THE WRIGHTSMAN COLLECTION

VOLUME I *Furniture*

by F. J. B. WATSON

Director of the Wallace Collection, Surveyor of the Queen's Works of Art

THE METROPOLITAN MUSEUM OF ART

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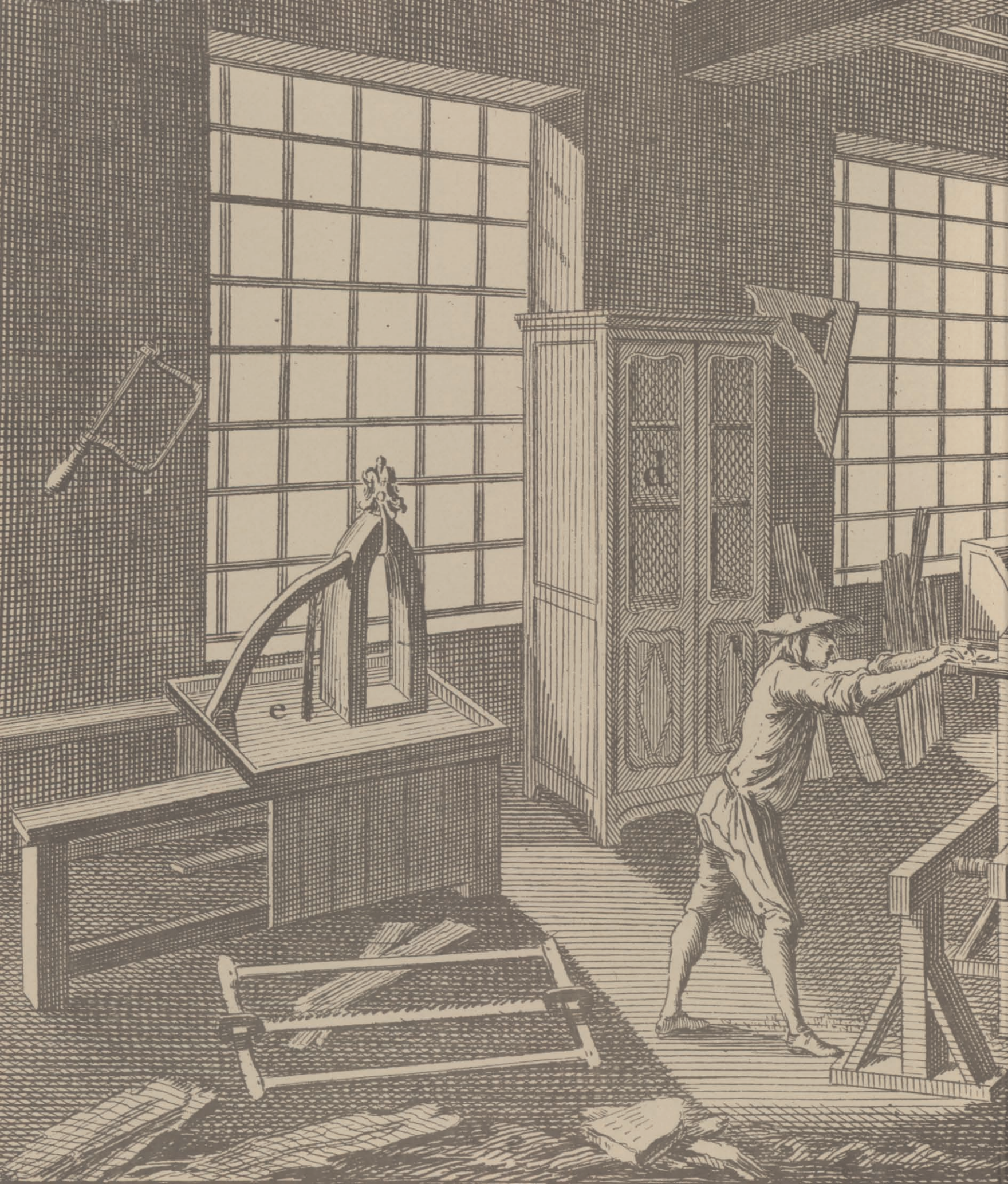
d
e


b
g
a
f

OVERLEAF: View of a cabinetmaker's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, volume IV of plates, 1765. The Metropolitan Museum of Art Library. Purchase, bequest of Jane E. Andrews in memory of her husband, William Loring Andrews

a Bench

b Chest of Drawers

c Desk

d Bookcase with doors

e Marquetry cutter's donkey

f Press or clamp beside which two workmen are engaged in sawing wood

g Workman planing wood

Elsewhere are French saws, marquetry saws, planes, set squares, mallets, chisels, and wooden planks.

THE WRIGHTSMAN COLLECTION

VOLUMES I AND II

Furniture, Gilt Bronze and Mounted Porcelain, Carpets

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TO THE MEMORY OF

Richard Seymour-Conway

FOURTH MARQUESS OF HERTFORD

who did so much by his example as a collector to reawaken an understanding of eighteenth century French art at a time when it was neglected and despised.

"We share the poor fate of humanity whatever we do, and we do something to help and console when we've something precious to show. What on earth is more precious than what the ages have slowly wrought? They've trusted us, in such a case to keep it—to do something, in our turn, for them." She shone out at him as if her contention had the evidence of the noonday sun, and yet in her generosity she superabounded and explained. "It's such a virtue, in anything, to have lasted; it's such an honour, for anything, to have been spared. To all strugglers from the wreck of time hold out a pitying hand!"

HENRY JAMES: *Covering End*

FOREWORD

FROM THE TIME that extensive travels and the study of art first concentrated their interest on the eighteenth century, Charles and Jayne Wrightsman little by little have assembled a collection of furniture and related works of art that may be favorably compared with the great national collections. As their enthusiasm grew, they conferred with scholars in the field, but always the decision about what to acquire, and when, was theirs, and theirs alone. Speaking of the furniture, the author has said that the collection is approximately two-thirds the size of the great Wallace Collection, and contains pieces of comparable quality. Their paintings, though relatively few in number, are of a quality and importance rarely found in present-day private possession.

When the collection began to assume international importance, Mr. and Mrs. Wrightsman became interested in the suggestion that The Metropolitan Museum of Art prepare and publish a catalogue. With the concurrence of the late Sir James Mann, Director of the Wallace Collection, we invited his colleague, F. J. B. Watson, who had prepared the informative *Catalogue of Furniture* of that collection, to be the author. Notwithstanding his arduous duties as Surveyor of the Queen's Works of Art, and now as Director of the Wallace Collection, Mr. Watson has completed the first two volumes.

Preparation of the catalogue has required the tireless collaboration of many. Jack R. McGregor, now Director of the De Young Museum in San Francisco, worked assiduously, while Administrative Assistant in the Metropolitan, on photography, the description of objects, and the other endless details of scholarship and liaison. James Parker, Associate Curator in the Department of Western European Arts, also devoted extensive study to the collection and supplied valuable information and advice. Peter Oldenburg, aided by Anne MacDougall Preuss, designed the typography and format of the catalogue, which was printed by Clarke & Way.

The collaboration with Mrs. Wrightsman, an acknowledged expert in the field, has been happy and fruitful; so often the information at the fingertips of collectors goes unrecorded and is lost forever, but in this instance Mrs. Wrightsman's careful notes and excellent memory proved invaluable. The Metropolitan Museum thanks Charles and Jayne Wrightsman for having in every way encouraged and supported the preparation of these volumes.

JAMES J. RORIMER
Director,
The Metropolitan Museum of Art

March 1965

PREFACE

THE FORM OF the entries in these first two volumes of the catalogue of the collection of Mr. and Mrs. Charles B. Wrightsman, dealing with the French eighteenth century furniture, is basically that used in my *Catalogue of the Furniture in the Wallace Collection*, published in 1956. Certain minor modifications have been introduced, mainly on account of the somewhat different and more restricted character of the collection under consideration here but also partly in the light of a number of years' experience in using the earlier catalogue. A few changes have also been made in order to conform with American usage.

Here I have arranged the furniture in four main divisions: *menuiserie*, *ébénisterie*, objects in which gilt bronze plays a leading role, and, lastly, carpets and chimneypieces. Within these four categories, objects have been grouped in alphabetical order according to function, i.e., chairs, frames, screens, side tables; or cabinets, chests of drawers, secretaires, writing tables, etc. Occasionally this has been varied to bring closely related objects, like chairs and stools, together. The individual pieces have been arranged in an approximately chronological order within these subdivisions. It must be understood that such a chronological arrangement is necessarily tentative; anyone who has studied French eighteenth century furniture will know that chairs in the Louis XV style continued to be made long after the Louis XVI style had come into existence, and that to distinguish, for instance, between Louis XIV Boulle furniture and the best imitations of it produced in the reign of Louis XVI is often almost impossible. In the absence, therefore, of documentary evidence by which a piece can be precisely dated (and that is rare), the chronology has been established on a purely stylistic basis, on the assumption that each piece was made at the time when its style first came into vogue (but on this point see Introduction, p. LI).

The objects are numbered in sequence throughout the catalogue, suites of matching furniture being grouped under a single number, with individual pieces within the suite being distinguished by letters, e.g., 8 A–D, Four Armchairs. Physical description of each piece is followed by what is known of its history, and that succeeded by comparative and stylistic notes in that order. The terms *right* and *left* refer to the spectator's right and left hand as he looks at the piece from the front. Measurements are overall unless otherwise noted and are given both in inches and in centimeters, e.g., 30 (76.2). The upholstery materials and leather are modern unless otherwise stated.

In a certain number of cases where furniture bears no stamp and is undocumented I have sometimes ventured, often very tentatively, to make an attribution to a particular *ébéniste* or *menuisier*. The basis on which these attributions are made is explained in the Introduction, pp. LXII–LXV. I have made fairly

extensive use of quotations from Lazare Duvaux's *Livre-Journal* (see Introduction, p. LII), even where there was clearly little probability that the entry in the daybook referred to the particular object under consideration but merely to some cognate piece of similar date and nature. I have done this because it seemed interesting to put on record the commercial value of these things at the time when they were originally made. I have likewise usually recorded the prices attained in the saleroom by the various objects referred to in the Wrightsman Catalogue, even when their appearance at auction was quite recent. These, too, seem to me to be of some interest for the history of taste and economics.

I have also tried, necessarily somewhat tentatively, to bring some order into the complex question of the terminology used to describe French furniture. This is by no means easy, as contemporary writers were acutely aware. Roubo himself, our principal contemporary authority on Louis XVI practice, confesses that he was unable to understand why certain names were given to certain types of furniture, and his contemporaries often used these terms extremely loosely and often applied different names to objects of the same type. Nevertheless, I have attempted as far as possible to use the appropriate French terms of the period in preference to those that became current only in the nineteenth or twentieth centuries. Many of the technical terms have no adequate equivalent in English (e.g., *bonheur-du-jour* or *chaise meublante*). For this reason I have almost invariably retained the original French words. Likewise, quotations from documents, even where fairly long, have generally been given in the language in which they were written. It seems highly unlikely that anyone with sufficient interest in the subject to embark on reading this catalogue will lack the small amount of French needed to grapple with such simple translation. An extensive glossary will be found on p. 574.

A kindly reviewer of the Wallace Collection catalogue in *The Connoisseur*, December 1956, suggested that the somewhat full physical description of each piece was a work of supererogation in view of the fact that almost every one of them was illustrated, as here. I have ventured to dissent from this view, which, I suspect, arises solely from the fact that reviewers, and they alone, read such catalogues as these as a continuous text. The ordinary reader uses them for reference only, as they are intended. The most distinguishing characteristic of French eighteenth century case furniture is its rich decoration, produced by the use of a wide variety of materials: woods of different figure and tone and often colored with dyes, ivory, stained horn, mother-of-pearl, gilt bronze, lacquer, Sèvres porcelain, etc., not to mention rarer and more extraordinary materials like butterflies' wings or birds' feathers (see p. LXI). It was not without reason that Roubo wrote "l'Art de l'Ébénisterie est aussi nommé Peinture en bois" and proceeded to list forty-eight *bois des Indes* and twenty-three *bois de France* that were in use in his time (about 1770), adding that many of these were frequently stained to any of nine different colors not found in nature. Such minutiae are quite impossible to distinguish in a reproduction. Chairs and other *menuiserie* are less elaborately decorated; nevertheless, the richness of the carving is sometimes lost in reproduction, and such refinements as two-colored gilding are not apparent; nor is the nature of the upholstery. I became very conscious of these matters in the course of preparing the catalogue. Although I was already

familiar with the collection, the first draft had necessarily to be written, with the aid of photographs, three thousand miles away from the pieces. When I came to read these descriptions, prepared with great care and an acquaintance with French furniture extending over many years, in front of the objects themselves, the discrepancies between the original and the description were far too striking to be ignored. The descriptions here are therefore at least as full as those in the earlier catalogue.

Since I had discussed the stylistic and historical evolution of French furniture at some length elsewhere, I felt that it would have been superfluous to do that again here. Instead, I have tried, in the introductory essay preceding this catalogue, to explore the history of the taste for collecting French eighteenth century furniture, especially in the United States. This was perhaps overbold for a foreigner working entirely from published sources, and I hope my temerity will not be too harshly judged. The same approach to this subject has led me to try to examine some of the reasons why it has remained popular with collectors for a quite exceptionally long period. This, in its turn, has led me into consideration, I hope not too discursively, of the social and technical forces at work shaping the forms and functions of this furniture, which I believe throws some light on its nature and aesthetic virtues.

The bibliography to some extent repeats that in the Wallace Collection catalogue, but has been brought up-to-date to 1964. My earlier work included a lengthy bibliography of sale catalogues; this has not been repeated here, since early sale catalogues play a far more limited role in the history of this collection than of the one at Hertford House. American libraries are not, on the whole, rich in early sale catalogues, and to aim at anything like a complete recording of sales held since 1956 in which French eighteenth century furniture has appeared would have been a burdensome and not very profitable task. It would, moreover, have increased the length of the bibliography inordinately.

In the course of preparing this catalogue I have incurred a number of debts of gratitude. The first and by far the greatest of these has been to Mr. and Mrs. Charles B. Wrightsman. They not only invited me to make this catalogue, but have provided me with every possible facility to examine the collection whilst I have been working on it. Their hospitality has been constantly extended to me to examine this and other collections of furniture at first hand in the United States, as well as making it possible for me to go to those European centers such as Paris and Leningrad where French furniture is to be studied. The patience with which they have borne with and acceded to all my requests to be allowed to develop certain aspects of the subject, even when this has delayed the publication of the catalogue, has been exemplary. The relations thus established have flowered into a personal friendship that, I like to think, is closer than that generally linking cataloguer and collector, and I am happy to have this opportunity to put on record here the pleasure that I have derived from this.

My second debt, and it is a very great one, is to Jack R. McGregor, lately of The Metropolitan Museum of Art. When Jonathan Richardson published his *Account of the Statues and Bas-Reliefs, Drawings and Pictures in Italy, France &c, with Remarks &c.* in 1722, he had been unable to visit Italy himself

but had had to rely on reports sent back by his son. He met with some derision and was lampooned in at least one highly improper caricature for having committed himself to the statement that his son had been his eyes in the preparation of his admirable guidebook, which remained a standard work until the publication of Burckhardt's *Cicerone* in the late nineteenth century. I hope I shall not be thought frivolous if I say that, in a sense, Jack McGregor has been my eyes in preparing this catalogue, even though I have studied every piece at first hand many times. Down to the time when he was appointed Director of the De Young Memorial Museum in San Francisco, Jack McGregor was tireless in answering a stream of questions about the furniture, identifying woods and marbles, arranging for detail photographs and assisting me in a variety of ways with information and valuable comment. Both the form and the content of the catalogue owe much to his criticism and advice. After he took up his new appointment in 1963, the unrewarding task of checking my final entries was most generously taken on by James Parker for the furniture, and Edith A. Standen for the textiles. I am deeply grateful to both these members of the staff of the Metropolitan Museum for their assistance, without which the catalogue could hardly have appeared at all.

Like all those who study French eighteenth century furniture, I am particularly indebted to my friend Pierre Verlet, Conservateur en chef du Département des Objets d'Art at the Louvre. Over the last thirty years his investigations into the archives of the Crown of France have revolutionized the entire study of this subject, and all subsequent students owe him a debt that it is difficult to repay, but that will be apparent to any reader familiar with Verlet's writings. To the late J.-P. Baroli, the scholar who "identified" Bernard II Vanrisamburgh, I am especially grateful, not merely for much helpful discussion of the furniture of this great *ébéniste*, in which the Wrightsman Collection is exceptionally rich, but also for allowing me to read and quote from his unpublished thesis submitted to the École du Louvre on "Les Meubles Marqués B. V. R. B."

Many other people have helped me in a variety of ways in the preparation of the catalogue. Amongst colleagues in America Carl Christian Dauterman of the Metropolitan deserves special mention for his help with the Sèvres and other mounted porcelain; Robert Wark for information about furniture, etc., in the Huntington Art Gallery; and Maurice S. Dimand of the Metropolitan for advice about the complicated problems connected with Russian carpets. My goddaughter, Clare Le Corbeiller, whilst still on the staff of the Metropolitan Museum, was most helpful in identifying the marks on the silver fittings of the traveling toilet, breakfast, and writing table No. 124. Marvin Ross provided me with valuable information about pieces in Mrs. Herbert May's collection in Washington. On the question of French furniture coming to the United States prior to 1800 I have received helpful advice from Theodore Siegl of the Philadelphia Museum of Art, Nathaniel Burt of the Philadelphia Athenaeum, Frank Somer of the Henry Francis du Pont Museum, Winterthur, James Biddle of the Metropolitan, and F. J. Dallet, formerly of the American Museum in Britain, Bath. Research in New York libraries in American periodicals for the bibliography of periodical articles was undertaken by Jean Gallatin Crocker.

Nearer home, both M. Gérald Van der Kemp, Conservateur en chef du Musée de Versailles, and

his assistant Mlle Jallut provided some important information about Savonnerie carpets. So did Mme Marguerite Jarry of the Mobilier National. M. Max Terrier, Conservateur du Château de Compiègne, gave valuable information about the palace relating to the secretaire No. 107 by Joubert. M. Henry Sorensen, besides working out the history of Mme de Pompadour's *table de nuit* No. 109 and successfully tracing at my behest the important document in the Crown inventories relating to No. 91, responded to a host of questions and frequently sacrificed his Saturdays in order to undertake research in the Bibliothèque Nationale or the Archives at the Hôtel Soubise to answer them. In Spain, Don Xavier de Salas, director-designate of the Prado, furnished me with useful information about the fountain statues after Algardi in the gardens at La Granja, and Don Enrique Moreno Baéz of Santiago de Compostella tried unsuccessfully to illuminate the history of the Savonnerie carpet No. 277. In Holland, Mr. Th. H. Lunsingh Scheurleer of the Rijksmuseum answered a number of questions and, particularly helpfully, produced a photograph of a Dutch early eighteenth century cabinet inset with Canton enamels, and Dr. Horst Gerson of the Rijksbureau voor Kunsthistorisches Documentatie at The Hague answered a number of questions about sale catalogues, as did Mlle S. Damiron of the Bibliothèque Doucet. Through the kindness of Dr. Olga Mihailova of the State Hermitage Museum, Leningrad, Dr. Sharaja of the department of Russian decorative art provided me with the key information about the carpet No. 280, and another correspondent, Dr. Leonid Tarassuk, supplied me with most useful photographs and books about the eighteenth century decorative arts of France to be seen in Russia.

In England, I owe a special debt of gratitude to my friend Svend Eriksen, the librarian of the Kunstindustrimuseum at Copenhagen, with whom I have enjoyed many stimulating conversations about French furniture in general. He has, with particular generosity, allowed me to read the manuscript of his thesis on Delanois. Mr. A. T. Dell very kindly allowed me to use his collection of photographs of eighteenth century French furniture. I am not an authority on textiles, and both Mrs. Talbot Rice and Mrs. Beattie provided me with useful information about Russian carpets of the so-called Bessarabian type, whilst Mr. Peter Thornton of the Victoria and Albert Museum read the carpet entries through and made some most helpful corrections to my text. Mr. E. T. Joy provided me with some valuable information about the economic circumstances of English furniture craftsmen in the eighteenth century. My assistants, Robert Cecil and Vesey Norman at the Wallace Collection, and Geoffrey de Bellaigue of the Lord Chamberlain's Department, were all most helpful in many ways, supplying me with information, criticizing my text, and reading my proofs. Finally, Villiers David read the Introduction in manuscript and made some helpful suggestions. Mrs. Maureen Reid and Miss Lily Hughes have typed reams of my not easily legible handwriting and written hundreds of letters on the subject of the catalogue.

Lastly, I should like to mention a purely personal debt to my Siamese cat, Miss Wu, who by consistently sitting either on my lap, my manuscript, or my books whilst I was at work taught me much about the importance of concentration.

London, July 1964

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INTRODUCTION

> The Progress of this Nation seems to be much greater in the fine Arts than in the useful Arts. This perhaps depends on a Government oppressive to Industry but favourable to Genius.
>
> GOUVERNEUR MORRIS

One of the many paradoxes that the New World holds for the Old is the fact that French furniture was being made in the North American continent from the late seventeenth century onward by the French colonists in Canada. Jean Palardy[1] has shown that such furniture continued to be made north of the United States border in an eighteenth century style until well into the nineteenth century. But in spite of the fact that a few fine pieces from metropolitan France may have been imported from time to time, the furniture of French Canada, although of great historical interest in its native land, is on the whole provincial in inspiration and retardatory in style. Its creators, competent enough craftsmen in their limited way, are hardly to be classed with the great Parisian *menuisiers-ébénistes* of the eighteenth century, who carried furniture-making to a level of technical excellence that has never perhaps been surpassed. There were no Boulles, Cressents, Rieseners, or Jacobs flourishing in obscurity on the western seaboard of the Atlantic and there were absolutely none of the *fondeurs-ciseleurs*, *ciseleurs-doreurs*, and highly skilled *sculpteurs* or *tapissiers* whose work contributed so much to the final effect of the best Parisian furniture of the pre-Revolutionary period. French-Canadian furniture was essentially a utilitarian product intended to cater to the needs of an unsophisticated and impecunious society as different as possible from that of the capital of France.

Nevertheless there was a quite considerable quantity of Parisian eighteenth century furniture on the North American continent even before the fall of the *ancien régime*, though the fact is quite unfamiliar to most Europeans. And before the eighteenth century ended, a respectable number of pieces of high

1. Palardy, *The Early Furniture of French Canada.*

historic interest, what in the cant of today are called "collector's pieces" or "museum objects," were already to be found in the United States.

A number of citizens from the young republic visited Paris before the Revolution, and some have left comments on what they saw there in the way of furniture and the luxury arts. A few brought furnishings back with them on their return to the United States. When Benjamin Franklin arrived in Paris in 1776, it was hardly to be expected that his reaction to the contemporary French decorative arts would be favorable. "I see marble, porcelain and gilt squandered without utility," he wrote contemptuously, "elegant fireplaces which smoke without heating, tables on which one cannot write without freezing with cold and then only against the light; beds in alcoves where one may sleep in good health, but where in sickness it is impossible to be cared for."[1]

John Adams was perhaps the first American to record a real interest in and even a certain slightly grudging admiration for the French furniture he saw during his residence in Paris in the decade following his arrival there in 1778. "The Pavillon [of Louveciennes] is the most elegantly furnished of any place I have seen," he wrote in his diary after visiting Mme du Barry's famous house on August 17, 1778, and the furniture in the Chambre du Roi at Versailles, he found "sublime, or as the French say, superb." But there is generally a tinge of puritanism in his comments.

His predecessor, Silas Deane, seems to have lived in a considerable degree of luxury during his residence as American Commissioner at Paris, but there is no reason to suppose the furnishings were his own and no evidence that he brought any of them back with him on his return to New York. Adams found "the Appartments and Furniture left by Mr. Deane were in every way more elegant than I desired," so he established himself in simpler surroundings at Passy. A visit to the Hôtel de Bourbon on November 26 of the same year brought out all Adams's latent puritanism. After describing the rooms occupied by the Prince de Condé as "very rich and elegant," Adams goes on, "But I have no Taste for ringing the Changes of Mirrors, Gold, Silver, Marble, Glass and Alabaster—For myself I had rather live in this Room at Passy than in that Palace and in my Cottage at Braintree than this hôtel at Passy."

As with Franklin, his feelings about the matter were essentially practical. "It is not indeed the fine arts which our country requires; the useful, the mechanical arts are those we have occasion for." He even considered that "from the dawn of history [the arts] have been prostituted to the service of superstition and despotism." In spite of this he and his wife returned from Paris with some French furniture, including a rather fine Louis XVI upright *secrétaire*, by some lesser imitator of Riesener, which still survives.

His successor as American Resident in Paris brought more. Thomas Jefferson, a man of very great intelligence, especially where the arts of architecture and decoration were concerned, purchased a considerable quantity of French furniture between his arrival in Paris in 1784 and 1789, when he returned to take up the post of Secretary of State that Washington had offered him. The late Mrs. Fiske Kimball

1. Quoted in A. O. Aldridge, *Franklin and His French Contemporaries*, pp. 199–200.

has published extracts from his accounts[1] for furnishing the Hôtel de Langeac at the corner of the Rue de Berry and the Champs Elysées, where he resided during most of his stay in the capital. These are of considerable interest, not least for the light they throw on contemporary prices. Thus we find Jefferson purchasing "fauteuils et deux bergères" on April 9, 1785, for 198 francs, a "table à trois fins" (see Catalogue No. 116) on March 8, 1785, for thirty-three francs (clearly he had none of John Adams's prejudices against gambling), and a pair of "girandoles argentées à 3 branches" for forty-eight francs in 1787; fairly extensive purchases of table silver are recorded as well. By the time he came to return home, as many as eighty-six packing cases were required to hold his furniture for the journey. This included no less than fifty-seven chairs of different sorts, upholstered variously with wool, cotton, and silk, most of them with gilded frames, but a few apparently with frames elegantly *lacqué* in blue.

Unfortunately, the greater part of Jefferson's possessions were dispersed in two sales held in Boston after his death, and almost all we have by which to judge his taste in furniture are a few things painfully brought together again as souvenirs of the great man, mostly now at Monticello. These include a pair of fine Louis XVI mirrors and some simple Louis XVI *fauteuils*, as well as a pair of cylinder oil lamps of a new design; these last had excited his highly practical mind in Paris in 1784 on account of giving "a light equal it is thought to that of six or eight candles." There are also two wall lights in the Louis XV style, which are of some interest as showing that such old-fashioned things continued to be readily available even after the *style étrusque* had come into vogue. There evidently seemed nothing anomalous to Jefferson in using these with a chandelier of almost Directoire austerity of design—still to be seen in the entrance hall at Monticello. But although this furniture is interesting because of its historical associations with so important a figure, it hardly includes any works of art in the same category as, for instance, the bust of Washington by Houdon that stood in Jefferson's entrance hall.

The strong political link between the young republic and France undoubtedly gave fashionable American taste some French bias at this time; and probably a good deal more Parisian furnishings crossed the Atlantic than we have any idea of today. Washington is known to have possessed a certain number of French things at Mount Vernon,[2] and there was certainly an undercurrent of French taste in the furnishing of the first White House. Both Jefferson and Washington had French objects in the Presidential mansion during their term of office and President Monroe,[3] too, seems to have brought back quite a quantity of furniture in the Directoire style when he returned from being Minister in Paris in 1797, some of which remains at the White House. But even apart from these individual importations

1. Marie G. Kimball, *The Furnishings of Monticello*. Also see *Antiques*, November 1927, pp. 380 ff.; February 1929, pp. 123 ff.; July 1929, pp. 33 ff.; July 1952, pp. 32 ff. He also bought a number of paintings: see M. Benisovich, "Thomas Jefferson, Amateur d'Art à Paris," *Archives de l'Art Français*, 1949–1959, pp. 231 ff.

2. *Antiques*, January 1959, pp. 93 ff.

3. *Antiques*, September 1951, pp. 184 ff.; June 1929, pp. 481 ff.; July 1929, pp. 33 ff.; July 1952, pp. 32 ff.

there was sufficient demand for such things on the American market for a *tapissier* from Paris, François de l'Orme,[1] to set up in Philadelphia. In 1788, he was, for instance, advertising for sale "2 settees in burnished gold, 12 chairs and a fire-screen in burnished gold," which must certainly have been in the French style. Even before this a London cabinetmaker and carver, William Long, was advertising in the Pennsylvania newspapers that "he makes French sofas in the modern taste . . . Cabriole and French chairs on reasonable terms."

It is unlikely that any of this furniture was of more than average quality, the sort of thing produced for the moderately well-to-do bourgeoisie in Paris rather than the Crown or court. But in the last decade of the eighteenth century a number of pieces of the finest Louis XVI furniture, pieces today considered worthy of a place in the leading museums of the world (where indeed some of it is to be found), came to the United States. That it came was a direct result of the French Revolution and the consequent dispersal of the possessions of French royalty and the *émigré* nobility. Two men and two men only, as far as can be ascertained, were responsible for its first introduction to the New World: Gouverneur Morris and Colonel James Swan.

Morris, born of a family that settled in New York in the late seventeenth century and a man of outstanding qualities, had succeeded Jefferson as American representative in Paris. He was more sophisticated and more a man of the world than any of his predecessors, Adams, Franklin, or even Jefferson. Far from finding Parisian upper-class society of the last years of the *ancien régime* uncongenial, he clearly enjoyed mixing with the aristocracy, and as far as the arts were concerned Morris noted with no disapproval soon after he set foot in France that "the Progress of this Nation seems to be much greater in the fine Arts than in the useful Arts. This perhaps depends on a Government oppressive to Industry but favourable to Genius,"[2] a remarkably discerning comment, and notably lacking the puritanical qualifications that had marked the observations of Franklin and John Adams. Throughout his residence in Paris his diary shows that he was constantly visiting "a Cabinet-Maker's, Fauxbourg St. Antoine," clockmakers (usually Lépine), the Gobelins factory, porcelain emporiums (chiefly at the Sèvres and Angoulême factories), the "Manufactory of Looking Glasses," or "Lange's, the Lamp Manufacturer," and making purchases. In January 1790, Morris bought an elaborate *surtout de table* for Washington's use in the Presidential mansion. It was of porcelain from the Angoulême factory: "We agree that the porcelaine here is handsomer and cheaper than that of Sèvres." When sending the pieces to Washington, he excused himself that he had "not complied with your directions as to economy," but added, "I think it of very great importance to fix the taste of our country properly, and I think your example will go very far in that respect."[3] At least once he mentions in his diary "After Dinner I go to several

1. Probably belonging to the same large family as the well-known Parisian *ébénistes* François (*maître* 1735) and Adrien (*maître* 1748) Delorme.

2. *Diary of the French Revolution*, I, p. 38.

3. *Diary and Letters of Gouverneur Morris*, I, pp. 269–271.

Places of Sale to look at furniture." This was on May 19, 1792, over a year before the great Revolutionary sales of Crown property ordered by the Directoire at Versailles and the other royal palaces began. That he made astute purchases at these is certain. He bought, for instance, a quantity of Imperial tokay from the royal cellars at twenty sous a bottle. The furniture he brought home included part, at least, of a truly magnificent set of chairs, *bergère* armchairs, stools, screens, and a *bois de lit à la turque* that had been made by Foliot and others in 1779 for Marie-Antoinette's Grand Cabinet-Intérieur at Versailles.[1] These must presumably have been included in the prodigious sale of royal property from the palace that lasted from August 25, 1793, to August 11, 1794. It has sometimes been claimed that such things were given to Morris merely for security by aristocrats who were subsequently guillotined. This is certainly not the case as far as the royal furniture is concerned, though he appears to have accepted a quantity of silver from the Comte d'Angiviller for this reason. In 1795, he wrote to the Comtesse (with whose sister Mme de Flahaut he was on the most intimate terms), "Vous savez comment votre argenterie avait été sauvée et deposée chez moi."

Some of the furniture Morris acquired, notably a late Louis XVI *régulateur* by Lépine with a mahogany case, was probably made to his own order as was, perhaps, a fine cylinder-top *bureau*, also of mahogany, which still belongs to his descendants. Amongst his other purchases were some rare Beauvais tapestries woven with classical subjects after Monsiau, in the extreme neo-Pompeiian manner. Only two sets of these were woven, one in 1792 and the other in the following year, but whether Morris acquired his direct from Beauvais or at one or another of the Revolutionary sales of confiscated furniture is not known. The latter seems more probable.

The furniture imported by Colonel James Swan was even more magnificent than that brought to America by Gouverneur Morris, and certainly he acquired a considerably larger quantity.[2] But it came in quite a different manner. Swan was a totally different type from Morris, though they were well known to one another in Paris. Of the humblest Scottish origin, he was a business man and a first-generation American who had arrived in the United States only in 1765—unlike Morris, who was a member of the aristocracy of the republic. In 1773, he participated actively in the Boston Tea Party. A wealthy marriage to the daughter of a merchant and shipowner of Boston enabled Swan to amass a considerable fortune of his own, much of which he lost in the economic depression of 1786. Two years later, the colonel went to France and quickly established successful business relations there. In 1793, at a time when the impoverished country was seeking to obtain commodities from abroad by every means in its power, he addressed a series of memoranda to the French republican government that eventually led to his appointment as the agent of the Commission des Subsistances for the United States, a post in which his

1. Verlet, *French Royal Furniture*, pp. 162–168.

2. *Antiques*, February 1940, pp. 69 ff.; *Bulletin of the Museum of Fine Arts*, Boston, June 1940, pp. 43 ff.; Summer 1957, pp. 31 ff.; LIX, 1961, pp. 37 ff.

partner was a certain Johan Caspar Schweitzer, a Swiss. For the next few years his headquarters were in Philadelphia, and he traded with the French, carrying numerous shiploads of wheat, rice, dried beans, and suchlike commodities, as well as the more warlike supplies of saltpeter and wood for ships' masts, which were of the greatest value to the young French republic. As Verlet has explained, payment in devalued French *assignats* was the last thing that the agents of the Commission des Subsistances wished.[1] In a letter to Swan and Schweitzer dated October 23, 1794, the French *commissaire*, J. Picquet, wrote: "Vous stipulerez que le frêt des navires sera payé en France, car il résultera une perte de les faire payer en Amérique." Payment in fact was to be in kind, in merchandise that could be sold for good money elsewhere. As a result, wine, textiles, and "grandes glaces propres au commerce de la Chine," as well as other sorts of furnishings, objects, etc., were given to the firm by the French government in exchange for the imports they so badly wanted. Verlet has pointed out that a great deal of fine furniture and objects of art from the former royal collections passed through the hands of the various agents of the Commission des Subsistances, notably Chapeaurouge, the commission's agent at Hamburg.[2] It was the same with Swan and his partner. A list of merchandise that they were to receive in payment for their exports to France mentions £30,000 worth of "objets de luxe que Swan et Compagnie choisiroit."[3] This is dated 8 *thermidor, an* II (i.e., July 26, 1794), just at the time when the Versailles sales were drawing to a close, and when the Hôtel d'Infantado and the Luxembourg Palace were filled to overflowing, not only with *ci-devant* royal furniture especially set aside by the Commission des Arts for the new museum, but much other fine furniture seized from *émigré* nobles or from those who had been guillotined as enemies of France. It can hardly be doubted that it was from this source that Swan, like his fellow commissioners Chapeaurouge and others, selected fine French furniture, some of which was later to be found in the magnificent mansion he built for himself at Dorchester, Massachusetts. This house, designed by Bulfinch, seems to have been somewhat French in character in spite of its clapboard construction, and its style was perhaps influenced by that of the Hôtel de Salm, one of the supreme masterpieces of Louis XVI architecture. It appears to have sometimes been referred to as "Marie-Antoinette House" on account of its lavish French furnishings.

Although much of the contents of this house was gradually dispersed after Mrs. Swan's death in 1826, sufficient survives in the Boston Museum of Fine Arts, to which it was later given by Swan's descendants, for its character to be reasonably well known. The suite of chairs, etc., supplied by Hauré and made by Sené for Thierry de Ville d'Avray's personal apartments at the Garde-Meuble, in spite of its

1. *French Royal Furniture*, p. 57.

2. On the role of the agents of the Commission de Commerce generally, see Verlet, "Chapeaurouge et les Collections Royales Françaises" in *Festschrift für Erich Meyer zum Sechzigsten Geburtstag 29th Oktober 1957*, pp. 286 ff.

3. For these transactions, see *The New England Quarterly*, September 1937, pp. 464 ff.; *Annales Historiques de la Révolution Française*, May–June 1940, pp. 166 ff.

present sad air of neglect and decay, is one of the most magnificent examples of Louis XVI *menuiserie* in the United States.[1] There is, in addition, in the same museum, a fine Louis XVI *console* in the style of Weisweiler, a pair of firedogs in the earlier manner of Thomire, Louis XVI candelabra, mirrors etc., all coming from Swan's descendants. But it is unlikely that Swan kept all the furniture he acquired through the Commission des Subsistances. The *Boston Chronicle* during 1795 was full of advertisements offering French furniture for sale, some of which, at least, probably came from him. A number of houses in the city and its neighborhood must have been furnished in the French style.

Other fine furniture coming to the United States in these years included a shipload intended to furnish a house for Marie-Antoinette if a projected rescue of the ex-queen in 1794 had proved successful. This seems to have finished up in the home of Stephen Clough at Wiscasset where the *Sully*, the ship carrying the royal cargo, had landed. This house, like Colonel Swan's, was also later referred to as "Marie-Antoinette House," but little seems to have been recorded about the furniture itself, any more than of the French furniture that General Knox is said to have acquired for his house "Montpellier," at Thomastown in Maine, sometime before 1800.

Amongst other United States citizens said to have possessed French furniture at this time was the wealthy William Bingham, whose house in Philadelphia appears to have been one of the most luxuriously furnished of the period. A surviving lyre-back French chair is claimed to have been his, but an English visitor to the house in 1794 described the interior as being "in the best English style," and noted chairs of this type in the drawing room made by the well-known firm "Seddon's of London." There were certainly Gobelins tapestries, French wallpapers, and a certain amount of French porcelain, but the carpets were by Moore and the general character of the house seems certainly to have been more English than French.[2]

WITH THE OPENING of the nineteenth century, however, the picture changes completely. Whereas in England throughout the first two or three decades following the French Revolution the finest French eighteenth century furniture was flooding onto the market, even to the extent of lowering the value of native products, nothing of the sort happened in the United States. It is true that Farington noted in his *Diary*, in April 1813: "L. Coxe mentioned that Madison, the American President, is a man of small fortune. Notwithstanding His House is sumptuously furnished in the French taste and His wife has a profusion of finery, Diamonds &c., which it is believed are the effects of French liberality."[3] President Monroe, too, lent French furniture and silver from his own collection and ordered more from Paris when he first occupied and began to refurnish the rebuilt White House in 1816. But this (and prob-

1. On this furniture, see Verlet, *French Royal Furniture*, pp. 179, 180.

2. See Margaret Brown, *The Pennsylvania Magazine of History and Biography*, July 1937, especially pp. 297, 309.

3. *Farington Diary*, ed. J. Greig, VII, pp. 167, 168.

ably the Madisons' furniture too) was mostly, if not all, in the late Empire or Restoration style, as was the set of gilded side tables ordered from P.-A. Bellangé in 1817, one of which is still in the White House today. The furniture with which Joseph Bonaparte furnished "Point Breeze" near Bordentown at this time seems, as well, to have been entirely in the late Empire style.[1] The console table from "Point Breeze" attributed to Jacob-Desmalter, now also in the White House, appears to have been typical of his taste. Yet these were just the years when in London the Prince of Wales and his intimate friend the third Marquess of Hertford were laying the foundations of the Wallace Collection and its only serious rival as an assemblage of French eighteenth century decorative art, the English Royal Collection, by buying Boulle, Louis XV, and Louis XVI furniture from the former royal and noble collections of France.

Occasional intimations of an interest in French things on the part of United States citizens appear in the records of this period, but they are rare and indefinite. Thus Stephen Girard, the founder of Girard College and reputedly America's first multimillionaire, is said to have possessed some French furniture in his house, but nothing is known of its character or quantity. Nicholas Biddle, too, purchased two gilt-bronze chandeliers from Thomire when he was furnishing "Andalusia" in the 1830s, but the impression left today by the remarkably well-preserved interiors of that house is hardly one of a taste for *dix-huitième* art. The only American who is recorded as purchasing fine French eighteenth century furniture in any quantity for many decades after the opening of the nineteenth century[2] is an otherwise almost unknown Bostonian, Peter Parker. During a visit to Paris in 1840, he acquired a number of pieces for a house (later known as Deacon House) he was furnishing for his daughter, who had married a Mr. Deacon. Whether this unexpected gesture was due to a remarkably discerning taste, or merely to the cheapness of the articles themselves, is not quite certain, for at this point in time the prices of French furniture of the Louis XV and Louis XVI period were very low indeed in Europe. It seems likely, however, that Mr. Parker made a deliberate aesthetic choice, for not only was the first consignment lost at sea and subsequently replaced, but in the 1850s he returned to the attack and completed the decoration of the house with further acquisitions. These included two Bouchers added to the dining room in 1852 and a pair of interesting corner pedestals by Schwerdfeger, now in the Boston Museum.[3] To purchase

1. See, for instance, Nathaniel Burt, "The Bonapartes in America," an address to the members of the Athenaeum of Philadelphia in 1960; also, *The White House: an Historic Guide*, especially pp. 71 ff.

2. A number of French cabinetmakers came to the United States between 1790 and 1800 and set up there. Charles H. Lannuier, brother of the well-known Parisian *ébéniste* Nicolas Lannuier, was making and selling furniture in the French style in New York from 1805 to 1819. But his productions and those of other expatriate *ébénistes* were simple pieces in a plain version of the Directoire or Empire styles, not the type of piece with which this catalogue is concerned.

3. See *Bulletin of the Museum of Fine Arts*, Boston, LIX, 1961, pp. 35 ff. It seems possible that the taste was not Parker's own, but that the choice of furniture was his son-in-law Deacon's. It is regrettable that more is not known about these interesting figures.

eighteenth century French paintings or furniture of any sort at this date was to show remarkable enterprise even in Europe. In the United States it suggests a quite exceptional aesthetic boldness.[1]

Balzac's *Le Cousin Pons*, published in 1847 (although the setting is perhaps intended to represent a period about a decade earlier), is of exceptional interest for the study of the awakening taste for French eighteenth century art in Europe. Sylvain Pons ("qui n'admettait pas d'acquisition au dessus de cent francs") was to complain bitterly at being asked a thousand livres (say $150) for "un bonheur-du-jour, une merveille! . . . C'est à se mettre à genoux devant!" that would have cost nothing a few years earlier, and could not bear to contemplate the changes of fashion that had made "un meuble de Riesener vaut de trois à quatre mille francs." But in 1842 Louis XVI drop-front *secrétaires* veneered with lacquer from Fonthill (and unlikely therefore to be of negligible quality) could still sell in London for eleven guineas, and in the following year a *bureau à cylindre*, claimed to have been made by Riesener for Marie-Antoinette, was valued at £20.[2] And London, at that date, provided a better market for French eighteenth century furniture than Paris.

At almost the same moment that Balzac's Cousin Pons was complaining of the rising prices of eighteenth century furniture, the fourth Lord Hertford came into his full inheritance of about a quarter of a million pounds a year and began collecting French eighteenth century art on a princely scale. At this date he and Léopold Double were almost alone in collecting fine furniture, though a few other, far humbler men, such as François Marcille, the Marquis de Cypierre, the miniaturists Saint and Rochard, Leperllier and Dr. Lacaze, were following their lead in buying eighteenth century French paintings at prices that were to seem fantastically low within a few decades.

Twenty years later the signs of a swing of the pendulum of taste had become clearly evident. Reviewing the exhibition of French paintings from private collections held *chez* Martincourt on the Boulevard des Italiens in 1860, Thoré-Bürger, the "discoverer" of Vermeer, wrote "À la verité la pléiade qui brille à l'exposition du boulevard appartient presque exclusivement au xviii siècle. L'école française ne daterait-elle que de la fin du règne de Louis XIV? Peut-être." As far as furniture and objects of art are concerned the change of taste crystallizes later, but only slightly later, than for painting. It is characteristic that the Goncourts, always slightly behindhand in their views on taste (they were far less so where scandal was concerned), should still be lamenting the neglect of French eighteenth century art four years later: ". . . devant ce prodigieux example de l'oubli, devant l'excès d'ingratitude et l'insolence de mépris . . . on se prend à doubter des justices de la France. . . ."[3]

1. In *The Art Quarterly*, Autumn 1956, pp. 288 ff., Michel Benisovich has examined the sale catalogues of two collections of paintings held in the United States in the first half of the nineteenth century, that of Mrs. Jumel in 1821, and Consul Charles de la Forest in 1849, both of which included eighteenth century works of some interest, which found purchasers.

2. Reitlinger, *The Economics of Taste*, II, p. 417.

3. Opening paragraph of an essay on Chardin, which first appeared in 1864.

The prices of French *dix-huitième* art had been rising throughout the second half of the 1850s and, as a writer in the *Times Literary Supplement* pointed out some years ago,[1] the climacteric moment in the new orientation of taste seems to have come with the two Pembroke sales at the Hôtel Drouot in the summer of 1862. At these sales not only paintings of the period (a Lancret cost 23,000 francs) but furniture as well entered for the first time the category of objects so unhappily described today as "priceless art treasures." A Boulle clock sold for 25,000 francs, a Louis XV chandelier for 23,000 francs, and a Louis XIV console table fetched nearly 18,000 francs. More significantly, perhaps, two leading Second Empire bankers, Édouard Fould and Isaac Péreire, were the principal buyers. But, even so, another ten years was to pass before such works of art became what the late Francis Henry Taylor was to describe as "The Taste of Angels." A glance at those fascinating documents of taste, the photographs of the exhibition galleries of the Musée Rétrospectif of 1865,[2] will show that although, as a genuflection toward this new taste, an entire room each was assigned to Lord Hertford and Léopold Double in which to show some of their treasures of eighteenth century French art, the greater part of the exhibits still dated from the medieval or Renaissance periods. Even the extensive loans made by Barons James, Gustave, and Alphonse de Rothschild consisted exclusively of objects such as Limoges enamels, Italian majolica, Henri II and Palissy ware and the like. This great family of collectors had barely embarked on the acquisition of eighteenth century art objects as yet.[3] There was, it is true, a Louis XVI salon at the Château de Ferrières in the mid-1860s, but to judge from Eugène Lami's water color of the room (now belonging to Mme de Becker) the furniture was all of the Restoration or Second Empire periods in the nineteenth century style.[4]

A decade later their taste and that of the world of wealth and fashion in general was completely transformed. At the Hamilton Palace sale of 1882, an occasion that has never been rivaled in the annals of French furniture in the saleroom,[5] almost all the finest eighteenth century furniture and Sèvres porcelain was purchased by two London dealers, Charles Davis and Sampson Wertheimer, acting on behalf of various members of the Rothschild family. They did not, however, sweep the board completely. There were a few exceptions. Notable amongst them were the two *bureaux plats* with *cartonniers* made, respectively, for La Live de Jully and the Duc de Choiseul. These the Duc d'Aumale bought for his Chiswick house and took back with him to Chantilly a few years later. The magnificent *secrétaire*

1. July 1, 1960, pp. 409–411.

2. A few are illustrated in *Apollo*, June 1965, pp. 434–443.

3. But they had already begun to acquire eighteenth century French paintings: see Thoré-Bürger's review of the Exposition de Tableaux de l'École Française Ancienne Tirés de Collections d'Amateurs in the *Gazette des Beaux-Arts*, September 1860, pp. 274, 275.

4. Illustrated in Praz, *An Illustrated History of Furnishings*, p. 33, fig. 10.

5. Its nearest rivals were the Double sale of 1881, the Doucet sale of 1912, and the Biron sale of 1914.

and matching *commode* veneered with black and gold lacquer made by Riesener probably in 1787 for Marie-Antoinette's use at Saint-Cloud formed another important exception. These were acquired shortly afterward by William Henry Vanderbilt and are now in the Metropolitan Museum. Since the 1870s, French eighteenth century art has remained consistently in fashion in Europe, if fashion is to be judged, as it must be, by the barometer of the saleroom. No other artistic vogue has had so long a run. But it was not quite the same in the United States.

How far Mr. Vanderbilt's purchase represented a deliberate act of taste is questionable. His father the Commodore's first steam yacht *North Star*, launched in 1853, had been decorated in a style said by contemporaries to "evoke the Age of Louis XV," but whether this journalistic description meant more than that there was an excessive quantity of gilding about is doubtful. The Hamilton Palace furniture was acquired just too late to appear in *Mr. Vanderbilt's House and Collection*, but to judge by the photographs illustrating this sumptuous album they would have found no companion pieces of the same period, apart from a few tapestries, amongst the hodgepodge of Florentine doors, African marbles, English china, etc., with which the *palazzo* on Fifth Avenue was filled. Nevertheless, the Vanderbilt purchase must be regarded as the beginning of French eighteenth century furniture collecting in modern America. To find any answering echo to this isolated gesture it is necessary to wait at least another decade, unless it be Collis P. Huntington's odd acquisition of a drawing room suite upholstered with tapestry after Boucher, bought a few years later from Duveen for an allegedly astronomical price. But by the 1890s the house of almost any Englishwoman of fashionable pretensions usually contained some eighteenth century or would-be eighteenth century French furniture—and often what came to be called a few years later a "Louis" drawing room.

Henry James remains curiously American in the development of his tastes in this respect, despite the intimate knowledge of European society that his long residence abroad had given him and the fact that he was a frequent weekend guest at such houses as Mentmore and Waddesdon Manor, where the taste for French eighteenth century art was very much in evidence. The impression he gives of the "spoils" of Poynton (a story that appeared in 1897), though vague, is of Renaissance and baroque objects from southern Europe rather than of the French eighteenth century ("the great Italian cabinet . . . in the red saloon" and the Maltese cross of ivory, "a masterpiece of delicacy of expression of the great Spanish period"). Yet in 1906, when he was revising the book for the New York edition, he selected a view of a gallery of French eighteenth century furniture, pictures, and objects of art at the Wallace Collection for its frontispiece. In a tortuous little note of three typewritten pages[1] he applied to the Director, Sir Claude Phillips, for permission to reproduce "a divine little chimney-piece with all its wondrous garniture, a couple of chairs beside it and a piece on either side, of the pale green figured damask of the walls, which struck me on the spot as representing adorably, as symbolising and generalising with great perfection, exactly the 'subject' I want for The Spoils of Poynton." Three years later he gave Mrs. Worthington a

1. I am grateful to its present owner, Mr. Leon Edel, for permission to quote from it.

"Louis Quinze drawing room" in *Crapy Cornelia*. Her house, in "one of the short new streets that abutted on the east side" of Central Park, was recently built and fashionable. But Mrs. Worthington "was up to everything, aware of everything . . . *avertie* enough, as the term appears to be nowadays in Paris."

In his admirable study *L'Évolution du Goût aux États Unis d'après l'Histoire des Collections* René Brimo remarks, "La découverte du xviiie siècle français considéré comme art digne de figurer à côté des grands époques de la peinture européene, fut la dernière en date." This applies with even more force to furniture and art objects than to the paintings with which M. Brimo is primarily concerned. The reasons for this delayed reaction were mainly puritanical. The same cause had produced, as Gerald Reitlinger has noted, the same effect amongst the rising industrial classes of early Victorian England, who viewed anything French with suspicion. Even in the days of the young republic, Benjamin Franklin and John Adams had already betrayed a marked shrinking from what they looked on as aristocratic luxury tinged with frivolity. That Houdon was the one French artist to whom official American patronage was extended in these years was probably owing as much to the fact that he could not possibly be charged with frivolity as to his outstanding genius. Although Delacroix, an extremely austere critic, pointed out before the middle of the nineteenth century that frivolity was *not* the leading characteristic of eighteenth century French art (a remark echoed later by Degas), the taint remained. In late nineteenth century New York this feeling was no doubt reinforced by the notorious Bradley Martin ball of February 6, 1897, when much of the Waldorf-Astoria hotel was temporarily transformed into what were fondly imagined to be replicas of the Galerie des Glaces and other rooms at Versailles. As this event was so ill-timed as to coincide with the depths of an economic depression, even the last-minute decision of the host not to make an appearance in the role of Louis XV was insufficient to rebut widespread accusations of levity.

With the opening of the present century, however, prejudice seems to have been overcome, and the decorative arts of eighteenth century France began to come fully into fashion. Edward J. Berwind was perhaps the first important American collector to treat French eighteenth century art seriously. His purchases, mostly made in the early nineteen-hundreds, were confined mainly to painting rather than the decorative arts. The interior of Whitemarsh Hall, on the other hand, the Stotesbury house outside Philadelphia built early in the century, was decorated entirely in the French eighteenth century style and furnished accordingly. It is likely, however, that much of the Stotesbury furniture was reproduction, for even so discerning a collector of paintings as Charles Tyson Yerkes preferred to the end of his life to buy reproduction Louis XVI chairs in preference to originals. This was not as strange as it appears today, for, at that period, many well-to-do Frenchmen would have done the same. It is a well-known fact that in the Paris of 1900 reproduction dining chairs in the eighteenth century style cost considerably more per chair than originals. But this was largely because uniformity was preferred to diversity, and a set of twelve or more matching eighteenth century chairs was already virtually unobtainable.

But by the end of the opening decade of the twentieth century the collection of French eighteenth century furniture in the United States had begun seriously. J. Pierpont Morgan acquired a great part of the Hoentschel Collection in 1906, though much of the furniture consisted of museum specimens of dismembered *boiseries*, detached gilt-bronze mounts, etc., rather than the furnishings of an occupied house. The significance of Henry Clay Frick's decision, made in 1909, to create something along the lines of the Wallace Collection needs no stressing. Another major step was the formation of the George Blumenthal Collection, in which French eighteenth century furniture of the finest quality took its place[1] in a vast assemblage formed on museumlike lines and covering many major aspects of European art of different ages and countries. This phase was at its height in the years immediately before and after 1914, helped no doubt by the decision in 1912 of Jacques Doucet, the *couturier*, to sell, in a four-day auction producing a total of 13,884,460 francs, his eighteenth century collections in order to buy impressionist and postimpressionist paintings, as well as by the dispersal in the following years of the vast quantity of *disjecta membra* of the Hertford-Wallace collections (see Catalogue No. 91). It differs from European collecting in these years in that all three collectors evidently had in mind a museum as the eventual home of their collections. In Europe at this period only Mme Édouard André (née Nélie Jacquemart) was planning a collection on these lines.

The economics of collecting in these years has been very adequately covered by Mr. Reitlinger in *The Economics of Taste*, II, and it would ill become a foreigner to attempt to analyze the formation of modern American collections of French eighteenth century furniture or to write about those of living collectors. The archives of furniture collecting in the United States in the years since 1910 await exploration by competent American scholars. It must be sufficient to record here that in this period the economic opportunities were little less favorable to collectors in the United States than they had been for the English in the years following the Revolution. As a result the public and private collections of the United States today are very rich in French eighteenth century furniture, richer in some phases of it, such as Sèvres mounted furniture, than its country of origin, even if none are now likely to surpass the long established assemblages in the Old World such as the English Royal Collection, the Wallace Collection, and the Rothschild Collection at Waddesdon Manor.

THAT eighteenth century French art has had an extraordinarily long run of popularity is uncontested. The writer in the *Times Literary Supplement* already quoted declared that "no one, unless he is a centenarian, can honestly claim to remember a time when it was wholly unfashionable," and if we admit some slight falling off in the 1930s directly related to the economic recession of 1929, this statement is corroborated by the movement of prices quoted in Mr. Reitlinger's second volume of *The Economics of*

1. It is perhaps interesting to note here that Stella Rubenstein-Block consulted the *Journal du Garde-Meuble* in compiling the catalogue of the Blumenthal furniture and objects of art in 1930. In doing this she anticipated even Verlet's use of these invaluable documents, as he himself records (*French Royal Furniture*, p. 74).

Taste. As far as paintings are concerned this sustained admiration is curiously paradoxical, for few critics have been found to defend the art of the period and fewer scholars to study it. Critics indeed seem to have been infected, far more than collectors, by that puritan shrinking from a superficial frivolity already noted amongst certain United States visitors to Paris in the late eighteenth century and almost all American collectors of the latter part of the nineteenth century. Even so perceptive an art critic as Sir Kenneth Clark has described the century that produced Watteau, Tiepolo, and Goya as "the Winter of the Imagination," and in an otherwise discerning essay on collecting prefaced to *The Great Collectors* betrays an unusual uncertainty of tone in his comments on Sir Richard Wallace's (in fact Lord Hertford's) taste for eighteenth century art. Critics, of course, tend to direct their attention toward the fine rather than the decorative arts, but it is perhaps worthwhile to try to examine why it is that French furniture and decorative objects have been admired by serious (as well as less serious) art collectors for so long a period of time.

A contributor to the *Chronique des Arts* in December 1862[1] (the very year in which the crucial Pembroke sales were held), using the appropriate pseudonym Julliot, points the turn of fashion very neatly. "De nos jours," he declared, "et nous prenons pour garanti de notre dire Tahan,[2] l'artiste le plus profondément parisien de l'industrie contemporaine, le Louis XVI triomphe sur toute la ligne. On avait pensé un moment que l'influence de la collection Campana réagirait jusque sur le mobilier. Il n'en a rien été. Quand il s'agit de meubler un salon, la maîtresse de la maison a voix au chapître, et l'Antique a été formellement déclaré incompatible avec l'envergure des crinolines." The context makes it clear that by the "Antique" the writer is thinking not of purely classical objects but of the Renaissance paintings, sculpture, majolica, etc., of the recently dispersed Campana Collection that had, up to that date, been fashionable with art lovers, the sort of things, in fact, that were still to form the bulk of the exhibits from private collections lent to the Musée Rétrospectif three years later. And by "le Louis XVI" he had in mind not merely eighteenth century furniture but such modern objects as the "trépied Louis XVI" for holding flowers made by Tahan, which he discusses, or the still odder "bibliothèque-étagère" in the Louis XVI taste, by the same maker, destined for the Emperor's bedchamber at the Tuileries, which he illustrates.[3]

Zola's *La Curée*, written a few years later with the Second Empire on the eve of collapse, contains

1. *La Chronique des Arts et de la Curiosité*, no. 5, December 21, 1862, pp. 42–43.

2. Tahan was a manufacturer of small furniture, traveling sets, etc., who enjoyed a notable success in the nineteenth century, becoming an *ébéniste de l'Empereur* and supplying a considerable quantity of goods to the Garde-Meuble Impérial in the years 1855 and 1857. He used the stamp TAHAN ft., or sometimes an engraved lockplate with his name and address (information kindly supplied by Mme Denise Ledoux-Lebard).

3. Pastiches of Louis XVI furniture had been made somewhat earlier than this. A remarkable table inspired by the works of Riesener and Carlin and embellished with the British royal arms was exhibited at Paris in 1855. It is now in the Victoria and Albert Museum, acc. no. W9 / 1964. Under Louis-Philippe pastiches of eighteenth century furniture were usually in the Louis XV style.

fascinating descriptions of the smart interiors of the period, with their mixture of eighteenth century taste and nineteenth century comfort, notably "l'appartement particulier de Renée." This "nid de soie et de dentelle, une merveille de luxe coquet" had a Louis XVI chimneypiece encrusted with lapis and precious marbles on which stood "la garniture de la cheminée elle-même, le cadre de la glace, la pendule, les petits candélabres . . . faits de pièces de vieux Sèvres, laissant à peine voir le cuivre des montures." An earlier manifestation of this new orientation of taste, on a higher social and therefore more influential level, was the fervent patronage that the Empress Eugénie extended to the exhibition of furniture and objects claimed to have belonged to Marie-Antoinette held at the Petit Trianon two years after the Musée Rétrospectif. The Empress's cult of her ill-fated predecessor (amounting, as it seems in the light of the history of the next four years, almost to a prophetic identification) is indicative of the aura of romance surrounding the queen's name less than a century after her execution. But there were other causes than romance to account for the new turn of fashion in the 1860s toward the Louis XVI style, rather than that of the two preceding reigns.

Somewhat naturally, more Louis XVI furniture survived the Revolution than that made during the earlier part of the eighteenth century. By far the greater quantity brought away by *émigrés*, sold at the Revolutionary sales, or passing through the hands of the agents of the Commission des Subsistances was of this type. Although in England in the late 1820s Benjamin Wyatt introduced a so-called "Louis Quatorze" style of interior decoration (in fact a debased and florid development of motifs taken from Oppenord and others) in certain buildings like Windsor Castle, York House, Apsley House, and Belvoir Castle,[1] where the furnishings were predominantly French, the actual furniture was principally Louis XVI in style, for it was this furniture that the great English collectors of these years had mostly acquired. It predominates, for instance, in the English royal palaces, in the Jones Collection, and in the Wallace Collection. At Waddesdon, where Louis XV furniture plays a more important role, the furniture was assembled far later, and acquired more for its suitability for a museum than its utility.

THROUGHOUT the eighteenth century the circumstances of daily life in France were growing increasingly close to those of the modern world. On the whole, Louis XVI furniture is excellently adapted to living conditions today—more so than that of the two previous reigns. Blondel, whose *De la Distribution des Maisons de Plaisance et de la Décoration des Édifices en Général* may be taken as the Bible of house decoration under Louis XV, noted the absence of "commodités essentielles" in Louis XIV's Versailles. The attitude of mind that induced Louis XV to attempt to be more *chez soi* at Versailles (as the Duc de Croÿ described it) than was possible in the great rooms of parade that Louis XIV so obviously did not

1. On Benjamin Wyatt's "brilliant mimicry of Oppenordt, Boffrand and Verberckt" see Summerson, *Georgian London*, pp. 235, 236. The author points out that this bastard eighteenth century style was accepted "in all the drawing-rooms of all Mayfair and Belgravia. In the 'fifties and 'sixties it became a riot . . . and it continued in high favour throughout the reign of Edward VII." Summerson regards its invention as Benjamin Wyatt's greatest claim to fame.

find oppressive (even though, at the end of his life, he too seems to have felt some need for privacy with Mme de Maintenon) was momentous for the evolution of furniture in eighteenth century France. Verlet has seen in the decision of the Roi Soleil's grandson to develop the Petits Appartements some reflection of the habits of life bred in him from the days when, as a boy of ten, the Régent installed him at La Muette, where, for the first time, "il crût avoir quelque chose personellement à lui." Louis was an impressionable child, and the happy days in the little château in the Bois de Boulogne may well have played their part in shaping what was clearly an inborn shrinking from the public ceremony, and even from the duties, necessarily attendant upon kingship.

The Duc de Croÿ was later to speak of the rooms at La Muette as "jolis nids à rat," suitable enough for the king's attendants but hardly so for the sovereign himself. The same memorialist puts his finger on an essential trait of Louis XV's character, when on the occasion, on January 30, 1747, that he was first invited to a private supper with the king, Mme de Pompadour, and a few intimate friends in the king's Petits Appartements, he noted that Louis "ne paraissait plus du tout timide, mais fort d'habitude parlant très bien se divertissant beaucoup et sachant alors se divertir." The release from the burdens of public life was evident. At the conclusion of the meal "le Roy passa dans le petit salon: il y chauffa et versa lui-même son café, car personne ne paraissait là et on se servait soi-même." Later, after dismissing the guests gaily with "Allons! allons nous coucher," Louis descended to attend the public Coucher du Roi. When this irksome ceremony was over the King of France retired into the private life of the Petits Appartements once more, sleeping not in the Grande Chambre of his grandfather but in the far smaller, less draughty Chambre de Louis XV, which still survives almost as he knew it, even though it is now deprived of most of its sumptuous furnishings.

Blondel, writing of this room in 1737, remarked that it formed a "partie de son appartement privé, lequel est composé de plusieurs pièces . . . pourvues de commodités qu'on ignoroit encore dans le siècle précédent." The continual search for comfort and privacy was as much a leading factor in the evolution of furniture in the eighteenth century as was the widely felt need, by no means personal only to the king, to adapt it to the requirements of an intimate social life led in small apartments, rather than a public existence passed in the stately rooms of parade of the previous age.[1] It is significant that the fundamental invention of the eighteenth century in furniture was the chest of drawers, or *commode*, whose name derives from the same root as the new *commodités* of which Blondel was writing. The *commode* came into existence in the last decade of Louis XIV's reign. It was within a few years of the old king's death that another piece of furniture, designed primarily for comfort, came into being. The *bergère* was at first made principally for women, who had hitherto been restricted to the severely recti-

1. The same attachment to convenience also strongly influenced the planning of French houses built after the middle of the century, when the long enfilade of saloons (still reminiscent of the medieval fortress) was replaced by a more compact arrangement of elaborately interconnecting small rooms.

linear high-backed armchairs or even the stools of an earlier age, at least in public. In private they could recline on a *lit de repos*, but this was really a piece of bedroom furniture, such as a *lit de repos en canapé* destined for the *chambre particulière du Roy* mentioned in the royal inventory in 1697. But the *bergère* typifies the new emphasis on comfort in *menuiserie* as the *commode* does in *ébénisterie*. "C'est un fauteuil qui me perd," said Louis XV's daughter Mme Elisabeth, sinking into the deeply upholstered embrace of a *bergère*, when she was asked why she had not entered the cloister like her sister Mme Louise.

Chairs and sofas perhaps reflect the prevalent love of comfort and of social life even more than contemporary *ébénisterie*, at any rate for the greater part of the eighteenth century. The *duchesse*, for instance, could hardly be improved upon for complete relaxation. Chairs were produced in an extraordinary variety to meet every need, ranging from the *voyeuse* from which the onlooker could watch others engaged in gaming, the low *chauffeuse* to facilitate the undressing of children at the fireside, or the *coiffeuse* for having the hair dressed, to the elaborate push-button chairs for reading such as Mercklein fitted up for Louis XV or those *fauteuils d'invalides* with mechanically adjustable backs and leg rests. Such conveniences are sufficiently familiar today to awake little surprise, but in the eighteenth century they reflected a totally new attitude toward furniture. Even the name of other specialized types, the *confident*, the *tête-à-tête* or the *chaise en confessionnal*, suggest the importance that the French attached to private social intercourse, just as the *ottomane* and the *paphose* hint at a striving after an Oriental degree of luxury, and the creation of the *chaise volante*, the prototype of the elevator, reveals a quite modern attachment to the contrivances of indolence.[1]

Blondel was clearly conscious of all this when he wrote that "en général, il faut avoir envie d'admettre le plus de sièges que faire se peut, dans les pièces d'assemblée," but he must have been conscious also that he was recommending something in extreme contrast to the customs of the previous reign. The extent to which this was the practice in Blondel's day emerges clearly from such a document as the inventory of Mlle Camille of the Comédie Italienne. She was only a dancer at the opera, living not under the protection of a prince of the blood but of a civil servant, M. Cromot, *premier commis de Finances*. Even admitting that such *femmes entretenues* were usually surrounded by great luxury, one is surprised to find that the furniture of the *salon de compagnie* in her house (not a large one) in the Rue Royale included six armchairs with a matching *grand canapé* covered with satin, ten more *bergère* armchairs, and an *ottomane* upholstered with Utrecht velvet, as well as a number of other *sièges en cabriolet* with frames lacquered gray and upholstered with *pékin brodé*. This was in 1768, when the bourgeois world was only just becoming accustomed to such elaboration of domestic comfort. Six years earlier the sumptuous character of a *meuble en canapé et fauteuils* upholstered with *un damas fond cramoisi*, amongst the magnificent furnishings being sold by Mlle Deschamps, *fille de l'Opéra et danseuse dans les choeurs* and therefore of much the

1. A *chaise volante* was installed at Versailles for Mlle de Mailly in 1739, and Arnoult, the *machiniste* of the palace opera house, later constructed one for Mme de Pompadour's use.

same rank as Mlle Camille, rather shocked the lawyer Barbier by their luxury.[1] But Barbier did not move in the circles for which the finest furniture was made and took a somewhat puritan attitude toward such persons as Mlle Deschamps.

