

***‘Englische Kabinette’* made in 18th Century Germany**

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Abstract

Evidence of an 'English taste' in fine and decorative arts can be found in several countries that were linked to the 18th century British Empire through political and religious alliances or as trading partners. In fact the term 'English' not only referred to a certain taste or style, it was also used to describe particular pieces of furniture and aspects of their design, regardless of where they had been made, and it was furthermore used by ambitious European cabinetmakers when advertising themselves.

By comparing pieces of furniture made in the first half of the eighteenth century in the British Isles with contemporary objects made in the German speaking countries, I will try to establish what the 'English taste' was, how it was exported and how it was adapted and used outside England. The proposed exhibition features English 'originals' and comparable pieces of furniture made mostly at the northern and protestant courts or the Free Cities of Germany. It was the striking similarity between some of these pieces of furniture that encouraged me to research the following work.

total: 12870 words

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Introduction

Like most mid-European principalities of the early 18th Century, the German speaking courts looked to and copied the impressive court-style of Louis XIV at Versailles. It is therefore interesting to find that some were also influenced by the less glamorous, rather more functional English style. The English influence, unlike the French taste, which, when copied, was applied to almost every aspect of architectural and interior matters, tended to confine itself to objects and particularly to pieces of furniture. A small but distinct market developed for such English furniture in early 18th Century Germany and local cabinetmakers catering for these customers called themselves '*Englische Kabinettmacher*'. This fashion spread rapidly in the second half of the century; however, the focus of this work will be the 'pioneers' of this style.

Throughout history furniture styles and their developments have always been influenced by political or religious events, such as wars and alliances, to illustrate just the extremes. To give a very brief overview over the main historic events that shaped Europe in the first half of the 18th Century, I have included a 'historic timetable' after this introduction. Dynastic connections were also extremely influential on these developments and, with the German nation not yet united, people looked to the big neighbouring courts for a lead in the fine and decorative arts. Foreign influence in furniture design was not a new phenomenon of the 18th Century as prints of ornamental design-patterns for example had been available throughout Europe for some time. Printed sources depicting furniture in what we accept as the 'English' style, however, were not available until later in the century. This makes the striking similarities of some of the objects even more impressive and part of this work will be to establish the different possibilities of how those designs and ideas might have travelled across borders.

By looking at the furniture styles of late 17th to early 18th Century England, and comparing them to the prevailing European styles, I will try to establish what it was that defined the 'English' style from the Continental baroque. By looking at

the northern and protestant courts of Prussia, Saxony and Hanover, as well as Hamburg and the Free Cities, I will compare the English style, with the style of those states and principalities. It is the phenomenon of the 'English taste' at these courts that will be of special interest.

The second article, 'furniture designs', looks at the printed sources that could have been used to transport designs from country to country. Some German-made 'English' pieces of furniture are so close to their models, foreign craftsmen must have had more than a vague idea when copying English pieces of furniture and I will try to establish whether prints could have been the medium of information. Following this thought in the other direction, I will be looking at the cabinetmakers themselves, especially those who were either very influential or, even more interestingly, may have travelled and thereby spread skills and ideas.

With the term 'English' applied to a variety of objects, the third article will examine the different types of furniture that were described with this phrase. Trying to find what it is that makes a chair or a cabinet particularly 'English', the article will also look at the most likely finishes and applied decorations.

Accordingly the proposed exhibition features both, a group of English objects that qualify as being typical of the early 18th Century 'English' style, and a variety of German-made objects, most of which would in this case also fit the 'English' criteria.

Historic Timetable

- 1648 Peace of Westphalia (ending the Thirty Years' War, leaving the
 German part of Holy Roman Empire split into 350 small states)
- 1689 William III of Orange, governor of the Netherlands crowned William II
 of England (1689-1702)
- 1697 Augustus I, elector of Saxony crowned king Augustus II of Poland
 (1701-33)
- 1701 Frederick III, elector of Brandenburg crowned first king of Prussia
 (1701-13)
- 1701-13 War of Spanish succession
 France against England, Prussia, Holland and Portugal
- 1702 Queen Anne (1702-14), England
- 1713 Treaty of Utrecht (ending the War of Spanish succession)
- 1714 George I, elector of Hanover crowned king of England (1714-27)
- 1715 Louis XV (1715-27), France
- 1727 George II (1727-60), England
- 1733-8 War of Polish succession
 Russia and Austria against France, Spain and Sardinia
- 1738 Peace of Vienna (ending War of Polish succession)
 Augustus II, elector of Saxony crowned king Augustus III of Poland
- 1740 Frederick II (1740-86), Prussia
- 1741-8 War of Austrian succession
 Bavaria, Saxony, France, Spain and Prussia against Austria, Russia,
 Britain and Hanover
- 1748 Treaty of Aix-la-Chapelle (ends 'European' war)
- 1756-63 Seven Years' War
 France, Austria, Russia and Sweden against Britain, Prussia, Hanover
 and Denmark, also war in Indian and North American colonies
- 1760 George II (1760-1820), England
- 1763 Peace of Paris (ending Seven Years' War in Europe and Colonies)

Furniture styles of the late 17th and early 18th century

England – London

No other city in baroque Europe grew as fast as London did. Whereas in 1600 it had only around 200,000 inhabitants, less than Paris or Naples, London matched these figures in 1675 and by 1700 it topped the statistics. London and Westminster grew into one big city that counted 725,903 inhabitants in 1739. Combined with its political and economic stability England had become one of Europe's leading nations and a focus point for other states, not only in political matters.

The English style was a combination of the native, rather architectural style, influenced by such leading figures as Inigo Jones and Christopher Wren, and a strong Dutch influence, which had come to the British isles with the succession of William of Orange. The foreign influences on English furniture were not only from Holland; the impact that imported Asian goods had made on the decorative arts was similarly strong. The truly 'English' style of the furniture, as Richard Graul wrote in his guidebook at the beginning of the 20th Century, is its comfortable functionality.¹ Unlike the luxurious elegance and exuberance of the French style, English furniture was admired for its suitableness and logic construction. To what extent England became dominant over Holland in the decorative arts in Northern Europe, at least as far as innovation is concerned, is demonstrated by the regulations of the cabinetmaker's guild at The Hague. In 1711 the requirement to become a Master included to prove one's competence by building '*an English cabinet six feet high... with drawers below... veneered with walnut*'. It seems that this was what the English called a bureau bookcase². The style at the English court was, as will be further explained in connection with the designs, still much

¹ Graul, Richard, *Handbücher der königlichen Museen zu Berlin, Kunstgewerbemuseum: Das XVIII Jahrhundert: Dekoration und Mobiliar*, Berlin 1905, pp. 186-8

² Thornton, Peter, *Form and Decoration: Innovation in the decorative arts 1470 – 1870*, London 1998, p. 128-9

influenced by France and Holland, and it was the taste of the middle classes and wealthy merchants that became so admired abroad. The furniture styles of the other countries on the British Isles, such as Scotland and Ireland, as well as the English colonies, were of course strongly influenced by the English style. This was also the case with close trading partners. 'Short Sea Trade' was the name given to the connection with these countries, which included Russia, Scandinavia, Germany, Holland, Flanders, the East Country (now Poland) and France. Most of these are recorded as regular importers of English furniture.³ But as Edward T. Joy pointed out in his 1952 research into English furniture exports, the European political situation played an important role. In the period from 1695 to 1815 England was at war for 63 years and at peace for 57; and in the peaceful years some of the countries which were likely to have imported English goods might have been at war.

The German courts

The German Nation as we know it today did not exist in the 18th Century. The Peace of Westphalia (1648) had left the German speaking parts of the former Holy Roman Empire split up into almost 350 independent territories. Some of them were under princely rule and others, such as the Free Cities and Hanseatic towns, were governed by a middle-class culture of well-to-do merchants. The Emperor, who still existed formally, was a member of the Habsburg family and resided in Vienna, which formed not only an important political centre but also a focal point of artistic endeavour. But even from Vienna, people looked to the glorious style of Louis XIV and his court at Versailles. In France, style and fashion developed in Paris and then spread over the whole country. With the political structure of the time in Germany, this was obviously not possible. Striving for prestige, smaller courts, such as those of the Electors of Saxony or Mainz, followed the example set by Vienna and looked to Paris. They soon became Baroque centres with a stimulated a cultural life in and around their residences themselves. Since the

³ Joy, Edward T., *English Furniture Exports*, part I in 'Country Life' 20 June 1952, pp. 1925-26

second half of the 17th Century there is evidence of contact with French court style, which was copied and adapted, at almost every German residence.

The wealthy merchants of the Free Cities, especially in the more northern and protestant territories, however, favoured a more conservative, expansive and comfortable style rather than the, as P. W. Meister formulates it, 'flexible search for novelty'.⁴

Even if the 'English' pieces of furniture in themselves were not glamorous pieces of court furniture, this work still focus on objects found in palaces and residencies. The courts of 18th Century Germany were simply the most important factors in the development of furniture styles. Regardless of whether a piece of furniture was commissioned and then 'home-made' or whether it was 'bought in'. The ruler, according to his wishes and needs of representation, decided in what taste and grade of elaboration the required piece of furniture had to be. In fact the development of all 18th Century German art happened under constant political, and indeed foreign influences, and it was often a matter of political or dynastic alliances which style the piece of furniture had to fit into. Trying to find an 'own' style was a struggle between the wish to preserve local heritage and the desire to emulate the leading fashion centres. The results of this struggle found their strongest expression in architecture and interior decoration.

Consequently one can not speak of a typical German 18th Century furniture style; in fact quite the opposite is the case as it offers an extraordinarily diverse picture. In the first quarter of the century, for example, the catholic South was still strongly influenced by Italy, and only when the Baroque of Austria, Bohemia, Franconia and Bavaria had fully developed was the development of a distinctive style visible. The protestant North, however, was influenced by Holland and, propagated by the Huguenots, the French classical style. Throughout the first third of the century all these styles and ideas seem to have worked against as well as with each other, yet the French influence is dominant.

⁴ P. W. Meister in Hayward, Helena, *World Furniture*, 1965, pp. 145-6

At the beginning of the 18th Century Germany found itself in a politically stable position. A combination of three events helped secure a politically secure situation and provide an optimistic outlook for the northern regions. These were the independent coronations of the Electors of Brandenburg, Saxony and Hanover to the kingdoms of Prussia, Poland and England respectively. The time between the end of the war of the Spanish succession (1714) and about the beginning of the Seven Years War was an extremely prosperous period.

Given that mainly the northern and protestant areas were influenced by the 'English taste' the courts that need to be looked at further are those of Saxony, Brandenburg/Prussia, Brunswick/Hanover and of course the Free and Hanseatic Cities of northern Germany such as Hamburg and Bremen. These princely and regal courts provided a ready market for cabinet pieces displaying new forms and techniques from England and Holland and, with exception of the Free Cities, also from France.

Prussia – Berlin and Potsdam

The coronation of Frederick III (1688-1713), Elector of Brandenburg, as first King of Prussia (1701) marked a turning point not only in Prussia's history but consolidated north Germany's political standing against the stronger southern courts.

When assessing the style of the electorate of Brandenburg, respectively the kingdom of Prussia, the cities of Berlin and Potsdam stand out. Potsdam because of its many royal residences and Berlin with its immense wealth and a population that had doubled in size over the 18th Century. Frederick III was probably the most influential and ambitious of the 'art and architecture commissioning rulers'. Generally speaking the change from the baroque to the rococo at the beginning of the 18th Century also meant a change in the whole idea of interior decoration. The most luxurious and elaborately decorated pieces were suddenly meant to decorate the private rooms instead of the representation salons. The new approach was a more feminine one and was designed to present intimacy. In Prussia the Queens strongly influenced art and decoration at court, not so much though to give it a

‘feminine taste’ but rather a foreign influence. The first wife of the Great Elector was of the family of Orange and therefore bound to favour the style of Holland. Queen Charlotte (who was very influential in the building of Schloss Charlottenburg) was, as was Sophie Dorothea wife of Frederick Wilhelm I, a member of the family of Hanover-Brunswick and a strong English influence was obvious. Subsequently the styles of both England and Holland left great impressions on the art of Berlin.

