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
Birds and red Ribbon
From the Tomkinson & Adam Archive

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

Exhibiting:

Pavilion of Art & Design, London
16–20 October 2013

International Fine Art & Antique Dealers Show, New York
25–31 October 2013

TEFAF, Maastricht
14–23 March 2014

© H. Blairman & Sons Ltd, 2013
ISBN 978–0–9560432–6–9

MEMBER OF THE BRITISH ANTIQUE DEALERS’ ASSOCIATION
The furniture and works of art in this, our twentieth consecutive catalogue, range in date from the middle of the seventeenth century, through to the first quarter of the twentieth century. The rare cedar gate-leg dining table (no. 1) is precisely the sort of piece that inspired Ernest Gimson, the designer of the dining table that is the last item in the catalogue (no. 22). From dates in between, we are pleased to present the noble armchair from the Fesch suite (no. 3); the coffret à bijoux by Rudolphi, probably shown at the Great Exhibition (no. 7); a newly-identified writing table designed by Owen Jones for his great patron Alfred Morrison (no. 10), and the remarkable clock set manufactured by Duvinage, exhibited in the seminal 1975 exhibition ‘Japonisme: Japanese influence on French Art 1854–1910’ (no. 15).

Earlier this year, we co-published *C.F.A. Voysey: Designs for Tomkinson & Adam Carpets*. This small volume records a rare archive of carpet designs created, as Stuart Durant notes in his introduction, while ‘Voysey’s energy and invention were at their peak’. The catalogue is available on request, and one image is reproduced opposite.

Over the course of the past year we have successfully negotiated, through the Acceptance in Lieu scheme, the historically important and artistically significant collection formed by John and Helen Brandon-Jones. The collection will be divided between various UK institutions. In addition to some of Voysey’s own furniture and objects, the collection included Lethaby furniture from Melsetter House, Orkney, many drawings by Voysey, Philip Webb and others, together with the personal and architectural archive assembled by John Brandon-Jones. In 1865 Rossetti commissioned the photograph of Jane Morris (below) from John Robert Parsons: the Brandon-Jones print, one of three, originally belonged to the Emery Walker.

We are sending out this catalogue on the eve of the Pavilion of Art and Design in London, which is swiftly followed by the International Fine Art and Antique Dealers Show in New York.

Martin P. Levy
Dining Table

Cedar, with stained pine repairs
32 in (81.3 cm) × 43 1/4 in (109.8 cm) extended and 13 1/4 in (34.3 cm) closed × 38 1/4 in (97.2 cm)
English (probably London), mid-seventeenth century

Marked:
'D / 493' on brass label at the top of one of the outer legs

Provenance:
[...]; JS Auctions, 23 March 2013, lot 722; English art market

Although several comparable oak folding dining tables survive, this is only the second example recorded in cedar; see Peter Thornton and Maurice Tomlin, 'The Furnishing and Decoration of Ham House', Furniture History, XVI (1980), fig. 52, for the other cedar table.

The 1677 inventory of Ham House notes '[Nyne crossed out, then Five crossed out] cedar tables Nyne' in the Great Dining Room; in 1679 there were 'Eight Cedar tables', and by 1683, there were eleven. In the circa 1654 inventory (now dated by Christopher Rowell to circa 1655), only one 'table' is noted in the 'great dining room'; Thornton and Tomlin, pp. 22 and 118–120. Thornton and Tomlin suggest that 'the numerous cedarwood tables were simple structures that could be folded away'; it would also appear, based on the inventories, that these were not all supplied at one time. Given the relative rarity of this type of table (Adam Bowett, English Furniture 1660–1714 From Charles II to Queen Anne, Woodbridge, 2002, p. 107), one can at least postulate that the present table might be one of those missing from Ham House.

The present table is simply constructed, with the stretcher tenoned into the uprights; the top is attached with iron butterfly hinges, the screw ends with circular covers on the top surface. The present table has replaced horizontal stretchers between the legs; the table at Ham House has renewed legs and stretchers, and probably a renewed base stretcher.

Oval-topped tables of related design, all in oak, include one from the Rous Lench Collection (Sotheby’s, London, 4 July 1986, lot 720), another, with additional vertical supports to the gates (Lucy Johnson, 1990) and a third sold at Sotheby’s, Olympia (27 April 2004, lot 50). There is also a heavily restored table, with turned legs at the V&A (W.48–1910).
Red velvet, galloon braid, gilt-metal and glass
3¼ in (8.2 cm) × 11¼ in (28.6 cm) × 9¼ in (23.5 cm)
English (presumably London), circa 1690

Provenance:
William III (1650–1702) or a member of his Court (1689–1702); [...] private collection, West Indies; Bonham’s (Oxford), 13 June 2012, lot 355; English art market

The corners of the box display the cypher of William III (see p. 1).

No other velvet-covered writing box of this type appears to be recorded. Inevitably, due to the perishable nature of the material, very little seventeenth-century velvet-covered furniture survives. Although the exposed outer surfaces are worn, the interior, with compartments for documents and quills, is lined with its original, un-faded plush velvet; the engraved hinges and gilded bottle tops retain their original gilding.

A close parallel to the present box is the red and green velvet-covered box at Knole (http://www.nationaltrustcollections.org.uk/object/129608); this was presented by Nigel Nicholson in 1996 and is thought to have a royal provenance, perhaps taken as a royal perquisite. Also at Knole is a velvet-covered close stool, dating from the late seventeenth century, with braid and a cut-brass escutcheon (http://www.nationaltrustcollections.org.uk/object/129535). This is also thought to come from one of the royal palaces.