Whether the distinction between *chaises courantes* and *chaises meublantes* was maintained in such houses as those of Mlles Camille and Deschamps is doubtful. But it certainly was in the higher circles of society, and suggests a widespread belief in the significance of furniture in the ritual of social life. For this we have not only the evidence of Mme de Genlis's post-Revolutionary advice on the etiquette of the old court, prepared for a later, less well-brought-up generation,[2] but also Erik Palmstedt's plans of the military ordering of the seating layout in the Hôtels du Châtelet and de Nivernais.[3] There is other visual evidence of the practice, too, such as that provided by Van Blarenberghe's views of the interior of the Hôtel de Choiseul. Blondel seems to suggest, however, that the custom was not quite universal, when he writes, "Je conviens qu'il est difficile de plaçer assez de meubles qui contribuent tous à l'harmonie de la décoration et l'on est obligé alors d'y introduire des sièges commodes qui se transportent d'un bout de la pièce selon le besoin que l'on a."[4]

Such a conception of the harmony of furniture and architectural decoration as is implied in Blondel's words is central to the eighteenth century ideas of furnishing, and it was a new concept in European art, but one that has played an increasingly important role in the last ninety years. De Bastide, describing a room in *La Petite-Maison*, that curious story written as though by some modern interior decorator, mentions that "les lambris sont imprimés couleur de lilas . . . les étoffes sont assorties à la couleur du lambris. En un mot le Carpentier n'auroit rien ordonné du plus agréable & de plus parfait," adding in a footnote that Carpentier was "l'architecte du Roi qui entend le mieux la décoration des dedans."[5]

Fine furniture had certainly been created before the eighteenth century; but the richly decorated cabinets produced in Italy or Germany in the seventeenth century, even such glittering creations as the virginals of Murano glass made for Queen Elizabeth, though often striking objects in themselves, were designed with little thought of the environment in which they would be shown; only a general effect of richness was usually aimed at. Indeed, before Louis XIV's reign the concept of interior decoration as an art might be said not to have existed at all. At Versailles, not only the decoration of the in-

1. Barbier, *Journal d'un Bourgeois de Paris sous Louis XV*, pp. 284, 285. She had, however, been protected by the Duc d'Orléans, and the *fermier-général* Brissart is said to have spent 500,000 livres on her.

2. *Dictionnaire Critique et Raisonné des Etiquettes de la Cour*, *s. v.* "chaise." See also Glossary in this catalogue.

3. Illustrated in Watson, *Louis XVI Furniture*, p. 35.

4. *De la Distribution des Maisons . . .*, II, pp. 106–107.

5. This book enjoyed considerable success, and it seems that it may therefore be regarded as a reliable guide to taste in the middle years of the century in spite of its fictional form. It first appeared in the *Journal Économique* in 1752. Two further editions were called for within a decade. The author was a serious student of architecture and decoration, for, in 1774, he collaborated with Blondel on a book entitled *L'Homme du Monde Éclairé par les Arts*.

terior but the furniture itself was designed by Le Brun, giving to the apartments a unity hitherto unknown. This matching of architecture and furniture persisted throughout the eighteenth century. Blondel is insistent on this point, writing that "tout doit concourir dans une décoration à son ordinance générale, que les meubles en sont partie, & que par conséquent ils doivent être relatifs aux contours, à l'élévation et au plan de la pièce; c'est l'harmonie qui forme un beau tout." It was not merely that the marble top of Gaudreau's *commode* in the bedchamber of Louis XV was carefully selected to match that of the chimneypiece facing it, that the brothers Slodtz and other *dessinateurs de la Chambre du Roi* continued to carry on the function of Le Brun as far as the royal interiors were concerned, but that society itself was permeated by the attitude, noted by Gouverneur Morris and already quoted, that it was better to encourage art than industry.

The personal interest taken by contemporary society in furnishings is reflected in a thousand small actions: in the comments by Louis XIV and XV on the proposals for furniture and decoration submitted by the officials of the Garde-Meuble (Louis XVI, a man of much grosser intellect than his two predecessors, tended to criticize his furniture after it had been made, when changes were more difficult and more costly); in the variety of designs and models shown to the king before the *bureau Louis XV* attained its definitive form; or in Gondouin's models for chairs with variant treatments of the legs and arms submitted to Marie-Antoinette.[1] And what happened in the furnishing of the sovereign's apartments doubtless occurred elsewhere. No detail was too minute to remain unattended to; Verlet has pointed out how even the forecorners of the seats of the chairs in Louis XVI's cardrooms were rounded to minimize the danger of injury resulting from the short-sighted monarch's clumsy movements.

Furniture in that age had something of the evocative character of a work of pictorial art. Although he was concerned with a fiction, de Bastide was hardly exaggerating contemporary feelings when he ended the description of a room in *La Petite-Maison*: "Enfin de jolis meubles de diverses formes & des formes les plus relatives aux idées partout exprimées dans cette maison, forcent les esprits les plus froides à ressentir un peu de cette volupté qu'ils annoncent."[2] Indeed, the plot of his story, which turns on the attempt of his hero the Marquis de Trémicour to seduce Mélite, the heroine, by the sheer beauty of the interiors she found herself surrounded by in his *Petite-Maison*, although fantastic, is not perhaps so utterly remote from modern attitudes as it may at first seem. Moral values can still condition our feelings about furniture. Thomas Mann's Spinell, for instance, declared, "Es gibt nun Zeiten, in denen ich das Empire einfach nicht entbehren kann, in denen es mir, um einen bescheidenen Grad des Wohlbefindens zu erreichen, unbedingt nötig ist. Es ist klar, dass man sich anders befindet zwischen Möbeln, weich und bequem bis zur Laszivität, und anders zwischen diesen geradlinigen Tischen, Sesseln und

1. See *Connaissance des Arts*, May 1958, pp. 92–97.

2. The same point is stressed in La Mobière's better known novel *Angola*, e.g., the *petits appartements* of La Fée Lumineuse are described as "une enfilade de petits pièces charmantes qui semblent avoir été imaginées pour donner une idée naturelle de toutes les différentes graduations de volupté par les différentes sortes de plaisirs auxquels elles étaient propres."

Draperien. . . . Diese Helligkeit und Härte, diese kalte, herbe Einfachheit und reservierte Strenge verleiht mir Haltung und Würde, gnädige Frau, sie hat auf die Dauer eine innere Reinigung und Restaurierung zur Folge, sie hebt mich sittlich, ohne Frage. . . . "[1]

But it was not merely that the furnishings of the rooms were carefully calculated to harmonize with the entire interior, that the interiors were small—one has only to think of the boudoir of Mme de Sérilly in the Victoria and Albert Museum or the Bordeaux room in the Metropolitan Museum—and low-pitched (the height of the rooms in the Petits Appartements at Versailles was seldom more than ten or twelve feet), that recall the circumstances of living in the modern world. They were adjusted to the demands of a social existence having much in common with life today also. The entire architectural organization of the living rooms of a house of the period was carefully calculated for the same purpose. An advertisement published in Paris during Louis XV's reign offers for letting "Un appartement de dix pièces distribuées en antichambre, salle à manger, pièce de compagnie, seconde pièce de compagnie disposée pour l'hiver, un petit cabinet de bibliothèque, un petit cabinet de société et appartements à coucher avec les garde-robes." Although of relatively modest pretensions it ineluctibly recalls the arrangements of Louis XV's Petits Appartements, and at the same time a flat in a modern apartment house. All society was permeated by the desire to live, as it were, in a minor key, on a small but luxurious scale and surrounded by a limited number of intimates. "La vocation de l'homme, ce me semble, est la sociabilité": the twenty-year-old Manon Philipon's passionate declaration to her school friend Sophie Cannet might be taken as the epitaph of the society for which the finest French furniture was made.

BUT THE mere mechanical suitability of eighteenth century furniture to the circumstances of modern life hardly provides the entire explanation of the favor that eighteenth century French furniture continues to enjoy today. Even in an age that has almost forgotten the value of individual craftsmanship, it is perfectly possible to procure chairs that are adequately, even admirably, adapted to the shape of the human body or tables and chests that fulfill, perfectly satisfactorily, all the functions required of them. What the Parisian craftsmen of the eighteenth century provided at their best was technical accomplishment carried to its highest point, a point where in fact it merges into or itself becomes artistry. There are several reasons, historical and aesthetic, that account for this. When Louis XIV, soon after taking over the reins of personal power, embarked on his great scheme of creating Versailles, he found that, in spite of the sporadic efforts of the Crown since the time of Henri IV, or even earlier, to restore the craftsmanship destroyed during the Wars of Religion, there was still an extraordinary shortage of native technical skill. In order to refurnish the royal palaces with the magnificence he required, the king realized it would be necessary to call in foreigners to advise and train the inadequately equipped French craftsmen, and at the same time to establish a center where the furnishings could be created.

The Gobelins factory, situated on a property long connected with the textile business, bordering

1. *Tristan* (1903), pp. 37–38.

the river Bièvre, then on the outskirts of Paris, was acquired by Colbert in 1662 and subsequently extended. Intially it was intended as a tapestry factory, a purpose it fulfills today. It owed much to Nicolas Foucquet's tapestry factory at Maincy set up to provide furnishings for the château he was building at Vaux-le-Vicomte, which was to become the germ from which Versailles sprang. Colbert took over many of the fallen finance minister's craftsmen and in doing so provided Charles Le Brun, the brilliant brain behind Foucquet's artistic activities, with his great opportunity, a fact of crucial importance for the future of decorative styles in France. When the Gobelins factory was given its definitive form by letters issued in 1667,[1] it included, in addition to the high-warp and low-warp tapestry workshops, ateliers for "ébénisterie, marqueterie, orfèvrerie, peinture, sculpture, mosaïque, gravure, fonderie, ciselure" as well. It was not perhaps for nothing that the blood of the Medici ran in Louis XIV's veins.

The well-known tapestry showing Louis XIV's visit to the Gobelins, on October 15, 1667, gives a very fair idea of the range of the Manufacture's productions as well as of its sumptuous character. In the background there hangs a tapestry of the *Passage du Granique* from the series *L'Histoire d'Alexandre,* which was to be woven no less than eight times at the factory, whilst in the foreground workmen are staggering under the weight of some massive silver vases, platters, and *brancards,* of the sort with which Versailles was later to be furnished. All around are other manifestations of the factory's activities. At the center, two further workmen are setting down a table with an elaborately inlaid mosaic top, whilst beyond it is another table top inlaid with a variety of multicolored Boulle marquetry. Still further back a huge mirror (for mirror-making was one of the native arts Louis and Colbert particularly wished to encourage), with a frame of silver inlaid with lapis lazuli and surmounted by the royal arms, leans against a wall. To the right, a magnificent cabinet such as was often to be described in the inventories of Versailles stands against the wall. This object, of baroque design, is of ebony with monumental twisted columns of lapis entwined with vine leaves of gilt bronze that support an elaborately broken cornice on which a workman is placing in position a large piece of decorative sculpture of silver. In the foreground to the right, another craftsman is holding a rolled-up Savonnerie carpet beneath his arm, for carpet-weaving was another technique practiced at the factory, and the Savonnerie factory, although housed elsewhere, was an annex of the Gobelins.[2] The ceramic arts are almost the only ones to be omitted from the Manufacture's terms of reference. But porcelain had not then been invented in Europe, and when it was, in the next century, it was not long before the Vincennes/Sèvres factory became a Manufacture Royale also.

The new constitution of the Manufacture Royale des Meubles de la Couronne, as the Gobelins was renamed in 1667 to accord with its elaborated functions, shows evidence of the prolonged thought

1. For the foundation and constitution of the Gobelins, see Florisoone, "La Formation des Gobelins" in *Le Ruban Rouge,* no. 13, June 1962, pp. 24 ff.; and the catalogue of the exhibition held at the Musée des Gobelins in June 1962: *Charles Le Brun, Premier Directeur de la Manufacture Royale des Gobelins.*

2. The best and most "readable" reproduction of the tapestry is to be found in Niclausse and Janneau, *Le Musée des Gobelins,* pls. XXXVII–XL.

that Colbert and Le Brun had given not merely to the creation of new standards of technical ability and to making France economically self-sufficient in the luxury arts, but to the devising of a new style of decoration, the *style Louis XIV*. The Gobelins was intended to provide decorative furnishings of every sort for the royal palaces. Of the eight hundred workers employed there at the beginning, the leading craftsmen were at first mostly of foreign origin, because of the extreme shortage of adequately trained French craftsmen. Thus amongst the lapidaries were Giachetti, Bianchi, and the two Migliorinis,[1] all of them Italians like the cabinetmaker Domenico Cucci from Todi, who was also employed in the factory. Other leading craftsmen like Pierre Golle, a furniture maker, Jans, a weaver, or Pierre Boel, a painter, came from Holland. Only the principal designers, Jean Lepautre and, above all, Charles Le Brun, were French, and it was they who imposed a French character on the production of these foreigners trained in the quite different traditions of Italy, Germany, or the Low Countries. The lesser craftsmen were almost all French, appointed in order to learn, or at any rate improve their mastery of the diverse techniques practiced by these highly qualified foreigners. To encourage them to remain at the factory they were provided with houses and small gardens on the extensive Gobelins site, some of which survive today.[2] From the beginning, too, there were sixty child workers in the ateliers, who received free education whilst undergoing their technical training. This was rigorous, the apprenticeship in the tapestry ateliers, for instance, lasting six years, followed by four years' work on the main looms, before a trainee was regarded sufficiently skilled to become a *maître*. Throughout the factory's history special facilities were provided to encourage French parents, especially the artisans employed in the factory, to have their children trained and eventually employed there. Thus a sort of law of the conservation of technical skill was established, which did much to create the school of craftsmanship that in the eighteenth century gave Paris its European pre-eminence in the decorative arts.

Parallel with this organization set up by the Crown were the trade guilds or *corporations* of the City of Paris. They were indeed, in a degree, in rivalry with the Gobelins, and on its first creation protested to the king that their centuries-old prerogatives were being infringed. This protest received very short shrift from Louis and was dismissed, just as the protests of the Corporation des Maîtres Peintres had been when the Académie Royale de Peinture et Sculpture was established in 1648. In both cases the existence of bodies operating under royal protection remained a source of irritation to the older professional organizations throughout the eighteenth century.

The Parisian trade guilds were of medieval origin, founded partly as charitable organizations for the protection of the sick, the indigent, and the widows of craftsmen, and partly as mutual protection societies intended to adjust output to demand, thus preventing unemployment and allowing workmen

1. Most of these were persuaded to emigrate through the offices of the *abbate* Luigi Strozzi, Colbert's artistic correspondent in Italy.

2. The workmen also enjoyed certain civic privileges: exemption from militia service and having soldiers billeted on them, as well as being released from certain fiscal dues.

to obtain a just price for their goods, unfair neither to the creator nor the purchaser. Furthermore the guilds, unlike modern trade unions, were not merely concerned with the workman's economic status; they regarded the maintenance of high technical standards as an important part of their function, even though historical conditions in France in the previous hundred or so years had brought about a certain labefaction of their duties in this respect. Over the centuries the *corporations* had entrenched themselves in an elaborate system of jealously guarded privileges based on a high degree of specialization. No one not a guild member (with certain rare exceptions) was permitted to practice a craft at all, and no member of one *corporation* was allowed to do work that was the prerogative of another *corporation*, under the threat of heavy penalties. Thus Cressent, a member of the guild of *menuisiers-ébénistes* was prosecuted on more than one occasion by the Corporation des Fondeurs-Ciseleurs for having made the mounts for his own furniture, and it was only the protection of the Duc d'Orléans, whose cabinetmaker he was, that prevented him from being heavily fined and his work destroyed. Similar prosecutions were brought, with greater success, against the *ébénistes* Marchand and Latz. Guild regulations unquestionably hedged craftsmen about excessively closely. It was not permitted, for instance, for a *maître ébéniste* to fetch the furniture mounts he had ordered from the atelier of a *maître ciseleur-doreur*, even though he was a close neighbor and a regular customer. The metalwork had actually to be carried through the street to the cabinetmaker's workshop by a member of the guild of *ciseleurs-doreurs*.[1] After this it is almost a surprise to find that on its delivery the *ébéniste* himself was allowed to apply it to the body of the furniture that he had created and that it was to decorate.

For the making of any piece of furniture, craftsmen from a number of guilds were needed. Thus the woodwork was the creation of a member of the Corporation des Menuisiers, or Menuisiers-Ébénistes as they became when the century-old technique of veneering was officially recognized in the revised guild statutes of 1744–1751. But the mounts were provided by a member of the guild of *fondeurs-ciseleurs* and, if gilding was thought necessary (by no means invariably the case) the work was undertaken by a *ciseleur-doreur*, a member of a guild assimilated to the *fondeurs-ciseleurs* only after 1776. Where a marble top was required it was prepared by a *marbrier*.

In the case of a chair only the simple frame was the work of a *menuisier*. Before it took its final and intended form, the carving (if it was at all elaborate) had to be done by a *sculpteur*, the gilding by a *doreur*, and lastly a *tapissier*, or upholsterer, was responsible for applying the opulent and carefully chosen coverings.[2] These last have almost invariably perished, so that a far greater effort of the imagination is required today to envisage what the seat furniture of the period must once have looked like than is needed in the

1. Verlet, *L'Art du Meuble*, p. 82.

2. The relative importance of the craftsmen responsible for the frames emerges very clearly in Mme du Barry's accounts for chairs supplied for Louveciennes by Delanois between June 1770 and July 1773. For the frames Delanois was paid a mere 23,596 livres, whilst Guichard received 48,426 livres for the carving and Cagny 41,675 livres for the gilding (Vatel, *Histoire de Mme du Barry*, II, *passim*).

case of a piece of *ébénisterie*, though even here time has faded the woodwork, and the bronzes often lack much of their former brilliance. Other specialists might be called upon for particular purposes: an *horloger* to provide the movement for a veneered *boîte* or case of a clock, a member of the Corporation des Mécaniciens if there were any mechanical fittings, or a *plumassier* to attach the *panaches* of feathers with which the posts of a bed were often surmounted. Each of these specialists was a loyal member of a different guild and had undergone a long and rigorous training in his own particular technique. He knew and could practice no other.

An aspiring young craftsman would enter his chosen profession at the age of about twelve or fourteen years. He then remained an apprentice for a period, generally of six years, during which his master engaged to introduce him into all the technical mysteries of his craft. On the completion of this *apprentissage* the young craftsman entered the grade of *compagnon*, or journeyman, a stage that lasted three years if he were Paris-trained, six if he had learned the mysteries of his craft elsewhere. At the end of that time he was free to become a *maître* and set up his own workshop on showing that he was a sufficiently competent craftsman by submitting a *chef-d'oeuvre* or masterpiece for scrutiny by the *jurés*, or inspection committee of the guild. At this period his age would generally be between twenty-one and twenty-four. Not all *compagnons*, however, proceeded to the mastership. Sometimes the economic consequences seemed inhibiting. Since many *maîtres* went bankrupt owing to bad debts or bad management, these craftsmen preferred a regular, if low, wage to the risk of setting up an establishment of their own. Sometimes they wished to go to the provinces, traveling from place to place on the Tour de France as was described so vividly in the early nineteenth century autobiography of the *compagnon menuisier* A. Perdiguier.[1]

At each stage in his progress from apprenticeship to master, the craftsman was charged a fee. These could be quite heavy and varied widely, according to whether the aspirant was the son of a *maître*, who paid the lowest fee, or one who had been trained outside Paris altogether (almost always the case with the German craftsmen who flocked to Paris in great numbers as the century proceeded), who paid the highest. Thus in the Corporation des Menuisiers-Ébénistes the fees for acceding to the *maîtrise* ranged from 121 livres in the case of the former class up to as much as 636 livres in the case of a foreigner arriving fully trained from abroad who did not wish to have to serve a further six years as a *compagnon*. Such a sum represented many months of work, for a *compagnon*'s earnings would be only about three livres a day. Even such a successful native craftsman as Delanois, trained in Paris, had to borrow money in order to pay his guild fees when he became a master craftsman.

Once established as a *maître* the craftsman was compelled to train one apprentice and could train more. This regulation, and the special privileges accorded to the children of *maîtres*, tended not only to produce a very high degree of technical specialization and accomplishment, but also provided for the conservation of mechanical knowledge, passed on from father to son, from master to apprentice. This

1. *Les Mémoires d'un Compagnon, Choisis et Présentés par Philippe Joutard.*

tendency was further strengthened by the fact that many craftsmen married within their own profession, so that an Oeben, a Riesener, a Lelarge, or a Sené was linked by family ties to many of his fellow craftsmen, a trend doubtless encouraged by the fact that craftsmen engaged in furniture-making for the most part congregated in certain restricted areas of Paris, notably in the Faubourg Saint-Antoine and the Quartier de Bonne-Nouvelle (see map opposite p. 534).

But whilst the system of conserving technical ability in individual families made for the highest degree of manual dexterity and finish, it also made for a conservative attitude and encouraged a dislike of innovation. The pressure toward exclusiveness amongst Parisian furniture makers, strengthened by this constant intermarriage, is very apparent in the revision of the guild statutes initiated by the letters patent signed by Louis XV in March 1744 and ratified by the Parlement in August 1751. Parts of the new statutes were clearly directed against the foreign craftsmen, chiefly from south Germany, who from about 1740 onward were attracted to Paris by its greater opportunities and financial prospects.[1] Not only did they represent a threat to native craftsmen by invading a purely local market, but they brought with them new-fangled techniques, such as the use of elaborate pictorial marquetry and complex mechanical fittings, both features for which Bavarian woodworkers had been famous since the sixteenth century.

The custom of stamping furniture with the name of the woodworker who constructed it, introduced by these new statutes, has proved invaluable to posterity by enabling one, at least, of the creators of many pieces of eighteenth century French furniture to be identified. But it must not be thought of as being put there as a matter of pride, like an artist's signature on a painting. It was struck (often illegibly) merely to comply with guild regulations, rules behind which loomed the far from liberal idea of excluding foreign craftsmen, however able they might be. Similar ideas inspired the inordinately high fees charged to craftsmen trained outside the jurisdiction of the guild before they could become *maîtres*, and the facility with which children of *maîtres* could follow in their parents' footsteps. It is not perhaps without significance, as Verlet has pointed out, that the monogram of the *jurés*, nominally an indication that a work has been officially inspected and passed as of sufficiently high quality for sale, is very regularly found on *ébénisterie* but seldom on chairs, for very few foreign craftsmen wished to become *menuisiers*. Colbert had brought in foreign craftsmen to teach the French to become self-sufficient: they learned their lesson with a vengeance, and their children used self-sufficiency as an excuse to try to drive out foreign craftsmen.

It is not unfair to claim that but for the existence of the *lieux privilégiés*,[2] where medieval rights of asylum excluded the guild from rights of inspection and foreign craftsmen could set up outside the

1. The same applies to the somewhat similar guild regulations imposed on the silk weavers of Lyon at almost the same date, in 1737. This practice was, however, directed against other native centers of the weaving trade and intended to protect, in some degree, a nonexistent copyright. It was not in any sense aimed at foreign competitors as was the furniture makers' regulation (see Thornton, *Baroque and Rococo Silks*, p. 37).

2. See Glossary, "ouvrier libre."

control of the *corporation*, some of the most famous *ébénistes* of the second half of the eighteenth century, such as Weisweiler and Beneman, might hardly have got a foothold in the Paris furniture-making world at all. The increasing exclusiveness of the *communautés*, the attempt, even more evident in other crafts than furniture-making, to keep any *métier* "within the family," was one important factor that led Turgot to introduce his reform of the guilds in 1776. Had it been carried out it would have suppressed the *communautés ouvrières* and the *maîtrise* altogether.

The royal *arrêt* in which Turgot's scheme was embodied is perfectly explicit on this point and on the harmful effects of excessive conservatism. The guild regulations, the preamble said, "rendent inutiles les talens de ceux que les circonstances excluent de l'entrée d'une communauté; qui privent l'État et les arts de toutes les lumières que les étrangers y apporteroient: qui retardent le progrès des arts par les difficultés multipliées que rencontrent les inventeurs, auxquels différentes communautés disputent le droit d'exécuter des découvertes qu'elles n'ont point faites: qui par les frais immenses que les artisans sont obligés de payer pour acquérir la faculté de travailler . . . surchargent l'industrie d'un impôt énorme, onéreux aux sujets, sans aucun fruit pour l'État. . . . "[1] Although the guilds took up an attitude toward economics that is totally foreign to us today, certain of their practices call to mind the restrictive tactics of certain modern trade unions.

Turgot's projected reforms were rendered nugatory, first by the Parlement, which refused to register the *arrêt*, and subsequently by Louis XIV's own weakness of character. As far as furniture-making was concerned, the decision not to enforce them fully can hardly be regretted. Riesener was about to initiate what was perhaps the most brilliant decade of production in the entire history of French furniture, and some of the most technically accomplished masterpieces of the period were produced in the years immediately preceding the Revolution. Nevertheless, although they triumphed over Turgot, the guilds had evidently learned a lesson from the threat of dissolution. Thenceforward fees were reduced, and it became markedly easier for an outsider to become a *maître*; many *artisans libres* joined the Corporation des Menuisiers-Ébénistes between 1776 and the Revolution. This, more than any particular favor extended by Marie-Antoinette toward her fellow countrymen, accounts for the large increase in the number of German *maîtres ébénistes* admitted into the guild in the last two decades before the fall of the *ancien régime*.

As far as furniture-making was concerned it is difficult to disagree entirely with some of the arguments against Turgot's reforms, put forward in the Parlement by the *avocat-général* Séguier. The liberty claimed for the workmen was, he declared, merely a "principe de richesse," which "deviendroit un principe de destruction, une source de désordre, une occasion de fraude et de rapines dont la suite inévitable seroit l'anéantissement total des arts et des artistes." The voice is one, it is true, often raised during the later stages of the French Revolution, the voice of that bourgeoisie whose economic situation had been greatly improved by the events of 1789 protesting vehemently against the insolent claims of the *ouvriers* to a larger slice of the rich new cake. But is there not the echo of another sound to be heard in

1. Vial, Marcel, and Girodie, *Les Artistes Décorateurs du Bois*, I, Introduction, p. xvii.

these words also, the voice of the eighteenth century prophesying the deplorable results for craftsmanship of nineteenth century laissez-faire capitalism? To anyone who has studied the history of furniture-making in the nineteenth century the disasters forecast by Séguier seem to be exactly those that followed the abolition of the old guilds by the Assemblée Nationale on March 2, 1791,[1] when it was decreed: "À compter du 1er avril prochain il sera libre à toute personne de faire tel négoce ou exercer telle profession, art ou métier qu'elle trouve bien."

For the development of industry and commerce the guilds were no doubt hopelessly restrictive, particularly in a society where both wealth and its distribution were on the increase. But in those fields where mechanical skill must go hand in hand with artistry, the guild system had certain definite advantages. Again, the words of Gouverneur Morris, that the French government was, in effect, "oppressive to Industry but favourable to Genius," spring forcibly to mind.

WITH THE rare exception of a Boulle or a Cressent, who were impassioned art collectors and deeply steeped in the history and traditions of European art, or a Riesener, a Jacob, or a Gouthière, who raised themselves by genius and business acumen to positions of some social distinction, the *menuisiers-ébénistes* were generally humble men of exceedingly limited outlook. They worked laboriously at their set tasks from dawn to dusk and were ambitious only to repeat the models they had learned from their forebears or were able to pick up from current or often outmoded ornamental engravings. They had not studied the work of their predecessors like their contemporaries the painters or even those in certain other craft guilds.[2] There is no instance of a *menuisier-ébéniste* being taught by a painter and sent to the Académie de France at Rome to learn design, as had been the case with the goldsmith Thomas Germain. Nothing could better illustrate the extremely conservative, not to say unsophisticated, attitude toward design of the average furniture craftsman than the account given by Perdiguier of his own early experiences as an apprentice *menuisier*. When his employer asked him "Connaissez-vous quelque cornice à la mode?" he replied, "Je ne sais de quelle mode vous voulez parler."[3] Although this occurred about 1820, it is impossible to suppose that the eighteenth century craftsman's attitude would have differed greatly. Indeed Perdiguier prided himself on being an autodidact with more book knowledge than most of his colleagues.

1. Perdiguier's *Mémoires d'un Compagnon* shows how quickly these consequences became apparent in the harsher attitude of Parisian masters to their journeymen, for instance. Only in the provinces, it seems, were *compagnons* any longer expected to share the life of the master's family. By 1820, they had become mere workhands in Paris. The freedom to work brought with it the liberty to starve once the benevolent hand of the guild was removed. Under Napoleon, combinations of workmen were stringently forbidden.

2. On the other hand, Mercier found the French laboring class as a whole "sensible à l'émulation et au succès, il aspire à mieux faire, il est capable de prodiges d'industrie et d'assiduité." His opposite number in England, although better paid, "tient à une routine uniforme. Il exécutera trente ans la tâche qu'il a apprise sans se soucier d'en savoir davantage. La considération attachée à l'habilité ne le touche pas." I doubt, however, if he had furniture craftsmen in mind.

3. *Mémoires d'un Compagnon*, p. 81.

One of the great virtues of eighteenth century French furniture is its constantly evolving forms and everchanging, yet always vigorous, decoration. Yet only in the rare instances of craftsmen of outstanding ability, a Boulle, a Cressent, or a Riesener, and perhaps of an Oeben or a Vanrisamburgh, does it seem reasonably certain that the maker played a decisive role in determining the character of the design of the furniture bearing his name. What then were the sources of the designs on which the beauty of French furniture so greatly depends? It is by no means easy to specify them.

In general, the clients seem to have been hardly less conservative in their tastes than the craftsmen. Louis XIV, it is true, took a keen and intelligent personal interest in the furnishing of his royal palaces, constantly demanding to see the final effect, especially of an innovation, in the form of a model before passing approval. He approached innovations and novelties with an open mind. There seems, however, to have been a streak of conservatism and even lethargy in Louis XV's attitude, at any rate in the later years of his reign. He retained Gaudreau's great *commode* in his bedchamber at Versailles for over thirty-five years, so that one almost wonders why the *premier gentilhomme de la chambre* in office on the day of his death, the Duc d'Aumont, should have bothered to exercise his privilege of removing it.[1] It is not easy to suppose that Louis XVI felt strongly about allowing something closer to the fashion of the day to take its place.

Mme de Pompadour certainly exercised some influence in such matters, but, although it has been often discussed, it has not proved easy to define with any precision. Her brother, the Marquis de Marigny, better educated but perhaps inferior intellectually, may well have exercised more in his position as *directeur des bâtiments*. Mme du Barry certainly played an important role in establishing the neoclassic manner in the world of fashion, but it is difficult to suppose that this was entirely due to some unexpected streak of good taste innate in one whom Mme du Deffand described as "une guenon bête et impudente." That there was some unidentified person of taste and intelligence advising her seems far more likely. Louis XVI was so little interested in his furnishings that he would readily accept his wife's discarded furniture into his apartments or economize by furnishing them with reconditioned pieces purchased from his brother (see Catalogue No. 107). And although Verlet has suggested that Marie-Antoinette played a significant role by favoring the use of floral motifs to offset the tendency toward austerity of the Louis XVI style, there was a marked Teutonic streak in her make-up that sometimes led her into strange lapses of taste.

A little farther down the social scale, only a strongly conservative strain in his clients can account for the fact that all but a handful of the surviving chairs by Delanois are in the Louis XV style, although he had had a thorough grounding in the latest fashions at that temple of neoclassic taste, Mme du Barry's Pavillon de Louveciennes. An occasional private individual might take sufficient interest in furniture

1. If, in fact, the Duc d'Aumont placed it amongst his furniture and bronzes by Gouthière in the elegant Hôtel d'Aumont it must have looked as out of place as a Georgian writing desk in a steel and glass skyscraper (the *commode* in question is catalogue no. F 86 in the Wallace Collection).

design to influence taste. But such persons were rare. Svend Eriksen has shown that the *fermier-général* La Live de Jully must have played a quite considerable role in the awakening of neoclassic taste by commissioning his somewhat ponderous ebony furniture richly mounted with Greek-key designs and heavy swags and pendants of laurel leaves. He may perhaps have had a hand in the design of this, though his architects Barreau de Chefdeville and Le Lorrain must have played some part, too. Even Marigny, as *directeur des bâtiments*, seems to have been more forward-looking than was once supposed.[1] The Duc d'Aumont's patronage of Gouthière, too, provides another instance of an individual patron's influence on style. But it would not be easy to add many further names to the list. There was the officious M. Langlée to whom Saint-Simon devotes one of his most sulphurous passages. Though merely the son of a "femme de chambre de la reine-mére," he had made himself "maître des modes, des fêtes, des goûts, à tel point que personne . . . ne se bâtissoit pas ou ne s'achetoit point des maison qu'il ne présidât à la manière de la monter, de l'orner et de la meubler." And under Louis XV, Louis Petit de Bachaumont was an arbiter of taste who advised, for instance, the Duc de Bouillon on the decoration of the Château de Navarre and the Maréchal de Belle-Isle similarly about Bissy.[2] Sometimes, too, architects would supervise the furnishing of a new house as was the case in England at the period. The architect Leboursier, for instance, seems to have undertaken this task when building the Hôtel de Broglie in the Rue de Varenne in the 1780s. But whether he had any hand in designing the furnishings is open to question. Whilst Belanger was building Bagatelle he seems to have supplied designs for its furnishings to Denizot, Boulard, and Jacob.[3] But Bagatelle was created at top speed within a few months to satisfy a whim of the Comte d'Artois and his sister-in-law Marie-Antoinette, so the practice may have been an exceptional one.

The extent to which the designers of ornamental engravings played a part in the evolution of taste is not easy to gauge either. In general, they must have followed rather than led. Neufforge's heavy designs for neoclassic furniture seem very advanced until we recall that they were issued more than a decade after La Live's furniture had been made. Often, too, the engraved designs of the *ornemanistes* were mere exercises in a certain style, too unpractical to be executed in wood without very considerable modifications. "Le célèbre M. de Lafosse," wrote Watin in 1775, ". . . a tracé la forme de tous les ameublements les plus somptueux . . . mais souvent ils annoncent le génie qui s'élève, qui dédaigne d'être suivi, & qui ne peut l'être par les impuissants efforts de la main. Si on voulait en rendre tous les détails, l'éxécution seroit surement trop chère pour la fortune des plus riches particuliers." In spite of this, Delafosse's engravings did have a marked effect on furniture design. That ornamental designs played a role of some significance in the second half of the century is reflected in the appearance, about 1760, of the specialized name *décorateur*. From 1772 onward, Watin appended to the various editions of his popular *L'Art du Peintre, Doreur, Vernisseur, ecc.* an interesting list, "assez complet de gravures repré-

1. Eriksen, "Marigny and Le Goût Grec," *Burlington Magazine*, March 1962, pp. 96–101.

2. See Gallet, *Demeures Parisiennes; l'Époque de Louis XVI*, p. 39.

3. Stern, *À l'Ombre de Sophie Arnould . . .*, I, Introduction, p. 70.

sentant toutes sortes de décorations intérieurs & ornements qui y sont relatifs dans le goût le plus moderne & d'après les plus habiles artistes."

Although, as explained under Catalogue No. 143, the set of drawings for furniture inset with Sèvres porcelain in the Metropolitan Museum comprises catalogue material rather than original designs, there can be little doubt that the *marchands-merciers* did actually design furniture for *ébénistes* to make. When Horace Walpole visited Paris in 1766, he, somewhat generously, took with him two slabs of marble for Miss Anne Pitt who wished to use them as tops of French *commodes*. On arrival Walpole wrote to her: "I instantly went to Poirier's and ordered him to bring me designs of *commodes*. As the pieces are square there will be more difficulty in adapting them to beautiful forms, though I think this may be remedied, and will omit nothing on my part to do justice to the commission." No doubt Poirier produced a satisfactory design in due course in spite of the difficulties. Though the designs mentioned above are mere catalogue material, they originated from a *marchand-mercier*, probably Daguerre, and it can hardly be doubted that they hark back to drawings created in the establishment of Poirier and Daguerre for Carlin to work from.

A more definite role can be assigned to the designers attached to the Garde-Meuble or the Menus-Plaisirs, some of whom, like Jean I Bérain in Louis XIV's reign or the Slodtz brothers in Louis XV's, were given the official title of *dessinateur de la Chambre du Roi*. A surviving album in the Bibliothèque Nationale contains a number of designs by the Slodtz brothers for furniture that was certainly executed: the Gaudreau-Caffièri *commode*, the throne made for Louis XV in 1749, and the elaborately carved *guéridons* by Slodtz and Roumier all appear there. Another group of drawings of this character by J.-D. Dugourc (also attached to the Garde-Meuble) is to be found in an album dating from 1789, now in the Musée des Arts Décoratifs, which contains designs for furniture for the Comte de Provence and for Louis XVI's aunts at Bellevue, some of which were certainly executed. Many such drawings must have been lost, or are no longer identifiable, for we know that Louis XV sometimes wished to have water-color designs of new furniture and decoration submitted to him before approving them.

We know, too, that from 1769 onward, the architect Gondouin, the son of a gardener at Choisy, trained at the king's expense and attached to the Garde-Meuble, produced a number of small models in wax of projects for furniture for the Crown. Two of these survive in the collection of Mme Lefuel in Paris—a design for a bed for Mme du Barry and a model, six inches high, for a chair with variant versions of the legs, arm supports, top rail of the back, etc.[1] All are in the neoclassic style, and Gondouin may have played some part in influencing his royal client's taste in that direction. Sometimes he provided full-size models, presumably in plaster or terracotta, so that the full effect of a projected piece of furniture could be examined *in situ*: such was the case with the *guéridons* made in 1769 for the Grande Galerie at Versailles, which, after the final model had been approved, were executed by Foliot and Derny. Earlier designers, too, must have produced such models; certainly plaster models of garden sculpture were "tried out" at

1. See *Le Siège Louis XV* and *Le Siège Louis XVI*, film strips with an accompanying talk by Pierre Verlet.

Versailles for Louis XIV's approval of their effect, and several, on different scales, were made during the course of production of the *bureau Louis XV*. Such things are fragile and, in addition, there was little reason for preserving them. A number were still to be seen in the Garde-Meuble at the time of the Revolution, but only a small handful survive. It is perhaps hardly necessary to add that the miniature veneered *commodes* that are quite often met with today are neither models for larger works nor, as is sometimes claimed, *chefs-d'oeuvre* submitted by craftsmen when advancing to the *maîtrise*. They are mere toys, made for amusement, and, when examined, seem almost always to date from the nineteenth century or even later.

Other decorators are mentioned in the accounts of the Garde-Meuble. Dugourc and Lalonde, for instance, appear in Louis XVI's reign, but the impression their names leave is somewhat shadowy as far as the creation of individual furnishings is concerned, though Lalonde published a number of engraved designs for furniture, and Dugourc claimed in his autobiography to be the creator of the *style étrusque*. Hauré, who played an important role as supervisor of the furniture created for the court in the last years of the monarchy was quite often asked to obtain "mock-ups" of individual pieces before they were created. Engraved *patrons* for use when cutting marquetry must have been made also, to judge by two surviving full-size engravings that correspond to a pair of Boulle marquetry table tops of an often-repeated but unusually elaborate pattern. Such things would naturally be destroyed in the very act of using them. Like the models and "mock-ups" mentioned above, they were merely of use as a step in the creation of a particular piece of furniture and would have been destroyed or discarded as valueless when the furniture was complete. Inevitably, we remain in the dark about many of the practices of craftsmen working in an outmoded or forgotten technique.[1]

The various *intendants-général des Meubles de la Couronne* were in a strong position to influence furniture design. Probably, however, they generally did so at one remove by influencing the selection of craftsmen and designers. Most of them were able administrators, some like Thierry de Ville d'Avray outstandingly so, and they occasionally possessed technical ability. Verlet has shown that Pierre-Elisabeth de Fontanieu, the last of a dynasty of *intendants*, actually possessed sufficient manual skill to play a part in making a table for Louis XVI (in the Louvre, catalogue no. 83).[2] In addition, he wrote a technical treatise and produced a book of designs for vases. But such skill must always have been rare outside the craft guilds, though some acquaintance with craft techniques was probably a good deal commoner than it is today; turnery, lockmaking, etc., were accomplishments that even royalty did not disdain to

1. On this point see the two articles by Geoffrey de Bellaigue on the *marqueteurs*, quoted below, p. LXIV, note 2.

2. Verlet, *Le Mobilier Royal Français*, II, Introduction, p. 13. The author now tells me that he has recently discovered that Fontanieu did no more than overlay the table with plaques of rock crystal, in spite of the inscription "Fait and présenté à la Reine par M. de Fontanieu . . ." that it bears. These unattractive embellishments have fortunately been removed long since, leaving posterity to enjoy the creation of a professional *ébéniste*. Fontanieu published a treatise entitled *L'Art d'Imiter les Pierres Précieuses*, dealing with colored crystal.

master in the eighteenth century, thereby no doubt making themselves the better judges of craftsmanship and design than the average person today. There must have been a demand, too, for technical information amongst the educated bourgeoisie. The inclusion of this in the *Encyclopédie* was one of the main features of Diderot and d'Alembert's plan: "On a trop écrit sur les sciences . . . on n'a presque rien écrit sur les arts mécaniques." The articles in this great work are a most valuable source of information about the various techniques employed in furniture-making.

But such amateur intervention as Fontanieu's in the actual creation of fine furniture was quite exceptional. D'Angiviller's letter written in 1781 as *directeur des bâtiments* to the head of the Sèvres factory —"Je sais que vous n'avez pas le goût étrusque . . . mais il faut que nous nous convertissons tous"— is perhaps more representative of official attitudes. It is the voice of the bureaucrat accommodating himself reluctantly to change. Verlet has shown that the Garde-Meuble officials and the court became increasingly, even if only slightly, resistant to innovations as the end of the *ancien régime* approached and the focus of taste passed from Versailles to Paris. Even if the *direction des bâtiments* has now been shown to be a good deal more sympathetic to the nascent *goût grec* than was once thought, there seems little doubt that Louis XV, who earlier on had shown a discerning taste, was markedly resistant to the new fashions that Mme du Barry and her friends were encouraging. The decoration of furniture with porcelain was one of the most striking innovations of the century, and a great deal of the favorite's furniture was of this type, but it seems to have appealed to neither Louis XV nor his successor; hardly any made for the Crown has so far been traced in the royal inventories, even though the style is popularly associated with Marie-Antoinette's name.

THE MAJOR changes in taste, of course, became visible in architecture and painting before they were adapted to furniture. The late Fiske Kimball showed how the first tentative approaches to the rococo are to be found in Lassurance's decorations of the Ménagerie at Versailles and in Lepautre's development of the *cheminée à la Royale*. Later Oppenord's decorations at the Palais Royal certainly played a crucial role in the emergence of the *rocaille*. "C'était M. Oppenordts," wrote Cochin, from an anti-rococo viewpoint and stressing the foreign character of the name by his spelling, "qui avait commencé à sortir du bon goût du siècle de Louis XIV et d'excès en excès les choses arrivèrent au comble de ridicule où nous les avons vues." Oppenord certainly influenced Cressent's style, for both were lavishly patronized by the Duc d'Orléans. Cressent was a sculptor as much as a furniture maker. If Pineau and Meissonnier, who gave the *rocaille* its most characteristic form by developing Oppenord's innovations, were decorators rather than architects, this was because the *rocaille* was above all a style of decoration. In France, at any rate, there was no truly rococo architecture apart, perhaps, from occasional temporary buildings constructed for festal occasions; there were only rococo interiors and rococo objects.

Nothing that could seriously claim to be even of a proto-rococo character appears in furniture design until many years after Lassurance's decorations at the Versailles Ménagerie of 1699. Some trace,

gauche and ill-conceived as it is, is perhaps to be seen in the late work of Boulle, such as the *bureau* made for the Elector of Bavaria in the Louvre or the two "Mazarin" *commodes* made in 1708–1709 for the Grand Trianon. But Boulle was too old and too steeped in the traditions in which he had been brought up to assimilate a new style easily. Robert de Cotte's organ case for the chapel at Versailles, completed in 1711, is perhaps the first piece of furniture in which rococo motifs are introduced in a satisfactory manner. Even Oppenord's designs seem only to hover on the brink of the rococo, though they show a new freedom in the use of ornament. It was not for nothing that a writer in 1748 calls him "le Lebrun de l'architecture" and speaks of his "goût tenant de l'antique mais plus riche." Many of the principal motifs favored by rococo furniture designers—dragons, floral scrolls, etc.—are to be found in, for example, F. Roumier's *Livre de plusieurs coins de Bordures*, issued in 1724, though they are still combined with strapwork of a purely seventeenth century character and compressed within the constricting limits of a picture or mirror frame. But as has already been remarked, engraved ornamental designs generally follow work already executed rather than lead the way.

Cochin was perceptive if illiberal in drawing attention to Oppenord's foreign origins. Meissonnier was a foreigner too, a native of Turin, whilst Pineau had spent his most fruitful years outside France working for the Czar. The rococo was, at core, a foreign deviation in France. The neoclassic movement may be regarded from this point of view as a return to Cochin's "bon goût du siècle de Louis XIV," a style far more central to French traditions. It was not for nothing that there was a renewed interest in Boulle furniture in the later years of the eighteenth century, even though the roots of neoclassicism in architecture are so evident as to need no emphasis, and here A.-J. Gabriel and J.-G. Soufflot played a key role in deciding the general direction of late eighteenth century taste. But such men generally influenced fashion in furniture design and taste in interior decoration only in an oblique way.[1]

The difficulty of dating furniture from stylistic or "architectural" considerations alone is clearly seen when the rise of neoclassicism is considered. Less than a dozen years ago few would have dared to date any surviving French furniture in a purely antique idiom as early as 1760. Fiske Kimball's view that Robert Adam's earliest neoclassic furniture anticipated by almost a decade anything of the kind produced in France was widely held even by French historians. But Fiske Kimball's idea of its character was somewhat vague. He tended to regard his early *neo-grec* furniture as something that hardly existed except on the drawing board. Now some of it has been found to have survived. Since Kimball's time, the researches of Svend Eriksen and others have shown that La Live de Jully's neo-antique furniture was made not much later than 1755, several years before anything so *neo-grec* was produced in England. Some

1. Though Victor Louis, an architect, actually designed neoclassic furniture for Stanislas Poniatowski, and Mrs. Harris has suggested (in *The Furniture of Robert Adam*, p. 10) that Soufflot may have designed the chairs intended to be upholstered with Gobelins tapestry of the type usually attributed to Robert Adam. He certainly designed some furniture for Marigny. Gondouin, who designed the École de Chirurgie, may perhaps have designed at the same time the chairs that Delanois made for it.

of it has even been found in France in the Musée Condé at Chantilly. More recently John Harris has discovered a measured drawing made by Sir William Chambers of a chair seen during a visit to Paris in 1749. This has straight tapering and fluted legs surmounted by a cubical block in the purest "Louis XVI" taste. No doubt it seemed something very unusual at that date or Chambers would hardly have bothered to draw it. But there can be no doubt that it existed, for Chambers has inserted careful details of the dimensions on his drawing.

BUT IT was from neither architects, ornamental designers, nor even dilettantes like Fontanieu that such novelties as the mid-century rage for mounting Oriental porcelain in gilt bronze or the use of porcelain for the decoration of furniture came. Such fashions must have been developed by the *marchands-merciers* and their influence on taste in eighteenth century France from the Régence period onward is incalculable.

The *marchands* formed the third in importance of the six great trade guilds of Paris, and by the eighteenth century they were perhaps the richest of all. Their wealth had been built up on overseas commerce as their arms—three ships with sails of silver flying the flag of France from their mainmasts beneath a sun in splendor emerging from clouds—indicate. The range of merchandise in which they dealt had greatly expanded by the eighteenth century. As a result, they were no longer concerned primarily with the importation of textiles (mercery or haberdashery), as they had been in the Middle Ages and Renaissance. They were split up into twenty different classes according to function. Thus there were the *marchands-peaussiers* dealing in leather goods, the *marchands-miroitiers* who sold mirrors, the *marchands-papetiers* selling writing paper of all sorts, etc. The thirteenth of these categories consisted of the *marchands-merciers*, sometimes known as *marchands des objets d'art*, or *marchands-bijoutiers*. Their function has no real equivalent today. They were neither interior decorators nor antique dealers; rather they may be described as dealers in novelties or purveyors of the *chic*. Their shops were mostly situated in the fashionable quarters of Paris, and their clients were drawn from smart society. This is seen very clearly from that most interesting document, the *Livre-Journal* or daybook, 1748–1758, of Lazare Duvaux, perhaps the most fashionable *marchand-mercier* of the middle years of the century.[1] This account book covers the decade from 1748 to 1758 and shows that his clients included almost every person of fashion connected with the court or society from Louis XV, his family, and Mme de Pompadour downward.

The entries in the daybook give an excellent cross-section of the sort of merchandise in which a *marchand-mercier* dealt: porcelain, both foreign and native, plain and mounted; lacquer, made in Paris or imported from the Far East; furniture, light fixtures or chimney furnishings of gilt bronze, wallpapers, etc.; in fact every sort of novelty for the decoration of a room. Paintings alone get little mention in

1. It survived down to 1873, and has been printed (see Bibliography under Duvaux); the present whereabouts of the manuscript is unknown.

Duvaux's account book.[1] In this he was exceptional, for many of his colleagues, such as Watteau's friend Gersaint earlier, or Julliot later in the century, dealt in these also and would arrange picture sales or organize purchases at the great auctions of collections of old masters, which were as much a feature of the collector's life in eighteenth century Paris as they are in London or New York today. But in the years that the *Livre-Journal* covers French painting was at a low ebb. The writings of contemporary critics are full of complaints that the current rococo style of wall decoration left little or no opportunity for the best painters to practice their art.

A recent writer, Jean Meuret,[2] has suggested that the originality of the *marchands-merciers* resided in the fact that they were nascent capitalists who played the role of innovators in furniture-making and the decorative arts by bypassing the regulations of the hidebound guilds ("dépasser le cloisonnement des communautés") and thus speeding up the work in order to meet an increasing demand from the rising bourgeoisie. This is questionable; their role is more strictly comparable to that of the English upholder (later upholsterer) in the eighteenth century, who, in the words of a contemporary, "was originally a species of Taylor, but by degrees has crept over his head and set up as a Connoisseur in every article that belongs to a House. He employs journeymen in his own proper calling, cabinet-makers, glass-grinders, looking-glass framers, carvers for chairs,"[3] etc. In France, however, they patronized the leading craftsmen rather than employing them on direct labor. Basically the role of innovator was thrust onto the *marchands-merciers* by their historical function as traders in exotic materials—lacquer, for instance, which they obtained from the Far East, through the Dutch East India Company, who in the eighteenth century had a monopoly of trade with Japan. The manner in which they adapted such foreign materials to French use and French taste is well illustrated by the account published by Verlet of the creation of a lacquer *meuble à hauteur d'appui* now in the Louvre (catalogue no. 101).[4] This is made up from panels of black and gold Japanese lacquer taken from a pair of cabinets purchased by the *marchand-mercier* Darnault at the sale of the Duc d'Aumont's collection of Oriental treasures in 1782 (lot 299). Having acquired these, Darnault employed Carlin to create a *meuble à hauteur d'appui* in the Louis XVI taste from pieces taken from the fragmented cabinets, delivering it three years later for the use of Louis XVI's aunts at Bellevue.

At the other end of the scale we find Lazare Duvaux himself selling lacquer boxes on several occasions to goldsmiths for a cognate purpose. Thus: "Du 19 décembre 1754—M. Ducrolay: Une ensemble de boëtes de lacq aventurine doublées de rouge, convenu à 216 l." These were certainly intended to be

1. Although he would occasionally purchase a painting for a client, he never seems to have retailed such things, and his day-book reveals no closer approach to painting than the occasional employment of the young Oeben (unless the name refers to some other member of his family) to make picture frames.

2. *Connaissance des Arts. Les Ébénistes du XVIIIe Siècle Français*, Introduction, p. 19.

3. Campbell, *The London Tradesman*.

4. "Le Commerce des Objets d'Art et les Marchands-Merciers," *Annales*, January–March 1958, p. 18, fig. 15.

cut up into suitable shapes and set *en cage* in gold into the small snuff boxes of which Ducrolay was one of the leading makers.

It is sometimes asserted that furniture made in France was occasionally sent to the Far East to be lacquered. There is no documentary evidence for this; both common sense and examination of the furniture itself suggest that it was not. Lacquer is built up of layer after layer of gum, each allowed to dry slowly and carefully rubbed down before the succeeding coat is applied. Fine lacquer therefore takes a very long time, often several years, to make. In the eighteenth century the sea voyage to and from Japan generally took the better part of a year in each direction. A piece made in Paris and exported for lacquering could hardly return completed in less than a decade. Fashions in furniture changed far more rapidly than that in eighteenth century France.

The appeal that Oriental lacquer held for their clients must have led the *marchands-merciers* to encourage, though they did not actually initiate, the development of European imitations, generally referred to as *vernis*. Experimental attempts to produce lacquer had been going on in England, France, and elsewhere in Europe for many years before the brothers Guillaume and Étienne-Simon Martin brought it to perfection. Indeed, in the years before the Martins obtained their letters patent, English scarlet lacquer was held in very high esteem on the Continent and often imported. *Vernis Martin* was not only made in direct imitation of Oriental prototypes (the famous "ouvrages en relief de la Chine et du Japon") but in a variety of plain colors. The green produced by the brothers Martin was especially famous, and one of Mme du Barry's rooms at Versailles was lacquered in "vanille et fraise." These plain-colored lacquers were known as *chipolin* from the garlic (*cipollino* in Italian) used in their composition and were adopted with delightful effect for the decoration of the Petits Appartements at Versailles as well as on furniture. Other unexpected variations were available, such as that used on the "Quatre corps d'encoignure . . . en vernis veiné imitant le placage, quatre gradins au-dessus, même vernis," which Lazare Duvaux sold to Mme de Pompadour for 210 livres on August 6, 1751. The Martins' name occurs over and over again in Lazare Duvaux's *Livre-Journal*. *Vernis Martin* could, amongst its many advantages, be produced at a considerably lower price than the Oriental variety and was far more easily repaired.

It is not perhaps without significance for the role of the *marchands-merciers* as "tastemakers" that the first recorded commission from the Crown received by that remarkable craftsman Bernard II Vanrisamburgh was for a *commode* in scarlet and black *vernis Martin* in the Oriental taste furnished by Hébert for Marie Leszczynska's use at Fontainebleau in 1737. This was made in the fourteen years between the first and second monopolies granted to the brothers Martin and apparently before their establishment had become "la manufacture royale . . . pour les beaux vernis de la Chine." Hébert was a *marchand-mercier suivant le Cour*, that is to say his position was analogous to that of a Royal Warrant-Holder in England today. Verlet has suggested that he owed his introduction, and hence his court appointment, to Mlle de Mailly, the king's mistress. However this was brought about, he was even allowed (and he was the only *marchand* granted this privilege) to set up a shop within the precincts of the Palace

of Versailles. "Je n'ose regarder la porte d'Hébert," wrote a courtier, "il me vend toujours mille choses malgré moi. Il en ruine bien d'autres en bagatelles. Il fait en France, ce que les François font en Amerique, il donne des colifichets pour les lingots d'or."

VANRISAMBURGH, the maker of the *commode* supplied by Hébert to the queen, was then almost at the beginning of a brilliant artistic career that must have owed almost everything to the directing intelligence of *marchands-merciers*. He appears to have worked almost entirely for them throughout his active life, though whether any individual *marchand* had the exclusive privilege of his services, as has sometimes been suggested, is questionable. Certainly he was working for Lazare Duvaux during the years covered by the *Livre-Journal*, for surviving pieces by him are identifiable from the account book. He also appears to be the craftsman who is occasionally mentioned in contemporary sale catalogues and guidebooks under the name "Bernard," a rare distinction, for the only other furniture makers specially named in such documents are Boulle and Cressent, both craftsmen of the highest order. Thus in the sale catalogue of the painter François Boucher's collection in 1772, we find lot 1006 was "Un vuide poche, fait par Bernard, il est de bois de rose & amaranthe, le dessus à fleurs de bois de violette, entouré d'un quart de rond, chûtes, sabots & ornemens de bronze doré," and in the description of the house of the *fermier-général* Blondel de Gagny in Hébert's *Dictionnaire Pittoresque et Historique de Paris* "une commode de bois des Indes faite par Bernard" is mentioned. Others, such as items 127, 154, 155 in the Bonnemet sale in 1771, are described in sufficient detail to leave little doubt that Vanrisamburgh was indeed their author. After the entry describing the last three items in the sale catalogue, Poirier, who compiled it, added a note that these works "sont de *Bernard*, habile Artiste, & peuvent tenir leurs places dans les Cabinets les plus distingués," a sufficient indication of the esteem in which he was held by contemporaries.

The abbreviation "Burb," current in France when speaking of him today, is merely a reading of his initials B. V. R. B., which he adopted as a stamp for his furniture. It is questionable, however, whether this stamp, interpreted only in 1955 by the late Jean Baroli after baffling students for many years, was imposed on him by the *marchands-merciers* in order to conceal his identity from their clients, as some writers have proposed. More probably it was adopted because of the mere technical difficulties of stamping so long a name. There are a number of precedents for this. Thus Roger Vandercruse (Lacroix) generally abbreviated his name to R. V. L. C. when stamping furniture, and Nicolas Delaporte to N. D. L. P.

The special relationship of Vanrisamburgh of the *marchands-merciers* makes it difficult to estimate just how much of his originality is due to his own genius and how much to the middlemen who retailed so much of his furniture. But the latter's role must have been important. Bernard II Vanrisamburgh appears certainly to have been the first *ébéniste* to employ the technique of insetting plaques of porcelain into furniture, one of the most striking innovations in furniture decoration in eighteenth century France. It is highly likely, though not completely certain, that this innovation was due to *marchands-merciers*, who

were undoubtedly responsible for its development and popularity,[1] rather than to the craftsman himself. The idea seems to have been derived from the practice of decorating furniture with Canton enamel imported from the Far East. Michel Beurdeley quotes examples of this,[2] and even of porcelain plaques being exported from China for this purpose,[3] a practice confirmed by the well-known letters of Père d'Entrecolles, who complains of the difficulty of making such porcelain plaques, which tended to crack in firing on account of their thickness. Although rare today, a few pieces of early eighteenth century furniture decorated with Canton enamels still survive in Holland and elsewhere,[4] for it was the Dutch East India Company who handled the European import trade in such enamels and probably in Holland that such furniture first came to be made. The Parisian *marchands* doubtless became familiar with the technique through their trade relations with the Dutch dealers who enjoyed almost a monopoly of importing Oriental objects into Europe.

The earliest recorded instance of the use of Sèvres porcelain for the decoration of furniture is a pair of cabinets supplied in 1748 to the *intendant-général des finances*, J.-B. Machault d'Arnouville, who had been appointed controller of the Vincennes porcelain factory three years before. The order for the porcelain decoration of this piece specified that it should consist of "plaques de porcelaine imitant émaux de la Chine." The link between the Dutch and French techniques seems thus to be established. Bernard II Vanrisamburgh was the craftsman selected to make Machault's cabinets, which have survived intact into the present century.[5] The sixteen plaques, four of which were forty centimeters square, are in color on a white ground and set into furniture that is painted blue.

Ten years later Vanrisamburgh produced a *commode* whose front and sides are entirely covered with ninety small diamond-shaped plaques of porcelain painted in a perfectly conventional French technique in green with sprays of flowers in lobed reserves at their centers, held in position by gilt-bronze frames of sinuous design. There is no longer any trace of influence from Chinese enamels; the new fashion has evolved on entirely French lines. Verlet has shown that the Sèvres porcelain for

1. Since the above pages were written, an interesting essay on the *marchands-merciers* with particular reference to their activities as purveyors of Sèvres-mounted furniture by James Parker has appeared in *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 105–115.

2. Beurdeley, *Porcelain of the East India Companies*, p. 46.

3. A list of porcelain brought from China by the Danish East India Company in 1760 includes "92 Cupboard ornaments (plaques)," quoted in Beurdeley, *op. cit.*, p. 127.

4. E.g., a *secrétaire* that appeared in auction no. 447 at the Gallerie Spek, Bad Kissingen, June 7, 1963, lot 323 (illustrated in catalogue). I am grateful to Svend Eriksen for bringing this to my attention and to Th. H. Lunsingh Scheurleer of the Rijksmuseum for showing me a photograph of another such cabinet in a Dutch private collection.

5. Valanglart sale, Paris, April 2, 1890, lot 1 (illustrated in catalogue) and later in the collection of Baron Henri de Rothschild, who lent them to the Exposition d'Art Français du XVIIIe Siècle held at the Galerie Jamarin, Paris, in 1916 (catalogue no. 90; one illustrated pl. XXXVIII). Here as elsewhere the late Jean Baroli was most helpful in allowing me to read the manuscript of his unpublished thesis on the *ébéniste* signing B. V. R. B. and to quote from it.

the decoration of this *commode*, which appears to have been made for the Prince de Condé and survives in a great Parisian collection today, was supplied to the *marchand-mercier* Poirier in 1760.[1] The assimilation of this Sino-Dutch technique to French styles and French materials is characteristic of the methods of the *marchands-merciers* and illustrates most effectively not only their constant search for new techniques but their profound influence on French taste in the arts of decoration.

Poirier's shop, À la Couronne d'Or in the Rue Saint-Honoré, was to become one of the most fashionable in Paris during the second half of the eighteenth century, frequented not only by the French, but by visiting Englishmen like Horace Walpole and the Duke of Northumberland, by Russians like the Comte and Comtesse du Nord, or Swedes like Gustavus III. From the time when the Prince de Condé's Sèvres-decorated *commode* was made, Poirier (and later his successors Daguerre and Lignereux) seems to have enjoyed something like a monopoly of purchasing such plaques for the decoration of furniture from the Sèvres factory. He received a discount of ten to twelve per cent and was allowed extended credit. Nevertheless, it should not be supposed that Sèvres was the only porcelain used to embellish furniture in Paris. The inventory of the Hôtel de Lassay, drawn up in 1779, mentions in the Salon de Musique: "Une commode de mosaïque en porcelaine de Saxe à fond vert de Saxe, à cartouches sur fond blanc ornés de fleurs, encadrés d'une vignette dorée, les mosaïques encadrées de cuivre doré."[2]

The earliest type of Sèvres-decorated furniture to be produced regularly were small tables with rectangular tops in the form of porcelain trays, generally made by Vanrisamburgh.[3] As with marble-topped tables, liquids could safely be spilled on these tables without fear of the damage that would happen to fragile marquetry, and they were far more decorative. The shape of such tables is similar to those identified somewhat tentatively in this catalogue as *tables à la Pompadour* (see Catalogue No. 125) and was still of Louis XV design. The real success of the technique came with the rise of the Louis XVI style. This received its consecration as a highly fashionable mode from Mme du Barry in the years immediately following 1772, and it is significant that large quantities of her furniture at Louveciennes and Versailles were embellished with porcelain. She paid great sums to Poirier for supplying such things,[4] and indeed the *marchand-mercier* himself had to pay the factory heavily for the porcelain: 3,000 livres for a table top painted with the Concert du Grand Seigneur after Van Loo and double that sum for another painted with a scene from *Télémaque*. The decoration of furniture with such purely pictorial motifs, or with

1. Verlet, Grandjean, and Brunet, *Sèvres*, p. 30, pl. 39.

2. Macon, *Les Arts dans la Maison de Condé*, p. 137. The piece with its *mosaïques* sounds as though it might have been by Beneman, apparently Condé's favorite *ébéniste*, though he only rarely used plaques of Sèvres.

3. The finest example, lacquered with a trellis design, was bequeathed to the Louvre by the French dealer François Guérault in 1930; its nearest rival is a similar table, also lacquered with a trellis design, in the J. Paul Getty Collection, Los Angeles. They are both by Vanrisamburgh. The earliest known example of the type is by Lacroix and has a Sèvres top dated 1760 (Wallace Collection, catalogue no. F 326).

4. See her accounts, published by Vatel, *Histoire de Mme du Barry*, II, *Pièces Justificatives*, *passim*.

the large copies of *fête galante* scenes after Lancret and Van Loo still to be seen on a surviving *commode* also made for Mme du Barry,[1] is aesthetically questionable even having regard to the highly decorated settings in which they must then have been shown. Far more satisfactory, in modern eyes at any rate, are the smaller tables and *secrétaires* decorated with the circular *plateaux de chiffonnière* and the *quarts de cercles* of porcelain, usually sold in sets of three and generally painted with floral motifs, which Daguerre and Poirier began to buy in considerable quantities from about 1770 onward.[2] These were usually fitted to small circular tables with a single drawer in the top (*tables en chiffonnière*, as they were often known) of a more or less standard design and made, more often than not, by Martin Carlin (see Catalogue No. 143).

This craftsman appears to have had a special relationship with Poirier and Daguerre, just as Vanrisamburgh had earlier on with Lazare Duvaux[3] and as Weisweiler was to have later with the same firm, but whether any *marchand-mercier* could be described as having the exclusive right to the services of a craftsman is questionable. Carlin certainly worked for Darnault, as we have already seen. Some more or less loose and informal relationship no doubt proved convenient to both parties, providing the craftsman with a ready outlet for his productions and enabling the retailer to encourage certain fashionable lines he had developed.

By no means all furniture in eighteenth century Paris, however, was retailed by *marchands-merciers*. Some *ébénistes* sold directly to their clients, as we know from a number of surviving account books of such craftsmen that have come down to us. Others turned *fournisseurs* and combined the practice of furniture-making on their own account with selling pieces created by their fellow craftsmen. It is for this reason that the stamp of a Boudin, a Fromageau, or a Migeon may sometimes be found on certain pieces together with that of another *ébéniste*. For a *fournisseur* was entitled to add his own stamp to that of the maker of any piece he sold. But he was not compelled to do so by statute, as an *ébéniste* was forced to stamp a piece of furniture he repaired or altered, even if it already bore the stamp of its original maker.

But probably few *menuisiers* sold their chairs directly to clients. Perhaps only the greatest, a Jacob or a Sené, did so regularly. Nor do chairs and other seat furniture make any showing in the accounts of the great *marchands-merciers*, for instance, in the daybook of Lazare Duvaux; and it is doubtful if any other *marchand-mercier* handled chairs regularly. This type of furniture was mostly retailed by the *marchands-tapissiers*.

The *tapissiers* functioned in much the same way as the contemporary English upholders or upholsterers. In their capacity as upholsterers the *tapissiers*' role in the creation of seat furniture was of great importance, and much of the brilliant effect of chairs finished by such royal upholsterers as Lallié or Capin is lost to us today, for virtually no such things have come down to us with the coverings in their

1. Illustrated by Wildenstein, *Gazette des Beaux-Arts*, September 1962, p. 371.

2. Verlet, Grandjean, and Brunet, *Sèvres*, p. 31.

3. After Duvaux's death in November 1758 Vanrisamburgh certainly worked for Poirier (see Catalogue No. 152).

pristine state. A rare exception is provided by a set now in the Rijksmuseum, made about 1790 for a Dutch merchant, upholstered in silk and apparently kept under *housses* ever since.[1] But this is unique, or nearly so. A few chairs here and there may perhaps still retain their original tapestry upholstery, but it is not easy to identify them, and, in any case, such coverings were quite exceptional in the eighteenth century.[2] As Verlet has shown, the so-called *Mobilier des Dieux* in the Louvre (catalogue nos. S. 162–171), long famous for its wonderful Gobelins coverings, was not originally covered with tapestry at all. The taste for such material as upholstery was a nineteenth century taste far more than an eighteenth century one.[3]

The *marchands-tapissiers* formed a guild of specialists, who in addition to being upholsterers played a somewhat similar role in relation to chairmaking that the *ébénistes-fournisseurs* played in relation to case furniture; they retailed chairs made by others. But in this instance they, unlike the *ébénistes-fournisseurs*, were responsible for completing the *menuisier*'s work. Thus the greater number of chairs produced by a *menuisier* like Delanois were sold to *marchands-tapissiers* in a plain ungilded state.[4] The latter would then gild and upholster them for subsequent sale. Sometimes the frames would be sold to the *tapissier* by the maker in an entirely uncarved state. The *tapissier* would then employ a *sculpteur* to finish the frame to his own requirements. Entirely apart from this, it can hardly be too strongly emphasized that much of the original effect of these chairs was due to their magnificent upholstery with damask, silk, embroidery, even painted materials. Thus in a very real sense the *tapissiers* were responsible for the final appearance of chairs, sofas, etc., although today almost nothing of their elegant workmanship has survived. Indeed, it is exceptional (only when a chair is identifiable in the accounts of the Garde-Meuble Royal) that we know even the name of the *tapissier* who upholstered it. These great artists are thus deprived of any credit for a chair's appearance today, our admiration being unjustly given solely to the *menuisier* whose stamp it bears.[5]

THE ROLE of the *marchands-tapissiers* in creating new fashions was probably small. Even the part played by the *marchands-merciers* in this respect is not easily defined after two centuries. When Lazare Duvaux describes two pieces, probably those now in the Wrightsman Collection (Catalogue Nos. 119 A and B), sold to the Dauphin on February 3, 1757, as "Deux espèces de commode à un seul tiroir . . ." and a few

1. Scheurleer, *Catalogus Rijksmuseum van Meublen en Betimmeringen*, no. 468; illustrated in color in Verlet, *Les Meubles Français du XVIIIe Siècle*, I, pl. XIV.
2. No single example of a tapestry-covered chair has so far been identified in the *Inventaires de la Couronne*. It has recently been claimed, on the basis of careful examination at the Gobelins, that a set of early eighteenth century chairs at the Château de Talcy were actually made to take the rather dull tapestry coverings with which they are upholstered (see *Connaissance des Arts*, June 1964, pp. 106, 107).
3. See Watson, *The Connoisseur*, October 1961, pp. 166–169.
4. Information kindly supplied by Svend Eriksen.
5. For the elaborate techniques used by the *tapissiers*, see Bimont's manual *Principes de l'Art du Tapissier*, which is full of most interesting details of their craft.

months later, on September 20, another such piece is called "Une commode à un tiroir," and not a *commode en console*, it is impossible not to feel that he is still searching for the correct name for something newly invented. And perhaps he was. Yet on April 14 of the previous year he had found the word that his successors would use, when selling Mme de la Ferrières "Une commode en console à pieds de biche plaqué en bois de rose. . . ." This is the earliest recorded use of the term, yet who shall say that it was not in use earlier or that it was Lazare Duvaux who devised the piece? It may well have been some other *marchand-mercier* whose account books no longer survive. Or it may have been some *ébéniste* whose creative role is utterly forgotten today. Nevertheless in reading these entries in Duvaux's daybook, we are conscious that a new type of furniture has just come into existence, if the exact moment of its birth has not been revealed to us. And we are conscious, too, that Duvaux is performing his historic role as a *marchand-mercier* by developing something new and helping to make it fashionable.