Architects such as Andreas Schlüter (1659-1714) and the Swedish born Eosander von Göthe, both influenced by English and Dutch decoration, established a style dominated by naturalistic flower, fruit and bird motifs, which was to dominate throughout the eighteenth century and became known as the “Berlin Style”. Additionally, in the first half of the 18th Century, brass inlay, especially in form of banding on edges, panels or drawer-rails was very popular. This speciality could also be found on English furniture and on objects made by the famous cabinetmaker Abraham Roentgen.

Incidentally the most beautiful carvings decorating furniture at Schloss Charlottenburg were made by an English craftsman, Charles King (died 1756), but as I will explain later, he was working in the local style and had not really brought anything ‘English’ to Berlin.⁵

Large cabinets, known as English cabinets (*‘Englische Spinde’*) succeeded the type of cupboards that were commonly used throughout northern Germany. Apart from the cabinets, chairs with high backs, mostly with a vase shaped splat and caned seats came to be known as *‘Englische Stuhl’*. Berlin had its own guild of *‘Englische Stuhlmacher’* who made chairs in what was thought to be the English style. But also other types of furniture such as console tables, screens, small side tables and all variations of writing furniture were described with the term ‘English’. The term did, as examples in this work will show again and again, not necessarily refer to the country of origin, but was rather a guarantee for quality and style.

⁵ See ‘The craftsmen’

The 1713 inventory of one of the Elector's residences in the Stadtschloss in Potsdam, lists amongst other objects an "*Englischen Bureau*" made of walnut and fitted with brass handles. Also listed is an "*Englischen Repetieruhr*", a repeating clock.⁶ Unfortunately neither of these two objects have survived and it is thus impossible to establish whether they were in fact imported goods. The clock was probably an imported piece of English craftsmanship, as workshops in London were still leading in the production of clockworks. However, I do believe for two main reasons that the bureau was a locally made piece of furniture, resembling the 'English' style; firstly, it was too complicated to transport objects across long stretches of land, in times of appalling roads and with endless borders to cross, it was very complicated and extremely expensive. The second reason is that the vast majority of the 'English' cabinets, even those with English attributes such as walnut veneer and brass fittings, that furnished the courts, were made by local craftsmen.

Cabinetmakers in Berlin specialised not only on making 'English' furniture; they also made what was called 'Dutch' intarsia furniture or for example 'Frankfurt' cabinets. Another important craft, or rather art, that developed and became highly fashionable around the same time, was lacquer-work, or as it should be termed correctly, Japanning. Gerard Dagly who had come to Berlin from the town of Spa around 1687 was the founder of the first lacquer manufactory. A whole range of different objects, such as desks, cabinets and chairs, mostly in black lacquer with gilt decoration, are known to have been 'painted' in his workshop in the years from 1700 until it closed in 1714. This is important for this work, as many of the japanned objects are listed in contemporary inventories with the attribute 'English'.

This work focuses on the first half of the 18th Century, however one event that gives evidence of the wide acceptance of the 'English' taste in the second half of the century has been recorded in 1777. The academy of arts in Berlin tried to re-establish an academic title, a diploma for ebenists, and out of all candidates only

⁶ Gaul, R., p. 133

those who prided themselves '*Englische Kabinettmacher*' were eventually accepted.

Saxony – Dresden

When in 1697 Augustus I, Elector of Saxony, was crowned King of Poland, the position that Saxony had taken within the German states was also recognised Europe wide. There, like at most German courts and principalities since the middle of the 17th Century, the focus of attention had moved from Italy to the French court. Augustus saw the splendour and the procedures of Louis XIV's court as exemplary. Dresden had, in applied art terms, already become 'world-famous' for its porcelain and Augustus energetically pushed the city of Dresden to become an architectural masterpiece, known as the "Elbflorenz".

In the inventories of the palaces of the Saxon court that were not meant for representative purposes the term 'English' as attribute to furniture is found even more often than 'French'. It was applied in particular to chairs and seating furniture but also to card tables, clocks and writing cabinets. An entry in a registry book as early as 1699 records the payment for six chairs "...mit *Englischem Arm Lehen*". In 1710 Augustus ordered 12 dining chairs "...nach dem *Englischen Model*" – after the English model, and about three years later he bought through an agent 12 English fauteuils and chairs. The 1720 inventory of the 'Holländisches Pallais' in Dresden lists 17 'English' chairs in walnut. In fact, the attribute 'English' is found in the inventories of every royal Saxon and Polish residence in connection with seating furniture, card or games-tables, clocks and writing or bureau cabinets. The inventories also document that the 'English' furniture was, unlike often gilt-wood and luxuriously decorated French objects, not meant for the representative halls of the palaces. They were instead intended to furnish those residences or palaces that were meant for entertaining or hunting; such as 'Schloss Pillnitz' or 'Moritzburg' and within Dresden the smaller 'Holländisches Pallais' and 'Japanisches Pallais'. In the 1720's the style at the Saxon court developed away from high baroque towards early rococo, and English influence became

evident through the shape of the cabriole leg. Used on chairs and small Tables, it was sometimes further elaborated into 'Geissfüsse' (goats-feet).

As with Berlin, one can also find the English influence on Saxon japanned furniture from about 1715. The Dresden games table (cat. 6) as well as the red and gilt-japanned Dresden bureau-cabinet (cat. 13) are both described with the attribute 'English' in contemporary records.

Exemplary were the designs of the William and Mary and the Queen Anne period, which stood for what was so characteristic about English furniture. When not japanned, it was the particular use of selected and figured veneers, the preference of clear outlines and the fine finish of the interior and the outer surfaces that brought it into contrast with most continental furniture. Saxony had accepted English furniture styles about as early as Brandenburg/Prussia and not long after Holland both of which had dynastic relations to England⁷ and to find some kind of influence in architecture and furniture design was not surprising. Saxony however had no such connections and it is therefore more interesting to find that an English taste had established itself and above all, how early in the century this happened.

Hamburg and the coastal areas

The contact between England and the cities along the North Sea coast was strong; particularly of course with those that had a big port, such as Rotterdam and Hamburg. The so-called 'short-sea-trade' was well established and merchant ships were making as many journeys between Hamburg and Exeter, as they were between London and Exeter.⁸ The mercantile burghers of the Free Cities were stylistically still stuck in the 17th Century and favoured the conservative baroque

⁷ William of Orange, hereditary governor of the Netherlands married Mary daughter of James II in 1677 and was in 1689 crowned king of England. Several Dutch artists followed him, one of them was the French Huguenot Daniel Marot.

The connection with Brandenburg came through the Great Elector (1640-1688) who was married to Luise Henriette of Nassau-Orange and Frederick William I (1713-1740) of Prussia who was married to Sophia Dorothea, daughter of George I.

⁸ Sarah Medlam and Helena Hayward quote from E.A.G. Clark's book *The ports of the Exe estuary 1660-1860*, 1960, p.95

objects, they were however always much more open to ideas coming across the sea, than via land. Even in the heyday of the rococo there were major differences between north and south Germany. The North was still influenced by Holland, whereas in the south talented Italian carvers helped spread the Italian ornamental taste. The western regions looked to their neighbouring France and the electorate of Hanover got new inspiration from across the channel. The most influential centres of furniture making that craftsmen from Hamburg or its neighbours Altona, Bremen or Lübeck would look to were London and Copenhagen. And craftsmen would have learnt about the designs via imported goods or later in the century through prints, and of course while on their obligatory travels.⁹ The wide spread acceptance of the 'English' taste is indeed very well documented for the second half of the century. The '*Hamburgische Gesellschaft zur Beförderung der Künste und nützlichen Gewerbe*'¹⁰ promised a yearly prize for craftsmanship in mahogany furniture and brassware worthy of English standards¹¹. But the import of English furniture is also well documented from then on. The publication of design-books such as those of Chippendale, Hepplewhite and Sheraton helped publicise the style throughout the continent. Throughout the first three-quarters of the 18th Century mahogany was mainly used in court furniture, but by 1770 it was widely used in the households of middle-class burghers and merchants who preferred the 'English' classical style to the frilly rococo furniture.

⁹ Kratz, Annette-Isabell, *Altonaer Möbel des Rokoko und Klassizismus*, Hamburg 1988, p. 117

¹⁰ The 'Society to promote the arts and useful crafts of Hamburg'

¹¹ Stürmer, Michael, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert*, Munich 1982, pp. 117-9

Furniture designs

English furniture of the Queen Anne period was, as established above, mostly in a clear and rather architectural style. In fact architects played an important role in furniture design throughout the entire 18th century. The 17th century architects Inigo Jones (1573-1652) and John Webb (1611-1674) were probably the first of their profession to look at the exterior and the interior of a building as a unity. Accordingly they focused their attention also on furniture. It was this strong architectural touch that marked the style English furniture was developing into, a very different direction to what was happening on the continent. England was though not without influence from other countries, in fact some of the most famous cabinetmakers and artists of the time were 'imported'. The accession of William of Orange to the English throne in 1689 and the revocation of the Edict of Nantes in 1685 are just two of the reasons that had brought so many European craftsmen into England.

The printed sources

Daniel Marot (1663-1752) was one of the Huguenots fleeing the religious persecution in France who moved to Holland and later to England. Before leaving France he is said to have worked for Pierre Golle (active 1660-1685), one of the most important ebenists of the Louis XIV period and in competition with the royal ebenists Domenico Cucci (c. 1635-1705) and André Charles Boulle (1642-1732).

While in The Hague Marot had worked for William II, then governor of the Netherlands, later he followed him to England. In 1702 Daniel Marot published a whole set of prints ranging from ornamental patterns to furnishing- and complete architectural designs which were so influential that most European baroque elements found in the William-and-Mary style can be traced back to him. He was not the first in his family to have published such works; his father Jean Marot (1619-1679) had written two works on architecture, published as *Le petit Marot* (c. 1660) and *Le grand Marot* (c. 1670). The Frenchmen Jean Lepautre (1618-1682)

and Jean Bérain the older (1637-1711) as well as the architect François de Cuvilliés (1695-1768) had also published influential sets of ornamental prints. As early as the sixteenth century artists on the Continent had started to engrave designs recognising that this, then new technique, gave them the opportunity to sell many copies of one drawing. Among the first artists known to have produced designs for furniture and other applied arts were the two German artists Peter Flötner of Nuremberg and the still unidentified Augsburg master H. S., who both worked in the second quarter of the sixteenth century. Soon afterwards in France Jacques Androuet Ducerceau put together a complete collection of patterns for household furniture. The Dutch Hans Vredeman de Vries published a book of furniture design in 1588 and in 1630 his son Paul published another collection called 'Verscheyden Schreinwerck'. As mentioned above, it was Daniel Marot who introduced the French court taste first to Holland and later to England. Via Holland and largely through his engravings, the 'Marotesque' style also spread into Germany and Scandinavia.

In the seventeenth century designs for furniture were produced and circulated on the Continent in ever increasing numbers. Prints by French artists such as Bérain, Boulle and Le Pautre played a great role in promoting the baroque style across Europe and England. In 1723 the French smith Jean Tijou, who had worked in London for several years, published a suit of engravings, which were described to be of an 'English composition'. His work did however resemble more the style of designers such as Bérain¹².

