orleans. (see http://www.dormanmuseum.co.uk/www2/documents/LinthorpePotteryabriefhistory.pdf).

The largest concentration of Dresser-designed pottery for Linthorpe is now at the Dorman Museum, Middlesbrough, which acquired the Harry Lyons collection in 2013 (see http://www.dormanmuseum.co.uk/www2/linthorpealbum1/index.htm).
‘Claret or Water Jug’
Designed by Christopher Dresser
(1834–1904)
Manufactured by Elkington & Co.
(1824–1968)

Electroplated base metal, with ivory handle and knob
9½ in (24.1 cm) × 7½ in (19 cm) × 6½ in (17.2 cm)

English (Birmingham), 1885

Marked:
Elkington marks, date letter Z for 1885, design registration number 22870 (also 1885), pattern number 17559 and 1A (all impressed into base of jug)

On 2 March 1885, Elkington registered six Dresser designs (The National Archives, Kew: BT 51/12, ff. 59–64). This jug (f. 64) was described as ‘Design for a Claret or Water Jug. Applicable to both pattern and shape.’ Other registered designs that day included a ‘Soup Tureen or Sauce Tureen’ (see Michael Whiteway, Christopher Dresser 1834–1904, Milan, 2001, no. 195), a Tea or Water Kettle (see H. Blairman & Sons, Furniture and Works of Art, 2012, no. 15) and a barrel-shaped ‘Water Jug’ (see Whiteway, op. cit., no. 205).

Dresser’s design drawing for this jug, dated ‘April 14th 1885’, is preserved in the Elkington & Co. archive at the Victoria and Albert Museum; it is inscribed with the pattern and design registration numbers (see Adrian Tilbrook, ‘Christopher Dresser: Designs for Elkington & Co.,’ The Journal of the Decorative Arts Society, 9 (1985), pp. 23–28, pl. 6a, right). A further drawing for this jug is in an ‘Elkington Work Book’ belonging to the Birmingham City Archive; it was illustrated in Michael Collins, Christopher Dresser 1834–1904, London, 1979, no. 67 (see left).

Only one other example of the present jug is recorded and is an English private collection (see Michael Whiteway, op. cit., no. 198, and also reproduced on the back cover).

The angularity of the jug’s handle, contrasting with the spherical body, appears to anticipate elements of Bauhaus design, such as the 1922 ‘wine pitcher’ by Christian Dell (1893–1974) in the collection of the Bauhaus-Archiv, Berlin (see Barry Bergdoll and Leah Dickerman, Bauhaus 1919–1933: Workshops for Modernity, New York, 2009, no. 108).
Enamelled lava, with the original stained beech frames
26 in (66.1 cm) × 21 ¾ in (55.3 cm)
French (Neuilly-sur-Seine), 1888/89

Signed & Dated:
‘YL’, interlaced, ‘N½’, and dated 1888 and 1889 respectively (top right on each)

Provenance:
[…] ; Fraysse & Associés, Paris, 22 October 2008, lots 64 and 65; Paris art market, 2013

Lefort des Ylouses, now largely forgotten, was a painter, engraver and ceramicist. He exhibited works in ceramic and enamelled lava at the Salon and other exhibitions between 1877 and 1882, culminating with his participation at the Paris Exposition Universelle, 1889. His exhibits, which may, based on their dates, have included the present works, were ‘Laves émaillés, décorées au grand feu. Plaques décoratives pour frises, cheminées, meubles, etc.’ (see Pierre Sanchez, Dictionnaire des Céramistes, Peintres sur Porcelaine, Verre et Email, Verriers, et Emailleurs, Exposant dans les Salons, Exposition Universelles, Industrielles, d’Art Décoratif et des Manufactures Nationales 1700–1900, II, Dijon, 2005, pp. 902–03).

The jury report by M.J. Loebnitz on the 1889 exhibition describes the effect of Lefort des Ylouses’s work as ‘très séduisant et d’une grande harmonie, due surtout à l’opacité des tons qui, grâce a la graçure plombière qui les recouvre, ont encore un éclat bien suffisant.’ (see Exposition Universelle Internationale de 1889 à Paris – Rapport de Jury, Group III, Classe 20).