The *marchands-merciers* must have achieved their ends as much by developing the ideas and inventions of others as by actually creating novelties.[1] Literally hundreds of entries in Duvaux's daybook concern the sale of porcelain mounted in gilt bronze, that ingenious and delightful Parisian specialty of the years around the middle of the eighteenth century. Yet in this instance certainly neither he nor any other eighteenth century *marchand-mercier* invented the practice of encaging Oriental ceramics in metal whose contrasting and purely European forms somehow seem to enhance the effect of the fine colors and unusual shapes of the porcelain. The practice of embellishing these exotic objects in this way goes back to the late Middle Ages when blue and white (and more rarely celadon-type) porcelain was occasionally mounted with silver or even enameled metal[2]—partly no doubt to adapt its forms to European purposes, by converting a vase into a ewer or providing a handleless bowl with a pair of handles, but also partly as a tribute to its strange, exotic beauty. But that the *marchands*, who were the principal importers of Eastern ceramics, helped to develop the technique and encourage the demand cannot be doubted; in the years around the middle of the eighteenth century it became an almost consuming passion with collectors. And that the taste for such characteristically Louis XV objects persisted long after the style itself was outmoded can be seen from Danloux's portrait of the fashionable Baron de Besenval, painted shortly before the Revolution, where the chimneypiece still supports pieces of Chinese celadon porcelain with rococo mounts of a design in the style of some forty years earlier.

And what was the role of the mountmakers in this fashion? What part was played by a Duplessis, for example, who is one of the rare craftsmen (like Vanrisamburgh and Oeben) sufficiently distinguished to gain an occasional mention in Lazare Duvaux's daybook and in contemporary guidebooks as well as to give his name to a certain type of vases produced at Sèvres? Duplessis was perhaps Lazare Duvaux's

1. A recent writer has asserted (*Les Porcelainiers du XVIIIe Siècle Français*, p. 155) that "Lazare Duvaux lui même . . . eut son rôle dans l'orientation de la maison [i.e., the Sèvres factory] et son avis régulièrement sollicité contribua largement au succès." One could wish that the appropriate documentary source for this valuable piece of information had been given.

2. E.g., the Gaignières-Fonthill vase; see Lane, *The Burlington Magazine*, April 1961, pp. 124–132.

favorite bronzemaker, just as Gouthière seems to have been Daguerre's later. But did he work to the dictation of his employer, developing in his own personal manner designs supplied to him? Or were his mounts entirely of his own composition? Like an Oeben or a Gouthière, he was a masterly craftsman with an individual and sometimes identifiable style. It is impossible to suppose that his personality counted for nothing in these matters. Such entries in Duvaux's *Livre-Journal* as: "15 juin 1754, Mme de Pompadour: La garniture en bronze d'or moulu de deux urnes de porcelaine céladon, modèles fait exprès par Duplessis . . . 960 l." or the reference "nouveau modèle de Duplessis," which occurs frequently, are perhaps ambiguous. After two centuries it is impossible to distinguish entirely between the respective roles of the craftsmen and the *marchand-mercier* in these matters. It is, however, reasonable to suppose that the high level at which the decorative arts in eighteenth century Paris were carried on was due in no small measure to the existence of such a body of informed and intelligent retailers. These shopkeepers were able to utilize and direct the services of exceptionally skilled craftsmen and canalize their efforts so that their productions were available to a public anxious for variety, easily titillated by a new fashion, and willing to pay highly for decorative furniture and objects of art.

But there was another side to the intensive specialization and division of labor in the Parisian furniture trade. So many minds, so many skills brought to bear on its creation unquestionably account for the technical and often aesthetic superiority of French eighteenth century furniture to that produced in any other age or country in Europe. But that the same factors sometimes led to errors of taste is equally unquestionable. The fact that so many specialists were employed, each striving to excel in his own particular field, may at times have led to a certain excess of decoration, whilst the readiness of the *marchands-merciers* to experiment in the use of the most diverse materials did not always produce the happiest of results. It is difficult to regret the loss of the cabinet whose panels were inset with the wings of real tropical butterflies, recalling those hideous little "pictures" made of the same exotic materials that enjoyed a great sale amongst visitors to the more expensive watering places in the 1920s. Another such cabinet, of mahogany and ebony, kept with Louis XVI's curiosities in his Pièce de la Vaisselle d'Or at Versailles, was decorated with natural-history specimens in wax and real feathers. It survives,[1] and remains a curiosity, but no more. The "plantes maritimes montées en bronze par Caffiéri" that decorated the bathroom in *La Petite-Maison*, though only the creation of a novelist's imagination, may well have existed in reality and certainly suggest too great a discrepancy between the object and its setting. But such errors of taste occur in every art and in every generation and were certainly counterbalanced in Paris in the eighteenth century by a real and widespread sense of design, of quality, and of function.

WE HAVE seen that a piece of French eighteenth century furniture was the creation of a team of specialists rather than the work of an individual, and thus differs from a painting, a sculpture, or even a piece of English furniture of the same period, in that the conception of genius, of personal inspiration

1. Verlet, *Versailles*, p. 617.

in the sense in which we use the word about a painting or a poem, hardly applies to it. In what degree then can a piece of French eighteenth century furniture be said to possess an individual style from which, in the absence of a maker's stamp (itself only introduced in mid-eighteenth century) or a document, we can infer the maker's name with some certainty, as can sometimes be done with a painting or a piece of sculpture. It has already been remarked that the creations of certain outstanding craftsmen seem to possess that unity of style we regard as the sign of an individual talent. A few drawings for furniture have been assigned to Boulle himself on grounds that are widely accepted as satisfactory, and the well-known portrait of Riesener by Vestier shows him seated at what is evidently one of his own tables, a crayon in hand poised over a paper on which there are drawings of furniture mounts of a type associated with his known pieces. Here, then, there appears to have been the directing brain of an artist, an individual genius, conducting the productions of the atelier. And no doubt it was the same with other outstanding craftsmen such as Cressent, Jacob, or Vanrisamburgh.

But to distinguish the work of the Boulle atelier from that of his followers and imitators in the eighteenth century is by no means easy, though occasionally the presence of certain mounts with a Louis XV or Louis XVI air, or stamped with the crowned C,[1] will suggest that we are in the presence of a work produced long after the Louis XIV period. So will the existence of the *estampille* of a Louis XVI *ébéniste* like Levasseur or Montigny. But even here caution is needed, for a mount may replace an earlier one that has become detached, and a later stamp may merely be that of a craftsman who has been called in as repairer.

Even a cursory glance at the section of this volume where veneered tables are catalogued will show that a number of pieces exist bearing a striking similarity to the work of Bernard II Vanrisamburgh and are far from easy to distinguish from his work. Baroli pointed out that the furniture of Feilt and Lhermite often comes very close in style to the work stamped B.V.R.B.; Lhermite was in fact Vanrisamburgh's cousin and therefore likely to be particularly familiar with his work. The work of Jacques Dubois, too, in certain phases, has distinct affinities with Vanrisamburgh's (see Catalogue Nos. 119 A and B), and it would not be easy to say which inspired the other.

On the other hand, the style of Martin Carlin, which appears to us today to be highly individual, probably owed much of its character to the *marchands-merciers* for whom he worked. Another instance where too much can be read into the presence of an *ébéniste*'s stamp is provided by two large commodes, one in the Louvre and the other at Fontainebleau, made for Louis XVI and Marie-Antoinette respectively. Each bears the stamp of Beneman and, though perhaps a little heavy in design, they were long admired not only as typical examples of late eighteenth century French furniture at its finest but as being characteristic examples of Beneman's late style. Recently Verlet has shown that they are in

1. The monumental Boulle armoire (catalogue no. F 62) in the Wallace Collection has huge mounts struck with the crowned C; so has a similar one at Windsor Castle.

fact merely transformations of earlier *commodes* by Stöckel, carried out by Beneman under Hauré's directions as a measure of economy. To whom, as Verlet rightly asks, should the credit for their present appearance be given? To Stöckel, Beneman, or Hauré?

When a particular style in the pictorial arts becomes popular (the work of a Bonington in the nineteenth century or of a Picasso or a Braque today, for instance) the new manner is quickly taken up, imitated, and watered down by a number of lesser artists. It was the same with the art of furniture-making in the eighteenth century. The highly individual style of an Oeben, for example, with its floral baskets and its interlacing ribbon borders, can be seen filtering down through a Leleu or a Vandercruse to a host of quite undistinguished minor *ébénistes* like Bircklé or Bayer. Again a group of *commodes* veneered with Oriental lacquer created by Jacques Dubois in the middle years of the century seems to have called into being a fashion that bore numerous progeny, as the work of a Macret, a Criaerd, and others bears witness. In chairmaking the same factors can be seen at work. The motif of a rosette enclosed within a square border, which Jacob was probably the first to use for the decoration of the block surmounting his chair legs, was quickly adapted by a host of lesser *menuisiers*. A large number of cognate examples will spring to the mind of anyone familiar with the furniture of the period. Such a transmission of new designs and new ideas must have been greatly facilitated by the concentration of almost all furniture craftsmen in certain small areas of Paris (see map opposite p. 534), particularly at a period when the concept of literary copyright was in its infancy and artistic copyright almost nonexistent.

We return, therefore, to the question of whether an unstamped and undocumented piece of furniture can be attributed with any certainty to an individual craftsman. Sometimes a less refined finish will distinguish the work of an imitator or follower from that of the creating master. Thus Verlet[1] has pointed out that an Oeben will provide his panels or his ribbon inlays with an outer edging of two or even more inlaid strings of contrasting woods: ebony and boxwood, or even boxwood, ebony, boxwood. For a follower, like Vandercruse for instance, a single string will usually suffice. Boutemy has analyzed with great subtlety the refinements of silhouette, for instance, that distinguish the creations of certain great *ébénistes* like Oeben from the work of their imitators. Other such morphological features can be used as pointers toward an attribution. The heads of the screws with which Oeben attached his mounts were often concealed by an overhanging leaf motif, and Riesener, in his later work, generally dispensed with external screws altogether, attaching his mounts by means of threaded lugs welded onto the back and secured by nuts within the carcass. But the advantages of such technical innovations were quickly appreciated and copied by other craftsmen. The interior fittings of Riesener's drop-front secretaires and cabinets can usually be withdrawn only through the back of the carcass, and this is a feature that other craftsmen whose work often approaches his later productions very closely in style (a Montigny for instance) seem never to have copied.

1. *Les Meubles Français du XVIIIe Siècle*, II, pls. XIV, XV.

Specialists in marquetry existed. Janneau has drawn attention to the advertisements of a certain Stiasteny.[1] The extent to which they were allowed to travel from atelier to atelier has yet to be investigated, but certainly identical scenes in pictorial marquetry appear on work stamped by quite different *ébénistes*. This might also occur if engraved *patrons* existed such as those for Boulle marquetry to which attention has been drawn below. It therefore seems that, in general, marquetry can provide no more than a halting guide to attribution.[2]

The use of similar mounts on different pieces of furniture is often treated as evidence that they are the work of the same craftsman. This, however, is a far more hazardous basis for inference than constructional or technical indications of the type described above. Cressent, a trained sculptor as well as a furniture maker, one who modeled his own mounts and even cast them in his own studio, no doubt had some limited prescriptive right to their use. So had A.-C. Boulle and Riesener, both of whom probably designed their own and perhaps had them cast under their personal supervision in their workshops, for as *ébénistes du Roi* guild regulations were not binding on them. Yet the characteristic Boulle mounts continued to be used long after André-Charles was dead. Riesener's mounts, too, are found on the work of other craftsmen, though more often than not as nineteenth century replacements. But the majority of *ébénistes* merely purchased their mounts commercially and had no exclusive right to use a particular design. Generally, it is true, they would go regularly to the same *bronzier*, and they tended, therefore, to purchase mounts of a consistent design. But other *ébénistes* could purchase the same mounts, too. To take a definite instance, the cruciform mounts that so frequently appear framing the corners of the panels on the earlier furniture of Bernard II Vanrisamburgh are also sometimes to be found on furniture signed by Dubois. An *ébéniste* for obvious reasons of convenience would tend to go to some *bronzier* with a workshop close to his own atelier. Both Dubois and Vanrisamburgh's workshops were in the Rue de Charenton. It seems likely that both purchased such mounts as these from the same *bronzier*.

Nevertheless the finest furniture must always have been the creation of a craftsman with a distinctive personality, and its individual character does in some degree emerge in the finished work. The personality of a painter of any distinction usually becomes apparent if a sufficient number of his pictures are studied, and it is in some degree the same with furniture. Provided that there is sufficient congruence of a number of morphological features between stamped and unstamped pieces, they may, within strict limits, be regarded as probably being by the same craftsman.

On this basis some attempt has been made in this catalogue to suggest the name of a maker where pieces bear no signature and are undocumented. The assurance with which these attributions are put forward varies, and I have tried to indicate, by the phraseology used, the degree of conviction I feel

1. *Le Meuble Léger en France*, p. 35.

2. On this point, see two exceptionally interesting articles by Geoffrey de Bellaigue in *The Burlington Magazine*, May 1965, pp. 240 ff., and July 1965, pp. 357 ff. From the second of these articles it is apparent that Topino whilst an *ouvrier libre* was selling marquetry panels for use by other *ébénistes*.

about them. But the reader must bear in mind that such attributions are only personal opinions. They are not "facts" in the sense the word is used in the courts of law any more than are the "opinions" with which paintings are all too often "certificated" today when they are about to be sold.

The very demand for signatures and attributions today is in some degree a sign of the increased interest in and the enlarged scope of the study of French furniture. A hundred years ago, when the collecting of French eighteenth century furniture was first coming into fashion, such an idea would have seemed absurd and such attributions impossible. By the middle of the nineteenth century the names of hardly any craftsmen apart from those of Boulle, Riesener, and Gouthière[1] were remembered. It was only after the exhibition organized by the Union Centrale des Arts Décoratifs in 1882 that the significance of the *estampille* began to be appreciated, and only with the publication of Vial, Marcel, and Girodie's *Les Artistes Décorateurs du Bois* in 1912 and of the Comte de Salverte's great work *Les Ébénistes du XVIIIe Siècle* in 1923, that any real attempt was made to bring order into the information to be obtained from these stamps. The late Émile Molinier, one of the two great pioneers in the study of French furniture (the other was de Champeaux), constantly consulted and indeed quoted from the *Journal du Garde-Meuble*. But he never thought to connect the figures he must sometimes have found painted on the furniture he examined with the corresponding numbers in those carefully compiled documents. It was left to Verlet to discover this key and with it unlock a wealth of historical knowledge. During the last thirty years his researches into the archives of the Garde-Meuble have uncovered a vast quantity of information about certain craftsmen who worked for the Crown and have cast much light on the way in which furniture was made during the second half of the eighteenth century. But much still remains to be discovered, as he would be the first to admit.

Today, paradoxically, at the time when specialists are becoming aware that the *menuisier* or the *ébéniste* was only one amongst a whole group of craftsmen responsible for the creation of any particular piece, there is a tendency amongst collectors and dealers to attach too much importance to the stamp and too little to other more purely visual tests of authenticity. As with the signature on a painting, the stamp on a piece of furniture is not a difficult thing to forge; far easier, for instance, than to create a convincing imitation of a piece in the style of, say, a Riesener, a Weisweiler, or a Jacob (to mention craftsmen whose work has been much imitated). The use of forged *maindrons* to strike false makers' names on genuine or reproduction furniture (both are done) is certainly of fairly recent origin. The practice has become widespread only in the last forty years, perhaps less. But even though it is known that a false *maindron* bearing Pluvinet's name has been fairly widely used in recent years, it is unlikely that impositions on the scale claimed by the author of *Au Pays des Antiquaires*[2] have really been effected. Such rare

1. All three names make occasional appearances in nineteenth century sale catalogues, but the attributions are not to be relied on.

2. André Mailfert's reliability may perhaps be gauged by his following the statement: "La plupart des antiquaires possedent, comme je le possède moi-même, un jeu de lettres anciennes . . . permettant de reproduire, en impression à froid, toutes les signatures du monde" (p. 144) with a reference (p. 147) to "la fameuse signature de Jacob: L.-I. JACOB" (*sic*).

forged stamps as I have seen from before that time are hardly deceptive at all. As recently as 1950 one of the best-known furniture dealers in the world assured me that he never paid more for a signed piece than for an equally good unsigned one. It is doubtful if he would say the same today, and there is nothing like high prices to encourage forgery.

All this emphasizes the importance of treating a stamp as only one factor, and not even a primary one, in assessing the authenticity of a piece. Other features, both stylistic and technical, are far more important. It is certainly easier to identify a forged stamp than to differentiate between genuine eighteenth century gilt bronze and the best nineteenth or twentieth century imitations,[1] which were produced with the harmless purpose of replacing missing mounts quite as often as with the intent of deceiving the purchaser.

THE GREAT German historian of furniture Adolf Feulner is said to have declared to his students "Es gibt kein altes Möbel," and few who have studied old furniture will be disposed to quarrel with this cynical remark, at least in the sense it was intended to be understood. How much French eighteenth century furniture has come down to us in anything like its pristine condition? Possibly a few pieces that entered museums (the Louvre is almost the only one) early in the nineteenth century. But very little more. Much of the furniture arriving in England at the period of the Revolution came huddled in the holds of small yachts, probably ill-packed and often damaged in stormy weather. A close examination of some of the finest furniture in the English Royal Collection leaves little room for doubt that it often underwent considerable modification shortly afterward;[2] and in a lesser degree the same applies to furniture in the Wallace Collection. Yet it is questionable if better or more authentic specimens of French eighteenth century furniture are to be found anywhere than in these two collections. If, therefore, the phrase "made-up" is occasionally used of a piece of furniture in this catalogue or elsewhere it does not necessarily mean that it is of markedly inferior quality to a so-called perfect original.

And what indeed is a perfect original? The most summary acquaintance with Lazare Duvaux's daybook reveals that furniture was constantly being returned to him to be repaired, *bronzes d'ameublement* to be regilded or *resaucé*, lacquer to be touched up, mounts to be replaced. Louis XVI saw nothing wrong in taking old-fashioned pieces and having them "made up" into pieces of a different design, and Louis XV did not consider he was doing anything amiss when he ordered Joubert to make a pair of corner cupboards as pastiches of an outmoded style to match Gaudreau's twenty-year-old *médaillier*. Nor indeed

1. A study of the *Catalogue des Objets d'Art et de Riche Ameublement Exécutés dans les Ateliers et sous la Direction de M. A. Beurdeley*, sold at the Galerie Georges Petit, Paris, May 6, 7, 9, 1895, will leave no doubt about this. The illustrations are particularly instructive. I am grateful to Svend Eriksen for bringing this important catalogue to my attention.

2. An examination of Jutsham's pictorial inventory, in which the future George IV's furniture was recorded by drawings immediately on its arrival, proves this beyond question. For instance, the cabinet reproduced in Watson, *Louis XVI Furniture*, pl. 4, had a single and quite different porcelain plaque on the front when it was accessioned.

was any wrong done. Louis XV was quite happy to sell off by auction some of the finest surviving cabinets from Louis XIV's collection merely because by 1751 they had become old-fashioned. Fragments of these were made up into furniture of a more fashionable design (see Åke Settewal, *Burlington Magazine*, December 1959, pp. 96–101), but this new furniture was no less "genuine" or "original" than the old had been. And the step from this to the type of Boulle pieces made up during the Louis-Philippe period or the Second Empire using fragments of Louis XIV Boulle marquetry (e.g., in the Wallace Collection, catalogue nos. F 17 and F 58) is not great. Physical perfection is no more to be expected from old furniture than from old people.

French eighteenth century furniture is in many ways more delicate and more easily damaged than English or American furniture of the same period. It was made to be expendable and to be discarded when fashion changed; and in the latter part of the eighteenth century, at any rate, fashion changed with remarkable frequency. That such a quantity of furniture has survived at all is an even more striking tribute to its technical qualities than to the immense amount that the market was able to absorb in the eighteenth century. In the early years of the nineteenth century such furniture was more or less continuously out of fashion, particularly in France: much of what is esteemed today must have been ill-treated, removed into servants' quarters or even banished to lumber rooms and outhouses at that time. When it came back again into fashion much of it (especially Boulle marquetry and pieces mounted with porcelain plaques) must have been found to have deteriorated and to be in need of restoration.

There are degrees of falsity too. The sale catalogues of Feuchère *père* in 1824, 1826, and 1829 make it perfectly clear that he and his firm Feuchère et Fossey had been producing gilt bronzes from eighteenth century molds throughout the first three decades of the nineteenth century. The elder Feuchère had been one of the great Louis XVI *bronziers*; he used eighteenth century models and doubtless continued to cast, finish, and gild his bronzes in exactly the same fashion after 1800 as before. Without question it would be impossible to distinguish his earlier from his later productions of the same model, and there would be no point in doing so. There can be no reason whatever to esteem the former and despise the latter; still less to distinguish between their value, as those interested only in the commerce in works of art do. And Feuchère's case is certainly not an isolated one. Eighteenth century technical traditions did not die immediately with the abolition of the guilds at the Revolution. They perished slowly. Even in Louis-Philippe's reign there must have been elderly craftsmen still working in the eighteenth century manner in which they had been trained. No doubt they received few commissions and were a dying race. But that was for reasons of fashion and not because there had been any decline in their skills.

It was the same with the *menuisiers-ébénistes* as with the bronzeworkers. Verlet has shown conclusively that the celebrated set of chairs in the Louvre known as the *Mobilier des Dieux* is now considerably larger than it was when first created probably for Marie-Antoinette's apartments at Choisy about 1779. Additions were made to the suite in 1786, and again later to accommodate the tapestry that has generally been regarded as its chief excellence; it was originally upholstered with *gros de Tours*. Almost

a century passed, during which this suite received the most flattering adulation from historians and connoisseurs, before the slightest suspicion as to the authenticity of the second group of additions arose. Only when Verlet began to study the references to these pieces in the inventories of the Garde-Meuble was the deception brought to light. Even now it is unknown whether the additional chair frames were made in the late eighteenth or during the first half of the nineteenth century; "ces appréciations n'enlèvent rien à la beauté des sièges rejetés," Verlet wrote when publishing this information, "qui restent d'une magnifique éxécution." And after a careful stylistic and technical examination of the pieces for signs of modern workmanship, "j'hésitais à me prononcer sur le petit canapé."[1] The story is an instructive one for all connoisseurs, all who collect such furniture or who work in museums where French furniture is to be found.

To some, these considerations may suggest that there is little distinction between French furniture produced in the eighteenth century and that made in the same style during the Restoration and Louis-Philippe periods. That is, of course, far from being the case. But fine furniture did not cease to be made on July 14, 1789, and until the nineteenth century was quite well advanced craftsmen perfectly capable of carrying on the same techniques must have survived. It would be a mistake to undervalue the finest productions of this later period (when they are identifiable), compared with similar work produced before the fall of the monarchy. In any case the demands on the services of such men for work of this sort must have been small, for in France at least, after the Revolution, there was a strong reaction against the taste for anything associated with the *ancien régime*, though a certain amount of fine furniture seized from the Crown found its way into government offices, where some remains to this day. Bonaparte, too, used furniture made for the French Crown in his own Imperial palaces, but this was probably merely from reasons of economy. Napoleon's attitude, when offered Riesener's magnificent jewel cabinet made for the Comtesse de Provence in the 1780s, is more characteristic of the Empire period: "S. M. veut faire du neuf et non acheter du vieux." Although by these words France was deprived of one of the most magnificent of Riesener's creations to the enrichment of the English Royal Collection,[2] Napoleon's attitude is not one that can be entirely condemned in a ruler. It at least encouraged craftsmanship.

Perhaps the greatest service that these outmoded craftsmen, survivors of the wreckage of the *ancien régime*, could perform was repairing what remained over from the former period. For all through its life French eighteenth century furniture must have needed minor repairs. Marquetry, particularly Boulle marquetry, becomes detached when the carcass shifts as the humidity of the surrounding atmosphere changes; mounts need cleaning; gilding needs renewing, etc. It was always so, as Lazare Duvaux's daybook and the archives of the Mobilier de la Couronne make abundantly clear. French furniture requires constant attention, today particularly when it is moved from an atmosphere to which its

1. *Le Mobilier Royal Français*, I, pp. 61–65.

2. See Watson in *The Connoisseur Coronation Book*, pp. 64–65.

carcass has accommodated itself satisfactorily for two hundred years to a climate where the relative humidity of the atmosphere fluctuates greatly, as is often the case in the United States. And to plunge a piece fresh from the rigors of the European climate into an air-conditioned apartment is not necessarily an ideal solution to this problem. Old people can be killed by too much clinical attention as by too little.

But it is essential that French eighteenth century furniture should be maintained in a state as close to its original appearance as is compatible with the changes in its nature (such as the fading of veneers) brought about by the mere passage of time. No one would think of trying to remove all the damages that time and ill usage have caused to, say, a medieval reliquary or a classical bronze. But French eighteenth century furniture is not a "museum object" in the sense that these are. We cannot display a medieval reliquary, still less a Greek bronze, in conditions in any way closely resembling those for which they were made. But today we can live with French eighteenth century furniture as easily as the French could in eighteenth century Paris. Even though our way of life differs in many respects from that period, the furniture is still viable and mostly fulfills its functions just as well as in the past. But no one would wish to surround themselves with furniture that shows all the scars and contusions produced by two centuries of usage. The constant restoration of French eighteenth century furniture is reasonable and necessary.

Sébastien Mercier tells us in the *Tableau de Paris* that within the few years preceding 1780, "on a bâti six cents hôtels dont le dedans semble l'ouvrage des Fées; car l'imagination ne va au delà d'un luxe aussi recherché," adding that "quand une maison est bâtie, rien n'est fait encore; on n'est pas au quart de la dépense; arrive le menuisier, le tapisseur, le peintre, le doreur, le sculpteur, l'ébéniste, &c."[1] The fitting up of the interiors of these hôtels "occupe trois fois plus de temps que la construction de l'hôtel." As for the furniture itself, "les meubles sont devenus les plus grands objets de luxe et de dépense."[2]

Mercier was writing almost contemporaneously with the arrival in Paris of such United States visitors as John Adams and Franklin. His reaction against the luxury he saw around him had much in common with theirs, though being better informed than they about the highly unsatisfactory economic conditions in France that marked the final years of the monarchy in decline, his evidence is more valuable than theirs. But in spite of his puritanism, Mercier (like the American visitors) was unable entirely to withhold his admiration of the "magnificence surabondante" of the contemporary furnishings and admits that the rage for building in Paris "imprime à la ville un air de grandeur & de majesté."

What he has to say is valuable, too, in that it is the witness of a layman whose views are untainted by the craftsman's prejudice in favor of his own productions that somewhat naturally marks the contemporary technical treatises of such men as Roubo, Blondel, Watin, etc. Perhaps no book so much as the *Tableau de Paris* with its hundreds of vivid glimpses of the daily life of all social classes in the Louis

1. Volume I, pp. 283, 284.

2. Volume IV, p. 121.

XVI period is calculated to make us aware of how many interests, attitudes, and tastes modern man shares in common with eighteenth century French society. But one important difference emerges from Mercier's pages also. In its intense preoccupation with the setting in which it lived, Parisian society, or that section of it for which fine furniture was made, differs markedly from society today or from that of other countries—England or the United States, for instance—at the same period. It was a wealthy society prepared to spend with a lavish hand on having such things made. How wealthy we learn from what Mercier tells us of the fortunes of the well-to-do in the Paris of Louis XVI, "Il y a à Paris des fortunes de particuliers de trois cents, cinq cents, sept cents, neuf cents mille livres, & trois ou quatre au delà encore. Celles de cent à cent cinquante mille livres sont communes."[1] These sums represent spending money; taxes were insignificant. Mercier also declared that "Tous les six ans on change son ameublement pour se procurer tout ce que l'élégance du jour a imaginé de plus beau." Furnishing with antiques was not a taste that French eighteenth century society indulged in.[2]

It is by no means easy to compare the prices paid for furniture in the eighteenth century with its cost today. Even having regard to the fact that work was slow (the *bureau du Roi Louis XV* took close on nine years to produce) and labor cheap (three livres a day seems to have been an average wage for a journeyman cabinetmaker in the Louis XVI period, though certain processes like gilding were a good deal better paid than the actual cabinetmaking itself), it gives some idea of the lavish scale of the court's expenditure on furniture to find that in the ten years from 1775 to 1784 Riesener was paid 877,130 livres by the court for furniture, and that during that period he supplied the Crown with some seven hundred pieces. It must be borne in mind also that Riesener was only one amongst many craftsmen supplying the royal palaces and that the Garde-Meuble was only one, though doubtless the most important one, of Riesener's many customers[3] and that the Garde-Meuble acquired furniture from many other craftsmen. The expenditure on the upholstery of furniture may have made the *menuiserie* supplied to the court

1. The livre was worth about ten English pence in contemporary money; there were twenty-four to the pound sterling. But all economists are agreed that it is quite impossible to translate its purchasing power directly into modern currency values, especially in an age of inflation like the present. Certain things like food were vastly cheaper in the eighteenth century than today; others like long-distance transport far dearer. Only by comparing like with like, e.g., the wages in particular trades, can we get any real idea of the relative cost of things. In discussing the prices of paintings, Reitlinger (*Economics of Taste*, I, Introduction) has very tentatively suggested multiplying the costs for the years 1760–1795 by twelve to approximate them to values in 1962. But he would be the first to agree that such a calculation is hazardous. If pressed, I should be inclined to regard a factor of twenty as more appropriate when trying to convert furniture prices in France in the second half of the eighteenth century into those of today, but I should be reluctant to be held strictly to this figure.

2. An exception to this is the favor enjoyed by Louis XIV Boulle furniture in the second half of the eighteenth century. The sale catalogues of a number of art collectors include a special section for *Ouvrages de Boulle*, e.g., the La Live de Jully sale of 1769.

3. It is hardly surprising to find that as a measure of economy royal patronage was transferred after 1785 to the less costly Beneman.

dearer even than the *ébénisterie* that Riesener supplied. We find, for example, that the "gougouran chiné dessein à bosquets" ordered in 1786 from the Maison Perron at Lyon for the upholstery of a set of stools and two screens for the queen's cardroom at Compiègne cost no less than 31,273 livres. The frames cost little more than one eighth of that sum.

It is impossible to translate such sums as these into modern currency values. It may be noted, however, that the bill for the remarkably rich jewel cabinet supplied by Vile and Cobb about 1760 for Queen Charlotte's use came to £138.10.0,[1] whilst the almost contemporary *bureau Louis XV* by Oeben and Riesener cost 62,985 livres. Even admitting the larger size of the French piece and the fact that it had very elaborate mechanical fittings absent from the English cabinet, the discrepancy is striking. Perhaps more appropriate comparison to the French writing desk is the "exceedingly ffine mahogy secretary, . . . with a crown carved at the Top" bought in 1761 from William Vile for the queen's apartments at St. James's Palace. This cost a mere £71. Yet these two craftsmen occupy, in Ralph Edwards' words,[2] "the leading place among the royal cabinetmakers early in George III's reign," and therefore played a similar role in England to that of Riesener in France at the same period. The price of furniture bought by private individuals is less easy to ascertain, but "une superbe commode d'ancien lacque de la première qualité. . . ." cost Mme du Barry 4,246 livres in 1773, and for "un superbe forte-piano anglais" with French additions and a Louis XVI case of tulipwood and colored marquetry ("mosaïque blanche & bleu") she paid 3,730 livres.[3] For comparison with these we may take the famous *commode* supplied by Chippendale to Edwin Lascelles for Harewood House, in the same year that Mme du Barry was making her purchases. The bill describes this piece in the French style as "very large . . . with exceeding fine Antique Ornament curiously inlaid and various fine woods . . . with many Wrought Brass Antique Ornaments finely finished," but the cost was only £86.[4] These discrepancies seem the more surprising since wage rates seem to have slightly favored English furniture craftsmen.[5]

A society prepared to spend so openhandedly on technical skill is almost bound to get what it wants. Today such talents are mostly drawn off into the engineering professions, into airplane or computer design, for instance. It is not unfair to compare the flow of *ébénistes* from Germany to Paris in the latter

1. Clifford Smith, *Buckingham Palace*, p. 73.
2. *Georgian Cabinet-Makers*, p. 51.
3. *Gazette des Beaux-Arts*, September 1962, p. 377.
4. Edwards and Jourdain, *Georgian Cabinet-Makers*, p. 72.
5. A *compagnon menuisier* was paid about three livres (thirty-five cents in contemporary money) a day. In 1747, *A General Description of All Trades* gave the wages of a journeyman cabinetmaker in London who was a "middling workman" as twelve to fifteen shillings a week (two to two shillings threepence a day) but admits that "a thorough one" often made more. Campbell, on the other hand, in *The London Tradesman*, also issued in 1747, put the same craftsman's earnings at "up to a guinea" a week and from thirty to forty-two shillings per week for an abler man on piecework. After 1760 there was a slight upward trend in wages in this and other London trades.

part of the eighteenth century with the so-called "brain drain" of English scientists to the United States today.

This uniquely favorable situation for furniture-making was destroyed by the Revolution. Afterward, although there were wealthy individuals, there was no longer a whole section of society prepared to commission fine furniture without a thought for its cost. Those craftsmen who survived from the *ancien régime*, like Jacob or Weisweiler, continued to do fine work for a time, but it was hardly so magnificent from a technical point of view; neither the materials nor perhaps the will was there. Marquetry, a highly costly form of decoration, gradually passed out of use; the lavish gilding and upholstery of seat furniture was no longer undertaken in spite of valiant efforts by Napoleon to resuscitate the Lyon textile industry. The circumstances that had brought eighteenth century French furniture into existence were unique and are not very likely to be repeated.

THE BASIC reason why French furniture of the Grand Siècle still appeals is that it combines a technical perfection with functional and stylistic qualities that are still valid. Henry James, describing a visit to Paris with his elder brother William as small boys "not yet aware of style" in 1856–1857, was brought to an awareness of this quality that was to mean so much for his future development by one of the greatest interiors of the Louis XIV period, Le Brun's Galerie d'Apollon at the Louvre. "It was here," he tells us, in a well-known and often quoted passage, "I inhaled, little by little, that is again and again, a general sense of glory. The glory meant ever so many things at once, not only beauty and art and supreme design, but history and fame and power, the world in fine raised to the richest and noblest expression . . . this comes to saying that in those beginnings I felt myself most happily crossing that bridge over to Style, constituted by the wondrous *Galerie d'Apollon*."[1] A more perceptive account of the ultimate appeal the art of the Grand Siècle holds for us today would be hard to find.

Some seventy-five years before the young Henry James and his brother were in Paris, another American visitor found himself almost equally dazzled by what he saw at Paris and Versailles. "The richness, the magnificence and splendour," John Adams wrote to his wife soon after his arrival in France, "are beyond all description. . . . This Magnificence extends to Private Houses, Furniture, Equippage, Dress and especially Entertainments. . . ." But John Adams's response was quite different from James's. "What," he went on, "is all this to me? I receive but little Pleasure in beholding all these things, because I cannot but consider them as Bagatelles, introduced by Time and Luxury in exchange for the great qualities, and hardy, manly virtues of the Human Heart. I cannot help suspecting that the more Elegance, the less virtue, in all Times and Countries." In his letters from France written over the next few years, Adams constantly and uneasily reverts to the theme that "the Burin and the Pencil, the Chisel and the Trowell, have in all ages and Countries of which we have any Information, been enlisted on the

1. *A Small Boy and Others* (1913), pp. 346, 347.

side of Despotism and Superstition. . . . Architecture, Sculpture, Painting and Poetry have conspired against the Rights of Mankind." Later, reflecting on the days spent in Paris, he wrote to George Washington Adams: "I was fascinated with Admiration, but in the End I was wearied, disgusted with the endless Repetition of Artificial Magnificence and Expense." Yet as a recent writer on Adams's ambivalent attitude to the arts has well said, he foresaw eventually a "day when the history of art would be studied without the excesses and encumbrances of Europe."[1] Today such an attitude as Adams's seems perhaps over-romanticized and idealistic. But Adams, in fact, reflected a great deal on the role of the arts in the new American republic. Like Gouverneur Morris, he came to realize that it was "of very great importance to fix the taste of our country properly." In a famous passage from a letter to his wife Abigail, written in April 1780, he makes his position much clearer than in the earlier one just quoted. "The Science of Government, it is my duty to study, more than all other Sciences; the Arts of Legislation and Administration and Negotiation, ought to take place of, indeed to exclude, in a manner, all other Arts. I must study Politics and War that my sons may have Liberty to study Mathematics and Philosophy. My sons ought to study Mathematics and Philosophy, Geography, Natural History and Naval Architecture, Navigation, Commerce and Agriculture, in order to give their Children the right to study Painting, Poetry, Music, Architecture, Statuary, Tapestry and Porcelain."

Curiously enough it was very little more than three generations later that William Henry Vanderbilt purchased the two great pieces of French lacquer furniture made for Marie-Antoinette from the Hamilton Palace sale. And that, I have suggested above, is the moment from which the acquisition of French eighteenth century furniture in the United States began to be regarded as a legitimate branch of art collecting. In the three generations since that milestone was passed, John Adams has surely been justified in his views about the function of the arts, and not least the study of the decorative arts, in a republic.

1. Garrett, *John Adams and the Limited Role of the Fine Arts*, p. 255. For the quotation from Adams's letters and much of what is said in these concluding paragraphs I am indebted to Mr. Garrett's article.

MENUISERIE

1 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 34⅛ (86.7); H. of seat 16¾ (42.5);
W. 24½ (62.2); D. 19⅞ (50.5).

THE FRAME of each is of beechwood carved and gilded. The back and seat are caned; the arms are padded with red leather attached with brass-headed nails.

Each has a low, flat, rectangular back with serpentine arched top. The straight padded arms terminate in scrolls and rest on curving arm supports set back behind the forelegs. The seat is square with a serpentine lower edge to the seat-rail and a convex front rail. It rests on four tall, slightly cabriole legs terminating in scrolled feet linked by an X-shaped cross stretcher.

The center of the top rail of the back is carved with a shell flanked by downturned foliated sprays, and the shoulders are each carved with an acanthus scroll. The fore edge of the seat is also carved in the center with a shell but flanked by upturned foliated sprays. The four legs are each carved along the fore edge with an elongated palmette, and the feet with an acanthus scroll. The upper surface of the stretcher is carved in low relief with rosettes, husks, etc. A pattern of leaf trails linked by scrolls is carved on the back of the frame.

This type of chair with the legs joined by a cross stretcher came into being during the Louis XIV period. Toward the end of the reign the arm supports began to be set back behind the forelegs to accommodate the bulkier skirts that had come into fashion. The pattern carved on the back of the frame shows that the chairs were designed as *chaises courantes* and not as *chaises meublantes*.

These chairs have been extensively modified, probably by being cut down from larger chairs. The motifs at the end of the top rail of the back, for instance, do not join the decorative scroll in which the side rails terminate. The pattern incised along the back rail of the seat has been truncated along the upper edge, etc.





2 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 37½ (95.2); H. of seat 15¼ (38.7);
W. 27¾ (70.5); D. 22⅝ (57.5).

THE FRAME of each is of beechwood richly carved and gilded. Upholstered with coral- and cream-colored damask attached with brass-headed nails. The seat is fitted with a loose cushion.

Each has a flat rectangular back with a bow-shaped top rail and serpentine sides, raised above the seat-rail on curving supports carved with floral sprays. The seat-rail is of serpentine outline, supported on four markedly cabriole legs terminating in club feet. The arm supports are set well back behind the forelegs.

The frame is carved with a large floral cartouche flanked by leaf sprays in the center of the front rail of the seat, with a somewhat different cartouche in the center of the top rail of the back, and with a shell cartouche flanked by leaf trails in the center of the lower rail of the back. Each foreleg is carved above the knee with a flower beneath which hangs a floral pendant enclosed within a shaped reserve with a striated background. Acanthus leaves are carved on the shoulders of the back, above each foot, along the lower edge of the seat-rail at each side, and at the base of each arm support where they are flanked by C-scrolls. The padded arms terminate in scrolls carved with a deeply cut shell.

Each is stamped inside the back rail of the seat at the left: L. POUSSIEE (partially effaced).

By Louis Poussier (*maître* before 1737–before 1749).



3 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 39½ (100.3); H. of seat 14¼ (36.2);
W. 25⅝ (65.1); D. 22 (55.9).



THE FRAME of each is of beechwood richly carved and gilded. Upholstered *à chassis* with brown velvet bordered on the back and seat with a wide patterned braid.

Each has a flat square back with serpentine sides and slightly arched serpentine top and lower rail. The back is supported above the seat-rail on short straight struts. The supports of the padded arms are of serpentine shape, set well back behind the forelegs, and are carved at the top with a floral rosette and at the lower end with a rococo cartouche. The seat-rail, with serpentine lower edge, rests on four tall cabriole legs each terminating in a scrolled foot resting on a short circular boss.

The frame of the back and the upper half of the seat-rail is carved with a reeded molding clasped by acanthus leaves. A large shell cartouche flanked by scrolling is carved in the center of the front and side rails of the seat, which like the seat-rail at the back are pounced with a diapered ground. The struts supporting the back are also pounced with a geometrical pattern. Each foreleg is carved with a shell cartouche above the knee and with scrolling foliage along each outer edge; the back legs are more simply carved at the top and bottom with an acanthus scroll.

4 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 37⅝ (95.6); H. of seat 15½ (39.4);
W. 29¼ (74.3); D. 22¼ (56.5).

THE FRAME of each is of beechwood carved and gilded. Upholstered *à chassis* with pink moiré silk damask of late eighteenth century design woven with self-colored stripes and floral sprays.

Each has a flat square back with serpentine sides and an arched top rail carved in the center with a large inverted palmette flanked by floral trails. The serpentine seat-rail is carved in the center of the front and back with a somewhat similar motif. It rests on four short cabriole legs, each of which is carved above the knee with a large blown palmette and terminates in a scrolled foot. The arms are padded and rest on scrolling and twisting arm supports.

The frame is carved with moldings, acanthus sprays, floral trails, etc.; the back is raised above the seat-rail on scrolled brackets carved with foliated sprays. The reverse of the frame is incised with shells, trailing foliage, and acanthus leaves.

Each is stamped inside the back rail of the seat in the center: TILLIARD. No. 4 A is incised with a V on the upper edge of all four seat-rails; No. 4 B is similarly incised with IIII (*menuisier*'s or carver's numbers).



By either Jean-Baptiste I Tilliard (1685–1766) or his son Jean-Baptiste II Tilliard (*maître* 1752–1797).

Both the J.-B. Tilliards, father and son, used the same stamp, and it is therefore impossible to distinguish between their work, particularly in the case of work in the Louis XV style as here. Nos. 4 A and B would seem to date from before 1766.

The type of shell motif in the center of the top rail is one that often appears on chairs stamped TILLIARD, e.g., on part of a set in the Niarchos Collection (illustrated in *Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 257, fig. 3), or on a set of chairs sold at Christie's, London, April 29, 1954, lot 107 (illustrated in catalogue), and on a number of chairs illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, *s.v.* Tilliard. The bow-shaped lower rail of the back is also rather characteristic of the Tilliards' work.

The incising of the backs of the frames shows that Nos. 4 A and B were intended for *courant* rather than *meublant* use.

Both armchairs must originally have formed part of a larger set of at least six similar chairs as the incised numbers seem to suggest. Two of these are now in the collection of Mrs. Robert R. Young, New York.



5 A–D Set of Four Armchairs

(fauteuils à la Reine)

H. 40 (101.6); H. of seat 13¾ (35.0);
W. 29½ (74.8); D. 24⅜ (61.9).



THE FRAME of each is of beechwood carved and gilded. Upholstered *à chassis* with oyster-colored silk with an appliqué foliated and floral design in green and pink.

Each has a flat square back with serpentine sides and an arched top rail raised above the serpentine seat-rail on curving supports, each carved with an acanthus leaf. The padded arms each terminate in a scroll resting on a curving arm support set back behind the foreleg. The four cabriole legs each terminate in a scrolled foot resting on a circular boss.

The frame is carved with moldings, scrolls, etc.; with a spray of flowers flanked by foliated trails in the center of the top rail of the back, with floral trails on each shoulder, and with a single flower flanked by foliated sprays in the center of the lower edge of the back. The same motif is carved in the center of the seat-rail in front. The forelegs are each carved above the knee with a flower whose stem runs down the fore edge to the foot, which is carved with an acanthus leaf. The back of the frame is incised with foliated designs.

Each is stamped twice inside the back rail of the seat, once to the right and once to the left of the center: E. MEVNIER (partially effaced on Nos. 5 B and D). On each chair one stamp has been struck upside down in relation to the other.



By Étienne Meunier (working in the mid-eighteenth century).

The foliated design incised on the back of the frame shows that the chairs were designed as *chaises courantes* and not as *chaises meublantes*.

6 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 40⅜ (102.6); H. of seat 13½ (34.3); W. 30¼ (76.8); D. 24 (60.1).

THE FRAME of each is of beechwood carved and gilded. Upholstered *à chassis* with olive-green velvet sewn with a broad border of olive-green and gold braid.

Each has a flat square back with serpentine sides and a top rail of cupid's-bow shape. The serpentine seat-rail rests on four short cabriole legs terminating in club feet, each resting on a very low circular boss. The back is raised above the seat on two short serpentine supports, each carved with an acanthus leaf. The padded arms each terminate in a scroll resting on a serpentine arm support carved at the base with a pendent acanthus leaf.

The frame is carved in the center of the top rail of the back and in the center of the seat-rail in front with a medallion-shaped cartouche flanked by sprays of leaves, and on each shoulder with a floral pendant. Each foreleg is carved above the knee with four flowers, three large ones above a smaller one, set within a split palmette whose stem runs down the fore edge to the foot, which is carved with an acanthus leaf. The rear legs are each carved with an acanthus leaf above the knee.

Each is stamped once inside the back seat-rail to the right and left of the center: L. CRESSON.



By either Louis I Cresson (*maître* 1738–1761) or some other member of the Cresson family with the initial L.

There is a certain amount of confusion about the stamps used by the members of the Cresson family who bore the initial L. No fewer than ten members of the family were *maîtres* of the Parisian Corporation des Menuisiers-Ébénistes in the eighteenth century, and four of these, according to Vial, Marcel, and Girodie (*Les Artistes Décorateurs du Bois*, I, pp. 126–127, II, p. 225), were named Louis. Salverte (*Les Ébénistes du XVIIIe Siècle*, p. 77), asserts that Louis I Cresson used two stamps, both with the initial L but one larger than the other and with the final N reversed, as is found on the chairs Nos. 7 A and B. Verlet (*Les Meubles du XVIIIe Siècle*, I, pp. 100, 105, fig. 25) records only one stamp for this *menuisier*, corresponding to the second and smaller of Salverte's reproductions. The stamp illustrated here differs from both of the stamps mentioned above. The L is more widely separated from the name, is of a different form, and may have been struck from an independent punch. It nevertheless appears to be old and authentic. The name CRESSON itself is rather longer than the corresponding name reproduced in facsimile by Salverte and Verlet.

It seems possible, therefore, that if Verlet and Salverte are correct (as they seem to be) in asserting that the smaller stamp they reproduce was Louis I Cresson's, then this one (and/or the larger one with the reversed N recorded by Salverte) may be that of another member of the Cresson family with the initial L. Having regard to the similarity between Nos. 6 A and B and recorded work by Louis I Cresson, as noted below, it is perhaps likely that the stamp here was used by his son Louis II Cresson (*maître* 1772), whose stamp is unrecorded, though this date would be a little late for the style of these two chairs.

Nos. 6 A and B may be compared with the *bergères à la Reine* Nos. 17 A and B, which also bear the stamp L. CRESSON. These are similar in general form, and the legs are very similarly treated. The prominent overhang of the molding above the cartouche surmounting the forelegs of each is very characteristic of Louis I Cresson's work (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 118, figs. I, G, and M).



7 A–F Set of Six Armchairs

(fauteuils à la Reine)

H. 39½ (100.3); H. of seat 16½ (41.9);
W. 28¾ (73.0); D. 21⅝ (54.9).

THE FRAME of each is of walnut carved with moldings and foliated motifs and highly polished. Nos. 7 A to D are upholstered with oyster-colored silk embroidered with foliated and undulating trails and scattered with floral sprays in green and yellow, attached with green, yellow, and white galloon. Nos. 7 E and F are upholstered with green silk damask of floral design, attached with green galloon.



Each has a flat rectangular back with slightly serpentine sides and a bow-shaped top. The serpentine seat-rail is supported on four cabriole legs, each terminating in a scrolled foot resting on a short cylindrical boss. The curving arm supports are set well back behind the forelegs.

The frame is carved in the center of the top rail of the back with a foliate cartouche flanked by delicate foliated trails and on the shoulders with small acanthus leaves. The seat-rail is carved in the center of the front with a somewhat similar but more elaborate cartouche, also flanked by delicate foliated trails. The forelegs are each carved above the knee with a palmette below which hangs a foliated pendant. The padded arms each terminate in a scroll resting on a slightly twisted arm support carved at the base with a shell form.

Each is stamped on the exterior of the back rail of the seat in the center: L. CRESSON. On No. 7 B the stamp is partially effaced.

By either Louis I Cresson (*maître* 1738–1761) or some other member of the Cresson family with the initial L.

The stamp on Nos. 7 A to F corresponds to the larger of those recorded by Salverte, but not by Verlet, as being that of Louis I Cresson. For a note on the stamps used by the members of the Cresson family with the initial L, see under Nos. 6 A and B.



8 A–D Set of Four Armchairs

(fauteuils à la Reine)

H. 36¼ (92.1); H. of seat 15 (38.0);
W. 26½ (67.3); D. 21 (53.3).

THE FRAME of each is of beechwood carved and gilded. Upholstered with coral-colored velvet attached with brass-headed nails. Each has a flat square back with serpentine sides and an arched top rail raised above the serpentine seat-rail on curving supports. The padded arms each terminate in a scroll resting on a curving arm support set well back behind the foreleg. The four short cabriole legs each terminate in a scrolled foot resting on a circular boss.

The frame is carved with a spray of three flowers flanked by leaf trails in the center of the top rail of the back and the front rail of the seat. The frame of the back above the arms is carved on the front with a ribbon motif and on the outer sides with striated panels separated by circles. A palmette is carved above the knee of each foreleg with a split stem running down the edge of the leg to the foot, which is carved with an acanthus leaf. The arm supports are each incised with an acanthus leaf above the junction with the seat-rail. The back of the frame and the back legs are incised with shell and floral motifs and acanthus leaves.

No. 8 B is stamped inside the back rail of the seat in the center: TILLIARD.

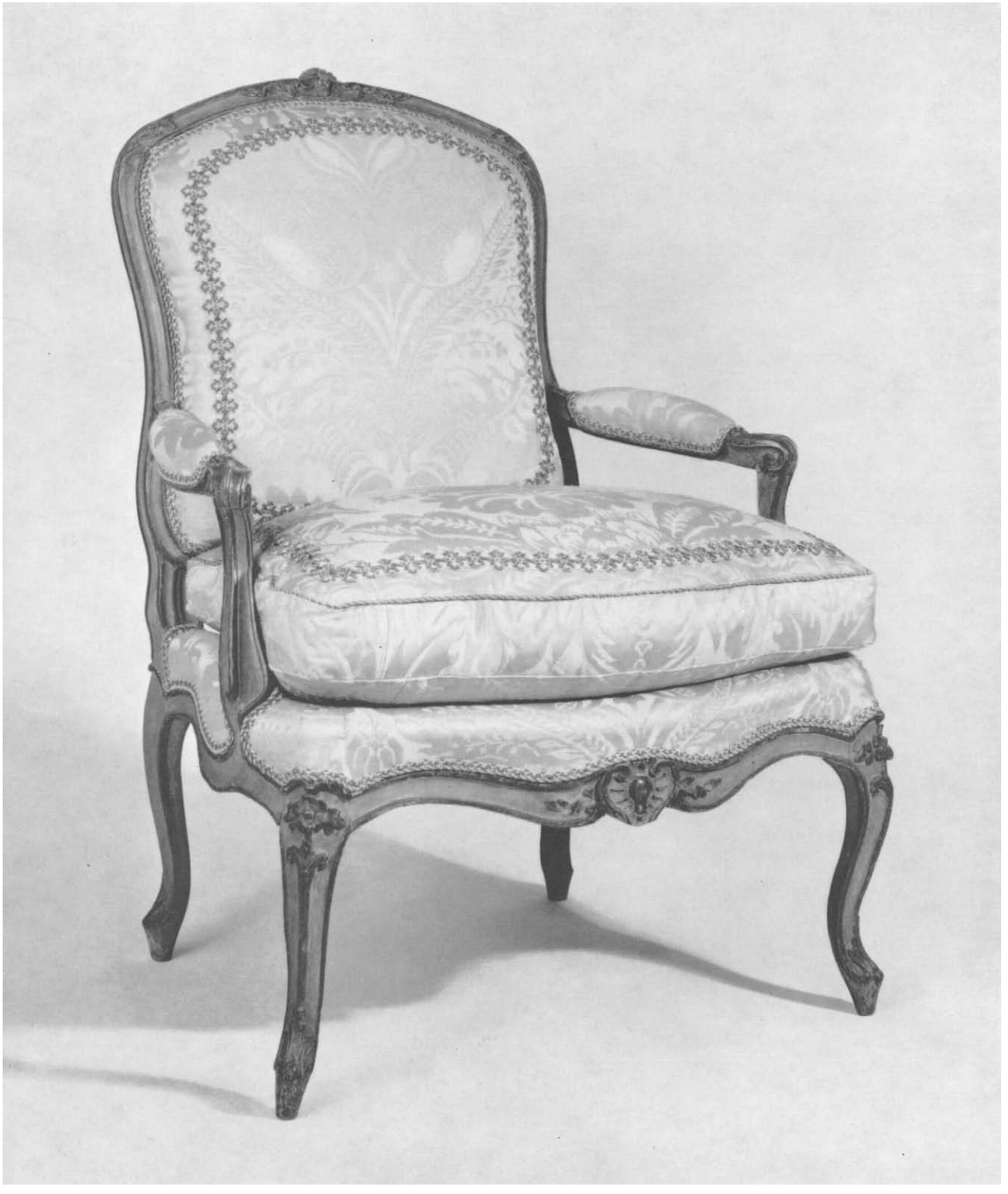


By either Jean-Baptiste I Tilliard (1685–1766) or his son Jean-Baptiste II Tilliard (*maître* 1752–1797). For a note on the Tilliard stamp see under Nos. 4 A and B.

It is more likely that Nos. 8 A–D are by the younger Tilliard. Although of Louis XV design the narrow frame surrounding the back and the ribbon motif with which it is carved suggest that Nos. 8 A–D can hardly date from earlier than the mid-1760s. The incurving motif of the lower rail of the back is one of which J.-B. II Tilliard was fond. It appears on a number of his chairs, e.g.,on one from a set in the Stavros Niarchos Collection (illustrated in *Connaissance des Arts*, *Les Ébénistes du XVIIIe Siècle Français*, p. 25, fig. 3).

The chairs were intended for *courant* and not *meublant* use, as the incising of the backs of the frames shows.





[14]

9 A, B Pair of Armchairs

(fauteuils à la Reine)

H. 39¼ (99.4); H. of seat 15¾ (40.0);
W. 27⅝ (70.2); D. 22½ (57.2).

THE FRAME of each is of walnut painted in two shades of green. Upholstered with oyster-colored silk damask woven with a large pattern of pairs of pomegranates. This is attached with green and oyster-colored galloon, and a wide border of green and oyster-colored braid is sewn around the back and around the loose seat cushion. The paint is modern.

Each has a flat square back with serpentine sides and an arched top rail. The padded arms turn slightly outward at the scrolled ends, which rest on serpentine arm supports set well back behind the forelegs. The serpentine seat-rail is supported on four tall cabriole legs, each terminating in a club foot resting on a circular and tapering boss.

The frame is carved with a shell cartouche flanked by short foliated sprays in the center of the top rail of the back and with a heart-shaped cartouche flanked by similar sprays on the front rail of the seat. The forelegs are each carved above the knee with a single flower with a split stem running down the fore edge to the foot, which is carved with an acanthus leaf. The shoulders are each carved with a small acanthus leaf.

No. 9 A is stamped three times inside the back rail of the seat in the center, and No. 9 B is similarly stamped once: I. GOVRDIN. Each also bears a modern inked stamp reading: "Gesandter Dr. Rieth/ Berlin, Gruenwald/ Hohenzollerndamm 123."

By Jean-Baptiste Gourdin (*maître* 1748–after 1776).

Formerly in the collection of Dr. Rieth, Berlin.

The frame was probably originally intended to be polished, since it is of walnut. At some time, strips of wood have been inserted into the bottom of the central decorative feature of the arched top rail and the seat-rail. This was probably done to replace portions of the soft walnut of the frame damaged by constant reupholstering. It is, however, just possible that at one time the chairs were upholstered *à chassis*.

The motif of a flower with a split stem appears also on two armchairs by J.-B. Gourdin (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 208, figs. A, L) and on a sofa also by Gourdin (illustrated in Nicolay, *op. cit.*, p. 209, fig. M). This last also has the same type of cartouche in the center of the front of the seat-rail. The same motif also appears on a *bergère* by Gourdin (illustrated in Nicolay, *op. cit.*, p. 208, fig. F).



10 A–D Set of Four Armchairs

(fauteuils à la Reine)

H. 40 (101.6); H. of seat 17½ (44.5);
W. 29⅛ (74.0); D. 23¾ (60.3).

THE FRAME of each is of oak carved and gilded. Upholstered *à chassis* with cream-colored silk embroidered in mauve on the back with a vase of flowers and on the seat with a basket of flowers, both framed with foliated sprays.

The flat rectangular back, with serpentine sides and an arched top rail, is raised above the seat on two curving supports. The padded arms each terminate in roped carving and a foliated scroll, which rests on the incurving arm supports, also carved with roping and terminating above the seat-rail in a foliated scroll set well back behind the forelegs. The four straight tapering and fluted legs with cuplike capitals and ball feet support a straight seat-rail.

The frame is carved with curved hollow moldings, the outer one being enriched with a repeating design of twisted ribbon. Above the forelegs the bowed seat-rail is carved with a rectangular panel, curving around the corner and enclosing a large rosette. The side seat-rails are serpentine and are joined to the back of the chair by a cubical block above each back leg, carved on the two outer sides with a rosette enclosed within a square frame.

Each is stamped inside the back rail of the seat in the center: N. HEURTAUT (partially effaced on No. 10 A).





By Nicolas Heurtaut (*maître* 1755–about 1771).

Formerly in the collection of Mme Jacques Balsan.

These chairs are part of a larger set of seat furniture. The sofa from the set is illustrated by Packer (*Paris Furniture by the Master Ébénistes*, fig. 106) and was in the possession of French & Company, Inc., New York, in 1961. The carving is unusually simple for Heurtaut. Verlet has pointed out (*French Royal Furniture*, p. 28) that the curving corners of the seat-rail with the carved decorative motif carried around the curve was a device favored by Louis XVI; as he was clumsy, he was afraid of knocking into the usual sharp corners of the seat-rail and therefore had many sets of chairs for the royal palaces made in this way. But Nos. 10 A to D are too early in date for this to be the case here.

11 A–D Set of Four Armchairs

(fauteuils en cabriolet)

H. 34½ (87.7); H. of seat 15½ (39.4); W. 26 (66.1); D. 20¼ (51.4).

THE FRAME of each is of walnut carved and gilded. Upholstered with coral-colored velvet attached with galloon of the same color. The seat is fitted with a loose cushion.

Each has a coved shield-shaped back with serpentine sides and an arched top rail. The seat-rail is serpentine and rests on four cabriole legs terminating in slightly scrolled feet, each resting on a tall tapering boss. The curving arm supports are set well back behind the forelegs.

The frame is carved throughout with a repeating motif of leaves and pearls, in the center of the seat-rail in front with three vertical bands (the central one roped) flanked by addorsed scrolls, and above each knee with a plain triangular reserve. The arms are padded, and each terminates in a flattened scroll.

No. 11 B is stamped beneath the front rail of the seat slightly to the left of the center: I. GOVRDIN (partially effaced). Nos. 11 A, C, and D are unstamped.



By Jean-Baptiste Gourdin (*maître* 1748–after 1776).

J.-B. Gourdin produced a number of chairs of slightly variant form from Nos. 11 A to D (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, *s.v.* Gourdin *passim*), sometimes in the Louis XV style as these, sometimes with straight legs in the Transitional style, or even in the full Louis XVI style (see below).

A set of chairs of the same design stamped by Gourdin from the collection of the Marquise de L . . . was on the Paris art market in 1956 (Albums Maciet, Musée des Arts Décoratifs, Paris). They were perhaps *en suite* with Nos. 11 A to D. A very similar set of armchairs is to be seen in a miniature dated 1770 by L.-M. Van Blarenberghe of the Premier Cabinet in the Hôtel de Choiseul, Rue de Richelieu, set into the base of a snuff box belonging to a private collector (see Watson, *The Choiseul Gold Box*, p. 15, fig. 2).

It is possible that Nos. 11 A, C, and D were made at a later date to match No. 11 B, but they betray no evidence of this whatsoever except the absence of Gourdin's stamp.

The frames were perhaps originally polished, since they are of walnut.





12 A, B Pair of Armchairs

(fauteuils en cabriolet)

H. 34¼ (87.0); H. of seat 13 (33.0);
W. 24½ (61.9); D. 19½ (49.5).

THE FRAME of each is of beechwood carved and painted white. Upholstered with cream-colored taffeta printed with exceptionally large bunches of flowers in various colors and attached with multicolored galloon. The seat is fitted with a loose cushion. The paint is modern.

Each has a coved shield-shaped back with serpentine sides and a bow-shaped top rail. The serpentine seat-rail is supported on four cabriole legs, each terminating in a club foot carved with an acanthus leaf and resting on a tapering and circular boss.

The frame is carved with moldings and in the center of the top rail of the back with a cabochon enclosed within confronted C-scrolls and flanked by foliated trails. A similar motif is carved in the center of the front rail of the seat. The shoulders are each carved with a floral spray. The forelegs are each carved above the knee with a flower enclosed within a triangular reserve surmounted by an overhanging lipped molding. The padded arms each terminate in a scroll and rest on an outward-curving arm support set well back behind the forelegs.

13 A–J Set of Ten Armchairs

(fauteuils en cabriolet)

H. 36⅜ (92.4); H. of seat 16¾ (42.6);
W. 23¼ (59.1); D. 20½ (52.1).

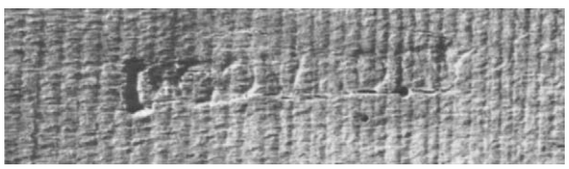


THE FRAME of each is of beechwood carved and polished. Upholstered with yellow floral damask attached with galloon of the same color. The seat is fitted with a loose cushion.

Each has a coved shield-shaped back with serpentine sides and a slightly arched top rail, the back tapering a little toward the lower edge. The rounded seat and serpentine seat-rail are supported on four tall cabriole legs terminating in scrolled feet. The curving arm supports are set well back behind the forelegs.

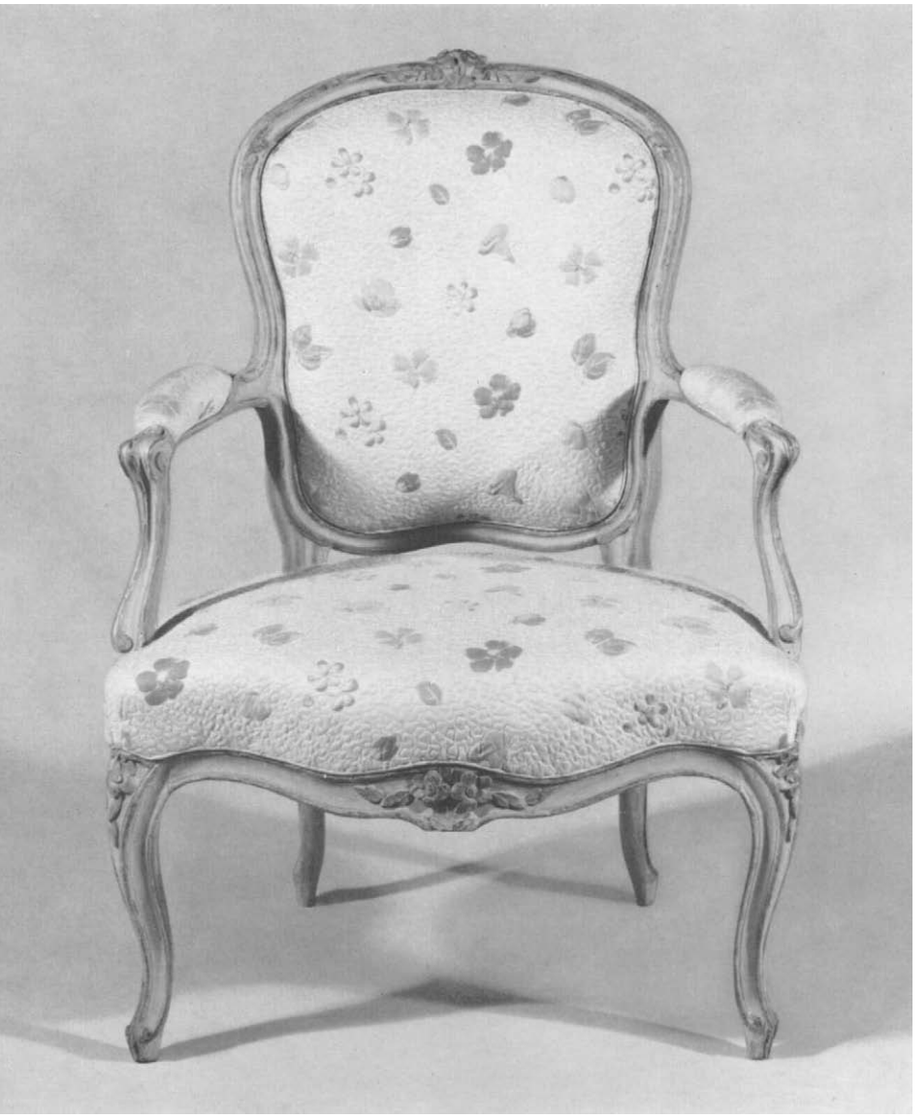
The frame is carved with moldings and, in the center of the top rail of the back and of the front rail of the seat, with two roses tied by a ribbon above a feigned nail and flanked by foliated sprays. A similar motif with a split stem running down the fore edge of the leg to the foot is carved above the knee of each foreleg. Each shoulder is carved with a single rose spray, and each scrolled forefoot with a serrated leaf. An acanthus leaf is carved above each rear foot. The padded arms terminate in scrolls.

Nos. 13 D and H are stamped inside the back rail of the seat in the center: I. GOVRDIN (partially effaced). The remainder are unstamped.



By Jean-Baptiste Gourdin (*maître* 1748–after 1776).

A set of modern chairs, two armchairs and sixteen chairs, matching this set is also in the collection.



