

A FINE INDO-PORTUGUESE CARVED EBONY CHAIR, the top rail pierced and carved with scrolls, winged masks, cabochons, flowers and exotic birds and flanked by parrot finials with ivory eyes above a row of arcading supported on spirally turned columns, the stuffed seat with a flower-carved border with pierced apron and spirally turned legs and stretchers, late 17th Century, later castors

\*\* The hardness of ebony, which prevents it from showing signs of age, also renders it extremely difficult to date. The style of the above and the following lots would suggest that they date from the latter part of the 17th Century. Similar pieces were certainly collected in the middle part of the 18th Century, and were obviously considered of some age then, as they were often described as being 'Elizabethan' or 'Tudor' in contemporary inventories. Horace Walpole had collected a group of ebony furniture at Strawberry Hill, and at least two rooms, the Holbein Room and the Great North Bedchamber, were partially furnished in this way, as witnessed by John Carter's watercolours of the house done in 1788, see John Cornforth, *English Interiors 1790-1848*, London 1978, plates 130 and 132. One of the Strawberry Hill chairs was illustrated in one of the first books published devoted to old furniture, Henry Shaw's *Specimens of Ancient Furniture*, London 1836, plate XIII, and another chair similar, reputedly given by Charles II to Elias Ashmole and now in the Ashmolean Museum, Oxford, is illustrated *ibid.*, plate XII

A group of similar furniture was also collected by William Beckford at Fonthill Abbey, and was at that time thought to be of 16th Century origin. Two chairs, almost certainly from Fonthill, were sold from the Collection of the Duke of Hamilton, Hamilton Palace, 1882, lot 169, and were described as *A Pair of Tudor Chairs, of ebony carved with Flowers with spirally twisted columns and stretchers and leather seats, said to have belonged to Cardinal Wolsey*. One of these chairs is now in the Victoria and Albert Museum (413-1882) and the other in the Edinburgh Museum. Several other chairs similarly described appear in the catalogue of the 1823 sale at Fonthill Abbey

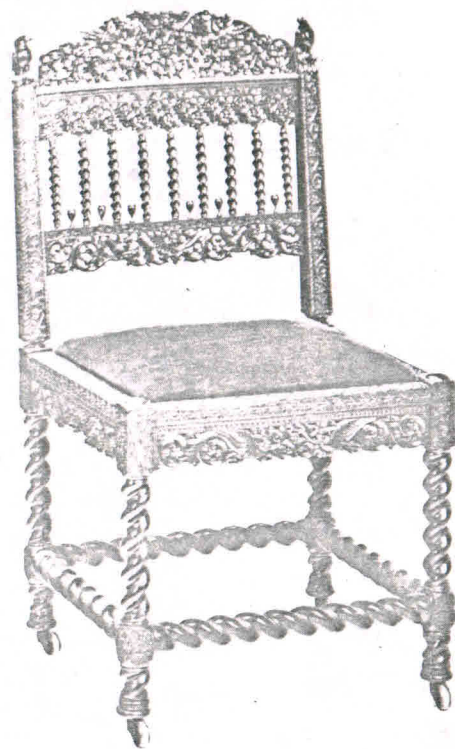
Two similar pieces, a mirror and an extremely elaborate bed, are to be found in the collection of the Duke of Buccleuch, at Boughton House, Northamptonshire

Another chair is in the Colombo Museum in Ceylon, and it is probable that this furniture was all made in Goa, Batavia, Ceylon and the East Indies, possibly mainly for export. Much of it seems to have found its way to England, but this may be due to England's strong connection with Portugal in the latter part of the 17th Century, due to Charles II's marriage to Catherine of Braganza

