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A MASSIVE, 18 SEATER, LATE-19TH CENTURY, ANTIQUARIAN, REFECTORY TABLE, with an elm top, boxwood and parquetry frieze and oak base 3.68m 145" long

£25,000

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REF: 11875

Height: 76 cm (29.9")

Width: 368 cm (144.9")

Depth: 78 cm (30.7")

Description

- It is virtually impossible to source C17 and earlier dining tables with integrity which are more than 274cm., 108 inches long & period models are narrow around 70cm or 27.50 inches wide
- It is very rare to find a table of this size with parquetry decoration which was only used on the finest pieces and is sophisticated elevating its status.
- The massive elm top is made from over 10" wide, beautifully figured boards, 1 1/4" thick
- The bulbous legs on this table are typical of those found on drawleaf tables that were made in the third quarter of the 16th century. The bulbous or vase-shaped legs were of Flemish and German origin, introduced into England by immigrant craftsmen and through published designs such as those of Dietterlein and De Vries. In early Elizabethan examples, the vase-shape is very pronounced, the bulbs generally being carved with acanthus and gadroons, and terminating at the junction with the frame in Ionic volutes as in this example.
- The top is detachable and unusually the base of table can easily be dismantled unlike the 16th century examples whose immovable nature caused them to descend through many generations in the same family, and Evelyn observes in a familiar passage that both in hall and parlour long tables " were as fixed as the freehold " '. Consequently drawleaf tables still survive today in situ some of the great collections, such as Hardwick Hall, while others have passed into the hands of museums such as the Treasurer's House, York
- Provenance : Private Collection UK. The Estate Of Wendy Vanderbilt Lehman, USA. Wendy was born in California to Manuela Hudson and Alfred Gwynne Vanderbilt II, a pioneer in thoroughbred racing, who's father had gone down on the Lusitania. She was great, great granddaughter of Cornelius Vanderbilt, the historic tycoon known as The Commodore. Like many wealthy children of her generation, Wendy grew up largely in the care of nannies, and throughout her childhood she was shuffled between Palm Beach and the Plaza Hotel. Wendy experienced her first sense of belonging at boarding school, where she cultivated life-long loving friendship with her art teacher Betty Klein. She later attended Sarah Lawrence College. In her early 20s Wendy was widely sought after and photographed as a debutant. She was featured in one of Lilly Pulitzer's first advertising campaigns and attended the Truman Capote Black and White Ball. Although she enjoyed the social circuit, Wendy was devoted to her art and her family. In her early 30s, Wendy married Orin Lehman, New York State's longest-serving commissioner of Parks, Recreation and Historic Preservation. They raised two daughters on the Upper East Side of Manhattan and divorced after 25 years of marriage in 1995. Known for her love of modernism, Wendy's art was greatly inspired by her mentors Georgia O'Keefe and her sister, Anita Young. Wendy's artistic expression spanned several mediums and six decades. Her work included brightly painted sculptures in wood and aluminum as well evocative paintings in acrylic, ink and watercolor. In 2008, she was selected to be a part of The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, which resulted in the placement of her work in museums across...

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