



THE FURNITURE HISTORY SOCIETY

NEWSLETTER

No. 179

AUGUST 2010

'SAVED FOR THE NATION': MAJOR NATIONAL TRUST ACQUISITIONS AT LACOCK ABBEY AND CASTLE DROGO

The potential dispersal of indigenous loaned or privately owned contents is the greatest risk to the historic entity of National Trust houses. The retention of its historic collections *in situ* remains a key challenge for the Trust. Although the cost of securing indigenous works of art, libraries and other material is considerable, their acquisition is fundamental to the continuing purpose of the National Trust, which is encapsulated in the mantra: 'preservation and public access'. Many Trust properties have indigenous objects on loan, but those at greatest risk are the twenty-one houses where the Trust owns more than 50% of the collection; thirteen where ownership is less than 50% and six where the contents do not belong to the Trust. Fortunately, vendors and the Trust usually negotiate mutually acceptable deals by private treaty or *in lieu* of tax, without resorting to the sale room.

Two of the National Trust's major new acquisitions relate to houses long in its care, where up to two thirds of the historic contents were on loan. Much gratitude is due to the families of Lacock Abbey, Wiltshire (National Trust, 1944), and of Castle Drogo, Devon (National Trust, 1974) for their determination to work with the Trust in securing the preservation *in situ* of their inherited collections. These negotiated settlements — in which the Trust was advised by Martin Levy of Blairman's, London — will lead to re-appraisals of the presentation of both houses, involving display improvements or the opening of new rooms (see E. Debruijn et al, 'Acquisitions', *National Trust Historic Houses & Collections Annual 2010*, published by *Apollo*, April 2010, pp. 34–37).

Making acquisitions — even of indigenous objects on loan for many years — involves new research and discoveries. This brief notice outlines some of the expanded potential at Lacock and Castle Drogo, with the emphasis upon newly acquired furniture. The two properties could not be more different. The former was founded as a royal nunnery in 1232, converted into a private house in 1540–50 and gothicised in the eighteenth-century; the

latter is a granite fortress on the moors high above the Teign valley built (1910–31) by Lutyens for Julius Drewe, the founder of Home & Colonial Stores. It would have been unthinkable for these significant houses to have lost the major part of their indigenous collections, so the Trust was determined to secure the loaned and private contents on offer. Had it not done so, the whole point of accepting the buildings in the first place would have been seriously prejudiced.

At Lacock, all the new acquisitions have passed by long inheritance, some from Sir William Sharington (c. 1495–1553), an unscrupulous adherent of Henry VIII, who bought Lacock in 1540 and converted the nunnery into a house. His most notable architectural contribution is a three-storey octagonal tower containing a *studiolo* or *kunstkammer* on the first floor, with a dining room and roof terrace, balustraded with Sharington's heraldic emblems in a style reminiscent of the 'King's Beasts' at Hampton Court (Fig. 1). Appropriately, the newly acquired library contains a vellum bound copy (Paris, 1595) — with a Sharington signature — of Montaigne's *Essais* (1580). Sharington's tower was clearly built in the same spirit as Montaigne's, creating a place for private study, the display of art and civilised existence, with panoramic views of the surrounding landscape. Although the treasures of Sharington's *studiolo* have long gone, a remarkable octagonal marble table with carved stone central support (c. 1540–50) stands in the centre of the room upon an octagonally laid stone-flagged floor. It and the companion table in the dining room above



Fig. 1 Lacock Abbey: Sharington's Tower (c. 1540–50). Photo: C NTPL/Andrew Butler 53078



Fig. 2 *Lacock Abbey: Sir William Sharington's Pestle and Mortar, c. 1540–50.*
Photo: C NTPL/Andreas von Einsiedel 81143

incorporate sculptural figures of satyrs, gods and goddesses. They indicate the Continental derivation of Sharington's works at Lacock, when the Henrician court was looking abroad for inspiration and patronage.

Among the new acquisitions are a bell-metal pestle and mortar, c. 1540–50, inscribed 'W Sharington' with his ubiquitous scorpion crest, which also appears upon 300 tiles from a colourful ceramic pavement (Fig. 2). This was probably made in Worcester, c. 1540–50, and has been in store after being taken up in the nineteenth-century. The pestle and mortar was listed in the kitchen in the 1575 Lacock inventory which indicates that the house was very richly furnished with velvet- and silk- covered furniture and tapestries imported from Antwerp, all sadly no longer in situ (see T. Vernon, 'Inventory of Sir Henry Sharington', *Wiltshire Archaeological and Natural History Magazine*, vol. 63, 1968, pp. 72–82).

