

The Furniture History Society

Newsletter 203

August 2016



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Two Screens: A Carpet, a Monkey and a Libertine

The Burghley House archive contains a group of nineteen engravings made by Lady Sophia Pierrepont from her own drawings, mostly views of Burghley House, both inside and outside, drawn between 1816 and 1821. Lady Sophia was the daughter of Henry, 10th Earl and 1st Marquess of Exeter (1754–1804) and his second wife Sarah; she married the Rt Hon. Henry Manvers Pierrepont in 1818.

The drawings show the interiors in some considerable detail, certainly enough to be able to clearly identify paintings and furniture. That of the Red Drawing Room, drawn in 1821 (Figs 1 and 2), shows the room as seen from the south, centred on the fireplace and its magnificent giltwood overmantel mirror, supplied by Mayhew

and Ince. In the corners, each partially hidden by a large sofa, stand two large pole-screens. On one, the panel has a design of a vine, grapes and a bird, the other has a panel painted with an image of a large plant surrounded by flying insects, with two other objects in the foreground. In 2013, a survey of a crowded furniture store revealed an early George III carved giltwood pole-screen base which carried a panel of a section of carpet bearing a design of a bullfinch perched on a vine above a bunch of grapes. This matches that shown in the drawing of 1821. The frame of the panel was distressed, with missing sections of carving, as was the tripod base.

Research into the inventories of the house found the following entries:

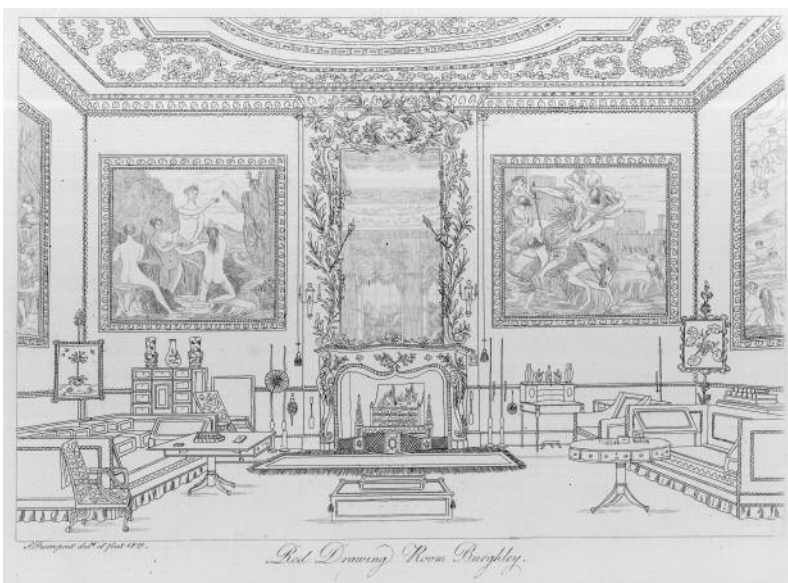


Fig. 1 Lady Sophia's drawing, 1821

Fig. 2 Details of both pole-screens shown in the drawing



1763 Inventory — ‘the drawing room [...] A screen of English Tapestry on a carv’d & gilt claw stand.’

1804 Inventory — ‘Red Drawing Room [...] 1 High Carved needle work pole screen.’

1867 Inventory — ‘Red Drawing Room [...] An ornamental gilt and brass pole firescreen with square mount, filled needlework.’

Some months later, a search through a different store, with pole-screens in mind, yielded a very ornate carved giltwood tripod base, unusually asymmetric and with a projecting leg with a mask carved to the foot and a small ‘shelf’ at the knee, formed as rockwork. The equally ornate brass pole, topped with a large pineapple finial, was discovered a week later elsewhere in the house, but the similarity in carving was recognized and it was found to fit the base perfectly. A carved giltwood frame containing a painting on vellum of an allium plant, insects, a bird’s nest with chicks and a shell, was hanging as a picture in the Saloon; the image was an exact match for the panel drawn by Lady Sophia. Again, the inventories and an early guidebook gave information:

1763 Inventory — ‘the drawing room [...] a fire screen on a gilt stand painted by ye Hon.ble.

Miss Chudleigh, maid of Honer to ye Dowager Princess of Wales.’

1797 Guidebook — ‘The drawing room [...] The fire-screen is remarkable, for having been painted by a great and remarkable personage, no less than the famous Duchess of Kingston, when Miss Chudleigh, and a maid of honour to the Princess Dowager of Wales.’

1804 Inventory — ‘Red Drawing Room [...] 1 High Carved needle work pole screen. 1 do. do. Drawing mount.’

1867 Inventory — ‘Red Drawing Room [...] A large gilt and brass pillar pole firescreen with mount filled with painted velvet panel, glazed.’

The 1867 Inventory was taken by a professional firm of valuers; the details would have been dictated to a clerk. The mistaken reference to ‘velvet’ instead of ‘vellum’ is not hard to imagine.

Both pole-screens were taken to the workshop of Anthony Beech, the furniture conservator based at Burghley. The fabric panel was passed on to Sheila Landi at the Burghley Textiles Studio for cleaning and conservation, where it was tentatively identified as an early example of English carpet in the Savonnerie style, possibly from the Moorfields workshops. Careful, painstaking cleaning has brought out the vibrant colours of this rare textile. There

were enough fragments of the carving surrounding the frame of the carpet panel to enable duplication of some sections by Anthony's talented carver, Toshi Iwata, who used limewood for the purpose (Fig. 3). He also carved missing corner sections and finials for the stand. It was decided not to replace the carving missing from the long sides of the frame as there was no evidence of its original form. Once carved, the new sections were gessoed, given a layer of yellow bole and gilded. The deeply carved stand was cleaned with tri-ammonium citrate and any minor repairs were in-painted (Figs 4a and 4b).

The second screen was more complex. The carving of the base and finial was of extremely high quality and, whilst it had suffered small surface damages, there was no need to re-carve or renew any area. The



Fig. 3 The 'carpet' pole-screen panel, in course of repair



Figs 4a and 4b Tripod base from the 'carpet' pole-screen, before and after restoration

surface was gently cleaned with tri-ammonium citrate applied and removed with cotton-wool bud sticks. Cleaning revealed a complicated scheme of burnishing, intended to give contrasting highlights and flat areas to the carved surfaces; under a layer of dirt, this was remarkably intact. New gilding was only applied to very small areas, where damage had removed all traces of original gold (Figs 5 and 6). After the removal of surface dirt, close inspection of the area surrounding the 'shelf' on the front leg revealed the broken stump of a peg and a small metal loop or staple. The staple was gilt, suggesting that it was a purposefully

placed component of a missing decorative item (Fig. 7). Some time was spent pondering on what could have formed a part of an exuberant rococo scene and required a chain to secure it. A dog would be the wrong shape, as would a cat. A chained monkey, such as that shown in a familiar painting by Melchior Hondecoeter, came to mind. The only example of such an animal in the Burghley Collection formed part of the decoration of a console table, long associated with a remarkable rococo tripartite mirror attributed to Mayhew and Ince, which stands in the Brown Drawing Room. A rapid close inspection showed that the



Fig. 5 The asymmetrical tripod base from the larger pole-screen



Fig. 6 The mask foot, half-cleaned



Fig. 7 The 'shelf', the remains of the pin and the staple

monkey on the console stand was very clearly not originally part of that piece. Not only was its placement slightly uncomfortable, but the means by which it had been fixed there was even more so — a large and clumsy wood-screw had anchored the poor creature by its testicles to the carving of the table. Encircling the monkey's waist is a broad belt with traces of a fitted chain (Figs 8a and 8b). Once the monkey was released and reacquainted

with the tripod, it was immediately clear that the two parts were linked, both in style of carving and gilding. Anthony carefully drilled out the remains of the peg from the monkey and that from the stand; the insertion of a new peg at the same angle located the figure perfectly. The angles of the monkey's feet and one hand corresponded with the support of the stand and his position, leaning slightly forward to grasp at the fruit above, tied together with the 'flow' of the piece as a whole. There had been a clumsy, amateur repair made to one of the creature's feet; this was removed and replaced with a new foot, carved to match the other.

Turning to the panel that Lady Sophia's drawing shows so clearly, it was apparent that the painting found in the Saloon (Fig. 9) had not been intended to serve as a wall picture; the reverse of the frame was gilded and part-burnished, thus clearly intended to be visible in three dimensions. Faint traces of losses to all four corners



Figs 8a and 8b
The console table, with detail of the monkey

indicated the previous location of the small 'ears' that show in the drawing. The painting itself is fairly naive, its painter was certainly not so. The story of Elizabeth Chudleigh (1721–88) was one of the greatest scandals of its time. She was a lady-in-waiting to the Dowager Princess of Wales, famous for her licentious lifestyle (Fig. 10), who married, firstly, Augustus Hervey, who later became the 3rd Earl of Bristol, and secondly, bigamously, the 2nd Duke of Kingston upon Hull, from whom she inherited a fortune. Charged with bigamy by her late first husband's nephew, the Duchess attempted unsuccessfully to contest the charge. She was tried as a peer in Westminster Hall in 1776 and found guilty. Retaining her fortune, she hurriedly left England and lived in great style on an estate that she purchased in Estonia. She also had property in Paris, where she died in 1788, still legally Countess of Bristol.

