



# VAGABOND

SELECTED WORKS

WINTER

2024



# SELECTED WORKS



This catalogue represents a curated selection of some favourite recent acquisitions.

These works and many others will be available to view at the forthcoming Battersea Decorative Fair 23rd January - 28th January on stand C17 and C18.

Additionally we will be hosting a dedicated exhibition of these pieces at our Petworth gallery from the 3rd February - 28th February 2024 and all works will have full listings on our website from January 28th.

We hope you enjoy viewing these artworks and antiques as much as we did discovering them...

Joe Chaffer

# I

## LOUIS XIV MIRROR

### A FRENCH MARGINAL GLASS MIRROR, CIRCA 1700

The design in classical Louis XIV taste in the manner of Jean Bérain,  
the mirror plates are original mercury glass, naturally aged to a soft pewter tone.

Provenance: Private Collection, Paris || Cornette de saint Cyr sale 1994, lot 46

Height: 158cm Width: 83cm Depth: 12cm



# II

## ITALIAN SCHOOL

### A LARGE SCALE STILL LIFE OIL ON CANVAS, FOLLOWER OF CHRISTIAN BERENTZ (1658-1722)

This large scale oil on canvas set in an Italian garden adorned with an abundance of flowers, fruits and animals, dates to the first half of the 18th century.

Provenance: Private Collection, Rome

Height: 236cm Width: 145cm Depth: 6cm





# III

## COPPER

### A LARGE SCALE COPPER VAT, FRANCE, CIRCA 1860

This impressive copper vessel used to make cheese in northern France in the 19th century, its impressive size, sculptural shape, heavy bronze arched handle and natural verdigris colour make for an interesting statement antique for the home or garden.

Height to handle: 159cm Width: 160cm Height of bowl: 79cm



# IV

## PACING HORSE

### AFTER GIAMBOLOGNA (1529-1608) A BRONZE FIGURE OF A PACING HORSE ITALIAN, 18TH CENTURY

This cast of one of Giambologna's favourite models is a reduction of the horse from the monumental equestrian bronze statue of Duke Cosimo I de' Medici, erected in the Piazza della Signoria, Florence in 1594.

Giambologna was inspired by the antique over-sized bronze of the Emperor Marcus Aurelius (now in the Capitoline Museum, Rome), which had been set up as the focus of Michelangelo's rearrangement of the Piazza del Campidoglio, Rome.

A version of the Pacing Horse was sent as a diplomatic gift to Henry, Prince of Wales, in 1612 and was inherited by his brother, King Charles I.

Height: 25cm Width: 20.5cm Depth: 10cm



V

WILLIAM AND MARY

A FINE WILLIAM & MARY FIGURED WALNUT CHEST,  
CIRCA 1690

This William & Mary walnut chest of drawers has a deep, rich figured honey colour  
and well patinated surface.

The whole piece with intricate seaweed marquetry throughout.  
Quarter veneered top over two short and three long drawers, raised on bun feet.

Height: 97cm Width: 100cm Depth: 56cm



# VI

## PORTRAIT OF A GENTLEMAN

### PORTRAIT OF AN UNKNOWN GENTLEMAN IN A LACE RUFF, SOUTHERN ITALY, 16TH CENTURY

The prominence of the stiffened lace collar or ‘ruff’ combined with the silky black doublet, richly braided elongated cuffs, gold buttons and belt, places this mystery gentleman within the higher echelons of society. Cloth such as this, particularly black, was expensive to produce and maintain at this time. The extravagant collar, known also as a standing band was typically made of starched linen or lace, its complexity enhanced further on supporting wires. It was an elaborate symbol of power and wealth, becoming more exaggerated as the late 16th and early 17th Century drew on with various regional and court variations.

This gentleman radiates from a strong sober darkness, through the luminosity of his skin tones and intricate lacework of his relatively modest collar, in contrast to his formal expression. These details suggest a leaning towards an artist working in the shadows of the Spanish Habsburg Court, possibly under the influence of the Spanish Renaissance artist, Alonso Sánchez Coello (1532-1588), court painter to Philip

II. At this time, Spanish court portraiture was designed to record the subject without humour and placed greater attention upon the sumptuous textures and details of the sitter’s attire. Fashion was a significant and controversial export even at this time; Philip II of Spain was an influential proponent of a black and gold palette together with the stiffened collar. Later and interestingly, Philip IV is known to have banned the ‘ruff’ in 1621. The Spanish Habsburg Court had an enormous reach in 16th Century Europe, stretching to Flanders, the domains below the Dutch Republic and towards Naples and Sicily in the south.