In 1753, Sharington's descendant, John Ivory (1691?–1772), who took the name of Talbot on inheriting Lacock in 1714, was persuaded by his friend, Sanderson Miller, that Lacock 'as an old Nunnery... would be most proper to fit ... up in Gothick taste'. The barrel-vaulted Entrance Hall was invigorated by Gothick windows and niches, which contain eccentric plaster statuary (1755–56) by the otherwise unknown Victor Alexander Sederbach, several of whose preliminary maquettes have been acquired (Fig. 3). Miller may have designed the four Gothick marble-topped sidetables (c. 1760) which are probably the '4 Gothick Plumbtree Tables' listed in the Entrance Hall in 1778. They are certainly made of fruitwood. Among other acquisitions are two larger Gothick tables with marble tops (c. 1760), which are of slightly different, but comparable patterns, and are probably the '2 Mahogany Frame tables with Marble Slabs' listed in the Stone Gallery from 1788, where they remain (the smaller one is made of fruitwood). Also in the Entrance Hall are '12 Walnuttree Hall Chairs' of *sgabello* type listed in 1778 (Fig. 5). Lacock inventories were taken in 1778, 1788, 1801 and 1827. In the 'Best Gallery' in 1778, the 'Curious Cabinet on a

Fig. 3 Lacock Abbey: The Entrance Hall. Photo: © NTPL/Andreas von Einsiedel 81186



Carv'd & White Frame' is the newly acquired South Italian, ebony, tortoiseshell and marquetry cabinet of architectural form, c. 1670, on a carved English stand, c. 1690.

John Ivory Talbot is known to have employed the Marlborough cabinetmaker, Henry Hill (active 1741–77), who may have supplied a bed, which is also part of the recent purchase. This mahogany bedstead, with serpentine shaped gadrooned and pierced canopy surmounted by anthemions, fluted front posts with Gothick detailing and floral marquetry on the plinths, c. 1770, may be the 'Four Post Mahogany Carvd and Fluted Bedstead with Green worsted Damask Fringed Furniture' first listed in the Green Bedchamber in 1788. Since then, the two rear posts have disappeared, possibly when the bed was recovered with chintz in the nineteenth century. Hill is known to have had a clientele in the country around Lacock, supplying furniture for Corsham Court (for Henry Hill, see L. Wood, 'Furniture for Lord Delaval Metropolitan and Provincial', *Furniture History*, vol. xxvi, 1990, pp. 198–234).

Much early nineteenth-century English mahogany furniture in neo-classical style has also been acquired, including sabre-legged dining chairs, daybeds, sofas, a half-tester *lit bateau* (c. 1820), which retains its original crimson hangings and *passanterie*; and a Carlton House desk attributed to Gillows, c. 1835 (Fig. 4). A set of bedroom furniture (c. 1830) is of



Fig. 4 Lacock Abbey: The Blue Parlour.
© NTPL/Andreas von Einsiedel 81182

Fig. 5 Lacock Abbey: Sgabello chair (from a set of six), English, c. 1625. Height: 103 cm. Photo: © NTPL/Andreas von Einsiedel 81153





Fig. 6 Castle Drogo: The Entrance Hall, showing a Spanish *vargueno* (centre left); four 19th-century Italian X-frame chairs and two of four Limoges enamel roundels, c.1560. Photo: C NTPL/James Mortimer 35527

faux bamboo. Several pieces of mid-nineteenth-century English furniture are of interest due to their presence in early photographs by William Henry Fox-Talbot (1800–77), the pioneer of photography.

A highlight of these acquisitions is a set of six English painted walnut *sgabello* chairs, c. 1625 (Fig. 5) in Italian style. The set has been linked to the Gilt Room (1624) at Holland House, Kensington and attributed to the German painter, Franz Clein (1582–1648), Charles I's Director of the Mortlake tapestry factory, who had travelled in Italy and who previously worked in Denmark for Christian IV. However, this tradition needs to be treated with caution, as the provenance is unclear. Also, Clein's main activity was the tapestry factory



Fig. 7 Castle Drogo: The Drawing Room, showing (centre) one of two Venetian inlaid tables, c. 1600 (base altered in the nineteenth century) and a Neapolitan ebony and ivory cabinet, c. 1650. Photo: © NTPL/Dennis Gilbert 164038