Given a lack of evidence, I can only speculate on the identity of the makers of



Fig. 9 Miss Chudleigh's painting as a panel

either pole-screen. However, it is a fact that Brownlow, 9th Earl of Exeter (1725–93), was limited in his patronage of London cabinet-makers who would be capable of such work. Between 1765 and 1779 the daybooks show payments to Messrs Mayhew and Ince totalling £1,922 7s 6d and to John Linnell, £179 17s (Exeter Archive, vols 640–64). No other London firms are listed. Regarding the larger pole-screen, it seems unlikely that a piece of this quality and complexity was not repeated by its maker, but I have not yet found another example recorded. I would greatly welcome any suggestions from members on this point or on any other aspect of this article.

Now fully conserved, the *singerie* pole-screen is an astonishing piece, so imposing that it can only sit comfortably in one of the larger state rooms at Burghley, where it



Fig. 10 The inimitable Miss Chudleigh



Figs 11a and 11b The completed pole-screens, placed in the 4th George Room

will be seen by all visitors to the House, together with its companion pole-screen shown in the nineteenth-century drawing (Figs 11a and 11b). The detective story involved in its finding and recreation is

one of the most enjoyable moments of my curatorship of Burghley — a house that has certainly not yet surrendered all of its secrets!

JON CULVERHOUSE

Society Notices and Future Events

Honorary Secretary to the Council of the Furniture History Society

The Furniture History Society is seeking a new Secretary to the Council, in succession to Clarissa Ward who has retired after several years of generous service to the Society. The post involves a number of duties, in particular attendance at Council and some other meetings of the Society, preparing agendas, gathering reports, taking and circulating minutes, and preparing the Annual Report of the Society for presentation at the Annual General Meeting, usually held in November. It is hoped to appoint a new Hon. Secretary at or before the 2016 AGM on Saturday 26 November.

Further details available from the acting Hon. Secretary, Lisa White, at editor.furniturehistory@gmail.com

Bookings

For places on visits please apply to the Events Secretary Anne-Marie Bannister, Bricket House, 90 Mount Pleasant Lane, Bricket Wood, St Albans, Hertfordshire AL2 3XD (tel. 07775 907390), enclosing a separate cheque and separate A5 stamped addressed

envelope for each event, using the enclosed booking form. Where possible, joining instructions will be despatched by email, so please remember to provide your email address if you have one. **There is no need to send an SAE if you provide a clearly written email address.**

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 visits is printed in the *Newsletter*. Applications made after the closing date will be accepted only if space is still available. Members are reminded that places are not allocated on a first come, first served basis, but that all applications are equally considered following the closing date for applications.

Please use the blue form or email events@furniturehistorysociety.org to apply for events.

Cancellations

Please note that no refunds will be given for cancellations for events 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 £10.00 deduction for administrative costs. Please note that in the rare instances where members cannot pay until the day of a visit, they will still be charged the full amount for the day if cancelling less than seven days before the visit, or if they fail to attend. This is necessary as the Society has usually paid in advance for a certain number of members to participate in, for example, a tour / lunch. Separate arrangements are made for study weekends and foreign tours, and terms are clearly stated on the printed details in each case.

Annual Lecture 2016

Dr Adam Bowett, 'Looking for Gerrit Jensen'

THE SOCIETY OF ANTIQUARIES,
BURLINGTON HOUSE, LONDON W1

MONDAY 31 OCTOBER 2016
6.00 PM FOR 6.30 PM LECTURE

Gerrit Jensen is widely regarded as the most significant figure in late seventeenth-century English cabinet-making, but very little is actually known about him or his work. This talk will offer new information about Jensen's life and career, and will address a number of fundamental questions: Who was Gerrit Jensen? Where did he come from? Where was his workshop and how can his work be identified?

Dr Adam Bowett is well known in the Society as an independent furniture historian whose researches have

contributed very significantly to the development of the subject over the last two decades. He has combined studies of furniture-makers and their trade with vital new research into the trade and use of timbers, and his books, particularly *Woods in British Furniture Making 1400–1900* (2012), have become essential works of reference. His research, which has centred on English furniture-making in the late seventeenth and eighteenth centuries, has resulted in some healthy myth-breaking. He is currently editor of *Regional Furniture* and Chairman of the Chippendale Society, in which role he is much involved with plans to celebrate the tercentenary of Chippendale's birth in 2018.

Admission to the Lecture is free, but attendance is by ticket only, which must be acquired in advance. Please apply to the Events Secretary or via the website. Numbers are limited to 90.

Annual General Meeting and Review of Current Museum Projects

THE EAST INDIA CLUB,
16 ST JAMES'S SQUARE, LONDON SW1

SATURDAY 26 NOVEMBER 2016
11.00 AM – 1.00 PM (COFFEE FROM
10.30 AM)

The business meeting will be followed by four talks on current projects in museums around the country. Dr Heike Zech, Senior Curator in the Sculpture, Metalwork, Ceramics and Glass Department at the Victoria and Albert Museum, will talk

about the re-installation of the galleries in the museum that show the Gilbert Collection. These galleries have been closed for some years during building work for the new Exhibition Road entrance, but are reopening in autumn 2016. The collection includes not only fine metalwork but also impressive cabinets and tables mounted in hardstone and micro-mosaic. Matthew Winterbottom, Curator of Nineteenth-Century Decorative Arts at the Ashmolean Museum, Oxford, will speak about the creation of its new Nineteenth-Century Galleries which opened earlier this year. David Beevers, Keeper of the Royal Pavilion, Brighton, will talk about the recent programme of research, conservation and restoration in the Saloon, which will be open to the public once more in 2017, after several years of work, funded by an appeal. The programme has included the conservation and restoration of the many elements of the luxurious decoration of the walls and ceiling, and the recreation of the room's original carpet. Annabel Westman will talk in detail about her work on the recreation of textiles for this room, including the tricky matter of choosing colours from historic descriptions.

Admission to the AGM is free, but all members wishing to attend should notify the Events Secretary at least 7 days in advance. Tickets for a sandwich lunch

with a glass of wine, at the price of £15 per head, should be booked with the Events Secretary at least 7 days in advance.

Study Trip to Suffolk

FRIDAY 14–SUNDAY 16 OCTOBER 2016

This visit was advertised in the February and May 2016 *Newsletters*. At the time of publication there may still be places available. Please contact the Events Secretary for details.

Study Trip to Teesdale and Surrounding Area

APRIL 2017 (DATES TBC)

It is hoped that the centrepiece of this visit will be an entire day studying the collections at the Bowes Museum in Barnard Castle, which has recently undergone a series of major refurbishments. The day will be led by staff and by the museum's former Curator of Furniture, and FHS Events Chairman, Sarah Medlam. Other days will be spent examining collections in some of the nearby country houses; we hope to include visits to Raby Castle, Rokeby Hall, Aske Hall and Kiplin Hall.

Please contact the Events Secretary to register your interest.

Occasional and Overseas Visits

Riesener Study Day,
Waddesdon Manor,
Aylesbury,
Buckinghamshire HP18 0JH

MONDAY 19 SEPTEMBER 2016

This visit was advertised in the May 2016 edition of the *Newsletter* and is now fully subscribed. Please contact the Events Secretary if you would like to go on the waiting list.

COST: £50

LIMIT: 20 MEMBERS

Hinton Ampner,
Alresford, Hampshire
SO24 0LA and Rotherfield
Park, East Tisted, Alton,
Hampshire GU34 3QE

WEDNESDAY 14 SEPTEMBER 2016

This visit was advertised in the May 2016 edition of the *Newsletter*. At the time of going to press some places are still available. Please contact the Events Secretary for details.

COST: £60

LIMIT: 20 MEMBERS

Evening visit to
Handel/Hendrix House,
25 Brook Street, London
W1K 4HB, including recital
on period instruments

WEDNESDAY 16 NOVEMBER 2016
6.30PM – 8.30PM

Although Handel was born in Germany in 1685, by the time he died in 1759 he was a famous Londoner. He moved into 25 Brook Street in 1723 at the age of 38 and stayed here for the rest of his life. All the paintings, prints and furniture in this house have been selected to put Handel's life in London into context.

This was Handel's first home of his own. It was a suitable location for Handel's work because it was close to the theatres in Covent Garden and Soho and to the Royal Family at St. James's Palace. Brook Street was both residential and commercial with perfumers and apothecaries, gin shops and coffee houses nearby. Handel's neighbours included a mixture of middle-class tradesmen and titled 'people of quality'.