A second close stool, similar to the one at Knole, was made for William III probably around 1699–1701; it is in the collection of Her Majesty Queen Elizabeth II (http://www.royalcollection.org.uk/collection/1039/close-stool). The lace for this is likely to have been supplied by William Carr, who was working with royal upholsterers Richard Bealing and Thomas Roberts at the time.

A box of similar form to the present example, cut from the ‘Boscobel Oak’, with engraved metal corners, is illustrated in Ralph Edwards, *The Dictionary of English Furniture*, London, 1954 edn, I, p. 104, no. 13; it was formerly in the Percival Griffiths Collection. A possible maker for this box is Richard Pigg, royal cof-fer maker, who supplied coffers and trunks with similar gilt metalwork from the reign of Charles II through to Queen Anne.
Armchair
The design attributed to Lorenzo Santi
(1783–1839)
and Dionisio Santi
(born 1785/86)

Gilded wood; the upholstery of later date
43 in (109.2 cm) × 28 in (71.2 cm) × 23 in (58.4 cm)
Italian (Rome), circa 1806

Marked:
‘S & H JEWELL / 29. 30 & 31 / LITTLE QUEEN ST HOLBORN. W.C.’ (on metal tag fixed to rear seat rail) and stamped ‘II’ (on front seat rail)

Provenance:
Part of a large suite of furniture made for Cardinal Joseph Fesch (1763–1839) for the Palazzo Buffalo-Ferraioli, Rome; Fesch Sale, 1816, from lot 445 or 456; […]; with S & H Jewell; acquired on the London art market in the 1980s; private collection, Dorset

Literature:
John Rutter, Delineations of Fonthill and its Abbey, London, 1823, pl. 5 – see below (for chairs of this pattern belonging to William Beckford)
Derek Ostergard (ed.), William Beckford 1760–1844: An Eye for the Magnificent, New Haven & London, 2001, no. 53 (for a pair of arm chairs from this part of the suite)

The suite to which the present throne-like armchair belongs is closely analysed in Wood, op. cit., pp. 738–56, although at the time the author appears to have been unaware of this particular example. Wood records fourteen armchairs of the so-called ‘triangular-pediment’ form, but Henry Hawley (loc. cit.) suggests that Beckford may have owned as many as sixteen. With no intermediary provenance, it is not possible to establish ownership of the present chair between 1816 and its reappearance with the dealer Jewell, established in 1830. What is certain, however, is that the ‘blocks’ at the ends of the arms correspond with the same detail found on the six chairs now at Duff House, associated by Wood with Beckford.

The present chair has been ‘dry-stripped’ and preserves its original bole; the gilding has been partially renewed.
Wood painted to simulate bronze, and parcel-gilt; with metal chains and crown
42 in (106.7 cm) drop × 20 in (51 cm) diameter
Probably English, first quarter of the nineteenth century

Provenance:
[…] English art market

One of the most famous antique hanging lights is the magnificent fifth century BC Etruscan bronze oil lamp now in the museum at Cortona; see P. Bruschetti, et al., Il Museo dell' Accademia Etrusca di Cortona, Cortona, 1988, fig. 34. It is lamps such as this that inspired designers from the neo-classical era. Thomas Hope used light fittings of this form for his interiors at Duchess Street; see, for example, Household Furniture, London, 1807, pl. 4.

The form of the present chandelier, with its arms emulating the receptacles for oil on antique prototypes, is unusual for being made almost entirely from wood. A ‘boat-shaped’ hanging light, in wood, is illustrated in Margaret Jourdain, Regency Furniture 1795–1820, London, 1948 edn, fig. 197, and another, formerly with Temple Williams, is shown in Splendor and Elegance, ex’n cat., Boston, 2009, no. 75. Both lamps, and the present example, are constructed with a raised central holder for a ‘flame’ or, as here, for a candle.

The Greek key pattern around the chandelier’s rim has parallels in the work of George Bullock; see, for example, the tripods supplied by George Bullock and William Bullock for Hinton House (Martin Levy, ‘The Roman Gallery at the Egyptian Hall, Piccadilly, and Some Tripods by William Bullock and George Bullock’ Furniture History, XXXIII (1997), p. 235, fig. 6). In keeping with contemporary fashion, George Bullock advertised ‘a great variety of superlatively elegant … Grecian and Roman Lamps … for Drawing-rooms’; see Liverpool Chronicle, 26 February 1806, p. 2.
Teapot
Marked for Charles Price
(f. 1811–27)

Siver-gilt, with ivory insulators
4\(\frac{1}{2}\) in (11.4 cm) × 6\(\frac{1}{4}\) in (15.8 cm) × 4\(\frac{1}{2}\) in (11.4 cm)

Marked:
‘CP’ for Charles Price, and with a baron’s coronet above an interlaced ‘M’ on the spout

Literature:

Peter Kaellgren ‘Chinese Yixing stoneware teapots as a source of English silver designs 1675–1830’, Silver Studies, 26 (2010), pp. 50–57 (for other examples)

Several teapots of this design are recorded. The earliest is an un-engraved version dated 1817/18, now in the collection of the National Museums of Scotland; it is marked by John Page and is part of a four-piece tea service that belonged to William Beckford (see Ostergard, op. cit., no. 59). Another tea service, with engraved decoration, is in the Royal Ontario Museum; it has the mark for Philip Rundell and is dated 1821/22 (Kaellgren, op. cit. fig. 11). Two further sets are in a private collection in London; it has not been possible to check their dates and marks.