Fig. 8 Castle Drogo: Giltwood Stand, c. 1730, of early eighteenth-century Chinese lacquer cabinet (detail). Photo: © NTPL/John Hammond 166237

Fig. 9 Castle Drogo: One from a set of ten plumwood 'Chinese Chippendale' chairs, c. 1760, with an early eighteenth-century Chinese lacquer cabinet on English giltwood stand, c. 1730 (detail) to right. Photo: © NTPL/22639



and the extent of his involvement in Caroline interior décor is uncertain. The Lacock *sgabelli* are walnut and painted like the contemporary pair of *sgabelli* made (1623–28) for the 1st Duke of Buckingham (S. Jervis, 'Furniture for the First Duke of Buckingham', *Furniture History*, vol. xxxiii, 1997, pp. 48–74). The blue and grey scheme seems to have been the original, though no doubt retouched. The backs are very fresh, incorporating *faux* black and porphyry oval 'hardstones' within Jacobean strapwork. The chairs were standing in the Stone Gallery at Lacock by 1778, when they were described as '6 Camp Chairs with Talbot Crest' (they were described more precisely in 1788 as '6 Shell Back Chairs'). Given the detachable backs, they seem indeed to be 'Camp Chairs', demountable for use on campaign or for travel.

At Castle Drogo in 2009, the National Trust acquired by private treaty for £765,405 a large collection of furniture, works of art, textiles and memorabilia, previously on loan from the Drewe family. The contents of Lutyens's granite castle have exotic Mediterranean overtones in contrast to the stark interior. This strange juxtaposition is due to Julius Drewe's 1898 purchase 'lock, stock and barrel' of Wadhurst Park, Sussex (dem. 1950). Wadhurst was built in High Victorian style for the De Murietta brothers, Cristobal, Adriano and their married brother José, Marqués de Santurce, whose beautiful wife — perhaps the subject of Tissot's famous painting *The Crack Shot* at Wimpole (NT) — captivated the Prince of Wales, the future Edward VII. The De Muriettas combined Oriental, Continental and English pieces in equally eclectic interiors. They were immensely rich Spanish merchants, whose fortune derived from South America, but they were casualties of the Argentinian

loans crisis, which also hammered Barings Bank: hence the sale of Wadhurst to Julius Drewe. The Wadhurst connection — strongly represented among the Trust's new acquisitions — will now be preserved intact at Castle Drogo. The display of Lutyens's rooms can also be reappraised, with the emphasis on recreating original arrangements, such as Julius Drewe's study (hitherto used by the Trust as a tearoom).

It is not clear exactly which pieces came from Wadhurst, but it can be assumed that the more exotic contents of Castle Drogo came from there. As well as Spanish furniture, including a writing desk or *vargueno* (one of several), with a fall-front inlaid in ivory depicting the seven ages of man (Mexico?, c. 1650), there are two early-seventeenth century, possibly Venetian, tables inset with pictorial scenes in ivory, bone and mother-of-pearl (Fig. 7), one just acquired by the Trust; the other, with a support re-built in the nineteenth century, bought by private treaty in 2008 for £56,749. Also probably from Wadhurst are Neapolitan ebony cabinets (c. 1650), set with engraved ivory panels depicting religious scenes taken from engravings (Fig. 7); and a massive nineteenth-century Chinese dinner gong, with elaborately carved frame. Vitrines in the Drawing Room, made up in the nineteenth century from elements of seventeenth-century Antwerp cabinets, contain numerous curiosities, including a finely embroidered seventeenth-century Italian cushion cover from the Chapel at Wadhurst. Other acquisitions include a set of circular Limoges enamels (c. 1560) framed as *tondi* depicting the *Four Seasons*, signed 'IH'; Hispano-Moresque lustre dishes; Spanish jars; Venetian glass and Chinese porcelain. There is nineteenth-century Italian seat furniture in High Renaissance style, notably a set of walnut X-frame stools covered in red velvet, embroidered with gold. Two almost identical early eighteenth-century Chinese lacquer cabinets were provided with English carved giltwood stands in the style of James Moore with cabriole legs in the form of bust-length Native North American Indians wearing head-dresses (Fig. 8). Other English furniture includes ten plumwood 'Chinese Chippendale' latticed dining chairs, c. 1760 (Fig. 9). Lutyens designed the oak furniture of the domestic quarters, which includes kitchen and scullery fittings down to boxes for vegetables, but these are already in Trust ownership.