The reverse cassetta frame in which this portrait is enclosed is most apposite. Its gold and black banded raised sight edge and flattened arabesque decorated flat frieze almost emulating embroidery. This type of frame was ubiquitous in Italy throughout the 16th and 17th Century, with regional differences between areas such as Tuscany and Naples. For a closely related example see the Metropolitan Museum (Inv. 1975.1.2526).

Height: 87cm Width: 67cm Depth: 8cm





# VII

## VENETIAN PAINTED DESK

### AN ITALIAN POLYCHROME PAINTED KNEEHOLE DESK LATE 18TH CENTURY

A rare Venetian painted desk, decorated on all sides in its original neo-classical decoration, could be used as a free standing desk or dressing table.

Provenance: Bearing label to the inside the central drawer 'No t.54 in the Catalogue of C. H. St J. Hornby'. Charles Harold Hornby (1867-1946), was a founding partner of W.H.Smith and deputy vice chairman of the NSPCC. In 1945, his collection was sold by Henry Duke & Son, Dorchester. Some of his collection of antiques is now in the Victoria & Albert Museum.

Height: 74cm Width: 90cm Depth: 51.5cm



# VIII

## ITALIAN MIRROR

### AN EBONISED WALNUT AND PEAR WOOD MIRROR, ITALIAN 17TH CENTURY

This substantial wave moulded frame design was made popular in Flanders in the middle of the 17th century and shows the influence of foreign tradesmen working in Rome and Florence, including Giacomo Herman and Giveanni Falker both German (c.1688) and Given Signist (Swiss c.1675).

This mirror is made from a combination of ebonised walnut and pear wood and shows a nod to the quality of the german , Swiss & Flemish tradesmen working in Italy in this period.

The inset mirror glass appears to be original.

Height: 115cm Width: 102cm Depth: 12cm







# IX

## MONUMENTAL MARBLE SUNDIAL

### AN IMPORTANT CARVED MARBLE SUNDIAL, PORTUGUESE, Oporto REGION, MID 18TH CENTURY

Portugal has a rich tradition of country houses and manors indigenously known as solares or quintas. Some were modelled on the great 18th century gardens of Le Notre and other landscape architects in France. Under King Joao, himself a great patron of the arts, began the great 18th century period of Portuguese baroque. The previous austere architectural style albeit heavily influenced by renaissance Italy was replaced with exuberance.

With great profits from its colonies and most especially gold and precious stones from Minas Geras and the Sertao of Sao Paulo in Brazil, it was the golden era of Portuguese architecture and ornament.

From it there emerged a new artistic language. Named the Joanine, in honour of the king, it was an architectural style that transformed quintas not only in Portugal but also in the nation's Atlantic provinces and overseas colonies. This spectacular sundial, monumental in scale incorporates many architectural elements synonymous with the baroque architecture of the mid 18th century.

It was a highly creative Italian who created a style of this style of architecture perfectly suited to Northern Portugal. Born in 1691 and trained in Sienna Nicolau Nasoni arrived in Oporto in 1725.

Having established his reputation modernising the city's cathedral, he was commissioned by Jeronimo de Tavora e Noronha to build the Church of Clerigos, one of Oporto's great 18th century churches. Commissions for other churches and quintas followed of which the most well known is the grand solar de Mateus, known all over the world for the rose wine bearing its name.

The architectural composition of this sundial probably owes more to the façade of the Cas dos Porto Carreiro. Commissioned by Antonio de Vasconcelos Carvalho e Menezes, a wealthy Portugese noble who made part of his wealth in Brazil it was constructed by a Spanish architect but heavily influenced by Nasoni's work. The volute scrolls and the foliate elements as well as the stylized lambrequins all echo Nasoni's designs for the gilt woodwork of Oporto churches.

Height: 357cm Width: 130cm Depth: 62cm (Approximate weight 3.8 Tonnes)





# X

## APOLLO BELVEDERE

### A BRONZE FIGURE OF THE APOLLO BELVEDERE, ROME, 18TH CENTURY

The Apollo Belvedere in the Vatican ranks among the most celebrated statues from antiquity. Today thought to be a Hadrianic copy, made in c. 120-140 CE, of a 4th-century BCE Greek bronze original, the statue was excavated in Rome in 1489. The marble was recorded in 1509 in the garden of S. Pietro in Vincoli, which was then under the custodianship of Cardinal Giuliano della Rovere, who became Pope Julius II (1503-1513). By 1511, the Apollo had been installed in the Cortile del Belvedere of the Vatican, and thereafter received a vast amount of attention from artists and commentators alike. The most influential of these was J.J. Winckelmann, who dedicated pages to the Apollo's beauty and hailed it as the embodiment of antique ideals. One of the most amusing descriptions of the Apollo was made

by the great American painter Benjamin West. Upon visiting the Eternal City in the summer of 1760, he encountered considerable snobbery from the native populous who mocked him for a perceived lack of sophistication.