The consensus amongst silver scholars is that the design for these melon-shaped teapots may have originated with Page and that he and Price both supplied Rundell, Bridge & Rundell, whose shop was just round the corner from their workshops.

As Christopher Hartop (Ostergard, op. cit, p. 342) and Peter Kaellgren (op. cit., p. 54, fig. 10) have noted, the form of this group of melon-shaped teapots appears to derive from eighteenth-century Chinese Yixing prototypes.
Pair of Side Chairs
After a design by George Bullock (1782/83–1818)

Laburnum; the upholstery of later date
41 in (104.2 cm) × 19 ½ in (49.5 cm) × 19 in (48.3 cm)
Possibly Scottish, circa 1820

Literature:
Rudolph Ackermann, *The Repository of Arts*, September 1817, p. 183, pl. 14 (see below)

The present chairs (acquired in Scotland) were made by an unidentified cabinet maker, using a design by Bullock disseminated through Ackermann’s popular publication *The Repository of Arts* (1809–28). Each month, Ackermann included a design for furniture, or sometimes curtain arrangements. George Bullock supplied thirteen designs, to which eight have his name attached; see Clive Wainwright, *et al.*, *George Bullock Cabinet-Maker*, London, 1988, no. 56.

Coffret à Bijoux
The Triumph of Amphitrite

Manufactured by Frédéric-Jules Rudolphi
(1808–1872?)

Silver, oxidised and parcel-gilt; enamel, coloured glass and pearls
8½ in (21.8 cm) × 7¼ in (19.7 cm) × 6 in (15.4 cm)
French (Paris), circa 1851

Marked:
For Frédéric-Jules Rudolphi (on left edge of lid and base)

Provenance:
 […]; Mouël-Chouflet, Saint-Jean-de-Luz, 29 December 1999; Paris art market; H. Blairman & Sons; private collection

Exhibited:
Probably Great Exhibition, London, 1851

Literature:
H. Blairman & Sons, Furniture and Works of Art (2000), no. 5

This coffret à bijoux and the related coffret, now at the Philadelphia Museum of Art, are very likely two of Rudolphi’s exhibits from the Great Exhibition, identified in the Official Descriptive and Illustrated Catalogue. The ‘Enamelled casket, style 13th century. Plate, chased silver: subject, Mount Parnassus’ is probably the one at Philadelphia (2005–17-1) and ‘The same, embossed silver: subject, the Triumph of Amphitrite’ would seem to be the present example. A clock casket dated circa 1849 in the Louvre compares closely with the ‘Lapis lazuli watch casket: subject, ‘Massacre of the Innocents’ (after Poussin) shown in 1851; see Anne Dion-Tenenbaum, Orfèvrerie française du XIXe siècle, Paris, 2011, no. 118; each of these three objects can be identified from the sculptural groups by which they are surmounted.

The figures of children seated on the front and back edges of the lid on the Blairman and Philadelphia caskets appear to be by the same hand as those on a bracelet and brooch also exhibited at the Great Exhibition, and now in the collection of the Musée d’Orsay, Paris (Catalogue sommaire illustré des arts décoratifs, Paris, 1988, p. 191).
Snuff Box
Manufactured by Jules Wiège
(1818–1890)

Silver-gilt, mounted with paste
2 in (4 cm) × 3 ¼ in (8.2 cm) × 2 ¼ in (7 cm)
French (Paris), circa 1855

Marked:
For Jules Wiège (under the base)

Provenance:
Perhaps acquired by King Willem III (1817–90) or, more likely, his wife Queen Sophie of Württemberg (1818–77); thence by descent until sold from the estate of Queen Juliana (1909–2004), Sotheby’s (Amsterdam), 17 March 2011, lot 882 (as Wiset); private collection, Amsterdam

The bombé quatrefoil-form hinged box designed in the neo-rococo taste, is decorated on the lid, in high relief, with four vignettes: a couple meeting in a town square, a courting couple, a couple in a haystack and a couple harvesting grapes. The lid retains its original central large clear paste ‘stone’. The paste, which has not been replaced with precious gems by the first (or subsequent) owners, indicates the box’s original condition and pure state. The base is embellished with flowers and leaves, partly gilded and coppered, contained within leafy c-scrolls.

The Art Journal (London, 1855), I, included a 46-page supplement illustrating a selection of works from ‘The Exhibition of Art-Industry in Paris, 1855’. The work of Wiège, subject to fulsome praise, appears on pages 21, 24, 26, 29 and 37: more coverage received than by any other participant. ‘His series of works consists of productions of the jeweller, from the richly elaborated vase of silver, to the ring and pencil case of gold. All are distinguished by the best qualities of Art, and for the nicest perfection in execution of details.’ (op. cit., p. 21). According to Henri Vever, Wiège exhibited in 1855 ‘des coffrets en or et argent ciselé’; see La Bijouterie Française au XIXe Siècle, II, Paris, 1908, p. 210.

It is not unreasonable to suggest that the box was acquired on advice of Prince Willem Frederik Karel of Orange (1797–1881) uncle of the King (younger brother of King Willem II (died 1849), who had been chairman of the committee of honour for the Dutch submission to the Paris Exposition Universelle, 1855. Prince Frederik acted as advisor and confidante to Queen Sophie, with whom he shared a German background and a passion for the arts.