Christopher Rowell, The National Trust, London

FUTURE SOCIETY EVENT BOOKINGS

For places on all visits, please apply to the Activities Secretary, Clarissa Ward, 25 Wardo Avenue, London, SW6 6RA, tel. /fax 020 7384 4458, enclosing a separate cheque and separate stamped addressed envelope for each event using the enclosed booking form. Applications should only be made by members who intend to take part in the whole programme. No one can apply for more than one place unless they hold a joint membership, and each applicant should be identified by name. If you wish to be placed on the waiting list please enclose a telephone number where you can be reached. Please note that a closing date for applications for all visits is printed in the Newsletter. Applications made after the closing date will be accepted only if space is still available.

CANCELLATIONS

Please note that no refunds will be given for cancellations for occasional visits costing £10.00 or less. In all other cases, cancellations will be accepted up to seven days before the date of a visit, but refunds will be subject to a £5.00 deduction for administrative costs.

Separate arrangements are made for study weekends and foreign tours and terms are clearly stated on the printed details in each case.

N.B. PLEASE REMEMBER TO SEND SUFFICIENT STAMPED, SELF-ADDRESSED ENVELOPES FOR ALL APPLICATIONS, INCLUDING REQUESTS FOR DETAILS OF FOREIGN TOURS AND STUDY WEEKENDS

ANNUAL LECTURE

Nicodemus Tessin (1654–1728): The First Historian of Interior Decoration and his Collections

The Society of Antiquaries, Burlington House, Piccadilly, London W1

Monday 8 November 2010, 6.00 pm drinks, 6.30–7.45 pm lecture

This year's Annual Lecture on Nicodemus Tessin will be delivered by Dr Martin Olin, Research Curator, The National Museum of Fine Arts, Stockholm, who is preparing a full catalogue of the Tessin collection of drawings for furniture and decoration.

Nicodemus Tessin the Younger is perhaps best known as the architect of the Royal Palace in Stockholm, begun in the 1690s and completed according to his plans in the 1750s. Tessin regarded the decoration and furnishing of the palaces of the King of Sweden as one of his most important tasks. He brought French and Italian artists to Stockholm and procured drawings and objects from the leading designers of the time, such as Jean Bérain and Claude III Audran. From early years, he studied the decorative arts of Baroque Europe, and in 1717 he composed a treatise on interior decoration, arguably the earliest text treating the subject in a scientific manner. The collection of drawings survives almost intact and has often been used by scholars, above all perhaps Peter Thornton, as a source to the history of interior decoration in the seventeenth century.

Admission to the Lecture is free but attendance is by ticket only, which must be acquired in advance from the Activities Secretary. Numbers are limited to 90.

ANNUAL GENERAL MEETING AND WORKS IN PROGRESS TALKS BY THE NATIONAL TRUST, ENGLISH HERITAGE, VICTORIA AND ALBERT MUSEUM AND SPECIAL PAPER ON THE SOANE MUSEUM AND KENSINGTON PALACE, WITH AFTERNOON VISIT TO THE LONDON LIBRARY

AGM will be held at The East India Club, 16 St James's Square, London SW1

Saturday 27 November 2010, 11.00 am

The Annual General Meeting for the year ending 30 June 2010 will be held at the East India Club. The AGM will start at 11.00 am (coffee from 10.30 am).

This will be followed by illustrated Works in Progress talks by Christopher Rowell, the National Trust, Treve Rosoman, English Heritage, and Sarah Medlam, Department of Furniture Textiles and Fashion, V&A. In addition to these talks will be special papers on other current furniture related projects including the Soane Museum by Simon Swynfen Jarvis, and a representative of Historic Royal Palaces on the future plans for Kensington Palace.

Afterwards there will be an optional lunch and in the afternoon a visit to the London Library. Now the world's largest independent lending library, the Library owes its foundation in 1841 to the vision of Thomas Carlyle and its unique subject system to Sir Charles Hagberg Wright, librarian from 1893 to 1940. Located in the north-west corner of St James's

Since 1845, the premises have been extended several times since and in 2004 additional space was acquired extending the Library in a practical and elegant design along Mason's Yard. The conversion of Duchess House has just been completed and the FHS visit will give Society members the opportunity to see the new space and contemporary facilities available.