Following drinks and canapes, members will enjoy and a recital of his music performed on period instruments, and a private tour of the rooms in which Handel lived and wrote his music. There will also

be the opportunity to see Jimi Hendrix's flat on the upper floors of 23 Brook Street which he moved into in July 1969 and furnished to his own taste. This has been recently restored by the Handel House Trust thanks to a grant from the Heritage Lottery Fund.

COST: £25

LIMIT: 25 MEMBERS

CLOSING DATE FOR APPLICATIONS:
FRIDAY 7 OCTOBER 2016

Vienna

8–11 OCTOBER 2016

The FHS is organizing a four-day study visit to Vienna. The Society will visit several imperial and princely palaces, as well as public and private collections. These will include Schloss Schönbrunn, the Hofmobiliendepot (the former Imperial wardrobe now furnishing the presidential palaces of the Republic of Austria) and the recently reopened

decorative arts galleries at the Kunsthistorisches Museum.

The visit is being organized by Dr Melanie Doderer-Winkler and Dr Wolf Burchard.

There has been strong interest in this trip. Please contact the Events Secretary for the latest details.

Grants Available for FHS UK & Overseas Visits Including One-Day Visits

The FHS Grants Committee now meet quarterly to consider all applications from members, to support their participation in **FHS foreign and UK study trips where the cost of a trip exceeds £45**. Please contact Jo Norman at grants@furniturehistorysociety.org for further information and grant application forms.



Schloss Schönbrunn

Other Notices

Please note that these events are not organized by the Furniture History Society. Information/booking instructions will be found under individual items.

Study Day: *'Uncouth and whimsical': Furniture and the Eighteenth-Century Antiquarian Interior*

STRAWBERRY HILL, TWICKENHAM
TW1 4SJ
THURSDAY 15 SEPTEMBER 2016
9.30 AM–4.30 PM

Strawberry Hill is celebrating the acquisition of the Warburton chair (1603) with a study day on the design and uses of 'ancient' and modern antiquarian furniture at Walpole's Strawberry Hill, and its place in the broader history of antiquarian interiors, as well as its afterlife. Speakers include Adam Bowett, Silvia Davoli, Peter Lindfield, Sarah Medlam, Michael Snodin, Mark Westgarth and Lisa White.



Strawberry Hill

For further information, including a full programme, please email claire.leighton@strawberryhillhouse.org.uk

£60 (TO INCLUDE COFFEE, LUNCH AND AFTERNOON TEA), £50 CONCESSIONS AND STUDENTS

Symposium: *Oswaldo Rodriguez Roque Memorial Lecture and Symposium*

YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT, USA
15–16 SEPTEMBER 2016



Christopher Townsend and Samuel Casey, desk and bookcase, Newport, RI, 1745–50. Private collection

This symposium celebrates the exhibition 'Art and Industry in Early America: Rhode Island Furniture, 1650–1830'. The Memorial Lecture will be presented by Philip D. Zimmerman, PhD, a museum and decorative arts consultant, who will examine the state of early American furniture scholarship today. His talk will frame the lectures that will be presented on Friday by the organizers of the exhibition. Drawing on their research, they will expand on some of the themes presented in the publication that accompanies the exhibition.

For further information, see <http://artgallery.yale.edu> and to register contact nancy.stedman@yale.edu.

Conference: *Auricular Style: Frames*

5–6 OCTOBER 2016

THE WALLACE COLLECTION,
HERTFORD HOUSE, MANCHESTER
SQUARE, LONDON W1

This two-day international conference is the first dedicated to the Auricular style, centring on one of its most significant manifestations, the picture frame. The conference aims to stimulate awareness and study of this important but neglected style by bringing together research in fine and decorative art histories. Speakers from Europe, UK and the USA will consider the origins and development of the Auricular

style in different materials, including silver, wood, stucco and leather. Papers will explore how other areas of the decorative and applied arts fed into the creation of picture frames. They will examine the influence of prints and drawings, and the style's dissemination between European centres in Bohemia, Germany, Italy, France, the Netherlands and Britain. Poster presentations will be exhibited during the conference. Running simultaneously with the conference there will be related displays at Ham House and the Guildhall Art Gallery.

Programme: please visit the conference's website to view the two-day programme: <https://auricularstyleframes.wordpress.com/about/>.



After Sir Anthony van Dyck, *Self-portrait with Sunflower*, c. 1675–77, Ham House.

© National Trust Images

Furniture Masterclass Study Days at Paxton House

PAXTON HOUSE, BERWICK-UPON-
TWEED

10–12 NOVEMBER 2016

Led by David Jones, furniture historian, three consecutive masterclass study days will analyse the exceptional furniture collections at Paxton House, a major Chippendale house, which is also home to the best group of documented William Trotter pieces in Scotland. Areas such as furniture type, technical construction, ornament and timber finishes will be covered in detail with hands-on analysis and examination of transcribed invoices and archives.

For further details, please see
www.paxtonhouse.co.uk/events.

Wallace Collection Conservation Appeal: Help Conserve an English Armchair

There are relatively few examples of English furniture in the Wallace Collection, but one of the most spectacular is an eighteenth-century carved giltwood armchair in the style of William Kent. However, the chair's

current condition prohibits it from being on permanent display. Although attempts have been made in the past to preserve the fragile carved and gilded surface of the frame and the delicate sections of upholstery, the condition has since decayed still further. Urgent treatment is now required to stabilize the chair. The chair will be on display in the Conservation Gallery until 1 October 2016 to raise awareness of what is required of museums when caring for objects, and why money is needed for conservation projects. We are putting the chair on view to launch an appeal to raise the money needed for this important treatment, which will conserve the artwork for future generations.



Giltwood 'Kentian' armchair, Wallace Collection

Book Reviews

Suggestions for future reviews and publishers' review copies should be sent to Simon Swynfen Jervis, 45 Bedford Gardens, London W8 7EF (tel. 020 7727 8739, e-mail: ss.jervis@btopenworld.com).

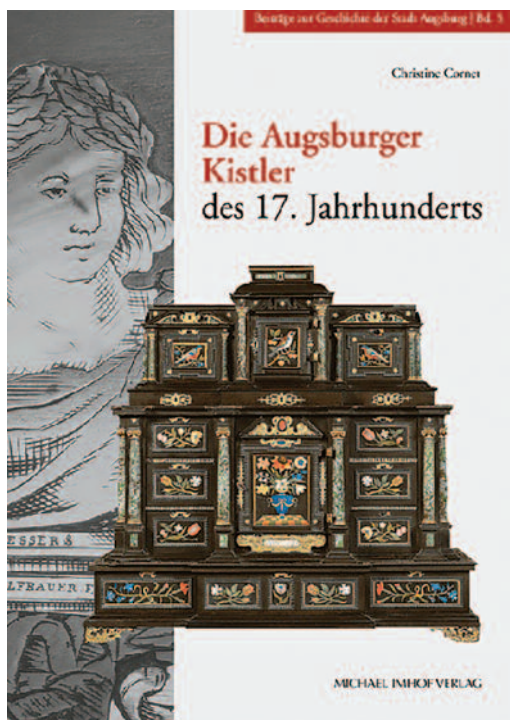
CHRISTINE CORNET, *Die Augsburger Kistler des 17. Jahrhunderts*, Beiträge zur Geschichte der Stadt Augsburg, vol. 5 (Petersberg: Michael Imhof Verlag, 2016). 464 pp., 98 col., 104 b. & w. illus. ISBN 978-3-86568-476-9. €59

The city of Augsburg occupies a central place in the history of European furniture: the well-known marquetry cabinets (*Schreibschränke*) and other related items made there during the second half of the sixteenth century may be regarded as the earliest sizeable production of furniture made as works of art for a pan-European market. This phenomenon was essential to the emancipation of furniture as an art form.

In this book, the published version of her thesis defended at the University of Freiburg in 2010, Christine Cornet takes as her subject the ensuing period, the seventeenth century. During this time, the position of Augsburg underwent a notable change. Largely through the activities of the well-known humanist and agent Philipp Hainhofer (1578–1647), the city still catered for a select international public buying ever grander and more complex cabinets in the first half of the century, but

thereafter Antwerp and Paris definitely took over its dominant position. The author does not explain why she has chosen to restrict her research to this century, which neither at its inception nor at its end was marked by any event of particular significance, nor does she attempt to define Augsburg's position as a centre of furniture-making at the time, either nationally or internationally.

The professional life and the work of the Augsburg *Kistler*, or makers of fine woodwork and furniture, are the book's principal subject. Its main part consists of a biographical lexicon of individual



craftsmen which presents many new findings, to a great extent the fruit of the author's archival research. Not every *Kistler* known to have worked in Augsburg in the seventeenth century is represented, but only those whose work details are recorded — whether those objects are still in existence or not — or whose lives illustrate a certain aspect of working conditions or of the functioning of the guild.