The English architect James Gibbs (1682-1754) designed some pieces of furniture between 1720 and 1730, especially mirrors, console tables and clock cases, which were distinctly baroque. A design of the above mentioned English architect Webb for the royal bedroom at the Queen's House in Greenwich (1665) survives, but it shows strong influence Lepautre's, the design for the bed is in fact very French in style. The same goes for the designs of William Talman (1650-1719) and his son John (1677-1726). The most famous and important architect and designer of the

¹² Thornton, P., p. 127

first half of the 18th Century must have been William Kent (1685-1748) who belonged to the circle of 'Palladianists' that formed around Lord Burlington. Kent's architecture was dominated by the classical and sleek outlines of the Italian Renaissance architect Andrea Palladio (1508-1580); his luxurious and magnificent interiors however show the influence of the Italian baroque. Kent like other gentlemen of his time had been on a 'grand tour' and had spent the years from 1709 to 1719 studying art and architecture in Italy. Kent's designs were published in 1744 in the work of John Vardy, '*Some Designs of Inigo Jones and William Kent*', which was decisive for the spread of the Kent's style. The brothers Batty (1696-1751) and Thomas Langley (born 1702) had previously published a collection of rather plainer designs, '*The City and Country Builder's and Workman's Treasury of Designs*', aiming at a less affluent clientele. Next to drawings that were based on Kent's designs there were also some that were influenced by or in some cases directly copied from European prints.

There were however no English artists or craftsmen who actually published their designs until well into the 18th century. Then such artists as William Jones, Batty Langley and Matthias Lock and, another decade or so later, Thomas Chippendale and many other cabinetmakers and designers produced plates of furniture designs¹³. It could therefore not have been any printed material that brought the designs for the particularly English pieces of furniture to the Continent.

Unlike continental prints, which, as I have listed, were available in all variations, there is no documentation about 'English' furniture designs having been made commercially available. German cabinetmakers or in fact noblemen could thus not have used such sources for ideas, let alone produce a piece of furniture after them. The 'English' is again set in inverted commas because only those designs that fit the description of the 'English taste' are of interest and not those that were made in some adapted continental style. The earliest printed design for a bureau bookcase

¹³ Ward-Jackson, Peter W., *English furniture designs of the 18th Century*, London (1958) 1984, pp.

for example which displays the 'English' taste can be found in Thomas Chippendale's first director of 1754.¹⁴

The craftsmen

Another possibility for the English style to have spread could lie with the actual craftsmen themselves. It is for example known that the '*Wanderschaft*', the period of travel and part of the German training of craftsmen, was a traditional part of the apprentice system. Cabinetmakers could thus have trained abroad and then brought back with them the new ideas and techniques, maybe even complete drawings. This part of the text will be looking at craftsmen, both English and German, and in particular at those that came from another country or that might have travelled abroad.

Little research has so far gone into this subject, and the difficulties that previous researchers had are still pretty much the same.¹⁵ The attribute 'English' appears pretty regularly in European registers and other contemporary documentation, it is though almost impossible to trace any of the objects to England. In some cases one can at least establish their German origin. The other way round, trying to find for example the names of German craftsmen living in England is just as difficult. Those cabinetmakers that came to England during their '*Wanderjahre*' would sign up with an established cabinetmaker and then work for and under his name. Their own, Germanic, names therefore hardly ever appear in any records or registers; and in the few cases that they did, it was often anglicised or miss-spelt. I believe the tradition of the '*Wanderjahre*' was an important factor in the spread of the English taste. The movement of the craftsmen was often determined by their religion and the dynastic connections of their state. All this, combined with the reputation that England had in north Germany, makes it highly likely that England was one of the preferred places to visit. Hayward and Medlam and also Johnston tried to find

¹⁴ White, E. *Pictorial Dictionary of British 18th Century Furniture Designs: the printed sources*, Woodbridge, 1990

¹⁵ Hayward, Helena & Medlam, Sarah, *The continental context: Germany*, in 'John Channon and brass-inlaid furniture 1730-1760', Yale University Press 1993, pp. 24-36

German craftsmen who were working in London, trying to explain the German influence that was visible in early 18th Century cabinet making in London.¹⁶ The findings are though of not much help in this case, as none of the names corresponds with either one of the 'English' cabinetmakers in Germany, nor is any of their work identified.

The list of the most important names in early 18th Century English cabinet making contains a row of French or Dutch names, but there were of course also outstanding 'home-bred' makers. William Hallett (1707-1781) was one of them and even though only one cabinet has so far been found to bear his signature, there are documents that prove his work on the interiors of several important buildings. A name that will be of some importance in this context will be that of Giles Grendey (1693-1780) who moved from Gloucestershire to London in 1709. In 1729 he was accepted as member of the gild of cabinetmaker's and in 1766 he received the title of a master craftsman. To us however he is so interesting because in his workshop he also produced furniture specifically for the export. A suite of red japanned furniture made by him survived in the castle of Lazcano in Spain until 1935 and parts of it can now to be seen in museums around the world.¹⁷

One English craftsman was registered in Berlin, Charles King, a wood carver at the Prussian court. He is documented to have worked at Schloss Charlottenburg and the Stadtschloss of Berlin. Heinrich Kreisel however states that King came to Berlin at a very young age, and instead of bringing English elements into the work, he readily adopted the existing baroque 'acanthus-style'.

Some contemporary sources also refer to German cabinetmakers that have reputedly worked in England. A written guide to the royal palaces of Berlin and Potsdam of the second half of the century, mentions "...*Heine, welcher, wie so*

¹⁶ Hayward, H. & Medlam, S., pp. 31-2 and

Johnston, Donald H., *John Channon and the German Community in London*, unpublished thesis, Christie's Fine Art Course, London 1990

¹⁷ one bureau-cabinet, see Comparative illustration XXIX

*verschiedene andere, in England gearbeitet hat...*¹⁸, a cabinetmaker named Heine who has, like so many others, worked in England. And another contemporary source, listing the cabinetmakers of Potsdam who would be able to perform certain tasks, “...*Ausser dem Englischen Tischler Fullmann...in Potsdam...*”¹⁹, names another ‘English’ cabinetmaker. In 1727 an unfortunately unidentified cabinetmaker in Berlin advertised his work with the annotation that he had worked in London, Paris and Holland and that he was skilled in working with brass tortoise shell, cedar wood and any other woods for “*französche und englische Cabinetter*”.²⁰ Even the court cabinetmaker to Queen Sophie Dorothea, Martin Böhme, delivered two ‘*englische Schreibspinde*’ (~ writing cabinets).

In 1724/5 and in 1738 a merchant from Nuremberg offered in Berlin ‘*englische sehr saubere Spinde*’ (very clean/fine English cupboards).²¹ The term ‘English’ is here again used to describe the style, in this case meaning the technical refinement and the fine finish. However, it could also mean the dark choice of timber. Some German workshops, such as the one of the famous Roentgens in Neuwied, found it to be good for their image to be known as ‘Englischer Cabinet-Macher’, an advertising that they used well into the second half of the century. And they went as far as keeping up some typical English traditions and practices. David Roentgen for example, like his father who had actually worked in England, kept trade links with the brass industry in Birmingham.

¹⁸ Nicolai, F., *Beschreibung der königlichen Residenzstädte Berlin und Potsdam*, Berlin 1786, vol. II, p. 573

¹⁹ Germershausen, C. F., *Die Hausmutter in allen ihren Geschäften*, Leipzig 1777-81, vol. V, pp. 820, 859

²⁰ Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, p. 34

²¹ Kreisel, H., p. 36

The furniture

London was a centre of furniture production and much of it went abroad, unfortunately only very little of which is documented. Big companies such as Gillow's of Lancaster delivered to the West Indies and to Riga, from where the goods would be transported to mainly aristocratic patrons in countries as far afield as Russia. However, by far not all of what was sold in the 18th Century as 'English' was actually produced in England. 'English', as established above, stood for qualities such as classical elegance, solid construction, fine finish and everything suitable to an upper-middle-class taste²².

English export statistics as well as German import statistics are unfortunately not complete, and the term 'English' used for both, imported goods and home produced objects makes it difficult to establish an objects place of manufacture.

This problem caused serious concern with German curators towards the end of the 19th Century; and in 1905 Richard Graul complained in one of his handbooks, written for the royal museums in Berlin, that much of the furniture made in the Free Cities of Hamburg, Bremen, Lübeck and Danzig had in the last decades of the 19th century falsely been carried off to England.²³

Seating furniture

English seating furniture had gone through some changes in the time from the Restoration to the reign of Queen Anne. In the exhibition there are examples of the three main styles, two of them from England and three from German production. The latter mentioned are however so 'English' in style, they could easily be used as representatives of late 17th to early 18th Century English chairs.

A typical chair of the second half of the 17th Century had carved and spiral-turned or baluster-shaped stiles and legs which were joined by stretchers. The seat of this type of chair, fashionable up to about 1740, and its tall back were in most cases caned and both cresting rail and front stretcher were richly carved. The front

²² Stürmer, M., pp. 117-9

²³ Graul, R., p. 189

stretcher actually helps date chairs as it tended to move downwards and back, joining the two side stretchers, instead of the front legs, and forming an 'H' shape. On even later examples the H-stretcher turns into an 'X' shape and the supportive rails tend to get flatter in shape. In the time of Queen Anne's reign however simple turned rails fulfilled the function of joining the legs and with the introduction of the curved cabriole leg the use of stretchers slowly died out completely. Parallel to changes in the shapes of the legs the feet of chairs changed as well. From a simple turned ball they turned into what is now known as a 'Club foot', and does in fact look like a modern golf club; some more refined examples bare a strong similarity to what German cabinetmakers called the '*Geissfuss*'. The 'Pad foot' then is a variation of a Clubfoot raised on a disk. The probably 'most British' of the feet must be the 'Claw and ball foot' which resembles the Chinese idea of a dragons claw clutching a pearl.

A particular type of seating furniture that stands out in Berlin's royal collections is the large number of caned chairs, with tall and narrow backs. They stand out for being recorded in such substantial numbers in the 18th century, and also for the fair percentage of them that have survived. Made in Berlin, some of the finest examples were japanned in the workshop of Gerard Dagly, who had been working for the court since 1687. However, these chairs were listed in the inventories, as '*Englische Stühle*' (English chairs). Walter Stengel cites in his book a receipt for the delivery in 1727 of '*Englische Stühle*' from the Berlin chair maker Baltzer Sonnemann to the court. And as late as 1733 the court received further deliveries, this time from Johann Wunderlich, of eighteen caned 'English' chairs and one armchair.²⁴

The term 'Englisch' for chairs, seen in the same way that the names '*Frankfurter Schrank*' (Frankfurt wardrobe) or '*Hamburger Schapp*' (Hamburg wardrobe or armoire) are used, identifies in this case a certain type of chair. The identifying elements of such an 'Englisch' chair must have been the shape of the back and possibly the legs, rather than the caning. The reason for this being the parallel

²⁴ Stengel, Walter, *Alte Wohnkultur in Berlin und in der Mark*, Berlin 1958, p. 97

existence of a guild of '*Spanische Rohrstuhlbezieher*' (Spanish chair caners); again the term 'Spanish' not used to describe the country of origin but to describe a certain craft or technique.²⁵

Almost all chairs in this exhibition show the typical back construction, consisting of an upright splat between the two upright stiles, which are in most cases the extensions of the back legs. The later slightly S-shaped backs show a definite Chinese influence and some of the chosen examples have also got the yoke-shaped top rail which is an idea that had been copied from Asian furniture.