Admission to the AGM is free but all members wishing to attend should notify the FHS Activities Secretary at least 7 days in advance for security reasons. Tickets for lunch £18 per head and afternoon visit £10 per head should likewise be booked with the Activities Secretary at least 7 days in advance.

ADVANCE NOTICE — FHS ANNUAL SYMPOSIUM

Miniature Furniture And Interiors

Saturday 5 March 2011, The Wallace Collection

Next year's Annual FHS symposium, chaired by Simon Swynfen Jervis, will consider miniature furniture and interiors.

Speakers will include Jet Pijzel-Dommisse of the Gemeente Museum, The Hague, on the seventeenth-century dolls' houses in the Rijksmuseum, Christopher Monkhouse, Curator of European Decorative Arts at the Chicago Institute of Art, on the Thorne Rooms there, Dr Annette Cremer of the International Graduate Centre for the Study of Culture, Giessen on 'Mon Plaisir' at Arnstadt and Kathryn Jones of The Royal Collection on Queen Mary's Doll's House at Windsor Castle.

Full programme and details for booking tickets will appear in the November *Newsletter*.

THE CONSERVATION OF THE COMTE D'ARTOIS CHAIR:
A TRIFLE BROUGHT TO LIFE

Lecture Theatre, Wallace Collection, Manchester Square, London W1

Wednesday 3 November 2010, 2.30–5.00 pm

The Society is holding a seminar to celebrate the display at the Wallace Collection of a recently conserved chair and screen with an illustrious royal provenance, both on loan from a Rothschild Family Trust and normally on display at Waddesdon Manor (*Furniture History*, XIII, 2007, pp. 127–41).

Both were commissioned by Charles-Philippe, Comte d'Artois, the youngest brother of Louis XVI. He made a bet with Marie-Antoinette that he could build a country house within seventy days. The result was the lavishly-furnished pavilion, *Bagatelle*. Only recently identified as having been made, as part of a suite for the *Grand Salon*, by the eminent furniture maker, Georges Jacob (1739–1814), the suite is documented in contemporary inventories.

Following a research project, the chair has been conserved and restored thanks to a partnership between Waddesdon Manor and Buckingham New University Furniture Conservation. This seminar will examine the history and design of the chair, and the conservation techniques, with talks by Dr Ulrich Leben (Associate Curator of Furniture, Waddesdon Manor), Dr Campbell Norman-Smith, (MA Course Leader, Furniture Conservation, Buckingham University) and Claire Daly and Gregory Cupitt-Jones, who conserved the chair.

Fee: £6 per head to include tea

OTHER EVENTS

Please note that these events are not organised by the FHS. Information/booking instructions can be found under individual items.

MUSEUMS AND GALLERIES HISTORY GROUP ANNUAL CONFERENCE — MUSEUMS AND THE MARKET, Leeds City Museum, 10–11 September 2010

This innovative conference, the first of its kind, focuses on the intersections, the formal and informal spaces where the market and the museum meet and overlap. The papers reflect a wide range of interests and perspectives and bring together leading academics and museum professionals in order to further discussion and debate around this increasingly significant subject. Located at the new Leeds City Museum, the conference will be of interest to academics, museum professionals, and all those who are interested in the history of the museum and its role in society.

£45 MGHG Members, £65 Non-members. See website for further details: www.mghg.org

MORRISON HECKSCHER LECTURE — REDISCOVERING AMERICAN ART AT THE METROPOLITAN MUSEUM IN NEW YORK, The English-Speaking Union, 37 Charles Street, London W1

22 September, 7.00 pm

Morrison H. Heckscher has been on the staff of the American Wing of the Metropolitan Museum of Art since 1969. He has served on the boards of the Society of Architectural Historians and American Friends of the Attingham Summer School and is a trustee of the Henry Francis du Pont Winterthur Museum. He has written extensively on American furniture and architecture.

£7.50. For further details please contact Gillian Parker, tel. 020 7529 1550, email: gillian_parker@esu.org

FIRST NEW ZEALAND FURNITURE HISTORY CONFERENCE

From 8 to 10 October 2010 an inaugural New Zealand Furniture History Symposium will be held at the Southland Museum and Art Gallery, Invercargill, New Zealand. It will be preceded by a pre-symposium excursion starting from Christchurch on 5 October, to view

early New Zealand homesteads, architecture and furniture. October is Spring in New Zealand and the country will be looking at its best.