Jules Wiège was trained by Hosauer, a well-known Berlin goldsmith, before coming to Paris, where he worked for Jean-Valentin Morel (1794–1860) and then, from 1839, for François-Désiré Froment-Meurice (1802–55). In 1844 Wiège set up his own workshop, but continued to work exclusively for Froment-Meurice. It was at the Paris Exposition Universelle, 1855 that Wiège exhibited for the first time under his own name, receiving widespread acclaim and winning two silver medals for work in gold and silver; see The Second Empire: Art in France under Napoleon III, exhibition catalogue, Philadelphia, 1978, p. 142.
Plaque
La Nouvelle Psyché
Designed and manufactured by Marc-Louis Solon (1835–1913)

Pâte-sur-pâte, with original embossed leather frame
11 ¼ in (29.8 cm) × 9 in (22.8 cm), including frame
French (probably Sèvres), circa 1865

Marked:
‘MLS’ on plinth beneath figure of Psyche; and on the back of the frame: ‘N° 147 Vente Burty 300 f’ in pen and ink; ‘Haviland’ in pencil on a ‘modern’ label, and a printed label ‘Exposition Retrospective Centennale de 1900’ and inscribed in pen and ink ‘455 Solon – bas relief [illegible]’, and ‘M. (printed) [illegible] Haviland’

Provenance:
Philippe Burty (1830–90); Vente Burty, 2–3 March 1891, lot 147 (part), bt Charles Haviland (1840–1921); thence by descent

Exhibited:
‘Exposition Centennale’, 1900, no. 2902 (lent by Haviland)

Literature:
Gabriel P. Weisberg, The Independent Critic: Philippe Burty and the Visual Arts of Mid-Nineteenth Century France, New York, 1993, fig. 3.3

This plaque, depicting Psyche with her lamp is, to date, an apparently unique surviving work of art linking Burty, the great nineteenth-century critic, collector and promoter of the revival of industrial arts, with Solon, one of his most admired practitioners. The personal nature of this object is confirmed by the presence of Burty’s initials on the plaque and ‘BURTY’ on the four corners of the frame. The ‘MLS’ monogram is the one Solon habitually used at Sèvres. The plaque has not been removed from its frame, therefore it is not known if the back is marked.

Solon worked for Sèvres as well as in his own workshop, before coming to England in 1870, and being taken on by Minton. Burty noted that his ‘figures d’enfants et des nymphes, de sylphes, ont un aspect mystérieux et suave qui fait songer au Corrège et à Prud’hon.’ (La Presse, 5 October 1865; quoted in Weisberg, op. cit., p. 84).

Bumpus (fig. 28) illustrates an engraving of a version of La Nouvelle Psyché (manufactured at Sèvres) from Chefs d’œuvre des arts industriels, Paris, 1866. A drawing by Solon for the same subject, inscribed ‘M Burty’, together with an oval plaque, are in the collection of the Stoke-on-Trent Museum and Art Gallery; see Bumpus, op. cit., figs. 29 and 30. For Solon’s career in France and England, see Bumpus, chapters 2 and 4.
LIBRARY TABLE
Designed by Owen Jones
(1809–74)
Manufactured by Jackson & Graham
(circa 1840–85)

Ebonised pearwood, ebony, harewood, holly, amaranth and sycamore, with the original leather top
28 in (71.2 cm) × 61 in (154.9 cm) × 37¼ in (94.6 cm)
English (London), circa 1865

Provenance:
Presumably Alfred Morrison (1821–97), for 16, Carlton House Terrace, London

Despite the lack of documentation, relevant auction records and thus provenance information, there is reason to be certain about the history of this table. The distinctive marquetry echoes surviving panelling at (and from) Carlton House Terrace; see, for example, the chimney-piece on the ground floor illustrated in Carol H. Flores, Owen Jones: Design, Ornament, Architecture, and Theory in an Age of Transition, New York, 2006, fig. 4.40. Detached panels now in the collection of the Victoria and Albert Museum and at the Minneapolis Institute of Art tell the same story; see H. Blairman & Sons, Furniture and Works of Art (2002), no. 13.

In discussing the Owen Jones-designed furniture supplied by Jackson & Graham for Carlton House Terrace, The Magazine of Art (n.d., 1879) comments ‘excepting where the exigencies of utility assert themselves in respect of flat and straight surfaces for tables and such like, curved lines are always employed’ (p. 142). The present table illustrates this point as well as demonstrating ‘propositions’ explained by Jones in his seminal Grammar of Ornament, London, 1856. For example, ‘In surface decoration all lines should flow out of a parent stem’ (Proposition 11) and ‘Flowers or other natural objects should not be used as ornaments, but conventional representatives founded upon them sufficiently suggestive to convey the intended image to mind, without destroying the unity of the object they are employed to decorate’ (Proposition 13).

The London International Exhibition, 1874, included an exhibition of ‘Works by the Late Owen Jones’. The descriptions are brief, but included many loans from Alfred Morrison. These include a ‘Table, in Inlaid Woods’ (no. 81) and a ‘Writing table, in Inlaid Woods’ (no. 85).