Bureaux and bureau cabinets

Very few royal cupboards or wardrobes have survived and the reason for this must lie in the way they were regarded and used. Seen as storage furniture they were not thought to be important enough to be standing in representative rooms but instead kept in hallways or cupboard rooms. Exceptions were made with display cabinets and bookcases, and this tradition was also broken when writing cabinets were introduced. The bureau cabinet is one of the types of furniture that features particularly prominent in this collection. Bureaux or bureau cabinets had been known since the second half of the 17th Century but further evolved in the 18th Century and received a more important role as part of an interior. At the Prussian court and even more so at the Saxon court, writing cabinets had been in favour since the beginning of the century, but especially in the transitional period between baroque and rococo bureau-cabinets featured particularly dominant.

The door panels of the upper section often consisted of mirrors that would reflect the light, making the room it was placed in appear bigger and lighter. In Saxony as well as in Prussia a mirror glass factory was founded to keep up with the fashion but avoid the enormous costs of importing them. Almost all bureau-cabinets in this exhibition feature mirror-panelled doors, it is only the impressive kingwood bureau-cabinet by Michael Kimmel (no. 18) that impresses without what would then have been one of the most expensive parts of the cabinet. The bureau-cabinet

²⁵ Kreisel, H., p. 26 '*Spanische Rohrstuhlbezieher*', registered as own trade since 1715

of Berlin origin in the exhibition (no. 14) is, like its English models, of an oak construction and veneered in walnut; in this case though in a rather untypical combination with rosewood.

Many foreign pieces of furniture that were termed 'English', though locally produced might appear somewhat exotic to English eyes, a Berlin piece of writing furniture, of the beginning of the 18th Century, deserves this attribute. The red japanned bureau (no. 13) from about 1710-20 has survived in Schloss Charlottenburg in Berlin and its crowned escutcheons underline its royal provenance. Dutch and English influence are obvious, from the overall shape of a chest combined with a slope-fronted writing-box, concealing a fitted interior, to the smaller details such as pullout lopers that support the flap, brass fittings and obviously the ogee bracket feet.²⁶

Card- or games-tables

The development of tables, in particular small ones, seems to have gone hand in hand with that of chairs. The changes from spiral turned legs joined by stretchers, for example, to unsupported cabriole legs ending in claw and ball feet ran absolutely parallel. The exhibition features a Dresden games table that is in a development stage between the spiral turned and the cabriole legs. The walnut games table (cat. 8) shows English influence in the simplicity of its construction, a rectangular hinged top over a rectangular frieze with one long drawer. A construction that was popular and used in England throughout the 17th and 18th Century. The 'eared' or projecting corners are also a common feature and meant to take the candle stands when opened (see comparative ill. XVII). The same goes for the beautiful japanned card table (cat. 6), which combines a particular English overall shape with the, then highly fashionable, art of japanning. The comparative illustrations XVII and XVIII, a games and a card table, are both of a later date but represent a type of furniture that was fashionable for almost the entire 18th century.

²⁶ Kreisel, H., ill. I, p. 31

A walnut veneered corner table, described as follows, with a triangular drop-flap, a gate-leg construction to support the flap on turned tapering legs, would almost certainly be accepted as English (see comparative illustration XV). The 1733 inventory of Schloss Moritzburg, describes 16 triangular table as follows “*16 Stück detto dreyeckigte, in die Winkel zu setzen, wenn diese aber aufgeschlagen werden, formiren dieselben ein Quadrat*”, and it records further that in 1726 Peter Hoeser sold twelve such “*englischen Tischgen, Blätter über Eck zusammenzulegen, in die Winkel zu setzen*” – English tables, foldable and to be placed in corners. Tables like these are rather rare, but smaller examples do appear in the antiques trade now and then (see comparative illustration XVI).

Surface decoration

Veneer, inlay and marquetry

The most used wood for fine cabinet work on the continent as well as in England was walnut, used in form of veneers on cabinet furniture and in the solid for constructional parts such as chair legs. In the 1720's however mahogany took over this lead role in England and this brought changes in design and decoration of furniture with it. This relative sudden change had been accelerated by the export-stop of French walnut and the abolition of the high taxes that the English government had until then placed on woods from the colonies. Mahogany had been known for quite some time but it was only when used by wider circles that its qualities became properly known. Within a few years mahogany was the first choice of cabinetmakers and it seemed almost impossible to be substituted by any other timber. As the objects in this exhibition clearly show, this change did not happen on the continent until much later in the century; the changes that the use of mahogany had brought to English cabinet making did however filter through to the specific countries looked at in this study. Mahogany had many advantages over walnut, such as its extreme denseness and close grained structure which made it not only very hard and less likely to warp or shrink, but also allowed it to be easily polished. These characteristics lead to several changes in furniture design, firstly

its deep colour further emphasised by polishing the surfaces was beautiful enough to work without adding decoration such as inlay or marquetry, secondly the strength of the timber allowed finer constructions and pierced decoration. The elegant and plain design and the classical proportions of many of the best pieces of 18th Century furniture owe much to the introduction of this type of wood.

Asian lacquer - European japanning

From the beginning of 17th Century onwards lacquer-decorated objects such as chests, cabinets and screens had been imported to Holland and England and practically all early attempts by Western craftsmen trying to imitate it failed. It was only around the turn of the century that a varnish with a comparable shine could be produced.

The real Asian lacquer was won in form of sap from the *Rhus vernicefera*, the lacquer tree, and once it had dried and hardened it was impossible to be re-liquefied. This made export and use by Western craftsmen impossible and rather than producing 'original' lacquer work they were forced to use own mixtures of spirit-soluble varnishes, often based on combinations of shellac and colour pigments. Towards the end of the 17th Century a lacquer was produced in north and central China specifically for the export. In the West this varnish was called Coromandel, after the Coromandel coast in south India where the goods were loaded from Chinese boats into the Dutch or English ships of the East India Company. The term 'japanning' used to describe the techniques used by Western craftsmen to decorate objects in an Asians fashion, originated in the idea that the art of lacquering originated in Japan. The Orient was still a rather unknown area during the reign of William and Mary and the geographical confusion played its part in this attribution. The term 'lacquering' however was not only used to describe this Asian art of decoration but also to describe the process of covering something, such as for example fine metal, with a protective coat of varnish.

Influential at its time was the publication in 1688 of '*A Treatise of Japanning and Varnishing*' by John Stalker and George Parker in London. Both believed in this decorative technique and proclaimed an 'age of japanning' believing that the

brightly coloured lacquers would outshine even the beauty of aged marble. The authors had aimed their book not only at the experienced craftsman but also at the keen amateur. For this reason they included next to technical details, also many sample drawings of Chinese motifs. Although slightly adapted and simplified for the European taste they were still very much based on traditional Chinese landscape motifs and small figure scenes with the, for Chinese painting typical, distortion in perspective and the particular use of light and shade.

Almost every fashionable piece of furniture was considered suitable to be japanned and in 1697 the '*Company of patentees for lacquering after the manner of Japan*' in London had an impressive selection of different objects on offer. The objects, mostly made of softwood such as pine but sometimes also in oak, were otherwise identical with contemporary pieces of furniture that were veneered in walnut.

Some early objects were made by cutting up imported Chinese or Japanese screens, and then using the lacquer panels veneer-like to decorate western made furniture, in most cases without any consideration for the original context of the painted scenes.²⁷ Some of the original cabinets, less likely to be destroyed than the screens, have survived, placed on purpose-made heavily carved and gilded European stands.

Japanning became fashionable in the German speaking countries at a similarly early period. Most of the japanned furniture from Berlin for example dates from the time around 1700 and there are several speculations as to how this taste came to Brandenburg/Prussia this early. One suggestion is that the Great Elector Frederick William was left with a strong impression of the whole Asian art when staying in Holland as a young boy. Another connection to Holland was his first marriage with Luise Henriette, of the Orange family. In the 17th century Holland had been, even more though than England, the main trading link with East Asia.

Definitely decisive for the high quality and it's early appearance in Berlin was the arrival of the artist Gerard Dagly from Spa. Dagly, who was made 'Directeur des

²⁷ There is however no piece of furniture in this exhibition made with cut-up lacquer panels. I have deliberately chosen objects that were entirely made in either England or one of the German courts, with the exception of one bureau cabinet that was made in China for the export to England

Ornaments' at the Prussian court started working in the traditional black and gold combination, closely imitating the Asian tradition. Later he also used other colours and one of his specialities was a white background, which he decorated with coloured figures, thus moving from away from pure copying to chinoiserie, and judging by those objects that have survived the red ones seem to have been the first choice, both in terms of numbers and of quality.

'*A Treatise of Japanning and Varnishing*' which was published in Oxford had been in Dresden's '*Kupferstich-Kabinet*',²⁸ since long before 1756.²⁹

²⁸ the royal collection of prints

²⁹ Kopplin, Monika & Haase, Gisela, *Sächsisch Lacquirte Sachen, Lackkunst in Dresden unter August dem Starken*, Münster: Museum für Lackkunst, 1998, p. 18

Conclusion

By comparing English pieces of furniture, made in England, with objects referred to as 'English', but that were made in the German speaking countries, one can size up, how influential the 'English taste' on the Continent actually was. It is not one pure style that has emerged, but this would have been even less so, had we looked at the 'English taste' of not only a handful of German courts, but also Scandinavian and south European countries. What has though been established, are the elements and qualities that were perceived as 'English' and which were so sought after in furniture. All objects in the exhibition have these elements, however, some demonstrate the 'English' qualities better than others do.

Another fact that these objects establish, is that the 'English' taste was not necessarily that of the English court, which was probably itself rather French in style, but the style of middle class England, and it was ironically the upward striving German courts, that advertised this style before it became known with the middle classes on the Continent.

The question of how the ideas had travelled can still not be answered fully and a combination of the outlined possibilities must have been responsible for the transport of the designs. It is difficult to prove, but all courts looked at within this document, Prussia, Saxony and Hanover are likely to have imported some English pieces of furniture early in the century – a few 'English' objects are recorded very early at the Prussian and the Saxon court but being described as 'English' does not guarantee that they were actually imported. Such imports are not documented for Hamburg either, but the close relations given, it is highly likely that objets were transported. These objects would have been a first source of inspiration, only visible though at court, which might explain why the court-cabinet-makers always were the first to 're-produce' such '*Englische Kabinette*'.

The constant flow of travelling craftsmen was the second important source of how ideas travelled from one country to another. I believe it can't be emphasised enough, how important they were for the development of furniture styles. There

are many examples of German cabinet-makers, advertising their skills with statements that they have worked in fashionable places such as Paris, Vienna, Holland and of course England. Sometimes they also listed the skills that they had learned while away, and marquetry or inlay in all kinds of materials was just one of the many offered extras.

Even if this work opens more questions than it might answer, it will definitely have shown how influential the English taste was, how the attribute 'English' was used and above all of which high quality all the objects are that were described as 'English'.

Catalogue



1

A WALNUT OPEN ARMCHAIR

German (Hamburg), c. 1690

Turned and carved overall with scrolling acanthus and flowerheads, the rectangular caned back below a pierced top rail, and flanked by spirally-turned side supports, the down-scrolled arms on spirally-turned supports, with a caned seat, on spirally-turned legs joint by conforming stretchers, with the front stretcher matching the top rail.