Details may be found at www.southlandmuseum.com. Alternatively the Museum's address is P. O. Box 1012, Invergargill 9840, tel. 0064 3 219 9069, email: office@southlandmuseum.co.nz

JOHN MAKEPEACE EXHIBITION

John Makepeace is holding his first-ever solo exhibition this autumn, showcasing 50 years at the forefront of British design. 'John Makepeace — Enriching the Language of Furniture' will be shown at The Devon Guild of Craftsmen at Bovey Tracey from 18 September to 29 October 2010 before embarking on a national tour that includes Somerset House in Spring 2011. The exhibition brings together 25 pieces from public and private collections in the UK and abroad, some not previously seen by the public. For more information visit: www.crafts.org.uk

OTHER ITEMS

CHANNEL ISLANDS CABINET MAKERS — REQUEST FOR INFORMATION

John Vost is keen to receive any information that members might have on Channel Islands cabinet makers. He is particularly interested in eighteenth-century pieces and possible links with New England. Please contact John Vost, 24 Doddshill Road, Dersingham, Norfolk PE31 6LW, tel. 01485 542174, email: enquiries@vosts.co.uk

FURNITURE HISTORY FOR SALE

A run of *Furniture History* has been donated to the Society for sale in aid of our funds. This is complete from vol. xiv (1978) to vol. XLIV (2008) with the exception of vol. XL(2004), which is in print and available. There are a few extras, one index and a some Newsletters. In all there are 29 volumes. They are on offer at £145.

Purchasers should contact Brian Austen (tel/fax 01444 413845) or email: brian.austen@zen.co.uk. The books are in West London and can be collected from there. If delivery is required the cost will have to be added.

BOOK REVIEWS

Suggestions for future reviews and publishers' review copies should be sent to Dr Reinier Baarsen, Reviews Editor, Rijksmuseum, PO BOX 74888, 1070 DN Amsterdam, The Netherlands, tel. 00-31-20-6747220. E-mail: r.baarsen@rijksmuseum.nl

Mirjam Gelfer-Jørgensen, *Furniture with Meaning, Danish Furniture 1840–1920* (Copenhagen: Danish Architectural Press, 2009), 2 vols., 808 pp., 710 illus., ISBN 978-87-7407-400-7, DKK 756.

In 1988 Mirjam Gelfer-Jørgensen edited *Herculaneum paa Sjaelland* (Herculaneum on Zealand), a survey of the archaeological neo-classicism which has been a central feature of Danish furniture design from the 1790s onwards. In 2002 she chronicled the heroic years of this phenomenon in *The Dream of a Golden Age: Danish Neo-Classical Furniture 1790–1850*

(English edition, 2003) and in 2003 her catalogue of the Danish Museum of Decorative Art's collection, *Danish Neo-Antique Furniture — from Abildgaard to Kaare Klint*, came out. The 'Neo-Antique' theme is present in *Furniture with Meaning*, but this massive work breaks new ground in presenting a survey of the equivalent of the Victorian and Edwardian periods. It emerges that the Danish reaction against historicism remains so severe that its study needs constant justification. In England, where the Victorian Society was founded in 1958 and the 1830 barrier between good and bad taste is receding into history, such defensiveness may seem anachronistic, but the Danish self-image is rooted in the achievements of such more-or-less Modern designers as Kaare Klint, Arne Jacobsen, Poul Kjaerholm, Finn Juhl and Hans Wegner.

The influence of English design on Denmark was limited. The precocity and originality of English Gothic Revival found no parallels and few echoes. William Morris's influence was rhetorical and ideological rather than formal. Later eighteenth-century models — Chippendale, Hepplewhite and Sheraton — enjoyed some popularity, although partly mediated through earlier adoptions, Hepplewhite by J. C. Lillie at Liselund in 1793, for example. A set of souped-up 'Chippendale' chairs designed by Martin Nyrop for Copenhagen Town Hall (Fig. 442) in about 1904 is particularly egregious. Founded in 1890, the Kunstindustrimuseet (the Danish Museum of Decorative Art, now Museum of Art and Design) held exhibitions on Walter Crane in 1896 and on the Guild of Handicraft in 1899, but in 1908, significantly, it sold eighteen of the twenty-two pieces by J. S. Henry that had been purchased from 1895 onwards.