A number of introductory chapters address particular issues in a more general fashion. Augsburg's economic situation declined sharply in the seventeenth century, largely as a result of the Thirty Years War and its aftermath. This doubtless exacerbated the authorities' strict adherence to the severe regulations governing every aspect of the professional and personal lives of the master furniture-makers and their dependants, as each member of the profession jealously guarded his privileges and prerogatives. Just like everywhere else in Europe, the social, religious and professional background of each aspiring or practising *Kistler* was the subject of close scrutiny, but the chilling power of the all-pervasive concept of *Ehrlichkeit* — 'honesty' — seems to have been unique to the German-speaking world. The picture gleaned from judicial archives appears disconcerting in its uncompromising harshness, but of course only those cases that became the subject of a legal dispute were recorded. It nonetheless transpires that very few *Kistler* flourished economically, that nearly all of them suffered severe periodical hardships, and that they could ill afford to be generous to their peers.

Even Ulrich I Baumgartner, the famous *Kistler* who made the wooden parts of the great cabinets created by Hainhofer, appears to have had a small workshop, the number of his regular assistants never exceeding the mandatory two. Whenever it is known who executed Hainhofer's productions, it is Baumgartner; this leads Christine Cornet to attribute all work done for him to this maker, whereas it might equally be argued that Hainhofer would be forced to employ other *Kistler* as well, precisely because their workshops were restricted in size. Baumgartner's eldest son, Ulrich II, is mainly known through his lengthy dispute about the ceilings, panelling, doors and floors he made for Jacob Haim, demonstrating how most, if not all, *Kistler* also produced work of this kind. Another son, Melchior, has signed and dated two extraordinary works, the famous ivory and lapis lazuli cabinet of 1646 in Munich and a rock crystal casket at Windsor. In both cases, the signature was written in a place that is normally inaccessible and only discovered during restoration work. Hidden signatures of this kind were a characteristic feature of German cabinet-making throughout the centuries.

Because of the paucity of signed pieces of furniture, attributions to specific makers can hardly be made. This lends particular significance to the signature of Elias Bosscher, clearly visible underneath the bottom, on a *pietre dure*-mounted ebony cabinet of around 1660 that appeared on the market ten years ago and has recently been acquired by the Fitzwilliam Museum. An extremely closely related cabinet in the Rijksmuseum is veneered with ivory

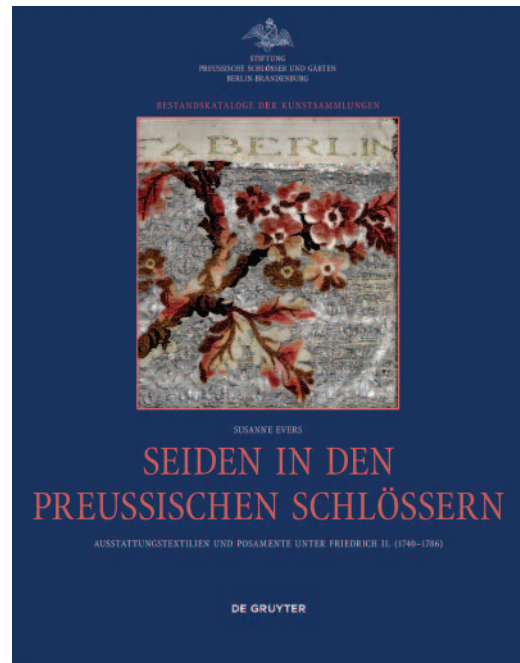
rather than ebony and generally somewhat more richly fashioned. Here the concentration is even more strongly on exterior splendour, and there are fewer hidden drawers and compartments; it may represent a slightly later phase. The author seems overcautious in only suggesting an attribution to Bosscher, as there can hardly be any doubt that the two cabinets originated in the same workshop.

A large number of transcribed archival sources and detailed appendices on woods and other materials add greatly to the value of this admirable publication which makes available an enormous amount of material on a chapter in the history of German furniture that had never previously been studied as a whole.

REINIER BAARSEN

SUSANNE EVERS ET AL., *Seiden in den preußischen Schlössern. Ausstattungstextilien und Posamente unter Friedrich II (1740–1786), Bestandskataloge der Kunstsammlungen, Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg* (Berlin: de Gruyter, 2014). 760 pp., 421 col., 115 b. & w. illus. ISBN 978-3-05-006027-9. €128

Textile furnishings in princely interiors played a central role in court representation and the promotion of national industries. What is well known for the court of France at the time of the *Ancien Régime* might come as a surprise in the case of Prussia in the eighteenth century. The recently published substantial catalogue raisonné of textiles in Prussian castles provides ample evidence for the importance of silk furnishings at the court of King Frederick the Great. It has been



written by a team of curators, conservators and scientists of the modern Prussian castle administration. A first part comprises essays on various aspects of the use of textiles and trimmings for furnishings at the Prussian court, a second part presents a complete catalogue of the individual surviving textiles and trimmings in Schloss Sanssouci and the Chinese House in its park, Charlottenburg, the Neues Palais and Monbijou. An appendix with a reproduction of the regulations governing silk production in Berlin under Frederick's patronage since 1766, a compendium of manufactories and dealers who supplied textiles to the court, a glossary of textile terms and a list of historical sources complete the book.

Scholars of historical interiors will appreciate the close linking of the surviving textiles with the rooms they were intended for, which structures the

entire catalogue. In her introductory essay, Susanne Evers tells a story of political deliberation behind the King's choice of textiles for his interiors. Written sources provide most of the evidence for the former textile furnishings of the 1740s in Sanssouci and Charlottenburg, of which only few and comparatively modest silks have survived. Richly brocaded furnishing silks, many of them of local manufacture, have mainly survived in the Neues Palais, which was furnished in the 1760s. Thanks to Frederick's support, Berlin manufactories had by this time reached a level of luxury silk production that could compete with France. The particular qualities of surviving Prussian silk weavings are discussed in a separate essay by Christa Zitzmann. Jens Bartoll has contributed a study on the dyestuffs identified in the silks. Gilt and silver-gilt braids applied in decorative patterns to wall-hangings and seat furniture added a distinctive note to Prussian interior decor.

Their prominent use and production techniques are discussed in two essays by Silke Kreibich and Nadja Kuschel, welcome additions to the generally underexposed subject of *passementerie*.

The individual catalogue entries present thorough studies on the surviving textiles with technical analyses of the weave structure and commentaries on the origin and use of each textile, accompanied by detail images and historical photos of their original locations.

Textile historians have for some time known that silk weavings were produced in Berlin in the eighteenth century, but literature on the subject was scant and much of the material evidence hitherto unknown. The present catalogue generously satisfies the demand for reliable information on silk furnishings in Prussian palaces and reveals the importance of Berlin silk manufactories as suppliers to the crown.

ANNA JOLLY
Abegg-Stiftung

Reports on the Society's Events

Study Trip to Münster, Saturday 13 June–Monday 16 June 2015

This trip was our first joint venture with colleagues of our German sister-society *Mobile*. It was organized to coincide with the major exhibition at the Museum für Lackkunst Münster, on the work of Gérard Dagly, the outstanding creator of japanned furniture in Berlin. The study tour was led by Dr Melanie Doderer-Winkler and Dr Henriette Graf, whose combined efforts brought us an exceptional three days of varied study and a wonderful opportunity to meet new and old friends from Germany.

SCHLOSS BENRATH

Our visit began at the pink Palace at Benrath, built for Duke Karl Theodor. A member of the Wittelsbach family, Elector Palatine, Karl Theodor became Duke of Jülich and Berg in 1742, and from 1756–70 had Nicolas de Pigage build him this country retreat, on the site of a derelict hunting lodge. Pigage had trained in Paris, graduating from the Académie Royale d'Architecture. The house contained separate apartments for the Duke and Duchess (their bedrooms at opposite ends of the building illustrative of their relationship), as well as separate guest wings, its lower levels cunningly concealed, so that it appears to be a



Schloss Benrath

building of only one and a half storeys. The building was always intended to be understood as nature and architecture in unity, with pools of water playing an essential role in this concept: for example, the Duke could lie in bed and look across the park to the Rhine. Benrath is noted for its interior decoration, with an exceptional number of putti, both in the fine plasterwork and in paint, the latter by Wilhelm Lambert Krahe. The entrance vestibule is floored with grey and pink marble, of a local type, from quarries close to the River Lahn, used often by Roentgen, and decorated with stucco allegories of the Seasons and Elements (for which no engraved sources have been traced). This was frequently used as an eating room. The adjacent circular salon, with views to all parts of the garden, is Benrath's most remarkable room, the walls faceted in marble, and the double-layered dome focused not on a Pantheon-like oculus, but

an illusionistic image of plaster putti pulling back a curtain to reveal a painted celestial scene of the goddess Diana. Within, there is a hidden light source, suggestive of Day and Night, and there is a concealed space for an orchestra to play heavenly music, as the Duke was a keen amateur musician. Benrath no longer contains all its original furniture, owing to numerous vicissitudes, but the surviving pier tables and looking glasses in the Duke's apartment retain much original gilding, the carving perhaps ultimately inspired by Piranesi.