It was recognised by critics that, while the use of lava allowed for large ‘canvases’, it was not always easy to achieve a completely satisfactory effect in the decoration because of the nature of the surface (see Henri Mayeux, La Composition Décorative, Paris, seventh edition, 1905, p. 273). But the roughness of the stone arguably enhances decorative panels on the scale of the present examples, and supports Loebnitz’s view that this work was ‘charming’. ‘Fame’ is shown left, and ‘Abundance’ opposite.
‘Cottager’s Chest’
Designed by Ambrose Heal
(1872–1959)
Manufactured by Frederick Coote
(1832–1919)

Pine, painted green and red
60 in (152.4 cm) × 42 in (106.6 cm) × 20 ¼ in (51.4 cm) – excluding handles
English (London), circa 1899

Provenance:
[...]; John Alexander Ltd; American private collection

Heal showed a version of this chest at the 1899 Arts & Crafts Exhibition Society exhibition. Drawings in the Heal archive demonstrate how the design evolved from the original concept with a separate cupboard on top, to the model as made, in a single piece. Detailed sketches also show Heal working out the catch for the doors, the drawer fronts and the handholds. In the catalogue of the 1896 exhibition, the chest was described as ‘made of best pine painted holly green’ with handholds and chamfers picked out in bright red. A contemporary photograph of a ‘Cottager’s Chest’, together with the other images and information cited above are in Oliver S. Heal, Sir Ambrose Heal and the Heal Cabinet Factory 1897–1939, Leeds, 2014, pp. 228–29.

Another example of the painted ‘Cottager’s Chest’ is in the collection of the Wolfsonian-Florida International University, Miami (see Wendy Kaplan, Leading “The Simple Life” The Arts and Crafts Movement in Britain 1880–1910, Miami, 1999, cat. no. 51).

Heal’s went on to retail a simplified version of this chest, made of chestnut. This more commonly found variant, introduced in 1905/06, sits on a solid plinth and lacks the striking catch for the doors (see Heal, op. cit., p. 179, top right and left).
Cabinet
Designed by W.A.S. Benson
(1854–1924)
Manufactured by Morris & Co.
(1875–1940)

Mahogany, satinwood and ebony, with gilt-lacquered mounts, and \textit{verde antico} marble slabs
42\(\frac{1}{2}\) in (108 cm) \times 55\(\frac{1}{2}\) in (140.3 cm) \times 24 in (61 cm)
English (London), \textit{circa} 1908 (or probably earlier)

Marked:
'MORRIS & C\textsuperscript{O} / 449 OXFORD ST / 1697’ (stamped on right hand drawer)

Provenance:
[...]; London art market; H. Blairman & Sons, 1996; American private collection

Exhibited:
‘Franco-British Exhibition’, London, 1908

Literature:
‘Morris & Company’, \textit{Franco-British Exhibition Illustrated Review}, London, 1908, pp. 203–08; illustrated on their stand (p. 203) and individually (p. 206, see below)

That the present cabinet is the one exhibited in 1908 is confirmed by the markings on the edges of the marble slabs. The original retail price for this model, noted in the Morris & Co. trade catalogue (\textit{loc. cit.}), was £60.

A similar neo-Georgian Arts and Crafts movement cabinet, with glazed doors at either end, was sold at Sotheby’s Belgravia (see Pauline Agius, \textit{British Furniture 1880–1915}, Woodbridge, 1978, pl. 112). A longer variant, with double glazed doors at either end was formerly with Paul Reeves (see Ian Hamerton, ed., \textit{W.A.S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design}, Woodbridge, 2005, pls 141–142A).

The leaf-design hinges on the bow-front doors were patented in 1899 (see Hamerton, \textit{op. cit.}, pl. 140). It is likely that the present cabinet (and other furniture on the Morris & Co stand) pre-dates the Franco-British Exhibition.
Bracket
J.E. Knox

Oak
20 in (50.8 cm) × 14\(\frac{3}{4}\) in (37.4 cm) × 9 in (22.9 cm)
English, 1912

Inscribed & Dated:
‘J E KNOX 1912’ (carved onto the back)

This beautifully conceived and carved bracket depicts an appropriately lustful Pan playing his pipes, with a coy winged figure, probably Syrinx, to the left and a Maenad to the right, playing a tambourine.

A smaller carving, depicting the face of a ‘Green Man’ signed and dated ‘J.E. KNOX 1910’ is in the collection of the Victoria and Albert Museum, London (W.5–2007, see below).

Nothing more, at present, is known of Knox, who was evidently a skilled sculptor.
Centrepiece by D.R. Gastecloux
Enlight (London), 1768
Art Institute of Chicago

Photography: Prudence Cuming Associates Ltd
Designed & Printed by Henry Ling Ltd, at the Dorset Press, Dorchester, DT1 1HD