Anxious to see the impression of this classical exemplar on West's supposedly uncultivated mind, they opened up the doors of the Belvedere to reveal the Apollo, only to be shocked when the painter dryly remarked, 'My God, how like it is to a young Mohawk warrior' (Haskell and Penny, op. cit., p. 150). The statue's fame was further enhanced after it was ceded to Napoleon under the terms of the Treaty of Tolentino in 1797, arriving in Paris in a garlanded case in July 1798; it was returned to Rome in January 1816.

Height: 54cm Width: 18.5cm Depth: 18.5cm



# XI

## A.W.N PUGIN WRITING TABLE

### AN ENGLISH GOTHIC-REVIVAL WALNUT WRITING TABLE

THE DESIGN ATTRIBUTABLE TO A.W.N. PUGIN (1812-1852), MID-19TH CENTURY

The canted angle top inset with leather writing surface above an imbricated frieze with tusk tenon joint ends, supported on chamfered arched trestles with inlaid petal roundels to the horizontal side stretchers above castors, further joined by a central stretcher with central carved petal roundel.

Height: 68cm Width: 139cm Depth: 48cm



# XII

## ALABASTER KRATERS

### A FINE PAIR OF ITALIAN GRAND TOUR ALABASTER VOLUTE KRATERS, CIRCA 1800

These rare vases derive their shape from the Greek volute Kraters used as mixing vases for water and wine. The earliest date from around 600 B.C and were traditionally made in terracotta and then painted with scenes of feasting, mythological events, and allegorical vignettes. By the Roman times, craftsmen utilised the shape but in marble and semi-precious hard-stones with relief carved scenes. Excavations in the late 18th century and early 19th century had brought rediscovery of these Roman vases to the attention and delight of collectors and travellers on the Grand Tour: Most notable were the krater with dancing figures in the Borghese collection, the Townley Vase, and the Sosibios Vase.

In this pair of vases the craftsmen has chosen to cherish for posterity the colour and beauty of the stone itself, with carved further embellishment deemed unnecessary.

Comparison with the Faustino Corsi collection at Oxford would suggest that the stone is close to what Corsi called Alabastro di Palombara but with inclusion of further richer reds of iron oxides.

Height: 67cm Width handle to handle: 30cm Base: 19cm square



# XIII

## SWEDISH MIRROR

### A FINE SWEDISH GILT LEAD & ETCHED GLASS MIRROR, ATTRIBUTED TO BURCHARD PRECHT (1651-1738)

The arched cresting with an urn shaped surmount above cherub mounts, acanthus scrolls and paterae flanking central cartouches of leaves and grapes within plain border plates, the rectangular plate below, within a border of six canted, etched margin plates decorated with leafy tendrils, flowers and birds, the frame with elaborate bead mouldings including leaf and gadrooned ornament.

This mirror relates stylistically to a group of mirrors of an idiosyncratic Swedish ‘Regence’ design associated with the furniture-maker and sculptor Burchard Precht (1651-1738) By 1674 he is recorded as having established himself in Stockholm working at the Swedish Royal residence

of Drottingholm Palace where he became ‘carver to the court’ in 1682. Before the end of the 17th century he broadened his experience by travelling with the court architect Nicodemus Tessin to Paris and Rome, which had a significant influence on the development of his designs.

Related mirrors by Precht are illustrated in T. Sylvén and E. Welander-Berggren, *Speglar Spegelmakare & Fabrikörer i Sverige, 1650-1850*, Stockholm, 2000, pp.’s 194, 196-197 and S. Wallin, *Nordiska Museets Möbler från Svenska Herremanshem*, Stockholm, 1931, vol. I, figs. 335 and 337.

Height: 171cm Width: 86cm Depth: 12cm





# XIV

## T A P E S T R Y

### A LARGE WOVEN TAPESTRY, BRUSSELS, CIRCA 1650

A large wall hanging 17th century tapestry, featuring the amazonian warrior Antiope flanked within a border of fruits and foliage.

Historically, Flanders is notable for its impressive achievements in the decorative arts and architecture - especially with respect to painting and tapestry production.

The style of Brussels Renaissance, and later Baroque, tapestry is most typically characterized by the designs of renowned Flemish artists such as Peter Paul Rubens and Bernard van Orley. As one

of the leading innovators of 16th-century Flemish tapestry design, van Orley - called “the Raphael of the Netherlands” - is credited with adapting the Italian stylistic attributes of monumentality and sculptural relief to Flemish tastes and tradition.

No less influential on the Brussels 17th century tapestry industry were the designs and compositions - featuring mythological and religious themes - of master Antwerp painter Peter Paul Rubens.