Other surviving furniture with directly comparable marquetry decoration, and thought to be from Carlton House Terrace, includes the monogrammed piano, sold by the Russell Cotes Museum and now at Sewerby Hall, Bridlington, two armchairs divided between the Art Institute of Chicago and the Carnegie Museum of Art (H. Blairman & Sons, Furniture and Works of Art (1997), no. 14) and a magnificent cabinet with Harris Lindsay (Works of Art, no. 14, pp. 10–11).
Vase
Manufactured by Théodore Deck
(1823–91)

Faïence
14\(\frac{1}{2}\) in (37.4 cm) × 13 in (33 cm)
French (Paris), circa 1870

Marked:
‘TH [interlaced] DECK’ in underglaze red, underneath base

Deck made several full-scale vases based on Mamluk mosque lamps. Deck’s source was likely to have been E. Collinot and A. de Beaumont, *Recueil de Dessins pour l’Art et l’Industrie*, Paris, 1859, I, pls 58 and 73.

A vase with the same decoration is illustrated in Bernard Bumpus (intro.). *Théodore Deck: Céramiste*, London, 2000, no. 34; this in now in the collection of the Minneapolis Institute of Art. Another is in the collection of the New Orleans Museum of Art (2000.54). The Victoria and Albert Museum has a vase of the same form, with white floral decoration on an orange/pink ground (705A-1869); it was exhibited at the Paris *Exposition Universelle*, 1867 (see *The Second Empire 1852–1870: Art in France under Napoleon III*, Philadelphia, 1978, IV-15). A ‘Persian blue’ version, with black decoration, was offered at Pescheteau-Badin, Paris, 2 June 2008, lot 31.

Vase On Stand

Designed by Charles Rossigneux
(1818–1907)
Manufactured by Christofle & Cie
(1830–present)

Bronze, with cloisonné enameled decoration
18 ¾ in (67.6 cm) × 16 in (40.6 cm) diameter of plateau
French (Saint-Denis), circa 1870–85

Marked:
‘CHRISTOFLE & CIE’ (under plateau and at bottom of vase) and inscribed ‘À Madame de
Naeyer Souvenir du 11 Août 1885 / La Société des Ingénieurs Civils. Paris’ (around the edge
of the plateau)

According to records at Christofle, a ‘cornet’ vase of this design, on a tripod table base, was first
exhibited in Paris 1868 and again in London in 1872; a photograph is in the Christofle Archive,
but the current location of the piece itself is unknown. A vase on stand, the same pattern as the
present example, together with a watercolour design for the border of the plateau (see below)
are both also in the Christofle Archive.

Rossigneux, a master of the néo grec style, began his career as a bookbinder. He was architect
to the Exposition Universelle, 1855 and by 1860 was involved in the furnishing of the Maison
Pompéienne for Prince Napoléon (1822–91). Although Rossigneux remained independent, he
worked for Christofle from around 1855 and also supplied designs to Froment-Meurice. His
work for Christofle includes an untraced table de salon for La Païva (1819–84). There was a post-
humous exhibition of his work in 1908. In an obituary he is recalled as a ‘novateur’ and some-
one who designed for many media: silver, ceramics, furniture and interiors; see Léon Deshairs,
‘Charles Rossigneux Architecte-Décorateur (1818–1907), Gazette des Beaux-Arts, II (1908),
pp. 329–39. A néo grec bookbinding (1846) illustrated by Deshairs (p. 333) shows similarities to
the decoration on the present vase and plateau.

As our vase is not numbered, it is not possible to be certain if
it was made at the time the form was first designed and later
inscribed, or if it was newly manufactured in 1885.
Maple, sycamore, ebony and amaranth, with ebonised edge to top
26⅓ in (67.3 cm) × 24 in (61 cm) diameter
English (London), early 1870s

Provenance:
[…] English art market

Although the association between Owen Jones and Jackson & Graham is well established (see no. 10, above), there is little documentation formally to attribute surviving furniture now lacking provenance. The present table, which can confidently be attributed to Owen Jones, relates particularly to furniture designed by Jones for Eynsham Hall, circa 1872.

Three distinct features distinguish tables from Eynsham Hall: rich woods, strongly geometric veneers and idiosyncratic legs and stretchers. See, for example, the circular table now in the collection of the Victoria and Albert Museum (Carol H. Flores, *Owen Jones: Design, Ornament, Architecture, and Theory in an Age of Transition*, New York, 2006, fig. 4.22); a square-topped table with cantred corners, also from Eynsham Hall, is now in an English private collection; see Paul Shutler, ‘Owen Jones Table Rediscovered’, *Furniture History Society Newsletter*, 177 (February 2010), p. 4, and a circular table with Blairman’s in 1996 (see Flores, *op. cit.*, pl. 4.26, ‘Drawing Room’).

An oak and parcel-gilt table for Alfred Morrison with a circular table and a geometric aventurine and jasper top, was sold from Fonthill House (Christie’s, on the premises, 1 November 1971, lot 163). This table, now in an English private collection, displays similar characteristics to the Eynsham Hall tables, as well as to the present example.
‘Cottage Drawing Room Cabinet’
Designed by E.W. Godwin
(1833–86)
Manufactured by Collinson & Lock
(1870–97)

Mahogany, with lacquered brass hardware and glazed doors
52 in (132.1 cm) × 66 in (167.7 cm) × 16½ in (41.9 cm)
English (London), circa 1874

Provenance:
[…] London art market; H. Blairman & Sons; private collection

Exhibited:
‘E.W. Godwin: Aesthetic Movement Architect and Designer’, Bard Graduate Centre, New York, 1999, no. 51

Literature:

A Godwin design relating to this cabinet, with holes to either side, is inscribed ‘Cottage draw. grm [?] cab’ (see below); it is in the collection of the Victoria and Albert Museum (E. 235–1963). Soros associates this design with an entry in one of Godwin’s sketchbooks for 23 April 1874, under Collinson & Lock, for a ‘Cott. Draw. Rm. Cab’ at a cost of £3. 3s. 0d (Victoria and Albert Museum, AAD 4/13–1963, f. 19).