The intimate relationship between the interior and exterior was further underlined by the chimneypieces which could be supplied with wood from the outside, which also helped to preserve the Duke's privacy. The sitting room in which he met his ministers contains two commodes, one of which is dated 1765, signed by Jacques Bircklé, and bears the stamp JME.

The Duchess's apartment contained four pier tables which were considered to be unusual, with panelling above, rather than mirrors, a feature also found in the Neues Palais, Potsdam. A recent acquisition in this area is a games table from the circle of Jakob Kieser, whose work can also be seen in Munich. A *bombé* commode with geometric trellis pattern and gilded stud motif was also noted here, although the maker is unknown. Abraham Roentgen's outstanding work can be seen in the piece returned recently to Benrath, which reveals a trictrac table when first opened and when the next level is explored a desk rises, a pierced base panel allowing the air

to escape as the tightly fitting writing box is pressed back against springs, into its concealed recess.

SUSAN BRACKEN

SCHLOSS WASSERBURG ANHOLT

Wasserburg Anholt is a moated castle, first mentioned in the twelfth century, and owned from about 1400–1600 by the counts of Bronkhorst. It was extended into a stately baroque residence in about 1700 by Prince Carl Otto Theodor von Salm, whose descendants own it today. During World War II the contents were stored in a tin mine (under order of Hermann Goering) and the castle sustained heavy damage. In 1957 it was restored and now encompasses a hotel and museum rooms. Besides important collections of paintings and Asian and European porcelain are some extraordinary pieces of historic furniture.

The most significant are five pieces of *bouille*-work furniture acquired by Prince Dietrich Otto, which were sent from Vienna and documented in the castle by 1698. A bureau Mazarin (made after 1690), with the coat of arms of the Crown Prince Josef, was probably a gift to the Prince; recent research has raised the possibility that it was made in Paris and altered in Vienna. The *guéridons* and a mirror with the Salm coat of arms are more typical of Viennese *bouille*-work and are presumed to have been ordered by the Prince. The games table is fitted with sliding games boards and still retains its original counters. The furniture was published in 1995 by Adriaan W. Vliegenthart in *Bouille Möbel der Fürsten Salm*.

Schloss Wasserburg
Anholt



The large Knight's Hall has an ornate plaster ceiling dated 1665 and the original floorboards of spruce brought from the Moselle. Against its marble and simulated turtleshell panelling, fitted in 1714 with fourteen pier glasses, hangs a dense array of family portraits. Remarkably, it seems that the ceiling and floor were removed for safekeeping during the war, along with the furnishings.

The State Bedchamber contains a bed hung with Lyons silk, a 1695 set of Brussels tapestries depicting the Four Continents and a Dutch Auricular-style marbled and gilded table with ducal coronet, but the outstanding piece is a large cabinet-on-stand made, before he acceded in 1705, by the Crown Prince and later Holy Roman Emperor Josef I (1678–1711). He had been trained in cabinet-making as a boy and presented the cabinet to his childhood tutor Prince Dietrich Otto von Salm. With the Habsburg coat of arms, external mirrors and elements that are turned, carved, painted, japanned or gilded, it was in many senses a demonstration piece.

Among the other distinctive furniture at Wasserburg Anholt are a pair of huge Dutch *schränk* with ebony 'pillow' ornaments which bear the von Salm arms (including two salmon) and the date 1682, and a Westphalian clamp-front oak *stollentruhe* chest with iron bands, of about 1500 (in the re-dressed kitchens). Surprisingly, this was the only example of its type seen on the three days. They survive in relatively large numbers because of their very stout construction, and have been studied most recently by Stefan Baumeier in his *Historische Möbel aus Westfalen, Stollen- und Standseitentrühen vor 1600* (2012). He suggests that they were typically commissioned by members of the urban bourgeoisie for a new wife's trousseau.

NICK HUMPHREY

MÜNSTER WALKING TOUR

On Sunday morning our guide, Ms Maria Jäschke, led us along a tree-lined promenade that follows the route of the former city wall that survived until the eighteenth century. The town's history

goes back to the time of Charlemagne. The missionary Liudger founded a monastery on the riverbank, which was soon made a bishopric in 805. Münster prospered as a wool marketplace at the main crossroads in the region and became a leading member of the Hanseatic League and an important administrative centre under the Bishop of Münster.

Maria stopped us in front of a circular, domed church, the Catholic Clemenskirche. Originally a chapel forming part of the first free hospital of the town, it was built in the mid-eighteenth century to a design by Johann Conrad Schlaun (1695–1773), by order of the Prince-Bishop Clemens August von Wittelsbach of Bavaria (1700–61). What we see now is a truthful reconstruction of how the church would have appeared before the destruction of the hospital during the Second World War. Constructed of red bricks and sandstone, the curved walls of the hexagonal rotunda and the ornate facade and pediments were inspired by the architecture that the Prince-Bishop encountered during his three-year educational grand tour of Italy and France, although such a heavy baroque fashion was becoming rather outdated in these countries by the mid-eighteenth century. Contrasting is the church's interior, decorated in the rococo style, with sumptuous fresco ceiling paintings. The large columns are in lapis lazuli blue, the same colour as the arms of Wittelsbach, creating a striking visual effect.

We turned back to the front gate of the Erbdrostenhof, also designed by Johann Conrad Schlaun for Adolf Heidenreich

Freiherr von Droste zu Vischering, as a winter palace, in 1753–57. Standing on an irregular plot, the palace was built of local sandstone and red bricks, showing its baroque facade to an unusual triangular courtyard. It was destroyed during the Second World War and the exterior was reconstructed. Only the central staircase and the banqueting hall were reconstructed inside, and the building is currently used for state administration, open only for special events. Seen under the balconies are sculptural ornaments of human heads, individually symbolizing the twelve months of the year.

On the street called Prinzipalmarkt (Principal Market) we visited the historic town hall, the Rathaus, with its Hall of Peace, or Friedenssaal, renowned as the location of the agreement of the Peace of Westphalia, which marked the end of the Thirty Years War in Germany in 1648. The town hall building was originally built in the early fourteenth century (with some parts even older), but reconstructed in the 1950s after the destruction during the Second World War. The building's interior is divided into two parts — the Citizen's Hall on the front and the Council Chamber in the rear part, with its spectacular panelling. The panelling on the south side dates from 1577, the date to be found on the entrance door, and is based on designs by Hermann tom Ring, the important local painter of the period. The west wall is fitted with a bench, behind the Judge's grand table, and with linenfold panels, incorporating twenty-two cupboards in two rows, probably taken over from an earlier furnishing. Each door of the

compartments is carved with a biblical scene or a humorous moral anecdote and set with decorative wrought-iron mounts, made around 1536. The window pillars on the eastern side are decorated with carvings of the four Evangelists in the manner of Heinrich Aldegrever. Hung above the panels are thirty-seven portraits of ambassadors to the peace negotiations in 1648. Most interior furnishings of the hall were removed and evacuated during the Second World War and later fully restored. In the display cabinets were curious objects such as a golden goblet in a shape of cockerel and a mummified hand, possibly presented at one of the murder trials! Standing later on the other side of Prinzipalmarkt, we came to appreciate the great height of the ornamental facade and the characteristic front porch supported by five thick pillars between Gothic arches, which were added on towards the end of the fourteenth century. A statue of the crowning of the Queen of Heaven stands under the top gable of this secular building.

We were then led towards the rear of Münster Cathedral (St Paulus Dom). The present cathedral was constructed in the thirteenth century, over a period of forty years during the transitional period between Romanesque and Gothic. Works carried out in the mid-sixteenth century included the addition of the astronomical clock, which fortunately survived the Second World War. The cathedral treasury (Domkammer) was added in 1981. Walking round the cathedral in the hope of a brief visit after the Sunday service, we passed some old merchant houses

retaining their original gables and ornaments. At St Lambert's church, Maria pointed out to us three massive iron cages hung above the clock on the spire. These were used to hang the remains of the bodies of three Anabaptists who were captured, tortured and executed in 1536, after being defeated by the Prince Bishop Franz von Waldeck. Now hung in the cages are huge light bulbs as a work of contemporary art.

While wishing we had more time, we were most grateful for Maria's insightful tour.

TAMAE RYKERS

LWL — LANDESMUSEUM FÜR KUNST UND KULTURGESCHICHT

LWL harbours a diverse and outstanding collection from the Middle Ages to modern times. It was established in 1906 by the Landschaftsverband Westfalen-Lippe (hence the initials) and has been a centre for fine arts in Westphalia ever since. We were warmly welcomed by our guide, Ulrika Susselbeck, who introduced us to the history of the museum, its 2011 extension and the collection.