EXHIBITED:

Museum für Kunst und Gewerbe, Hamburg

LITERATURE:

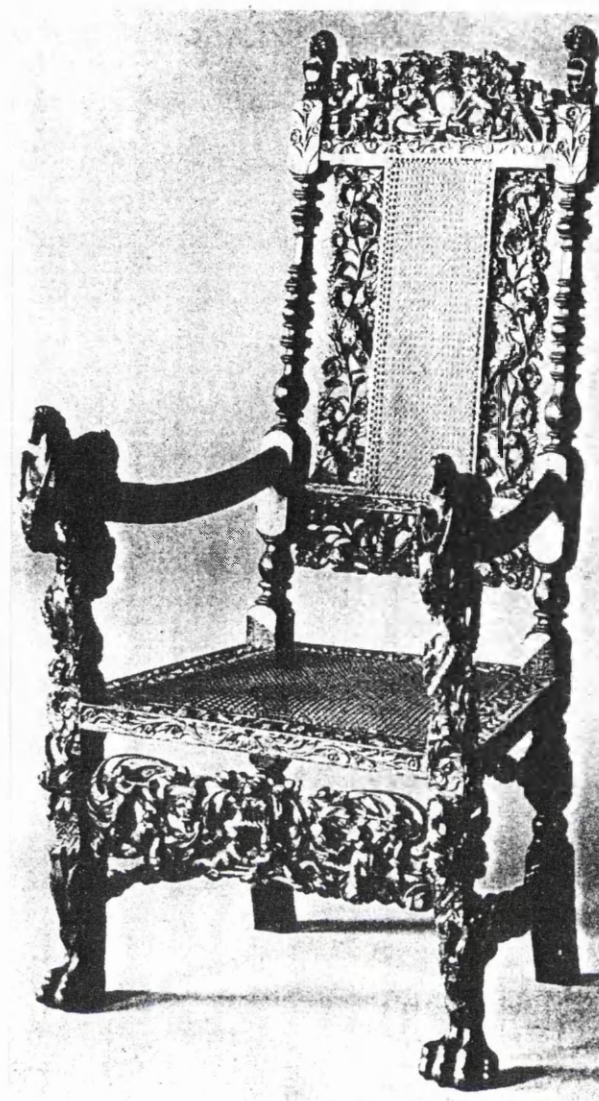
An almost identical (though English) chair is illustrated in Darbyshire, Lydia, *The decorative arts library: Furniture*, Royston 1998, pp. 29, 154³⁰

³⁰ see Comparative illustration I

2

A WALNUT OPEN ARMCHAIR

English, c. 1680



Carved overall with scrolling foliage and heraldic motifs, the rectangular framed caned back below a pierced top rail centred by the royal arms of Charles II, flanked by the arms of Catherine of Braganza and lion-finials, and flanked by turned side supports, the down-scrolling arms headed by unicorns couchant above gilt eagles, supported by shield-bearing dragons, the left shield with the arms of France, the right the Irish Harp, flanking a square caned seat, on scrolling foliage legs ending in lion's paws feet, joint by carved stretchers, with a pierced front stretcher carved with cherubs and eaglets.³¹

³¹ Illustration from Edwards, Ralph, *The Dictionary of English Furniture by Percy Macquoid and Ralph Edwards*, Woodbridge, 1983, vol. I, p. 243, fig. 52

PROVENANCE:

Made for Charles II to commemorate his wedding with Catherine of Braganza
Collection Colonel N. R. Colville

LITERATURE:

Edwards, Ralph, *The Dictionary of English Furniture by Percy Macquoid and
Ralph Edwards*, Woodbridge, 1983, Fig. 52, p. 243



3

A RED AND GILT-JAPANNED ARMCHAIR

German (Dresden), c. 1715-21

Japanning by Martin Schnell (1703-1740)

Decorated overall with trailing flowers and foliage, the rectangular back with a paper scroll to the pierced top rail, above a straight splat flanked by two caned panels, the scrolled arms on square spreading cabriole supports flanking a caned seat, on square cabriole legs, joint by a scrolling H-shaped stretcher, ending in stylised hoof feet.

51 ½ in. (131 cm.) high; 26 ½ in. (67 cm.) wide; 22 in. (56 cm.) deep

PROVENANCE:

Holländisches Palais, Dresden, inventory of 1721, p. 646 under 'N29': "*Zwey roth und Gold S. lacquirte Fauteils mit geflochtener Lehne, und jede mit 4. Geschweiften Füßen 2 Ell. 1 Z. hoch 1 Ell. 1 Z. weit und 20 Z. tief...*"

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 37.778

LITERATURE:

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat. 38

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 202

Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, cat. 27c



4

A RED AND GILT-JAPANNED SIDE CHAIR

English, c. 1700

Decorated overall with trailing flowers and foliage, the S-curved rectangular back with a yoke-shaped top rail, above a broad straight splat decorated with a river scene and a pair of Chinese figures, flanked by conforming supports, the padded drop-in seat above a shaped apron on square cabriole legs ending in stylised hoof feet.

EXHIBITED:

Victoria and Albert Museum, 'Best of British', W.44-1948

LITERATURE:

Ponte, Alessandra, *Möbel des 18. Jahrhunderts: England*, in *Möbel vom 18. Jahrhundert bis Art Déco*, Cologne 2000, p.167

A similar chair is illustrated in Darbyshire, Lydia, *The decorative arts library: Furniture*, Royston 1998, pp. 46³²

This chair gives evidence of the Asian influence at that time not only through its painted decoration, the curved shape of the back of the seat and the yoke-shaped top rail are in fact adaptations of Chinese furniture.

³² see Comparative illustration IV



5

A WALNUT CHAIR

German (Hamburg), c. 1720-30

Carved and burr-walnut veneered, the vase-shaped back-splat headed by cartouche shaped rail and flanked by crossed serpentine stiles, carved with scrolling acanthus and arrow-shaped shoe above padded drop-in seat, the serpentine apron centred by foliage carving, on cabriole legs headed by scrolling acanthus ending in conforming club feet

41 in. (104 cm.) high

PROVENANCE:

Formerly Georgskirche, Hamburg

EXHIBITED:

Museum für Kunst und Gewerbe, Hamburg

LITERATURE:

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat. 159

This chair, although German, is a suitable representative of the Queen Anne style, and a type of chair that was in England often referred to as a 'Dutch' chair. The vase-shaped back splat, flanked by the scrolling stiles, as well as the shaped rails with the conforming drop-in seat and the cabriole legs are typical. However, the feet are a give-away that this chair is not what it appears to be.

A comparable English example is in the Noel Terry Collection at Fairfax House, York.³³

³³ see Comparative illustration VII



6

A RED AND GILT-JAPANNED GAMES TABLE

German (Dresden), c. 1715-21

Japanned by Martin Schnell (1703-1740)

Decorated overall with flowers and foliage, the hinged rectangular fold-over top with rounded projecting corners decorated with Chinese landscape scenes, enclosing a red leather lined playing-surface with gilt-tooled border, on turned tapering legs ending in raised club feet.

Inscribed "No. 18"³⁴

³⁴ Illustration from Kreisel, H., cat. 42

29 ¼ in. (74 cm.) high; 33 in. (84 cm.) wide; 16 ½ in. (42 cm.) deep

PROVENANCE:

Probably from the 'Japanisches Palais', Dresden; not listed in the 1721 inventory of the 'Holländisches Palais'

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 37.323

LITERATURE:

Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, p. 25, ill. 10

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 136, p. 311

Kopplin, Monika & Haase, Gisela, *Sächssisch Lacquirte Sachen, Lackkunst in Dresden unter August dem Starken*, Münster: Museum für Lackkunst, 1998, cat. 12, p. 45

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat 42



7

A WALNUT GAMES TABLE

English, c. 1690

Decorated overall with floral marquetry of various fruit-woods and ivory, the hinged rectangular top enclosing a leather-lined playing-surface, above a short drawer to each side, on six turned tapering legs, joined by stretchers, the central pair swinging out to support the top, on raised bun feet.³⁵

³⁵ Illustration from *Treasures of the North*, London: Christie's and Manchester: The Whitworth Art Gallery, 2000, cat. 99

29 ½ in. (74.3 cm.) high; 34 ½ in. (87.6 cm.) wide; 11 ¼ in. (28.5 cm.) deep

PROVENANCE:

Private British Collection

EXHIBITED:

‘Christie’s: Treasures of the North’, London, Jan./Feb. 2000

LITERATURE:

Catalogue: *Treasures of the North*, London: Christie’s and Manchester: The Whitworth Art Gallery, cat. 99 (p.134)

John Hardy points out that the ivory-enriched marquetry veneer of flowered acanthus relates to French-fashioned furniture, such as that introduced to a bedroom apartment at Ham House, Surrey, around 1680, illustrated in P. Thornton, *The Furnishing and Decoration of Ham House*, Furniture History, 1980, fig. 140

A table of similar construction, though without the intricate marquetry, can be found in the Noel Terry Collection at Fairfax House, York.³⁶

A German table of similar construction is exhibited in Schloss Calenberg near the town of Springe.³⁷

³⁶ see Comparative illustration XI

³⁷ see Comparative illustration XIII



8

A WALNUT GAMES TABLE

German (Dresden), 1727

By Peter Hoeser (1686-1761)

Feather-banded overall, the rectangular hinged fold-over top with rounded projecting corners enclosing a playing-surface, above one long frieze-drawer, feather banded around edges and across centre dividing drawer front into two panels, on five turned tapering legs, front and back legs joint to central leg by square stretchers, back pair swinging out in gate-leg-action supporting top, on raised bun feet with brass ring handles and hinges.

30 ¼ in. (77 cm.) high; 40 ¾ in. (103.5 cm.) wide; 16 ¼ in. (41 cm.) deep, closed

PROVENANCE:

Schloss Moritzburg; Public Records Office 'HMA' 'Anno 1727', account 2/9/1727, "Auf S. Kgl. May ...Befehl ist von mir folgende Tischler Arbeit verfertigt worden, als, nach Moritzburg 60 Thl. Vor 4 Englische Spiel Tischgen von Nußbaum Flaser auf beyden Seitenournirt, mit gedoppelten zusammengelegten Blättern und zu jeden Gestell 5 Säulgen, wie auch 1 paar messingen Ringen an die Schubladen und 1 paar bänder an das blatt, jedes à 15 Thl."

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 41.065

LITERATURE:

Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, p. 24, ill. 9a

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 140, p. 312

A similarly well documented set of games tables, in proportion closer to the English models, survives at Schloss Wilanów near Warsaw.³⁸

³⁸ see Comparative illustration XV



9

A WALNUT BACHELOR'S CHEST

English, c. 1705

Walnut and burr-walnut veneered and cross-banded to the front and top, on a pine and oak corpus, the rectangular hinged top supported by two sliding lopers, above two short dummy-drawers and three graduated long drawers, two drawers with fitted interiors to the sides, all oak lined and with cock beading, the drawer fronts with feather banding and cock beading, with brass fittings, on bracket feet.³⁹

³⁹ Illustration from Brown, Peter, *The Noel Terry Collection of Furniture and Clocks at Fairfax House, York, York* 1987, cat. 70 (p. 70)

29 ½ in. (75 cm.) high; 29 in. (73 cm.) wide; 14 ½ in. (37 cm.) deep, closed

PROVENANCE:

J. McDowell, Esq., Sotheby's, Mar. 6, 1936, lot 143.

Mallett, 1951

EXHIBITED:

The Noel Terry Collection, Fairfax House, York

LITERATURE:

Brown, Peter, *The Noel Terry Collection of Furniture and Clocks at Fairfax House*, York 1987, cat. 70 (p. 70)

Side-drawers, mostly fitted out to hold inkpots and quills, are often found on this type of chest, allowing the person sitting at the opened writing top easier access.



10

A WALNUT BACHELOR'S CHEST

German (Dresden), c. 1720-30

Attributed to Peter Hoese (1686-1761)

Feather-banded overall, the rectangular hinged book-match veneered top enclosing a fitted well of variously sized compartments including secret compartments and drawers, above a central arched kneehole and three short drawers in the recess, flanked at either side by gate-leg style supports swinging out to support the top, as well as doors enclosing fitted interiors of four upright document dividers each, on bracket feet with inset castors.

29 ½ in. (75 cm.) high; 37 ½ in. (95 cm.) wide; 15 ¾ in. (40 cm.) deep, closed

PROVENANCE:

Saxon state record archive, ('Acta Schatullen-Sachsen' vol. I, Loc. 354, p. 443), reports the delivery of "2 *Reise Schreibschräncke nebst Futteralen*" to the "Campment S. Königl. Mayest. Zimmer" from Peter Hoese for the payment of 81 Thl. 14 Gr.