14 A, B Pair of Armchairs

(fauteuils en cabriolet)

H. 35 1/16 (89.2); H. of seat 16 (40.6);
W. 25 1/4 (64.2); D. 21 (53.4).

THE FRAME of each is of beechwood carved and painted white and blue. Upholstered with white quilted cotton printed with scattered flowers attached with piping of the same material. The paint is modern.

Each has a slightly coved shield-shaped back, with serpentine sides and an arched top rail, raised above the seat-rail on short supports. The padded arms terminate in scrolls resting on the curving arm supports set behind the forelegs. The serpentine seat-rail rests on four cabriole legs, each terminating in a scrolled foot resting on a circular and tapering boss.

The frame is carved with moldings and, in the center of the top rail of the back and the front rail of the seat, with a bunch of two flowers flanked by sprays of leaves. Each foreleg is carved above the knee with a flower enclosed within a triangular reserve.

Each is stamped beneath the back rail of the seat in the center: N. HEURTAUT.

By Nicolas Heurtaut (*maître* 1755–about 1771).

Usually Heurtaut's stamp is found only on exceptionally richly carved furniture. It is possible that Nos. 14 A and B were produced in a retardatory style in his workshop after his death, perhaps by his widow, if he was married, although this is not known.



15 A, B Pair of Armchairs

(fauteuils en cabriolet)

H. 33 (83.8); H. of seat 16 (40.6);
W. 22⅜ (56.8); D. 18¼ (46.4).



THE FRAME of each is of beechwood carved and painted. No. 15 A is painted blue and white and upholstered with white quilted cotton printed with blue flowers attached with piping of the same material; No. 15 B is painted green and gray and upholstered with pink and beige striped silk attached with pink and green galloon. The paint is modern.

Each has a slightly coved shield-shaped back with serpentine sides and an arched top rail. The curving padded arms each terminate in a scroll, and incurving arm supports are set well back behind the forelegs. The serpentine seat-rail is supported on four tall cabriole legs, each terminating in a scrolled foot above a tall circular and tapering boss.

The frame is carved with a simple hollow molding throughout, and above the knee of each foreleg with a plain triangular reserve surmounted by a lipped bow-shaped molding.

Each is stamped beneath the front rail of the seat in the center: J. B FROMAGEAV (partially effaced).



Probably by Jean-Baptiste Fromageau (*maître* 1755–after 1781).

Unlike most craftsmen, Fromageau did not specialize as an *ébéniste* or a *menuisier*, and his stamp is found on both case furniture and chairs. He appears to have conducted a prosperous furniture emporium in the Rue du Faubourg Saint-Antoine, where he carried a large stock, valued in 1770 at 30,000 livres. It seems possible that at least some of the furniture he sold may have been commissioned from other craftsmen and merely stamped by Fromageau prior to being sold.

16 A, B Pair of Armchairs

(fauteuils en cabriolet)

H. 35¼ (89.5); H. of seat 15 (38.1); W. 23⁹⁄₁₆ (59.9); D. 20¹¹⁄₁₆ (52.6).



THE FRAME of each is of beechwood carved and painted white. Upholstered with blue needlework with a regular pattern of small flowers and attached with brass-headed nails. The seat is fitted with a loose cushion. The paint is modern.

Each has a slightly coved rectangular back tapering slightly toward the bottom and having an arched top rail. The arms, which are padded, descend in a curve from the top of the side rails of the back; each terminates in a scroll above the arm supports, which curve forward, and each rests on a fluted podium rising directly above the forelegs. The seat-rail, of horseshoe shape with a slightly bowed front rail, rests on four tapering and fluted legs, each terminating in a peg-top foot. The back legs are splayed.

The frame is carved throughout with a continuous guilloche molding. The top of each side rail of the back is surmounted by a pyramidal acanthus finial. The flutes of the legs are carved with *chandelles*, and the legs are each surmounted with a cubical block carved on the two outer sides with a framed rosette.

Each is stamped beneath the back rail of the seat in the center: L. M. PLUVINET.

Probably by Louis-Magdeleine Pluvinet (*maître* 1775–about 1785).

The stamp of L.-M. Pluvinet is one of those most frequently forged. In recent years a Parisian antique dealer acquired a false *maindron* of Pluvinet's stamp, presumably made by taking a cast from a genuine stamp, and used it widely and indiscriminately on a large number of often genuine but unstamped chairs. This stamp must therefore always be treated with considerable reserve, but on Nos. 16 A and B it appears to be perfectly genuine.



17 A, B Pair of Armchairs

(bergères à la Reine)

H. 39⅞ (101.3); H. of seat 13 (33.0);
W. 32 (81.3); D. 23½ (59.7).



THE FRAME of each is of beechwood richly carved and gilded. Upholstered with olive-green velvet and fitted with a loose cushion, the back and cushion bordered with wide olive-green braid. The upholstery is attached with narrow olive-green galloon.

Each has a square flat back with slightly curving sides and a bow-shaped top rail. The serpentine seat-rail rests on four short cabriole legs terminating in scrolled feet. The arms are padded, and the curving arm supports, set back behind the forelegs, are carved with foliated scrolls.

The back is carved with a hollow molding enriched on the shoulders and sides with floral sprays and leaf trails and in the center of the top rail with a spray of two flowers flanked by leaf trails and flattened acanthus scrolls. A similar motif flanked by foliated sprays is carved in the center of the seat-rail in front, which is further enriched with scrolls and foliations. The forelegs are each carved above the knee with a circular rococo cartouche enclosing a flower and with a reeded molding entwined with acanthus leaves down the fore edge. The side rails of the seat are carved with flattened acanthus scrolls and foliated sprays. The feet are carved with acanthus leaves. The back legs are each carved above the knee with a palmette cartouche, and the back of the frame is incised with foliated designs.

Each is stamped beneath the center of the seat-rail at the back: L. CRESSON.

Probably by an unidentified member of the Cresson family of *menuisiers* working in Paris in the middle of the eighteenth century, but possibly by Louis I Cresson (*maître* 1738–1761). For a note on the stamps used by members of the Cresson family, see under Nos. 6 A and B.

The incising of the back of the frames suggests that the chairs were intended for *courant* rather than *meublant* use.





18 Armchair

(bergère à la Reine)

H. 37¾ (95.9); H. of seat 12¼ (31.1); W. 31½ (80.0); D. 26½ (67.3).

THE FRAME is of beechwood carved and polished. Upholstered with yellow-green silk damask woven with a floral design in pale blue and beige and attached by green and gold galloon. The seat is fitted with a loose cushion.

The flat rectangular back has slightly curving sides and an arched top rail. The serpentine seat-rail rests on four short cabriole legs terminating in scrolled feet, each resting on a low circular boss. The curving arm supports are set well back behind the forelegs.

The frame is carved with moldings, and the top rail of the back and the front rail of the seat are each carved in the center with three flowers flanked by foliated trails. The shoulders are each carved with a rococo motif of shell character. The forelegs are each carved above the knee with a shell above a split stem, which runs down the fore edge of the leg to the foot. The foot is carved with an acanthus leaf.

Stamped inside the back seat-rail to the right of the center: M. GOURDIN (partially effaced).

By Michel Gourdin *le jeune* (*maître* 1752–after 1777).

No. 18 has certain features in common with the *bergères* Nos. 22 A and B, also stamped by M. Gourdin *le jeune*: the motifs in the center of the top rail of the back and the front rail of the seat, though common to many *menuisiers*, are very similar; the use of a split stem running down the fore edge of the front leg, in combination with an acanthus leaf on the foot, is also common to all three chairs. This last device appears on several other chairs stamped I. GOVRDIN, by the elder brother of Michel, e.g., those illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 208, figs. A, L.





19 Armchair

(bergère à la Reine)

H. 37½ (95.2); H. of seat 12 (30.4); W. 28½ (72.4); D. 25⅞ (65.7).

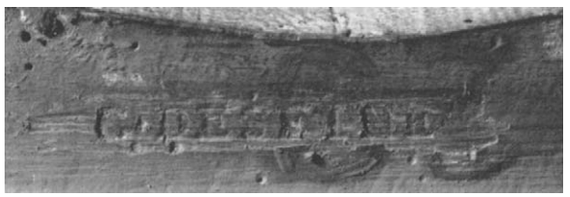
THE FRAME is of beechwood richly carved and gilded. Upholstered *à chassis* with an antique striped pink moiré damask woven with floral motifs in the same color. The seat is fitted with a loose cushion, and the arms are padded.

The flat rectangular back has serpentine sides and a shaped arched top rail. The serpentine frame is carved throughout with moldings and floral motifs. The curving arm supports and out-turned arms are set well back behind the forelegs. The serpentine seat-rail rests on four short legs terminating in slightly scrolled feet, each resting on a low boss.

The frame is carved in the center of the front rail with a rose flanked at each side by a spray of leaves enclosed within an upward-turning foliate scroll. Floral and foliated motifs are carved above the knee of each foreleg, in the center of the top rail of the back, and on the shoulders.

Stamped within the back rail in the center: C. DESEINE.

By Claude Deseine (*maître* 1754–1796).



20 A, B Pair of Armchairs

(bergères à la Reine)

H. 40¼ (102.2); H. of seat 13 (33.0);
W. 30¼ (76.8); D. 25⅜ (64.5).



THE FRAME of each is of beechwood carved and gilded. Upholstered with green silk damask woven with a foliated design and attached with green galloon. The seat is fitted with a loose cushion.

Each has a flat rectangular back with serpentine sides and a bow-shaped top rail. The padded arms terminate in outward-turning scrolls and rest on serpentine arm supports, each terminating above the seat-rail in an elongated S-shaped scroll set back behind the forelegs. The serpentine seat-rail is supported on four short cabriole legs terminating in scrolled feet.

The frame is carved with moldings, with floral sprays on the shoulders, and with a spray of two roses flanked with branches of leaves in the center of the top rail of the back and the front rail of the seat. The forelegs are each carved above the knee with a floral spray enclosed within a triangular reserve. The back of the frame and the back legs are incised with foliate motifs.

The carving of the roses may be compared with that on the sofa No. 41 by J.-J. Pothier (*maître* 1750–about 1780). This does not necessarily mean that this chair is by the same *menuisier*, as two chairmakers may have employed the same carver. Although a particular chairmaker tended to employ only one *sculpteur*, the latter did not necessarily work for only one *menuisier*.

The incising of the back of the frame suggests that the chairs were intended for *courant* rather than *meublant* use.

21 A, B Pair of Armchairs

(bergères à la Reine)

H. 38⅞ (98.7); H. of seat 13¼ (33.7);
W. 30½ (77.5); D. 24⅞ (63.2).

THE FRAME of each is of beechwood carved and polished. Upholstered with silk similar to that on the armchairs Nos. 7 A to D, attached with green, yellow, and white galloon. The seat is fitted with a loose cushion.

Each has a flat horseshoe-shaped back with slightly curving sides. The serpentine seat-rail is supported on four cabriole legs, each terminating in a club foot resting on a tall tapering and circular boss. The padded arms turn slightly outward and continue in a fluent curve into the incurving arm supports, which are set back behind the front rail of the seat.

The frame is carved with a hollow molding and with a spray of two flowers flanked by short foliated trails in the center of the arched top rail of the back and the front rail of the seat. The forelegs are each carved above the knee with a single flower enclosed within a triangular reserve surmounted with an overhanging lipped molding. Each is carved with a scroll at each side of the foot. The arm supports are each carved with a scroll just above the junction with the seat-rail.

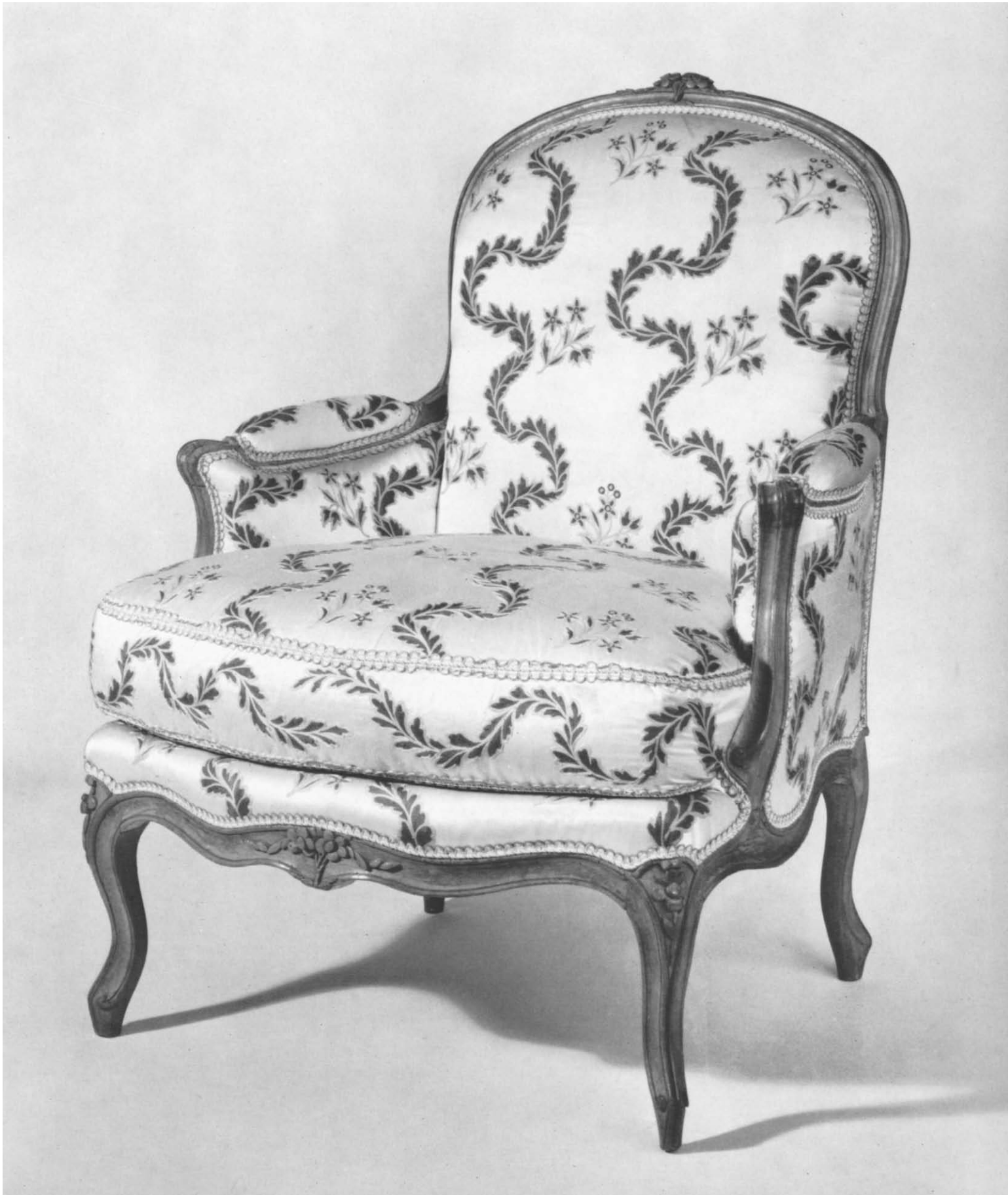
No. 21 A is stamped beneath the center of the front rail of the seat to the right: L. DELANOIS (slightly effaced). No. 21 B is similarly stamped to the left of the center.

By Louis Delanois (*maître* 1761–1792).

The horseshoe-shaped back (*en cul-de-four*) was a device often used by Delanois on his chairs. He adopted it for a celebrated set of chairs made in 1770 for Mme du Barry's Pavillon de Louveciennes (see Watson, *Louis XVI Furniture*, p. 37, pl. 184). These chairs have straight, tapering legs with twisted flutes and are perhaps the earliest surviving datable examples of chairs of a purely neoclassic design. The armchairs Nos. 21 A and B, with cabriole legs and curving arm supports, hark back to the Louis XV style in which most of Delanois's work was done.

The motif of a single flower within a triangular reserve surmounted by an overhanging lipped molding was also a device used by Delanois on a number of occasions (see the armchairs illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, *s.v.* Delanois, figs. D, D′, M, and L).





22 A, B Pair of Armchairs

(bergères en cabriolet)

H. 34½ (87.6); H. of seat 13½ (34.3);
W. 27¾ (70.5); D. 23⅞ (60.6).



THE FRAME of each is of beechwood carved and polished. Upholstered with the same silk damask as on the armchair No. 18. The seat is fitted with a loose cushion, and the arms are padded.

Each has a coved rectangular back with curving sides and shaped top rail. The serpentine seat-rail is supported on four cabriole legs terminating in club feet each resting on a tapering boss. The curving arm supports are set back behind the forelegs.

The frame is carved with moldings, with a spray of flowers flanked with foliated trails in the center of the top rail of the back and of the seat-rail in front, and with an acanthus leaf on each shoulder. The forelegs are each carved above the knee with a flower whose stem, split at the top, runs down the fore edge of the leg to the foot, which is carved with scrolls and an acanthus leaf.

No. 22 A is stamped beneath the front rail of the seat to the left of the center: M. GOURDIN (partially effaced). No. 22 B is similarly stamped once to the right and once to the left of the center, the left-hand mark being scratched with the Roman numeral XI or IX (probably an upholsterer's or a sculptor's mark).

By Michel Gourdin *le jeune* (*maître* 1752–after 1777).

The scratched numeral suggests that Nos. 22 A and B may at one time have formed part of a larger set comprising at least a dozen chairs.



23 Armchair

(bergère en cabriolet)

H. 33½ (85.1); H. of seat 13 (33.0); W. 27⅜ (69.5); D. 22¼ (56.5).

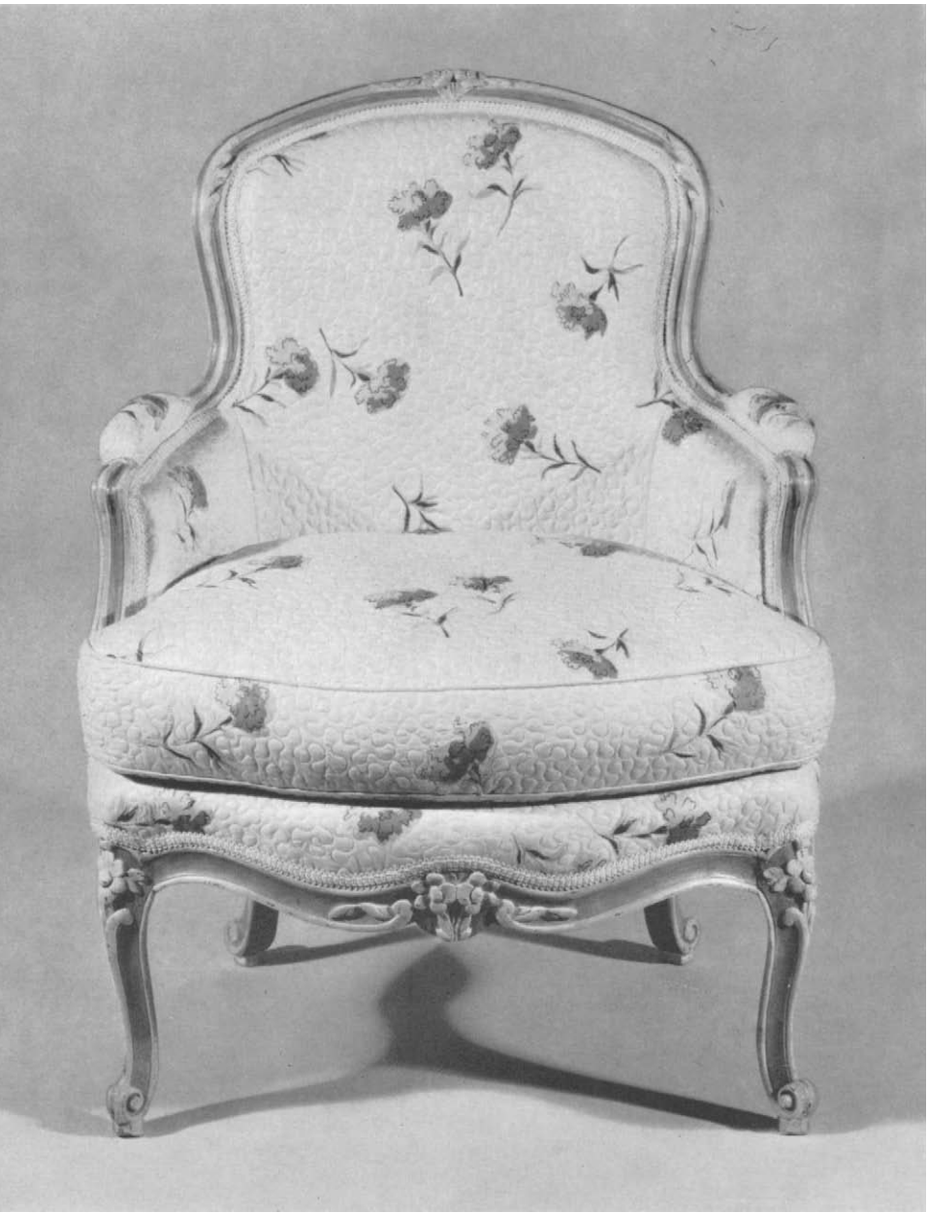
THE FRAME is of beechwood carved and polished. Upholstered with green velvet attached with galloon of the same color. The seat is fitted with a loose cushion, and the arms are padded.

The coved shield-shaped back has curving sides and a slightly arched top rail. The serpentine seat-rail is supported on four short cabriole legs, each terminating in a club foot resting on a low circular boss. The curving arm supports are set well back behind the forelegs.

The frame is carved with moldings, scrolls, and a floral motif flanked by foliated sprays in the center of the front rail of the seat and the top rail of the back, with flowers enclosed within a triangular reserve above the knee, and with an acanthus leaf at each shoulder and on each foot.

A set of six Louis XV walnut *fauteuils en cabriolet* with frames very similarly carved to No. 23 was lot 76 at Christie's, London, June 8, 1961 (sold for 4,600 guineas). The chairs were stamped by L.-C. Carpentier (*maître* 1752–about 1787).





24 A, B Pair of Armchairs

(bergères en cabriolet)

H. 34 15/16 (88.8); H. of seat 12½ (31.7); W. 26 (66.0); D. 21⅝ (54.9).

THE FRAME of each is of beechwood carved and painted coral and white. Upholstered with quilted white chintz printed with scattered carnations and attached with white galloon. The seat is fitted with a loose cushion. The paint is modern.

Each has a coved spoon-shaped back, the serpentine frame of which merges into the padded arms, and incurving arm supports set well back behind the forelegs. These merge in their turn into the serpentine seat-rail, which is supported on four short cabriole legs terminating in scrolled feet each resting on a short circular boss.

The frame is carved with moldings and with a spray of two flowers flanked by foliate trails in the center of the arched top rail of the back and the center of the front rail of the seat. The shoulders are each carved with an acanthus leaf. The forelegs are each carved above the knee with a single flower above a split palmette whose stem runs down the fore edge of the leg to the foot.

See also the armchairs Nos. 26 A and B, which are of very similar design and perhaps by the same *menuisier*.

25 A, B Pair of Armchairs

(bergères en cabriolet)

H. 36⅞ (93.7); H. of seat 13 (33.0);
W. 26 (66.0); D. 22 (55.9).

THE FRAME of each is of beechwood carved and painted white. Upholstered with blue and white needlework of a diaper pattern of squares enclosing quatrefoils, attached with brass-headed nails. The seat is fitted with a loose cushion, and the arms are padded. The paint is modern.

Each has a frame of continuous serpentine shape with a spoon back, short cabriole legs in front, and splayed legs behind. The curving arm supports are set well back behind the forelegs.

The frame is carved with moldings and with a flower within a triangular reserve above the knee of each foreleg, with two flowers flanked by sprays of leaves in the center of the serpentine front rail of the seat, and with a similar floral motif in the center of the top rail of the back. The legs terminate in slightly upturning scrolls.

The upholstery copies an eighteenth century design said to have been worked for Mme de Pompadour and now to be seen on chairs in the Salon de Huet at the Château de Champs.





[34]

26 A, B Pair of Armchairs

(bergères en cabriolet)

H. 33⅛ (84.2); H. of seat 13 (33.0);
W. 24 (61.0); D. 20¼ (51.4).

THE FRAME of each is of beechwood carved and painted white. Upholstered with the same taffeta as used on the chairs Nos. 12 A and B. The seat is fitted with a loose cushion. The paint is modern.

These chairs are very similar in general design to the *bergères en cabriolet* Nos. 24 A and B, but differ in the color of the frame, certain motifs of the decoration, and the upholstery.

The motif of two flowers flanked by foliated trails in the center of the top rail of the back and the front rail of the seat is slightly wider and cut more clearly in higher relief than on Nos. 24 A and B. The single flower carved above the knee of each foreleg is enclosed within a triangular reserve. The club feet are carved with simple scrolls. There is no carving on the shoulders of the back.

See also the armchairs Nos. 24 A and B. It seems likely that both pairs are the work of the same *menuisier*.

27 A–D Set of Four Armchairs

(bergères en cabriolet)

H. 39¾ (101.0); H. of seat 12¼ (31.1);
W. 26½ (67.3); D. 23⅜ (59.4).

THE FRAME of each is of beechwood carved and gilded in two colors, one slightly green and the other yellowish. Upholstered *à chassis* with oyster-colored silk embroidered on the back, sides, and seat cushion with a twisted ribbon entwined with a floral spray, enclosing a basket of flowers on the back and a bunch of flowers on the seat. The predominating colors of the embroidery are pink, beige, and green. The seat is fitted with a loose cushion.

Each has an oval back slightly coved to the shape of the human body. The seat-rail, of horseshoe shape with a slightly convex front rail, rests on four legs; the pair at the front, of console shape, curve slightly inward, and the pair at the back are slightly splayed. They each terminate in a square bun foot beneath a square capital. The fluted supports of the padded arms curve forward and terminate above the forelegs in an acanthus scroll.



The back and seat-rail are each carved with a repeating leaf motif, with the addition of a beading around the inner edge of the back. The tapering forelegs, carved with a wreath swag and a scale pattern down the front, are each surmounted with a cubical block carved on the two outer sides with a rosette enclosed within a square frame.

Each is stamped beneath the front rail of the seat in the center: G. SEИE.

By Claude I Sené (*maître* 1743–1792).

The use of gilding or painting of more than one color was not uncommon on eighteenth century French furniture, just as it was often used by contemporary goldsmiths, but it has almost always disappeared beneath later regildings or repaintings. But see Nos. 36 A and B and No. 74.



28 A, B Pair of Armchairs

(bergères en gondole)

H. 34⅝ (88.0); H. of seat 11¾ (29.8);
W. 26½ (67.3); D. 23¼ (59.1).

THE FRAME of each is of beechwood carved and gilded. Upholstered *à tableau* with silver and blue Lyon silk damask woven with a repeating design of classical character attached with galloon of the same colors, similar to the upholstery on the set of sofa and armchairs Nos. 48 A to G. The seat is fitted with a loose cushion.

Each is of bucket or *gondole* shape and has a deeply coved back with a straight top rail and side rails curving downward into the armrests, which are padded. These rest on baluster-shaped supports set directly above the forelegs. The seat-rail is slightly bowed in front. There are four short tapering and fluted legs, the rear pair being slightly straddled. Each leg terminates in a circular and tapering foot.

The frame is carved throughout with a repeating beading of leaves and pearls on the inner and outer edges. The freestanding baluster-shaped arm supports are each carved with twisting flutes above an acanthus-leaf cup and rest on a tall square fluted base. Above each foreleg is a cubical block carved with a rosette on the two outer sides.

No. 28 A is stamped beneath the seat-rail in the front in the center: I. B. LELARGE (slightly effaced). Each chair is branded beneath the front seat-rail to the left with the letters S C in monogram within an oval with an engrailed border. On No. 28 A the branded initials G M appear below this mark.

Probably by Jean-Baptiste III Lelarge (*maître* 1775–1802) rather than by his father Jean-Baptiste II Lelarge.

Both J.-B. II Lelarge and his son J.-B. III Lelarge used the same stamp, so it is not always easy to distinguish between their work. In general, however, it seems likely that *menuiserie* in a fairly advanced Louis XVI style, such as these armchairs, is by the son, for the father, who became a *maître* in 1738, died in 1771.

The brands are unrecorded. The use of an engrailed border around the S C suggests that the







chairs were the property of a prince of the blood. Possibly therefore the brands are those used by the Duc d'Orléans for the Garde-Meuble of the Château de Saint-Cloud before it was bought by Louis XVI in 1785 for Marie-Antoinette. Alternatively, they may be nineteenth century marks used during the Louis-Philippe period. It is possible that No. 28 B, on which the stamp of Lelarge is absent, was made later (perhaps early in the nineteenth century) to match No. 28 A.

29 Armchair

(bergère en gondole)

H. 29⅛ (74.0); H. of seat 15⅞ (40.3); W. 25⅜ (64.5); D. 22⅞ (58.1).

THE FRAME, of extremely neoclassic character, is of oak carved with scrolls, anthemions, floral garlands, etc., in low relief. It is painted white on a green ground. The low back and detachable seat are caned. The seat is fitted with a loose circular cushion covered with white and green cut velvet in a checker pattern. The paint is modern.

The seat is circular, with a low curving back and downward-curving arms. The sides are enclosed with wooden panels below the arms as in a *bergère*. The seat rests on four outward curving legs of slightly saber shape, each terminating in a goat's hoof.

The arms, square in section, and the top rail of the back are carved on the inner side with a repeating anthemion motif and along the top with leaf molding. The arms terminate above each arm support in an acanthus scroll carved at the sides with a rosette and merge continuously with the seat-rail. The top rail of the back is surmounted at each end with a finial in the form of a bursting pomegranate. The sides are of solid construction, and each is carved within and without with a floral swag caught up on feigned nails at each end, beneath which it hangs as a pendant. The seat-rail is carved on three sides with a band of rinceaux interrupted above each leg by a rosette enclosed within a square frame. A pendent acanthus leaf is carved at the top of each leg.

The *chaise en gondole* was a type of rounded or tub-backed chair that came into use toward the end of the Louis XVI period and enjoyed particular favor during the Empire period. Thus the inventory of Versailles drawn up in 1793 preparatory to the sale of the contents of the palace mentions "un petit fauteuil de bureau en gondole" (Havard, *Dictionnaire de l'Ameublement*, II, col. 1035), which must have been of somewhat similar form to No. 29. The caning, however, suggests that it may perhaps have been intended for the toilet, for cane was less likely to be harmed by the large quantities of powder that dressing the hair involved than textile upholstery. No. 29 could therefore be described equally appropriately as a *fauteuil de toilette*.

A very similar chair was engraved by Aubert Parent in the *Ier Cahier de Meubles de Differentes formes à l'usage des Appartements dans le goût le plus nouveau, Composés et Dessinés par Aubert en 1788*, pl. 4 (Guilmard, *Les Maîtres Ornemanistes*, I, p. 226, no. 121). It is there described as an "Espèce de Gondole ou Fauteuil de Bureau d'après un Meuble Antique." This engraving was illustrated in *Connaissance des Arts*, February 1959, p. 74, no. 25.



30 A, B Pair of Armchairs

(bergères à oreilles)

H. 38¾ (98.4); H. of seat 13 (33.0);
W. 30⅞ (78.5); D. 26¼ (66.7).

THE FRAME of each is of beechwood carved and polished. Upholstered with dark green velvet, attached by brass-headed nails. The seat is fitted with a loose cushion, and the arms are padded.

Each has a flat rectangular back with an arched top flanked at each side by a deep curved wing, which projects forward and rests on the arm. The seat-rail is of serpentine shape and rests on four short cabriole legs, each terminating in a club foot carved with an acanthus leaf and resting on a low boss. The curving arm supports are set well back behind the forelegs.

The frame is carved in the center of the seat-rail in front and in the center of the top rail of the back with an inverted heart-shaped cartouche enclosing a flower and flanked by foliated sprays. Each foreleg is carved above the knee with a rococo cartouche above a floral pendant; a simpler cartouche is carved at the junction of the arm and the wing. The upper edge of each wing is carved with foliated motifs. Rococo motifs are carved at the base of each arm support and along the seat-rail at each side.



Small wooden brackets and screw holes within the interior of the seat-rails suggest that at one time the chairs were differently upholstered.

Each is stamped within the back rail of the seat to the left of the center: TILLIARD, beside a modern inventory mark, 4757 over 2, written in ink.

By either Jean-Baptiste I Tilliard (1685–1766) or his son Jean-Baptiste II Tilliard (*maître* 1752–1797). For a note on the Tilliard stamp see under Nos. 4 A and B.

Formerly in the collection of Baronne Cassel van Doorn (sold Galerie Charpentier, Paris, May 30, 1956, lot 98 [illustrated in catalogue, pl. LIII], for 3,550,000 francs). The chairs have been reupholstered since the sale.





31 Armchair

(bergère à oreilles)

H. 33¾ (85.7); H. of seat 13½ (34.3); W. 25½ (64.8); D. 22⅛ (56.2).

THE FRAME is of beechwood carved and gilded. Upholstered with lime-colored velvet attached with brass-headed nails. The seat is fitted with a loose cushion.

The frame is of continuous serpentine shape with a slightly coved back separated by undulating uprights from two curving wings. These wings merge into padded arms, which rest on curving arm supports set back behind the forelegs. The four short cabriole legs each terminate in a club foot carved with an acanthus leaf resting on a short circular boss. The back legs are slightly splayed.

The frame is carved with moldings, with two flowers flanked by sprays of leaves in the center of the serpentine front rail of the seat, and with a similar but smaller floral motif in the center of the top rail at the back. Each foreleg is carved above the knee with a single flower within a triangular reserve pounced with a pattern of dots, and the backs of the frame and the rear legs are incised with clusters of flowers and acanthus leaves. There is a vertical supporting strut behind the chair back.

Stamped inside the back rail of the seat in the center: AVISSE (partially effaced).



By Jean Avisse (*maître* 1745–after 1796).

The incising of the back of the frame shows that this *bergère à oreilles* was intended for *courant* and not *meublant* use. *Bergère* armchairs can seldom, if ever, have been intended to stand against the wall of a room, but were meant for reclining on in comfort rather than purely formal or decorative use.

32 Desk Chair

(fauteuil de cabinet)

H. 35 (88.9); H. of seat 16½ (41.9); W. 27 (68.5); D. 22 (55.9).

THE FRAME is of beechwood carved and polished. Upholstered with dark red velvet, attached with brass-headed nails. The seat is caned and fitted with a loose cushion.

The square slightly coved back has a serpentine top rail and sides, open arms, which are padded, and serpentine arm supports. The seat, semicircular at the back with a curving front rail, rests on five tall slightly cabriole legs (three in front and two at the back), each terminating in a small club foot carved with an acanthus leaf.

The center of the top rail of the back is carved with a small trefoil flanked by acanthus scrolls. The forelegs are each carved with a split palmette, the stem running down the fore edge of the leg. The seat-rail is carved with a narrow serpentine molding arched over the knees and with a small trefoil midway between each pair of forelegs.

The back appears to have been formerly caned.



33 Desk Chair

(fauteuil de cabinet)

H. 34¾ (88.3); H. of seat 17¾ (45.1); W. 26 (66.1); D. 24 (61.0).



THE FRAME is of beechwood carved and polished. The back and seat are caned. The seat is fitted with a loose cushion of brown leather.

The top rail of the back, of sharply curving pedimental shape, rises from the upright arm supports set well back behind the foreleg. The seat-rail is semicircular at the back and serpentine and deeply projecting in the front, so that the user sits astride the centrally placed foreleg. It is supported on four slightly cabriole legs terminating in scrolled and foliated feet.

The three forelegs are each carved above the knee with a heart-shaped cartouche above a foliated serpentine pendant. The same heart-shaped cartouche is carved in the center of the seat-rail in front between each pair of forelegs and is flanked by foliated motifs in relief running along the serpentine lower edge of the seat. The arm supports, of inverted cabriole form, rise directly above the two side legs and are each carved with a large acanthus leaf above the junction with the seat. The rear leg continues upward to form the central support of the back. The center of the top rail is carved with an elongated and deeply cut motif of semifoliated form. The arms each terminate in a foliated scroll above the arm supports.

The heart-shaped motif above the knee and in the center of the sides is one used particularly frequently by both Jean-Baptiste I Tilliard (1685–1766) and his son Jean-Baptiste II Tilliard (*maître* 1752–1797), but it was not exclusive to these two *menuisiers* (see Nos. 35 A and B or Nos. 47 A to D).

A very similar *fauteuil de cabinet*, perhaps by the same *menuisier*, was exhibited by the Paris dealer Jean Wanecq at the Foire des Antiquaires in 1955.

34 Desk Chair

(fauteuil de cabinet)

H. 35⅛ (89.3); H. of seat 17$\frac{3}{16}$ (43.7); W. 25¼ (64.1); D. 21¾ (55.3).

THE FRAME is of walnut carved and painted white and blue. The seat and back are caned, the cane being painted with a lattice design in blue. The paint is modern.

The tall rounded back rises from the serpentine arm supports in steep sinuous curves to the pointed center of the top rail of the back. The seat, with a deeply coved semicircular back and serpentine fore edge, is supported on four tall cabriole legs, one placed at the center of the front rail and one at the center of the back. This last continues up as a support to join the center of the top rail. Each leg terminates in a scrolled club foot resting on a tall circular and tapering boss.

The frame is carved with sinuous moldings and, in the center of the back, above the vertical back support, with a floral motif flanked by sprays of leaves. A similar motif is carved on the seat-rail midway between each pair of forelegs, which are themselves each carved above the knee with a flower enclosed within a triangular reserve.

The frame was probably intended to be polished, since it is of walnut.

A very similar though somewhat simpler desk chair stamped H. ARMAND (*maître* 1766) was lot 105 in an anonymous sale at Sotheby's, London, June 26, 1964 (illustrated in catalogue).





35 A, B Pair of Chairs

(chaises à la Reine)

H. 32 (81.3); H. of seat 13 (33.0); W. 23 (58.4); D. 25 (63.3).

THE FRAME of each is of beechwood carved and gilded. Upholstered in oyster-colored cut velvet, of the same design as that on the sofa No. 41, attached with oyster-colored galloon. The seat is fitted with a loose cushion.

Each has a low square flat back with serpentine sides and a top rail arched in the center. The serpentine seat-rail is supported on four short cabriole legs terminating in scrolled club feet, each resting on a circular tapering boss. The back is raised above the seat on two short serpentine supports.

The frame is carved with moldings and elongated blind panels separated by circles and, in the center of the top rail of the back and the front rail of the seat, with a heart-shaped cartouche. The prominent shoulders of the back are each carved with a shell set diagonally. Each foreleg is carved above the knee with a heart-shaped cartouche of shell design set above a split palmette beneath which hangs a floral pendant.

No. 35 A is stamped inside the back rail of the seat to the left: TILLIARD (partially effaced).

Probably by Jean-Baptiste I Tilliard (1685–1766), but possibly by his son Jean-Baptiste II Tilliard (*maître* 1752–1797). For a note on the Tilliard stamp see under Nos. 4 A and B.

The use of a heart-shaped cartouche of this particular form is very characteristic of the Tilliards' works (see *Connaissance des Arts*, February 1956, pp. 56ff., and numerous illustrations in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, *s.v.* Tilliard, pp. 457–459), though it is also found on the chairs made by other *menuisiers*.

Verlet has remarked (*Les Meubles Français du XVIIIe Siècle*, I, p. 49) that there is a tendency in the work of the Tilliards produced during the period 1743 to 1766 to emphasize the corners of the back as here. This strengthens the likelihood that Nos. 35 A and B are by the elder Tilliard.

It is possible that No. 35 B, on which Tilliard's stamp is absent, was made later to match No. 35 A.



36 A, B Pair of Chairs

(chaises à la Reine)

H. 34 (86.3); H. of seat 16¼ (41.2);
W. 18½ (47.0); D. 18 (45.7).

THE FRAME of each is of walnut carved and gilded in two tones of gold. Upholstered *à tableau* with self-colored striped pink silk moiré damask woven with a floral design, attached with pink galloon.

Each has a flat rectangular back with shaped top rail. The horseshoe-shaped seat-rail is supported on four upright and tapering legs carved as quivers filled with arrows, resting on small foliated ball feet. The back legs are slightly splayed.

The frame is particularly richly carved throughout with reeding bound with foliate garlands around the seat-rail and with crossed ribbons on the uprights and along the top rail of the back. Two floral swags are carved along the bottom rail of the back, which is set well clear of the seat. Another carved floral garland is draped across the top rail of the back. The uprights are each surmounted with a finial of balloon shape. The seat-rail is carved above each leg with a square enclosing a rosette. The quivers forming the legs are each carved with flutes with floral garlands suspended in swags around them and terminate above the ball feet in acanthus-leaf cups.

Probably by Georges Jacob (*maître* 1765–1814).

Formerly in the collection of Baroness Renée de Becker.

The exceptional quality of the carving and the use of two-toned gilding suggest that this set is the work of a major craftsman and probably formed part of an important commission. The somewhat unusual device of legs in the form of quivers filled with arrows is one perhaps first used by Georges Jacob on chairs made about 1778–1779 for the Salon du Rocher, or Belvedere, at Trianon and on a number of later occasions (see under the fire screen No. 74). The motif of a rosette enclosed within a square above each leg is a characteristic feature of Jacob's work, though it was adopted by other craftsmen (see under Nos. 27 A to D).

A chair of very similar but more elaborate design, with leaf trails entwined around the uprights of the back and with finials in the form of baskets of fruit, was supplied by Jacob shortly before the Revolution for the Boudoir de la Reine at Versailles. It does not seem even to have been brought into use when the Revolution broke out. Before 1939 it was in the Kunstgewerbe Museum in Berlin, together with other furniture for the same apartment (illustrated in Lessing, *Möbel aus der Zeit Louis XVI*, table I), all of which was burned during World War II.



37 A, B Pair of Chairs

(chaises en cul-de-four)

H. 36 (91.4); H. of seat 17½ (44.4);
W. 21 (53.3); D. 18⅞ (48.0).

THE FRAME of each is of beechwood carved and polished. Upholstered with yellow velvet stamped with a repeating floral pattern of a diaper design attached with galloon of the same color.

Each has a flat horseshoe-shaped back with slightly serpentine sides. The serpentine seat-rail is supported on four cabriole legs terminating in club feet, each resting on a tall tapering and circular boss.

The frame is carved with moldings and floral motifs. The center of the top rail of the back is carved with a rococo cartouche enclosed within C-scrolls, and an acanthus scroll is carved on each shoulder. The seat-rail is carved in the center of the front with a cartouche flanked by opposed scrolls and sprays of foliage. The forelegs are each carved above the knee with a floral motif enclosed within a triangular reserve, and an acanthus leaf is carved on all four legs above the foot.





Each is stamped inside the back rail of the seat in the center: TILLIARD.

Probably by Jean-Baptiste II Tilliard (*maître* 1752–1797). For a note on the Tilliard stamp see under Nos. 4 A and B.

Although both J.-B. II Tilliard and his father J.-B. I Tilliard used the same stamp, it seems highly probable that Nos. 37 A and B are by the son, for the horseshoe-shaped back (*en cul-de-four*) was little used before Louis Delanois (*maître* 1761–1792) gave it general currency by adopting it for certain chairs made for Mme du Barry's Pavillon de Louveciennes in 1770, when the father had already been four years dead.

The use of a prominent acanthus scroll on the shoulders of a chair, as here, is particularly characteristic of the work of J.-B. I Tilliard, and was occasionally used by his son also (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, *s.v.* Tilliard, figs. *passim*), but it was by no means exclusive to these two craftsmen alone.

38 A, B Pair of Chairs

(chaises en cabriolet)

H. 37⅛ (94.4); H. of seat 14½ (36.9);
W. 20¼ (51.4); D. 18⅜ (46.7).

THE FRAME of each is of beechwood carved and gilded. Upholstered with light blue moiré silk attached with galloon of the same color.

Each has a coved back, oval in shape (*à médaillon*), supported above the seat on two curving and fluted brackets. The seat-rail is bowed in front between the cubical blocks surmounting each foreleg. It is supported on four tall and tapering legs carved with twisted flutes and terminating in peg-top feet. The back legs are slightly splayed.

The frame is carved with a repeating motif of leaves and twisted ribbons around the back and around three sides of the seat. The seat-rail is carved on the outer sides above the front legs with a square enclosing a rosette. The seat-rail above the back legs is similarly carved with a square enclosing a rosette. There is a vertical supporting strut behind each chair back.

Each is stamped beneath the front rail in the center: I. POTHIER.

By Jean-Jacques Pothier (*maître* 1750–about 1780).





39 Sofa

(canapé)

H. 31¼ (79.4); H. of seat 15½ (39.4); W. 59¼ (150.5); D. 23⅝ (60.1).

THE FRAME is of beechwood carved and polished. Upholstered with yellow cut velvet of a zigzag pattern attached with yellow galloon. The seat is fitted with a loose cushion.

The low flat back with a serpentine top rail has a large semicircular indentation in the center. The padded arms, set at right angles to the back, rest on serpentine arm supports set back behind the forelegs. The serpentine seat-rail rests on five short cabriole legs, three at the back and two in front. The forelegs are set across the corner and are unusually wide at the knee, and each tapers rapidly toward the scrolled foot, which rests on a low circular boss.

The frame is carved with vertical striations, scrolled moldings, and a floral motif flanked by leaf tendrils below the central indentation of the back. The shoulders are carved with flattened acanthus scrolls and foliated sprays and tendrils. The seat-rail is somewhat similarly carved in front. The forelegs are each carved above the knee with a single flower enclosed within a triangular reserve.



40 Sofa

(canapé)

H. 38¾ (98.4); H. of seat 14¾ (37.5); W. 57 (144.8); D. 25⅛ (63.9).



THE FRAME is of beechwood carved and gilded. Upholstered with green cut velvet, with a repeating design of floral sprays enclosed within lozenge-shaped trails of flowers, attached with green galloon. The seat is fitted with a loose cushion.

The flat rectangular back has a scrolled and slightly arched top rail and serpentine sides; there are two scrolled indentations in the top rail of the back, one near each end. The open arms are padded and terminate in scrolls. They rest on inward-curving arm supports set well back behind the forelegs. The serpentine seat-rail is supported on six cabriole legs, three in front and three at the back, terminating in scrolled club feet.

The frame is carved with moldings and in the center of the top rail of the back with two flowers flanked by foliated sprays. A similar motif with a single flower is carved on the front rail of the seat midway between each pair of legs. The shoulders of the back are each carved with an acanthus leaf and a floral spray; the forelegs are each carved above the knee with a single flower above two leaves enclosed within a triangular reserve, the stem running down to join the foot.

Stamped inside the back rail of the seat to the left of the central leg: G. SEVE.

By Claude I Sené (*maître* 1743–1792). [55]



41 Sofa

(canapé à confidents)

H. 41 (104.2); H. of seat 13 (32.9); W. 76 (193.0); D. 31 (78.7).

THE FRAME is of beechwood elaborately carved and gilded. Upholstered *à chassis* with oyster-colored velvet, cut in a repeating design of curving branches of flowers and leaves. The seat is fitted with a loose cushion.

The frame is of curvilinear shape with the top rail of the back arched in the center. The splayed inward-curving arms have serpentine supports. The serpentine seat-rail is supported on seven short cabriole legs, four in front and three at the back, terminating in scrolled feet, each resting on a tapering boss.

The top rail of the back is carved in the center with a pair of large roses each flanked by a spray of leaves, with acanthus scrolls, and along each side with a foliated spray. The seat-rail in front is carved [56] above the knee of each leg with a flower enclosed within a triangular reserve. Midway between the two central legs, the seat-rail is carved with a bunch of flowers flanked by sprays of leaves, and midway between each outer pair of legs, with two foliated sprays emerging from a scroll.

The ends are divided from the back by serpentine uprights carved with moldings and surmounted by a plain triangular reserve. The arm supports, carved with moldings, terminate at the top and bottom in a prominent scroll. The back of the frame is incised with flowers, borders, etc.

Stamped twice inside the back rail of the seat to the right and left of the center leg and once on the inside of the back rail of the detachable (*à chassis*) seat frame in the center: I. POTHIER.



By Jean-Jacques Pothier (*maître* 1750–about 1780).



42 Small Sofa

(confident)

H. 35¾ (90.8); H. of seat 13⅝ (34.7); W. 49⅝ (126.0); D. 21⅝ (55.0).

THE FRAME is of beechwood painted gray and green. The back and seat are caned, the caning being painted with a lattice pattern in green. The seat is fitted with a loose cushion of pink and beige striped silk, and the arms are padded. The paint is modern.

The top rail is serpentine, and the arms curve toward the front, with serpentine arm supports set well back behind the forelegs. The serpentine seat-rail with rounded corners rests on six cabriole legs, three in front and three at the back, each terminating in a scrolled foot resting on a tall cylindrical boss.

The frame is carved with sinuous moldings and scrolls. A flattened heart-shaped cartouche is carved in the center of the top rail of the back and twice on the seat-rail in front, midway between the legs. The forelegs are each carved with a split palmette, which runs down the fore edge to the scrolled foot, carved with an acanthus leaf.



43 Small Sofa

(confident)

H. 30 15/16 (78.7); H. of seat 12 (30.5); W. 43⅞ (111.4); D. 20 (50.8).

THE FRAME is of beechwood carved and painted white. Upholstered with the same taffeta as that used on the chairs Nos. 12 A and B and Nos. 26 A and B. The paint is modern.

Of small size with serpentine top rail at the back, the sofa has slightly incurving sides and cabriole legs. The serpentine seat-rail is supported on four legs, those in front each terminating in a club foot carved with an acanthus scroll.

The frame is carved with moldings, acanthus leaves, and with a spray of three flowers flanked with foliated trails in the center of the top rail of the back and the front rail of the seat. The forelegs are each carved above the knee with a floral pendant beneath two C-scrolls. The arm supports rise directly above the forelegs and curve backward and outward to join the padded arms, which run in a continuous curve into the back.



44 Daybed

(duchesse en bateau)

H. 38⅝ (98.1); H. of seat 12¼ (31.3); L. 50 (127.0); W. 28⅝ (72.7).

THE FRAME is of beechwood richly carved and painted white. The backs, both at head and foot, arms, and seat are caned, the cane being painted white with a trellis design in blue-green. The seat is fitted with a loose cushion of pale green velvet sewn around the top with a wide border of light blue and beige braid and galloon similar to that on the footstools Nos. 59 A and B. The paint is modern.

The rectangular serpentine frame, tapering toward the foot and with gently rounded ends, rests on six short cabriole legs, each terminating in a heavily scrolled foot resting on a low circular boss. The square back with serpentine sides and an arched top is inclined slightly backward. The straight arms are padded and rest on curving arm supports. The back at the foot of the bed extends outward and has a serpentine top rail.

The frame is carved throughout with scrolls and shell-like forms, and in the center of the top rail of the back and midway between each pair of legs with a rococo cartouche enclosing a flower. This cartouche is framed in C-scrolls on the sides and by a shell-like form flanked by rococo ribbon motifs on the back. A similar shell is carved above the knee of each leg. A flattened acanthus scroll is carved on the shoulders of the back and in the center of the foot rail; an acanthus leaf is carved above each scrolled foot.

Formerly in the collections of Marcel Boussac; Mme Dubernet-Douine (sold Galerie Charpentier, Paris, April 11–12, 1946, lot 109 [illustrated in catalogue], for 380,000 francs). At that time the frame was not painted.

[59]



45 Daybed

(duchesse or *chaise longue)*

H. 34¾ (88.2); L. 76¾ (195.0); W. 29½ (75.0).

THE BACK and legs are of solid mahogany; the seat-rail is of beechwood thickly veneered with mahogany. Upholstered *à chassis* with crimson and silver French lampas dating from about 1825. The seat is fitted with a loose cushion and a bolster of the same material trimmed with crimson and silver galloon; tassels of the same colors are attached to the ends of the bolster. The mounts are of gilded and patinated bronze.

The long rectangular bed is supported on four short legs. The head, of pierced design, curves backward and terminates in a scrolled top rail. Each arm is in the form of a large seated female sphinx of patinated bronze, with gilded hair and closed elongated wings.

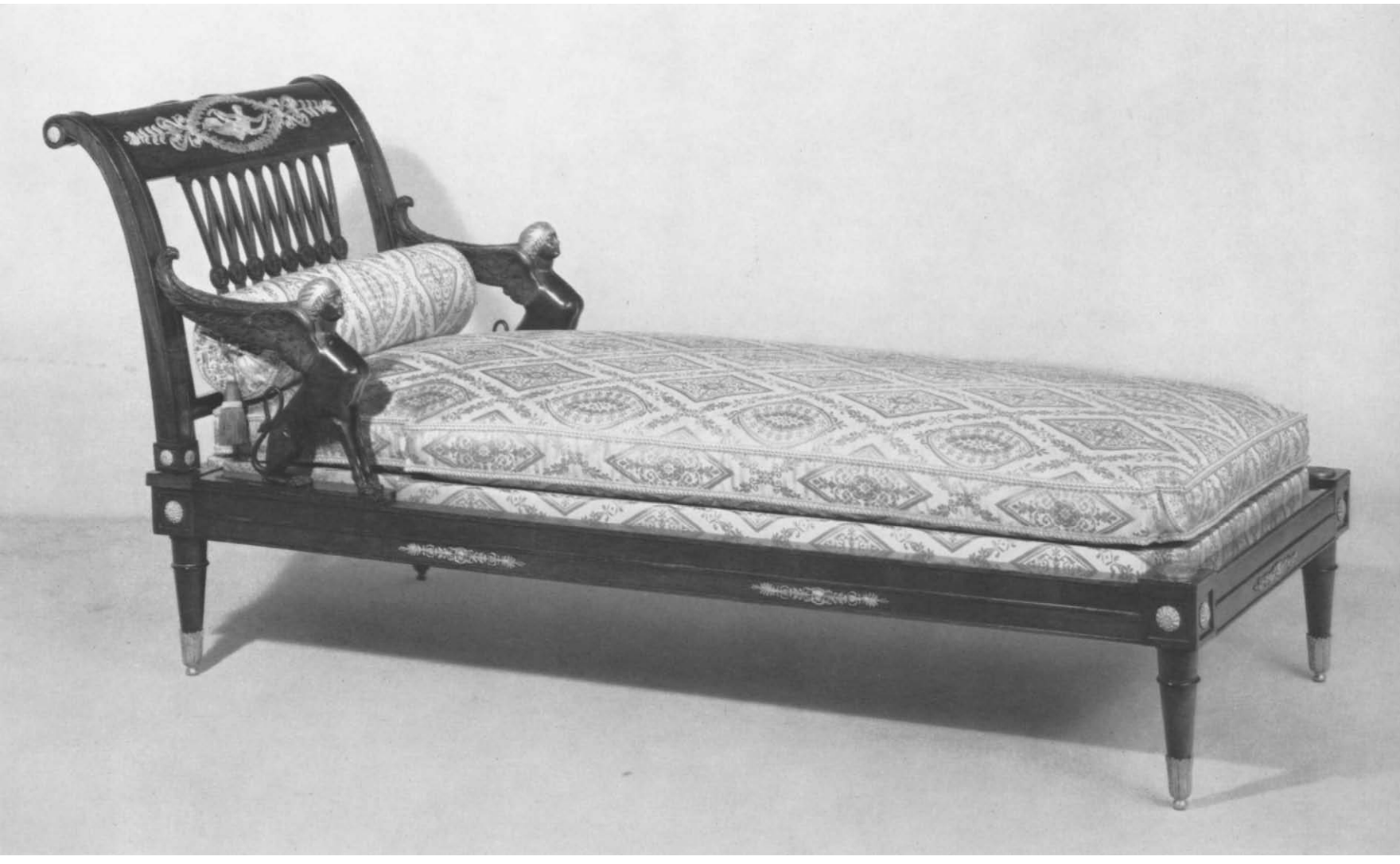
The outer edges of the frame throughout are carved with a square rib. There is a cubical block above each leg mounted on the outer sides with a rosette. The wide pierced splat is in the form of eight narrow X-shaped members with a circular medallion at the crossing. The wide backward-curving top rail of the back is mounted in the center with an oval wreath of gilt bronze enclosing the flying figure of Psyche and flanked at each side by large anthemions and palmettes. The seat-rail is carved along its center with a square rib and mounted on the lower section with six small leopard heads flanked by elongated anthemions, two at each side and one at the head and the foot. The legs are cylindrical and tapering, carved below the top with an encircling rib, and terminate in gilt-bronze acanthus cups.

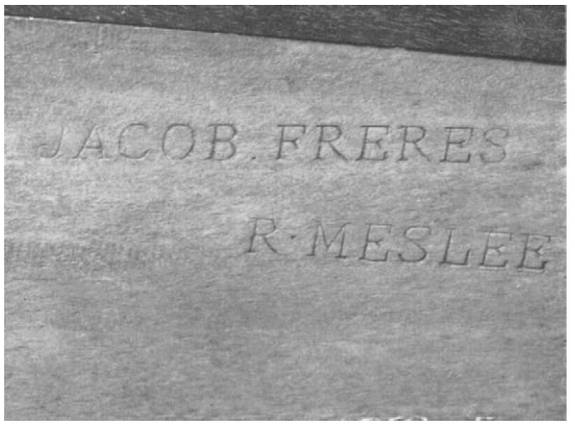
The sphinxes each rest on a low wooden plinth attached to the seat-rail by a nut and bolt, their wings being similarly bolted to the side rails of the back. Originally the detachable seat rested on supporting cross members. These have been replaced by modern iron angle plates.

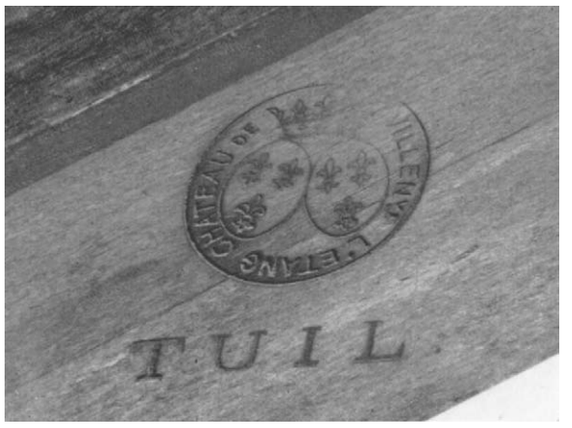
The daybed is stamped four times, once inside the left-hand seat-rail below the arm: JACOB. FRERES/R. MESLEE, once in the same fashion at the head and foot beneath the right-hand seat-rail, and again at the foot beneath the left-hand seat-rail: JACOB. FRERES. It also bears a number of château and inventory marks. A crowned N within a circle over the letters TUIL is branded inside the back rail of the seat in the center; a T and the number 1209 are stenciled in black ink to the left and right of this, respectively. The right-hand seat-rail bears a similar stamp within the center flanked by the letter T (stenciled in black ink at the right) and the number 640 (in red ink at the left). The front rail of the seat is similarly stenciled 640 in red ink and branded with the letters TUIL (to the left). It is also branded twice (to left and right) with a circle containing two oval shields beneath an open crown, each emblazoned with the fleur-de-lys of France and the whole encircled by the legend CHATEAU DE VILLENVE L'ETANG. The left seat-rail is likewise stenciled T 1209 toward the center in black ink and 640 in red ink.

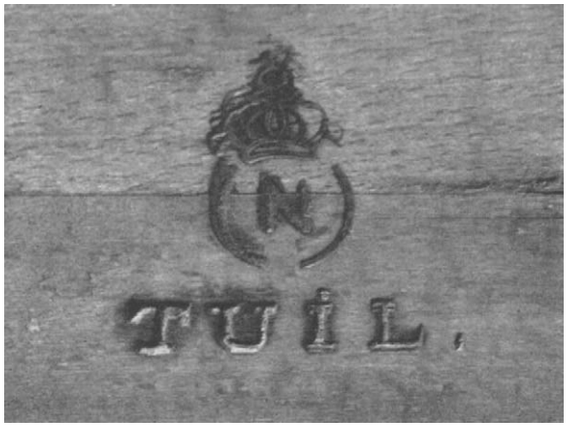
By François-Honoré-Georges Jacob-Desmalter (1770–1841) and Georges II Jacob (1768–1803) working together as the firm known as Jacob Frères.

The maker's stamp was used only between 1796, when the elder Georges Jacob (*maître* 1765–1814) handed over his business in the Rue Meslay to his two sons, and 1803, when the elder brother died (or perhaps very shortly afterward). No. 45 must therefore have been made between these two dates. The presence of sphinxes suggests that it postdates the Egyptian campaign of 1798. The crowned N is the mark of the Château de Neuilly, owned by Caroline Murat from her marriage in January 1800 until shortly after her husband became King of Naples. In 1809, it was presented by Napoleon to his sister Pauline Borghese and her husband, who continued to occupy it until the possessions of the Bonaparte









family were confiscated in December 1814 (see below). The letter T was used by the Garde-Meuble of the Château de Trianon during the Empire period, and probably No. 45 was moved there at some time before 1815.

In the normal course of events No. 45 would have passed, with other confiscated Bonaparte possessions into the hands of the restored Bourbons at the end of 1814. The mark TUIL independent of the crowned N may relate to its provenance immediately after 1815. At any rate it was later in the possession of the Duchesse d'Angoulême, daughter of Louis XVI and daughter-in-law of Charles X; for the Château de Villeneuve l'Étang, near Paris, was one of her seats, and the brand appearing on No. 45 was used on other furniture from her Garde-Meuble. Later it passed into the possession of the Murat family and was sold by the heirs of Princesse Cécile-Caroline Murat at the Palais Galliera, Paris, March 2, 1961, lot 101 (illustrated in catalogue, pl. XXVIII), for 4,200 N. F.

In February 1806, Jacob-Desmalter (the surviving brother) delivered a pair of somewhat similar mahogany armchairs with the arm supports in the form of "chimères sculptées dont les ailes s'ajustent sur le dossier; les masques et queues en rinceaux sont en bronze ciselé et doré" for use in the Salon de Musique at the Tuileries (Lefuel, *Jacob-Desmalter*, p. 399). A mahogany armchair in the Mobilier National bearing the stamp of Jacob Frères has arm supports in the form of winged sphinxes (illustrated in Ledoux-Lebard, *Les Ébénistes Parisiens 1795–1830*, pl. XXI), though these, like the rest of the frames, are carved from mahogany. A very similar chair appears in Marguerite Gérard's painting La Lettre, exhibited at the Salon of 1804 (no. 200), showing that the device was a not unusual one.

There are some indications that the bed may have been cut down in length by about six inches, though this would have made its original length quite exceptional. The rosette mounted at the right-hand end of the top rail of the back is a replacement.

The Palais des Tuileries was begun in 1564 after the death of Henri II, by the widowed Catherine de Médicis, who wished to have a palace of her own

separate from the Louvre but not far from it. The site chosen was not much more than a quarter of a mile to the west of the old palace and had formerly been occupied by a tile factory from which the name of the palace derives. At first Philibert Delorme was employed as architect and, after his death in 1570, Jean Bullant.

The original building consisted of a high central block linked by lower wings to two pavilions. Later these were joined to further pavilions terminating the ends of the two great wings of the Louvre: the Pavillon de Flore built for Henri IV by du Cerceau, and the Pavillon de Marsan added under Louis XIV by Le Vau and d'Orbay. When the work had proceeded for two years Catherine decided to link it to the Louvre by the construction of the Grande Galerie, in the upper story of which the museum's picture gallery is now housed. It was then too late to orientate the building correctly with the main axis of the Louvre.

For long periods of its existence the Tuileries was unoccupied by French sovereigns. After Louis XV finally quitted it in 1722, the palace was gradually invaded and occupied by a host of minor dependents of the court who divided up the palace into small apartments for their own occupation. When the Parisian mob forced Louis XVI and Marie-Antoinette to return to Paris from Versailles on October 6, 1789 they could only be accommodated with great difficulty until these tenants of the building had been dislodged.

The royal family lived an uneasy life at the Tuileries until after the second invasion by the mob in August 1792, when they sought refuge with the Assemblée Législative. Throughout the nineteenth century, save for an interim of almost four years between the Revolution of 1848 and the *coup d'état* of 1851, it was the principal residence of the various rulers of France from Napoleon I to Napoleon III. After the fall of the Second Empire the Tuileries was once again invaded by the mob and pillaged, and on May 23, 1871, when the fall of the Commune was clearly imminent, three *communards* set the palace on fire with gasoline and gunpowder. The blaze continued for three days uninterruptedly. When the Third Republic was established, only the blackened walls of Catherine de Médicis's palace remained. In 1882, it was decided to demolish these ruins and extend the Jardin des Tuileries to cover the site. The large number of surviving fragments that were sold on this occasion found ready purchasers and are now incorporated into buildings as far apart as Esterhazy in Hungary and Ajaccio in Corsica.

The Château de Neuilly, situated in what was formerly a suburb of Paris but now forms part of the city, was built in 1740 by the architect Cartaud for Comte Marc-Pierre Voyer d'Argenson, minister of war to Louis XV, and consisted of a single-story building in a somewhat severely classical style. A notable feature of the interior was the elaborate polychrome stuccowork by the Italian *stuccatore* Clerici. The house was surrounded by a greatly admired French formal garden containing sculpture by Vassé, Pigalle, the elder Adam and others. At the Revolution it passed into the possession of Mme de Montesson, the morganatic wife of the Duc d'Orléans, and was later occupied by Talleyrand, amongst others. In 1804, it was purchased by Caroline Murat and her husband, who occupied Neuilly until Napoleon conferred the throne of Naples on them in 1808, when the château reverted to the French Crown. It was then presented by Napoleon to his sister Pauline Borghese, who occupied it up to 1814. Both the Murats and the Borgheses made considerable alterations to the château. In 1820, after the Restoration, Neuilly, which had been confiscated with other Bonaparte properties in 1814, was returned to the Duc d'Orléans, who made further addition to the building, and when he was made King of the French in 1830 it became the favorite residence of the Orléans family. A great deal of the château was destroyed by the mob during the Revolution of 1848, but a wing still survives as a convent. The park was subsequently broken up and sold in small lots as building properties.

The Château de Villeneuve l'Étang, between Vincennes and Garches, was built for the *controlleur-général* Chamillard in the early eighteenth century. After the Revolution it was for a time the property of Napoleon, who gave it, like the Château de Neuilly, to his sister Pauline Borghese. It was confiscated by the French Crown in 1814. Soon after Charles X came to the throne the Duchesse d'Angoulême purchased the château. Later it belonged to Napoleon III. It was subsequently pulled down, and no trace remains. Its site is at present occupied by the Mémorial de l'Escadrille Lafayette.

SET OF

46 A–D Two Armchairs *(fauteuils à la Reine)*
Two Chairs *(chaises à la Reine)*

Armchairs: H. 37⅞ (96.2); H. of seat 15¼ (38.7); W. 28¼ (71.8); D. 23⅜ (59.4).

Chairs: H. 37⅛ (94.3); H. of seat 16 (40.6); W. 23⅜ (59.4); D. 20⅛ (51.2).

THE FRAME of each is of walnut carved and gilded. Upholstered with light green floral damask attached with galloon of the same color. The seat is fitted with a loose cushion.

Each has a flat rectangular back with a double arched top rail and serpentine sides. The seat-rail is of slightly sinuous outline and rests on four short cabriole legs terminating in scrolled feet resting on a low boss. The serpentine baluster-shaped arm supports of the armchairs are set well back behind the forelegs; the arms, which are padded, terminate in scrolls.

The frame is carved with a shell cartouche in the center of the seat-rail in front, in the center of the top rail of the back, as well as above the knee and the scrolled foot of each foreleg. Flattened acanthus scrolls flank the cartouches on the top and seat-rails. They are also carved on the shoulder of each chair, whilst a band of cartilaginous character is carved in the center of the lower rail of the back behind the loose cushion. The seat-rail and the top rail of the back are incised with a diaper pattern, and the back of the frame is incised with a design of shells, foliations, and diapered panels. The outer edge of the frame is incised with ribbed panels separated by circles. An acanthus leaf is carved at the base of each arm support matching an inverted acanthus leaf incised above the knee of each back leg.

The fact that the back of each frame is incised with a pattern suggests that the pieces of this set were designed for *courant* and not *meublant* use. The use of walnut suggests that the frames were originally polished.





SET OF

47 A–D Two Armchairs *(bergères à la Reine)*

Two Armchairs *(fauteuils à la Reine)*

Bergère armchairs: H. 40⅞ (103.9); H. of seat 14 (35.5); W. 32 (81.4); D. 26 (66.1).

Armchairs: H. 39⅛ (99.4); H. of seat 17 (43.2); W. 30⅛ (76.5); D. 23⅝ (60.0).



THE FRAME of each is of beechwood carved and gilded. Upholstered with brown velvet sewn with a broad braid border and attached with a narrow gold galloon. The seat of the *bergère* armchairs is fitted with a loose cushion and bolster.