For an ‘angle’ cabinet from the same group, designed by Godwin for Collinson & Lock in 1874, see H. Blairman & Sons, Furniture and Works of Art (2011), no. 11.
Clock Garniture

Manufactured by F. Duvinage, successor to Alphonse Giroux
(firm active 1870–82)

Ivory veneers with wood and brass marquetry; silvered and gilded metal
The clock:
13 ¼ in (34.9 cm) × 13 in (33 cm) × 7 ½ in (18.4 cm)
The candelabra:
9 in (22.8 cm) × 9 ¼ in (23.5 cm) × 4 ½ in (11.4 cm)
French (Paris), circa 1875

Marked:
‘F.D. Bt’ interlaced, on the base of each element and ‘ALPH GIROUX PARIS’ on the lower, inner rims of the candelabra bases, and ‘Cat. # 125’ typed onto paper label, ‘No 23’ and ‘S-124’ in pen and ink on paper labels, all three beneath clock

Provenance:
[…]; Collection Comoglio, Paris

Exhibited:

Literature:

The composition of the present garniture, the only example known to survive, acknowledges a tradition in French manufacturing dating back to the eighteenth century, the era of the marchands merciers. At the same time, it reflects contemporary fascination with the art of Japan. ‘The clock itself is in the form of a rooster carrying on its back a drum containing the clock movement and standing on a platform supported by four turtles. As a mélange of Oriental motifs combined without regard for their symbolic significance, the clock is characteristic of the early Japonisme of the 1870s. The coq and temple drum are a common subject in Japanese art, though invariably the bird is shown standing on the drum …’ Martin Eidelberg and William Johnston in Weisberg, op. cit., p. 171.

It has until recently been thought that the ivory and marquetry technique used by Ferdinand Duvinage was first patented by his widow Rosalie in 1877 and that such work probably made its first appearance at the Paris Exposition Universelle, 1878. But Emmanuelle Arnauld’s research has revealed an earlier brevet for 6 May 1874 and an amendment dated 27 November 1876; see ‘L’ivoire cloisonné de Duvinage: L’utilisation nouvelle d’une technique ancienne’ in Marqueteries virtuoses au XIXe siècle: Brevets d’inventions, Paris, 2012, pp. 72–83.
The Fox
Philip Webb
(1831–1915)

Pencil and watercolour, with original oak frame
35 in (89 cm) × 22⅛ in (58 cm) including frame
English, 29 September 1886

Marked:
‘Michaelmas Day 1886’ (upper left) and labels to reverse (see one below)

Provenance:
Laurence W. Hodson (1864–1933); thence by descent

Exhibited:
‘Wolverhampton Art & Industrial Exhibition’, 1902
‘William Morris Centenary Exhibition’, Victoria and Albert Museum, 1934, no. 60 (set of four)

Literature:
Linda Parry, William Morris Textiles, London, 2013, fig. 110

The present cartoon is one of five studies by Webb for The Forest, a tapestry designed by William Morris and John Henry Dearle, and woven in 1887. The Forest was acquired by Aleco Ionides for 1, Holland Park and in 1926 was purchased by the Victoria and Albert Museum (T.111–1926). The tapestry, currently off view, was included in the 1996 exhibition ‘William Morris’ at the Victoria and Albert Museum; see Linda Parry, ed., William Morris, London, 1996, M.120.

Sydney Cockerell (1867–1962) brokered Hodson’s acquisition of the Webb cartoons. In a letter to Hodson dated 7 October 1900 (Houghton Library, presently not catalogued) Cockerell writes: ‘… I want to settle up the matter of the Webb cartoons, though I shall be sorry to part with the Hare which now adorns my office …’. In another letter, dated 18 July 1909 (Houghton Library, presently not catalogued), Cockerell is clearly still anxious to keep track of Hodson’s cartoons; he asks ‘What of Webb’s beasts? Are you parting with them?’

In a later letter to Hodson (private collection), Eric Maclagan, the then director of the Victoria and Albert Museum, asks to borrow the four Webb drawings for the ‘William Morris Centenary Exhibition’ and continues: ‘Perhaps I might add that the Webb drawings are of particular interest to us here as we acquired the tapestry itself for our collection not many years ago. If therefore any question of their ultimate sale arises, I hope we may be given the opportunity of considering their purchase, although our means are at present exceedingly restricted owing to the cutting off of our purchase grant (plus ça change!); quoted in Dreweatt Neate Interiors, 27 February 2013, under lot 116.

We also have The Hare (William Morris, op. cit., fig 99) and The Raven from the same series, while The Lion is currently with Stephen Ongpin Fine Art; the location of the fifth drawing, The Peacock, is unknown.
Bowl
Designed by William De Morgan
(1839–1917)

Earthenware, with lustre decoration
8½ in (22.5 cm) × 13 in (33 cm) diameter
English (probably Merton Abbey or Fulham), circa 1885–90

Provenance:
[...]; American private collection

The interior of our bowl has an entwined serpent around the base of its interior, and the underside is illustrated below.