The chest can also be found in the inventories of Schloss Pillnitz of 1773, 1786 and 1793

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 37.395

LITERATURE:

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 125, p. 306

Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, pp. 27-28, ill. 14

A similar bachelor's chest with lopers to support the top, rather than the unusual gate-leg construction, survives at Schloss Wilanów near Warsaw.⁴⁰

⁴⁰ see Comparative illustration XXXIII



11

A RED AND GILT-JAPANNED BUREAU

German (Berlin), c. 1710-20

Decorated overall with trailing flowers and birds, the rectangular top above a hinged slope enclosing a blue and gilt-japanned fitted interior of seven small drawers and five pigeon-holes, supported by two lopers, above three short, two intermediate and one full-length drawer, on ogee bracket feet, with gilt-bronze mounts and carrying-handles to the sides, the escutcheons headed by a crown.⁴¹

⁴¹ Illustration from Kreisel, H., ill. I, p. 31

39 in. (99 cm.) high; 33 in. (84 cm.) wide; 26 ¼ in. (66.5 cm.) deep

EXHIBITED:

Schloss Charlottenburg, Berlin, Stiftung Preussischer Schlösser und Gärten,

LITERATURE:

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, ill. I, p. 31

This bureau displays a whole range of typically 'English' features. The overall shape of a chest with a writing box mounted had been popular in England throughout the 17th century. The lopers, brass handles and ogee bracket feet are also particularly English characteristics.

Early 18th century bureaux, though mostly veneered in walnut, regularly appear in the London antiques trade and at auction.⁴²

⁴² see Comparative illustration XXII

12

A WALNUT BUREAU-CABINET

English (London), c. 1710-20

By Samuel Bennett (active 1700-41)



The parcel gilt scrolled broken pediment centred by a gilt-wood cartouche, above a bevelled mirror-panelled door flanked by fluted pilasters, enclosing a fitted interior, the panels beneath the plate, the frieze-section and the interior decorated with arabesque boxwood inlay, makers name included in interior marquetry: "*SAMVEL BENNETT*" and "*LONDON FECIT*", the feather-banded lower section with a slope enclosing a fitted interior of drawers and pigeonholes, above two short and two graduated long drawers, slope and drawers with figured walnut veneer and edge banding, the drawers with cock beading, carrying-handles to sides of upper and lower section, on bracket feet.

PROVENANCE:

Samuel Bennett was one of the first London cabinetmakers to employ a maker's mark. Apart from this cabinet he seems to have only identified few other ambitious objects of which there is one with a paper label and two with a similarly inlaid signature (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700 – 1840*, Leeds, 1996)

EXHIBITED:

Victoria and Albert Museum, 'Best of British', W.66-1924

LITERATURE:

Gilbert, Christopher, *Pictorial Dictionary of Marked London Furniture 1700 – 1840*, Furniture History Society, Leeds, 1996, pp. 18, 106-7

13

A RED AND GILT-JAPANNED
BUREAU-CABINET

German (Dresden), c. 1726-30

By Martin Schnell (1675-1740)



Decorated overall with Chinese landscape scenes and bird motifs, the double domed cresting surmounted by a carved gilt-wood scrolled foliage open pediment, centred by a red and gilt-japanned Chinoiserie covered vase, above a fitted interior of 27 variously sized drawers around one central open compartment, flanked by removable document departments (originally enclosed by two bevelled and shaped mirrored doors, missing since 1945)⁴³, above a rectangular hinged slope, enclosing a further fitted interior of three drawers and two pigeonholes to either side of a central compartment, above a double row of eight graduated short drawers, on an ogee shaped plinth and six conforming shaped ogee bracket feet, with partly enamelled brass mounts.

⁴³ see Comparative illustration XX

103 ¼ in. (258 cm.) high; 47 ½ in. (121 cm.) wide; 24 ½ in. (62 cm.) deep

PROVENANCE:

The 1759 inventory recording the move of lacquer- and japanned furniture from the 'Japanisches Palais' to the 'Residenzschloss', both Dresden, "*Zwei roth laccirte Sächs. Engl. Schränke mit Spiegeln*", (Saxon state record archive)

The pair to this bureau cabinet, only differing in the painted Chinoiserie motifs, is missing since 1945

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 37.315,

Münster: Museum für Lackkunst, 1998

LITERATURE:

Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, p. 49

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 67, p. 275

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, plate III, p. 47, cat 45

Kopplin, Monika & Haase, Gisela, *Sächssisch Lacquirte Sachen, Lackkunst in Dresden unter August dem Starken*, Münster: Museum für Lackkunst, 1998, cat. 15, pp. 50-51

14

A WALNUT AND ROSEWOOD
BUREAU-CABINET

German (Berlin), c. 1730

Attributed to Martin Böhme



Brass and pewter inlaid to the front, the waved moulded cornice with three gilt-brass urn finials above a pair of bevelled mirror-panelled doors with two candle-slides, the lower section with a hinged slope enclosing a fitted interior with drawers, pigeon-holes and a sliding well, above two lopers and one long dummy drawer and two short and two graduated long drawers, on ogee bracket feet, with gilt-brass mounts.

PROVENANCE:

Martin Böhme, active 1723 – 1746, court cabinetmaker to Sophie Dorothea of Prussia

EXHIBITED:

Kunstgewerbemuseum, Köln,

LITERATURE:

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat. 22

15

A ROSEWOOD BUREAU-CABINET

German (Dresden), c. 1730-35



Feather-banded to the front, the cavetto-moulded domed cornice above a mirror-panelled door with gilt-bronze foliate slip, enclosing a fitted interior with drawers and adjustable shelves, flanked by canted pilasters with gilt-bronze mounts as plinths and capitals, above a narrow shaped-fronted drawer, the lower section with a hinged slope enclosing a fitted interior with drawers and pigeon-holes, above two short and three long drawers, the double-D mouldings on corpus-front and sides in olive-wood, on ogee bracket feet.

87 in. (221 cm.) high; 38 ¼ in. (97 cm.) wide; 24 in. (61 cm.) deep

PROVENANCE:

Formerly Schloss Moritzburg

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 42.350

LITERATURE:

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 76

Catalogue: *Meisterwerke des 18. Und 19. Jahrhunderts: Kunstgewerbemuseum Dresden in Schloss Pillnitz*, Dresden: Staatliche Kunstsammlungen, 1996, pp. 62-63

16

A STAINED BURR-BIRCH
BUREAU-CABINET

German (Dresden), c. 1730



Inlaid overall with lines of maple and ebonized pear-wood, the broken pediment above a pair of arched doors (originally with bevelled mirror-plates), enclosing a fitted interior with removable upright document shelves flanking a central cupboard and nine drawers of various lengths, above two candle-slides, the lower section with a hinged slope enclosing a further fitted interior with two pigeon-holes and four drawers either side flanking a central cupboard which encloses a further drawer and two pigeon-holes and conceals three secret drawers, above two short and two long drawers as well as two lopers, on bracket feet, with engraved brass mounts.

91 ¼ in. (232 cm.) high; 41 in. (104 cm.) wide; 24 in. (61 cm.) deep

PROVENANCE:

Formerly Schloss Moritzburg

EXHIBITED:

Kunstgewerbemuseum Schloss Pillnitz, Dresden, Inv. 40.701

(Momentarily in storage awaiting restoration) ⁴⁴

LITERATURE:

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 79

Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat. 49

G. Haase has identified the veneer as stained burr-birch. It also shows many characteristic similarities to stained field-maple or 'Mulberry wood' as it is often referred to and which for example Coxed and Wooster were using around the same time in London to veneer their bureaux and bureau bookcases.

⁴⁴ see Comparative illustration XIX depicting bureau-cabinet with both doors and mirror-plates fitted



17

A BLUE AND GILT-JAPANNED
BUREAU-CABINET

German (Dresden), c. 1745-49

Japanning attributed to Christian Reinow (1685-1749)

Decorated overall with Chinese landscapes, flowers and small figure-scenes as well as stamped gilt-metal Chinoiserie mounts, the scrolled broken pediment above a mirror-panelled door with a rectangular plate with shaped cresting, enclosing a fitted interior with drawers and shelves arranged around central cupboard, above two candle-slides, the lower section with a hinged slope enclosing a fitted interior of drawers and pigeon-holes, above a slightly bombé shaped section with one dummy drawer and three long drawers, the lower two of which forming a knee-hole, on bracket feet.

92 in. (234 cm.) high; 44 in. (112 cm.) wide; 21 ¼ in. (54 cm.) deep

PROVENANCE:

Formerly collection Nora Prince-Littler, Chestham Park, Sussex

Sold 1977, Christie's, to Axel Springer, Hamburg

Given to Victoria and Albert Museum in 1979

EXHIBITED:

Victoria and Albert Museum, Jones Collection, W.62-1979

LITERATURE:

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1993, cat. 90b, p.288

Gurlitt, C., *Bau- und Kunstdenkmäler Sachsens*, Dresden 1904, p. 253

Pair in Museum für Kunsthandwerk Dresden inv. 37.444,

Similar one at Museum für Kunsthandwerk, Frankfurt, (Kreisel, Heinrich & Himmelheber, Georg, *Die Kunst des deutschen Möbels*, vol. II *Spätbarock und Rokoko*, Munich 1983, cat. 846)

18

A KINGWOOD

BUREAU-CABINET

German (Dresden), c. 1750-55

Attributed to Michael Kümmel (1715-1794)



Marquetry-decorated overall and inlaid with mother-of-pearl, ivory and brass and mounted with gilt-bronze mounts, the unsymmetrical broken pediment with one side scrolling upwards the other downwards, above a pair of brass-bordered and cross-banded doors flanked and separated by stop-fluted canted pilasters, enclosing a fitted interior with conforming decorated drawers arranged around a central cupboard and one open shelf centred by a gilt-wood cartouche bearing the cipher "AR", the sides with conforming pilasters and carrying-handles, the lower section with a hinged shaped slope enclosing a fitted interior of further drawers arranged around a central cupboard, above four shaped long drawers, forming a bombé-shape with a kneehole, flanked by canted down-scrolling legs on conforming feet.