Each *bergère* armchair, Nos. 47 A and B, has a tall flat rectangular back with an arched top rail carved in the center with a heart-shaped cartouche. The arm supports are serpentine and scrolling. The serpentine seat-rail, also carved in the center of the front with a heart-shaped cartouche, is supported on four short cabriole legs. The front legs are carved above the knee with a ribbed heart-shaped cartouche enclosing a boss, the back ones with a palmette. Each leg terminates in a club foot carved with a scrolled palmette.

Each *fauteuil à la Reine*, Nos. 47 C and D, has a square flat back with the frame and legs similarly carved to those of the *bergère* armchairs Nos. 47 A



and B. The back is supported above the seat-rail on two curving brackets, each carved with a foliated scroll. The lower rail of the back is carved in the center with a spray of flowers flanked by leaves.

The frame is carved with moldings, scrolls, floral sprays, and, on each shoulder, a prominent blown acanthus leaf. The arms are padded. The back of the frame is richly incised with floral motifs, scrolls, acanthus leaves, etc.

Each *bergère* armchair is stamped within the center of the back rail of the seat: TILLIARD. Each *fauteuil à la Reine* is similarly stamped beneath the back rail of the seat to the right (slightly effaced).

By either Jean-Baptiste I Tilliard (1685–1766) or Jean-Baptiste II Tilliard (*maître* 1752–1797). For the use of the same stamp by these two craftsmen, see Nos. 4 A and B.

The carving of the back rail of the seat is unusually elaborate and shows not only that the chairs were intended for *courant* use but that they formed a part of an important (perhaps royal?) commission. The carving is of very fine quality and may be the work of Roumier, who carved so many of the chair frames made by the Tilliards for the Crown.



SET OF

48 A–G Sofa *(canapé)*

Two Armchairs *(bergères à la Reine)*

Four Armchairs *(fauteuils en cabriolet)*

Sofa: H. 40 (101.6); H. of seat 11¾ (29.8); W. 61¼ (155.5); D. 27¼ (69.2).

Bergère armchairs: H. 40⅜ (102.6); H. of seat 13½ (34.3); W. 27 (68.6); D. 24⅛ (61.3).

Armchairs: H. 36½ (92.7); H. of seat 15½ (39.4); W. 23½ (59.7); D. 20¼ (51.4).



THE FRAME of the sofa is of walnut, that of the armchairs of beechwood, both carved and gilded. Upholstered with silver and blue Lyon silk damask woven with a repeating design of classical character similar to the upholstery on the pair of armchairs Nos. 28 A and B, attached with galloon of the same colors. The sofa, *bergères*, and armchair No. 48 D are fitted with loose cushions.

The sofa has a rectangular back. The seat-rail is slightly bowed in front and rests on seven legs, four in front and three at the back. The legs are tapering and fluted with *chandelles* and have pendent acanthus-leaf capitals. The downward curving arms break forward from each end of the top rail where they are each surmounted by a pinecone finial. They are padded and terminate above each outer leg in an acanthus scroll resting against a fluted half column carved with *chandelles* rising directly from the foreleg. The frame is carved throughout with a repeating guilloche motif and in the center of the top rail of the back with a pierced floral wreath tied with ribbon bows and flanked with sprays of laurel and oak leaves.

The *bergère* armchairs and the armchairs are of very similar design. The top rail of the back is segmentally arched in the center *en anse de panier*, that of the *bergère* armchairs being also carved in the center with a floral wreath similar to that on the sofa. The carving of the seat-rail of the armchairs continues around the back.

The sofa is stamped beneath the left and right rail of the seat in the center: J. B. B. DEMAY. The *bergère* armchairs, Nos. 48 B and C, are similarly stamped beneath the back rail of the seat in the center. The armchair No. 48 E is similarly stamped beneath the back rail of the seat; Nos. 48 D, F, and G





are similarly stamped beneath the front rail of the seat.



By Jean-Baptiste-Bernard Demay (*maître* 1784–1848).

Formerly in the collection of the Marquise de Ganay, but not included in either the 1922 or 1929 sales of her property.

It seems likely that Nos. 48 A to G at one time formed part of a larger set including two sofas, six or more *bergères*, and perhaps a dozen or more smaller chairs similar to Nos. 48 D to G. A sofa of identical design to No. 48 A and also stamped by J.-B.-B. Demay was in the possession of The Connoisseur Gallery, New York, in 1960. Its frame was painted gray. It may perhaps have once formed part of this set. Four very similar armchairs stamped by J.-B.-B. Demay, but with different legs, were lot 90 in the sale of the Succession Murat, heirs of Princesse Cécile-Caroline Murat, Palais Galliera, Paris, March 2, 1961 (illustrated in catalogue), sold for 3,000 N. F. A very similar sofa, but lacking the floral wreath surmounting the top rail and stamped by G. Jacob, was lot 99 in the same sale (illustrated in catalogue).

The strengthening cross members below the seat of the sofa have been renewed at some time and moved outward. The legs were sawed off and redoweled at the same time without reducing their height.

SET OF

49 A–R Sixteen Chairs

(chaises en cabriolet)

Two Armchairs

(fauteuils en cabriolet)

H. 37 (94.0); H. of seat 18 (45.7);
W. 20⅛ (51.0); D. 18½ (47.0).

THE FRAME of each is of mahogany painted white and partially gilded (*doré et réchampi en blanc*). Upholstered with yellow velvet stamped with a diaper pattern of lozenges enclosing a spray of two flowers, attached with yellow galloon. The paint and gilding are modern.

Each has a rectangular back, slightly coved and tapering a little toward the base and with a slightly arched top rail. The back stands on two short fluted supports a little clear of the circular seat. The seat rests on four tall tapering and fluted legs terminating in feet each in the form of an egg-shaped boss.

The frame is carved around the back and seat with two repeating leaf moldings. The seat-rail is overlaid above each leg with a rectangle enclosing a foliated quatrefoil. The legs are each surmounted with a circular foliate capital.

The armchairs Nos. 49 Q and R *en suite* were converted from chairs similar to Nos. 49 A to P in 1957 by the Paris firm of Jansen, by widening the front of the seat and adding arms.



50 A, B Pair of Folding Stools

(pliants)

H. (open) 17¾ (45.1); W. 23 (58.3);
D. 16½ (41.9).

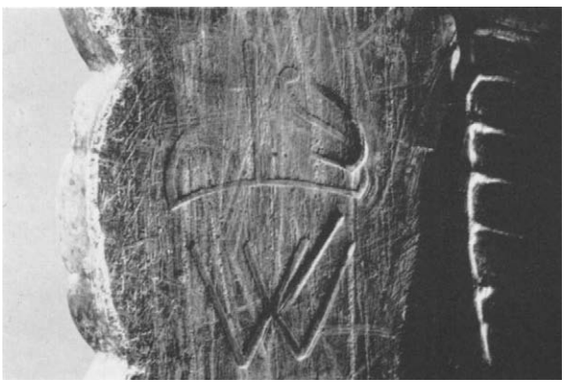
THE FRAME of each is of walnut richly carved, gilded, and partially burnished. Upholstered with a loose cushion of old red velvet, bordered with a wide red braid and a deep tasseled fringe, resting on a canvas seat.

Each consists of four supports crossing each other diagonally in pairs at the center where they are linked by iron hinge bolts so that the stool can be folded. The supports are joined at the lower end by a strut that projects beyond the ends of the supports in a scrolled boss.

The cross supports are each richly carved with a rococo cartouche in the center of the outer side and along their length on both sides with foliated scrolls, some deeply undercut, guilloches, etc., against a pounced diapered ground. The struts linking the lower ends are similarly carved with foliated scrolls and a shell-shaped cartouche above C-scrolls in the center.

Each is stamped beneath one of the lower struts in the center with a large double v (the letters interlaced) beneath a closed crown.

Possibly by Nicolas-Quinibert Foliot (*maître* before 1750–1776).



REFERENCE: Verlet, *French Royal Furniture*, p. 161, pl. opposite p. 149 and color pl. IV.

The double v beneath a crown is the inventory mark of the Palace of Versailles. It appears in very similar form on the Gaudreau-Caffièri *commode* from the Chambre de Louis XV at Versailles, now in the Wallace Collection (catalogue no. F 86, where the mark is illustrated).

Verlet (*loc. cit.*) dates Nos. 50 A and B from about 1735–1740. He tentatively suggests that they might have formed part of a new suite delivered for the Chambre de la Reine, in 1737, or one for the Nouvelle Chambre de Louis XV in 1739, or for the Cabinet Intérieur du Roi. All these rooms were repaneled between 1730 and 1738 with *boiseries* carved with rich rococo motifs similar to those appearing on the stools Nos. 50 A and B (Verlet, *Versailles, passim*, especially pp. 459–461, 520–521, 528).

A similar stool, one of a pair belonging to the Paris dealer Grellou, is illustrated in Janneau, Devinoy, and Jarry, *Le Siège en France*, pls. 81–84, where it is shown both open and folded. Neither it nor its companion bears the Versailles inventory mark, though that might once have been stenciled on the webbing of the upholstery, which has been replaced. Both are now in the Musée de Versailles. Two others are in the collection of Winston Guest, New York. These last were perhaps those mentioned in the Polès sale (Galerie Georges Petit, Paris, June 22–24, 1927, lot 219 [illustrated in catalogue, pl. LXXX], sold for 40,000 francs). A third stool, in poor condition and also lacking the Versailles mark, was formerly in the Hoentschel Collection and is now in The Metropolitan Museum of Art (07.225.484). Another such stool



lacking the inventory mark was acquired for the Musée de Versailles in 1962 (see Van der Kemp, *La Revue du Louvre*, 1963, no. 1, p. 48).

Either of the two first pairs mentioned may have been those in the hands of Grellou in 1954 (illustrated in *Connaissance des Arts*, June 1954, p. 58).

A very similar *pliant* appears in a portrait of Louis XV by Carle van Loo exhibited in the Salon of 1751, now no. 3750 in the Musée de Versailles (another version of the painting, belonging to the Marquis de Lastic, was reproduced in *Connaissance des Arts*, May 1961, p. 51). Another similar *pliant*, though lacking the cross struts, appears in La Dame d'Honneur de la Reine, engraved in 1777 by P.-A. Martini after Moreau *le jeune* for the *Monument du Costume*.

N.-Q. Foliot became *menuisier-attitré* to the Garde-Meuble in succession to his father Nicolas, who died in 1749. Thereafter he supplied very large quantities of seat furniture for Versailles (see Salverte, *Les Ébénistes du XVIIIe Siècle*, pp. 116–117, *s.v.* N.-Q. Foliot). The tentative attribution of Nos. 50 A and B to N.-Q. Foliot is a suggestion made by Mme Jallut of the Musée de Versailles and is based on information (verbal) from the late Charles Mauricheau-Beaupré. If this is correct, Verlet's proposed dating is a little early, but possibly such stools were produced over a long period of years. They evidently continued in use long after their style was outmoded, as Martini's engraving shows.

The Palais de Versailles was originally a small hunting lodge built in 1624 for Louis XIII, some twelve miles from the center of Paris. His son, Louis XIV, distrusted the Parisians in consequence of his childhood recollections of the Fronde, and decided to reconstruct and eventually to enlarge vastly Louis XIII's building as the principal residence of his court. Versailles thus became the seat of government and, in a very real sense, the capital of France. The rebuilding was carried out first by Le Vau and later continued by J. Hardouin Mansart, whilst Le Brun was the principal decorator of Louis XIV's new palace. These two men, together with Le Nôtre, the designer of the gardens, virtually created the Louis XIV style, which was, more than anything, the art of Versailles. Under Louis XV and Louis XVI changes were continuous but were largely confined to the interior decoration, and the Petits Appartements (the private suites where the king and his immediate family lived in particular) still survive as remarkable examples of eighteenth century interior decoration.

Versailles was, without doubt, the most lavishly decorated and furnished palace ever created by any European monarch, and gave rise to numerous imitations by the princes of Germany, Italy, Spain, and other Continental countries, but architecturally the huge palace was unwieldy, neither satisfactory as a residence nor as a seat of government. By causing the French nobility to make Versailles their principal place of residence and the focus of their lives, Louis XIV undoubtedly laid the foundation stone of the Revolution. A rivalry between Paris with its wealthy bourgeois and professional population and the king and his court at Versailles became increasingly marked as the eighteenth century progressed and added fuel to the political strains that culminated in the events of 1789.

After the sale of its contents, which continued for a year—from August 1793 to August 1794—the palace fell into considerable neglect from which it was rescued only by Louis-Philippe, who turned it into the historical museum that it is today.

51 A, B Pair of Folding Stools

(pliants)

H. (open) 18¼ (46.3); W. 27 (68.6);
D. 20¼ (51.5).

THE FRAME of each is of beechwood carved and partly gilded against a white ground (*doré et réchampi en blanc*). Upholstered with a loose cushion of green velvet edged with gold galloon hung with a gold tassel at each corner. This rests on webbing straps linking the plain padded stretcher that joins the upper ends of each pair of cross members. The paint and gilding are modern.

Each consists of four cross members of lightly curving S shape, hinged together at the center in pairs by iron hinge bolts concealed on each side by a *boulon*, or large circular boss of carved wood.

The upper section of each cross member is carved with flutes with elaborate roped and pearled *chandelles* on the inner and outer side; the lower section is similarly carved with two sprays of ivy leaves and berries emerging from the upper and lower end, respectively. The central circular bosses are each carved with a large rosette in the center framed in a twisted rope molding. The stretchers are similarly carved with fluting along the upper edge and oak sprays along the outer side, interrupted in the center with a semicircular feature carved with a wreath of ivy leaves and berries tied by a ribbon bow. Above each foot, in the form of a lion's paw, is a block carved with an elongated rosette on the outer sides.

The frames made by Jean-Baptiste-Claude Sené (*maître* 1769–1803), carved by Vallois, and gilded by Chatard or Chaudron, possibly after a design by Gilles-Pierre Cauvet (1731–1788).

REFERENCES: Verlet, *Bulletin de la Société de l'Histoire de l'Art Français*, 1937, pp. 259–263; Verlet, *Le Mobilier Royal Français*, I, pp. 84–87; Verlet, *French Royal Furniture*, pp. 175–176.

Although unstamped and unmarked, the authorship of these stools is in no doubt, for their history has been told at length by Verlet (*loc. cit.*). They form part of a commission executed in 1786 for the châteaux of Compiègne and Fontainebleau.

On May 1, 1786, Hauré, the principal *entrepreneur des Meubles de la Couronne*, received an order for forty *pliants*, twelve *tabourets*, a folding screen, and a fire screen for the Salle des Jeux de la Reine at Compiègne. The frames were the work of Sené, the carving by Vallois, and the gilding with its "fond réchampi en blanc pour donner plus de légereté" was confided to Chatard, the principal court gilder. They were upholstered with "taffetas chiné gros de Tours fabriqué par le Sr Pernon . . . dessein à arbres, berceaux et rose tremière."

Twenty-four of these (together with the twelve *tabourets* and the screen) were immediately sent to Fontainebleau, where they were delivered in two groups on October 1 and 8 of the same year. They were placed in the Salle des Jeux de la Reine, their upholstery having meanwhile been modified. The new coverings consisted of white satin cushions painted and "garnis d'une frange de 4p° à tête de cartisanne, jasmin et torsades de soie nuée," no doubt to match the decorations of the new setting at Fontainebleau.

To replace those removed from Compiègne, a further order was given to Hauré on September 3 for twenty-four more stools, together with *tabourets* and screens, which were completed in the following year. The work was entrusted to the same craftsmen though, in addition, Chaudron was given the task of gilding the forty-eight circular bosses concealing the hinges. Capin, the



court upholsterer, covered them with the same "gougouran chiné dessein à bosquets" as had been delivered by Pernon for the original set.

In the absence of a Garde-Meuble label such as exists for the stools still at the Château de Fontainebleau, it is of course impossible to say whether Nos. 51 A and B belong to the first or second making of this design.

Sené received 720 livres for making the frames of the first set of stools, together with six livres for preparing a preliminary model. Vallois was, however, paid 2,400 livres for carving them. The cost of the work on the second and smaller set of stools included 1,344 livres for the carving, seventy-two livres for gilding the bosses and 2,832 livres for the rest of the frames, and 300 livres for the upholstery. The material delivered by *le Sieur* Pernon cost 31,273 livres. The payment to Sené for the frames is not recorded but was probably fairly low, proportionate to the payment for the first set of forty.

This account gives a fair picture of the high price paid for subsidiary activities, on which so much of the original effect of French eighteenth century furniture, particularly chairs and sofas, depended and almost all of which, except the *menuisiers'* basic work and the carving, is lost to us today.

The furniture remained at Compiègne until after the Revolution and was brought to Paris by the Directoire on 12 *floréal, an* V (May 2, 1797). After a short period at the Luxembourg and the Tuileries, the *pliants* were sent to join the rest of the series at Fontainebleau. In April 1806, twelve were placed in the Emperor's bedchamber, when they were regilded by Chatard and reupholstered with Beauvais tapestry. All through the nineteenth century twenty-four of these *pliants* remained at Fontainebleau, where they are still to be found today.

The other twenty-four stools seem to have been scattered and appear from time to time on the art market. Thus Verlet records two sold at the Galerie Charpentier, Paris, December 14, 1937, lot 25, for 43,100 francs. Four more (two of them possibly the same as those mentioned above) were for sale in Paris in 1959 and, having been refused an export license, were acquired for Compiègne. Two more, once belonging to Mrs. Meyer Sassoon, with tapestry covering of the Napoleonic period, were sold at Sotheby's, London, April 30, 1965, lot 134 (illustrated in catalogue), for £3,800. Another was acquired by the Cleveland Museum of Art in 1956 (illustrated in Verlet, *French Royal Furniture, op. cit.*, pl. 35b). Several others have appeared from time to time on the London art market.

A volume of sixty-five decorative designs for furniture, etc., as well as other drawings, all by G.-P. Cauvet, in the Wrightsman Collection (it will be discussed in a later volume of the catalogue) contains a group of designs for *pliants*, two of which are variants on the designs for Nos. 51 A and B. On one of these the fluted pattern appears on both the upper and lower sections of the cross members, on the other the trails of ivy are similarly disposed. Both have similar lions' feet. The *boulon* on both is ornamented with a grotesque mask, but other designs for *pliants* from the same volume show stools with the boss with a similar rosette to that used on the finished stools.

One drawing in the set is dated 1788, but the sketchbook is clearly a factitious compilation and the designs cover a considerable period of time. It is not impossible that Cauvet should have provided Sené with the designs for these stools. He was working in Paris at the period when the sets were ordered.

For notes on the châteaux of Fontainebleau and Compiègne see under Nos. 74 and 107 respectively.

52 A, B Pair of Stools

(tabourets)

H. 14¼ (36.2); W. 23 (58.4); D. 19 (48.3).

THE FRAME of each is of beechwood carved and gilded. Upholstered with brown suede leather attached by brass-headed nails.

Each has a rectangular top richly carved around the sides with shells, foliated scrolls, flowers, etc., and is supported on four cabriole legs.

The sides of the top are incised with a diaper pattern, and each is carved in the center with a shell enclosed within four C-scrolls of shell-like design and flanked at each side by an acanthus scroll. Each leg is carved above the knee with a shell beneath which hangs a floral pendant and terminates in an acanthus-leaf motif above a boss forming the foot.



53 A, B Pair of Stools

(tabourets)

H. 17 (43.2); W. 23 (58.4); D. 22½ (57.1).

THE FRAME of each is of beechwood carved and gilded. Upholstered with yellow and silver silk damask woven with an eighteenth century design of fruit, flowers, leaves, etc., attached with a narrow yellow and silver galloon.

Each has a square top richly carved with shells, flowers, foliage, etc., around the seat-rail, and is supported on four tall cabriole legs, each terminating in a scrolled foot resting on a low boss.

Each leg is carved above the knee with a *panache* of three feathers below which a tapering line of acanthus leaves runs down the fore edge of the leg to the foot, also carved with an acanthus leaf. The sides, with serpentine lower edges, are carved in the center with a shell-like cartouche flanked by elaborate scrolls of foliage and flowers superimposed on *rocaille* ribbons.

The frame of the seat is chamfered on the inner side.

The motif at the top of each leg is a version of the *palmette plissée*, which so often appears above the knee on the legs of chairs made by J.-B. II Tilliard, but it is more elaborate than usual; in any case the motif is not special to this *menuisier* or his father J.-B. I Tilliard.

The cutting away of the inner side of the seat-rail was a practice introduced to lighten the frame. G. Jacob (*maître* 1765–1814), who used this technique, is generally claimed to have introduced it about 1780 or a little earlier, but Nos. 53 A and B appear to date from earlier than this.



54 A, B Pair of Stools

(tabourets)

H. 18⅜ (46.7); W. 21¼ (54.0); D. 18¼ (46.3).

THE FRAME of each is of beechwood richly carved and gilded. Upholstered with the same green cut velvet as the sofa No. 40, attached with green galloon.

Each has a rectangular top with a serpentine lower edge resting on four tall cabriole legs, each terminating in a scrolled foot resting on a low boss.

Each side of the seat-rail is carved in the center with a shell-shaped cartouche flanked by two foliated scrolls, the whole set against a background incised with a diaper pattern. Each leg is carved above the knee with an elongated oval cartouche of shell design enclosing a flower. Above each scrolled foot the leg is carved with an acanthus leaf.

No. 54 A is stamped within the side rail in the center: CRESSON. No. 54 B is similarly stamped within the front rail in the center.

The stamp on Nos. 54 A and B does not correspond with any of the recorded stamps known to have been used by the various members of the Cresson family, all of whom used initials and letters of a different size (see Nos. 6 A and B for a discussion of the various stamps used by this family). The letters of the stamp used here appear to have been struck separately and not from a single tool, or *maindron*, such as was used by almost all craftsmen in the eighteenth century. The signature, therefore, may be a modern forgery, though not the stools on which it is struck.





55 A–C Set of Three Stools

(tabourets)

H. 17½ (44.5); W. 23 (58.4); D. 19¼ (48.9).

THE FRAME of each is of beechwood carved and gilded. Upholstered *à chassis* with a deep square-sided cushion of green velvet sewn around the top with a wide green and gold braid.

Each has a rectangular top, and the slightly serpentine seat-rails, which are scalloped on the top edge, are carved with moldings, flowers, and leaves. Each is supported on four cabriole legs, each resting on a tall tapering boss.

The seat-rail is carved at the center of the front and back with a heart-shaped cartouche enclosing a flower and flanked by sprays of leaves, and in the center of each side is a flower also flanked by sprays of leaves. The legs are carved above each knee with a cartouche enclosing a flower above a "split leaf" whose stem runs down the fore edge of the leg to the scrolled foot, carved with an acanthus leaf.

Each is painted within the front rail with an inventory mark in black: on No. 55 A, BAL 64c; on No. 55 B, BAL 64e; and on No. 55 C, BAL 64d.

The inventory marks painted beneath Nos. 55 A to C appear to be of nineteenth century date and probably refer to their placing in some ballroom. At one time the set was presumably larger (consisting of at least six stools).

The heart-shaped cartouche in the center of the front and back was a motif much favored by J.-B. II Tilliard, though usually in a rather simpler form and centered on a boss rather than a flower (see Nos. 35 A and B and Nos. 47 A to D).



56 A, B Pair of Stools

(tabourets)

H. 16¼ (41.3); W. (average) 14⅜ (36.6).

THE FRAME of each is of beechwood carved and painted white. No. 56 A is upholstered with Aubusson tapestry, in a pattern of blue and ruby-colored flowers on a beige ground, attached with brass-headed nails; No. 56 B with green and white cut velvet of a checker pattern attached with piping of the same colors. The paint is modern.

Each has a square top supported on four tapering and fluted legs.

The seat-rail is carved with a band of guilloche design enclosing rosettes interrupted at each corner by a square enclosing a foliated rosette. The legs are each carved with a twisted rope motif above a simple beaded capital, and the flutes with *chandelles*. The legs terminate in peg-top feet.

No. 56 A is stamped beneath each side rail in the center: I. B. LELARGE; No. 56 B is similarly stamped beneath two of the side rails.

By Jean-Baptiste III Lelarge (*maître* 1775–1802).

Formerly in the collection of Baroness Fould-Springer, Château de Royaumont, Seine-et-Oise.

Both J.-B. II Lelarge and his son J.-B. III Lelarge used the same stamp, but works in a fairly advanced Louis XVI style, such as these stools, must be by the son (see Nos. 28 A and B). The motif of a rosette within a square appears on a large number of chairs bearing the Lelarge stamp (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, pp. 286–289 *passim*), usually in combination with tapering and fluted legs. But the same motif appears on chairs by G. Jacob, the Senés, father and son, and even by such obscure craftsmen as Lenain; it would therefore be overbold to regard it either as the invention of J.-B. III Lelarge or a distinctive morphological feature of his work (see Verlet, *Les Meubles Français du XVIIIe Siècle*, I, pp. 52–53).





57 A, B Pair of Stools

(tabourets)

H. 15¼ (38.7); W. 21⅜ (54.3); D. 18⁵⁄₁₆ (46.5).

THE FRAME of each is of beechwood carved and gilded against a white ground (*doré et réchampi en blanc*). Upholstered *à chassis* with blue velvet.

Each has a rectangular top of severely classical design supported on four tapering and fluted legs terminating in peg-top feet.

The seat-rail is carved around its upper edge with a classical leaf molding and within the frieze (bordered above and below with a plain molding) with a ribbon entwined around a rod. A rosette enclosed within a square is carved at each corner above the leg, the flutes of which are carved with *chandelles*.

No. 57 A is stamped beneath the front rail in the center: J B. BOULARD (partially effaced); No. 57 B is similarly stamped beneath the front and back rails in the center; the initials I G surmounted by a fleur-de-lys are stamped once in the center of the front rail, and in the center of the two side rails, and twice in the center of the back rail.



By Jean-Baptiste Boulard (*maître* 1754–1789).

Boulard used two different stamps, the one used here and a smaller one (Verlet, *Les Meubles Français du XVIIIe Siècle*, I, p. 107, no. 42). The latter is said to be found only on pieces in the Louis XV style and is, therefore, presumably the earlier. The significance of the initials and fleur-de-lys is unknown, though they are presumably some sort of inventory mark.



58 Stool

(tabouret)

H. 14½ (36.8); Diam. of top 20 (50.8).

THE FRAME is of beechwood carved and gilded. Upholstered *à tableau* with old sky-blue velvet attached with wide blue galloon.

The circular top is supported on four tapering and fluted legs terminating in short cylindrical feet.

The plain frieze, bordered with blind moldings and a repeating leaf motif around the lower edge, is enriched with elaborately carved floral swags caught up on feigned nails, enclosed within a square panel above each leg and in the center of each side where they are tied by a ribbon bow. A short floral pendant hangs from the nail above each leg.

This stool is of a drum shape (unusual in the eighteenth century), thus emphasizing the origin of the name *tabouret*, which derives from *tambour*, a drum.



59 A, B Pair of Footstools

(tabourets de pied)

H. 7½ (19.0); W. 14 (35.5); D. 10 (25.4).

THE FRAME of each is of beechwood carved and gilded against a cream-colored background (*doré et réchampi en blanc*). Upholstered with pale green velvet attached by a narrow light blue and white galloon and bordered with wide green and beige braid. The paint has probably faded from the original white.

Each has a rectangular top of serpentine shape carved around the sides with floral motifs and is supported on four short cabriole legs, each resting on a low boss.

Each leg is carved above the knee with a flower enclosed within a triangular-shaped reserve and with a leaf above the foot. The center of each side is carved with two flowers flanked with trails of leaves and enclosed between moldings, plain above and scrolled below.

The motif of a flower enclosed within a triangular reserve above the knee is one used in variant forms by a number of *menuisiers*, notably J.-B. III Lelarge and L. Delanois.



60 Bench

(banquette)

H. 15¼ (38.7); W. 46½ (118.1); D. 15½ (39.4).

THE FRAME is of walnut carved and polished. Upholstered with cream-colored linen embroidered with crewelwork in a pattern of long sprays of flowers tied with a ribbon bow, and attached by brass-headed nails.

The long rectangular top is of serpentine shape and is richly carved on three sides. It is supported on six cabriole legs terminating in inward scrolling feet, each resting on a low circular boss.

The legs are each carved above the knee with a shell above a triple pendent leaf flanked by rococo shellwork, and in the center between the pairs of legs with a large fan-shaped shell flanked by acanthus scrolls. The scrolled feet are each carved with a shell cartouche. The back is straight and uncarved.

The straight uncarved back suggests that No. 60 may have been intended to fit into a window embrasure and should therefore perhaps more properly be called a *banquette de croissée*. Or it may merely have been a *banquette meublante*, intended to stand permanently against the wall.

The bench has been cut down in length, being reduced from eight to six legs.



SET OF

61 A–G Six Stools

(tabourets)

Bench

(banquette)

Stools: H. 16½ (39.3); W. 20¼ (51.5); D. 14⅞ (37.8).

Bench: H. 16 (40.6); W. 51½ (130.8); D. 17¼ (43.8).



THE FRAMES of all are of carved beechwood, some polished, some painted. They are upholstered in various materials: No. 61 A is polished and upholstered with a fragment of seventeenth century Savonnerie carpeting woven with a floral design on a black ground, attached with brass-headed nails. Nos. 61 B, C, and G are polished and upholstered with green velvet attached with brass-headed nails. Nos. 61 D and E are painted coral color and white and upholstered in coral-colored silk piped with white attached with coral-colored galloon. The paint is modern. No. 61 F is painted green and white and upholstered in white quilted cotton printed with scattered bouquets and attached with piping of the same material. The paint is modern.

Each stool has a rectangular top with a serpentine lower edge supported on four cabriole legs. Each leg is carved with a shell above the knee and terminates in a scrolled foot, resting on a short cylindrical boss. The bench No. 61 G is of similar design but rests on six legs.

The sides of each stool are incised with a diaper pattern enclosing a dot. Carved in the center of the seat-rail at the back and front is a deeply cut fan-shaped cartouche in relief flanked by acanthus scrolls. There are confronted acanthus scrolls carved in the center of the lower edge at each end. The legs are each carved on the knee with an acanthus leaf depending below the shell, and a second one rising from the scrolled foot.

Each is stamped beneath the center at one side with the modern inventory number: 24/9196.

Formerly in the collection of Conte Pecci-Blunt, Villa Marlia, Lucca.

At one time they formed part of a larger set consisting of twelve stools and four *banquettes*, which were in the Paris house of Conte Pecci-Blunt's father, Ferdinand Blumenthal (verbal information from Conte Pecci-Blunt). Part of the rest of the set is in the collection of Mr. Panzer, New York.

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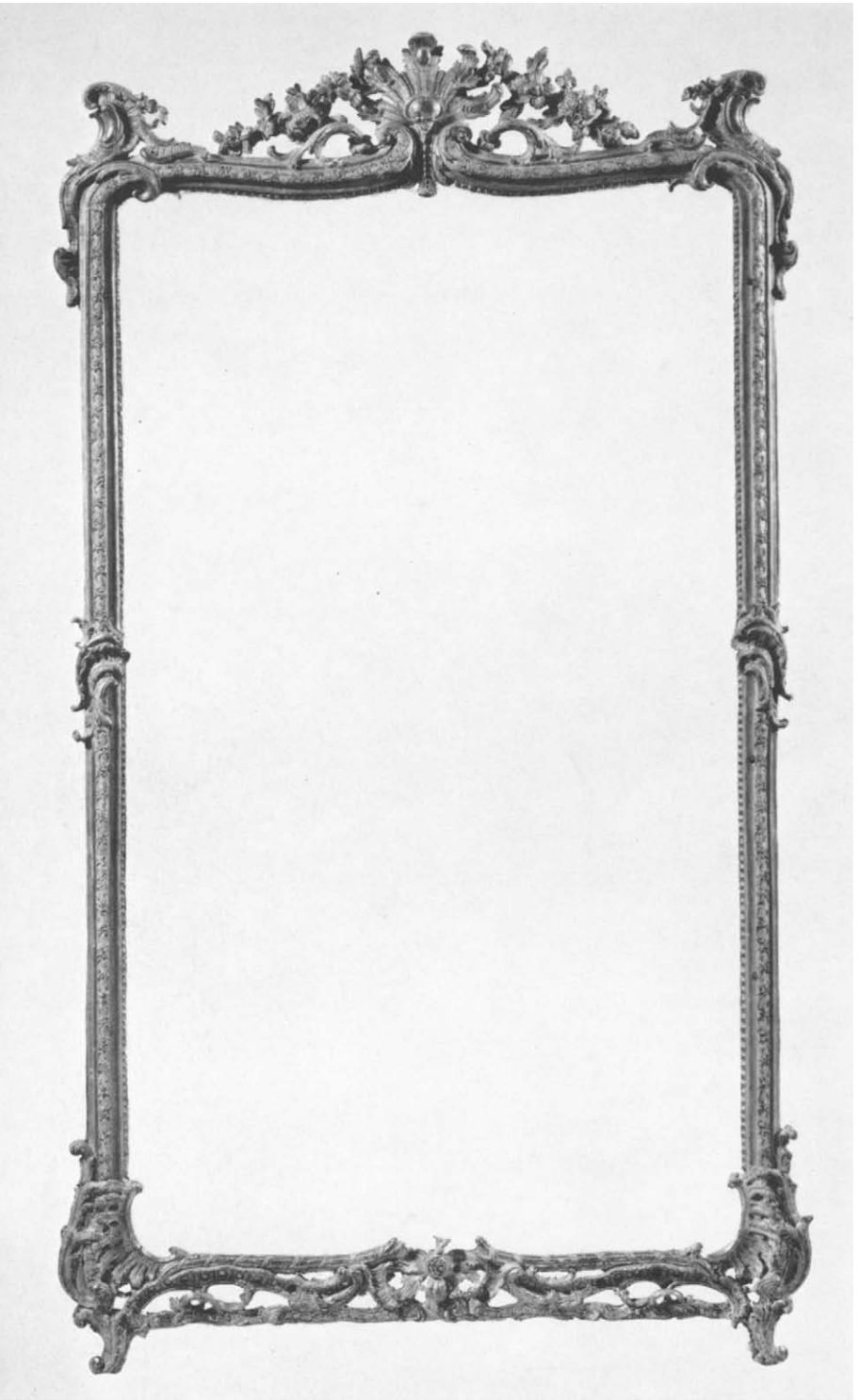


62 Mirror Frame

(trumeau)

H. 56 (142.2); H. of opening 43½ (110.5);
W. 30½ (77.4); W. of opening 25 (63.5).

OF BEECHWOOD, carved and gilded, backed on oak. The glass is modern.

The narrow straight-sided frame is rectangular and upright and carved throughout with small repeating addorsed C-scrolls in low relief on a raised molding outside an inner beading. It has an elaborately pierced cresting and lower edge and is overlaid with a complex C-scroll of shell-like character at the center of each side. Larger reversed C-scrolls and S-scrolls carved with cartouches, pierced foliage, etc., project at all four corners, those at the lower corners forming vestigial feet. The top of the frame is very lightly curved and breaks in the center into two flattened addorsed scrolls between which a fan-shaped motif emerges and is flanked by acanthus scrolls, splayed outward and forming the pierced cresting. The lower edge is also elaborately pierced. It is carved in the center with a boss, surrounded by five blown leaves, and flanked by large and small scrolls of shell and foliated character.

The mirror was probably intended to hang on the wall between two windows rather than over a chimneypiece, where the pierced lower edge would hardly fit the straight top of the mantelshelf. The Bérainesque motifs carved along the frame are a vestigial survival from the Louis XIV style and appear likewise on the picture frame No. 64, though the pierced scrolling, the floral motifs of the cresting, etc., are in the fully developed Louis XV style. No. 62 was probably carved around 1740 or a little earlier.

63 Picture Frame

(cadre)

H. 130 (330.2); H. of opening 98½ (250.2);
W. 90 (228.6); W. of opening 69 (175.3).

OF BEECHWOOD carved and gilded.

The rectangular and upright frame, in the extreme rococo style, is carved at each of the upper corners with elongated S-scrolls from which S-shaped acanthus leaves emerge in silhouette above the corners themselves. In the center of the top is an asymmetrical ribbed vase enclosed within confronted C-scrolls carved with "combed" cartilaginous material, and from which floral swags depend and are caught up on the vase. At the lower corners and at the center of the lower border are elaborate cartouches of shell character, whilst at the center of each side member is an elaborately asymmetrical cartouche enclosing a twisted oval boss carved in relief with a group of playing cupids. The hollow molding around the frame is carved with a variety of combed cartilaginous material, strapwork, foliated scrolls, floral sprays, etc., in great profusion.

REFERENCE: Roche, *Cadres Français et Étrangers du XVe Siècle au XVIIIe Siècle*, pl. 53.

This remarkable frame made its first recorded appearance in history at Christie's, London, in a sale of the Hope heirlooms, July 20, 1916, lot 63, purchased by the framemaker and dealer Buck of Baker Street, London, for £525. An exhibition devoted exclusively to picture frames (one of the few ever organized) was held at the Galerie Georges Petit, Paris, April 14–May 7, 1931. No. 63 was included in this and was the only French frame to be borrowed by the organizers from outside France (catalogue no. 314). It was then still in the possession of the London framemaker Buck. The book by Roche mentioned above is a pictorial record of this exhibition. After Buck's retirement the frame appeared in a sale at Christie's





on May 18, 1962, lot 176, and was sold for £252.

The frame is in the *style pittoresque*, a style associated by J.-F. Blondel with the ornamental designers J.-A. Meissonnier (about 1693–1750), Nicolas Pineau (died 1754), and J. de Lajoue (1687–1761). The carving of No. 63, with its extensive use of abstract decorative motifs such as cartilaginous material, shell-like forms, etc., is much closer to the designs of Meissonnier than to either of the other two. Several designs by Meissonnier for picture frames were engraved. Two of these, the *Parties du Cadre pour le portrait du Roy* and the *Parties du Cadre pour la chasse du Roy* (Guilmard, *Les Maîtres Ornemanistes*, I, p. 155, pls. XI, XII), have a number of features in common with No. 63, notably the enclosing of the central motif of the top within C-scrolls (in any case a favorite device of Meissonnier who used it repeatedly in the *Livre d'Ornemans*). Shell motifs of the same type are used at the corners, and in one instance asymmetrical cartouches interrupt the sides of the frames at the center. There are other features, too, such as markedly projecting acanthus leaves, the foliated scrolls, and combed cartilaginous material, which appear in both the engravings and the frame. The engravings appear to have been issued by G. Huquier about 1733 to 1735, a date that must be close to that of the frame. Later such marked asymmetry tended to disappear, and natural forms such as tree branches, foliations, and flowers began to predominate over more abstract decorative motifs in the rococo style.

In spite of its shape, it seems hardly likely that this frame was intended to hold a portrait. There is no feature of the carving that would have permitted the insertion of a coat of arms or a monogram of the sort that would be expected on a frame of such importance. Moreover, it is exceptionally large even for a full-length portrait. It seems more likely that No. 63 was intended to hold some historical painting of a secular character, as was the one designed by Meissonnier to hold a *Chasse du Roy*.

The frame probably came to England at or soon after the French Revolution, for there are some signs of restoration of the gilding in a technique used in England from about 1820 to 1830.

Speculation as to who could have created this masterpiece of wood carving is probably idle because of our scanty knowledge of the Parisian wood carvers of the eighteenth century. However, at the period when this frame was created, Claude Roumier seems to have been the principal carver working for the Crown. He is known to have carved picture frames, and his few identified works, all *pieds de table* (see Verlet, *Le Mobilier Royal Français*, I, nos. 19, 20, 21 *passim*) in an extreme rococo manner, are executed with a mastery that would certainly suggest that No. 63 was not beyond his capabilities. It does not seem unlikely that No. 63 was commissioned for the Crown or, at any rate, some prominent figure at the court.





64 Picture Frame

(cadre)

H. 20⅛ (51.2); H. of opening 11 (27.9);
W. 17½ (44.5); W. of opening 8⁵⁄₁₆ (21.2).

OF OAK carved and gilded.

The rectangular frame, of rococo design, has elaborately curvilinear sides of double crossbow design. It is carved at each corner and at the center of each side with a pierced cartouche of scrolled and twisted shell-like form with flamelike edges. These are linked on the outside by double elongated S-shaped curves, which are completely undercut and from which leaf sprays emerge. The picture opening is framed with a molding of a Bérainesque design of repeating confronted C-scrolls enclosing two alternating floral devices within pounced reserves.

French in the full rococo style, dating from about 1735–1745.

65 Picture Frame

(cadre)

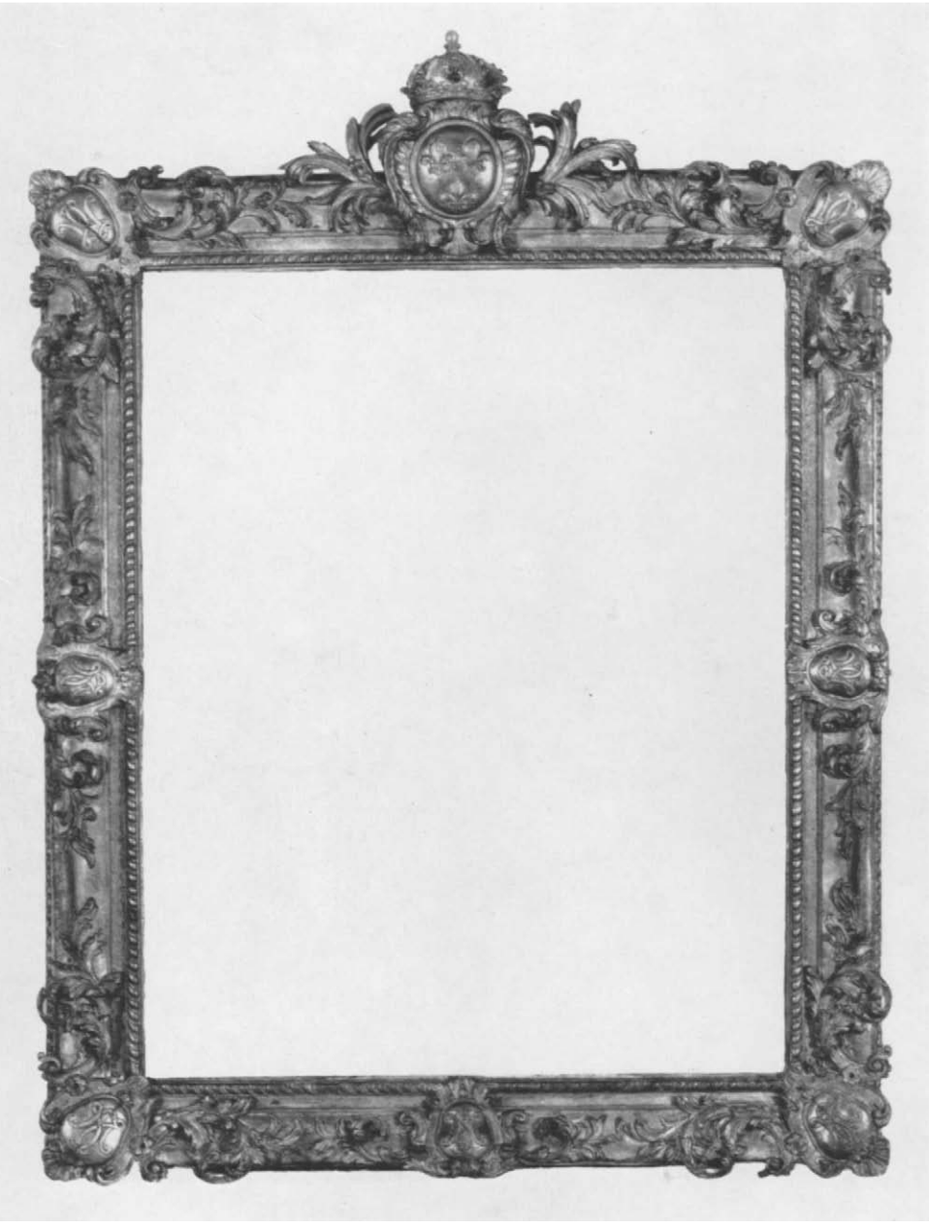
H. 13¼ (33.7); H. of opening 6⅞ (17.5);
W. 11½ (29.2); W. of opening 5⅜ (13.7).



OF BEECHWOOD carved and gilded.

The rectangular frame is of rococo design with curvilinear top and sides of crossbow shape. In the center of the top there is an elaborate pierced heart-shaped cartouche with garlands of flowers emerging at the top and enclosing a fluted shell in the middle. A shell cartouche, from the inner side of which a single flower emerges, is carved at the center of the three sides. At each corner are elaborately undercut acanthus leaves forming a sort of palmette enclosed within a heart-shaped molding on the outer edge and terminating in a complex boss on the inner molding of the frame. The hollow molding surrounding the plain border of the picture opening is incised with a trellis pattern and carved with floral trails.

French, dating from the mid-Louis XV period, about 1740–1750.



66 Picture Frame

(cadre)

H. 57 (144.8); H. of opening 40¼ (102.2);
W. 41¾ (106.3); W. of opening 31¼ (79.4).

OF OAK carved and gilded.

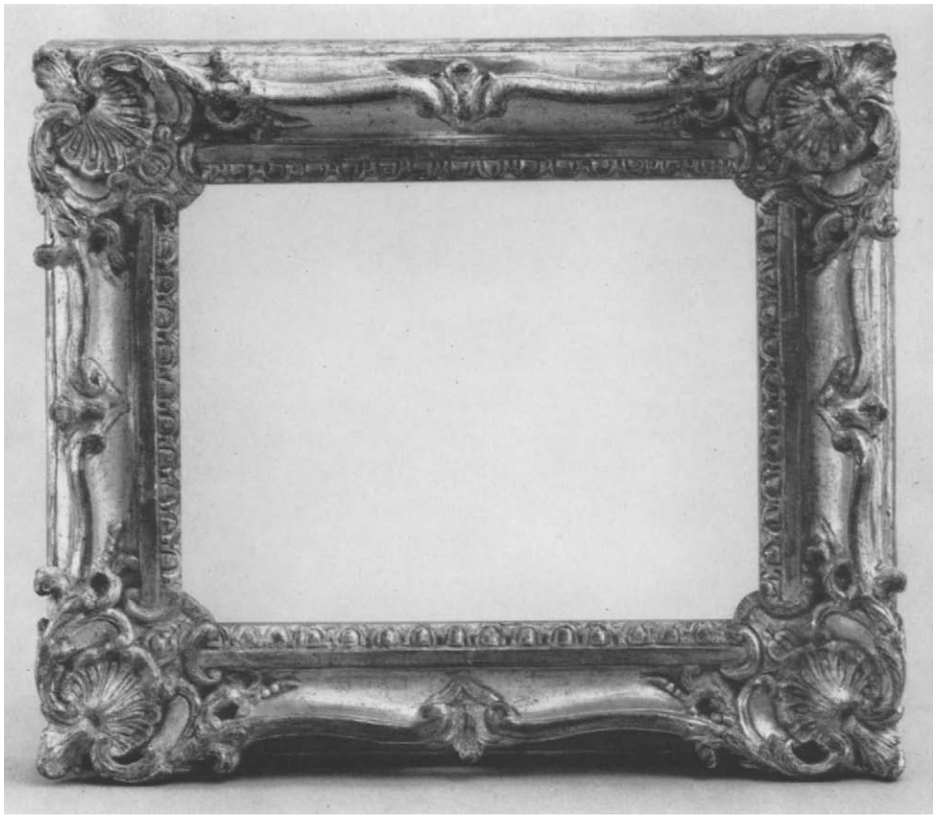
This upright and rectangular frame is carved in the center of the top with the arms of France surmounted by a crown, and at each corner and in the center of the sides and the lower edge with interlaced L's, the cipher of Louis XV. The arms of France (*azure three fleurs-de-lys or*) are carved on an oval shield set against a "mantling" of shell-like character and flanked by blown palm fronds. It is surmounted by a closed crown. The subsidiary shields bearing the royal cipher are ovate and likewise set against a striated cartouche-like mantling and flanked by blown palm fronds and floral sprays. The picture opening is carved around its edge with a roped beading within a plain sanded molding.

The cross-section of the frame is of characteristic early Louis XV shape, but the freely blowing palm fronds, the shell-like character of the mantling, and the manner in which the acanthus scrolls cross the outer border of the frame point to a date about 1720 to 1730, when the early rococo was beginning to evolve. The frame was perhaps intended to hold a portrait of the young Louis XV, painted during his minority.

67 Picture Frame

(cadre)

H. 8⅛ (20.7); H. of opening 4 15/16 (12.6);
W. 9⅝ (24.5); W. of opening 6⅞ (17.5).



OF OAK carved and gilded.

Each corner of the rectangular frame is carved with a shell cartouche with an acanthus leaf emerging from its heart and crossing the corner diagonally. The cartouche is enclosed within large acanthus scrolls of C-shape, carved in full relief, and sprays of leaves. A molding of elongated S-shape links each corner with a further smaller acanthus-leaf cartouche at the center of each side. The picture opening is surrounded by an egg-and-dart molding.

English in the Louis XV style, dating from about 1750 to 1760.



68 A, B Pair of Dog Kennels

(niches en tabouret)

H. 16 (40.6); H. of opening 13 (33.0);
W. 13 (33.0); D. 13 (33.0).

THE FRAME of each is of beechwood and pine carved and gilded. Upholstered on the sides and top with light blue velvet attached with brass-headed nails and supporting a cushion of the same material on the top.

Each is of cubical shape with slightly sinuous sides and has a round-headed entrance in front. Each rests on short cabriole legs terminating in scrolled feet.

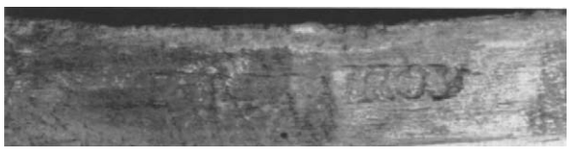
The body is carved with moldings emphasized by incised lines around the edges of the body and with a folded palmette (*palmette plissée*) above the knee of each leg. The sides are each upholstered with a shaped panel of velvet, that in the front being interrupted by the entrance and the top being entirely covered, padded, and surmounted by a cushion with a pendent tassel at each corner. The interior is lined with blue moiré silk and fitted with cushions and a pair of curtains of the same material.

No. 68 B is stamped beneath the bottom right-hand rail of the carcass in the center: E. NAUROY (partially effaced).

By Étienne Nauroy (*maître* 1765–about 1782).

Nos. 68 A and B probably date from about 1765–1770. They were intended for use as stools as well as dog kennels. Havard (*Dictionnaire de l'Ameublement*, III, col. 995, *s.v.* "Niche") quotes from the inventory of Mme de Pompadour's bedchamber in the Château de Saint-Hubert in 1762: "Une niche en tabouret, pour 2 chiens," which was clearly a larger version of Nos. 68 A and B.

Although such dog kennels have, somewhat naturally, become exceedingly rare today, they are not uncommonly seen in eighteenth century paintings and engravings, e.g., La Soirée d'Hyver, engraved by F.-R. Ingouf *fils* for the first volume of the *Monument du Costume* (showing one of a similar design to Nos. 68 A and B), published in 1774. A similar "kennel," but intended for a marmoset (it is fur-lined, the entrance is closed with a door, and it has breathing slits in the top) appears in a painting, The Thieving Marmoset, attributed to J.-J. Bachelier, in the collection of Mr. and Mrs. Paul Wallraf, London (exhibited Arts Council, London, French Eighteenth Century Furniture Design, 1960, catalogue no. 113). In the same collection is another, smaller, Louis XVI dog kennel; a third, of the Louis XV period, was in the collection of the late Arturo Lopez-Wilshaw of Neuilly-sur-Seine, and still another belongs to Sir Robert Abdy, Bt., England.



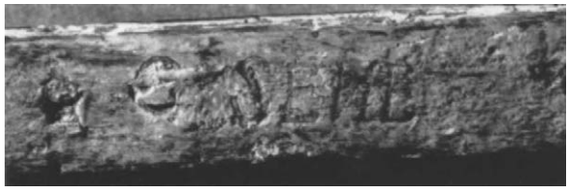
69 Dog Kennel

(niche à chien)

H. 30¾ (78.1); H. of opening 11¾ (29.8);
W. 21½ (54.6); D. 21½ (54.6).

THE FRAME is of beechwood and pine carved and gilded. Upholstered on the sides and top with turquoise-blue silk velvet attached by brass-headed nails. The interior is covered with blue and beige silk attached with brass-headed nails to the top and fitted with a pillow of turquoise-blue silk velvet.

The cubical body is covered with panels of velvet and fitted with a detachable domed top likewise covered with velvet, which is divided into four segments by ribs carved with moldings. These meet at the summit in a rosette of acanthus leaves. Fluted stiles carved with *chandelles* are set diagonally across each of the corners of the body, and each swells out toward the bottom where it is carved with an elongated rosette flanked by two Greek keys above the flattened bun foot. There is an arched entrance in front.





The blue velvet covering the sides is framed in a leaf molding, and the entry is surrounded by a simple gilded molding resting on a splayed and fluted bracket carved at the sides with acanthus leaves. The pilasters support a cornice of simple carved moldings on which the domed top rests.

Stamped on the underside of the back rail in the center: G. SEVE, and branded in the center of the bottom with the mark of the Garde-Meuble de la Reine Marie-Antoinette. It bears a printed stick-on label reading: "MINISTÈRE DE L'EDUCATION NATIONALE RÉUNION DES MUSÉES NATIONAUX; CHÂTEAU DE VERSAILLES, EXPOSITION MARIE-ANTOINETTE, Titre de l'oeuvre niche pour le chien de Marie-Antoinette, Proprietaire. Monsieur Penard y Fernandez, No. du catalogue 750."

By Claude I Sené (*maître* 1743–1792).

REFERENCE: Watson, *Louis XVI Furniture*, no. 227.

EXHIBITED: Château de Versailles, Marie-Antoinette, Archiduchesse, Dauphine, et Reine, 1955, no. 750.

Formerly in the collection of Richard Peñard y Fernandez, Paris (sold Palais Galliera, Paris, December 7, 1960, lot 123 [illustrated in catalogue], for 75,000 N. F.).

Watson (*loc. cit.*) erroneously attributed the dog kennel to Jean-Baptiste-Claude Sené (*maître* 1769–1803), for he was unaware of the presence of this *menuisier*'s father's stamp on it and, moreover, associated the creation of the kennel with the purchase by Bonnefoy-Duplan, the *garçon Concierge du Garde-Meuble à Versailles et au Petit Trianon*, of a quantity of blue silk velvet and blue Utrecht velvet for the upholstery of a dog kennel

in 1787. At this date, Claude I Sené had ceased to work and was living in retirement with his son. There are several alternative possibilities. The kennel may have been made some time earlier, or Claude I Sené may have been given the work of making this somewhat unusual but simple object with the purpose of whiling away an old man's retirement. Equally the material may have been purchased for the upholstery of a different dog kennel, and No. 69 was made for the queen's use at one of the other royal palaces.

Unfortunately, the disappearance of the papers relating to the Garde-Meuble de la Reine Marie-Antoinette (see under No. 74) makes it unlikely that the date when the *niche* was delivered will be ascertained. The style suggests that it can hardly have been earlier than 1775–1780.

The holding screws at the four upper corners are probably not original to the piece, as the top is fitted with guides and dowels and the top rail of the lower section is gilded, indicating that the top was made easily removable to facilitate cleaning.

A very similar dog kennel veneered with mahogany, mounted with gilt bronze and having a circular entrance, was sold at the Parke-Bernet Galleries, New York, October 25, 1963, lot 308 (illustrated in catalogue) for $1,000. It was stamped by Claude II Sené (*maître* 1769–after 1783).





70 A, B Pair of Pedestals

(gaînes)

H. 65⅛ (165.4); W. 12¾ (32.4); D. 13¾ (34.9).

OF PINE carved and partly painted blue and gray and partly gilded. The paint and gilding are modern.

Each is rectangular and tapering. The circular top rests on two large scrolls linked at the top by a large triple acanthus leaf and enclosing an oval cartouche carved, on No. 70 A, with the monogram H V surmounted by a seven-pointed crown (of a comte or vicomte) between the two letters; on No. 70 B, with a similar monogram A V.

A band of linked and overlapping medallions carved in relief runs down the front of the pedestal. The medallions, which are shaped, are painted blue with gilded borders. The pedestal terminates at the base in a shell-shaped cartouche flanked by tall scrolled acanthus leaves resting on a rectangular base carved on the front and sides with acanthus-leaf ornament and linked circles filled with rosettes. Heavy gilded husk pendants hang down on each side of the oval cartouche, which is painted blue, with the monogram and crown in gold.

The monograms must be those of two members of the same family whose busts probably stood on the pedestals at one time.

Formerly Nos. 70 A and B were surmounted by large flame finials, certainly modern additions.

71 A, B Pair of Plant Stands

(athéniennes)

H. 36¾ (93.3); W. 19 (48.3); D. (of top) 13 (33.0).

OF PINE carved and gilded. The liner is of brass and gilt bronze.

Each is in the form of a deep wooden ring, holding a hemispherical brass liner and resting horizontally on three heavily scrolled legs terminating in goats' feet. These stand on a triangular base with incurving sides carved in the center with a large finial surmounted by a pinecone. The liner is mounted into a foliated cup of gilt bronze below which depends an elongated foliate knob terminating in a pinecone.

The top is carved around the edge with a Vitruvian scroll interrupted above each leg by a square panel carved with a beaded border enclosing a rosette. The upper parts of the legs are in the form of heavy acanthus scrolls draped with laurel swags and pendants. The sides of the base are carved along the upper edge with a repeating leaf motif.

The brass liner is held in the plant holder by a flanged lip of gilt bronze with three handles in the form of wreaths.

REFERENCE: Eriksen and Watson, *Burlington Magazine*, March 1963, pp. 108–117, pl. 16.

A very similar pair of *athéniennes* was in the de Ganay sale, Galerie Georges Petit, Paris, May 8–10, 1922, lot 273 (illustrated in catalogue), sold for 13,500 francs. Another pair was in the collection of René Fribourg, New York (sold Sotheby's, London, October 18, 1963, lot 794 [illustrated in catalogue] for £3,000). A further pair, identical in design except that the bases rest on three lions' paws, is in the Musée Nissim de Camondo, Paris (catalogue no. 37). These last retain their pierced metal lids, enabling them to be used as perfume burners and showing that they were made as *athéniennes* (as in all probability Nos. 71 A and B were also). Another pair, of slightly different design, is in the Cincinnati Art Museum (1952.389 a, b). All the above were probably made by the same unidentified *menuisier*. A somewhat similar *athénienne* stamped A. P. DUPAIN is illustrated in Watson, *Louis XVI Furniture*, pl. 226. Possibly this craftsman specialized in their production.

The *athénienne* was invented in 1773 by J.-H. Eberts, the editor of the *Monument du Costume* (see Dacier, *Gazette des Beaux-Arts*, August 1932, pp. 112–122). Nos. 71 A and B correspond almost exactly to the engraved design (unknown to Dacier) for the original *athénienne* published, probably as an advertisement, by Eberts (illustrated on p. 104). This, which has been discussed by Eriksen and Watson, *op. cit.*, pp. 108–112, describes it as a "Nouveau Meuble Servant de Console, de Cassolette, de Rechaud, de Pot à Fleurs, de Terrasse, de Reservoir," giving some idea of its multifunctional character. It could also be fitted with a top, generally of marble, to be used as a table or candlestand. In Act III, Scene 5 of *La Mère Coupable* by Beaumarchais, the countess says to Suzanne: "Apporte-nous du feu dans le brazero du boudoir" and receives the reply "Si c'est pour brûler des papiers, la lampe de nuit allumée est encore là dans l'athénienne." The original *athéniennes* were fitted with casters for mobility. There are no signs of these on the bases of either No. 71 A or its companion, but the base of one of the pair of *athéniennes* (of slightly different design and converted into tables by covering the top with a thin slab of marble, see above) in the Cincinnati Art Museum has three holes beneath the base where rollers may once have been fitted. The bowl of an *athénienne* was generally silver-plated inside and fitted with a spirit lamp. This could be used to heat up soup,



Engraving advertising the original athénienne by J.-H. Eberts. From a possibly unique copy in the Library, University of Warsaw

etc., in a smaller fitted bowl. Later versions, e.g., catalogue nos. F 154 and 155 in the Wallace Collection, which are entirely of metal, were sometimes fitted with candelabra.

One of the earliest *athéniennes* must have been that supplied to Mme du Barry at Louveciennes between May 13 and June 23, 1774: "Une athénienne de bois sculpté et doré, avec garniture et réchaux à esprit de vin en cuivre bronzé en dehors et argenté dedans" (Vatel, *Histoire de Madame du Barry*, II, p. 488), which may not have been very dissimilar to Nos. 71 A and B.

The name does not necessarily derive from J.-M. Vien's painting La Vertueuse Athénienne as Dacier suggested, for the original does not correspond to the tripod in that painting. Nevertheless, since Eberts owned the painting there may well have been some link between the two in his mind.

A painting by Charles Lepeintre (1736–about 1803) of the Duc de Chartres et Sa Famille (illustrated in *Revue de l'Art*, January-May 1933, p. 83) shows a table of almost exactly this form and apparently made by covering the top with a thin slab of white marble. This picture appears to have been painted soon after 1775 when the artist became *peintre attitré* to the Duc de Chartres, the future Philippe Égalité. A pair of similar tables is in the Musée Nissim de Camondo, Paris (catalogue no. 21). A rather later painting, dating from about 1780, by L.-L. Boilly, La Dame aux Roses (Harrisse, *L.-L. Boilly, Peintre, Dessinateur, et Lithographe; Sa Vie et Son Oeuvre*, no. 155; sold with the René Fribourg Collection, Sotheby's, London, June 26, 1963, lot 71 [illustrated in catalogue]), shows an *athénienne* of exactly the same form as Nos. 71 A and B in which a lady is arranging flowers.



72 Plant Stand

(table à fleurs)

H. 38⅛ (96.2); W. 28¼ (71.7); D. 22⅝ (57.4).

OF WALNUT carved and painted in two tones of blue heightened with gilding of two colors and silvering.

The rectangular container with rounded corners is richly carved around the sides with a monogram, a coat of arms, floral motifs, garlands, etc. It is supported on four cylindrical and tapering legs carved with twisting flutes and foliated *chandelles* resting in leaf cups. These are joined by a cross stretcher surmounted at the center with a classical urn at the base of which are kissing doves standing on a bow and quiver crossing a flaming torch, flowers, leaves, etc. (emblems of marital felicity and love).

The front panel of the top is carved in the center with an oval medallion enclosing the monogram M T (or P M) beneath a French crown and flanked by large sprays of olive, oak, and laurel. The back is similarly carved, but the medallion encloses a shield bearing a coat of arms (*fasces proper* supported by a warrior and a lion). Pierced guilloche moldings frame the carved panels on all four sides. The right and left sides and the corners are richly carved with foliated motifs, whilst floral swags and pendants caught up by rings and ribbons depend from beneath all four lower edges.

The legs are each carved with a cuplike capital of acanthus leaves above a gadrooned collar and are each set into a cup of acanthus-leaf design. Each foot consists of a cup carved with four leaves supported on a shaped boss.

The container has no bottom and is fitted with a modern zinc lining.

Both monogram and armorial bearings have so far defied interpretation. The monogram is similar to one without the crown that appears carved on the back of a *fauteuil en gondole* in the Wallace Collection (catalogue no. F 244). It has been suggested that this latter monogram is that of Maria Theresa, daughter of Amadeus III of Savoy, wife of the Comte d'Anjou. But the absence of a closed crown on both the chair and No. 72 makes this doubtful. Lictors' fasces formed part of the arms of the Mazarin-Mancini family arms, but it has not proved possible to link the arms and monogram on No. 72 with any known member of the family.







73 Fire Screen

(écran)

H. 44$\frac{1}{16}$ (112.0); W. 29$\frac{9}{16}$ (75.1); D. 17$\frac{1}{8}$ (43.5).



THE FRAME is of walnut carved and gilded. It encloses a contemporary panel of beige-colored silk embroidered with a large vase filled with flowers and surrounded by four floral sprays, in various colors, chiefly blue, yellow, green, and pink.

The shaped rectangular frame has serpentine sides and an arched top carved with moldings, scrolls, and floral and foliated motifs. It rests on two splayed cross feet, each carved with cartouches and shell forms terminating in scrolls.

The center of the top of the frame is carved with a spray of flowers tied with a ribbon knot, each shoulder with a blown acanthus leaf, the center of each side with opposing scrolls enriched with flowers and leaves, and the center of the lower rail with a large leaf flanked by floral sprays. The back is similarly carved.

The embroidered panel, which is backed with cream-colored silk, can be raised or lowered in grooves.

Stamped beneath the lower rail in the center: TILLIARD.

By either Jean-Baptiste I Tilliard (1685–1766) or his son Jean-Baptiste II Tilliard (*maître* 1752–1797).

Both Tilliards, father and son, used the same stamp. It is therefore impossible to distinguish between their work except in the case of pieces in the Louis XVI style clearly dating from after the father's death in 1766. The screen No. 73 appears to date from sometime during the decade 1750–1760, when both were already *maîtres*. But as the elder was then the active head of the family workshop it is perhaps more orthodox to regard No. 73 as his work.

The embroidery is not original to the screen and has been cut from a larger piece.



74 Fire Screen

(écran)

H. 42 (105.6); W. 26¾ (68.0); D. 16¼ (41.3).

THE FRAME is of beechwood carved and gilded, with traces of silvering. It encloses a panel of contemporary Lyon silk brocade woven with an oval medallion enclosing a pastoral trophy in the style of Philippe de La Salle (1723–1805).

The frame is rectangular in shape with side members carved as fluted columns, each entwined with a spiral trail of ivy leaves and berries, and resting on splayed cross feet, all four of which terminate in the head of a dolphin.

The top rail is surmounted by a pierced cresting in the form of a cupid's bow with a floral garland in the center and entwined with floral sprays and ribbon swags and bows. Each side member is surmounted with a flame finial. The feet are carved with twisting flutes below the junction with the screen.

The silk panel, woven on a gray-blue ground, is surrounded by a border of interlacing garlands of leaves, and the medallion in the center is suspended from a ribbon bow and flanked by floral sprays depending at each side. The predominating colors of the embroidery are cream, green, pink, and black. The back encloses a panel of blue silk damask woven with vertical bands of flowers linked by a ribbon bow.

Stamped beneath the lower rail in the center: G. IACOB, and twice to the right and twice to the left of the center: CHATEAU/DE ST CLOUD (three times large and once small), the marks of the Château de Saint-Cloud used during the nineteenth century.

By Georges Jacob (*maître* 1765–1814).

REFERENCES: McGregor, *The Metropolitan Museum of Art Bulletin*, March 1960, p. 239; Verlet, *Art de France*, I, 1961, pp. 165, 166 (illustrated); *Apollo*, June 1965, p. 440 (illustrated).

Verlet has pointed out (verbally and *loc. cit.* above) that No. 74 was certainly made for the boudoir of Marie-Antoinette at Fontainebleau where it would have accompanied the well-known *bureau à cylindre* and *vide-poche* made by J.-H. Riesener and veneered with mother-of-pearl, both now at Versailles (illustrated in Watson, *Louis XVI Furniture*, p. 16, pls. 68, 120). In its original state the screen was partly gilded and partly silvered, and would therefore have blended particularly happily with the mother-of-pearl furniture as well as with the silvery tones of the neoclassic wall paneling attributed to the brothers Rousseau (illustrated in Verlet, *op. cit.*, pp. 159, 160). In addition, Jacob delivered a suite of chairs, etc. (one now belonging to the Gulbenkian Foundation is illustrated in Verlet, *op. cit.*, p. 166), for the same room, the arm supports of which termi-





nate above the forelegs in dolphin heads identical in design with those on the feet of No. 74.

Verlet points out that the records of the Garde-Meuble de la Reine Marie-Antoinette have completely disappeared. Detailed information about her furniture such as is to be obtained from the *Journal* of the Garde-Meuble de la Couronne is not therefore available. He has, however, discovered a document dating from 16 *floréal, an* V (May 6, 1797) when, on the instructions of the Directoire, these furnishings were returned to Fontainebleau. From this it appears that the upholstery of the screen No. 74 and the rest of the set (consisting of a sofa, two *bergère* armchairs, a large *bergère*, four armchairs, two chairs, two *voyeuses*, a footstool, and the fire screen) was of "étoffe gourgouran fond bleu brodées de fleurs nuées et coloriées au passe" and each was supplied with its "housse de toile à carreau."