The bold Persian-inspired floral designs encircling the exterior of the present bowl lend themselves to the form of this piece. For decoration of similar inspiration, see Martin Greenwood, The Designs of William De Morgan, Shepton Beauchamp, 1989, figs. 1410, 1443 (left), 1451 (left) and 1460; fig. 1417 includes a bowl that appears to be the same shape and scale as the present example.

De Morgan produced several bowls of this form. The Victoria and Albert Museum has an example in Persian colours, decorated inside with a galleon (C.78–1923); another, decorated with griffins within foliage belongs to the Musée d’Orsay, Paris (OAO 456) and three others are in American private collections, one embellished with fish and another with a peacock (for the latter see Eric Boman, ‘Time’s Envelope’, The World of Interiors, April 2013, p. 195). A sixth bowl, with chrysanthemum decoration has also been noted.

Although the bowl in the Victoria and Albert Museum was described as a punch bowl when it was acquired (a description also given to the example at the Musée d’Orsay), it is unlikely that any of these bowls served that function.
Plaque

Designed by Walter Crane
(1845–1915)
Painted by Richard Joyce
(1873–1931)
Manufactured by Pilkington Tile & Pottery Co
(1892–1957)

Earthenware, with lustre decoration
19¼ in (48.9 cm) diameter
English (Manchester), 1906

Marked:
‘Crane rebus’ on front, left; Pilkington mark ‘ENGLAND’, ‘2147’ and ‘VI’ (date mark for 1906) incised into centre of back and ‘RJ PINX’ monogram on edge of back

Literature:
The Studio Yearbook of Decorative Art, 1908, B.197 (for a blue-ground charger of this design painted by Richard Joyce)
A. J. Cross, Pilkington’s Royal Lancastrian Pottery and Tiles, London, 1980, front cover (for Harriman Judd example, see reference below)
Smith & Hyde, Walter Crane 1845–1915: Artist, Designer and Socialist, 1989, K12 (another example)

Although the quotation ‘Un Chevalier sans Peur et Sans Reproche’ around the border is generally considered to be a reference to the French soldier Pierre Terrail of Bayard (1473–1524), the charger in fact depicts St George, patron saint of England, slaying the dragon.

Crane’s ‘St George’ design for Pilkington was supplied in 1906 and several examples were manufactured at least until 1918, the painting being executed by some of the factory’s principal artists: Richard Joyce, W.S. Mycock, Gordon Forsyth and Charles Cundall. For Crane’s eleven designs for Pilkington and a discussion of this work, see Judy Rudoe, Decorative Arts 1850–1950: A Catalogue of the British Museum Collection, London, 1994 edn, under no. 56.

Identified examples of the St George charger, with varying ground colours, slight difference of detail and degrees of success in the firing, include: Whitworth Art Gallery, painted by Joyce, 1906 (see Smith & Hyde, loc. cit.); Delaware Art Museum, blue ground, painted by Cundall, 1907 (DAM 1976–94); National Gallery of Victoria, blue ground, painted by Cundall, 1910 (D 149–1977); Fine Art Society, yellow/red ground, painted by Joyce, 1912 (exhibition June–July, 2006, no. 29); a green ground example was exhibited in 1914 in Paris (see Arts Décoratifs de Grande-Bretagne et d’Irlande, Paris, 1914, no. 61.1, illustrated), and Harriman Judd collection, blue ground painted by Joyce, 1918 (Sotheby’s, New York, 22 January 2001, lot 413).

The present example, which dates from the first year of production, is particularly well fired and clearly delineated.
INKWELL & PEN TRAY

Designed by C.F.A. Voysey (1857–1941)
Manufactured by Jesson Birkett & Co (1904–10)

Sheet brass, soldered and hammered, with original clear glass inkwell (cracked)
3\(\frac{3}{4}\) in (9.6 cm) × 10\(\frac{3}{4}\) in (26.1 cm) × 10\(\frac{3}{4}\) in (26.1 cm)

English (Birmingham), 1904–10

MARKED:
‘673’ and ‘JBCo’ interlaced (stamped on underside of inkwell)

PROVENANCE:
[...]; English private collection


The present example is the only known single inkwell standing on a separate pen tray. A double inkwell on a tray (marked by Rathbone) was with Fischer Fine Art; see Truth, Beauty and Design: Victorian, Edwardian and Later Decorative Art, London, 1986, no. 141. A double inkwell, without a tray is illustrated in The Studio, 28 (1903), p. 28 (see below). Other variants include several single inkwells without trays (for example, Brandon-Jones, loc. cit.) and one with heart-shaped terminals to hold a pen, of which an example was shown in a room setting devised by Voysey for the 1903 Arts & Crafts Exhibition Society exhibition; see Brandon-Jones, loc. cit.)