98 ½ in. (250 cm.) high; 53 ½ in. (136 cm.) wide; 29 ¾ in. (75.5 cm.) deep

PROVENANCE:

Made for Augustus III, King of Poland and Elector of Saxony (1696-1763)

1835 bought by Baron Mayer de Rothschild, remained at Mentmore Towers, Buckinghamshire until 1977,

1977 bought by HM Government for the Victoria and Albert Museum

EXHIBITED:

Victoria and Albert Museum, Jones Collection, W.63-1977

LITERATURE:

Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, cat. 95, p. 291

Riccardi-Cubitt, Monique, *The Art of the Cabinet*, London 1992, p. 130

Stürmer, Michael, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert*, Munich 1982, pp. 226-228

Wilk, Christopher, *Western Furniture: 1350 to the Present Day*, London 1996, pp. 98-99

Comparative illustrations

I

A WALNUT CHAIR, caned back and seat, English, c. 1700

Private collection

- Darbyshire, p. 29

II

A WALNUT ARMCHAIR, carved, turned rails, caned back and seat, Hanover, c. 1700

Herrenhausen-Museum, Hanover,

- Kreisel, cat. 106

III

A PAIR OF RED JAPANNED CHAIRS, seat and back caned, English, c. 1710

Mallet, London, 1998 catalogue, pp. 6-7

IV

A BLACK JAPANNED CHAIR, upholstered seat, English, c. 1710

Private collection

- Darbyshire, p. 46

V

A BLACK JAPANNED ARMCHAIR, with gilt decoration, carved and turned, seat and back caned 130x75x46 cm., japanning by Gerhard Dagly, Berlin, 1712

Schloss Charlottenburg, Berlin,

Stiftung Preussischer Schlösser und Gärten,

- Kreisel, cat. 7

VI

A WALNUT CHAIR, caned back and seat, 127.5x52x41 cm., Hamburg, c.1710-20

Museum für Kunst und Gewerbe, Hamburg,

- Kreisel, cat. 161

VII

A WALNUT CHAIR, needlework seat, English, c. 1720

The Noel Terry Collection, Fairfax House, York, cat. 49

VIII

- A WALNUT CHAIR, parcel-gilt,
upholstered seat, Dresden, c. 1730-40
- Formerly Schloss Moritzburg, missing
since 1945
- Arps-Aubert, cat 24c

IX

- A PAIR OF WALNUT CHAIRS,
English, c. 1730-40
- Hackwood Park, sold Christie's, 20-22
April 1998, Lot 40

X

- A WALNUT CHAIR, of a set of six,
brass-inlaid, 104x43x39 cm.,
Abraham Roentgen, c. 1745
- Schloss Büdingen,
- Huth, cat. 5

XI

- A WALNUT GAMES TABLE, English,
c. 1690
- The Noel Terry Collection, Fairfax
House, York, cat. 99

XII

- A PAIR OF BLACK JAPANNED
CARD TABLE, double gate-leg
action, c. 1700
- Sold Christie's London, 8 July 1999,
Lot 34

XIII

- A WALNUT CARD TABLE, inlaid
crown and cipher, Brunswick c. 1725
- Schloss Calenberg, Springe
- Kreisel, cat. 82

XIV

- A WALNUT CARD TABLE, double
gate-leg-action, probably by Peter
Hoese, 78.5x90x43 cm., Dresden, c.
1730-33
- Schloss Wilanów, near Warsaw,
- Haase, cat. 141
 - Schloss Wilanów inv. Wil.917
 - Arps-Aubert, p. 351, ill. 9

XV

- A WALNUT CORNER TABLE,
71.5x106x56 cm., Dresden, c. 1726-
27
- Formerly Schloss Moritzburg, now
Kunstgewerbemuseum Schloss
Pillnitz, Dresden, Inv. 41.064
- Haase, cat. 143
 - Arps-Aubert, p. 25, ill. 9b

XVI

A MAHOGANY CORNER TABLE, or
‘envelope table’, English, c. 1730

Sold Christie’s London, 8 July 1999,
Lot 78

XVII

A MAHOGANY GAMES TABLE,
triple-top, English, c. 1740-50

Norman Adams, London, catalogue
1998, plate III

XVIII

A MAHOGANY CARD-TABLE,
concertina-action, English, c.1745

Sold Christie’s London, 9 March
2000, Lot 140

XIX

A STAINED BURR-BIRCH BUREAU-
CABINET, Dresden, c. 1730
(identical with cat. 16) picture pre-
1945, with mirror-plates fitted

Kunstgewerbemuseum Schloss
Pillnitz, Dresden, Inv. 40.701
(Literature see cat. 16)

XX

A RED-JAPANNED BUREAU-
CABINET, Dresden, c. 1726-30
(identical with cat. 13) picture pre-
1945, showing the cabinet with its
mirror-glazed doors

Kunstgewerbemuseum Schloss
Pillnitz, Dresden, Inv. 37.315
(Literature see cat. 13)

XXI

A RED JAPANNED BUREAU, brass
fittings, bracket feet, 94.5x90.5x38
cm., Brunswick, c. 1720

Schloss Wolfenbüttel,
- Kreisel, cat. 93

XXII

A BURR-WALNUT BUREAU, cross
and feather-banded, fitted interior,
English, c. 1720-30

Sold Christie’s London, 13 November
1997, Lot 108

XXIII

A WALNUT BUREAU-CABINET,
English, c. 1730

Sold Christie’s London, 8 July 1999,
Lot 99

XXIV

- A RED JAPANNED BUREAU
BOOKCASE, attributed to Martin
Schnell, 190x113x55 cm, marked
with crowned "AR" on back,
Dresden, c. 1730
- Schloss Wilanów, near Warsaw, inv.
Wil.919
- Haase, cat. 68
- Kopplin, ill. 9, p. 18

XXV

- A WALNUT BUREAU-CABINET,
attributed to Peter Hoese, Dresden, c.
1730
- Previously Schloss Pillnitz, lost since
1945
- Haase, cat. 72

XXVI

- A WALNUT BUREAU-CABINET,
makers label: John Belchier, English,
c. 1725
- Gilbert, cat 64

XXVII

- A BURR-WALNUT BUREAU-
CABINET, makers label: Samuel
Bennett, English, c. 1725
- British Legation to the Holy See
- Gilbert, cat. 117, p. 107

XXVIII

- A BLACK LACQUER BUREAU-
CABINET, Chinese export, late 18th
Century
- Sold Christie's London, 8 July 1999,
Lot 125

XXIX

- A SCARLET JAPANNED BUREAU-
CABINET, makers label: Giles
Grendey, from the Lazcano ensemble,
English, c. 1740
- Edwards, cat. 447

XXX

- A PAINTED BUREAU-CABINET, with Private collection, previously antiques
Hanoverian crest, pediment centred trade
by painting of George II (probably - Kreisel, cat. 72
later), 224x91x62 cm., Hanover, c.
1726

XXXI

- A WALNUT BUREAU-CABINET, Sold Christie's London, 13 November
brass-mounted, English, c. 1720 1997, Lot 160

XXXII

- A WALNUT BUREAU-CABINET, Städtisches Museum, Flensburg,
fruit-wood and pewter inlay, - Kreisel, cat. 162
210x110x58.5 cm., Holstein (?), c.
1730

XXXIII

- A WALNUT BACHELOR'S CHEST, Schloss Wilanów, Warsaw,
with kneehole, fold-over top, two - Haase, cat. 124
loppers, attributed to Peter Hoese,
75x95x80 cm., Dresden, 1720-30

XXXIV

- A BURR-WALNUT KNEEHOLE Sold Christie's London, 8 July 1999,
DESK, English, c. 1730 Lot 96

Top: Fig. I⁴⁵

Bottom: Fig II⁴⁶



⁴⁵ Illustration from Darbyshire, L. p.29

⁴⁶ Illustration from Kreisel, H. cat. 106

Top: Fig. III⁴⁷

Bottom: Fig. IV⁴⁸



⁴⁷ Illustration from Mallet, London, cat. 1998, pp. 6-7

⁴⁸ Illustration from Darbyshire, Lydia, *The decorative arts library: Furniture*, Royston 1998, p. 46

Top: Fig. V⁴⁹

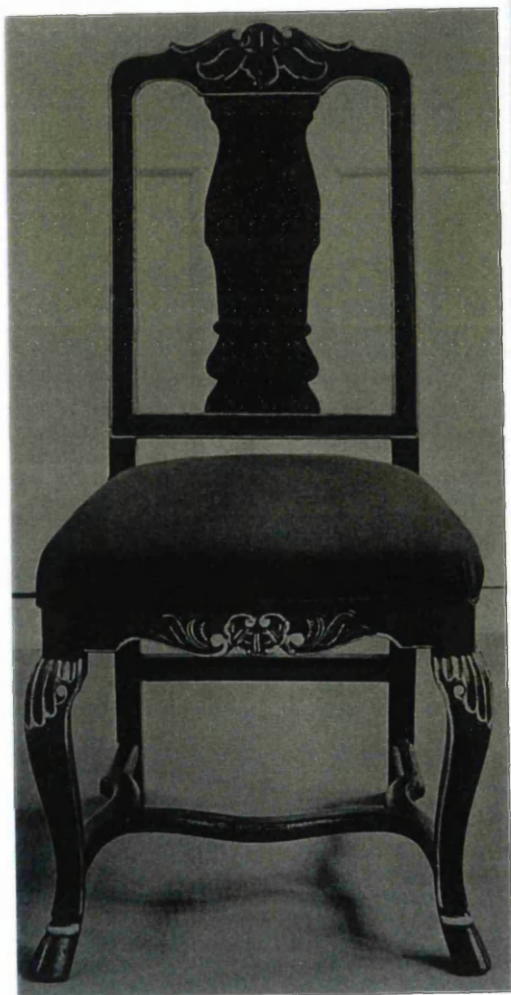
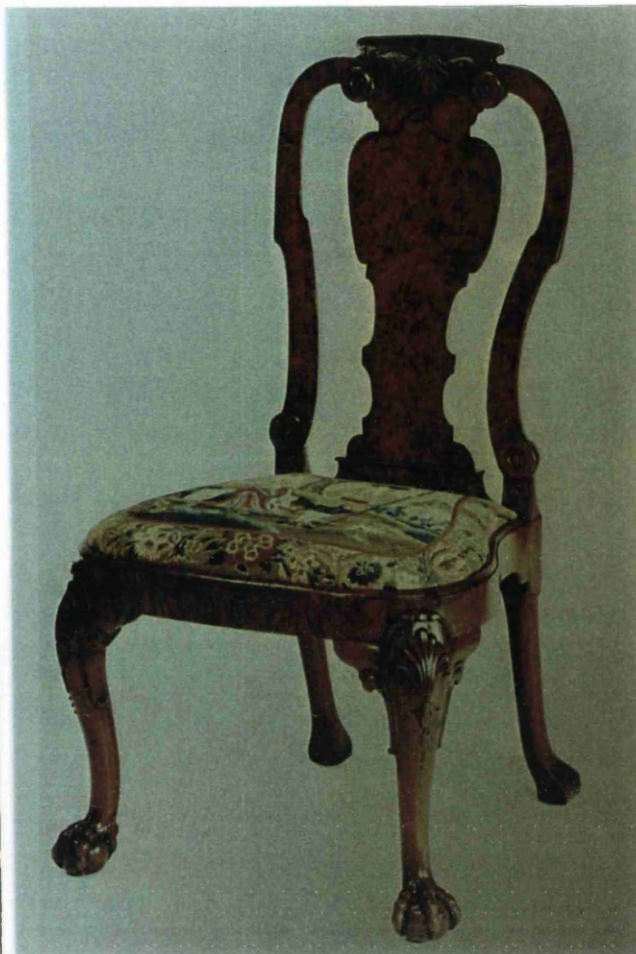
Bottom: Fig. VI



⁴⁹ Illustration from Kreisel, H. cat. 7

Top: Fig. VII⁵⁰

Bottom: Fig. VIII⁵¹



⁵⁰ Illustration from Brown, P., cat. 49

⁵¹ Illustration from Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939, cat. 24c

Top: Fig. IX⁵²

Bottom: Fig. X⁵³



⁵² Illustration from sales catalogue, Christie's, 20/4/98, lot 40

⁵³ Illustration from Huth, Hans, *Roentgen Furniture, Abraham and David Roentgen: European Cabinet-makers*, London and New York 1974, cat. 5

Top: Fig. XI⁵⁴

Bottom: Fig. XII⁵⁵



⁵⁴ Illustration from Brown, P., cat. 99

⁵⁵ Illustration from sales catalogue, Christie's, 8/7/99, lot 34

Top: Fig. XIII⁵⁶

Bottom: Fig. XIV⁵⁷



⁵⁶ Illustration from Kreisel, H., cat 82

⁵⁷ Illustration from Haase, Gisela, *Dresdener Möbel des 18. Jahrhunderts*, Leipzig 1976, 1993, cat 141