We started off by seeing furniture and carved doors dated about 1778, originally from the late baroque palace. The Elector, Prince Bishop Maximilian Friedrich von Königsegg-Rothenfels, commissioned Johann Conrad Schlaun, the best known baroque builder in Westphalia, to design what became one of the last great palace complexes in Germany in the eighteenth century. On his death, Schlaun's successor, Wilhelm Ferdinand Lipper (1733–1800) continued the work on the interior. He introduced the French Louis XVI style in

Westphalia, although he also continued working in the Louis XV style. During World War II the palace was almost entirely destroyed, with only a few furnishings, doors and panelling surviving. At the entrance to the galleries two sets of Lipper's doors are hung. One is in Louis XVI style (from the North Banqueting Hall/Royal Hall), painted white with gilded ornament; the other set is in Louis XV style (from the Royal Hall/North Audience Room), painted green with gilded ornaments.

In 1787, Lipper came up with interior designs for the private rooms of the Elector in the north pavilion. Parts of its surviving furnishing is now on display here. Two console tables in the Louis XVI style are painted white with gilded and coloured carved garlands; a gilded mirror and another console table painted white with gilded garlands and a marble top were also designed by Lipper, but this time in the Louis XV style. One of the private rooms was the Yellow Cabinet, which gave on to the terrace. Examples of its furnishings are a walnut sofa (a tête-à-tête) with three matching armchairs in the Louis XVI style painted white with gilded

and coloured carving. It is interesting to note that on the top rail of the *canapé* two small upholstered cushions make leaning over the back in conversation a more comfortable pose for the person standing. A yellow door with gilded and coloured garlands gives a good impression of what the room may originally have looked like.

We moved on to a small gallery with furniture produced in Paris by Franz (François) Rübestück and Johann Heinrich (Jean-Henri) Riesener, both born in Münster but working in Paris. Two identical corner cabinets with parquetry and wonderful ormolu mounts, dated about 1780, are by Riesener, and a desk with parquetry and two commodes dated about 1770 by Rübestück. One commode has marquetry with vases of flowers and a landscape. Both have ormolu mounts. A north German set of mid-eighteenth-century *canapé* and armchairs and a secretaire dated about 1790 completed the display.

The tour ended with the most famous piece of furniture in the museum collection, the so-called 'Wrangelschrank'. It is a beautiful example of an intarsia cabinet from Augsburg, south Germany,



The Wrangelschrank, Augsburg, dated 1566. LWL – Landesmuseum für Kunst und Kulturgeschichte, Münster

dated 1566 and marked 'Meister mit Hausmarke'. The name of the maker is not known. Behind the doors of this fascinating object are compartments and drawers that are used to house documents and collections of small objects. The cabinet is densely covered with carving and colourful inlays. It pictures a landscape with mountains, architectural ruins and geometrical forms, and scenes of nature with trees, birds and sleeping children. The theme is Vanitas: the ruins were probably read as symbols of the vanity of human endeavour, but also reflect interest in the rediscovery of the classical world. The relationship between man and nature is explored, reminding us that nature ultimately conquers everything created by mankind. At the same time, this prestigious cabinet was a valuable collector's piece in its own right.

Unsubstantiated provenance is that the Swedish Field Marshal Karl Gustav Graf von Wrangel (1613–76) acquired the cabinet and gave it as a wedding present to his daughter. The cabinet entered the museum collection in 1960. A detailed study of it, *Der Wrangelschrank Neu Gesehen*, by Angelika Lorenze and Volker Jutzi, was published by the museum in 2011.

SASKIA BROEKEMAS

MUSEUM FÜR LAKKUNST

The morning spent at the Lacquer Museum in Münster formed the climax of our visit. The museum was founded in 1993 by the world's largest chemical company, BASF, around the nucleus of the important collection formed by Dr Herberts, a manufacturer of contemporary lacquers in Wuppertal. We were welcomed by Dr Monika Kopplin, the curator, whose impressive list of publications includes catalogues of lacquer in the Wilanow Palace, Warsaw; of the Russian 'School of Palech' 1923–50; of Korean lacquer; and of European lacquer, including the recent exhibition of Vernis Martin, also shown in the Musée des Arts Décoratifs, Paris, in 2014. Her scholarship reflects the

international holdings of the museum, which showcases lacquer and its imitations on wood, metal, papier-mâché and dried vegetables such as gourds, from China, Japan, Korea and Russia, as well as from various European centres.

The earliest Chinese piece was a large storage vessel with geometric decoration in imitation of textiles. Dating from 500 BC, this moisture-proof container for wheat had been buried to cater for ancestral festivities. The technique of mother-of-pearl as raised inlay was associated with the Ming Dynasty (1368–1644). Placed in the wet lacquer, lacquered over and then rubbed through, the mother-of-pearl was often engraved to represent plum blossoms, an old plum tree being a symbol of survival in difficult times. Larger boxes were used for clothes, and one here was decorated with bats and peaches, symbols of good luck.

A writing box decorated with dewdrops and butterflies was made by a Korean craftsman working in Japan in the seventeenth century. A nineteenth-century Korean box decorated with dragons was inlaid with sections of ray skin (shagreen), and with brass wire, representing clouds.

An early seventeenth-century Ming cupboard was decorated with dragons, a symbol of long life. Five clawed dragons indicated an imperial piece. The Japanese imitated and developed lacquer techniques from the sixteenth century. In the Edo period (1603–1868) these included Kaga Maki-E and Togidashi. Maki-E techniques made use of transparent lacquer laid on with a fine brush and decorated with gold flakes or powdered

gold sprinkled from a bamboo tube onto wet lacquer. When dried, the surface was polished with charcoal to achieve the intense brilliance now only visible, in most cases, on interior surfaces. Inro (seal boxes) were an indication of status, some as expensive as houses. Europe became more aware of Asian lacquer through the International Exhibitions of the second half of the nineteenth century, in particular the displays at the 1867 Paris exhibition and the 1873 exhibition in Vienna.

A star exhibit was the Coromandel screen from a private French collection. It showed birds paying their respects to their king — the phoenix — in flight. The details were carved into the black lacquer and the recesses filled with gouache colours, predominantly green, blue and yellow. A Canton chest dating from about 1700 carried local armorials and was clearly ordered in Westphalia. A smaller cabinet of Namban lacquer had been ordered by the Jesuits in Japan in the early seventeenth century.

Amongst the European imitations of lacquer, a remarkable cabinet-on-stand by Martin Schnell from Dresden, made for Augustus the Strong in about 1715, had metal mounts that were cold enamelled and covered in European lacquer. Schnell also decorated early Meissen porcelain with black lacquer painted with gold details. Augustus the Strong visited Berlin in 1709 and was struck by the lacquer production of the Dagly workshop. He invited Schnell to Dresden. Amongst the other examples of European lacquer we saw were a toilet set made in Spa (Belgium), in 1763; a chocolate set from

north Germany, 1650–1700; and an octagonal dish by William Kick, made in Amsterdam in about 1620 (his work being particularly rare). The French only began their imitations in the eighteenth century (known as Vernis Martin, after the most celebrated makers). In Russia, the earliest imitation was made in 1703, when Peter the Great brought craftsmen from Brunswick. By the late eighteenth century Korobov had established an industry there, and by the late nineteenth century a lacquer ground was used by the House of Fabergé. Between 1843 and 1845 Lukutin made boxes decorated in tartan, created by engraving and filling channels in the ground with colour. The October Revolution put icon painters out of work and Palech used their talents for secular ends. A spectacular piece of 1930s lacquer celebrates the victory of the October Revolution, showing the high-rise building intended to replace the demolished Cathedral of Christ the Saviour and surmounted by a figure of Lenin. It was not completed because of the outbreak of World War II. The portrait of Adolf Hitler demonstrates the imminent danger from the west.

TESSA MURDOCH

DAGLY EXHIBITION

The culmination of the visit was the exhibition 'Gérard Dagly (1660–1715) und die Berliner Hofwerkstatt'. Dr Kopplin's very accomplished guidance to the permanent collection had given us an excellent background, allowing us to appreciate the significance of Gérard Dagly and the court workshop in Berlin in

the late seventeenth and early eighteenth centuries. It also offered us a bench mark for the success and innovation of his work, which used entirely different varnishes to make spirited versions and European interpretations of Asian lacquer (particularly Japanese). The Berlin workshop (founded in 1686) was the first to develop such techniques (in English, called 'japanning') in a European court workshop. Documents from the Prussian State Archive show that Dagly was born in 1660 in Spa and moved to Berlin no later than 1685, being named as *Kammerkünstler* there in 1687. Other family members were to work in different European courts, including Jacques Dagly (1665–1729), who moved to Paris to join the Gobelins workshops.