Height: 335cm Width: 257cm



# XV

## BUST OF A MAIDEN

WHITE MARBLE, SIGNED, DATED HOLME CARDWELL,  
ROME 1865

Born in Manchester 20 May 1813. Died Rome 7 August 1895. He attended the Royal Academy Schools in 1834 on the recommendation of Sir Francis Chantrey. Cardwell is said to have studied in Paris under David d'Angers for three years from 1841. During the late 1840s and early 1850s he worked in Manchester and London.

Before 1856 he had returned to Rome where he remained and among the works, he created there were an imposing tomb in the Non-Catholic Cemetery to the banker Aeneas Macbean (d.1864). This tomb is described as “a very credible specimen of Mr Cardwell’s talent” in ‘Murray’s Handbook. There are few details of Cardwell’s later life but he appears to have been made an honorary member of

the Manchester Academy of Fine Arts in the 1890s. Holme Cardwell’s monumental Diana carved in Rome in 1862 recently came to auction at Sotheby’s, London, 13 December 2017, lot 41 and released £357,000.

Holme-Cardwell also exhibited two other sculptures in the International Exhibition of that year, ‘Pan and Cupid’ and ‘Sabrina’, and the fact that these are both now in public institutions, (Pan and Cupid was given to the Victoria and Albert Museum in 1871, and Sabrina is now in the Hove museum, Sussex) is surely testament to the high esteem shown to the sculptor’s works both at the time and in the present day. He died in Rome 7 August 1895.

Height: 62cm Width: 42cm Base: 19cm



# XVI

## CORPUS CHRISTI

A FINELY CARVED BOXWOOD FIGURE OF CHRIST,  
GERMANY, 17TH CENTURY

A very good example of the saviour with his head tilted towards the sky, delicately carved in boxwood.  
Now mounted on a custom metal stand.

Height: 31.5cm Width: 8cm Depth: 4cm



# XVII

## VENUS AND THE GOLDEN APPLE

OIL ON PANEL OF VENUS AND THE GOLDEN APPLE,  
CIRCLE OF GORTZIUS GELDORP (1553-1618)

The 'Golden Apple' was the prize awarded to Venus by the Trojan Prince, Paris, for beating Juno and Minerva in a beauty contest. To show her gratitude Venus promised Paris the most beautiful woman on earth, Helen. Paris kidnapped Helen from Greece which led to the Trojan war.

Height: 79cm Width: 64cm Depth: 6cm





# XVIII

## ROMAN SARCOPHAGUS FRAGMENT

ANCIENT CARVED MARBLE FRAGMENT,  
CIRCA 2ND CENTURY AD

This fragment of marble is the remains of a once grand sarcophagus with the restrained design of strigilated panels on the front. This distinctive type of decoration is restricted largely to sarcophagi made in Rome in the 2nd century.

Now mounted for display on a contemporary steel stand.  
For a related sarcophagus design see - Met Museum - Accession number - 2005.258

Height: 41cm Width: 35cm Depth: 15cm including stand



# XIX

## REGENCY ÉTAGÈRE

### A FINE AND UNUSUAL REGENCY ÉTAGÈRE, ENGLAND, CIRCA 1810

Constructed in mahogany, this English Regency étagère has a four tier waterfall design, with an open gallery back, raised on cabriole legs with water gilded lion paw feet sitting on its original castors.

The open nature of this bookcase meaning it can happily free stand in the room or be placed against the wall.

The whole piece decorated in the Egyptian Revival taste.

Height: 145cm Width: 89cm Depth: 40cm



XX

VENETIAN CONSOLE

A FINE GILTWOOD CONSOLE TABLE WITH MARBLE TOP,  
VENICE, CIRCA 1770

Elegant lines, and the original water gilded surface to this mid 18th century Venetian giltwood  
and marble console table.

The console is freestanding and raised on delicately pronounced cabriole legs, the deeper than usual  
carved apron wraps around the console to give room for the foliate carvings of trailing vines and leaves.

Above is the original deep red Bilbao Conchiferous marble top which is inset to  
give a pleasing linear aesthetic.

Height: 81cm Width: 132cm Depth: 64cm



# XXI

## MARBLE ANGEL

A CARVED MARBLE STATUE OF AN ANGEL,  
ENGLAND, CIRCA 1860

Originally from a church, this impressive marble statue has a certain peaceful quality, the marble is weathered to soft, dusty pale grey colour. The whole statue has a very serene presence.

Height: 163cm Width: 63cm Base: 37.5cm square





XXII

HOWARD & SONS

AN ORIGINAL HOWARD & SONS CHESTERFIELD SOFA,  
ENGLAND, CIRCA 1860

Fully restored and re-upholstered in Howard & Sons factory ticking, original castors (stamped), Howard & Sons paper label to frame.

Height: 66cm Width: 215cm Depth: 96cm Seat Height: 38cm



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# VAGABOND

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