The main relationships were with Germany and Austria and with France, or rather Paris. Full accounts of the furniture trade and its organisation are prefaced by a splendid 1883 cross-section (Fig. 3) of Severin and Jensen's seven-story workshops and showrooms. It emerges that Andreas Jensen overlapped with Anton Pössenbacher, future cabinet-maker to Ludwig II of Bavaria, when working for Heinrich Dübbel in Vienna, and that Jensen was later employed by Alexandre-Georges Fourdinois in Paris. He was recommended to Dübbel by Theophil Hansen, a Dane in Vienna since 1846, influential as both architect and designer. That the Severin and Jensen firm owned designs by Josef Storck, another Viennese designer, underlines this international dimension.

The Gothic revival was a minor theme but, as all over Europe, there was a Rococo Revival (its early appearance in England is overlooked); an elaborate desk designed by Vilhelm Dahlerup, proficient in many styles, shown at the 1888 Nordic exhibition (Fig. 217), was called 'Italian rococo' and seems, surprisingly, to be influenced by Piffetti. As elsewhere a 'Louis XVI' revival followed; under King Frederik IX (1947–1972) 'Louis XVI' chairs were still being acquired for Amalienborg palace. In upholstered furniture, however, a late Renaissance/Baroque revival, which often built on or melded with 'Neo-Antique' forms and ornament, was dominant. Gelfer-Jørgensen struggles valiantly in distinguishing and naming various styles and phases, one of which, 'Bourgeois Empire', sounds faintly *marxisant* in English and another, 'Historicist Rococo-Classicism', counterintuitive. The models became freer towards 1900, notably in designs by Ludwig Frøhlich, which bracket Neo-Antique and the influence of Austrian peasant houses, and Martin Nyrop, who spanned, *inter alia*, Gothic and Baroque. The approximate Danish equivalent of Art Nouveau, Skønvirke (fine or beautiful works, the title of exhibitions from 1907 and a periodical from 1914) was equally eclectic. Among designers Thorvald Bindsbøll and Johan Rohde stand out, the one synthesising Neo-Antique forms with cloud- or tadpole-like ornaments, the other producing sleek and subtle designs, precursors of a reborn Classicism, itself a harbinger of Modern design.

Ambitious and comprehensive, *Furniture with Meaning* covers the waterfront, construction being a rare lacuna, although it is evident that almost all Danish furniture was

well, and some beautifully, made. It will be the foundation for all future studies. The English is always grammatical and, if some unfamiliar words or usages appear, 'apophthegm' for instance, the meaning is clear. There is fun, too, the 1918 'Millipede' piano at Christiansborg (Fig. 319), for example, or the bearded Prime Minister, Thorvald Stauning, caught lighting a cigar amid the incongruously Victorian furniture with which he had filled his Modernist house presented by a grateful nation. Nor is all restraint: the supercharged symbolism of Harald Slott-Møller's 1894 cradle (Figs 608–12), shown at the Paris 1900 Exhibition, and inscribed in English with Keats's 'A thing of beauty is a joy for ever', would stand out in any company.

Simon Swynfen Jervis

Dimitra Andrianou, *The Furniture and Furnishings of Ancient Greek Houses and Tombs* (Cambridge: Cambridge University Press, 2009), 213 pp., 40 b. & w. illus., 2 maps, ISBN 978-0-521-76087-4, £45.

Nearly fifty years have passed since the publication of the enlarged version of Gisela M. A. Richter, *Furniture of the Greeks, Etruscans and Romans* (London, 1966; first edition Oxford, 1926), but it has not been seriously challenged, although the wider-ranging Hollis S. Baker, *Furniture in the Ancient World* (London, 1966) is also useful, as is *The Furniture of Western Asia, Ancient and Traditional* (ed. Georgina Herrmann, Mainz, 1996). These two latter are not included in the bibliography to Dimitra Andrianou's more focussed study, which draws on recent decades of archaeology, weighted towards Northern Greece. Her readers are expected to have some Greek and to know that 'IG' stands for *Inscriptiones Graecae*, the continuing corpus published in Berlin, or that 'SEG' signifies *Supplementum Epigraphicum Graecum*, another series, based in Amsterdam. Most of her furniture survives in fragments much less well recorded or analysed than architecture or pottery, particularly in stratigraphic terms. Literary references are thin, and the scattered mentions of furniture in inscriptions are often enigmatic. Andrianou systematically juxtaposes first the literary and epigraphic evidence and then the archaeological for each category of furniture — seats, bed-couches, tables, containers, open cupboards and shelves — in two divisions, domestic and funerary. She then surveys the textiles and furniture included in the various lists of sacred treasures belonging to temples, and their possible purposes — what, for instance, was the difference between the Chian and Milesian bed-couches in the Parthenon? Many interesting objects are noted, including a footstool at Delos resembling a turtle, and the illustrations include an ivy-wreathed satyr carved in ivory, presumably part of a bed-couch, and three round table tops, two of marble from Vergina and Eretria, and one of stone, with inlaid Greek key and floral decoration, from Pella. A final chapter analyses ancient concepts of luxury in the context of Macedonia and Macedonian tombs. A fully annotated study for the specialist with archaeological knowledge and access to the literature, Andrianou's book is frank about the many uncertainties inherent in her subject and scrupulous in weighing the evidence. Opening up what will be to many an unfamiliar — but evidently lively — field of research, it merits careful reading.