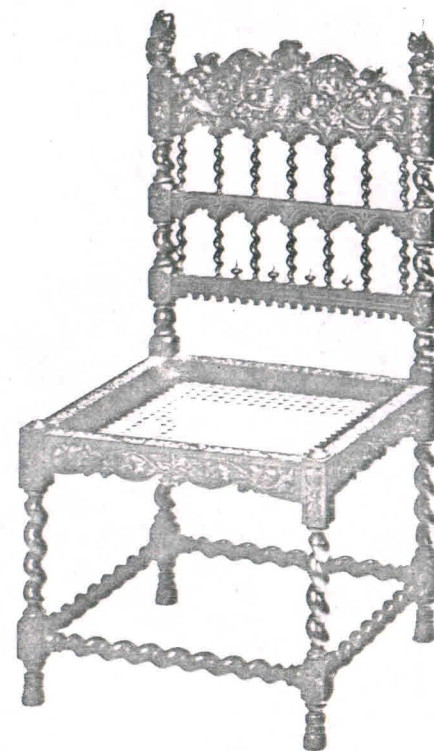
264

A PAIR OF INDO-PORTUGUESE EBONY CHAIRS each arcaded back with two rows of spiral bobbins and top rail carved with stylised flowers and with lion finials holding armorial cartouches, the caned seats with leaf-carved borders and spiral turned legs and stretchers, late 17th Century

\*\* See note to lot 263



263



264 (a pair)

265

A PAIR OF INDO-PORTUGUESE CARVED EBONY CHAIRS, the low backs carved with stylised foliage above a row of spirally turned bobbins interrupted by ivory bosses, with caned seats and spirally turned legs and stretchers, late 17th century

\*\* See note to lot 263

266

TWO SIMILAR INDO-PORTUGUESE CARVED EBONY CHAIRS, the top rails carved with seated monkeys and stylised foliage above a row of spiral turned bobbins, with caned seats and spiral turned legs and stretchers, late 17th Century (2)

\*\* See note to lot 263

267

AN INDO-PORTUGUESE CARVED EBONY ARMCHAIR, the low back carved with flowers and foliage and with similarly carved arms, with a caned seat, the apron and cross-bar also carved with stylised foliage, late 17th Century

\*\* See note to lot 263

Lisboa, 29 de Abril de 1981

*Agadecido em 17/5/81  
Pedida via Bria ao Museu  
do Douro Superior e Capto  
Santo.*

Meu caro Bernardo,

Desculpa escrever-te à máquina (dizem que parece mal; não sei porque), mas estava com as mãos na "massa" (quero dizer na "máquina") e assim fica mais claro e mais condensado.

Conforme estava previsto fui hoje examinar o resultado das fotografias que no dia 22 do corrente se tiraram na Estrêla. São <sup>16</sup> das quais sómente 3 a cores; pedi uma prova a branco e preto de cada uma para oferecer ao Prior: se o Edgar Lello não concordar eu cubro com todo o gosto esta despesa; são 1200 escudos.

Passo a descrevê-las:

- 1 - arcaz de sacristia: fica na sacristia do lado direito do altar-mór, onde está agora o presépio de Machado de Castro (vê-se no espelho parte das portas de vidrinhos do armário onde se conserva). Tanto no painel que está agora colocado encima do arcaz, como no que está na outra sacristia (cuja fotografia vem na "plaquette" do Ayres de Carvalho), faltam as pequenas urnas que os ornamentavam: verás as bases de secção quadrada que lhes correspondem (andam lá por cima: vê-se que ainda não houve tempo de as recolocar!). A M<sup>a</sup> Helena Mendes Pinto recomendou êste arcaz, o qual, tanto pela talha como pelas ferragens, acha mais interessante que o que vem na "plaquette" (êste está na sacristia que fica do lado esquerdo do altar-mór: em frente do túmulo do arcebispo de Tessalónica).
- 2 - maquineta com S. Pedro.
- 3 - maquineta com presépio ( a decoração do interior, feita de pequenas conchas, parece-me trabalho dalguma freira pouco dada à oração).
- 4 - crucifixo da banquetta do altar-mór (agora está na sacristia do lado esqu.)
- 5 - candelabro " " " "

A M. H. M. Pinto recomendou estas duas fotos, dada a qualidade do cinzelado; São de bronze dourado.

- Cor
- 6 - crucifixo; a cruz é de pau-preto com aplicações de buxo. Esta foi tirada a cores, de acordo com o conselho da M. H. M. P.
  - 7, 8 e 9 - estantes de côro; qualquer deles são de óptima qualidade.
  - 10 e 11 - tamborettes do altar-mór. Um grupo de 3 é de pernas direitas; outro grupo de 3 é de pernas curvas: êstes de menor qualidade que os primeiros - a M. H. M. P. disse <sup>que</sup> êstes talvez não valêsse a pena fotografá-los, mas eu pedi que os fotografassem também; embora de menor qualidade de talha, também são do século XVIII.