Top: Fig. XV⁵⁸

Bottom: Fig. XVI⁵⁹



⁵⁸ Illustration from Haase, G., cat. 143

⁵⁹ Illustration from sales catalogue, Christie's, 8/7/99, lot 78

Top: Fig. XVII⁶⁰

Bottom: Fig. XVIII⁶¹

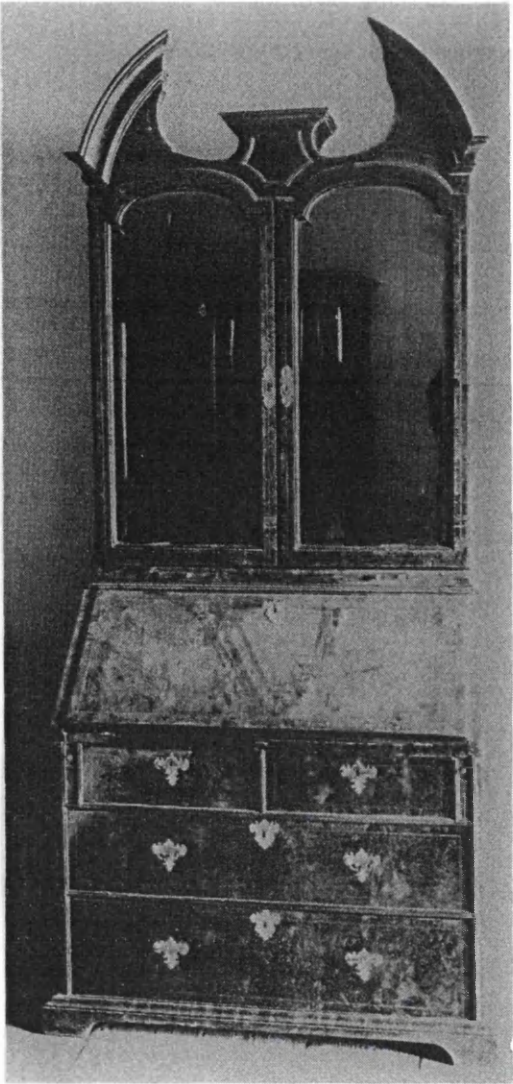
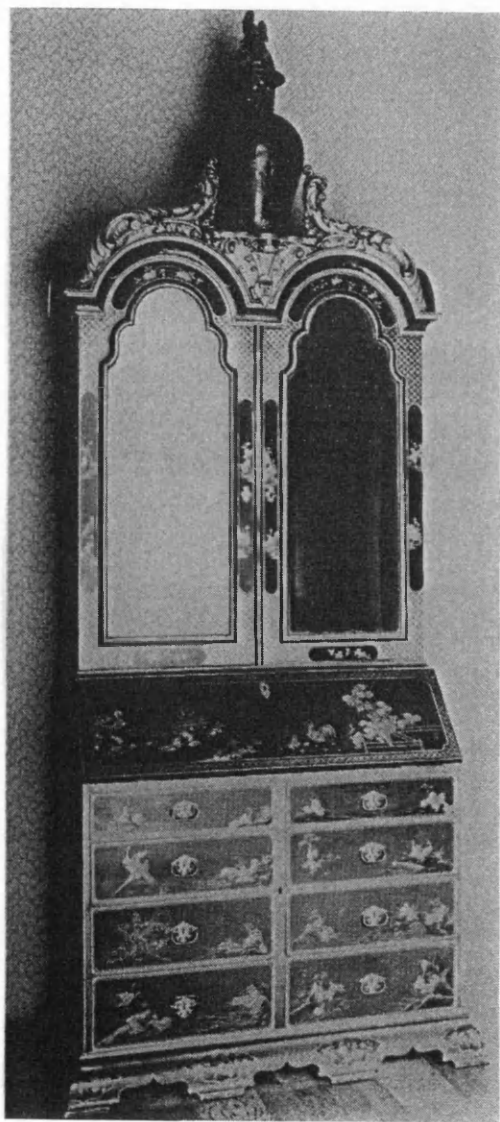


⁶⁰ Illustration from Norman Adams, London 1998, plate III

⁶¹ Illustration from sales catalogue, Christie's, 9/3/2000, lot 140

Top: Fig. XIX⁶²

Bottom: Fig. XX⁶³



⁶² Illustration from Haase, G., cat. 79

⁶³ Illustration from Haase, G., cat. 67

Top: Fig. XXI⁶⁴

Bottom: Fig. XXII⁶⁵



⁶⁴ Illustration from Kreisel, H., cat. 93

⁶⁵ Illustration from sales catalogue, Christie's, 13/11/97, lot 108

Top: Fig. XXIII⁶⁶

Bottom: Fig XXIV⁶⁷

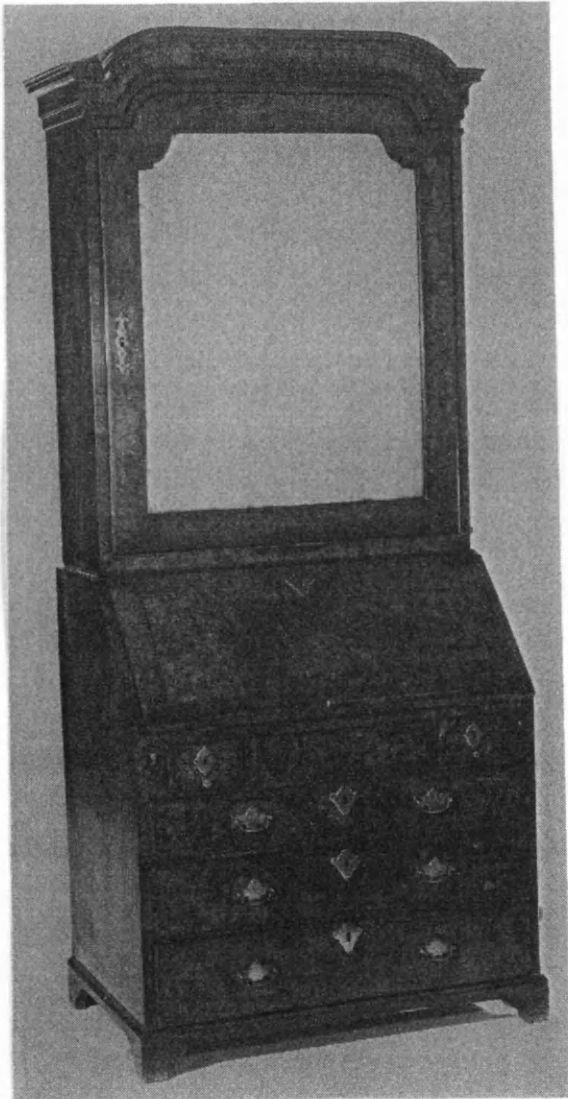


⁶⁶ Illustration from sales catalogue, Christie's, 8/7/99, lot 99

⁶⁷ Illustration from Haase, G., cat. 68

Top: Fig. XXV⁶⁸

Bottom: Fig. XXVI⁶⁹

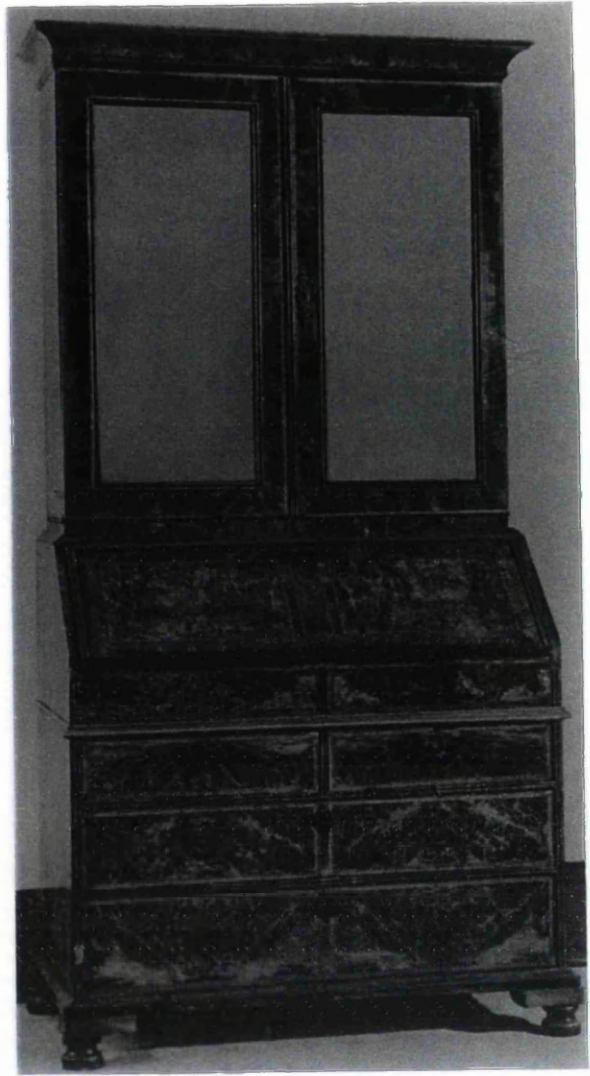


⁶⁸ Illustration from Haase, G., cat. 72

⁶⁹ Illustration from Gilbert, Christopher, *Pictorial Dictionary of Marked London Furniture 1700 – 1840*, Furniture History Society, Leeds, 1996, cat. 63

Top: Fig. XXVII⁷⁰

Bottom: Fig. XXVIII⁷¹



⁷⁰ Illustration from Gilbert, C., cat. 117

⁷¹ Illustration from sales catalogue, Christie's, 8/7/99, lot 125

Top: Fig. XXIX⁷²

Bottom: Fig XXX⁷³



⁷² Illustration from Gilbert, C., cat. 447

⁷³ Illustration from Kreisel, H., cat. 72

Top: Fig. XXXI⁷⁴

Bottom: Fig. XXXII⁷⁵

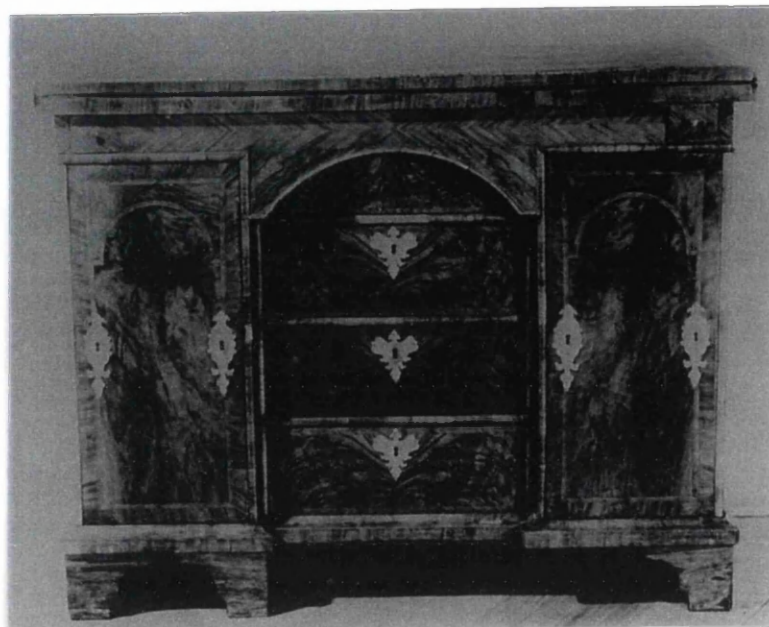


⁷⁴ Illustration from sales catalogue, Christie's, 13/11/97, lot 160

⁷⁵ Illustration from Kreisel, H., cat 162

Top: Fig. XXXIII⁷⁶

Bottom: Fig. XXXIV⁷⁷



⁷⁶ Illustration from Haase, G., cat. 124

⁷⁷ Illustration from sales catalogue, Christie's, 8/7/99, lot 96

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- Arps-Aubert, Rudolf von, *Sächsische Barockmöbel 1700-1770*, Berlin 1939
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