Prompted by the ambitions of the Great Elector, Frederick William (1620–88), to establish a Prussian East India Company, interest in Asia was already very strong and Prussia became a focus for sinology in Europe, with scholars such as Andreas Müller (1630–94) leading the field.

Particularly striking was the careful study that Dagly clearly made of Japanese lacquer, and his successful assimilation in particular of the value of voids and spaces in Japanese design. Notable pieces included a large, black-ground medal or coin cabinet-on-stand, with a white interior, now in the Kunstgewerbemuseum, Berlin, made in the Hofwerkstatt between 1690 and 1695, and shown in the Berlin Stadtschloss in 1695 in an engraving that shows how such pieces worked within the tradition of a *Kunstammer*. The noted coin and medal collection of the Hohenzollern

dynasty included four of these cabinets, but this is the only survivor. The very close recreation of Japanese design on the doors contrasts with the European baroque stand.

The exhibits demonstrated the variety of techniques reinterpreted in European techniques in the Hofwerkstatt, from versions of Coromandel lacquer (on a table from Schloss Charlottenburg, reminiscent of one at Ham House) to a mirror and stands (from Oranienburg, Berlin, about 1690–95), with gilded decoration imitating aventurine and white-ground decoration imitating Chinese painting, that Dagly would have known from ink paintings already in the *Kunstammer*. The exhibition included several red-ground pieces (though no green, as seen later in England, or the blue seen later in Dresden). Among the most striking pieces was the table cabinet from the Herzog Anton Ulrich Museum in Braunschweig, with exterior decoration in gold Maki-E technique, the interior painted in blue and white with some gold. This piece was made in the Hofwerkstatt in the years just before 1700. The exterior in particular has suffered over three centuries, but must have been dazzling when new. Forms, too, were very variable, from cabinets of classically Japanese form and a drum-shaped tea table, to a red-japanned kneehole desk and the standard form of European *guéridons*.

The exhibition is accompanied by a catalogue authored by Dr Kopplin, *Gérard Dagly (1660–1715) und die Berliner Hofwerkstatt*, published by the Museum in 2015 (€35). It is a useful practice of the museum to publish catalogues in English

as well as German, and an English version is planned for the future.

This study trip, our first joint effort with our German colleagues of Mobile, was a highly successful experiment, and we are grateful to Melanie and to Henriette for bringing together such a rich programme and to Dr Monika Kopplin for her warm welcome, her excellent guidance and her hospitality to us.

SARAH MEDLAM

The Early Career Development Study Trip to the European Fine Art Fair, Maastricht, March 2016

Once again, the Furniture History Society was able to take five young curators to TEFAF 2016, thanks to the Oliver Ford Trust grant which has supported these visits over the past four years. The two-day study trip brought innumerable opportunities for the group to meet and to talk, to discuss and examine the works of art on view at TEFAF this year.

As Carmen Holdsworth Delgado (Wallace Collection) reports,

From the moment the trip began, the benefits of this project became apparent. As soon as I, and the four other young museum professionals, found our seats on the Eurostar, interesting discussions began over the similarities and differences between our respective institutions and shared experiences and challenges of working in the Arts. Knowledge of furniture differed, but the common thread between us all was that we had none of us been to the world's biggest art fair, and we were all keen to spend

two days just looking at objects and learning about the Art Market. The aim of the trip for me was not to find objects deliberately related to the Wallace Collection, but it just so happened that amongst the first objects the group looked at in depth were a pair of stunning Louis XVI gilt-bronze wall-scones, adorned with male and female *mérottes* (jesters) by Pierre Gouthière at Galerie J. Kugel. The Wallace Collection boasts the superb Avignon clock, which is signed by Gouthière and dates to 1771, and a pair of perfume burners attributed to Gouthière, dating to 1774–75, so these immediately caught my attention. The female jester has a string of beads around her head and looped into her hair and wears earrings. The male figure has vine leaves and grapes in his hair. They were made c. 1785. It was a treat to be able to take them off the wall where they were displayed in order to turn them over and closely examine them. By doing this we were able to examine the different textures and surfaces achieved through the techniques of chasing and burnishing that earned Gouthière his title of *Ciseleur du Roi*.

The link with the Wallace Collection grows stronger when one examines the provenance for these pieces. They are first recorded in the inventory of Jean Lanchère de Vaux upon his death and estate sale of 1806. They were then bought by Richard Seymour Conway, 4th Marquess of Hertford. The 4th Marquess left his entire collection to his illegitimate son, Richard Wallace, and so the wall sconces transferred to him. Upon Sir Richard Wallace's death in 1890 they subsequently became the property of Lady Wallace. It is interesting to note that Lady Wallace did not include them in her bequest to the Nation (she stipulated that those items 'placed on the ground and first floors and in the galleries at Hertford House' were to be left to the Nation), but instead left them to her residuary legatee, John Murray Scott. I had heard of the 'lost collection' items formerly in the possession of Sir Richard Wallace that had been sold by John Murray Scott, but I had never expected to find some in the first exhibition stall at my first visit to the Maastricht Art Fair!

Catrin Jones (Holburne Museum, Bath) found that exploring the works of art at TEFAF with the other curators, Yannick and Adriana,

opened up many discussions and debates, firstly on the quality, condition and provenance of objects and moving onto the ethics of conservation, the future of museums and dealers, and the contexts of display. Since joining the Holburne Museum two years ago, I have been keen to develop my expertise in furniture, so the FHS's visit to TEFAF was an exciting opportunity. The Holburne's furniture collection is small but contains some



Mérotte wall-sconce, Pierre Gouthière, gilt-bronze, c. 1775. Galerie J. Kugel

magnificent pieces, including the Witcombe Cabinet, a late seventeenth-century japanned cabinet with a rare silvered stand and crest. That the objects on show at TEFAF Maastricht were of high quality was not unexpected, but I was struck by the range of styles and materials on show, and the many different approaches to display.

The whole group found connections with their own collections at Alberto di Castro, a Roman dealers which specializes in hardstones and antiquities. Their stand included several extraordinary travelling cases: a casket containing 139 wood samples, each annotated with their type and provenance, and a late eighteenth-century mahogany cabinet containing cut and polished hardstones and marbles laid out in ten specially designed drawers. A most ordered and refined approach, in contrast to Sir William Holburne's somewhat eclectic collection of rare minerals and hardstones, and coloured marble and hardstone plinths for the display of his porcelain and Renaissance bronzes. A silver *trembleuse* of around 1770 by Mattia Venturesi and a monumental oil lamp by Luigi Valadier gave a rare opportunity to see how unpolished silver can give chased decoration form and depth, in contrast to the high shine of so much English silver. This was of particular interest as I am currently working on 'Silver: Light and Shade', an exhibition opening in October, which explores silver's texture colour and tone.

Wolf Burchard (National Trust) was particularly excited to find a small and very fine console table by Johann Christian Neuber (1732–1808). He explains that, although

said to have been made in 1772, some sources suggest 1768 (see Margitta Hensel, 'Die Appartements des Kurfürsten Friedrich August III. von Sachsen in den Schlössern von Dresden, Pillnitz und Moritzburg in der Regierungszeit von 1768 bis 1786', in *Friedrich 300 — Zeremoniell, Raumdisposition und Möblierung*, fig. 26; available online). The highly ornate gilt-bronze table is incrustated with a variety of hardstones from Saxony, rock crystal and Meissen plaques depicting Chinese scenes.

It may either have been a wedding gift in 1769 to the electoral couple (Frederick Augustus, later first King of Saxony, and his consort, Maria Amalie Auguste of Zweibrücken-Birkenfeld-Bischweiler) by the city of Freiberg, or a private commission by the Elector himself for his hunting lodge, Schloss Fasanerie, on the ground of Schloss Moritzburg near Dresden, where the table was photographed in 1919. This picture shows the table with its original Neuber top, featuring a great diversity of stones arranged in circular fashion — as is typical for Neuber — and centred on the electoral cipher. The top has since been replaced by one large slab of grey marble.

The second piece I found of great interest was a small *secrétaire de pente* thought to have been made according to designs by the Prussian sculptor and stuccist Johann-August Nahl (1710–81) at Aveline et Quénétain. The elegant rosewood piece, c. 1750–60, is entirely covered in an intricate veneer of silver leaf, mother-of-pearl and gilt-bronze mounts arranged in an abstract flower pattern. The attribution to Nahl is based on a stylistic comparison with a console table said to have been designed by him for Schloss Wilhelmsthal, which belonged to William VIII, Landgrave of Hesse-Kassel (1682–1760), a close friend of Frederick the Great of Prussia, Nahl's prime patron. Frederick employed Nahl widely; he supplied designs to his prolific *ébéniste* Johann Melchior Kambli (1718–83) for the furniture at the Bronze Chamber in the Berlin Schloss (1754–55). We do not know, however, who made the *secrétaire* for Wilhelmsthal. The desk was listed in the *Inventaire après décès* of Baron Alphonse de Rothschild (1827–1905) at the hôtel de Saint-Florentin: 'Salon N°2 sur la cour. Un petit bureau recouvert incrustation nacre et cuivre, Louis XV, estimé 15000F'.