- Conu mania a foto do N. A. S. e depois do u.º do Império  
De se sentar o Card. Patriar. quando vai à Basílica*
- 12 - cadeira de braços: tem dourados na talha; não pôde tirar-se a cores, porque só levaram 3. *Está na Estrela há mais de 30 anos, mas pertence ao N. V. A. A.*
  - 13 e 14 - sec. XIX? ; uma delas tirou-se a cores, pois dá muito realce ao

*genuflexório e cadeira*

Cor ||

Cô

magnífico trabalho de "marqueterie": conselho da M. H. M. P.

15 - estrado do altar do Santíssimo. Houve dificuldade em focar melhor; dada a qualidade do trabalho em "marqueterie" tirou-se um detalhe a cores.\*

Em face dos feriados que se aproximam, não sei quando esta carta te chegará às mãos.

\* deve não terho a prova a branco e preto, por vir só relaciono 15, que entregue ao Prio.

Um grande abraço do teu mtº amigo

Adalberto

P.S. "Mário Novais" mandará para ti também 2 provas a branco e preto de cada uma das fotos já tiradas para o trabalho do tipo de Carvalho

11/10/56  
56  
062  
21  
56





















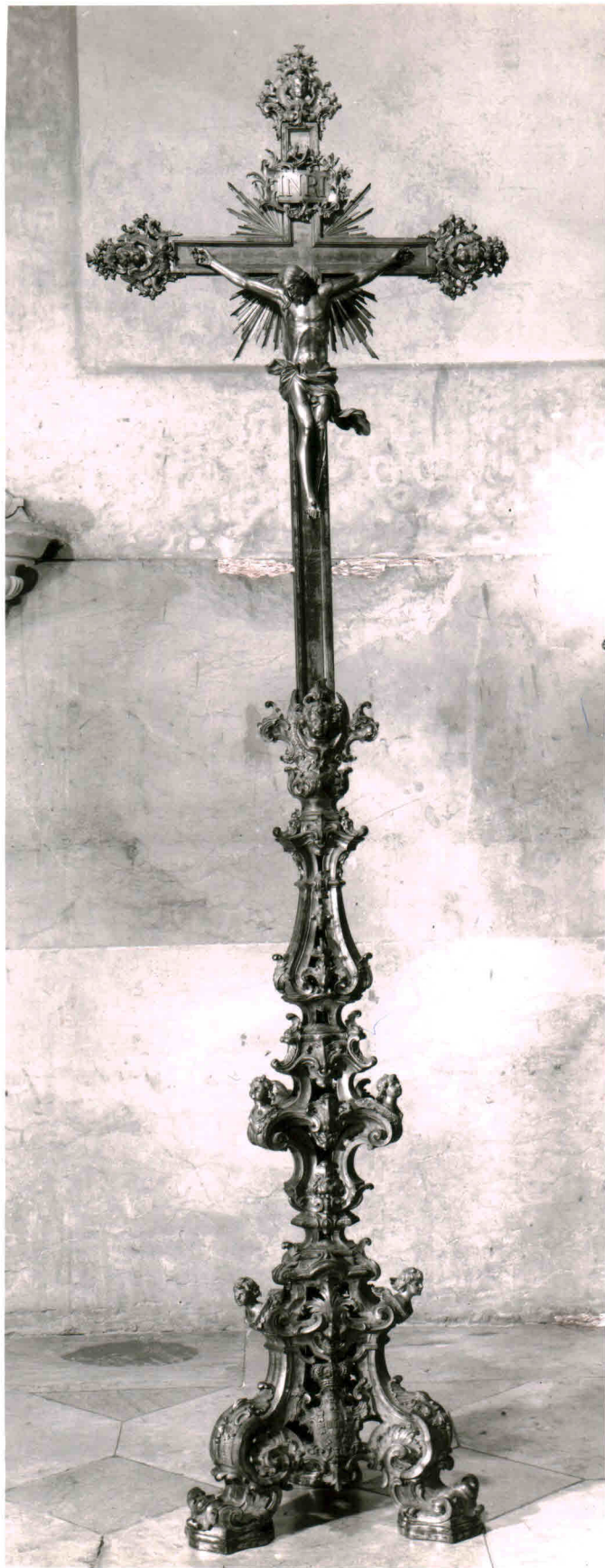


















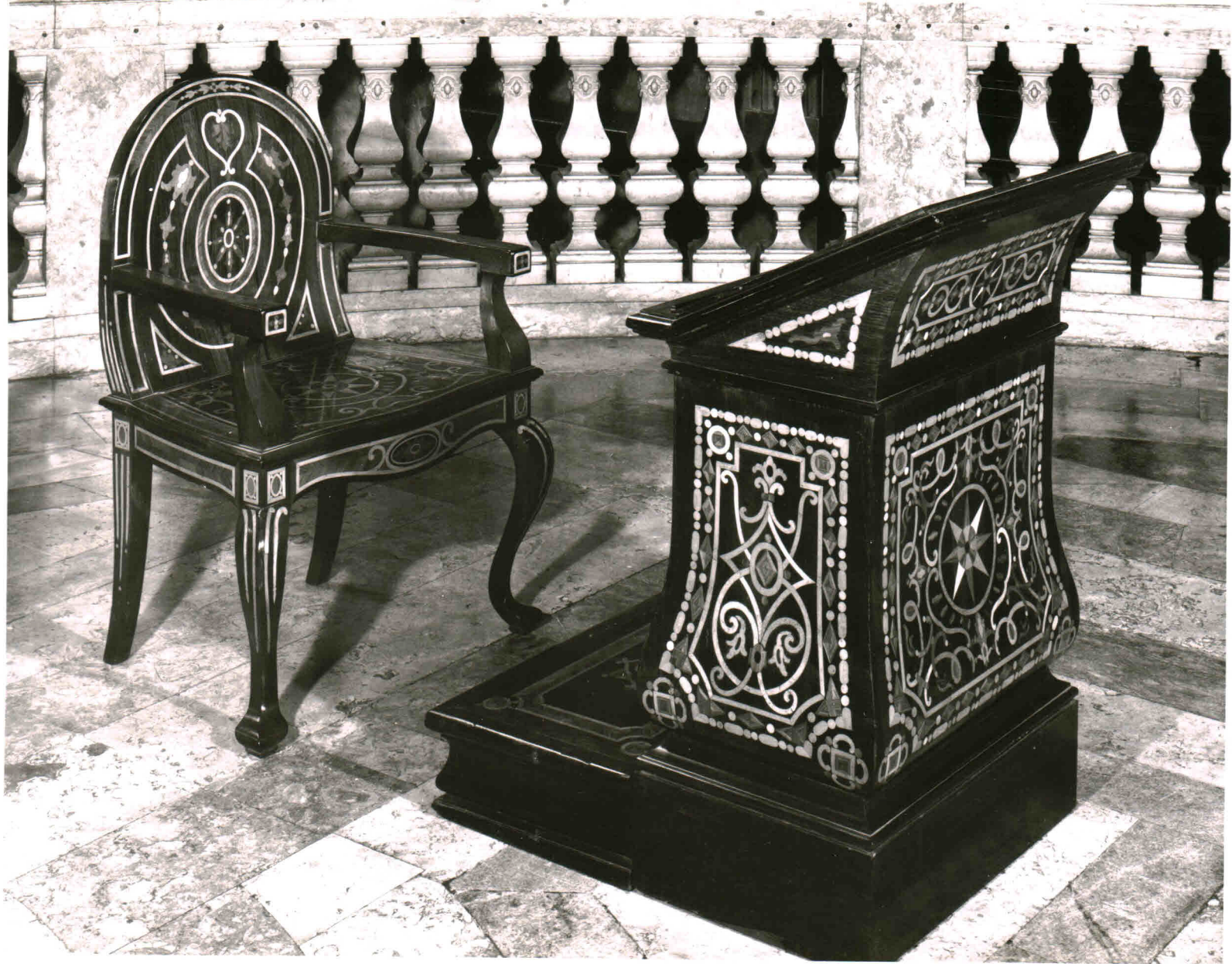




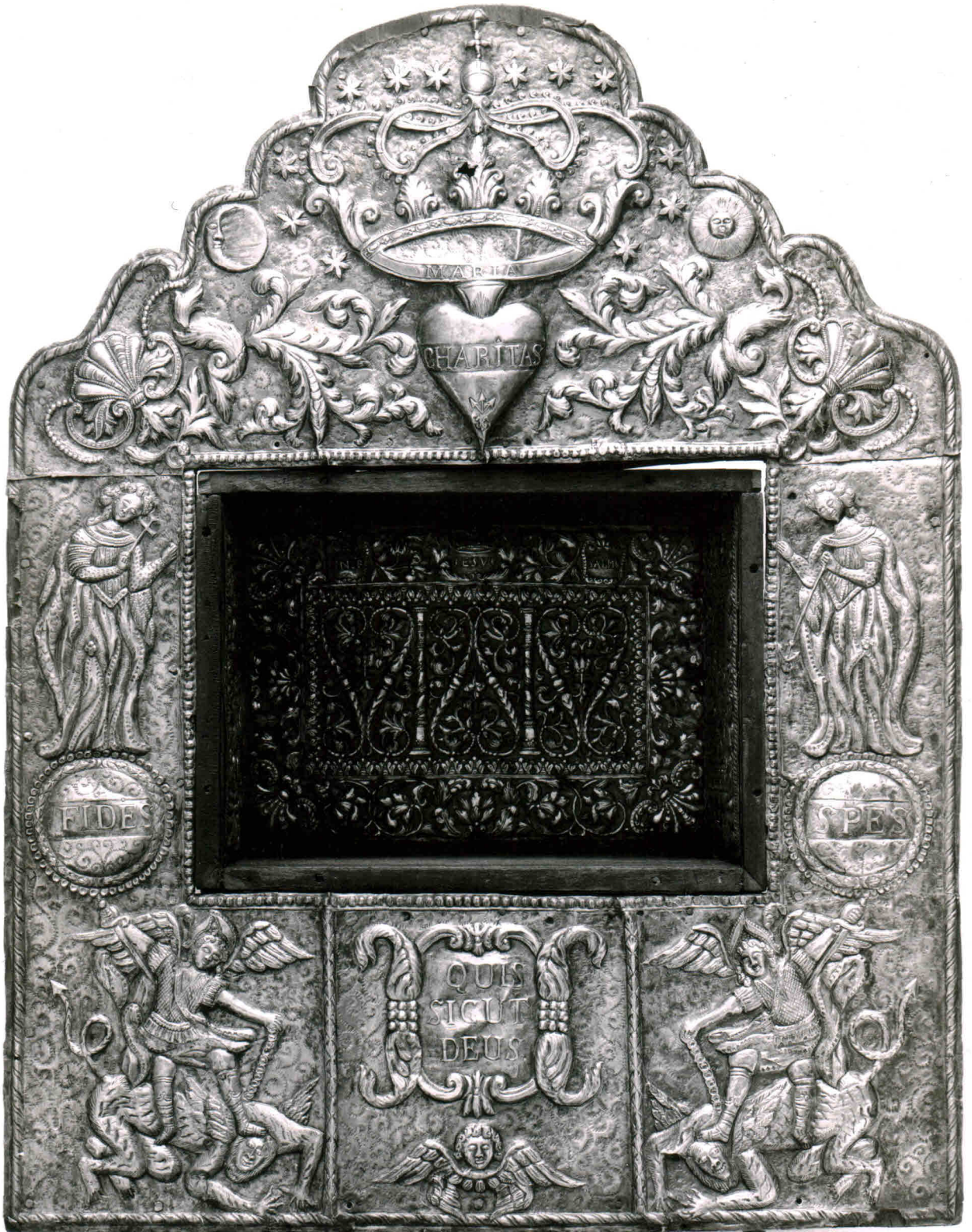












CHARITAS

FIDES

SPES

QUIS  
SICUT  
DEUS