Because of the same absence of documents, the date of these pieces is unknown. The boudoir is generally claimed to have been redecorated in 1777, a date that Verlet rightly considers too early for the chairs, with their legs in the form of full quivers and the bow and wreath decoration of the top rail, motifs that Jacob appears first to have introduced in 1780, when furnishing the Salon du Rocher, or Belvedere, at Trianon (see Nos. 36 A and B). On the strength of the fact that Riesener delivered a *secrétaire à cylindre* with a lozenge marquetry in *bois gris argenté* (illustrated in Verlet, *Le Mobilier Royal Français*, I, no. 12, pl. XV) resembling the mother-of-pearl desk for Marie-Antoinette's use in the Tuileries in 1784, he suggests a somewhat later date, about 1786, for the furniture.

Although it is true that great changes were being made to the royal apartments on the first floor of the château in that year, is it not possible that the copious use of dolphin masks on the furniture has some reference to the birth of the Dauphin in 1781, as the dolphins on the candlesticks made by Pitoin for the Cabinet de la Méridienne at Versailles certainly had (see *Wallace Collection Catalogues: Furniture*, nos. F 164, 165)? In that case the screen and other furniture might date from about 1781 or 1782. After all, it is not impossible that the *secrétaire à cylindre . . . en bois gris argenté* made for the Tuileries was Riesener's attempt to show that much of the somewhat unduly Teutonic effect of the mother-of-pearl furniture could be more happily achieved in a more appropriate material.

The inventory marks show that the screen (with the chairs) was transferred to Saint-Cloud during the nineteenth century. How they left the Imperial collections is at present unknown. But if, as seems possible, they were removed during the sacking and burning of the palace in 1871, they must have been acquired soon after by Sir Richard Wallace (who also acquired other pieces looted from Saint-Cloud, i.e., the clock by Thomire from the Chambre des Chambellans, see *Wallace Collection Catalogues: Furniture*, no. F 269). Its subsequent history is the same as that of other pieces from the Hertford—Wallace—Murray Scott inheritance (see under Nos. 91 and 145). It is not easily identified in the probate inventory of the apartment in the Rue Laffitte, dated February 16, 1912, and drawn up after Sir John Murray Scott's death (manuscript in Wallace Collection archives, see under Nos. 91 and 145). It could possibly be the "Écran bois doré Louis XVI avec feuille en peluche rouge et galon metallique prisé mille francs," which appears on p. 70 as part of the contents of the Grande Galerie. The only other Louis XVI screens mentioned appear to be the pair of four-leaved ones now in the Musée Nissim de Camondo, Paris (catalogue no. 71). Later No. 74 belonged to Paul Dutasta and was lot 113 in his sale at the Galerie Georges Petit, Paris, June 3–4, 1926 (illustrated in catalogue), sold for 129,000 francs, at which time it already had the present brocade panel.

A screen of very similar design but supported on feet in the form of sphinxes was supplied by Jacob shortly before the Revolution as part of the furnishings of Marie-Antoinette's boudoir at Versailles. Before 1939 it was in the Kunstgewerbe Museum, Berlin (illustrated in Lessing, *Möbel aus der Zeit Louis XVI*, table 2), but it was burned with the rest of the furniture from the same museum during World War II.

For a discussion of the life of Lord Hertford, see Watson, *Wallace Collection Catalogues: Furniture*, Introduction.

The Palais de Fontainebleau, about thirty-seven miles outside Paris, began as a small medieval hunting box to which François I started to make certain improvements in 1528. As with Louis XIV's adaptation of the small hunting box of Versailles, the final work completely swamped the small original building and transformed it into a vast modern palace, whose style, both in architecture and decoration, played an important role in the history of French art. Although the construction was originally under the charge of a Frenchman, Le Breton, the great stylistic innovations were the work of Italians introduced by François I, notably Primaticcio, Rosso, Nicolò dell'Abbate, Vignola, and Serlio. These foreign artists not only created a new and more classical type of architecture than any known hitherto in France, but decorated the interior of the palace with paintings and elaborate stuccowork that gave rise to the so-called School of Fontainebleau and affected the evolution of French Renaissance art profoundly.

Fontainebleau, situated at the heart of a magnificent hunting forest, increasingly attracted those great hunters the Bourbons, so that it became, like Compiègne (see under No. 107), one of the royal palaces to which the entire court and with it the government was transferred for a period during each hunting season. Both Henri IV and Louis XIII continued the improvements initiated by François I, and later Louis XIV and Louis XV made considerable alterations to the interior. From the mid-eighteenth century onward modifications of the old buildings were undertaken by the architect Ange-Jacques Gabriel, a favorite of Louis XV. These latter included apartments in the most advanced neoclassical style built in 1772–1773 for Mme du Barry, which must have rivaled her Pavillon de Louveciennes though they have disappeared today.

Fontainebleau suffered considerably from neglect during the Revolution though its furnishing were mostly preserved with great care. Napoleon undertook an extensive scheme of redecoration and made it one of the main focal points of the Imperial court, as did Napoleon III later under the Second Empire, when a particularly charming small theater was added.

The Château de Saint-Cloud was picturesquely situated on a woody hill rising steeply from the left bank of the Seine a few miles to the west of Paris. The first residence was built in the sixteenth century by a member of the Gondi family. Later this was bought by Mazarin for Gaston, Duc d'Orléans, brother of Louis XIV, and it was here that Henrietta, his first wife and daughter of Charles I of England, died in 1670. Subsequently *Monsieur* rebuilt and enlarged the château with the assistance of Lepautre and Girard as architects, and employed Mignard, Lemoyne, and Coypel amongst others to decorate the sumptuous interior. At the same time a part of the thousand-acre park was laid out in the formal style by Le Nôtre, and the magnificent Grande Cascade, which still survives, was designed by J. Hardouin Mansart.

The château remained in the possession of the Orléans family for most of the eighteenth century. It was there that the Régent d'Orléans received Peter the Great and from its grounds that the Duc de Chartres (the future Philippe Égalité) made what was probably the first aerial ascent in which a member of a European royal house took part, a flight that almost ended in disaster.

In 1785, Louis XVI purchased Saint-Cloud for six million livres as a present to Marie-Antoinette to compensate her, it is said, for having to spend so much time at his much-loved hunting box, the Château de Rambouillet, which she disliked, calling it *une crapaudière* on account of its marshy situation. The queen gave much consideration to refurnishing the palace during her brief occupation.

After the Revolution the emperor made Saint-Cloud his principal summer residence, and his marriage to the archduchess Marie-Louise took place in the château, as did the baptism of the future Napoleon III. During the Restoration Charles X issued the fatal decrees that cost him his throne from Saint-Cloud, and it was from there that he fled into exile.

Under the Second Empire Saint-Cloud was the scene of some of the most brilliant social functions of the Imperial court, the buildings were considerably altered, and incidentally, the palace placed at the disposal of Queen Victoria and the Prince Consort during their visit to France in 1855. After the defeat of the French in 1870 the Germans invaded Saint-Cloud, and in January 1871 burned the town and pillaged and fired the château, whose ruined shell remained standing until 1891.

75 Screen

(paravent)

H. 47⅜ (120.3); W. (of each frame) 27½ (69.9); D. 1¾ (4.5).

THE FRAMES are of beechwood carved and gilded. Each frame encloses a panel of green velvet with a wide shaped inner border of gilt braid.

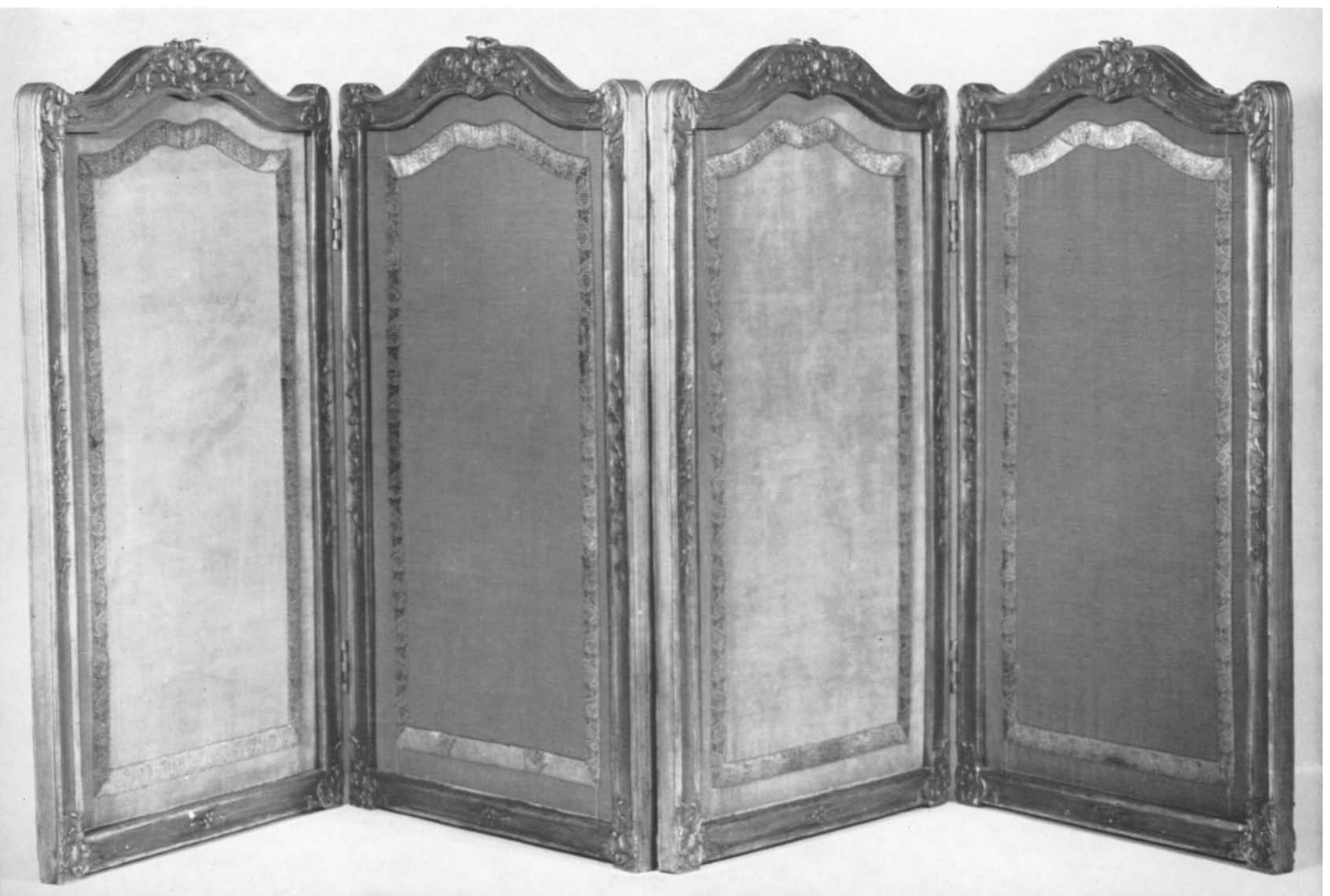
The four upright rectangular leaves with arched tops are hinged together. The frames are carved front and back with rococo cartouches, acanthus leaves, and floral trails against panels incised with a diaper pattern.

The center of the upper rail of each panel, which is of cupid's-bow shape, is carved with an elaborate rococo cartouche of conventionalized shell shape flanked by foliated trails. A similar cartouche is carved at each lower corner, whilst the upper corners are each carved with an acanthus scroll. A long sinuous trail of foliage is carved down the center of each side rail. A small rosette is carved in the center of each bottom rail.

The velvet panels can be raised or lowered on runners.

Perhaps by Jean-Baptiste I Tilliard (1685–1766) or his son Jean-Baptiste II Tilliard (*maître* 1752–1797).

Both Tilliards frequently used cartouches somewhat of this character on their chairs as well as "humped" shoulders of the type used here, decorated with inverted acanthus scrolls, e.g., on a sofa stamped TILLIARD now in the collection of Stavros Niarchos and formerly belonging to Dr. Espirito Santo (illustrated in *Connaissance des Arts*, February 1956, p. 58).



76 Table

(table ambulante)

H. 26½ (67.3); W. 25¼ (64.1); D. 17½ (44.5).



OF BEECHWOOD carved and gilded. The top is of red Levanto marble with a raised and molded edge.

The rectangular marble top rests on a carved and gilded frame supported on four tall tapering cabriole legs, triangular in section with a rounded fore edge, each tapering to a foot carved with a trefoil between scrolls.

The center of the frieze is carved at the front and back with a rococo cartouche of shell form flanked by confronted acanthus sprays and with shell cartouches terminating in pendent husks at each corner. The shaped panels on the sides are of incised diaper work.

Each end is similarly treated but carved in the center with a flower enclosed within confronted C-scrolls and flanked by acanthus sprays. A reeded molding bound with crossing ribbons is carved around the body beneath the top, along the serpentine lower edge of the top, and down the two inner corners of each leg.

No. 76 was intended to stand in the center of the room and not against a wall like the greater number of gilt-wood tables. It is, however, too small to be a game table (*table de gibier*), such as were found in the entrance halls of hunting boxes and country houses. The marble top (which is not necessarily the original one) suggests that it was intended to be used for serving tea, coffee, or other liquids, and its style would have enabled it to be readily moved about the room.

77 A, B Pair of Side Tables

(consoles)

H. 32⅞ (83.5); W. 32 (81.2); D. 14⅞ (37.8).

OF BEECHWOOD carved and gilded. The top is of *fleur de pêche* marble with a molded edge.

The marble top of each, of complex shape, double-bowed in front (*en arc d'arbalète*) and with splayed serpentine sides, rests on a substructure supported on two scrolled feet carved above the knee with a grotesque bearded mask and joined by an incurving stretcher.

The frieze is pounced with a diaper pattern and is pierced in the center with a large circular cartouche of traceried rose-window design radiating from a rosette, surrounded by a guilloche molding and flanked by dragons' masks, acanthus scrolls, etc. The legs, which are scrolled and pierced, terminate in inward scrolling feet resting on tapering blocks. The center of the stretcher is carved with a *noix* in the form of a shell supported above splayed acanthus scrolls.

The tables have been cut down in width.



Probably dating from the Régence period.

The pierced central motif of the frieze is unusual and very similar to that on the side tables Nos. 81 A and B. The same feature appears on a large Régence *console* from the collection of the late Mrs. Hamilton Rice (sold Palais Galliera, Paris, June 24, 1965, lot 70 (illustrated in catalogue, pl. xxiii), for 20,500 N. F. Perhaps they were all carved by the same sculptor at different stages in his career (see also under the entry for those side tables). It also appears on a side table on the Paris art market in 1964.

A carved oak *console* in The Metropolitan Museum of Art (07.225.10; illustrated in de Ricci, *Louis XIV and Regency Furniture and Decoration*, p. 175) somewhat resembles Nos. 77 A and B. It may be by the same sculptor or possibly both derive from a common design.

Verlet has pointed out (*Les Meubles Français du XVIIIe Siècle*, I, p. 34) that the *gros bois*, or carcass, of *pieds de table* (as all side tables such as Nos. 77 A and B were known) was generally the work of *menuisiers en bâtiments*, or carpenters primarily concerned with the preparation of building timbers, and the carcass is rarely stamped with the maker's name. The carving, which is the principal beauty of these side tables, was of course the work of highly skilled wood carvers, members of the Communauté des Sculpteurs, almost all of whose work has remained anonymous.

78 A, B Pair of Side Tables

(consoles)

H. 33 (83.8); W. 42½ (107.9); D. 21 (53.4).

OF BEECHWOOD carved and gilded. The top is of *rouge griotte* marble with a molded edge.

The marble top of each, bow-fronted with serpentine sides, rests on a substructure of carved and gilded wood supported on a pair of bracket legs, each surmounted by the terminal bust of a woman with a floral crown emerging from a large C-scroll. They are linked by a curving stretcher carved with an elaborate *noix*. Each leg rests on a square tapering foot.

The frieze, elaborately pierced and pounced, is carved in the center with a lambrequin in the form of a dolphin's mask emerging from a large shell and flanked by prominent acanthus scrolls. The doubly curved bracket legs are carved with egg-and-dart moldings, roping, acanthus leaves, etc. The central *noix*, elaborately scrolled and pierced, is carved in the center with a group of five large blown acanthus leaves springing from a rococo cartouche.

Probably dating from the later Régence period.

Formerly in the collection of Mme Louis Burat (sold Galerie Charpentier, Paris, June 18, 1937, lot 129 [illustrated in catalogue], for 23,000 francs); Mrs. D. Kilvert, New York.



79 A, B Pair of Side Tables

(consoles)

H. 35⅝ (90.5); W. 51 1/16 (129.7); D. 26¾ (67.9).

OF OAK carved and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The marble top of each, deeply bowed in the center of the front and with rounded and cut corners and serpentine sides, rests on a carved and pierced substructure supported by two scrolled feet joined by a pierced stretcher.

The frieze, shaped and carved with foliated sprays and two panels of diaper pattern in relief flanking a five-pointed leaf motif, has a wide lambrequin formed by pierced and foliated acanthus scrolls in the center of the front. The legs are heavily scrolled at the top, where they are carved with rosettes on the side and on the front with a cartouche enclosing a quatrefoil in relief and floral pendants. They terminate in scrolled feet resting on tapering blocks. The stretcher joining them is carved in the center with a shell rising above heavy addorsed C-scrolls.

The treatment of the frieze, the sharply broken profile of the top, and the still somewhat classical character of the stretcher suggest that Nos. 79 A and B date from some time during the latter part of the Régence period.



80 A, B Pair of Side Tables

(consoles)

H. 32⅝ (82.8); W. 39½ (100.3); D. 16 (40.6).



OF BEECHWOOD carved and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The marble top of each, with a bowed front, rounded forecorners, and splayed serpentine sides, is supported on a richly carved and pierced substructure resting on two inwardly scrolling feet joined by a large carved and pierced stretcher.

The elaborately carved and pierced frieze centers on a large seven-pointed rococo cartouche, of shell and feather design, pierced at the center, from which a scroll, partly of foliate, partly of shell design, emerges at each side. The legs are each in the shape of two superimposed scrolls: the upper one, of wide blown-palmette design, is surmounted at the corner with a smaller version of the central cartouche of the frieze; the lower one, of elongated S shape, is of shell form with a small pierced foliation projecting from the center at front and back. The stretcher is carved with a large inclined *noix* of pierced design with four C-scrolls of shell-like form surrounding a central floral bouquet.

Probably dating from about 1730–1740.

81 A, B Pair of Side Tables

(consoles)

H. 31⅝ (80.3); W. 54½ (138.4); D. 20¾ (52.7).

OF OAK carved and gilded. The top of No. 81 A is of *verde antico* marble and that of No. 81 B of *rouge royale*, both with a molded edge.

The marble top of each, with a double-bowed front (*en arc d'arbalète*), rounded forecorners, and splayed serpentine sides, is supported on a richly carved and pierced substructure resting on two scrolled feet joined by a prominent and richly carved stretcher.

The pierced frieze is carved in the center with a heart-shaped cartouche pierced with a traceried rose-window motif centering on a ring and flanked at each side by a winged dragon whose tail is twisted around the stem of a palmette. A second and larger dragon is carved at the top of each bracket foot, which is carved with C-scrolls, palmettes, floral sprays, etc., and terminates in a scrolled foot resting on a spirally carved boss. The stretcher is carved with a *noix* of pierced and interlacing design with a shell-like central feature framed with palmettes, cartouches, etc.

Probably dating from 1735–1740. Their style recalls certain *consoles d'applique* in the Louvre coming from the Château de Bercy and said to date from about 1740 or shortly before. At one time Nos. 81 A and B were ascribed to Charles Cressent (1685–1768), probably on account of the dragon motifs in the carving, but though he was unusually versatile, practicing as a *sculpteur* as well as an *ébéniste*, he is not known to have undertaken *menuiserie*. The traceried rose-window motif appears also on the pair of side tables Nos. 77 A and B, which may conceivably be by the same carver, but at an earlier stage in his career.

The motif of dragons entwined around the legs of a side table appears in François de Cuvilliés's designs, e.g., in the *Livres de pieds de tables etc. . . . Gravés par C. A. de Lespilliez* issued between 1745 and 1755 (Laran, *François de Cuvilliés, Dessinateur et Architecte*, 5e Livre E., pl. 28; Guilmard, *Les Maîtres Ornemanistes*, I, p. 164).

A somewhat similar but more elaborate *console* with similar winged dragons carved at the top of each leg, which is likewise entwined with a floral garland, was in the Doistau Collection (Exposition Universelle de 1900, Paris, catalogue no. 2926, pl. 210). In the catalogue the design is attributed somewhat doubtfully to Meissonnier.

The rose-window motif appears on a richly carved *console* that was lot 107 in an anonymous sale, Palais Galliera, Paris, December 5, 1961 (illustrated in catalogue), sold for 15,000 N. F. It is there attributed to Toro (presumably J.-B. Toro [1672–1731], the designer from Toulon). There seems little basis for the suggestion.



82 A, B Pair of Side Tables

(consoles)

H. 33 (83.8); W. 46⅞ (119.1); D. 22⅜ (56.8).

OF PINE carved and gilded. The top is of Spanish *brocatello* marble with a molded edge.

The marble top of each, with a bowed front, rounded forecorners, and splayed serpentine sides, is supported on a carved asymmetrical substructure, resting on two elaborately carved and pierced scrolled feet joined by a richly carved frieze and stretcher.

The supports are carved throughout with shell forms, rococo cartouches, scrolls, floral garlands, and foliage. A bittern with outstretched wings and head, poised to strike, is carved within a pierced cartouche in the center of the frieze. The stretcher is carved with a second bittern with outstretched wings in the act of attacking a bird-headed snake. A fantastic bird is carved on the lower part of each leg. The feet are of scrolled design surmounted by a rococo cartouche.

Dating from about 1735–1740.



83 Side Table

(console)

H. 35½ (90.2); W. 73½ (186.7); D. 19¾ (50.2).

OF PINE carved and painted gray. The paint is modern but probably follows the original coloring closely. The top is of *vert des Alpes* marble with a molded edge.

The marble top, with a double-bowed front (*en arc d'arbalète*) and splayed serpentine sides, rests on a substructure of richly carved and pierced design supported on two reverse scrolled feet joined by a serpentine stretcher elaborately carved in the center with a large, pierced *noix*.

The center of the frieze is carved with a pierced cartouche enclosing a seven-pointed leaf flanked by pierced shell motifs, floral swags, palmettes, and acanthus leaves. The legs, each carved at the top with a rococo cartouche in high relief and flanked by C-scrolls, and with shell forms and palmettes at the sides, terminate in double scrolled feet joined by a serpentine stretcher. This supports a large *noix* at the center carved with pierced interlacing scrolls enclosing seven twisting and serrated leaves.

Probably dating from about 1740–1750. [123]



84 Side Table

(console)

H. 35 7/16 (90.1); W. 44 9/16 (113.2); D. 16 7/8 (41.9).

OF PINE carved and painted green and gray. The paint is modern. The top is of dove-gray *bardiglio* marble carved around the edge with a recessed and stepped molding.

The marble top, rectangular and breaking forward into a long shallow curve between the supports, rests on a carved substructure supported by a pair of straight legs. These break into large volutes at the top, and are joined by a straight stretcher carved in the center with a flattened foliated boss surmounted with a pineapple finial.

The frieze is carved, above a plain beaded molding, with a wide band of laurel leaves and berries bound at the center with crossing ribbons. Beneath it depend three heavy floral swags of carved and pierced wood caught up to the table top by blown ribbon bows.

The front of each console leg is carved with a recessed panel enclosing, at the top, a pendent garland of smaller laurel leaves terminating in a trail of flowers, and with a further spray of husks above the foot. Each console leg rests on a square fluted foot supported on a tapering block. They are linked by a stretcher carved along the front with a Vitruvian scroll and on the top edge with a guilloche molding. It breaks in the center into a semicircular socle supporting the *noix*.

Probably dating from about 1775–1785.



85 Side Table

(console)

H. 33⅞ (86.1); W. 51½ (130.8); D. 21 1⁄16 (55.1).

OF OAK carved and painted gray. The paint is modern. The top is of brown and white breccia marble with a stepped and molded edge.

The marble top, which breaks forward deeply in the center of the front, rests on a carved substructure of neoclassic design supported on four fluted and tapering legs, each flanked on its inner side by a smaller subsidiary supporting leg. The legs are linked by a shaped stretcher surmounted at the crossing by a lidded urn.

The frieze, which breaks back sharply in a curve behind the capitals of the forelegs, is carved with a band of a repeating foliated scroll design. The principal legs, cylindrical, tapering, and fluted with carved *chandelles*, rest in carved acanthus cups above the tapering feet, which are carved with twisted flutes. Within the legs is a flat subsidiary "frame," broken at the upper corners, where it is carved with rosettes within squares; it rests on



square tapering feet carved with acanthus leaves and supported on spherical bosses. This frame provides an additional support for the heavy top.

The cross-stretcher, concave on all four sides, is carved along the upper edge with a repeating leaf motif. A lidded urn of classical design carved with handles in the form of rams' heads rests on the crossing.

Stamped on top of the carcass, in the center of the front: I. F. THUILLIER (partially effaced).

By Jean-François Thuillier (*maître* 1752–about 1786).

Dating from about 1780 or later.

[125]



86 A, B Pair of Side Tables

(consoles)

86 A: H. 36⅛ (91.7); W. 55¼ (140.3); D. 23¼ (59.1).

86 B: H. 36⅛ (91.7); W. 57⅜ (145.7); D. 23¼ (59.1).

OF PINE carved and gilded against a white painted ground (*doré et réchampi en blanc*). The paint is largely modern. The top and shelf are of veined white Carrara marble, the thin shelf resting on an oak support.

The marble top of each is rectangular with rounded forecorners and rests on four cylindrical tapering legs joined midway by a shelf and braced above the feet with a stretcher, both with a concave fore edge. The legs have circular gilded collars, carved with egg-and-dart motifs, supporting square tablets enriched with leaf moldings.

The frieze has a lambrequin in the center of the front carved with a bacchante mask flanked by long sprays of laurel and with a lion's mask above each leg. The cornice of the frieze is carved with a leaf molding above a beaded molding. At each end the frieze is also carved with laurel sprays tied by a ribbon bow. The tapering legs are carved on the upper half with intersecting spirals of laurel and between the shelf and the stretcher with spirally twisted flutes.

The shelf, consisting of a thin slab of marble resting on a thin oak support, is concave in front and at each end. The stretcher below is of a similar shape but pierced, carved around the outer sides with a leaf molding, and surmounted in the center with an acanthus calyx holding a bursting pomegranate surmounted by a knob. Beneath this depends a carved acanthus cup that forms a fifth support for the table. The four feet are carved as tapering acanthus cups and gilded.

Dating from the late Louis XVI period, about 1780–1785.

Nos. 86 A and B bear a generic resemblance to certain late eighteenth century Italian tables, e.g., the side table from Caserta designed by Luigi Vanvitelli for Ferdinand IV of Naples (illustrated in Morazzoni, *Il Mobile Neoclassico Italiano*, pls. ccxxvii and ccxxviii), but the construction and quality of the workmanship are wholly French.

It is possible that the shelf, which is unusually thin, is a later addition intended to strengthen these pieces, which are of fragile construction.





87 A, B Pair of Side Tables

(consoles)

H. 34½ (87.6); W. 53⁷⁄₁₆ (136.4); D. 23⅜ (59.3).

OF PINE painted white with carved and gilded decoration (*doré et réchampi en blanc*). The paint is modern. The top is of *brèche violette* marble.

The marble top of each has a break-front and rounded forecorners. It rests on a substructure of carved wood with four square tapering legs having capitals in the form of addorsed terminal busts of Egyptian women.

The frieze is carved with interlacing floral and foliated garlands and with a pair of intersecting wreaths above each leg. The legs are in the form of double Egyptian herms facing along the table's edge. Scrolls of acanthus leaves linked by a floral swag depend down the sides of the legs from the shoulders of the herms. The paneled fronts and backs of the two forelegs are carved with floral pendants, repeated on the sides and fronts of the back legs. On the fronts of the back legs they depend below three overlapping medallions. Pendent motifs of thirteen overlapping medallions are carved on the sides of each foreleg and on the back of each back leg. The circular tapering feet are each carved with an acanthus-leaf cup resting on a boss.

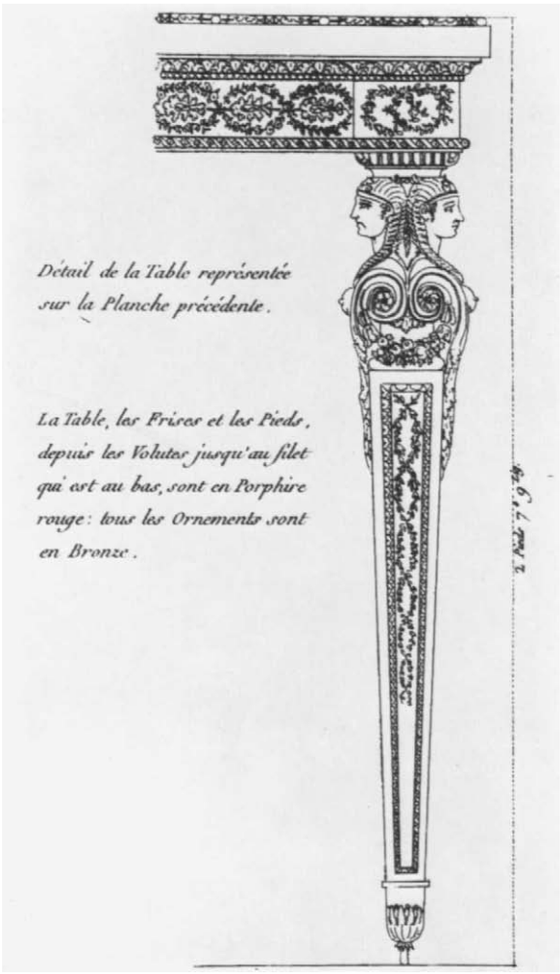
Originally both Nos. 87 A and B were gilded. The white paint has been added and the gilding retouched.

Each bears under the marble top the stamped label: "Petite Vitesse, Reuilly, Tours" (partially effaced). This appears to be merely a modern packing label.

Of late Louis XVI design but possibly executed later.

The design follows very closely that of a table sold as lot 318 in the Duc d'Aumont sale, Paris, December 12, 1782, for 24,000 livres. That table,

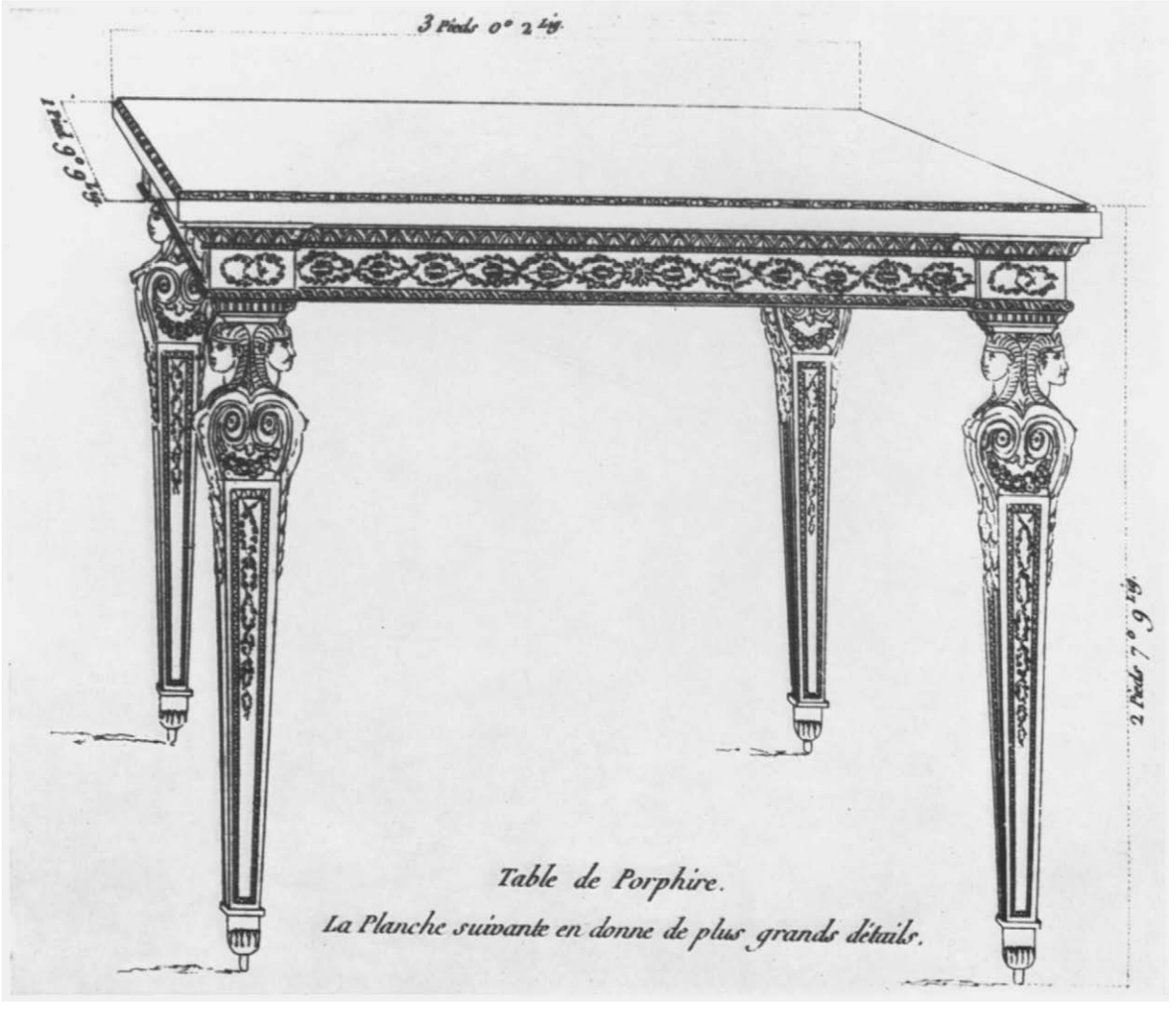
Engraving of a detail of a porphyry table by Pierre Gouthière (1732–1813/14). From the catalogue of the Duc d'Aumont's sale



however, was a rectangular center table with a top and legs of porphyry with gilt-bronze enrichments. There are slight differences in the decoration also. The interlacing motif of the frieze, for instance, encloses a further foliated motif on the d'Aumont table, and the sides of the legs are mounted with a similar interlacing ornament. Nevertheless, the general design of Nos. 87 A and B is undoubtedly based on that of the d'Aumont table, of which two engravings from the illustrated sale catalogue (a quite exceptional use at that period) are reproduced on the preceding page and below. The table may therefore be rather later in date than it appears to be.

no negative

Engraving of a porphyry table by Gouthière. From the catalogue of the Duc d'Aumont's sale



ÉBÉNISTERIE

88 Cabinet

(commode à vantaux)

H. 38⅜ (98.1); W. 58⅝ (148.9); D. 22¼ (56.5).

VENEERED on oak with ebony and mahogany and inset with panels of black and gold Japanese and European lacquer each framed in a wide border of aventurine lacquer. It is richly mounted with bronze chased and gilded. The top is of violet brocatelle marble.

The low cabinet with two doors in front is rectangular, break-fronted, and rests on four tapering and fluted feet. It is veneered with ebony and panels of black and gold lacquer and contains three shallow drawers in the frieze. Inset at each forecorner is a gilt-bronze column surmounted by a terminal half figure of a boy. The two doors enclose three horizontal drawers in the interior.

The frieze flares outward toward the top and is mounted in front with three framed panels backed with ebony and enclosing acanthus scrolls (some of them terminating in eagles' heads) and ivy leaves amongst which birds are flying. At the center of the central panel is a bacchante mask flanked by confronted goats. The flanking panels include a trumpeting infant faun addorsed against a trophy of musical instruments beside each end of the central panel. The frieze at each end is similarly mounted with a single panel of gilt bronze, which includes two addorsed trumpeting infant fauns.

The front is divided into three panels, a central horizontal one flanked at each side by an upright one. These are veneered with ebony, and the two side panels are each inset with a panel of black Japanese lacquer decorated with landscapes, buildings, and birds in low relief in gold. Each panel is bordered with a narrow egg-and-dart molding of gilt bronze framed in a wide strip of aventurine lacquer enclosed within a further gilt-bronze molding. Each end is inset with a similar lacquer panel. The two panels at the right of the front are hinged together and open as a single unit to reveal the interior, which is fitted with three horizontal drawers veneered on the faces with quartered "bird's-eye" mahogany (*acajou moucheté*).

At each forecorner is a coved recess, veneered with ebony and enclosing a gilt-bronze column of complex form. This is surmounted by a terminal half figure of a boy crowned with vine leaves, who supports the top with his upstretched arms on a cushion of gilt bronze resting on his head. Narrow panels of ribbed gilt bronze are set into the base along the lower edge in front, at the sides, and above the feet. These are of peg-top form, are inset with flutes in brass, and have gilt-bronze capitals and shoes.

The marble top, slightly smaller than the top of the cabinet itself, has projecting rounded corners and is held in position by a leaf molding of gilt bronze. There is a simple keyhole without an escutcheon in the center of the left-hand aventurine border of the central lacquer panel. The drawer handles, two on each internal drawer, consist of simple brass rings, which may be a modern replacement.

The right-hand front leg has been repaired.

By Adam Weisweiler (*maître* 1778–after 1810); the mounts attributed to Pierre Gouthière (1732–1813/14).

REFERENCES: Terrasse, *Un Mobilier de Weisweiler et Gouthière; Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 282, fig. 20.

This cabinet is *en suite* with the drop-front *secrétaires* Nos. 106 A and B, and with a *bureau à cylindre*, the present whereabouts of which is unknown. One of the *secrétaires*, No. 106 A, and the missing *bureau à cylindre* are stamped A. WEISWEILER.

All four pieces are illustrated in Terrasse, *op. cit.*

Traditionally this set is said to have been given by Louis XVI to his sister-in-law Maria-Carolina, Queen of Naples. It has not proved possible to confirm this statement, but it is somewhat unlikely. The writer of an article on French royal gifts in *Connaissance des Arts*, October 1962, pp. 45ff., illustrated No. 88, and gave this account of its history. In fact, he informs the compiler that he was unable to find No. 88 in the manuscript registers of royal presents in the archives of the Ministère des Affaires Étrangères. This set is also said to have passed later into the possession of a member of the British royal family and to have been sold in 1920 for a very considerable sum. This seems unlikely too, for there is no mention of it in the pamphlet by Terrasse mentioned above, which appears to have been published for advertising purposes about 1920, at a time when the entire set was in the hands of the Paris dealer Michel. Subsequently these pieces were sold to an Argentine collector, Señor Soulas (verbal information from Sir Robert Abdy, Bt.) and later purchased in South America and brought back to Paris by the dealer André Weil.

Whilst in South America, or subsequently, certain alterations seem to have been made to the lacquer panels, probably because they had suffered from the climate of the country. The illustration of No. 88 in the pamphlet by Terrasse shows an entirely different panel of lacquer in the center of the front, and those flanking it have clearly been interchanged. It has been suggested that the change in the central panel is due to the removal of European additions to the original Japanese lacquer panel, such as were often carried out by French craftsmen to make the pattern conform more happily to the forms of European furniture (see under No. 106 A and B). The composition of the old and new designs in this piece, however, makes this impossible. Slight alterations have also been made to the interiors of the *secrétaire* No. 106 B since M. Terrasse's pamphlet was published.

An almost identical cabinet stamped by Weisweiler, possibly even *en suite* with Nos. 88 and 106 A and B, is in the collection of Baroness Alphonse de Rothschild, New York.

No. 106 A, *en suite* with No. 88, is stamped by Weisweiler, as is the identical cabinet mentioned above. All these pieces are in any case characteristic of Weisweiler's work. The principal features of their decoration appear, in various combinations, on a number of works bearing his stamp, documented as by him, or acceptably attributed to his hand. Amongst these a similar but simpler version veneered with mahogany and with tapering fluted columns set into the forecorners was formerly in the Edith Chester Beatty Collection. A second is in the English Royal Collection (illustrated in Smith, *Buckingham Palace*, pl. 200). Both of these are stamped by Weisweiler. An almost exactly similar *commode* (now in the Louvre, catalogue no. 104 [illustrated]), unstamped but delivered by Daguerre in 1788 for use in Louis XVI's *cabinet* at Saint-Cloud, is acceptably attributed to Weisweiler, who appears to have been in some sense the *ébéniste attitré* of the *marchand-mercier* Daguerre. The frieze, with slight variations, appears on a number of pieces bearing his stamp, e.g., the writing table delivered in 1784 by Daguerre for Marie-Antoinette's use at Saint-Cloud (now in the Louvre, catalogue no. 80 [illustrated]) and on a *desserte* (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 483, fig. D), as well as on other known pieces of furniture by this craftsman. Some later developments of the design of the *commode* and *secrétaire* probably executed by Weisweiler during or after the Revolution are mentioned below.

Verlet has pointed out (*Annales*, January-March 1958, p. 27, figs. 11, 12) that half figures of boys emerging from similar complex columns appear on a gilt-bronze lantern (now in the Mobilier National) delivered by Daguerre in 1784 for use at the Château de Compiègne and costing 9,750 livres. He has suggested that the lantern was probably the work of Gouthière, who appears to have been the *bronzier* specially attached to Daguerre,

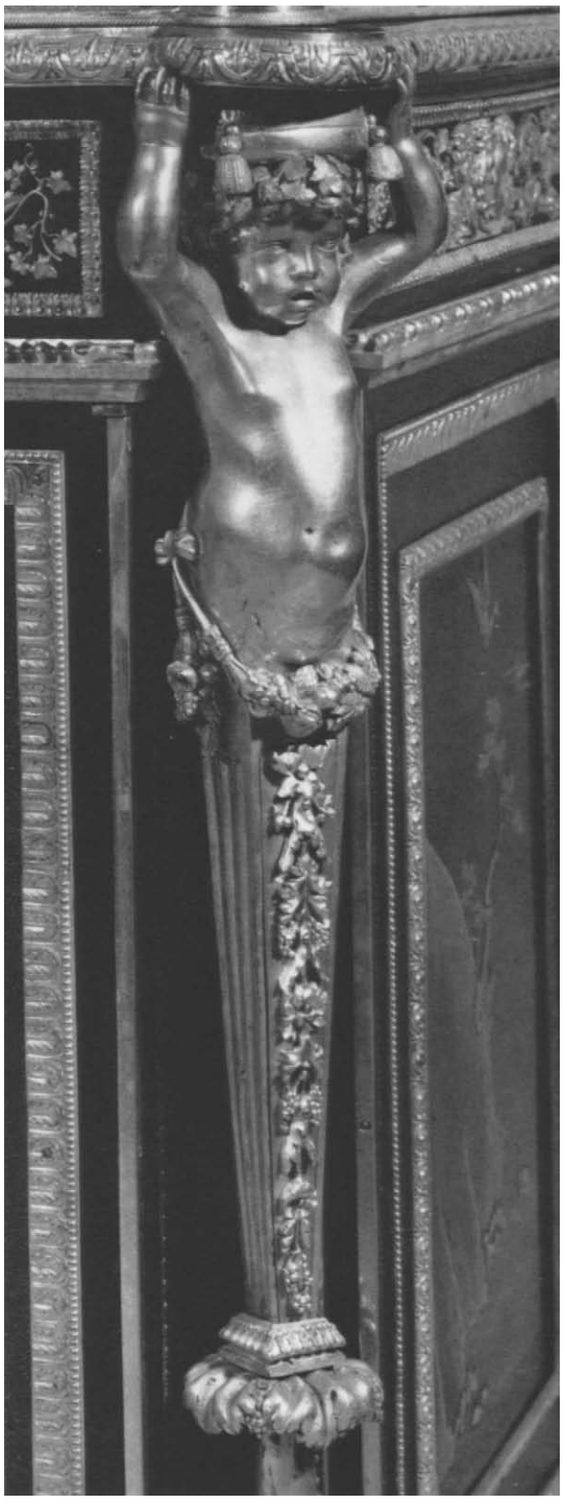


just as Weisweiler was his favorite *ébéniste*. Elsewhere (*Revue des Arts*, December 1953, p. 242) Verlet has argued that gilt-bronze mounts of the same general type as those used on the frieze of No. 88 and the caryatid half figures of women with baskets on their heads appearing on the two *secrétaires* Nos. 106 A and B were made by Gouthière.

It is perhaps worth noting in passing that complex columns of a somewhat similar type to those on No. 88 set into the corners of a lacquer *commode* by Weisweiler delivered on April 26, 1785, by Darnault for the use of Mesdames Tantes (Louvre, catalogue no. 101, pl. xxvi) are described in the Bellevue inventory as "Colonnes Chinoises sur les Angles arabesques" (quoted in Biver, *Le Château de Bellevue*, pp. 293–294).

Terrasse pointed out (*op. cit.*, p. 8) that a gilt-bronze roll of paper amongst the mounts of the *bureau à cylindre* that was *en suite* with No. 88 and Nos. 106 A and B is chased with the letter G followed by an asterisk, and that the word *Meridien* is engraved on a globe that figures amongst these mounts. After 1775 Gouthière's workshop bore the sign *Au Meridien* (No. 88 and its companions can hardly date from much earlier than 1785). Although this argument is quite inconclusive as proof of Gouthière's authorship of the mounts, the appearance of the inscription on mounts attributed to him on other grounds is at least a curious coincidence.

James Parker has drawn the writer's attention to a chest of drawers, which must date from later than No. 88, with similar mounts of terminal half figures of boys at the forecorners but in a more purely neoclassical style (anthemions and Wedgwood-type plaques play an important part in the ornamentation, and the front is mounted with classical groups in low relief). It was in the Hermitage, St. Petersburg, in 1901, and it is illustrated amongst a series of chromolithographs of *Objets d'Art Décoratifs Recueillis dans les Palais Impériaux, Églises et Collections en Russie*, Livraison II, pls. XVII, XVIII. The style of this *commode* is similar to other late works by or attributed to Weisweiler,



e.g., a *secrétaire à abattant* stamped by Weisweiler (illustrated in Guérin, *La Chinoiserie en Europe au XVIIIe Siècle*, pl. 24) and two similar pieces, a *secrétaire* and a *commode* attributed to Weisweiler (formerly at the Palace of Gatchina; illustrated in Roche, *Le Mobilier Français en Russie*, pls. LXXXVII, LXXXVIII). It is perhaps worth noting here that wealthy Russians seem to have been amongst the few clients still commissioning furniture from the Parisian *marchands-merciers* during the early years of the Revolution, and that Weisweiler seems to have passed through the lean years of the last decade of the eighteenth century with more success than most of his colleagues.

To sum up, it seems likely therefore that the three pieces, No. 88 and Nos. 106 A and B, were all made by Weisweiler, with mounts by Gouthière, while both were working for Daguerre, in the years around 1785–1790.

A *commode* of different and somewhat heavier form but mounted with exactly similar terminal half figures of boys was formerly in the possession of the Archduke Albrecht and stood in the Audienz Zimmer of the Prinz Friedrich Palast in Vienna (illustrated in Folnesics, *Alte Innenräume Österreichischer Schlösser, Paläste und Wohnhäuser*, pl. 10). It was stamped G. BENEMAN, according to de Champeaux (*Le Meuble*, II, pp. 260–262). Beneman, like Weisweiler, was working extensively for the French court in the years immediately preceding the Revolution; he may, however, merely have been repairing a piece made by Weisweiler. But the design clearly became popular and persisted even after the Revolution. A drawing by Percier and Fontaine for a *commode* to be executed by Jacob-Desmalter (illustrated in Lefuel, *Jacob-Desmalter*, pl. IV) is clearly a late derivation from the Hermitage version mentioned above.

See also Nos. 106 A and B.

89 Filing Cabinet

(cartonnier)

H. 50 13/16 (129.1); H. of cupboard 31½ (80.0);
W. 35 (88.9); D. 14 (35.6).

VENEERED partly on oak and partly on pine with panels of Chinese and European black and gold lacquer and painted with black *vernis Martin* in the interior of the pigeonholes, etc. The mounts are of bronze chased and gilded.

This cabinet is in two stages. The *cartonnier*, of serpentine shape, stepped and slightly tapering at the sides, contains five pigeonholes in front, three smaller ones above two large horizontal ones. It rests on high feet at each side on the lower stage, a cabinet of serpentine outline with two doors, one at each end.

The cabinet is veneered at the front and sides with four panels of Chinese lacquer representing flowers, leaves, and birds. These have been cut from a screen, and the originally horizontal design is used vertically. It rests on a shaped and slightly splayed base, which is mounted on each forefoot with a trilobate foliate cartouche. The cupboards each contain a movable shelf at each side. The doors are veneered on the inner side with a panel of satinwood inlaid with a fillet of ebony.

The *cartonnier* is similarly lacquered on the sides in black and gold. It is mounted on the shoulders of the front and above the legs with elongated rococo cartouches of gilt bronze incorporating foliated motifs, C-scrolls, etc. A guilloche and rosette molding of tooled gilt bronze surrounds three sides of the shallow chamfered plinth surmounting the *cartonnier* (intended to support a clock) and runs around the top of the cabinet and of the base on which it rests. The front edges of the pigeonholes are lacquered scarlet.

The style of the interior of the cupboard doors is somewhat similar to that of the interior of the doors of the corner cupboards Nos. 100 A and B by Bernard II Vanrisamburgh. No. 89 must date from the mid-eighteenth century.



90 Jewel Casket

(coffre à bijoux or *coffre en chiffonnière)*

H. 37⅝ (95.5); W. 22 (55.8); D. 14½ (36.2).

VENEERED on oak with tulipwood, sycamore, holly, and ebony. Inlaid with plaques of *bleu-céleste* Sèvres porcelain painted in reserves with floral motifs. The mounts are of bronze chased and gilded.

The casket is in two stages, the upper one consisting of a rectangular coffer overlaid in the front with a large lambrequin. This rests in a recess on the top of the lower stage, in the form of a table with a rectangular top supported on four tall cabriole legs, triangular in section and with a chamfered inner edge, and containing a drawer in front. The whole is richly mounted with panels of Sèvres porcelain painted with floral devices.

The center of the lid of the coffer is mounted with an oval porcelain plaque painted in a reserve with a basket of flowers suspended from a ribbon bow. This is flanked by two shaped panels of porcelain painted in reserves with floral sprays and arranged so as to appear to form a single panel running beneath the central oval. The porcelain plaques are framed in moldings of gilt bronze.

The front and two sides of the coffer are similarly treated, the shaped lambrequin being also painted with a basket of flowers suspended from a ribbon bow. The porcelain plaques are framed with tooled gilt-bronze moldings, that around the lambrequin simulating a deeply fringed galloon. A wider gilt-bronze leaf molding runs around the top of the coffer below the lid and another molding around its lower edge above the chamfered base; it is interrupted in the center of the front beneath the lambrequin by a foliated keyhole escutcheon.

The back of the coffer is veneered with tulipwood inlaid in the center with a rectangular panel of a lattice design in sycamore with narrow fillets of holly, ebony, and tulipwood and dots of ebony at the intersections. It is framed in tooled gilt bronze. The inside of the coffer is veneered with plain tulipwood.

The drawer front and sides of the table are mounted with shaped plaques of porcelain painted in reserves with floral sprays, the two at the front flanking a central keyhole with a foliated escutcheon of gilt bronze suspended from a feigned ribbon bow of the same material. The drawer is fitted with a hinged writing slide inlaid with a panel of green velvet edged with gold braid and framed in tulipwood; it is veneered both within and without with tulipwood and contains compartments for writing materials with gilt-bronze fittings at the right.

The body of the table is veneered at the back with two panels of marquetry of lattice design similar to that on the back of the coffer, framed (like the porcelain plaques) with tooled gilt-bronze moldings, which flank a blind keyhole escutcheon identical to that on the front.

The legs are each mounted above the knee with an elaborately scrolled and foliated mount with a satyr's mask at the top, terminating below in an oak leaf and acorn pendant. A gilt-bronze beading runs down the inner edges of each leg and across the underside of the table top, whilst a plain ribbed molding is fitted to the front of each leg, joining the corner mounts with the feet, which are shod with scrolled acanthus leaves of gilt bronze.

The oval plaque on the lid of the coffer is unglazed at the back and painted with the interlaced L's of the Sèvres factory enclosing the date-letter V for 1774. The other Sèvres plaques are unmarked.

Attributed to Martin Carlin (*maître* 1766–1785).

EXHIBITED: Art Treasures Exhibition, Manchester, 1857; Victoria and Albert Museum,



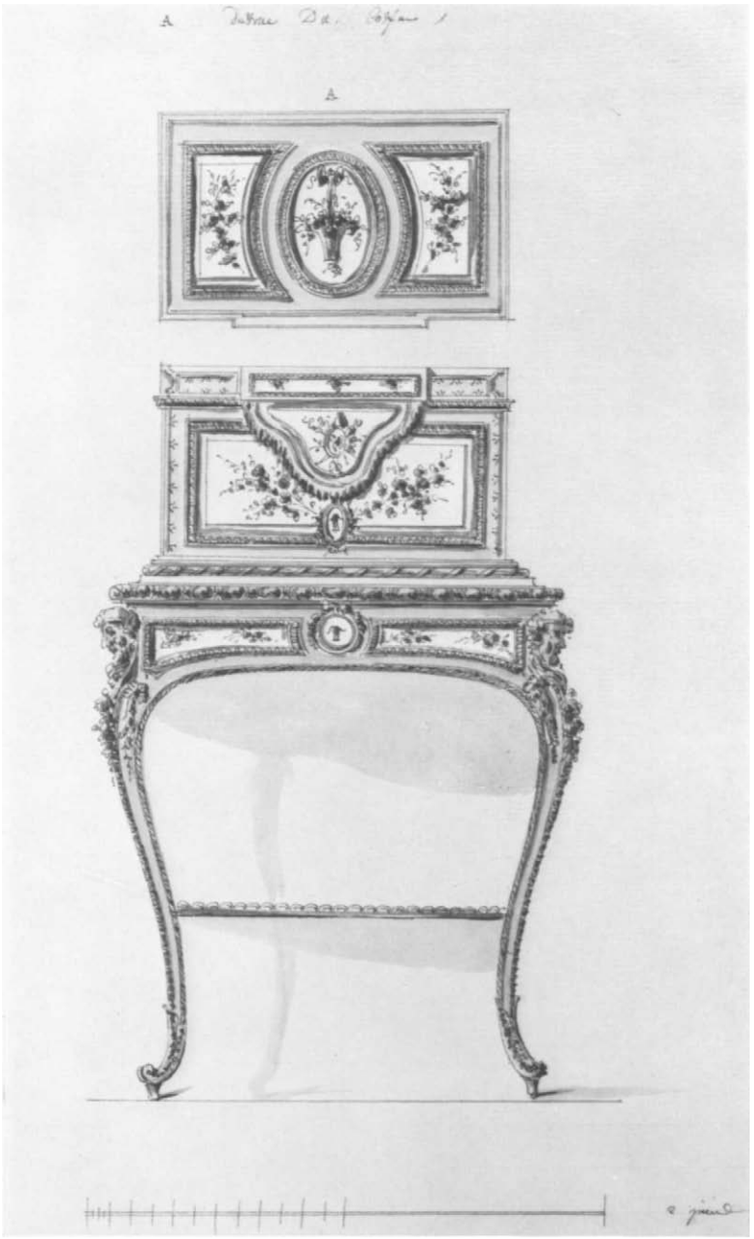


Exhibition of Furniture from Montagu House, Devonshire House and Grosvenor House, 1917, catalogue no. 86.

Formerly in the collection of the Dukes of Buccleuch and Queensberry, probably acquired by Walter Francis, fifth Duke of Buccleuch (1806–1884).

The drawing illustrated to the right, from a series once the property of Albert, Duke of Sachsen-Teschen, and later that of Charles-Joseph, Prince de Ligne, corresponds very closely to No. 90 except that the legs are joined midway by a shelf (see Parker and Dauterman, *The Metropolitan Museum of Art Bulletin*, May 1960, p. 275, fig. 3). As suggested elsewhere (see under No. 143), it seems likely that these drawings, now in The Metropolitan Museum of Art (there are other similar ones in the Musée des Arts Décoratifs, Paris), were prepared by or for a *marchand-mercier* as "catalogue material" to illustrate to clients certain pieces of furniture either made or to be made by Martin Carlin (see also No. 143).

Parker and Dauterman (*op. cit.*, p. 278, and *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*, pp. 129–130) draw attention to four such coffers described in eighteenth century documents. The earliest is mentioned in a bill from Poirier to Mme du Barry dated December 13, 1770, and cost 1,800 livres (see Wildenstein, *Gazette des Beaux-Arts*, September 1962, p. 375). In view of Mme du Barry's advanced tastes in decoration it is likely that this was one of the earliest ever made. The borders of the Sèvres plaques were green, and Parker (*Decorative Art from the Samuel H. Kress Collection*, p. 130) tentatively identifies a coffer in the Metropolitan



Water-color drawing attributed to R. Lalonde (active before 1788–after 1806), probably done as advertising matter for the marchand-mercier Daguerre, about 1770–1785. The Metropolitan Museum of Art, gift of Raphael Esmerian, 59.611.2.

Museum (catalogue no. 20) with Mme du Barry's, since its Sèvres plaques bear the date-letters P for 1768 and R for 1770. Another is listed in an inventory of the Prince de Condé's property at the Hôtel de Lassay drawn up in 1779. A third belonged to the Comtesse de Provence and is included amongst the property seized from the comte and comtesse at the Palais du Luxembourg and listed in 1793. The best contemporary description is that of the fourth coffer, which was included in the sale catalogue of the Duchesse de Mazarin's property, Paris, December 10–15, 1781, lot 259, where it is called:

> Un petit coffre ou chiffonnière de bois de plaquage, composée de treize morceaux de porcelaine de Seve; elle est garnie de bronze et posée sur une table à tiroir à quatre consoles avec sabots; hauteur 36 pouces, largeur 21 pouces.

It sold for 770 livres, the highest price paid for a piece of furniture at the sale.

A number of examples of similar jewel caskets either stamped by Carlin or attributed to him are known in modern collections. These include an example formerly in the Russian Imperial collection at the Palace of Pavlovsk, St. Petersburg (illustrated in Roche, *Le Mobilier Français en Russie*, I, pl. XXXIII), and again on display there in 1963. The Sèvres porcelain is painted with scattered sprays of flowers. It was formerly the property of Grand Duchess (later Czarina) Marie Feodorovna and stood in her bedchamber. It may have been amongst the considerable quantity of furniture acquired by the Comte and Comtesse du Nord from Daguerre in 1782 (see under No. 105).

Two examples, not a pair, formerly in the Hillingdon Collection and now in The Metropolitan Museum of Art (Gift of the Samuel H. Kress Foundation, 58.75.41 and 58.75.42) are mounted with green Sèvres porcelain painted with floral sprays and baskets of flowers in reserves. Certain of the Sèvres plaques of one bear the date-letters for 1768 and 1770, together with the mark of Pierre *jeune*. A third very similar jewel casket mounted with green Sèvres porcelain is in a private collection in Paris. It bears the brand of the Garde-Meuble de Versailles, and Parker (*Decorative Art from the Samuel H. Kress Collection*, p. 129) identifies it convincingly with the one formerly belonging to the Comtesse de Provence already mentioned.

Two further examples, one with *bleu-turquoise oeil-de-perdrix* Sèvres porcelain plaques, the other with plain *bleu-turquoise* plaques, were formerly in the collection of Alfred de Rothschild (illustrated in Davis, *A Description of the Works of Art Forming the Collection of Alfred de Rothschild*, II, nos. 99, 100). The former of these has a trophy painted on the lambrequin similar to that shown in the drawing mentioned above. Both are now in the collection of Mme Barzin in Paris (see Watson, *The Connoisseur*, January 1964, pp. 3–11, color pl. II).

None of the above has a shelf joining the legs, such as is shown in the drawing.

The lambrequin of Sèvres porcelain bordered with a feigned fringe is a feature frequently found on Carlin's work, e.g., the drop-front *secrétaire* in the Wallace Collection (catalogue no. F 304, pl. 91). The appearance of this fringe is so realistic in, for instance, the way that individual threads cross others, that it seems probable that it was originally cast from a wax impression of a piece of real fringe. The design of the table, too, has many parallels in Carlin's work, e.g., on two *bonheurs-du-jour* in The Metropolitan Museum of Art (Gift of the Samuel H. Kress Foundation, 58.75.48, 58.75.49, formerly Hillingdon Collection) and other similar *bonheurs-du-jour* at Waddesdon Manor (illustrated in *Connaissance des Arts*, February 1963, p. 61), in the collection of the Duke of Buccleuch at Boughton (Victoria and Albert Museum exhibition catalogue, *op. cit.*, no. 81, pl. XI), etc.

The exact purpose for which these caskets were made is not specified in any of the contemporary references quoted by Parker and Dauterman (*Decorative Art from the Samuel H. Kress Collection*, *op. cit.*). *Chiffons* do not require a strong lock. The lock of the coffer belonging to the Comtesse de

Provence is known to have been forced in 1793. This suggests that the coffer was expected to contain valuables of some sort, perhaps jewels. The two-throw lock of No. 90 is particularly strong and has double tangs.

Watson (*The Connoisseur*, *op. cit.*, p. 5) has suggested that, since they were made to stand against a wall (the backs of the coffers all lack Sèvres plaques), it may be that they were intended to be moved to a place beside the dressing table and there hold a selection of jewels for the day's wear taken from some bulkier type of jewel cabinet such as the monumental example made by Riesener for the Comtesse de Provence, or the even larger one made by Schwerdfeger, given by the City of Paris to Marie-Antoinette in 1787 (illustrated in Watson, *Louis XVI Furniture*, pls. 8 and 10, respectively). Alternatively, they may have been marriage coffers (*coffres de mariage*). By the eighteenth century these no longer took the form of large trunks intended to contain the bride's entire trousseau, but had shrunk to small vestigial caskets in which the jewels given by the immediate members of the bride's family were presented. But it seems unlikely that marriage coffers would be fitted for writing materials. These would be more appropriate if the caskets were placed beside the dressing table as suggested above.

91 Chest of Drawers

(commode)

H. 35¾ (90.8); W. 59½ (151.2); D. 25¾ (65.4).

VENEERED partly on oak and partly on pine with casuarina wood, tulipwood, holly, etc. The mounts are of bronze chased and gilded. The top is of Sarrancolin marble with a molded edge.

The chest has a bowed front and splayed serpentine sides. It contains two drawers in front, with a lateral division between them, and a cupboard at each end, and is supported on four tall curving legs shod with gilt-bronze lions' paws.

The veneer on the drawer fronts and cupboard doors is laid mainly in a pattern of intersecting squares and diamonds in casuarina banded with narrow borders of the same wood. This veneer is further inlaid with a scrolled design of casuarina wood that provides a reserve for the mounts. Around the drawer fronts and the cupboard doors the carcass is crossbanded with tulipwood and casuarina wood.

The front is richly mounted with palm sprays, cartouches, C-scrolls, winged dragon's heads, floral motifs, etc., of rococo form, and at each end there is a winged dragon emerging from a cartouche resting on addorsed C-scrolls. A foliated pendant of gilt bronze within the central cartouche on the upper drawer forms the keyhole escutcheon. The keyhole on the drawer below is enclosed within a floral pendant. The four drawer handles are formed by raised gilt-bronze scrolls of floral design. There are heavy pierced rococo mounts at each of the upper forecorners, linked to the feet by narrow ribs of gilt bronze. Certain of the mounts, notably those at the left-hand side of the top drawer, are struck with the crowned C.

The drawers are of oak with pine fronts. The cupboards are each lined with pine and divided by a shelf. The interior of each door is veneered with casuarina wood inlaid with a wide fillet of holly.

Probably by Antoine-Robert Gaudreau (about 1680–1751); made between 1745 and 1749.

Formerly in the collections of the fourth Marquess of Hertford; Sir Richard Wallace, Bt.; Sir John Murray Scott; Victoria, Lady Sackville; and Gorm Rasmussen.

It may perhaps have been the

> Commode époque Louis XV à deux tiroirs en bois de rose et marqueterie orné de bronze doré, marbre veiné, prisé trente mille francs

that appears on page 75 (Grande Galerie) of the probate inventory of the contents of Sir John Murray Scott's apartment in the Rue Laffitte, drawn up after his death by Jules Mannheim (as far as the works of art were concerned) and dated February 16, 1912 (manuscript in Wallace Collection archives). Scott had inherited the contents of this apartment through Lady Wallace from Lord Hertford and Sir Richard Wallace. They were later bequeathed to Lady Sackville, who sold the greater part of them to the Paris art-dealing firm of Jacques Seligmann et Cie (see under No. 145; *Wallace Collection Catalogues: Furniture*, p. 262; and Seligman, *Merchants of Art*, p. 62ff.). No. 91 later passed into the collection of the Danish banker Gorm Rasmussen, who bought many of his French pieces from Seligmann. No. 91 was in the sale of his collection at Copenhagen on June 28–29, 1946, lot 120 (illustrated in catalogue). According to a marked catalogue (Wallace Collection Library) it was then purchased for 12,100 crowns by Fabre of Paris on behalf of Jacques Helft et Cie, New York.

A number of *commodes* of this design are known (see below). They have almost invariably been attributed to Charles Cressent, e.g., most recently in André Boutemy's article on this *ébéniste* in *Connaissance des Arts* for June 1963, where one version is reproduced in color and tentatively identified with a documented piece by Cressent (see below). A clue provided by Verlet, who had, by an extraordinary chance, seen a modern copy



of this design in Paris during World War II onto which the original inventory number had been copied (probably a unique instance of such a misunderstanding by a copyist), enabled Henry Sorensen to trace the following entry in the *Inventaire du Garde-Meuble*.

> Du 4 août 1738
> Livré par le Sr Gaudreau Ébéniste
> Pour servir dans la chambre du nouvel appartement du Roy au château de la Muette
> No. 1131—Une belle commode de différens bois des Indes à placages, enrichie de palmes, guirlandes de fleurs, mains entrées de serrures et autres ornemens de relief de bronze doré d'or moulu, aïant pardevant deux tiroirs, et sur les côtés 2 guichets, le tout fermant à clef. La commode à dessus de marbre d'Antin, portés sur quatre pieds à roulots [roulettes] et à griffes de lyon. Longue de 4 pieds ½ sur 24 pouces de profondeur et 33 pouces de haut. N[a] La dessus de marbre fourni par les bâtiments. (Archives Nationales o'3312 f. 145).

The crowned C has been interpreted as the mark of Caffiéri, Cressent, and Colson. However, Nocq (*Le Figaro Artistique*, April 17, 1924, pp. 2–4) suggested that it was a hallmark used on bronzes made during the period from March 5, 1745 to February 4, 1749. During these years taxes were levied on works made of various materials, stamped accordingly. Tin, for instance, was stamped F (for *étain fin*) or CE (for *claire étoffe*), according to the quality; lead was stamped Ier P V (for *premier plomb vieux*). The C probably stands for *cuivre*. Verlet was later able to show (*Apollo*, July 1937, pp. 22, 23) that the crowned C cannot be the mark of a *ciseleur*, but must refer to the date of execution.

No. 91 cannot be the original *commode* made in 1738 for Louis XV's bedchamber at the Château de La Muette, for the mounts cannot have been made before 1745.

The design was clearly a popular one, and several repetitions are known. The most familiar is in the Victoria and Albert Museum (Jones Collection, catalogue no. 16, pl. 8).

The mounts of this are mostly struck with the crowned C. Although it differs slightly from No. 91 in, for instance, the design of the rosettes on the division between the drawers and the keyhole escutcheon of the lower drawer, such differences are easily to be accounted for as later repairs. No. 91 may therefore have once formed a pair with the Jones Collection *commode*. A third *commode*, also differing slightly in the disposition of the rosettes, was formerly in the collection of Baron Alphonse de Rothschild and is now in a private collection in Paris (illustrated in *Connaissance des Arts*, *op. cit.*,



p. 72), but the mounts of this are not known to be struck with the crowned C. That *commodes* of this design were made in pairs is certain, for such a pair was formerly in the possession of the Baring family and is to be seen in an old photograph of the interior of The Grange, Arlesford, Hampshire, in the possession of the compiler. Their present whereabouts and history is unknown, nor do we know the history of any of the other examples mentioned above apart from the original example made by Gaudreau for La Muette, which has now been lost sight of.