Thomas Birkett, formerly of the Birmingham Guild of Handicraft, was a director of the Faulkner Bronze Company of Birmingham, established in 1901. The following year, Faulkner’s took over the Arts and Crafts metalworking business of Richard Llewellyn Rathbone, who was leaving Liverpool to take charge of metalwork at the newly established Sir John Cass Institute in London. In 1904, Faulkner Bronze was reconstituted as Jesson Birkett & Co., which went into liquidation in 1910; see Alan Crawford, ed., By Hammer and Hand: The Arts and Crafts Movement in Birmingham, Birmingham, 1984, p. 113.
VASE

Designed by Auguste Delaherche  
(1857–1940)  
Manufactured by Christofle et Cie  
(1830–present)

Patinated and gilded bronze  
6 ¼ in (16.7 cm) high  
French (Saint-Denis), after 1917

Marked:  
‘CHRISTOFLE’, ‘2A’ and an unidentified mark (stamped on underside of base)

Literature:  

This vase is a model designed for Christofle in 1917 and manufactured until 1923. Two vases of this shape (2A and 2B) differed in finish (see below). The present vase is described in the records as ‘pipolé’. Two examples belong to the Musée Christofle, Paris and a third was offered by Millon, 25 June 2012, lot 7.

Delaherche, who was born in Beauvais, trained at the École des Arts Décoratifs. He worked as a restorer of stained glass, a designer of religious jewellery and as director of the galvanoplastie department at Christofle (1886–87), before taking up pottery, for which he is best known. In 1887 he bought the workshop of Ernest Chaplet in rue Blomet, Paris and became a full time potter. Personal and business difficulties after 1914 caused Delaherche to return to Christofle; for more on Delaherche’s work for Christofle see Gros, op. cit. Over a four-year period, Delaherche produced forty or so models for Christofle, including for vases, coupes and boxes; some of the designs are preserved at the Musée d’Orsay ARO1992; see Gros, op. cit., n. 35.
Set Of Shelves
Designed by Ernest Gimson
(1864–1919)
Manufactured by Peter Waals
(1870–1937)

Walnut
27 in (68.6 cm) × 23 ½ in (59.9 cm) × 7 in (17.7 cm)
English (Chalford), late 1920s

Provenance:
Sir George Trevelyan (1906–96); thence by descent

Exhibited:
‘Crafts of the Cotswolds Exhibition’, Montpellier Rotunda, Cheltenham, 2–14 July 1951, cat. no. 100

Marked:
‘Crafts Of The Cotswolds Exhibition… / Owner Sir G. Trevelyan / Address Attingham Park, Shrops. / Catalogue No. 100 / Description Book Shelves in Walnut’ (on printed paper label beneath base, the details written in ink)

Gimson’s drawing for shelves of this pattern (see below) is preserved in the collection of the Cheltenham Art Gallery and Museums (1941.222.38); the sheet is inscribed ‘2. Sets of China Shelves in Oak’.

It appears that this model could either be suspended from a wall or be used standing on a flat surface. An oak version dated 1920, in the collection of Leicestershire Museums, is described as an ‘Oak table bookcase’; see Annette Carruthers, Ernest Gimson and the Cotswold Group of Craftsmen, Leicester, 1978, no. F 39. A further identical set of shelves was with Blairman’s in 2005. Among simpler walnut variants is a set from the collection of Mentor Gimson (1851–1925), offered by Mellors & Kirk, 12 June 2013, lot 39.

George Trevelyan was a dedicated craftsman and educator. After reading history at Cambridge and considering a career in architecture, he began practising as a furniture maker in 1929. He lived for the rest of his life with his own creations, as well as with those of makers and designers whom he admired, such as Ernest Gimson and Eric Sharpe. Writing about Waals, Trevelyan recalled: ‘his heavy build, slow manner and sometimes threat of a dour mood, which faded the instant he began talking crafts.’ For details of Trevelyan’s life and work see Lisa White, et. al., “Honest and Sentimental” Sir George Trevelyan and the Arts and Crafts Movement in the Cotswolds, Bath, 1996.
Extending Dining Table
Designed by Ernest Gimson
(1864–1919)
Manufactured by Peter Waals
(1870–1937)

Oak
30\(\frac{1}{2}\) in (76.2 cm) × 47 in (119.4 cm) × 90 in (228.6 cm) and 117 in (297.2 cm) with leaf
English (Chalford), *circa* 1921

Provenance:
By repute, supplied in 1921 to C.E. Wellstead; […]; private collection, Malton, Yorkshire

The present table is a version of one, in walnut, designed for G.F.B. de Gruchy; the drawing (see below) is preserved in the collection of the Cheltenham Art Gallery and Museums (1941.222.423).

Another slightly narrower oak version dated 1924, made for C. Victor Smith and later belonging to Sidney Pick, is in the collection of Leicestershire Museums; see Annette Carruthers, *Ernest Gimson and the Cotswold Group of Craftsmen*, Leicester, 1978, no. F 30. A walnut example, also slightly narrower, is illustrated in *Ernest Gimson his Life & Work*, Stratford-upon-Avon, 1924, pl. 32. A further walnut version was offered by Bearnes Hamilton Littlewood, 12 July 2012, lot 793A.

The present table was offered by David Duggelby, Scarborough, 10 November 2012, lot 391. The lot included some chairs apparently made by Waals after a design by Voysey; no further documentation has been established.
Acknowledgements:
David Beasley, Adam Bowett, John Culme, Jan Daniel van Dam, Philippa Glanville, Anne Gros, Sebastian Edwards, Nick Humphrey, Olivier Hurstel, Lucy Johnson, Odile Nouvel, Christopher Rowell, William Stoneman

Honeysuckle, 1876
Designed by William Morris
Worked by Jane Morris and Jenny Morris
Exhibited: A&CES, 1888
Collection: William Morris Gallery, Walthamstow

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