Simon Swynfen Jervis

SHORTER NOTICE

Max Tillmann, *Ein Frankreichbündnis der Kunst, Kurfürst Max Emanuel von Bayern als Auftraggeber und Sammler* (Berlin and Munich: Deutscher Kunstverlag, 2009), 372 pp., 42 col., 81 b. & w. illus., ISBN 978-3-422-06869-8, €51.

The subject of this study is narrower than its title suggests: it is solely concerned with the years 1692–1715 which Max Emanuel, the Elector of Bavaria (1662–1726), spent almost entirely in the Spanish Netherlands, whose Governor he had been appointed in 1691, and in France, where he lived in exile from 1708 to 1715. In line with a series of recent German publications, the book largely deals with the functional and ceremonial background to the disposition and furnishing of the prince's successive residences, culminating in a reconstruction of the interior of the house Max Emanuel bought in Saint-Cloud in 1713. Of special interest to the furniture historian is the analysis of purchases made in Paris, highlighting the role played by agents, advisers, upholsterers, dealers and others. There is a detailed presentation of the many acquisitions made from Laurent Danet, the powerful dealer who also supplied the Grand Dauphin and who may be regarded as one of the earliest *marchands-merciers*, the merchants who were to dominate the Parisian luxury trade until the early nineteenth century. Some of Danet's deliveries are convincingly linked to pieces of Chinese and Japanese porcelain mounted in gilt bronze and silver, preserved in Munich; these can now be dated more precisely, and somewhat earlier, than was previously thought. As usual there is a dearth of information on the actual craftsmen involved: sadly, even this thorough investigation of all the available documents throws no new light on the identity of the maker of the famous *bureau de l'Electeur* in the Louvre who is still tentatively associated with the enigmatic Bernard van Risenburgh I.

THE OLIVER FORD TRUST AND TOM INGRAM MEMORIAL FUND

In line with one of its roles — the promotion of interest in interior design — the Oliver Ford Trust has generously expressed the desire to sponsor a place on each FHS study weekend or foreign tour. Applicants should either be a student with a particular interest in interiors, or a junior museum professional. Applications from non-members will be considered. Grants will be awarded via the Tom Ingram Fund, to which candidates should apply.

The Tom Ingram Memorial Fund makes grants towards travel and other incidental expenses for the purpose of study or research into the history of furniture (a) whether or not the applicant is a member of the Society; (b) only when the study or research is likely to be of importance in furthering the objectives of the Society; and (c) only when travel could not be undertaken without a grant from the Society. Applications towards the cost of

FHS foreign and domestic trips and study weekends are particularly welcome from scholars. Successful applicants are required to acknowledge the assistance of the Fund in any resulting publications and must report back to the Panel on completion of the travel or project. All applications should be addressed to Adriana Turpin, Secretary to the Fund at 39 Talbot Road, London W2 5JH, Turpinadriana@hotmail.com, who will also supply application forms for the Oliver Ford Trust grants on request. Please remember to send an s.a.e. with any request.

The committee requests that applications for study trips be made well in advance of the final deadline for acceptance — preferably at least one month before.

COPY DEADLINE

The deadline for receiving material to be published in the next Newsletter is **15 September**. Copy should be sent, preferably by email, to m.winterbottom@bath.ac.uk or posted to Matthew Winterbottom, The Holburne Museum, Bath BA2 4DB, tel. 01225 820813

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Published by the Furniture History Society c/o Furniture, Textiles and Fashion Department, Victoria and Albert Museum, London SW7 2RL

Produced in Great Britain by Oblong Creative Ltd, 416B Thorp Arch Estate, Wetherby LS23 7FG

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