Both the Victoria and Albert Museum *commode* and the one in Paris have traditionally been attributed to Cressent, as had No. 91. This attribution is understandable, particularly as little is known as yet about Gaudreau's style, for few pieces by him have been identified, and he never used a stamp. All the pieces mentioned above bear a marked resemblance to a group of more elaborate *commodes* in the Residenz Museum at Munich (illustrated in the *Burlington Magazine*, December 1926, pl. D, opp. p. 286) certainly by Cressent, as well as to two simplified versions of these, acceptably attributed to Cressent, that were lot 88 in the de Grammont sale, Galerie Charpentier, Paris, June 15, 1934 (illustrated in catalogue), sold for 53,100 francs, and lot 144 in the Burat sale, Galerie Charpentier, Paris, June 18, 1937 (illustrated in catalogue, pl. lxiii), sold for 185,000 francs. But clearly Boutemy's suggestion (*op. cit.*, p. 71) that the original *commode* was either lot 38 in the 1749 sale of furniture from Cressent's atelier or lot 80 amongst the *Ébénisterie* of his later sale of 1765 cannot any longer be maintained. The descriptions in these catalogues are, in any case, very vague.

A smaller and considerably simpler version of No. 91, formerly in the collection of the Duchess of Somerset (sold Christie's, London, June 30, 1881, lot 70, for £1,350), is now in the Musée Jacquemart-André, Paris (catalogue no. 49). This, which was clearly inspired by a work of the character of No. 91 or the *commodes* mentioned by Cressent above, is said by Deshairs (*Gazette des Beaux-Arts*, February 1914, p. 132, illustrated p. 130) to be stamped P. GARNIER, but this may be merely a repair mark. On the other hand, Garnier became a *maître* in 1742 when the practice of stamping furniture was only beginning to be introduced and therefore might have made such a piece at the beginning of his career.

For a discussion of the life of Lord Hertford, see Watson, *Wallace Collection Catalogues: Furniture*, Introduction.

The Château de La Muette derives its name from *meute*, a pack of hounds. It was built as a hunting box for François I in the Bois de Boulogne. In 1708, Fleuriau d'Armenonville was appointed to the new post of Capitaine du Bois de Boulogne in compensation for the suppression of his position as *directeur de finances* by being granted a life tenancy of the château. The Régent bought the park and gardens back in 1716 for the Duchesse de Berry, compensating Fleuriau d'Armenonville with the Château de Madrid. At her death in 1719 the Régent gave it to Louis XV, who continued to use it intermittently for hunting throughout his life. In the earlier part of the eighteenth century both Watteau and Audran worked on the decorations; later, in 1747, Nicolas Pineau received his only commission from the Crown for work in plaster and carved wood paneling in the interior. Subsequently the château was occasionally occupied by Marie-Antoinette and the future Louis XVI during the early years of their marriage. Already, in the seventeenth century, the first horse races held in France had taken place there, and in 1783 Pilâtre de Rozier and the Marquis d'Arlandes made one of the first balloon ascents from the gardens. By 1788, the château of La Muette was considered to be in such a state of decay that it was condemned to be demolished. In 1820, the park passed into the possession of Simon Erard, the piano manufacturer, whose family continued to live there until the whole area was developed at the beginning of the present century.

92 Chest of Drawers

(commode)

H. 32½ (82.6); W. 50⅞ (129.2); D. 24⁷⁄₁₆ (62.1).

LACQUERED partly on oak and partly on pine with *vernis Martin*. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The chest has a serpentine front and splayed serpentine sides. It has two drawers in front, with no lateral division between them, and rests on four tall curving and tapering legs, triangular in section and with a chamfered inner edge. It is lacquered black, red, blue, and gold in the Chinese style.

The front and sides are lacquered with trees, flowers, water plants, and birds on a black ground in imitation of Chinese lacquer. The lacquer on the front is framed in a serpentine gilt-bronze border, partly scrolled and pierced, around which trails of leaves are entwined. This frame is interrupted at the two upper corners by scrolled cruciform foliated mounts set diagonally and in the center of the upper edge by a keyhole escutcheon of rococo design. From this emerges a further subsidiary shield-shaped frame of the same character as the first, which encloses the central section of the front. The side panels are framed in a similar but simpler fashion.

The forecorners are mounted with a large pierced rococo cartouche below which a serrated and foliated pendant emerges. This is linked by a narrow molding of gilt bronze running down the fore edge of each leg to the gilt-bronze shoe in the form of a foliated cartouche. A similar narrow molding runs up the inner edge of each foreleg and along the cusped lower edge in front, where it is interrupted at the center by a rococo mount of trefoil form flanked by foliated scrolls. This is mounted on a lambrequin below the center of the lower drawer. The sides are each treated in a similar but simpler fashion.

The drawers are of walnut with fronts of pine.

Stamped four times beneath the top, once above each leg at the front and back: B. V. R. B. Above the left foreleg the stamp is mis-struck double.

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).



No. 92 may be classed with a group of lacquer *commodes* by Vanrisamburgh, the earliest of which is probably one in a French private collection. According to Baroli this, which is of black, red, and gold lacquer with mounts entwined with foliage forming a shield shape similar to those on the front of No. 92, was delivered by the *marchand-mercier* Hébert in September 1737, for the use of Queen Marie Leszczynska in the Cabinet de la Reine at Fontainebleau. It must have been one of the first chests of drawers in which the two drawer fronts were treated as a single panel, presumably

to avoid breaking the pictorial character of the lacquer, a typical rococo device. No. 92 must date from shortly after this, and a little later still is the black and gold lacquer *commode* stamped B. V. R. B. in the J. Paul Getty Museum, Los Angeles (catalogue no. 20, illustrated in *The Art Quarterly*, Summer 1955, p. 128, fig. 11). On this, the mount surrounding the center of the front is of cusped oval shape following a reserve in the lacquer panel. Later still is a black and gold lacquer *commode* stamped B. V. R. B. in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 15, pl. 7). From this, and from another similar one of red lacquer also stamped by Vanrisamburgh in the Musée de Dijon (Trimolet Collection, catalogue no. 957), the mounts crossing the center of the front are absent.

The foliated and scrolled cruciform corner mounts are characteristic of Vanrisamburgh's early work. They appear on all the pieces mentioned above; see also the corner cupboards Nos. 100 A and B.



93 A, B Pair of Chests of Drawers

(commodes)

H. 33⅜ (84.8); W. 56⅝16 (143.1); D. 25⅛16 (63.7).

VENEERED on oak with tulipwood, purplewood, kingwood, sycamore, etc. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

Each has a serpentine *bombé* front and slightly splayed serpentine sides, and rests on four tall curving legs. There are two drawers in front with no lateral division between them.

The front of each is treated as a single unit and is veneered with quartered tulipwood sparsely inlaid with trailing sprays of flowers and leaves and crossbanded with a narrow fillet of kingwood bordered with a wider surround of purplewood. This panel is framed in scrolled and foliated gilt bronze partially entwined with foliated sprays. Across the center of the front is a further scrolled and foliated mount of horseshoe shape composed of C-scrolls from which emerge four richly scrolled and foliated sprays of leaves raised to form drawer handles. The horseshoe-shaped mount is set against a similarly shaped reserve of purplewood crossing the drawer fronts. Each end is similarly but more simply treated with a panel of floral marquetry framed in gilt bronze around which foliate trails are entwined. The drawers are each fitted with a small rococo keyhole escutcheon of gilt bronze in the center of the front.

The forecorners are each mounted at the top with a large pierced and foliated rococo cartouche enclosing a spray of flowers. From each depends a tapering and ribbed fillet of gilt bronze entwined with a trailing spray of leaves that runs down the fore edge of the corner to the foot, which is shod with a foliate cup. A plain narrow fillet of gilt bronze runs up the inner edge of each foreleg and across the lower cusped edge of the body beneath the drawers. The back legs are without mounts and are not fitted with shoes.





Each is stamped toward the top of the right-hand rear leg, on the back: I DUBOIS, together with the monogram of the *jurés*. No. 93 A is painted across the top of the carcass B No 3; No. 93 B is similarly painted B No 4.

By Jacques Dubois (*maître* 1742–1763).

Formerly in the collection of the Grand Duchess Marie of Russia. The number painted on the carcass presumably refers to a Russian Imperial inventory. The authorities at the Hermitage Museum, Leningrad, are unable to trace further particulars. The pair was later in the possession of Edward Arnold of The Grove, Dorking, and were sold at Christie's, London, February 25, 1932, lot 153 (one illustrated in catalogue), for £945.

The arrangement of the flowing trails of leaves and flowers in the marquetry is very much more sparse than that used by most other craftsmen adopting this decorative technique; compare, for instance, the *commodes* No. 99 by Dautriche and No. 97 by P. Roussel or the writing table No. 151 by Vanrisamburgh. The stems also are thicker and coarser (compare Nos. 119 A and B, attributed to J. Dubois). The mounts may be compared with those on the lacquer *commode* No. 92 by Vanrisamburgh, which have the same entwining trails of leaves twisting around them and a somewhat similar mount crossing the center of the front. This device, though carried out with mounts of a somewhat heavier type, was used again by Dubois on a *commode* veneered with Coromandel lacquer (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 161, fig. S).





94 Chest of Drawers

(commode)

H. 33½ (85.1); W. 50¾ (128.9); D. 25½ (64.8).

VENEERED on oak with panels of *vernis Martin* in the Japanese taste bordered with red lacquer. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The chest has a serpentine front and sides. It contains two drawers in front, with no lateral division between them, and is supported on four tall tapering and curving legs, triangular in section and with a chamfered inner edge.

The drawer fronts and each end are veneered with panels lacquered in various colors, principally gold, on a red ground, representing Chinese figures and buildings in a landscape setting. The borders of these panels and the legs are lacquered red to match.

The front is richly mounted with heavy molded and foliated scrolls framing the pair of drawer fronts and forming a large subsidiary circular frame around the center of the front. Foliated and floral sprays emerge at intervals from this frame, which is interrupted in the center at the top by a large pierced and cusped cartouche enclosing a spray of flowers. This forms the keyhole escutcheon. At the bottom where the front of the *commode* breaks into a wide segmental lambrequin, the frame is interrupted by a foliated cartouche. The panels at the ends are framed in a similar but simpler fashion. The lower drawer has a small keyhole escutcheon of rococo form.

The forecorners are each mounted at the top with a large scrolled and foliated shell cartouche. This is linked by a narrow molding of gilt bronze running down the fore edge of the leg to the tall elaborately pierced and scrolled rococo cartouches with which each foot is shod.

Formerly in the collections of Sir Christopher Sykes, Bt., Sledmere, Yorkshire, England; Viscount Leverhulme (sold Anderson Galleries, New York, February 9, 1926, lot 7 [illustrated in catalogue], for $5,750); L. Neumann, 11 Grosvenor Square, London (sold Christies, London, July 2, 1919, lot 83 [illustrated in catalogue], for £1,102 10s. 0d.).

The construction presents some unusual features. The framework supporting the marble on the top of the carcass has carefully molded edges, and the uprights at the corners are not dovetailed into this frame. It may therefore have been added later to accommodate a heavier marble.

95 Chest of Drawers

(commode)

H. 35⅛ (89.2); W. 55⅞ (141.9); D. 26 11/16 (67.8).

VENEERED on oak with tulipwood, purplewood, boxwood, holly, ebony, sycamore, etc. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The chest has a *bombé* front and slightly splayed *bombé* sides, and is supported on four tall slightly curving legs, triangular in section. It contains two drawers in front with no lateral division between them.

The drawer fronts are veneered as a single unit with a shaped panel of tulipwood inlaid with an allover design of trailing sprays of flowers in various woods divided in three groups: in the central group they emerge from a large water lily in the center of the lower edge of the front; at each side they are tied at the base with a ribbon bow. The panel is framed with a narrow fillet of boxwood and surrounded with purplewood, which continues down the sides of the legs. It is framed in scrolls of foliated gilt bronze interrupted in the center of the top by a pierced cartouche from which the foliated keyhole escutcheon of the top drawer depends. A similar pierced heart-shaped rococo cartouche flanked by foliated scrolls is mounted on a cusped lambrequin in the center of the lower edge of the front, forming the handle of the lower drawer. From this cartouche further richly foliated scrolls of gilt bronze emerge and cross the front, enclosing a large heart-shaped area in the center. These mounts are set against reserves of purplewood. The keyhole escutcheon of the lower drawer is in the form of a small rococo cartouche of gilt bronze. The panels at each end are similarly veneered with floral sprays tied by a ribbon bow and framed in scrolled gilt bronze. The marquetry has been repaired.



The forecorners are mounted at the top with elaborately pierced and scrolled floral and foliated pendants of gilt bronze. These are linked by a narrow patterned molding of gilt bronze running down the forecorner of each leg to the feet, which are shod with shoes in the form of pierced rococo cartouches.

Stamped on top of the carcass above the right-hand foreleg: P. FLECHY, together with the monogram of the *jurés*.

By Pierre Fléchy (*maître* 1756–after 1769).

Formerly in the collection of Harry Payne Bingham, New York.

A *commode* stamped by Fléchy of very similar design to No. 95 but with rather heavier mounts was sold in Paris in 1936 (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 181, fig. B). Such marquetry of flowing trails of foliage is very characteristic of Fléchy's work. It is sometimes confused with Vanrisamburgh's but can be found on the work of many other *ébénistes*, e.g., the *commode* by D. Genty exhibited in Les Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle, Paris, 1955–1956, catalogue no. 117 (illustrated pl. 7).



96 Chest of Drawers

(commode)

H. 34 (86.3); W. 53¼ (135.3); D. 24⅞ (63.2).

VENEERED on oak with tulipwood, rosewood, holly, sycamore, etc. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The chest has a *bombé* front, slightly splayed serpentine sides, and heavily cabriole forecorners. It rests on four tall curving legs, triangular in section with chamfered rear corners. There are two drawers in front with no lateral division between them.

The drawer fronts are treated as a single decorative unit divided into three sections framed with scrolled and foliated gilt-bronze mounts. There is a large central heart-shaped section flanked by smaller shaped and upright panels. These panels are veneered with quartered tulipwood and inlaid with flowing floral trails in various woods. The panels are framed with rosewood, which forms reserves behind the principal mounts and continues down the sides of the legs. Scrolled drawer handles emerge from the sides of the central heart-shaped mount, the pair on the top drawer being entwined with foliated sprays, those on the lower drawer being of pierced rococo design. In the center of the lower edge in front is a lambrequin mounted with elaborately asymmetrical foliated and pierced scrolls from which the framing mounts emerge. The ends of the *commode* are similarly but more simply treated with single panels of tulipwood inlaid with floral trails framed in scrolled gilt bronze.

The forecorners are each mounted at the top with a large pierced, foliated, and scrolled cartouche terminating in a serrated fillet of gilt bronze that runs down the forecorner of the leg to the forefoot, which is mounted with an elongated rococo cartouche. The back legs are similarly shod but otherwise unmounted.

Formerly in the collection of Harry Payne Bingham, New York.

Mounts very similar to those on No. 96 were often used by the *ébéniste* Charles Chevallier *le jeune* (*maître* before 1738–1771), e.g., on a *commode* in the Barber Institute of Fine Arts, Birmingham (illustrated in catalogue), which has very similar marquetry, and on a lacquer *commode* (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 102, fig. A), which has identical handles, corner mounts, and a very similar framing at the front, but lacks the central heart-shaped reserve. But such mounts were also used by other craftsmen, e.g., by Pierre Macret (1727–1796) on a lacquer *commode* that was lot 139 in an anonymous sale, Paris, May 22, 1928 (illustrated in catalogue), sold for 74,000 francs, and on another by N. Petit in the Cassel van Doorn sale, Galerie Charpentier, Paris, May 30, 1956, lot 116 (illustrated in catalogue), sold for 2,700,000 francs.



97 Chest of Drawers

(commode)

H. 34 (86.4); W. 51¼ (130.1); D. 25¼ (63.5).

VENEERED on oak with tulipwood, rosewood, holly, sycamore, etc. The mounts are of bronze chased and gilded. The top is of pink, beige, and red brecciated marble with a molded edge.

The chest of drawers has a *bombé* front and slightly splayed serpentine sides and rests on four slightly curving and tapering legs, triangular in section. It contains two drawers in front with no lateral division between them.

The front is treated as a single panel veneered with quartered tulipwood and inlaid in various woods at the base with two addorsed cornucopias from which long trailing sprays of flowers emerge and cross the front. A bird sits in the branches of each of these floral sprays. The panel is surrounded with a wide border of rosewood (which continues down the legs) and is framed in a scrolling and foliated border of gilt bronze terminating, on a lambrequin below the center of the lower drawer, in a pierced rococo cartouche flanked by foliated sprays. The panels at each end are similarly treated, but the floral sprays are tied by ribbon bows, and there are no cornucopias.

The forecorners are each mounted at the top with a cartouche flanked by acanthus scrolls and sprays. A gilt-bronze molding flanked by acanthus leaves runs down the fore edge of each front leg to the feet. These are each shod with a scrolled shoe of pierced foliate design. Each drawer is fitted with two handles formed by scrolled acanthus leaves and with a small keyhole escutcheon of rococo design.

Stamped above the right foreleg: P. ROUSSEL (the first two letters partially defaced), together with the monogram of the *jurés*.

Probably by Pierre Roussel (*maître* 1745–1782).

Formerly in the collection of Joseph Widener, Philadelphia.

Pierre Roussel frequently used floral marquetry of the type appearing on No. 97, but the sprays are more usually tied with a ribbon bow (as at the ends of No. 97); compare, for example, the *commodes* illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 418, fig. W; p. 419, fig. AE; or the drop-front *secrétaire* illustrated in Nicolay, *op. cit.*, p. 418, fig. AB, all three pieces being stamped by Roussel. The *commode* No. 97 may also be compared with a pair of very similar *commodes* stamped by F. Rübestuck (*maître* 1766–1785), which were illustrated in *Connaissance des Arts*, September 1955, p. 32. A *commode* stamped I. B. HEDOUIN (*maître* 1738–1783) given by the Ny Carlsberg Foundation, Copenhagen, to the Kunstindustrimuseum (illustrated in *Det danske Kunstindustrimuseum*, Virksomhed 1954–1959, p. 57, fig. 26) has very similar marquetry. Another was lot 236 in the sale of the property of M. et Mme L. . . C. . . at the Palais Galliera, Paris, December 14, 1960 (illustrated in catalogue). This was stamped H. HANSEN (*maître* 1747). Very similar marquetry incorporating cornucopias and birds appears also on a pair of corner cupboards stamped by Pierre III Migeon (*maître* 1761–1775) (illustrated in *Det danske Kunstindustrimuseum*, *op.*



cit., pp. 58, 59, figs. 27, 28). Still other examples could be quoted, e.g., a *commode* stamped D. GENTY (*maître* 1754–after 1770) illustrated in *Connaissance des Arts*, October 1956, p. 40. It seems not unreasonable to suppose that the marquetry on all these pieces was the work of a single *marqueteur* who moved from the atelier of one *ébéniste* to another rather than to assume that they all derived from common cartoons to which the various *ébénistes* concerned all had access. In any case, Roussel was a furniture dealer, and his stamp may therefore be found on pieces sold at his establishment even when they had been made by other craftsmen.



98 Chest of Drawers

(commode)

H. 34½ (87.6); W. 51 (129.5); D. 23⅛ (58.7).

LACQUERED in the Chinese style on oak with *vernis Martin* in various colors on a black ground. The mounts are of bronze chased and gilded. The top is of *campan* marble with a molded edge.

The chest of drawers has a *bombé* front and slightly splayed *bombé* sides and is supported on four tall curving and tapering legs, triangular in section and with a chamfered inner edge. It contains two drawers in front with no lateral division between them.

The front and both sides are richly lacquered with branches of leaves and flowers, birds, butterflies, etc., in bright shades of yellow, green, and orange on a black ground. These panels are framed in narrow alternately facing scrolls of gilt bronze of rococo design, partially entwined with flowers and leaves. The edge of the lower drawer in front, of cusped lambrequin shape, is mounted in the center with a complex whorl that emerges from the framing mounts and terminates in three spreading foliated sprays. The handles, two on each drawer, are of gilt bronze of a scrolled design. Each drawer is mounted with a keyhole escutcheon of pierced rococo design.

Each forecorner is mounted at the top with a pierced rococo cartouche of scrolled and foliate form linked by a narrow tapered molding of gilt bronze running down the forecorner of the leg to the scrolled, pierced, and foliated shoe with which each leg is shod. A border of lacquered gold runs up the outer edges of the drawer fronts, along the top and bottom of the front and sides of the *commode*, and down the insides of the legs.

Stenciled beneath the top of the marble in the center of the front: D P.

Possibly by Mathieu Criaerd (*maître* 1738–1776) or Pierre-Harry Mewesen (*maître* 1766).

No. 98 appears to be the *commode* sold at the Hôtel Drouot, Paris, December 9, 1957, Addenda E, for 2,600,000 francs. It is of a type that was produced by several *ébénistes* in the mid-eighteenth century. A very similar though smaller *commode* stamped P. H. MEWESEN was sold from the Louis Touzain Collection, Hôtel Drouot, Paris, October 23–24, 1935, lot 90 (illustrated in reverse in catalogue), for 11,700 francs, and is also illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 322, fig. A.

Criaerd also made a large number of *commodes* of lacquer very similar to No. 98. One was in an anonymous sale, Galerie Charpentier, Paris, March 17, 1956, lot 126 (illustrated in catalogue), sold for 3,350,000 francs, and another of a somewhat similar character was in the hands of the Parisian dealer René Weiller in 1961 (illustrated in *The Connoisseur*, June 1961, p. 280). A third, stamped CRIAERD, of a very similar character, was lot 100 in the Demarsy sale, Galerie Charpentier, Paris, December 17, 1937, sold for 29,000 francs.



99 Chest of Drawers

(commode)

H. 34 1/16 (88.1); W. 44 3/4 (113.7); D. 22 5/8 (56.7).

VENEERED on oak with tulipwood, kingwood, rosewood, purplewood, boxwood, etc. The mounts are of bronze chased and gilded. The top is of *fleur de pêche* marble with a molded edge.

The chest of drawers has a *bombé* front and slightly splayed serpentine sides and rests on four tall tapering and slightly curving legs, triangular in section and with a chamfered inner edge. It is veneered on the front and at each end with a panel of floral marquetry and contains two drawers in front with no lateral division between them.

The front is treated as a single panel of marquetry veneered on a tulipwood ground with long foliated sprays of end-cut woods that emerge from a cluster of four elongated leaves in the center of the base and trail across the surface. The panel, which is rectangular with cut corners and a cusped base, is framed by a narrow fillet of boxwood and surrounded by purplewood that continues down the leg. The sides are similarly but more simply treated.

Each forecorner is mounted with a large foliated cartouche linked by a tapering molding of gilt bronze running down the fore edge of the leg to the shoe, which is in the form of a rococo cartouche. A narrow molding of gilt bronze runs up the inner edge of each leg and across the lower edges of the sides and of the front, which is shaped and cusped with a lambrequin in the center. This is mounted with a large pierced, foliated, and scrolled cartouche.

The handles, two on each drawer, are of scrolled and foliated gilt bronze applied on purplewood reserves in the marquetry. The keyhole escutcheons, similarly applied on reserves, are of pierced rococo form.

Stamped on the top of the carcass across the rear right-hand corner above the right leg: J. DAUTRICHE (the initial almost obliterated), together with the monogram of the *jurés*. There is also a fragmentary stick-on label on the top, illegibly inscribed in French, and an inventory mark, 9622, is painted across the top of the carcass in front to the left. The inventory mark probably dates from the latter part of the nineteenth century.

By Jacques van Oostenryk, known as Dautriche (*maître* 1765–1778).





100 A, B Pair of Corner Cupboards

(encoignures)

H. 35⅞ (91.0); W. 33⅞ (86.0); D. 26⅛ (66.4).

VENEERED on oak with ebony, inlaid with Coromandel lacquer. The mounts are of bronze chased and gilded. The top is of yellow brocatelle marble with a molded fore edge.

Each corner cupboard has a rounded front and *bombé* corners swelling out in cabriole fashion and is supported on four feet, a central one in front, a bracket foot at each forecorner, and a strut behind. There are two doors in the front, each inlaid with a panel of Coromandel lacquer.

The shaped Coromandel panels are cut from a lacquer screen (or screens), and do not match. On No. 100 A the right-hand door shows girls making music; the left, women engaged in domestic occupations; on No. 100 B the right-hand door shows women strolling in a garden; the left, a girl on a swing. Each pair of panels is framed as a single panel with a serpentine molding of gilt bronze incorporating C-scrolls and scrolled cruciform floral mounts set diagonally across the upper corners.



Floral trails of gilt bronze are twined around the lower parts of this molding, which is interrupted in the center of its lower edge by a heart-shaped rococo cartouche and in the center of the upper edge by a rococo cartouche of somewhat similar character, surmounted by a *panache* of feathers. Each corner is mounted above the cabriole by elaborately foliated and scrolled mounts. The point where the corner joins the base at each side is similarly mounted with an acanthus-leaf cartouche. The central leg in front is mounted with a pierced rococo cartouche (a modern addition). A molding of gilt bronze runs around the front above and below the doors.

The interior is fitted with a single shelf of oak. The inner side of each door is veneered with a panel of cherry inlaid with a shaped frame of casuarina wood.

No. 100 A is stamped once on top of the rear corner, twice above the left-hand corner, and three times above the right-hand corner: B. V. R. B. No. 100 B is similarly stamped once above each corner. The mounts are all struck with the crowned C except that on the central foot in front, which is a modern replacement.

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66). Made between 1745 and 1749.

REFERENCES: Double, *Promenade à Travers Deux Siècles et Quatorze Salons*, p. 15; Jacob, *Notice* prefacing the Double sale catalogue, p. xxv; Baroli, *Connaissance des Arts*, March 1957, p. 59 (illustrated).

EXHIBITED: Musée Rétrospectif, Paris, 1865, no. 3592.



Formerly in the collections of Léopold Double (sold Paris, May 30–31, June 1, 1881, lot 339, for 5,700 francs); F. Doistau (sold Galerie Georges Petit, Paris, June 11, 1909, lot 321, for 14,100 francs); E.-M. Hodgkins (sold Galerie Georges Petit, Paris, May 16, 1927, lot 78 [illustrated in catalogue] for 64,000 francs); anonymous sale, Hôtel Drouot, Paris, December 17, 1942, lot 117 (illustrated in catalogue), sold for 520,000 francs; private collection, Louveciennes.

For a note on the significance of the crowned C, see under No. 91.

Nos. 100 A and B stood in two corners of the Grand Salon on the ground floor of Léopold Double's house in the Rue Louis-le-Grand, Paris (Double, *loc. cit.*). The mounts on the center legs, being recent additions, do not appear in any reproduction of the corner cupboards earlier than 1957.

The scrolled cruciform corner mounts at the top of the doors are particularly characteristic of Vanrisamburgh's work in the early 1750s. They appear, for instance, on two *commodes* illustrated by Baroli (*op. cit.*, p. 58), on another in the Wernher Collection at Luton Hoo, Hertfordshire



(illustrated in *Antiques*, August 1957, p. 150, fig. 7), and on the *commode* No. 92. Typical, too, is the frame of the panel around which floral sprays are entwined (compare, for instance, the *commode* No. 92). Very similar mounts, though lacking the cruciform corner mounts, appear on a pair of corner cupboards veneered on the doors with a panel of black and gold lacquer in the Japanese taste, both stamped B.V.R.B. (twice), in the English Royal Collection (illustrated in *Burlington Magazine*, August 1962, fig. 24). Even closer are the mounts framing the doors of a corner cupboard stamped B.V.R.B. in the Residenz Museum, Munich (illustrated in Verlet, *Les Meubles Français du XVIIIe Siècle*, II, pl. IV, no. 2).

The wayward fashion in which the designs of the lacquer on adjacent doors of each of these corner cupboards are cut, so that there is, for instance, no continuity in the architectural background, is not due to carelessness. It would doubtless have been just as easy to have disposed panels cut from the same Coromandel panels in a meaningful fashion on the doors. Rather it illustrates the importance for the creators of the rococo in France of what appeared to be the totally arbitrary perspective used by Far Eastern artists, so that here it is exaggerated even though actual Oriental materials are being used.

On January 3, 1750, Lazare Duvaux sold to Mme Camuset:

> Deux encoignures de Coromandel, avec ornemens dorés, marbre d'Antin, 580 l.
>
> (*Livre-Journal*, no. 411)

There is no special reason to identify Nos. 100 A and B with these. Indeed, a number of other lacquer corner cupboards are listed amongst Lazare Duvaux's sales, the vague descriptions of which might apply equally well. But the entry in the *Livre-Journal* probably gives a fair idea of the original cost of Nos. 100 A and B. It is perhaps interesting to note that almost all the furniture veneered with Coromandel lacquer sold by Lazare Duvaux passed through his hands in the eighteen months succeeding the entry quoted from his day book.

101 Lean-to Writing Desk

(secrétaire en pente)

H. 35 (88.9); W. 33 (83.8); D. 20½ (52.1).

VENEERED on oak with tulipwood and purplewood. The mounts are of bronze chased and gilded.

The desk is of serpentine outline on all sides with slightly *bombé* flap, back, and ends, and contains a single long drawer in front below the flap. It is supported on four tall slightly cabriole tapering legs, triangular in section and with a chamfered inner edge.

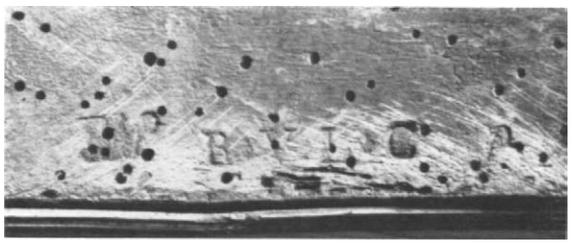
The desk is veneered on the top, the flap, the sides, and on the front and back, mainly with tulipwood divided into shaped reserves, with borders of foliated S-scrolls, C-scrolls, etc., inlaid in purplewood. The grain of the tulipwood is arranged so as to run in contrasting directions within adjacent reserves.

The desk is richly mounted above the knees, on the shoulders of the slope, around the top, and down the rear edges with scrolled, pierced, and foliated gilt bronze. The drawer is fitted with an elaborate keyhole escutcheon of pierced and foliated gilt bronze flanked by leaf sprays set against a tulipwood reserve; there is a similar blind keyhole escutcheon in the center of the lower edge of the back. The keyhole escutcheon of the flap is of similar but simpler design. The feet are shod with shoes of pierced and foliated gilt bronze. A narrow molding of plain gilt bronze runs around the top and sides of the shaped flap. A similar molding runs along the shaped lower edge of the body on all four sides and continues down the inner edges of the legs.

The interior of the drop flap is inlaid with a shaped panel of black leather with a tooled and gilded border. The interior of the desk is veneered with panels inlaid with trailing sprays of flowers in various woods. It is fitted with a shelf above three drawers with serpentine fronts, the one at the right being fitted for writing materials.

Stamped beneath the right-hand rail toward the front: R.V.L.C., together with the monogram of the *jurés*.

By Roger Vandercruse, known as Roger Lacroix (*maître* 1755–1799).



Formerly in the collection of Baronne von Seidlitz (sold Galerie Charpentier, Paris, June 26, 1951, lot 175 [illustrated in catalogue], for 1,850,000 francs).

This desk in the Louis XV style is probably a fairly early example of Lacroix's work, produced soon after 1755, for he was brought into close contact with the Louis XVI style almost from its inception through the marriage of his sister to J.-F. Oeben and later to J.-H. Riesener. On the other hand, a later commission in a *retardataire* style cannot be excluded.

Marquetry of this rather unusual type is to be found on a *bureau plat* sold at Sotheby's, London, October 29, 1954, lot 137 (illustrated in catalogue), for £2,000. This was stamped by D. Genty (*maître* 1754–after 1770), who was a furniture dealer as well as an *ébéniste* and is known to have employed Lacroix, who was amongst his creditors at the time of his bankruptcy in 1762.





102 Lean-to Writing Desk

(secrétaire en pente)

H. 33 15/16 (86.2); W. 23 (58.9); D. 15½ (39.4).

VENEERED on oak with tulipwood, kingwood, and various other end-cut woods. The shoes and keyhole escutcheons only are of gilt bronze.

The desk is of serpentine outline on all sides, *bombé* at the ends, and rests on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge.

It is veneered with tulipwood cut on the quarter and crossbanded with tulipwood. The flap, top, front, back, and ends are inlaid within the banding with sprays of leaves and flowers in various end-cut woods, the sprays emerging on the flap, top, and front from two large wide-spreading leaves at the base of each panel. The legs are veneered with plain tulipwood.

The interior of the drop flap is inlaid with a shaped panel of black leather with a tooled and gilded border. The interior is fitted beneath a shelf with a pigeonhole flanked by two drawers with concealed recesses behind them. The drawer fronts are veneered with crossbanded tulipwood and narrow fillets of holly and ebony, and the right-hand drawer is fitted for writing materials. A panel of the table top in the interior slides back to reveal a square recess within the writing table.

Formerly in the collection of Baron Maurice de Rothschild.

Although somewhat similar in style to the work of Bernard II Vanrisamburgh (notably the writing desk bearing his stamp that was lot 98 in the Viel sale, Galerie Georges Petit, Paris, May 24, 1932 [illustrated in catalogue], sold for 91,000 francs), the type of marquetry differs markedly from his. It might possibly be by M.-E. Lhermite (*maître* 1753–before 1766), who was related to Vanrisamburgh, worked in a similar style, and whose furniture is sometimes confused with his. There is, for instance, some resemblance between No. 102 and the design of the marquetry of a pair of corner cupboards bearing Lhermite's stamp sold from the Lord Buckland Collection, Christie's, London, May 21, 1936, lot 53 (illustrated in catalogue), for £273. However, the same type of marquetry emerging from a wide-spreading group of multipointed leaves appears also on a pair of Louis XVI cabinets in the Joseph Bardac sale, Galerie Georges Petit, Paris, December 8, 1927, lot 116 (illustrated in catalogue), sold for 50,000 francs, both of which are stamped J. VIEZ (*maître* 1786), but this is probably a repairer's stamp. The marquetry on a Louis XV *secrétaire en pente* stamped by J. Dautriche (*maître* 1765–1778) (Mrs. Inga L. de Irigoyen sale, Parke-Bernet Galleries, New York, October 28, 1960, lot 149 [illustrated in catalogue], sold for $3,500) is also very close to that on No. 102, so that no very definite conclusions can be drawn from it as to the authorship of this piece.



103 Small Writing Desk

(bonheur-du-jour)

H. 40¾ (103.5); W. 26¾ (67.9); D. 13⅛ (33.3).

VENEERED partly on oak and partly on pine with satinwood, sycamore, holly, and ebony and very sparsely mounted with gilt bronze. The top is of veined white Carrara marble.

The desk is in two stages, the upper one consisting of an upright bureau or writing cabinet containing a cupboard flanked by recesses above a set of three drawers. This rests on the back edge of a table of shaped demilune form also containing three drawers in front. The whole is supported on four tall square tapering legs joined midway by a shelf.

The table top and sides, the door of the cupboard, and the shelf are veneered with a diaper pattern of diamonds framed in a fillet of satinwood between a double fillet of green-stained sycamore on a ground of satinwood and enclosing a quatrefoil of sycamore. This is inset on the center of the door, the table top, and the shelf with a circular reserve enclosing a foliated Catherine wheel of sycamore, stained green. The recesses, with shaped fronts, are lined with a striped veneer of sycamore, stained green, alternating with satinwood. The legs and the stiles of the upper stage are veneered with panels of satinwood inset with husk pendants framed in narrow fillets of boxwood and ebony and banded with sycamore, stained green. The drawer fronts of the bureau are inlaid with a repeating pattern of circles of sycamore, stained green, enclosing stars on a ground of satinwood.

A pierced gallery of gilt bronze runs around the back and sides of the top of the bureau, around the serpentine front of each recess, and around the shelf. A band of plain gilt bronze runs around the table top. The legs have plain gilt-bronze capitals and rectangular feet of gilt bronze. The keyhole escutcheons and simple drawer knobs are of gilt bronze.

The door of the bureau opens to reveal a recess veneered in the interior with alternating strips of green-stained sycamore and satinwood. The drawer in the table top is fitted with a hinged writing panel (*tirette*) inlaid with a panel of green morocco leather framed in sycamore, stained green, which slides back in a groove to reveal a varnished oak recess below. The drawer is fitted at the right with compartments for writing materials.

The drawers are of oak. Those at the sides of both the upper and lower stages are of triangular shape and hinged at the back.

Probably by Roger Vandercruse, known as Roger Lacroix (*maître* 1755–1799).

Formerly in the collection of the Earl of Rosebery (sold Christie's, London, May 4, 1939, lot 92 [illustrated in catalogue]).

A *secrétaire* very similarly veneered to No. 103 and including the Catherine wheel, the striped marquetry of the recesses, the pendent husks, and diaper design (but enclosing a flower) is illustrated in Janneau and Devinoy, *Le Meuble Léger en France*, pls. 194, 195. Another of almost identical design, but in which the central panel of the drop front has been mounted with a large circular plaque of Sèvres porcelain, is at Waddesdon Manor. This bears both stamps of Roger Vandercruse. A table with very similar marquetry and bearing a defaced stamp, probably also that of Vandercruse, is in the Musée Cognacq-Jay, Paris (catalogue no. 401), and another on which the Catherine wheel appears twice against a similar diapered marquetry was sold at Christie's, London, June 6, 1957, lot 155 (illustrated in catalogue), for £3,360. Both these bear Lacroix's stamp (defaced). The same type of marquetry was, however, also used by other craftsmen, e.g., on a corner cupboard stamped by Kemp (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 257, fig. B).

Compare the writing table No. 149, which is similarly though more simply veneered.



104 Drop-front Secretaire

(secrétaire à abattant)

H. 47½ (120.2); W. 24⅛ (61.2); D. 11¼ (28.6).

VENEERED on oak, in front with panels of black and gold lacquer, partly Japanese and partly European, and on the sides with floral marquetry in tulipwood, rosewood, satinwood, purplewood, and various other end-cut woods. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The *secrétaire*, of pedestal form and fiddleback shape with a curvilinear silhouette, is in three stages. It consists of a *secrétaire* with a drop front above a cupboard fitted with a single door and is surmounted by a chamfered and tapering plinth containing a drawer in front. The whole is supported on four low scrolling feet of foliated gilt bronze.

The drawer front is veneered with European lacquer representing two Orientals gazing at a pagoda, the drop front with Japanese lacquer showing a landscape with pavilions and trees, the cupboard door below with Japanese lacquer representing a landscape with buildings in which figures are winnowing grain. All three panels are shaped and framed in a narrow fillet of gilt bronze surrounded by a wide border of tulipwood. The sides are each veneered with three shaped panels of quartered satinwood with a double border (a wide one outside, a narrow one within) of tulipwood and inlaid with trailing sprays of flowers in various end-cut woods, those on the lowest panel emerging from a large leaf of kingwood.

The edges of the piece both back and front are clasped with elaborate acanthus mounts, partly in the form of C-scrolls, and are linked on the lower stage by a foliated fillet of gilt bronze running down each edge. A gilt-bronze scroll, leaf, and shell molding runs around three sides of the waist. A molding consisting of alternate eggs and rosettes in a guilloche runs along the sides below the plinth (once it apparently continued across the front), and likewise across the front and sides of the base. In the center of the lower edge, the molding is clasped by a large gilt-bronze shield-shaped cartouche above a simple lambrequin, which is veneered with tulipwood and bordered with a gilt-bronze fillet.



The interior of the *secrétaire* is veneered with tulipwood and contains three sets of horizontal drawers. The upper two run the full width; the lower one is divided into two narrow drawers flanking a wider central one, below a single large pigeonhole.

The drawer fronts are veneered with quartered tulipwood bordered with rosewood and inlaid with a trellis pattern in the same wood. The two outer drawers of the lowest set are fitted for ink (right) and sand (left). The entire interior fittings of drawers, etc., can be withdrawn from the carcass as a single unit. All three drawers have gilt-bronze handles of rococo design. The interior of the drop front (supported when open by a shaped lip along its lower edge, which engages with the body of the piece) is inlaid with a shaped panel of green morocco leather with a tooled gilded border framed by a band of tulipwood.

The cupboard is lined with oak and contains two removable shelves. The interior of the door is veneered with a shaped panel of rosewood bordered with tulipwood.

Stamped on the carcass beneath the marble top



at the center of the right-hand side and vertically on the back of the carcass on the lower right-hand side: J. F. DUBUT, together with the monogram of the *jurés* (twice).

By Jean-François Dubut (died 1778).

The form of No. 104 was a popular one. It was often repeated by a variety of *ébénistes* in the eighteenth century and was very frequently copied in the nineteenth century and later.

A similar *secrétaire* stamped by J.-F. Dubut but veneered with tulipwood and purplewood in place of lacquer was on the London art market in 1964 (illustrated in *Apollo*, December 1964, inside back cover). Three others, veneered with floral marquetry, unstamped but bearing the brand EHB, probably an early nineteenth century owner's mark (see No. 132), are in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 21, pl. 12). A very similar pair is in the Frick Collection (*The Frick Collection*, IX, nos. 35, 36, pl. xviii).

Closer to No. 104 is a *secrétaire* in the Musée des Arts Décoratifs, Paris (illustrated in Theunissen, *Meubles et Sièges du XVIIIe Siècle*, pl. XLI), in which black and gold lacquer and marquetry are combined. This is stamped, somewhat surprisingly, by J.-F. Leleu, who almost invariably worked in the neoclassic Louis XVI style. Possibly he repaired it. Another, also veneered with marquetry and lacquer, was lot 118 in the Lehmann sale, Hôtel Drouot, Paris, June 11, 1925 (illustrated in catalogue), sold to the dealer Édouard Jonas for 87,000 francs, and was later in the collection of Ortiz Linares, Paris.

Of nineteenth century examples one supplied in 1856 to Mr. and Mrs. John Bowes by Monbro Fils Ainé (the well-known nineteenth century Parisian firm of furniture dealers) at a cost of 1,000 francs, is in the Bowes Museum, Barnard Castle, Durham. The Paris firm of Paul Sormani was making similar pieces in some quantity in the late nineteenth and present centuries. These, like the Monbro example, are generally veneered with wood marquetry.

A drop-front *secrétaire* stamped by Dubut, of a broader and squatter shape, the prototype of *secrétaires* such as No. 104 and probably dating from some years earlier, is in the Hermitage, Leningrad (Dmitrieva, *French Art, 15th–18th Century, Guide to the Collections in the Hermitage*, p. 70). It lacks the plinth containing a drawer and is veneered with trailing leaf sprays in wood, ivory, and stained horn much in the manner of the table No. 151 stamped B. V. R. B.

105 Drop-front Secretaire

(secrétaire à abattant)

H. 43½ (123.0); W. 40½ (106.0); D. 12⅞ (53.0).

VENEERED on oak with tulipwood, purplewood, holly, etc., inlaid with plaques of *bleu-céleste* Sèvres porcelain enriched with gilding and painted in reserves with floral devices, and with *tôle peinte* panels simulating porcelain. The mounts are of bronze chased and gilded, partly set against a background of dark green *vernis Martin*.

The *secrétaire* is in two stages, the upper one consisting of a bow-fronted writing desk, the drop panel of which, mounted with plaques of Sèvres porcelain, is flanked on each side by an open recess of segmental shape, divided by a shelf. This rests on the lower stage, a table of similar shape, likewise mounted around the frieze with plaques of Sèvres porcelain and *tôle peinte* and containing a drawer in the center of the front. The whole is supported on four tall tapering and fluted octagonal legs joined midway by a shaped marble shelf.

The drop front, veneered with tulipwood, is inlaid in the center with a large rectangular plaque of porcelain painted in a reserve with a basket of flowers suspended from a ribbon bow. This is framed in a gilt-bronze molding and flanked at each side by a narrow upright plaque of porcelain painted with a floral pendant. These plaques are set slightly behind the drop front and are likewise framed in gilt-bronze moldings on three sides so as to suggest that they form a continuous panel behind the central one. Each corner recess is veneered on the semi-octagonal interior with panels of tulipwood, framed in purplewood banded with fillets of holly and sycamore, enclosing a quatrefoil of holly incised with red stripes.

The center of the apron is similarly inlaid with three plaques of porcelain, painted in reserves with floral sprays, the central one, set on the front of a drawer, being in the shape of an elongated lambrequin, which forms the drawer handle. The curved panels at the ends are inlaid with blind panels of *tôle peinte* (blue and white to imitate the Sèvres plaques) and overlaid in the center with confronted oak-leaf sprays of gilt bronze tied with a ribbon bow.

The top and shelves in the recesses are of veined white Carrara marble. All of them are bordered by pierced galleries of gilt bronze, that at the top being broken in the center of the front. A repeating motif in gilt bronze of fringed drapery caught up in swags by tassels and ribbon bows runs around the frieze (which is lacquered with dark green *vernis Martin*) above the *secrétaire* and around the front of the central shelf of each recess. At the rear corners of the *secrétaire* are veneered stiles richly mounted at the top and bottom with floral sprays and pendants above the lions' masks at the top of the legs. The legs are fluted with gilt-bronze *chandelles*, and the feet are mounted with acanthus-leaf cups.

The interior of the *secrétaire*, lined with tulipwood, is fitted with three pigeonholes, a shelf, and four drawers. The drawers are faced with tulipwood banded with purplewood and framed in narrow fillets of holly and sycamore. They are lined with old pale blue moiré silk bordered with gold braid, and the interior of the drop front is similarly treated. The drawers are fitted with gilt ring handles, while the divisions are lined with gilt-bronze moldings chased with twisted rope motifs.

The Sèvres plaques have unglazed backs; that in the center of the drop front bears the interlaced L's of the Sèvres factory painted in blue and flanked at each side with the letter Y (probably the date-letter for 1776). It also bears the number 96 written in ink (probably the price in livres) and





the penciled word *Milieu*. The other plaques have small rectangular labels printed with the interlaced L's and overwritten with the number 60. One is penciled with the word *Droit* and one with *Tiroir*.

Attributed to Martin Carlin (*maître* 1766–1785).

REFERENCES: Roche, *Le Mobilier Français en Russie*, II, pl. LVI and Note; Roche, *La Renaissance de l'Art Français*, February 1919, p. 57; Benois, *Les Trésors d'Art en Russie*, III, p. 374.

This *secrétaire* formerly stood in the boudoir of the Grand Duchess Marie Feodorovna (later the Czarina of Paul I) at the Palace of Pavlovsk, St. Petersburg, for she described it in her manuscript notes on the furniture of the palace:

> De l'autre côté [de la porte] ce sont deux bureaux assez élévés en porcelaine de Sèvres et bronze, surmontés de petits statues en marbre, de candelabres, de pendules et de petit pièces de cabinet. (Roche, *loc. cit.*)

The second desk of which Maria Feodorovna speaks is illustrated by Roche (*op. cit.*, pl. LVII).

No. 105 was probably acquired from the *marchand-mercier* Daguerre, whose establishment À la Couronne d'Or in the Rue Saint-Honoré the Grand Duchess and her husband, the future Czar Paul I, visited on May 23, 1784 (see Baronne d'Oberkirch, *Mémoires*, II, p. 44) and whence they purchased considerable quantities of furniture to be sent to Russia (see Roche, *op. cit.*, II, Introduction, p. 3, pl. LXIX; and under No. 90). Certain pieces of Sèvres-mounted furniture by Carlin still in the Hermitage bear Daguerre's label, e.g., the table illustrated in Roche, *op. cit.*, pl. LV, which stood in the same room at Pavlovsk as No. 105. This last, although attributed to Riesener by Roche, is certainly by Carlin (compare an almost identical table stamped by Carlin in the Victoria and Albert Museum, London, Jones Collection, catalogue no. 72). After the Russian Revolution this piece was acquired from Russia by the firm of art dealers Duveen & Company, and sold to the Dutch banker Dr. F. Mannheimer.

The form of No. 105 is that of a *bonheur-du-jour* (compare No. 103), but its large size seems to exclude it from that category of furniture, which was essentially small and intended for women's use.

Although No. 105 is unsigned, it bears every sign of being by Carlin, who is known to have made a quantity of furniture mounted with porcelain for the *marchand-mercier* Poirier and his successor Daguerre, whose firm had a virtual mo-



nopoly to acquire porcelain plaques for mounting on furniture from the Sèvres factory.

The mount in the form of drapery caught up in swags is characteristic of Carlin's work; so is the use of a lambrequin as a drawer handle and the confronted gilt-bronze oak sprays on the rounded corners of the table top. The features all appear on the pieces by Carlin mentioned below (see also under No. 90).

A drop-front *secrétaire* stamped by Carlin and very similar in design to No. 105 is in the Wallace Collection (catalogue no. F 304); it is somewhat squarer in shape, and the drop front is mounted with a large circular plaque of Sèvres porcelain. In addition to the mounts in the form of tasseled drapery swags, the lambrequin drawer handle, the confronted oak sprays, etc., it is also mounted with similar lions' masks and floral pendants on the stiles at the corners and is supported on similar legs. Another closely similar drop-front *secrétaire*, also stamped by Carlin, is in the J. Paul Getty Museum, Los Angeles (illustrated in *The Arts Quarterly*, Spring 1955, p. 134, fig. 18).

The absence of Carlin's stamp is not unusual. When it appears it is often so effaced as to be almost illegible (see *Wallace Collection Catalogues: Furniture*, nos. F 71 and 304) as though his principal employers, the *marchands-merciers*, were unwilling for his name to become familiar to their clients. It is also, of course, not impossible that No. 105 was not purchased by the Comte and Comtesse du Nord but made for the Crown as a present to these much-fêted guests of Louis XVI and Marie-Antoinette, in which case a stamp could be dispensed with.

The small paper labels printed with the interlaced L's of the Sèvres factory are not uncommonly met with on porcelain mounted on furniture. They are found, for instance, on some of the porcelain plaques on the *secrétaire à abattant* by Carlin in the Wallace Collection mentioned above, and on a reading stand and work table also by Carlin in the Frick Collection, New York (*The Frick Collection*, X, no. 62, p. 19, pl. XLVI-A, nos. 9–11). Brière (*The Frick Collection*, *loc. cit.*) has cogently suggested that the written numerals are the price marks of the individual plaques. Roche (*loc. cit.*) states that "un monogramme qui semble formé de deux L inversès" was formerly seen under the shelves at the left. This is no longer to be found and he may be confusing it with the marks of the Sèvres factory.

The absence of a diaper of an *oeil-de-perdrix* or *caillouté* type to break up the even blue surface of the borders of the porcelain plaques is unusual.

No. 105 has undergone some insignificant modifications since leaving Russia: e.g., the illustration in Roche shows that the upper left-hand knob of the drop front then possessed a ring.

106 A, B Pair of Drop-front Secretaires

(secrétaires à abattant)

106 A: H. 52⅜ (133.0); W. 33⅞ (86.1); D. 16½ (41.9).

106 B: H. 52⅝ (133.6); W. 34 (86.4); D. 16⅜ (40.2).

VENEERED on oak with ebony, purplewood, holly, satinwood, with panels of Japanese lacquer both black and gold and aventurine, partly inlaid with mother-of-pearl (*burgau*). The mounts are of bronze chased and gilded. The top is of violet brocatelle marble. *En suite* with the *commode à vantaux* No. 88.

Each is upright, rectangular, and in two stages. The drop front, veneered with a panel of black and gold lacquer, is flanked at each side by a female caryatid half figure of gilt bronze set cornerways in a recess and bearing a basket of flowers on her head. The lower stage, in the form of a table, contains a drawer in the center of the break-fronted frieze and rests on four fluted legs joined above the tapering feet by a stretcher of interlacing design.

The upper stages are decorated similarly to the cabinet No. 88, with a panel of black and gold lacquer representing landscapes and buildings on the drop front of each, framed in tooled gilt bronze and surrounded with a wide border of aventurine lacquer. The lacquer panels at each end contain arbitrarily disposed scenes enclosed with overlapping rectangles all surrounded by a border of gold rosettes inlaid with mother-of-pearl and likewise surrounded by an aventurine border. The frieze, break-fronted and containing three drawers, is mounted with vine scrolls, confronted goats, addorsed trumpeting infant fauns, and a bacchante mask, all similar to those on the frieze of the *commode à vantaux* No. 88.

The lower stages, each containing a single break-fronted drawer in the frieze, are veneered on the face with three black and gold lacquer panels enclosing landscapes, each framed in a narrow border of tooled gilt bronze. They stand on four legs in the form of ebony columns with gilt-bronze capitals and brass flutes resting on cubical bases enriched with panels of ribbed gilt bronze and joined by an interlacing stretcher of the same materials veneered on the upper surface with aventurine lacquer. A lidded cup of gilt bronze rests on the center of each stretcher, beneath which is a pendent knob of ebony with gilt-bronze enrichments. The four feet are tapered, with feigned flutes of brass, gilt-bronze capitals, and shoes. A gallery of gilt bronze of pierced floral design surrounds the top on three sides.

The interior of No. 106 A contains a shelf above three pigeonholes with two horizontal drawers below, beneath which are two further pairs of narrow drawers flanking a pigeonhole. The drawer fronts are faced with satinwood inlaid with narrow fillets of ebony and holly and framed with mahogany, while the divisions are faced on the front with plain ribbed gilt-bronze moldings. The interior of the drop front is inset with a panel of green morocco leather with a tooled and gilded border and framed in a surround of mahogany. The interior of No. 106 B has been fitted at some fairly recent date with two movable shelves for papers, resting on horizontal slots of satinwood. The leather panel within the drop front is bordered with satinwood surrounded by a wide fillet of mahogany, another recent restoration.

The drawers on the exterior are all released by spring catches, those in the frieze being opened





by pressure on buttons concealed in the interior beneath the top. The steel springs, to which the struts of the drop front are attached, counterbalance the weight of the drop front. These are each inscribed IN SOLINGEN with a decorative device and appear to have been cut from discarded sword blades. The drawer in the lower stage is opened by pressure on a button concealed beneath the table top.

No. 106 A is stamped at the back above the right-hand rear leg: A. WEISWEILER (slightly effaced).



By Adam Weisweiler (*maître* 1778–after 1810); the mounts attributed to Pierre Gouthière (1732–1813/14).

REFERENCES: Terrasse, *Un Mobilier de Weisweiler et Gouthière; Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 282, fig. 1; *Antiques*, March 1957, pp. 236–237 (one illustrated).

For a discussion of the history and authorship of Nos. 106 A and B, see under the matching *commode à vantaux* No. 88. The gilt-bronze cup on the stretcher is probably a modern addition.

The terminal half figures of boys that appear on the forecorners of the companion *commode* No. 88 would have appeared heavy on the upper stage of these elegant and lightly designed drop-front *secrétaires*. It is doubtless for this reason that Weisweiler replaced them with the lighter caryatid half figures.

The columns in the form of caryatid half figures supporting baskets of flowers on their heads are particularly characteristic of Weisweiler's work, as are the confronted goats and addorsed trumpeting fauns in the frieze. The former appear, for instance, as legs on the writing table supplied for Marie-Antoinette's use at Saint-Cloud in 1784 (now in the Louvre, catalogue no. 80 [illustrated]) and in a similar position to those on Nos. 106 A and B on a drop-front *secrétaire* stamped by Weisweiler in the Wallace Collection (catalogue no. F 308, pl. 91), as well as on a number of other pieces by this *ébéniste*.

In discussing the Louvre writing table made for Marie-Antoinette, Verlet has tentatively suggested (*Le Mobilier Royal Français*, I, p. 31; *Revue des Arts*, June–December 1953, p. 242) that such caryatid figures were perhaps made by Gouthière while working for the *marchand-mercier* Daguerre. He has amplified this view in later writings (see under No. 88) with very convincing arguments. The reasons for supposing that the mounts on the matching *commode à vantaux* are by Gouthière are given under No. 88.

A *secrétaire* very similar in design and size to Nos. 106 A and B, but probably made somewhat later (the frieze is mounted with repeated anthemions), is in the Rijksmuseum, Amsterdam (catalogue no. 442, pl. 86), where it is ascribed to A. Weisweiler.

The modifications to the interior of No. 106 B appear to have taken place since Terrasse's pamphlet (*op. cit.*) was published, for they do not appear in the illustrations nor are they in agreement with the accompanying descriptions (on this point see also No. 88).

107 Drop-front Secretaire

(secrétaire à abattant)

H. 63½ (162.0); W. 32 (84.0); D. 15 (41.0).

VENEERED on oak on the exterior with tulipwood, kingwood, and holly, partially stained green, and in the interior with fiddleback mahogany. The front and sides are richly mounted with gilt bronze. The top is surmounted by a shaped slab of *brèche d'Aleps* marble.

The *secrétaire* is upright and rectangular with two drawers above the drop front and two doors below. It is unusually tall and rests on four square and tapering feet terminating in gilt-bronze acorns with leaf collars. The upper parts of the canted forecorners are mounted with unusually large full-length caryatid figures, lightly draped, supporting baskets of fruit and flowers on their heads and clasping flowers and grapes in their laps.

The drop front, the doors below, and the upper and lower sections of each side are all veneered with a panel of trellis marquetry of kingwood on a ground of tulipwood. The trellis is of curvilinear design, enclosing lozenges of holly, stained green. Each intersection of the trellis is emphasized by a horizontal label of holly, stained green, on the lower half. The panels are each framed with tooled gilt bronze and enclosed within a border of kingwood. Those on the front are further mounted at each corner with quarter circles of pierced floral character set against a kingwood reserve. The front of the lower drawer at the top is incorporated into the drop-front panel. The front of the drawer in the frieze is mounted, against a background of ebony, with a framed panel enclosing a foliated Vitruvian scroll and likewise bordered with kingwood. The same feature is repeated on the frieze at each side.

The canted forecorners are fluted on the lower part, the flutes being lined with brass and fitted with *chandelles* of complex form. The caryatid figures stand on tall semicircular tapering brackets, below each of which hangs a floral pendant. The feet are mounted with delicately chased floral swags and pendants above an anthemion on the three outer sides; the forefeet are canted to conform with the shape of the corners. A band of repeating anthemions is mounted around three sides of the waist of the piece below the drop front. A molding of a repeating and pierced "butterfly-wing" motif encircles the base above the feet. The keyhole escutcheons, one on the drop front and two on the doors below, are in the form of a wreath of laurel leaves and berries resting on acanthus scrolls.

The interior, of exceptionally chaste design, is lined with mahogany and contains in the upper section a long shallow drawer above a central pigeonhole flanked by two smaller drawers at each side, the lower one at the right being fitted for writing materials. Above is a shelf, adjustable to two positions in grooves. The whole interior of the upper stage may be withdrawn from the carcass in front as a single unit. Within the doors, themselves lined with mahogany, the interior of the lower part is also mahogany-lined and fitted for three drawers. Two of these are missing; the third has a simple front of polished mahogany. This drawer is of mahogany, unusually highly finished, and fitted with two simple drop rings as handles. The interior of the drop front is inset with a panel of green morocco leather tooled in gold and bordered with kingwood.

Stamped vertically on the upper part of the back to the left: G. BENEMAN; painted twice, once at the top of the back in the center and once, rather larger, below, with the inventory number No. 13.

Made in 1786–1787 under the direction of Jean Hauré, *entrepreneur des meubles de la Couronne*, for

the Cabinet-Intérieur of Louis XVI at the Palais de Compiègne. The cabinetwork by Guillaume Beneman (*maître* 1785–after 1811); the mounts modeled by Martin, possibly Gilles-François (about 1713–1795), Louis-Simon Boizot (1743–1809), and Michaud, cast by Forestier, either Étienne-Jean or Pierre-Auguste (1755–1835), chased by Pierre-Philippe Thomire (1751–1843), Bardin, Tournay, and others, and gilded by Galle. The original marble top was supplied by Jean-Pierre Lanfant (*maître* 1785), but it has since been replaced.





REFERENCE: Verlet, *French Royal Furniture*, pp. 155–157, color pl. III.

Formerly in the collections of Baron Henri de Rothschild, Paris; Edith Chester Beatty, London; J. Guedes de Souza, Lisbon.

Thanks to the presence of the inventory number and, until 1953, of a stick-on ticket (since disappeared) with the inventory mark C P for the Palais de Compiègne, Verlet has been able to trace the early history of this piece. The order for the *secrétaire*, together with a matching sideboard (*commode en console*) and a writing table, was given in March 1786:

> Du 4 mars 1786. Ordre n. 67. Hauré. Pour le Roy à Compiègne.—Fournira, restaurera, polir etc. une commode existante à Versailles, piece des Nobles de la Reine.
> —Une commode à console à établir à neuf pareille à la commode, de 3 pieds 4 pouces de large, decorée en bronze doré d'or moulu comme la commode.
> —Un bureau de [*sic*] conforme à la commode cy dessus à établir.
> —Un secrétaire en armoire.

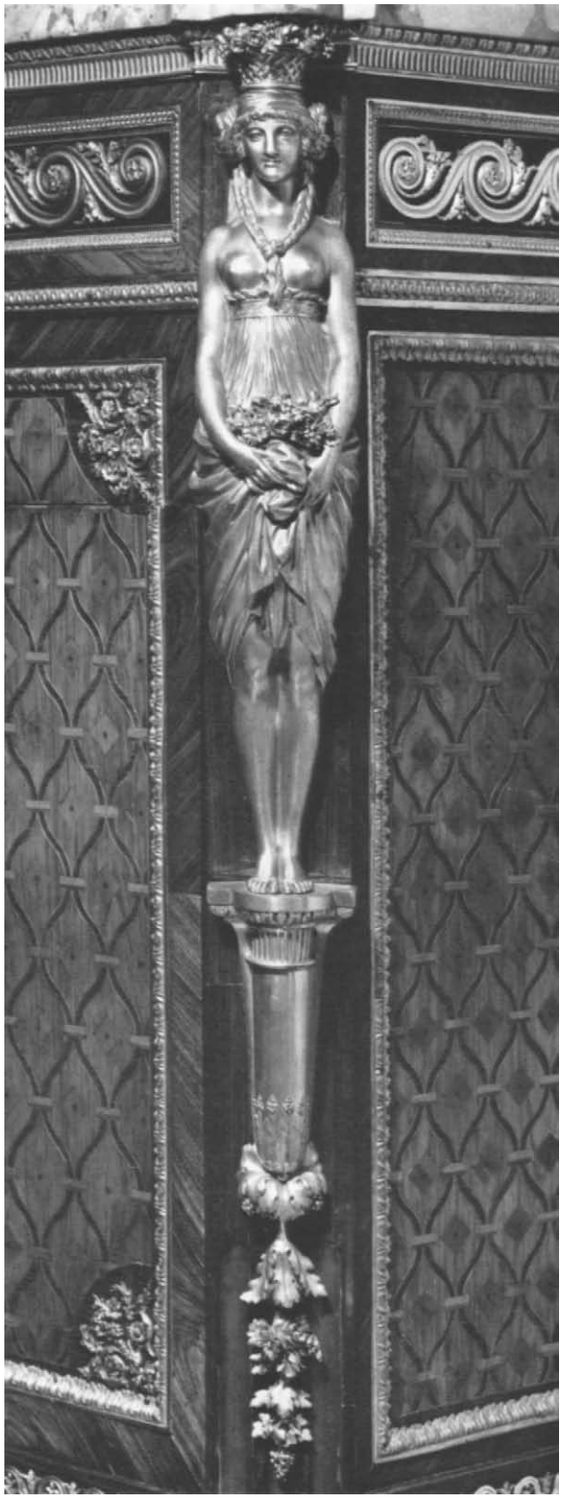
The *commode* referred to here as Beneman's model was one supplied to Louis XV by Gilles Joubert (1689–1775) in 1770. From this it will be seen that the actual design of the piece harks back to the reign of Louis XV. The actual *commode* in the Pièce des Nobles de la Reine at Versailles (one of three matching *commodes* delivered in June 1770) that No. 107 was intended to match has disappeared, but it was not dissimilar in character to one delivered by Joubert on August 28, 1769, for use in Mme Louise's bedchamber at Versailles (now in the J. Paul Getty Museum, Los Angeles, illustrated in Watson, *Louis XVI Furniture*, pl. 24). The marquetry of this, and of certain cognate pieces by Joubert mentioned below, is studded with gilt-bronze rosettes. These have now disappeared from No. 107, but there are signs that they formerly existed.

The *secrétaire* No. 107 was delivered at Compiègne just over a year after the order for this group of pieces had been given, and the receipt, dated May 25, 1757, survives amongst the archives of the Garde-Meuble de la Couronne, signed by G. Jeulain, *premier garçon du garde-meuble de Compiègne*.

The inventory number 13 is that of a summary inventory of Compiègne that Thierry de Ville d'Avray, *intendant et controlleur-général des meubles de la Couronne*, ordered to be drawn up shortly before the outbreak of the Revolution. The number originally given to the piece was 12, and by reference to this Verlet has been able to trace Hauré's original *mémoire*, or account. The description of No. 107 in the later Compiègne inventory drawn up in 1791 is as follows:

> Compiègne. Appartement du Roy . . . Cabinet Intérieur . . . 12.—I secrétaire en armoire . . . . . 3.438 l.
> Compiègne. Appartement du Roy . . . Cabinet Intérieur . . . Un secrétaire en armoire de 2 p. ds 1/2





de large sur 5 p. ds de haut, plaqué à panneaux de bois de rose, ornés d'entrelacs en mosaïque, cadres à ornemens, encoignures à rinceaux et petites rosettes dans les mosaïques en bronze doré. La frise du bas à postes doubles à jour, celle du centre à ornemens antiques et celle du haut à postes et fleurons sur fonds d'ébène; les pieds à cannelures avec tigettes et ornemens, gaines, sur lesquelles sont posées des cariatides portant des corbeilles de fleurs. Tous les dits ornemens en bronze dorés d'or moulu; le dessus dud. secrétaire en marbre griotte d'Italie.

Hauré's detailed account reads as follows:

Mémoire d'Hauré. 2. semestre 1786...Compiègne. Service du Roy...Cabinet intérieur. 4 mars. Ordre n. 67...Fourni un secrétaire en armoire de 5 p. ds de haut sur 2 p. ds 1/2 de face, ébénisterie en mosaïque très richement décoré de bronze doré d'or moulu, frise en poste et fleurons, encadrements à tous les panneaux, figures, cariatides de 16 p. ces de hauteur portant la corniche, avec dessus de marbre griotte d'Italie, et fleurons d'angles et pilastres en arabesques.
—Martin.—Model en cire et en bois pour les ornemens ..... 144 l.
—Boizot.—Model en terre de la figure de femme drapé de stil antique de 16 po. de hauteur..... 144 l.
—Michaud.—Avoir fait mouler en plâtre cette figure pour donner à fondre dessus ledit plâtre..... 24 l.
—Forestier.—Fonte..... 230 l.
—Thomire. Bardin.—Ciselure model..... 97 l.
—Tournay et autres. Ciselure pour surmoulé... 1192 l.
—Galle.—Dorure d'or moulu..... 616 l.
—Benneman.—Bois de chêne et bois d'Inde pour placage évalué à..... 150 l.
113 journées d'ouvriers ébéniste montantes à . 328 l. 5s.
—Petites rosaces en cuivre doré placé dans les mosaïques de la marqueterie..... 70 l.
Pour les cannelures en cuivre, 5 livres 11 onces 1/2 de laiton en planche à 32 s. la livre..... 9 l. 3s.
—Serrurerie..... 48 l. 18s.
16 livres de plomb à 7s. 6d. la livre pour diriger l'abbattant..... 6 l.
—Une demie peau de maroquin verd pour l'abbattant ..... 4 l. 6s.
Dorure de la bourdure du maroquin..... 3 l.
Empoix pour coller le maroquin..... 2s.
—Journées de Benneman et faux frais..... 338 l. 18s.
—Lanfant.—Dessus de marbre griotte d'Italie de 2 pds..... 32 l. 10s.

Hauré's account provides an exceptionally vivid picture of the elaborate division of labor that went

into the making of an important piece of French furniture in the eighteenth century and does much to explain its high quality.

No. 107, together with the matching Joubert *commodes*, appears to have been sold in 1794, for the marginal note "Comm. de Commerce" is penciled against them in the inventory, indicating that they were handed to the Commission de Commerce, which was empowered to exchange such things against corn, coffee, etc., and other necessities of life. The Commission obtained these from the various foreign *fournisseurs de la République*, who by 1794 preferred payment by such tangible means rather than in continually depreciating *assignats* (see Introduction, p. XXIV).

The *bureau plat* made at the same time to match No. 107 still survives in a private collection. It cost 2,888 livres. The *commode en console*, costing 1,375 livres, also exists today in a private collection and was provided, apparently as a measure of economy, with the marble top from one of the three *commodes* supplied by Joubert in 1770, referred to in the original order.