Claire Reed (National Trust, South-East and London), chose a modern work of art to explore — a striking and contemporary piece in *urushi* lacquer, the result of a remarkable collaboration between Bremen-based artist Manfred Schmid and Deutsche Werkstätten Hellerau, Dresden.

One of a run of just five, each made using a different wood, this cabinet underwent eighteen months of development, with Schmid creating the lacquer shell and Deutsche Werkstätten crafting the interior in maple. Lacquer requires attention and patience, as thirty or more layers of varnish are applied and it can take a year to build up the coats. Schmid acknowledges the intensity of the process but it is to this that he attributes the 'aura' of the object.

Lacquer has long invited admiration and intrigue. Impossible to imitate, it initially made its way west from East Asia, with ships dispatched from Portsmouth to collect such items taking more than sixteen months to return laden, the lacquer eventually settling in the homes of the most affluent. I am more used to seeing lacquer in such settings, against a soft and somewhat worn background, perhaps a patchwork of tapestry and plaster, and clothed in warm, if admittedly low light. There is something revelatory about seeing this material in a setting designed to promote its removal rather than in surroundings designed to embrace it. Against the somewhat stark interior of the fair and displayed amongst numerous centuries-old cabinets, this striking and contemporary lacquer object seemed harder, sharper, more elegant, uncompromising and highly covetable.

Schmid has declared that he is creating the heirlooms of tomorrow. A desire to imitate the great cabinet-makers of the past and to create works worthy of the court of Augustus the Strong has produced a piece of ambition and beauty. I returned from Maastricht with an increased appreciation of both the material and of this ambition.

For Eleanor Matthews (Assistant Curator, Art, English Heritage), visiting TEFAF

was an incredible opportunity to examine and compare many different furniture styles, periods, and techniques throughout the two days, and develop my own knowledge of furniture. Amidst the splendours of eighteenth-century marquetry furniture and ivory and tortoiseshell chess sets, the stand-out object on

display was, for me, a small and relatively modest nineteenth-century rectangular wooden snuffbox, stamped in the lid with Royal Arms C. Stiven and Sons / Box Makers / To Her Majesty / Laurencekirk, on the stand of Alberto Di Castro. Only 10 cm long, the snuffbox is set with twenty-two individual wood samples, mostly oak, with a variety of origins. Samples of oak from York Minster Abbey, Lord Nelson's Flagship Victory, Glasgow Cathedral, John Knox's House, the Piles of London Bridge built in 1176, Holyrood Palace, Franklin's ship *Erebus*, and many more are displayed on the lid and base of the snuffbox. Both a treasured keepsake, a beautiful piece of craftsmanship and a practical object, the snuffbox led to a discussion of the historical provenance of furniture. The Castro snuffbox raises interesting questions as to the truthful origins of the wood samples which decorate the box. This only adds to the interest of the object. Similar discussions of provenance were had when we visited the stand of H. Blairman & Sons Ltd, where Martin Levy told us of his acquisition of a piece known as 'Shakespeare's mulberry table' which was later found not to be made of mulberry. Despite this, the 'wrong' provenance adds to the interest of the object, whether or not it is true, as long as the buyer is not purposefully misled.

Overall, the trip to TEFAF was a brilliant opportunity to view and discuss furniture and other decorative arts close up and outside of a museum or historic house context. It was a very busy, thought-provoking and exciting two days amongst thousands of wonderful objects. I would like to thank Adriana Turpin and Yannick Chastang for their incredibly informative guidance, and the Furniture History Society and the Trustees of the Oliver Ford Trust for generously sponsoring our trip to TEFAF Maastricht 2016.

ADRIANA TURPIN
Chair, Grants Committee

For the past few years, the grants committee of the FHS has organized a study trip to the TEFAF art fair in Maastricht, thanks to the generous support of the Oliver Ford Trust. We are now inviting applications for the 2017 trip from UK-based curators of furniture collections at an early stage of their career. Applications should be sent to Jo Norman, Grants Secretary, at grants@furniturehistorysociety.org by 1 November 2016. Applications should include a CV, one reference and a covering letter explaining how the trip would be of professional benefit.

The Early Stage Career Group Visit to the Metropolitan Museum of Art, 9 April 2016

For the inaugural Early Stage Career Development Group in New York event, scholars from museums, galleries, auction houses and academia gathered at the Metropolitan Museum of Art to tour the Continental furniture collection with Wolfram Koeppe, Marina Kellen French Curator in the Department of European Sculpture and Decorative Arts.

Our tour began in the fifteenth-century Studiolo from the Ducal Palace in Gubbio. This is the department's largest piece of woodwork, an entire room of inlaid walnut, beech, rosewood, oak and fruitwood illustrating Frederico da Montefeltro's military and scholarly interests. As we gathered in the study, Wolfram highlighted the depictions of

state-of-the-art military armour, the seven liberal arts, and subtler details such as the honorary papal tiara and metal-beaked ostrich alluding to the Duke's iron strength. In the centre panel, the perspectival lines imperceptibly meet on a hanging Order of the Garter, uniting the patron's personal achievement and the craftsmen's technical virtuosity. We then viewed other key pieces of Renaissance furniture, including the Strozzi chair (Sgabello) and Farnese table, focusing on their provenance as much as their techniques. Wolfram discussed the chair's sturdy, three-legged design with medallion carving in the context of the Strozzi palace and the family's ambition. Equally fascinating was the table's provenance, with its oriental alabaster slabs, excavated spoils of a Roman conquest.

We looked closely at an Italian eighteenth-century triple-backed settee and side chair in delicate *verre églomisé* imitating agate, lapis lazuli and marble. These are part of a larger suite bearing the unidentified monogram 'PPL' which has been dispersed across American and European collections. The cut-velvet cushions probably replaced hard seatbacks possibly featuring Greek figures and vases, typical for this period in Sicily. Rococo and other neo-classical chairs flank the settee. It was a true pleasure to go behind the scenes and hear a curator express the importance of presence in designing a museum display.

Next, we had the rare experience of viewing the interior of cabinets, secretaires and tables. The Nuremberg Fassadenschrank (facade cabinet),



The Nuremberg Fassendenschrank,
Nuremberg, early seventeenth century.
The Metropolitan Museum

acquired in 1905, has five, stacked sections, which can be disassembled to transport textiles, objects or precious metals. Inside, the shelves are boldly numbered in ink to inventory household effects. In the Linsky Collection, we examined the condition of tortoiseshell marquetry commode by André-Charles Boulle and the exotic woods and dyes preserved inside a Jean-François Oeben mechanical table conceived for Madame de Pompadour. There was collective awe in response to an adjacent travelling table with hinged, stag legs, which unfolded to form seating for a dinner party of eight.

The Abraham and David Roentgen mechanical furniture was a crowning element of the tour. A *commode à vantaux* in

the Linsky Collection opens to reveal expert dovetailing, brilliant blue dyes and royal lion gilt-bronze pulls from Birmingham. Side-by-side Roentgen pieces in our final gallery showed the firm's virtuosity in construction and ornamentation. Wolfram opened a rolltop desk side, interior and concealed compartments through an elaborate right, left and partial-way code of turns inside a keyhole marked by the initials of David Roentgen. Neighbouring clock cases emphasized the stylistic range of Roentgen's workshop, from a longcase clock with chinoiserie-panelled door to the newest Roentgen acquisition: an obelisk-shaped case in the Egyptian style with a solid silver dial designed by Benjamin Franklin. The tour concluded to the recorded sound of the longcase clock chimes, which added music to a day studying construction, provenance, ornamentation and curating. We are exceptionally grateful to Wolfram Koeppe for opening the Met's furniture to us and to Maggie Moore for leading the new furniture scholars group in New York.

BRITTANY LUBERDA

The Tom Ingram Memorial Fund and Oliver Ford Trust

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 enquiries about grant applications to the Tom Ingram Memorial Fund or Oliver Ford Trust should be addressed to Jo Norman at grants@furniturehistorysociety.org, or for further information and grant application forms see the grants page of the Society's website, www.furniturehistorysociety.org.

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 FHS Grants Committee now meets quarterly to consider all grant applications, either for independent travel/incidental expenses for the purpose of study of study or research, or for participation in FHS foreign and UK study trips. Completed application forms should be submitted, with current curriculum vitae, by the following deadlines so that they can be considered at these meetings:
10 SEPTEMBER OR 10 DECEMBER.

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COVER PICTURE A parcel-gilt and blue-painted chair of state with original upholstery, from a set
made for Catherine of Braganza, London, c. 1685-90. Sold at Christie's 7 July 2016. © Christie's Images