No. 107 shows some curious features in its design. It is exceptionally tall, on account of the two drawers in place of the usual single one above the drop front. This unusual feature must have been supplied at special request, perhaps the king's own. It may, however, have been dictated by the character of the room in which the *secrétaire* was to be placed. This has disappeared, being destroyed when the *cabinet-bibliothèque* of Napoleon was constructed. In addition, No. 107 combines marquetry of a late Louis XV or early Louis XVI character with motifs such as the anthemions around the waist and on the feet, which began to appear on French furniture only a few years before the Revolution. The caryatid figures at the forecorners are unusually, some might perhaps feel disproportionately, large. They resemble in size and style the very similar caryatid figures mounted at the forecorners of the jewel cabinet made by Riesener for the Comtesse de Provence, now in the English Royal Collection (illustrated in Watson, *Louis XVI Furniture*, pl. 8), but that is a far



larger piece of furniture. Such uncertainties of judgment as caused Beneman to include the face of the lower drawer in the panel of the drop front itself are due perhaps partly to the fact that the piece was made quite early in his career as principal *ébéniste du Roi* (he had become a *maître* by royal nomination only in August of the previous year, and the Crown had even to furnish him with the money needed to provide himself with tools). But fundamentally the anomalies found on the *secrétaire* are due to the fact that Beneman had to base the design of his pieces on that of a *commode* created nearly twenty years earlier and in an outmoded style, a piece that, Verlet suggests, appeared so old-fashioned to the queen that she turned it out of its prominent position in the Pièce des Nobles at Versailles. It was from Joubert that Beneman adopted the marquetry studded with gilt-bronze rosettes, the *postes* around the base, the floral motif, and perhaps the large-scale caryatid figures that seem somewhat at variance with the anthemions and late neoclassic types of the figures themselves. The austere character of the interior is more in conformity with the taste of 1787 than is the exterior.

To understand the stylistically mixed character of these features, it is necessary to consider a group of works by Joubert, all of them made for the French Crown, which includes the *commode* for the Pièce des Nobles mentioned above (and its two other companions), another *commode* in the J. Paul Getty Museum already referred to, a further example in the Victoria and Albert Museum, London, and a drop-front *secrétaire* now in an English private collection (the latter two illustrated opposite). On all these the upper forecorners are emphasized by figural mounts of a markedly sculpturesque character, and all are veneered with a trellis marquetry studded with gilt-bronze rosettes. Where Joubert used the rosettes to emphasize the intersections of his trelliswork, Beneman has placed them in the interstices.

This type of marquetry must always have been a source of trouble. When Beneman repaired the original Joubert *commode*, he had to replace a number of rosettes that had fallen off. On a number of occasions the other three Joubert pieces have been furnished with new rosettes. On No. 107 these have all now disappeared. They were presumably removed long ago (when a large number had probably fallen off), for the holes where they were attached, in the middle of the lozenges of green-stained holly, have been filled with tiny ebony plugs that show no sign of being recent additions.

Joubert was fond of using panels with segmental corners. They appear on all the pieces of this group (see illustrations opposite). Beneman had adapted this feature here by fitting the corners of the panels on the front with floral mounts of segmental shape, which in their turn seem to be a neoclassic modification of a floral spray used by Joubert, for instance, in the center of the drop front of the *secrétaire* in the English private collection mentioned above. In spite of this it would, of course, be impossible to confuse any of the mounts of No. 107 with Joubert's own. They are far too highly chased and finished to be mistaken for work of the Louis XV period, and the caryatid corner figures look forward to the Empire period rather than backward to the rococo. Nevertheless such points lead ineluctably to the question raised by Verlet (*op. cit.*, p. 21) as to whether the credit for this remarkable piece of royal French furniture should be assigned to Beneman (the last of the great *ébénistes du Roi*), and the other craftsmen who carried out the actual work, or to Joubert, his predecessor, who provided so much of the finest furniture to the court during Louis XV's reign.

The handles of the drawers in both the upper and lower stages are of the simplest drop-ring type, so much so as to suggest that they are very inferior modern replacements. But examination of the screw holes strongly suggests that some at any rate are original. Is this unusual feature another instance of the economy drive that led Louis XVI to replace Riesener by Beneman as chief furniture maker to the court, to take into his own apartments at Fontainebleau and Compiègne the outmoded *commodes* by Joubert, one of which provided the excuse for the creation of this remarkable

piece of furniture, and, finally, to use up the old marble top of one of them for his new sideboard?

The caryatid figures, which are unusual, appear on a drop-front *secrétaire* of thuya wood in the collection of Lawrence C. Thaw, New York. This *secrétaire* appears to date from considerably later than No. 107.

The Palais de Compiègne, situated in the heart of the great hunting forest of the same name, was built originally as a fortified castle in the reign of Dagobert. It remained a favorite royal hunting lodge throughout its history. Louis XIV was particularly attached to it, and under him it became, with Versailles and Fontainebleau, one of the three châteaux where the Conseil followed the king, thus making it the seat of government during regular visits he made there with the entire court during the summer and autumn each year.

By Louis XV's reign the old building had become totally inadequate to house the greatly swollen court, and the château was therefore enlarged. Work was begun in 1736, and in 1751 a full scheme of modernization was instigated under the younger Gabriel. Compiègne was the favorite residence of Louis XVI, whose great passion was hunting. Alterations to the château continued throughout his reign almost down to the Revolution, the cost of them being the subject of violent attacks on the Crown in 1787. Compiègne, like all the principal royal châteaux, was untouched during the Revolution though much of its contents was sold. Napoleon carried out considerable modifications in the interior and the gardens. During the nineteenth century it became Napoleon III's principal country seat and during the Second Empire was the scene of many brilliant court functions. Today it is a museum notable for its fine Louis XVI interiors, its furniture, and its souvenirs of Napoleon III and the Empress Eugènie.





Above: Secrétaire à abattant supplied by Joubert on June 30, 1774, for the French Crown. Private Collection, England

Right: Commode supplied by Joubert on June 22, 1774, for Mme Adélaïde at Marly. Victoria and Albert Museum, London

108 A, B Pair of Corner Shelves

(étagères en encoignure)

H. 35½ (90.1); W. 15½ (39.4); D. 11 (27.9).

VENEERED on oak with tulipwood and kingwood.

Each consists of three segmental shelves, with shaped fronts. These are linked at the back by a central vertical support, triangular in section, and along the outside edges by elaborately pierced C-scrolls, alternately concave and convex, that join with the central support at top and bottom. The shelves are of different sizes, the smallest at the bottom, the largest in the middle. The distance between the upper and middle shelves is greater than that between the lower and middle.

The central support, with shaped ends, is veneered on the front with tulipwood inlaid with pendants of flowers and leaves in end-cut kingwood. The pierced C-scrolls are veneered on the front and sides with tulipwood.

Each is stamped in the center of the back of the central support: B.V.R.B., together with the monogram of the *jurés* (twice). No. 108 A is inscribed in ink "260 . . . por. 4."

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

The inventory number suggests that Nos. 108 A and B were at one time in a Spanish collection.

According to Havard (*Dictionnaire de l'Ameublement, s.v.* "Étagère"), there is no mention of hanging or standing shelves of this type in eighteenth century dictionaries or inventories. It may be, however, that such entries as the following, which Lazare Duvaux sold, on November 6, 1750, to S. A. S. Mademoiselle:

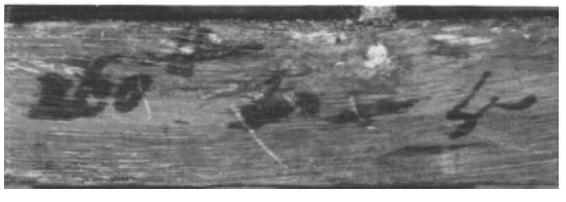
> Deux tablettes d'encoignure en bois de cèdre, 45 l.
> (*Livre-Journal*, no. 641)

or, on November 6, 1752, to Mme d'Epinay:

> Deux tablettes d'encoignure verte & blanc assorties, 48 l.
> (*Livre-Journal*, no. 1243)

refer to objects such as Nos. 108 A and B. They could, however, refer to sets of shelves intended to stand on top of corner cupboards. Very similar hanging corner shelves to Nos. 108 A and B are, however, to be seen in C.-N. Cochin's engraving of Mme Du Delfand's Persian Cats (LeBlanc, *Manuel de l'Amateur des Estampes*, II, p. 26, no. 79). Clearly such objects were almost invariably made in pairs. They are rare today, but a pair closely resembling Nos. 108 A and B, and also veneered with floral marquetry but stamped HACHE À GRENOBLE, are in the Musée Nissim de Camondo, Paris (catalogue no. 654).







109 Bedside Table

(table de nuit)

H. 30¾ (78.1); W. 20½ (52.1); D. 14¼ (36.2).

VENEERED on oak with tulipwood cut on the quarter and inlaid at the back and sides with a marquetry of foliated sprays in root-cut kingwood. The interior is lined with mahogany cut on the quarter. Sparsely mounted with bronze chased and gilded. The top and the interior shelf are each fitted with a thin slab of Sarrancolin marble with a molded fore edge.

The upper part, rectangular in shape and approximating in form to a box with the front removed, rests on four tall curving legs triangular in section, with chamfered outer and inner edges. The sides and back are each pierced with a shaped aperture, those at the two sides being intended to facilitate lifting the piece.

The silhouette is serpentine throughout; the deep wooden gallery with cut corners enclosing the back and sides of the top is elaborately cusped. A shallow drawer with a simple gilt-bronze knob is fitted into the lower edge at the right. The apertures in the sides are each framed in gilt-bronze mounts of scrolled rococo form incorporating a projecting handle at the top and a floral pendant below. A narrow fillet of gilt bronze runs around the lower edge of the body and down the inner sides of the legs; this fillet is interrupted in the center of the front and back with a gilt-bronze cartouche of trilobate shape and with a smaller cartouche at each side. The feet are shod with gilt-bronze shoes of foliate rococo design enclosing a cartouche.

Branded on the underside of the drawer, which runs the full width of the piece, with the crowned B V, the mark of the Château de Bellevue, and painted with the inventory mark No. 59. The same brand and the inventory mark D U No. 59 also appear beneath the lower shelf.

Probably by Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

REFERENCES: Verlet, *French Royal Furniture*, p. 104, pls. 3 a and b; H. Sorensen, *Bulletin de la Société de l'Histoire de l'Art Français* (1964), pp. 85–94, figs. 1–8.

According to Biver (*Histoire du Château de Bellevue*, p. 44) the following items were in the *cabinet* attached to Mme de Pompadour's bedchamber:

1. Un bidet à dossier. . . .
2. Une Chaise d'affaires en Encoignure de bois de roze à fleurs de bois violet, ornée de bronze doré d'or moulu. . . .
3. Une table de nuit de bois de roze fleurs de bois violet.

Verlet (*Le Mobilier Royal Français*, II, pp. 59ff., pl. VI) has identified the first of these in the collection of Mme Bucaille, Paris, and attributed it to Bernard II Vanrisamburgh. It bears the stamp of S. Oeben (*maître* 1764–1786), probably as a re-







pairer. Verlet has very convincingly suggested that the *bidet* was purchased from the *marchand-mercier* Lazare Duvaux on August 25, 1751 (*Livre-Journal*, no. 892). In the previous year the marquise had twice purchased *tables de nuit* from the same shop:

on November 22, 1750:

> Une table de nuit de même bois [i.e., bois de rose à fleurs], avec moulures & portans dorés d'or moulu, 270 l.
>
> (*Livre-Journal*, no. 650)

on December 23, 1750:

> Une table de nuit plaquée à fleurs, garnie en bronze doré d'or moulu, 270 l.
>
> (*Livre-Journal*, no. 691)

The price of these two pieces was strikingly high compared with the general run of objects of this type, e.g., nos. 36 and 118 in the *Livre-Journal*, costing 36 l. and 54 l. respectively. So was the cost of the *chaise percée* similarly described, which the marquise bought from the same establishment on August 9, 1753, for the extraordinary sum of 715 livres. Indeed on December 23, 1750, Mme de Pompadour also purchased two other *tables de nuit* of a more purely domestic and utilitarian character, veneered with satinwood, for a mere 55 livres. It may therefore be assumed that the costly bedside tables were intended for use in one of the principal bedchambers, probably her own or the king's. Either of the purchases quoted above might be No. 109, though neither entry mentions the marble shelves, whilst on September 20, 1756, the same purchaser bought from Lazare Duvaux:

> Deux tables de nuit à contours, plaquées de bois de rose & garnies en bronze doré d'or moulu, pour des marbres de couleur, & fourni ceux du dedans, 270 l.
>
> (*Livre-Journal*, no. 2589)

Whichever of these four pieces may be No. 109, there can be no doubt that it is the *table de nuit* that was acquired by the king when he purchased the château and its contents from Mme de Pompadour in 1757 and that appears in the *État Général des Meubles du Château de Bellevue* (Archives Nationales O[1] 3317 f° 243) drawn up in 1763:

> No. 59 Une table de Nuit de bois de rose à fleurs de bois violet à placages et doubles tablettes de marbre ayant un tiroir de moiré vert et bordé d'un passepoil d'or faux avec portans, quarts de ronds et pieds de cuivre doré d'or moulu, longue de 19: pouces sur 14: pouces de large et 27 pouces haut.

The size of this corresponds closely to that of No. 109. It was no doubt when this inventory was prepared that the brand and inventory number beneath the lower shelf were marked on the piece.

In 1775, after Louis XV's death, Bellevue was ceded to the princesses Victoire, Adélaïde, and Sophie by their nephew Louis XVI, with all its furniture, though no inventory was drawn up on this change of ownership. However, in an inventory of the château prepared in 1786 (Archives Nationales O[1] 3379, p. 27) the following item is described in the *garde-robe après le Salon de Jeu*:



No. 59 1 table de nuit plaquée de divers bois et bronze doré à 2 Tablettes de Marbre.

The second set of château and inventory marks was presumably stenciled on No. 109 when this inventory was made. *Mesdames Tantes* (as the elderly spinster princesses were known) were particularly fussy about the marking of their possessions, even the keys that they carried on their persons being struck with the crowned B V (Biver, *op. cit.*, p. 257).

The contents of Bellevue were sold by the Convention in 1794, the sale lasting almost five months from *germinal* (March/April) to *fructidor* (August/September). Unfortunately the descriptions of the seven thousand pieces of furniture of various types contained in the *procès-verbal* of the sale (now in the Archives de Seine-et-Oise, II, Q, 74) are far too summary to enable No. 109 to be identified.

Later the table was in the collection of Lord Foley and was acquired by the dealer Jacques Helft at a country-house sale in England in 1920 or 1921 (verbal information); Georges Lurcy (sold Parke-Bernet Galleries, New York, Part II, November 8–9, 1957, lot 198 [illustrated in catalogue], for $17,000).

Although unstamped the whole character of this piece, with its elegantly curvilinear silhouette and marquetry of leaf trails, is typical of the very individual style of Bernard II Vanrisamburgh (compare, for instance, Nos. 125 and 152, both signed by this *ébéniste* who worked very frequently for the *marchand-mercier* Lazare Duvaux).

Bedside tables, or *tables de nuit*, came into use only about 1720 when the huge, heavily curtained four-poster beds that had been used from the Middle Ages onward began to give way to smaller constructions with less capacious draperies. Before that time the *vase de nuit*, the principal object the bedside table was intended to hold, was usually placed beneath the foot of the bed. The two apertures or handles found at the sides of the many *tables de nuit* (e.g., on No. 109) were to facilitate its removal from the bedchamber to the adjacent *garde-robe* during the day. The third aperture at the back was for additional ventilation. Roubo writes: "Les trois côtés qui entourent l'espace compris entre les deux tablettes de la Table de Nuit, sont ordinairement percé à jour, pour qu'elles contractent le moins d'odeur qu'il est possible." He also writes: "On y met quelquefois des tablettes de marbre très mince . . . qui est un très bon usage, vu que le marbre n'est pas sujet, aussi que le bois, a se tourmenter a l'humidité." The drawer was to contain the sponge and syringe with which *tables de nuit* were always supplied. The phrase *table de chevet* sometimes used to describe these pieces today has no justification in contemporary usage.

The Château de Bellevue was set on a hillside with a magnificent view of the Seine between Meudon and Saint-Cloud. On this site Louis XV built a country house of comparatively intimate character for Mme de Pompadour's personal use. It was begun in June 1748 by the architect Jean Lassurance on plans drawn up by A.-J. Gabriel. Coustou executed the sculpture of the pediments, and Garnier de l'Isle laid out its magnificent gardens, which were embellished with sculpture by the leading artists of the day. In 1756, Mme de Pompadour had the porcelain factory at Vincennes, which was under her special protection, transferred to Sèvres, close by Bellevue. Louis XV often visited the château and developed such a fondness for it that he bought it back from his mistress in 1757. After Mme de Pompadour's death, the king made some additions to the château. When he, in his turn, died, his daughters the princesses Victoire, Adélaïde, and Sophie acquired it from their nephew Louis XVI. They quitted Bellevue hurriedly for Italy in 1791 during the Revolution. In 1796, Bellevue was confiscated, pillaged, sold, the park cut up, and the château partially destroyed. In 1823, most of the remaining parts of the building were demolished. Today only the ground floor of one wing remains, though considerably altered.

In preparing the history of this table, the compiler is indebted to his friends Pierre Verlet and Henry Sorensen for communicating various essential documents, before they were published.

110 Candlestand

(guéridon porte-lumière)

H. 30¼ (76.8); W. (upper tray) 12 (30.5); W. (lower tray) 13½ (34.3); D. (upper tray) 9⅜ (23.8); D. (lower tray) 10½ (26.7).

VENEERED on oak with satinwood, tulipwood, rosewood, boxwood, and ebony. The mounts are of gilt bronze.

The top, consisting of an oval tray, is supported on a reeded octagonal column above a similar rather larger oval tray. This too is supported on a reeded column resting on three splayed legs terminating in club feet.

The trays are of satinwood banded with tulipwood and surrounded, within this banding, by a border of repeating scallops enclosing dots in ebony edged with narrow fillets of boxwood and ebony. A similar inlay surrounds the center of the lower tray. The trays are framed in plain gilt bronze and surrounded by a pierced flaring gallery whose design repeats in gilt bronze the marquetry on the trays. The central support, like the feet, is of solid rosewood with incised flutes. There are narrow blind panels recessed into the upper part of the feet above the knee.

Attributed to Joseph Gegenbach, known as Canabas (*maître* 1766–1797).

Although somewhat in the style of Martin Carlin's work (e.g., the *guéridon porte-lumière* formerly in the Jacques Doucet Collection [sold Galerie Georges Petit, Paris, June 7–8, 1912, lot 334 (illustrated in catalogue), for 60,500 francs], which bore Carlin's stamp, and a second in the collection of Baronne Alphonse de Rothschild), No. 110 is more probably by Canabas. The three splayed feet with recessed blind panels, joining in a central cylindrical hub, are very characteristic of his work. They can be found, for instance, on a *guéridon porte-lumière* of very similar design but surmounted with a Sèvres plaque (perhaps a later enrichment) now belonging to the National Trust at Waddesdon Manor, and on a *pupitre à musique* illustrated in Nicolay (*Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 87, fig. D), both of which are stamped by Canabas. All three pieces have the same club feet supporting the same type of octagonal fluted column, both features characteristic of the work of Canabas. A very similar but unstamped *guéridon* was lot 203 in a sale of the collection of Mme B., Palais Galliera, Paris, December 13, 1962 (illustrated in catalogue), sold for 13,000 N. F.

A very similar *guéridon*, but with feet veneered with husk pendants more characteristic of Carlin's style (compare No. 111), was lent by Mrs. Arthur James to the Three French Reigns exhibition, London, 1933 (illustrated in catalogue, p. 74). Another with a Sèvres top and mobile candleholders (*serviteur-fidèle*), also stamped by Carlin, was sold at the Galerie Charpentier, Paris, April 2, 1957, lot 111 (illustrated in catalogue) for 9,150,000 francs.





[210]

111 Candlestand and Workbox

(table à ouvrage en guéridon)

H. 29½ (74.9); Diam. of top 11⅝ (29.6);
Diam. of workbox 10¼ (26.1).

THE TABLE is similar, though simpler in design, to No. 112. The main differences are: the top is veneered with tulipwood in a checkerboard design divided by a trellis marquetry of boxwood and ebony, in place of the Sèvres porcelain plaque; the sides of the open-topped workbox are tapering but not flared and are veneered on the outside with a design of repeating diamonds of quartered tulipwood bordered with narrow fillets of boxwood and ebony against a background of quartered tulipwood; there are four instead of three splayed feet; panels of boxwood inlaid with leaf pendants appear on the upper edges of the splayed feet as well as on the sides of the leg.

There are no mounts except the pierced gallery of gilt bronze around the top. The workbox is lined with blue velvet bordered with gold braid.

Probably by Martin Carlin (*maître* 1766–1785).

Although this piece is much simpler and less sophisticated than No. 112, the resemblances between the two, e.g., the main supports and splayed legs, strongly suggest that they were the work of the same *ébéniste*. Carlin was something of a chameleon and worked in a wide variety of styles. A small *guéridon* stamped by Carlin in the Thelma Chrysler Foy sale (Parke-Bernet Galleries, New York, Part I, May 16, 1959, lot 321 [illustrated in catalogue], sold for $10,500) is entirely veneered with the same trellis marquetry. It also appears on the box lids of the *nécessaire* No. 124 by Carlin.

A *guéridon* table and workbox of mahogany of almost identical design to No. 111 but with a marble top was sold in Paris, Galerie Charpentier, December 10, 1957, lot 157 (illustrated in catalogue), for 450,000 francs. A third, unstamped, was lot 811 in the René Fribourg sale at Sotheby's, London, October 17–18, 1963 (illustrated in catalogue), sold for £1,900. It appeared to have undergone some restoration. Compare also No. 110.

112 Candlestand and Workbox

(table à ouvrage en guéridon)

H. 31⅛ (79.0); Diam. of top 14⅝ (37.2).

VENEERED on oak with tulipwood, boxwood, ebony, holly, sycamore, etc., inlaid with Sèvres porcelain. The mounts are of bronze chased and gilded.

This table is in two stages, the upper consisting of a circular plaque of white Sèvres porcelain, painted with scattered sprays of roses and cornflowers, resting on a short square tapering leg. The leg is set into a circular flaring open-topped workbox or tray that is supported on a leg of square baluster shape, which in turn stands on three short splayed legs terminating in scrolled feet.

The sides of the workbox are inlaid with a twisted domino pattern of holly inset with an ebony dot at each corner; the sides of the legs of the lower stage are veneered with panels of holly inlaid with pendent husks of stained sycamore. The workbox is lined with green pleated silk.

The top is surrounded by a pierced gilt-bronze gallery of a repeating heart pattern, and the workbox is mounted, below the domino marquetry, with a band of scrolled gilt bronze. The feet are shod with acanthus-leaf scrolls.

The Sèvres plaque is glazed on the back and painted (unusually) in gold with the interlaced L's of the Sèvres factory enclosing the date-letters GG (for 1784) with the letter V below, perhaps the mark of the gilder Pierre-Jean-Baptiste Vaudé (working 1779–1824).



Probably by Martin Carlin (*maître* 1766–1785).

REFERENCE: Watson, *Louis XVI Furniture*, pl. 124, note p. 130.

Formerly in the collection of Lord Hillingdon. It was amongst the large number of pieces mounted with Sèvres porcelain from this collection acquired by the firm of Duveen & Co., the greater part of which was later purchased by the Kress Foundation and is mostly now in The Metropolitan Museum of Art (see Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection at The Metropolitan Museum of Art*). No. 112 was, however, bought at an earlier date from Duveen's by Edith Chester Beatty after whose death it was sold privately by Sir Chester Beatty.

A *serviteur-fidèle* (see below) stamped by Carlin and very similar in general form to No. 112 is in the collection of Robert Lehman, New York. It was also formerly in the Hillingdon Collection.

No. 112 was presumably made for the *marchand-mercier* Daguerre in 1784 or 1785. It bears no signature but is of a type usually associated with Carlin. Marquetry of this character, especially the pendent husks in stained sycamore against a light ground, is more usually found in the work of Lacroix and one or two other *ébénistes* than on pieces by Carlin. However, the generally refined character of the piece (note especially the inset panels framed in a gilt-bronze beading on the upper side of the splayed feet) and the fact that it was probably made for the *marchand-mercier* Daguerre (who had a virtual monopoly of such plaques or porcelain intended for mounting on furniture at the date when this one was made), by whom Carlin was frequently employed, both point to the likelihood that it is his work. Carlin was a very



versatile craftsman, using not only Sèvres porcelain but lacquer, *pietra dura*, and even Boulle marquetry on occasion to decorate his furniture.

The piece is of rare though not unique form. It may be compared with No. 111 and with other related pieces mentioned under the entry for that piece. The combined music stand, work, writing, and reading table No. 144 has a rectangular tray midway up the central leg when it is fully opened and so has the similar music stand stamped by Carlin and mounted with Sèvres porcelain in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 43), as well as the other similar pieces mentioned under No. 144.

The Sèvres porcelain top was probably intended for use as a *guéridon*, that is, to support a candle for use when working at night. Sometimes such pieces were fitted with movable arms terminating in candleholders (e.g., *Wallace Collection Catalogues: Furniture*, no. F 313). They were then known as *serviteurs-fidèles*.

No. 112 may be compared with the *serviteur-muet* (dumbwaiter) from a Dutch private collection illustrated in Janneau and Devinoy, *Le Meuble Léger en France*, pl. 224. A not dissimilar candlestand and work table stamped I. GIRARDAU for Jean-Baptiste Girardeau (*maître* 1776) with a porcelain top was lot 157 in an anonymous sale at the Galerie Charpentier, Paris, on December 10, 1957 (illustrated in catalogue), when it sold for 450,000 francs.

The sprays of roses with which the Sèvres porcelain top is painted are particularly characteristic of the painter Commelin (working 1768–1802) but were also used by other painters working at the factory.

Roubo tells us (*L'Art du Menuisier*) that such tables as this were no longer used in the late eighteenth century for the original purpose of the true *guéridon* tables of the seventeenth—that of supporting a light beside a bed. With the invention of the *table de nuit*, "ils ne servent qu'à placer la lumière soit proche le feu ou ailleurs." No. 112 was clearly intended for use as a work table also, as the gallery surrounding the top and the drawer indicate. Sometimes such tables were used for light meals or for serving tea or coffee (see under Nos. 113 and 140) but in that case they generally had marble tops.

113 Coffee Table

(table de café)

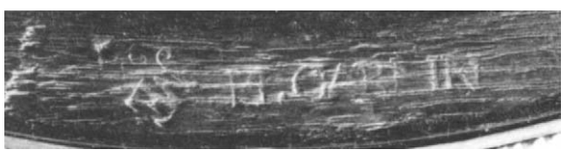
H. 28⅝ (72.7); Diam. of top 14¾ (37.5).

VENEERED on oak with ebony. The top is of white Carrara marble. The mounts are of bronze chased and gilded.

This piece is similar but simpler in design to the work table No. 142. The circular top contains a drawer in the frieze, running the full depth of the piece. It is supported on three straight legs above a circular shelf that in its turn rests on three short cabriole legs.

A pierced gallery of alternating ovals and small circles of gilt bronze runs two-thirds of the way around the top, and another entirely surrounds the shelf below. Below the gallery the marble top is surrounded with a feigned fringed drapery of gilt bronze caught up with tassels. Around the frieze are three panels framed in a leaf molding of gilt bronze; one forms the drawer front, the others are blind. These panels are separated by gilt-bronze rosettes within circles above the legs, each of which is mounted at the top with a floral pendant and above the knee with a pendent acanthus leaf. The feet are each shod with a foliated lion's paw.

The shelf is veneered with ebony. The drawer is fitted with a writing slide inlaid with a panel of green leather with a tooled and gilded border framed in ebony and contains, at the right, a compartment for writing equipment.



Stamped beneath the drawer front: M. CARLIN, together with the monogram of the *jurés*.

By Martin Carlin (*maître* 1766–1785).

Carlin made a large number of small tables of somewhat this type, probably for one or the other of the great *marchands-merciers*. They had varying functions. Nos. 142 and 143 may be compared with this piece, although both are considerably richer in decoration. Such tables were made in a variety of woods and enriched with various materials such as Sèvres porcelain or lacquer. The use of marble for the top (if it is original, as seems likely) suggests that it was intended to be used for eating light meals such as *déjeuner*, a supposition that is strengthened by the fact that the gallery only partially surrounds the top, to facilitate eating and also sweeping crumbs from the table top. A hot coffee or chocolate pot would not damage the marble top as it would one of wood or lacquer.

The mounts in the form of drapery swags caught up by tassels were particularly favored by Carlin and are to be found, e.g., on a *secrétaire* in the Wallace Collection (catalogue no. F 304) stamped by Carlin, as well as on such pieces in this collection as the work table and music stand No. 144, or the *secrétaire à abattant* No. 105, which although unstamped is certainly by Carlin.

Carlin also frequently used ebony veneers in the latter part of his career (e.g., on the *secrétaire* inlaid with *pietra dura* marble illustrated in Watson, *Louis XVI Furniture*, pl. 101).



114 Table

(table de café)

H. 28¼ (71.7); W. 19¼ (48.9); D. 8¾ (22.2).

VENEERED on oak with mahogany. The top is of veined white Carrara marble. The mounts are of bronze chased and gilded.

The unusually elongated rectangular top is supported on four tapering legs joined midway by a shelf. It is fitted, in the frieze at the left-hand end, with a drawer running the full width of the piece.

The marble top is framed in a tooled gilt-bronze molding, and a pierced gallery of alternating oval and circular motifs surrounds the shelf below. The sides of the top are each veneered with a panel of mahogany framed in a simple gilt-bronze molding of repeating leaf pattern. The longer sides are each mounted in the center with a small gilt-bronze basket of flowers. The drawer handle is a simple tooled brass knob, repeated on the blind drawer on the right side. The legs are veneered with mahogany. The feet are square, tapering, and shod with gilt bronze.

Stamped beneath the top rail at the right: M. CARLIN, together with the monogram of the *jurés*. Branded on the underside of the shelf with BV beneath a closed crown, the inventory mark of the Château de Bellevue.





By Martin Carlin (*maître* 1766–1785).

In the 1780s Mesdames Adélaïde and Victoire purchased a number of pieces of furniture by Martin Carlin for their château at Bellevue from the *marchands-merciers* Darnault Frères. This included the fine *commode* and corner cupboards *en suite* veneered with black and gold lacquer now in the Louvre (catalogue nos. 101, 102, 103), which were delivered together with two additional corner cupboards in April 1785. Much of the furniture, however, was of mahogany. The Grand Cabinet of Mme Adélaïde, for instance, was almost entirely furnished with mahogany pieces supplied by Darnault, and a bill dated October 7, 1782, mentions

> 1 Guéridon de bois d'Acajou a dessus de marbre blanc doré au pourtour.

for the furnishing of this room (Biver, *Histoire du Château de Bellevue*, p. 309). It would, however, be difficult to maintain that this is certainly the table No. 114, for a table identical in size and design to No. 114 and also bearing the mark of the Château de Bellevue is in the Musée Nissim de Camondo, Paris (catalogue no. 58).

The marble top suggests that this table was intended for serving coffee or light meals (see under No. 113). When entertaining, *Mesdames Tantes* normally used a trestle table covered with a linen cloth, of which they possessed a large number of superlative quality. This was the common practice until quite late in the eighteenth century, when dining tables of mahogany on the English model came into fashion.

For a note on the Château de Bellevue, see under No. 109.



115 A, B Pair of Tables

(tables de café)

H. 32 7/16 (82.9); W. 21 1/8 (53.6); D. 16 1/8 (41.0).

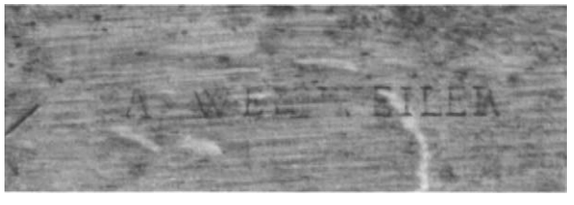
VENEERED on oak with ebony. The top is of red Egyptian porphyry. The mounts are of bronze chased and gilded.

The rectangular top of each is supported on four octagonal tapering and fluted legs joined midway by a cross stretcher of X shape.

The top is surrounded by a plain molding of gilt bronze. The legs are each surmounted by an octagonal capital of tooled gilt bronze and rest on a cubical base with sides inlaid with panels of gilt bronze. The flutes are feigned with tapering pewter inlays. The legs each terminate in a tall slender peg-top foot with gilt-bronze enrichments and fitted with casters.

At the center of the stretcher is a circular podium with a pendent knob beneath, perhaps intended to support an urn or vase. The legs are each strengthened with a threaded iron rod running up the center.

No. 115 A is stamped on the top under the porphyry slab on the back rail toward the left: A. WEISWEILER; painted toward the center of the back: "N. 1." No. 115 B is similarly stamped twice toward the right of the front and left of the back rails; painted "N. 2." A printed label beneath the body of each reads: "ZAMEK/LANCUCKI/ Nr. 73.27.," the numbers being written on a label pasted over earlier printed numbers.



By Adam Weisweiler (*maître* 1778–after 1810).

Formerly in the Potocki Collection at the Château de Lancucki in Poland, sold by Count Alfred Potocki after World War II. The numbers presumably refer to some inventory of Lancucki. It may have been amongst the "twenty coachloads of furniture" that Verlet tells us (*French Royal Furniture*, p. 69) the princes Potocki removed from Paris to Poland during the Directoire period, a considerable quantity of which survived at Lancucki down to 1939. Much of this (all according to the dealers who sold it) certainly came from the Revolutionary sales of French royal furniture. Alternatively, as Andrew Ciechanowiecki has suggested (verbal information), the furniture may have been bought by Princess Isabelle Lubomirska, widow of Prince Stanislas Lubomirski, Grand Marshal of Poland, who was purchasing much French furniture in Paris just before and during the Revolution. Her daughter Julia married Count Jan Potocki and inherited Lancucki.

A pair of almost identical tables, both stamped by Weisweiler, were formerly in the Stroganoff Collection (sold Rudolph Lepke's Kunst-Auktions-Haus, Berlin, May 12–13, 1931, lots 185, 186 [illustrated in catalogue] for 8,000 marks); they are now in the Musée Nissim de Camondo, Paris (catalogue no. 242). They differ from Nos. 115 A and B in two insignificant points only: the stretcher supports a vase of patinated bronze, and the top is of *verde antico* marble. In *Le Meuble Léger en France*, Janneau suggests that the example in the Musée Nissim de Camondo dates from about 1790. Nos. 115 A and B appear to date from about the same period.



116 Card and Gaming Table

(table brisée à quadrilles)

H. 27⅝ (70.2); W. 42⅜ (107.7); D. 21¾ (55.3).

VENEERED on oak with tulipwood, casuarina wood, end-cut kingwood, and various other woods. The mounts are of bronze chased and gilded.

The folding triangular top with serpentine sides is supported on four tall cabriole legs, triangular in section and with a chamfered inner edge; the rear leg slides out to form a support for the flap when the table is opened. There is a shallow drawer, of walnut, attached to the top of the sliding leg, which opens at the center of the long side of the table top.

The top and sides are veneered with quartered tulipwood crossbanded with the same wood and inlaid with trailing and interlacing floral and foliated sprays in various end-cut woods. On the top the decorative scheme is framed in a scrolling border of casuarina wood surrounding a cusped rococo cartouche in the center of the table top with a double border of casuarina-wood scrolls.

The top is framed with a band of plain gilt bronze; a narrow molding of gilt bronze runs up the inner side of each leg and along the serpentine lower edge of the top. Each leg at the three corners is mounted above the knee with a pierced and foliated cartouche. The feet are shod with small foliated shoes of gilt bronze.

The top is lined with green baize, framed in a narrow raised molding of casuarina wood.

A printed stick-on label pasted to the underside of the drawer reads: "GARDE-MEUBLE TAILLEUR FILS," stamped in red ink with the number 2484,



and inscribed in blue pencil with the number 5. Nothing is known of Tailleur Fils, but the label is perhaps that of a furniture store. It appears to date from the twentieth century.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Formerly in the collection of Thelma Chrysler Foy (sold Parke-Bernet Galleries, New York, Part II, May 23, 1959, lot 722 [illustrated in catalogue], for $26,000).

A very similar table with simpler marquetry of kingwood but of more curvilinear design is in the James de Rothschild Collection at Waddesdon Manor. It bears the stamp of J.-B. Galet (*maître* 1754–1784), who was a furniture dealer as well as a furniture maker; it is therefore possible that his stamp appears in the first capacity.

A lean-to desk stamped B.V.R.B., with marquetry somewhat similar to the top of No. 116 on the flap, was in the Mme de Polès sale, Galerie Georges Petit, Paris, June 22–24, 1927, lot 255 (illustrated in catalogue), sold for 95,000 francs.

Roubo describes such tables as *tables à quadrilles brisées*. These seem often to have been fitted with four drawers. They are rare today, but Lazare Duvaux sold a number of them. Thus on January 14, 1752, he sold to Louis XV "Deux tables de quadrilles brisées, 220 l." (*Livre-Journal*, no. 1019) and on May 30, 1752, "Une table à jouer en triangle en bois de noyer, garni de drap fin" to the Marquis de Gontaut (*Livre-Journal*, no. 1431). Perhaps even closer to No. 116 was a table sold to Mme de Pompadour on August 9, 1753,

> Une table de quadrille, de bois acajou massif, garnie de ses serrures dorés d'or moulu, brisée en angle, garnie le drap très-fin, 85 l.
>
> (*Livre-Journal*, no. 1482)

The greater number of French eighteenth century gaming tables that have survived date from the Louis XVI period and are in the neoclassic style. Specially made gaming tables were known under Louis XIV, and a small number are mentioned in the *Inventaire Général du Mobilier de la Couronne sous Louis XIV*, ed. Guiffrey. By the middle of the century they had become less rare and are mentioned on various occasions in Lazare Duvaux's *Livre-Journal*. They were used for various games, *piquet*, *quadrille*, *tri*, etc., sometimes triangular, sometimes folding, sometimes pentagonal or circular (for the game known as *brelan*).



When John Adams visited the house of a Monsieur La Freté, just outside Paris, he was struck by the variety of gaming tables available:

> May 29th, 1778. The Disposition of the People of this Country for Amusements, and the Apparatus for them, was remarkable in this House, as indeed it was in every genteel House that I had seen in France. Every fashionable House had compleat Setts of Accommodations for Play, a Billiard Table, a Bacgammon Table, a Ches-board, Cards, and twenty other Sorts of Games, that I have forgotten. I often asked myself how this rage for Amusements of every kind, and this disinclination to serious Business, would answer in our republican Governments in America. It seemed to me that every Thing must run to ruin.
>
> (*The Adams Papers*, IV, p. 120)

117 Card and Gaming Table

(table de tric-trac)

H. 30$\frac{9}{16}$ (77.6); W. 32$\frac{3}{4}$ (83.2); D. 25 (63.5).



VENEERED on pine with tulipwood, kingwood, rosewood, ebony, and white and green-stained ivory. The mounts are of bronze chased and gilded. The top is inlaid with a panel of brown morocco leather with a tooled and gilded border. The detachable candleholders are of silver.

The rectangular top is detachable. Beneath is a recess veneered as a backgammon board, below which the table is fitted with a shallow oak drawer at each end; the left-hand drawer is fitted for writing materials. The table rests on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge.

The detachable top is surrounded by a shallow rim on three sides, presumably to prevent scattered dice, coins, or counters from rolling off during a game. A border of tulipwood frames the leather panel. The underside is inlaid with a chessboard in ivory and ebony surrounded by an ebony border. The front and back of the frieze are veneered with a narrow string of rosewood to simulate a shaped drawer front and are fitted with a large blind keyhole escutcheon of rococo design in gilt bronze. The drawers (intended to hold counters, dice, backgammon men, and other appurtenances for games) are each mounted with a gilt-bronze handle of rococo form. The corners are each mounted with a large rococo cartouche. The feet are shod with foliated shoes of gilt bronze. The lower edge of the frieze on each side is bow-shaped.



When the top is removed, a shallow recess is revealed, lined with ebony and divided into two compartments, each inlaid with alternate white and green-stained ivory "points" (*flèches*, *lames*, or *languettes*) for the game of backgammon. The upper edge of the table is also veneered with ebony and inset at each side with twelve holes intended to take pegs (*fiches*) for scoring. There are three holes of similar character in the center of each end into which two small silver candleholders can be plugged. The silver is unmarked and the candleholders may be a modern replacement. A second backgammon board of scarlet leather can be inserted over the recess in the table top.

Stamped beneath the front rail of the top in the center: I DUBOIS.

By Jacques Dubois (*maître* 1742–1763).

Both Jacques Dubois and his son René (*maître* 1755) used the same stamp. In general, however, the works of the son seem to have been in the Louis XVI style and those of the father in the Louis XV style. It seems likely that No. 117 is the work of the father.

A very similar but rather more elaborate gam-

ing table, with floral marquetry and also stamped I DUBOIS, was in an anonymous sale, Paris, March 11, 1931, lot 135 (illustrated in catalogue), sold for 30,000 francs. Another, unstamped, more closely resembling No. 117 but with floral marquetry, is in a French private collection (see *Connaissance des Arts, Le XVIIIe Siècle Français*, p. 51, pl. B).

Havard (*Dictionnaire de l'Ameublement*, IV, col. 1139, *s.v.* "Tables") asserts that tables like No. 117 with removable tops and fitted for various games were known as *tables à trois fins*, but he quotes no early instance of the use of this name, and it is probably a nineteenth century usage.

Gaming tables seem often to have been sold by *marchands-tabletiers*, a guild whose members, like the *marchands-merciers*, must have employed *ébénistes* to make the wares they sold. Several Louis XVI *tric-trac* tables of the same type as No. 117 bearing the label of "Vaugeois Md. Tabletier fabricant au Singe Vert rue des Arcis No. 56" are known (exhibited Les Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle, Paris, 1955–1956, no. 327).

The game of backgammon or *tric-trac* (its French name derives from the sound of shaking the dice) was very popular in France in the eighteenth century. According to *L'Académie Universelle des Jeux* (Paris, 1730), *tables de tric-trac* were used for a wide variety of card and other games as well as backgammon. These included *revertier*, *toute table*, *tonnecase*, *dames rabattues*, *grand jan* (or *grand plan*), *toc*, etc.



118 Side Table

(commode en console)

H. 35½ (90.2); W. 37½ (97.2); D. 21 (53.3).



VENEERED on oak and pine with panels of black and gold Japanese lacquer with European additions on the front and sides, the legs and borders being lacquered black to match. Richly mounted with bronze chased and gilded. The top is of Sarrancolin marble with an elaborately molded edge.

The marble top is bow-fronted, the serpentine sides slightly splayed, and there is a single large drawer in the frieze in front. The table is supported on two slightly incurving tapering cabriole legs, which are triangular in section.

The drawer front is framed in a series of elaborate linked gilt-bronze scrolls, C-scrolls, blown acanthus leaves, and shell motifs, partially entwined with trails of flowers, and has a keyhole escutcheon in the form of an exaggeratedly asymmetrical rococo cartouche in the center of the top. These surround a rural landscape of black and gold Japanese lacquer, partly overlaid with European lacquer in order to adapt the landscape to the shape of the enclosing mounts. The panels at each side are similarly treated. The corners are mounted above the cabriole of the knee with an elaborately pierced and foliated cartouche. The feet are shod with shoes of scrolling design in gilt bronze, each composed of two acanthus leaves. A narrow ribbed molding of gilt bronze runs up the three outer corners of each leg and tapers toward the foot. The inner molding at each side of the leg continues across the serpentine lower edge of the front (the center of which forms an apron or lambrequin and acts as a drawer handle) and likewise at the sides.

Stamped on the top of the carcass at the back at the right rear corner and beneath the carcass to the left of the center at the back: B.V.R.B., together with the monogram of the *jurés*, struck twice in each case.





By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

REFERENCES: Baroli, *Connaissance des Arts*, March 1957, p. 56 (illustrated in color); *Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 81, fig. 3.

EXHIBITED: Musée des Arts Décoratifs, Paris, Les Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle, 1955–1956, catalogue no. 29, pl. 11.

Formerly in the collection of Comtesse Greffuhle, Paris, but not included in the sale of her property.

Only three *commodes en console* by Vanrisamburgh are known to survive. One of simpler design than No. 118, somewhat smaller and with a single central leg, was lot 36 in an anonymous sale, Paris, February 17, 1939 (illustrated in catalogue), sold for 8,000 francs. It is veneered with sprays of foliated marquetry in place of lacquer and is unstamped, but it can safely be attributed to this *ébéniste*. The other, also veneered with sprays of foliage, is considerably larger than No. 118. It contains three drawers in the frieze in place of the single drawer of No. 118. This piece is stamped B.V.R.B.; it was formerly in the collection of Baron Nathaniel de Rothschild in Vienna. All three pieces must date from some time in the decade 1750–1760.

An unusual feature of the mounts of No. 118 is that they overlap one another where they meet, the upper mount being cut out to cover the lower one to give the illusion of a single continuous casting.

The practice of adding features in European lacquer in order to adapt the patterns of Oriental lacquer to the shapes of European rococo panels was not uncommon in eighteenth century France. Vanrisamburgh himself, for instance, did this on the black and gold Japanese lacquer with which the well-known commode in the English Royal Collection is veneered (see *Burlington Magazine*, August 1962, p. 343, fig. 22).

119 A, B Pair of Side Tables

(commodes en console)

119 A: H. 34⅝ (87.9); W. 44¾ (113.7); D. 18 11/16 (47.5).

119 B: H. 34⅝ (87.9); W. 45⅛ (114.7); D. 18 13/16 (47.8).

VENEERED on oak with tulipwood and root-cut kingwood, etc. The mounts are of bronze chased and gilded. The top of each is of *brèche d'Aleps* marble with a molded edge.

Each is of double-bowed shape with splayed serpentine sides. No. 119 A contains a single drawer in front; No. 119 B contains two drawers, one of them concealed. Each rests on two cabriole legs, triangular in section and tapering with a very pronounced inward curve.

The drawer in the front of each is veneered with two rectangular panels of quartered tulipwood inlaid with entwined floral sprays in root-cut kingwood, within a double border of kingwood and tulipwood. Each panel is enclosed within a gilt-bronze frame of scrolled rococo design, entwined with foliage, and is mounted in the center with a handle of scrolled and foliate pattern and thus simulates a separate drawer front. Between the panels is a large gilt-bronze keyhole escutcheon of rococo design beneath which is a lambrequin in the center of the lower edge of the front; this is mounted with an elaborately scrolled and pierced rococo cartouche. The ends are each similarly treated with a single panel of foliated marquetry framed in gilt bronze.

The legs, veneered with quartered kingwood, are mounted above the knee with a large scrolled and pierced cartouche from which emerges a ribbed molding entwined with foliage. This molding runs down the fore edge of each leg to join the elaborately foliated scroll of gilt bronze that forms the foot. A simple molding of gilt bronze runs up the inner edge of each leg in front and along the lower edge of the top.

No. 119 A is slightly narrower than No. 119 B and is fitted differently in that it possesses a drawer only on the right-hand side of the front. When this is removed, access is obtained to a concealed wedge-shaped drawer fitted sideways into the left-hand side of the top. The left-hand side of the front is a blind drawer face.

Attributed to Jacques Dubois (*maître* 1742–1763).

REFERENCE: *Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 329, fig. 11.

Formerly in the collection of Herman Norman (sold Sotheby's, London, February 24, 1956, lot 149 [illustrated in catalogue], for £3,500).

Verlet has pointed out (verbally) that an entry dated February 3, 1757, in the *Livre-Journal* of Lazare Duvaux appears to refer either to Nos. 119 A and B or to a pair of similar side tables. It reads as follows:

> Du. 3. M. le Dauphin: Deux espèces de commodes à un seul tiroir, dont les pieds sont en consoles, plaquées en bois de rose à fleurs, garnies partout en bronze d'or moulu, le dedans des tiroirs doublé en étoffe, de 600 l. pièce, 1,200 l.
>
> (*Livre-Journal*, no. 2714)

No. 119 A and its companion have sometimes been considered to be the work of Bernard II Vanrisamburgh, and were so described when sold at Sotheby's. This attribution is probably due to certain general resemblance to the *commode en console* No. 118 of black and gold lacquer stamped B.V.R.B. They also have a strong family resemblance to a larger pair of *commodes en console* ve-

neered with kingwood belonging to the Earl of Rosebery, which are unstamped but generally considered to be by Vanrisamburgh (*Mentmore*, I, p. 22, nos. 21, 22).

Nos. 119 A and B, however, do not seem to be by this craftsman. The mounts are not of a design he is known to have used, and the marquetry of the drawer fronts, although bearing a superficial resemblance to his, are of a less free design, and the stems of the leaves are thicker and coarser (compare Nos. 93 A and B). The marquetry resembles very closely (the mounts rather less so) that of the monumental corner cabinet surmounted by a clock that was formerly in the possession of the Baron Nathaniel de Rothschild in Vienna and now belongs to Daniel Wildenstein (illustrated in *Les Ébénistes du XVIIIe Siècle Français*, *op. cit.*, p. 100). This cabinet is stamped I. DUBOIS. This *ébéniste* also used the marquetry of trailing leaf sprays of the formalized pattern appearing on Nos. 119 A and B on other occasions (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 157, figs. Q, K; p. 158, fig. R; p. 160, fig. K; p. 161, figs. O, W, all by Dubois). The scrolled and foliated gilt-bronze frames surrounding the drawer fronts on Nos. 119 A and B are found in very similar form on a drop-front *secrétaire* of lacquer by Dubois and on another *secrétaire en pente* veneered with quartered tulipwood also by Dubois (see Nicolay, *op. cit.*, I, p. 158, figs. B and U, respectively). The gilt-bronze fillet running up the inner side of the legs and across the lower edge of the front appears on a number of works stamped by this *ébéniste* (see Nicolay, *op. cit.*, I, *s. v.* Dubois *passim*). The pierced corner mounts from which depends a reeded molding entwined with foliage are used on a writing table stamped by Dubois, at one time in the collection of Sir Richard Wallace and subsequently belonging to the late Arturo Lopez-Wilshaw, Neuilly-sur-Seine (exhibited at the Musée des Arts Décoratifs, Les Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle, 1955–1956, catalogue no. 88, pl. 5).

Compare the *commode en console* No. 120.



120 Side Table

(commode en console)

H. 33½ (85.1); W. 45⅛ (114.6); D. 17⅜ (44.2).

LACQUERED partly on pine and partly on oak with black and gold *vernis Martin* with landscapes and figures in the Chinese taste. The mounts are of bronze chased and gilded. The top is of *brèche d'Aleps* marble with a molded edge.

The marble top, with a bowed front and serpentine and slightly splayed sides, is supported on a substructure lacquered in black and gold and containing a single drawer, of oak, in front. It rests on two deeply curving bracket legs, triangular in section.

The lacquer is continued not only around the serpentine sides of the top but, somewhat unusually, down the legs also. The drawer front is framed in a series of gilt-bronze mounts of serpentine shape serrated along one edge and terminating at the ends in a foliated motif. These are interrupted in the center of the top of the drawer front by a rococo cartouche of gilt bronze and in the center of the lower edge (where there is a pendent lambrequin forming a drawer handle) with a larger pierced and foliated cartouche. There is a pierced asymmetrical rococo keyhole escutcheon in the center of the drawer front.

Each of the cabriole legs is mounted above the knee with an elongated pierced and foliated rococo cartouche. The feet are shod with scrolled acanthus leaves of gilt bronze. A narrow molding of gilt bronze runs up the outer edge of each leg and across the lower edge of the top and sides.

Iron angle brackets have been added (perhaps at a later date) as strengtheners on the top of each forecorner.

Possibly by Jacques Dubois (*maître* 1742–1763).

Compare the pair of *commodes en console* Nos. 119 A and B attributed to Dubois. This *ébéniste* frequently used black lacquer in combination with mounts of this type, e.g., on a pair of corner cupboards illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 161, figs. D, D′. Still closer is a black lacquer *secrétaire* at Goodwood, Sussex, which is stamped I. DUBOIS and was probably purchased by Charles Lennox, third Duke of Richmond (1735–1806), during his residence in Paris as British ambassador and plenipotentiary in 1765, a date probably rather later than that of No. 120.

This *commode en console* may also be compared with No. 118, lacquered with black and gold and stamped B.V.R.B., of which it is a simplified version.



121 Side Table

(console)

H. 37⅜ (94.9); W. 52⅞ (134.3); D. 24¼ (61.6).

VENEERED on oak with ebony and panels of black and gold Japanese lacquer representing landscapes with birds. The mounts are of bronze chased and gilded. The top is of *verde antico* marble.

The rectangular table with a marble top is fitted with a small drawer in the center of the front. The center of the frieze at the front and sides is overlaid with a deeper small rectangular panel of lacquer. The table is supported on four tall octagonal tapering and fluted legs linked by an interlacing stretcher mounted at the crossing with a gilt-bronze urn.

The frieze is inlaid at the front with two rectangular panels framed in gilt bronze. These are each mounted with pairs of trumpeting fauns addorsed against a musical trophy and from whose feet scrolls and sprays of foliage emerge. Between these panels and overlaying the frieze is a larger rectangular panel of lacquer depicting birds in a landscape. The sides of the table are similarly treated, but the flanking panels enclose mounts of repeating anthemions. The back of the frieze is of plain oak. The marble is set into a gadrooned frame of gilt bronze. The drawer in the center of the frieze is released by pressure on a button concealed beneath the top.

The octagonal legs have gilt-bronze capitals and are inlaid with strips of pewter to simulate flutes. They have cubical bases inset on the outer sides with panels of tooled gilt bronze and rest on peg-top feet with gilt-bronze enrichments. The upper edge of the interlacing stretcher is bordered with a gilt-bronze molding, and the urn rests on a low socle of ebony similarly bordered with tooled gilt bronze.

The gilt-bronze urn may be a modern addition.

Attributed to Adam Weisweiler (*maître* 1778–after 1810).

EXHIBITED: The 1960 Foire des Antiquaires, Paris, by René Weiller (illustrated in *The Connoisseur*, June 1960, p. 268) and wrongly said to be stamped by Weisweiler.

For a very similar table stamped by Weisweiler, see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 484, fig. E. On this table, however, the flanking panels of the frieze and sides are also of black and gold lacquer.

Compare the *secrétaire à abattant* No. 106 A stamped by Weisweiler and the *commode* No. 88 *en suite* attributed to the same craftsman, on which similar decorative motifs occur. The appearance of anthemions at the ends of the table top of No. 121 suggests a date shortly before the Revolution and rather later than that of No. 88 and Nos. 106 A and B.

The fact that the back of the frieze is of oak shows that it was intended to stand against a wall as a side table.



122 Side Table

(servante)

H. 36 (91.4); W. 44⅝ (113.3); D. 16¼ (41.3).

VENEERED partly on oak and partly on pine with mahogany. The mounts are of bronze chased and gilded. The top and shelf are of veined white Carrara marble.

The rectangular table with rounded forecorners is supported on four tall columnar legs joined above the peg-top feet by a shelf. It contains a drawer in the center of the frieze in front and a small segmentally shaped drawer in the frieze at each end. The drawers are of oak.

The frieze, veneered with mahogany, is mounted in the front and at each rounded end with a panel enclosing floral and foliated scrolls, those in the front flanking a central keyhole escutcheon. The legs, with capitals and bases of gilt bronze, are slightly bulbous, and each is mounted with a wide spiral trail of ivy leaves in gilt bronze. A gilt-bronze gallery of pierced lozenge pattern runs around the top and shelf, but is open in the center of the front of the top. A mount in the form of fringed drapery caught up in swags by tassels runs around the lower edge of the frieze at front and sides, and a band of tooled gilt bronze runs similarly around the shelf. The peg-top feet have enrichments of ribbed gilt bronze. The segmentally shaped drawers at each end are opened by a spring released by pressure on a button concealed beneath the top.

Stamped on the top of the carcass under the marble at the back to the right: J. H. RIESENER. Stenciled beneath the upper stage of the table with the inventory number 1837 (three times) and with the letters СЕВД, and bearing two labels printed in Cyrillic script. Painted, at the back to the right of the center, with the inventory mark No. 4.96.2. The table also bears, at the back, a circular paper label printed with the German eagle and around the edge with the word REICHS-FINANZVERWALTUNG.

By Jean-Henri Riesener (*maître* 1768–1806).

REFERENCE: Roche, *Le Mobilier Français en Russie*, II, pl. LXV.

No. 122 is said, according to an unconfirmed but not improbable tradition, to have been presented in 1784 to the Grand Duke Paul Petrovitch, afterward the Czar Paul I, by Louis XVI during the Grand Duke's visit, incognito as the Comte du Nord, to Paris. Court patronage of Riesener was then at its height. It was not, however, mentioned as a royal gift by the Czarina Marie Feodorovna in her manuscript notes (see under No. 105), and

Corner table, possibly en suite with No. 122









it seems to date from rather later than 1784. Certainly it was later in the Czarina Marie Feodorovna's apartments at the Anitchkov Palace, St. Petersburg. The printed labels, translated, read "The Anitchkov Palace, Blue Room / of Her Highness / No. 1837, French table" and "The Town Museum (Moscow) Historical Treasures from the Anitchkov Palace No. 2008," the latter presumably attached when, after the Revolution, the table was transferred to the Stieglitz Museum, Moscow. The stenciled inventory marks presumably refer to the fact that the furniture was recorded as being in "the northern part of the palace" (for which the word СЕВД is presumably an abbreviation). Later, probably in 1929, it must have been sold privately by the Russian government, for it was not included in the sale of works of art from the Imperial collections held at Rudolph Lepke's Kunst-Auktions-Haus in Berlin on November 6, 1928.

A very similar but slightly larger side table also stamped by Riesener was in the Demidoff Collection at the Palazzo San Donato, Florence (sold March 15ff., 1880, lot 79 [illustrated in catalogue], for 8,900 francs).

This last is most probably the side table subsequently in the George J. Gould Collection and now in the Henry E. Huntington Library and Art Gallery, San Marino, California (catalogue no. 81, pls. 81, 82), where it is accompanied by a pendant made about half a century ago. Both have gray marble tops (most likely modern, since the Demidoff side table had a white marble top).

A pair of triangular corner tables (one of which is illustrated on p. 236), of almost exactly the same design and possibly *en suite* with No. 122 or a similar side table, was on the London art market in 1960. They were unstamped and had white marble tops.

Some of the mounts of No. 122 are not attached with screws inserted from the front, but by means of threaded lugs that pass through the carcass and are secured by a concealed nut at the back. This is a characteristic feature of Riesener's later work. His master, J.-F. Oeben, is generally considered to be the first *ébéniste* to attempt to conceal the often unsightly heads of the screws attaching the mounts to the carcass by placing them behind overhanging foliated motifs. Riesener developed this idea further.

The legs have been strengthened by means of iron rods running down within them and secured by locking them to the mounts of the feet. This feature is probably also a refinement introduced by Riesener (but compare the later pair of tables by Weisweiler Nos. 115 A and B).

A *commode à l'anglais* in the Wallace Collection (catalogue no. F 249), acceptably attributed to Riesener, is of the same shape as No. 122, and has an exactly similar frieze and columns somewhat similarly entwined with bands of ivy leaves. The mount in the form of fringed drapery caught up in swags is one generally used by M. Carlin, but it also appears on an upright *secrétaire* stamped by Riesener formerly in the Anitchkov Collection in St. Petersburg.

A simpler version of No. 122 stamped E. AVRIL (*maître* 1774–1791) was sold with its pendant at the Galerie Charpentier, Paris, June 18, 1957, lot 112 (illustrated in catalogue), for 780 N. F.

123 Toilet and Writing Table

(toilette)

H. (closed) 29⅞ (76.0); H. (open) 52⅝ (133.5); W. 43 (109.2); D. 24¾ (62.9).

VENEERED on oak with sycamore, mahogany, boxwood, and ebony. The mounts are of bronze chased and gilded.

The rectangular body rests on four square tapering legs and has a drawer in the center of the front, fitted with a writing slide. The top opens on hinges at the back and is fitted on its inner side with a square mirror on an adjustable brass lazy-tong and gimbal fitting. The center of the interior of the table under the top is inset with a square slab of white statuary marble flanked on each side by a lidded recess for toilet materials.

The top and writing slide are each inlaid with a panel of green morocco leather with a tooled and gilded border. The top can be raised by means of two drop handles of gilt bronze, richly chased with foliated motifs and depending from rosettes. The drawer front, of sycamore, is framed by a narrow ribbed molding, with beading, of gilt bronze and is fitted with a gilt-bronze keyhole escutcheon and a subsidiary keyhole to lock the top. It is flanked by blind panels, also of sycamore and framed in narrow gilt-bronze moldings, a treatment that is repeated on the sides and back of the body. The sides of the legs are inlaid with blind panels of crossbanded sycamore, framed by a double string of boxwood and ebony on all four sides. The feet are shod with square, slightly tapering shoes of gilt bronze.

The top, when open, is held in position vertically by a steel stay in a brass slotted fitting at each side. The underside of the top is paneled with mahogany, which is also used for the lids and interiors of the two recesses flanking the marble slab. Each lid, which is hinged at the outer side, can be opened by means of a small brass ring. The mirror is set in a mahogany frame. The writing slide in the central drawer is fitted with two sets of hinges and folds back to reveal an oak-lined recess, at the right of which are three compartments for writing materials.

Stamped once beneath the left-hand side rail and once beneath the right-hand side rail, in the center: M. CARLIN, together with the monogram of the *jurés* (twice) in each case.

By Martin Carlin (*maître* 1766–1785).



This austerely designed piece must be one of the last executed by Carlin; the simplicity of its decoration anticipates the Directoire style. The unusual fittings of the interior, with the marble slab for protection against spilled unguents and the mirror that permits examination of the countenance from almost any angle, suggest that No. 123 may perhaps have been designed as a make-up table for a stage dressing room, though presumably only some celebrated stage figure—a Vestris, a Guimard, or a Sophie Arnould—would have been in a position to employ a leading craftsman such as Carlin.





124 Traveling Toilet, Writing, and Eating Table

(nécessaire de voyage)

H. (overall) 32⅝ (82.9).

Bed Table: H. 9¼ (23.5); W. 26⅞ (68.3); D. 15½ (39.4).

Eating Table: H. 29 (73.6); W. 27¾ (70.5); D. 16⅜ (41.6).

VENEERED partly on oak and partly on pine with tulipwood, sycamore, holly, boxwood, and ebony. The top of the eating table is of white Carrara marble. The mounts are of bronze chased and gilded. The accessories are of Sèvres porcelain, rock crystal, silver gilt, lacquer, etc.

This complex and elaborately fitted piece consists of two semi-independent pieces of furniture that are combined to form a single unit. When completely closed it presents the appearance of a rectangular lidded box with cut corners supported on four tall octagonal tapering and fluted legs. The lid is very slightly smaller than the lower section.

The upper stage is a bed table resting on four short tapering legs. It is fitted with a book rest, a shallow drawer (at the front), a mirror, and toilet accessories in shallow lidded compartments at each end. This bed table drops into the top of the lower stage, which consists of a marble-topped table fitted with writing slides at the front and back and a deep drawer at each end. These drawers are fitted with equipment for eating and drinking.

The exterior is entirely veneered with a trellis pattern in sycamore banded with narrow fillets of boxwood, holly, and ebony and enclosing a quatrefoil of holly within the interstices of the trellis. The sides of each section are paneled and framed with a gilt-bronze molding. The corners are mounted with floral pendants. The legs are veneered with tulipwood and inset with brass flutes and gilt-bronze *chandelles*. They are mounted with capitals of gilt bronze and shod with tall elaborately foliated shoes of gilt bronze, resting on casters.

BED TABLE (*table de lit*)

This has a panel in the center of the top, which may be opened by pressure on a gilt-bronze button at the back to release a book rest that is adjustable by means of a strut and ratchet of tulipwood. It may also be opened, by means of another button at the front, in the opposite direction (i.e., from front to back) to reveal a toilet mirror framed in gilt bronze fitted onto the back of the panel. The mirror is fitted with stopped-off hinges to support it at a suitable angle when in use. Beneath the mirror is a shallow rectangular recess of pine for toilet accessories. The central panel is flanked at each side by a recess closed by a lid (locked when the central section is closed). The lids each have stopped-off hinges at each outer end so that when open they set in a horizontal position and form part of the table top. They are each veneered on the interior with a panel of a simpler trellis pattern in stained sycamore inlaid with fillets of holly, boxwood, and ebony, bordered with holly and inlaid at the crossing with ebony dots. The side compartments, lined with blue moiré silk attached with gold braid, contain toilet accessories of rock crystal, silver-gilt, etc. (listed below), fitted into shaped compartments designed to hold them. The drawer, of oak, in the center of the front has a false



top for writing, hinged at the back, and is lined throughout with similar blue silk.

EATING TABLE (*table de déjeuner*)

The top has a small recess lined with gilt bronze at each corner, into which the legs of the bed table fit; these recesses can each be closed, when the table is in use, with a small hinged lid, also of gilt bronze. The deep drawers, of oak, one at each end, are lined with blue silk similar to that used for the bed table and fitted with equipment, mainly of Sèvres porcelain and silver-gilt, for taking a meal, perhaps whilst traveling (listed below). The writing slides (*tirettes*), which pull out at the front and back, are veneered on each side with quartered tulipwood.

Stamped once beneath the front rail in the center and twice beneath the back rail in the center and at the left: M. CARLIN, together with the monogram of the *jurés* once on the front and once on the back rail.



THE SÈVRES PORCELAIN FITTINGS

A Breakfast plate. Lower right-hand drawer.
B Breakfast plate. Lower right-hand drawer.
C Bowl, attached to a dish, with a cover. Lower right-hand drawer.
D Deep saucer. Top, left side.
E Deep saucer. Top, left side.
F Cup and saucer (cup does not fit saucer). Lower left-hand drawer.
G Cup (no saucer). Lower left-hand drawer.
H Cream jug. Lower left-hand drawer.
I Cream jug. Lower left-hand drawer.
J Covered sugar bowl. Lower left-hand drawer.
K Covered jar. Top, right side.
L Covered jar. Top, right side.





M Smaller covered jar. Top, right side.
N Two-handled covered cup. Top, left side.
O Eggcup. Lower right-hand drawer.
P Eggcup. Lower right-hand drawer.
Q Salt. Lower right-hand drawer.
R Portable candlestick.

The fittings are all of *bleu-lapis oeil-de-perdrix* Sèvres porcelain, painted with wreaths and garlands of laurel and berries and, in white reserves, with the monogram S.R.C. in flowers (the S in violets, the R in red roses, the C in blue cornflowers). All, except the portable candlestick, which is unmarked, bear the interlaced L's of the Sèvres factory painted in blue with a dot beneath, but no date-letter or painter's mark. All are of soft-paste porcelain.

The candlestick is not *en suite* with the rest. It consists of a white porcelain scallop shell edged with blue and fitted with a pierced gilt-bronze base, handle, and candleholder, and is probably a later replacement.



THE METAL FITTINGS

S, T Two faceted rock-crystal bottles with silver-gilt lids. Top, right side.

U, V Two small faceted rock-crystal flasks with silver-gilt lids. Top, right side.

W Small portable inkstand of gilt bronze with sides veneered with simple panels of marquetry. Center drawer.

X Silver-gilt soup cup (*gobelet à bouillon*) with turned ebony handle. It has a flanged lip and was probably once fitted with a lid (compare the *nécessaire* of Marie-Antoinette in the Louvre [*Catalogue de l'Orfèvrerie*, no. 66, item 19]). It is struck on the base with the mark of the *sous-fermier* Julien Alaterre (defaced); the date-letter H of the Paris *maison commune* for 1771–1772; and the partially defaced mark of Claude-Pierre Deville (*maître orfèvre* 1769). It is also struck with the discharge mark for small works, a shell (*coquille marine à volute*). Top, left side.

Y Silver-gilt chocolate pot with a swelling base, a lip, a lid, a handle of turned ebony, and a silver topped *moussoir* (stick for pounding and breaking the pieces of chocolate). It bears the defaced mark of the *sous-fermier* Julien Alaterre; defaced date-letter, probably the letter H of the Paris *maison commune* for 1771–1772; and a maker's mark similar to that of Claude-Pierre Deville (*maître orfèvre* 1769) but lacking the crozier, his *différend*, possibly owing to defacement. Lower left-hand drawer.

Z Silver-gilt small pierced spherical box (*boîte à éponge*). Similarly marked to Nos. 124 X and AA. Top, left side.

AA Small cylindrical box with flange and lid (*boîte à poudre*) (compare the *nécessaire* of Marie-Antoinette in the Louvre [*Catalogue de l'Orfèvrerie*, no. 66, item 23]). This is marked on the base similarly, though more clearly, to No. 124 X. Top, left side.

BB, CC Two matching silver-gilt tablespoons. They are each struck on the stem with the mark of the *sous-fermier* Julien Alaterre; the date-letter I of the Paris *maison commune* for 1772-1773; BB is struck with the mark of Jean-Antoine Fauve (*maître orfèvre* 1771) and CC with the mark of Antoine-



Gaspard Loret (*maître orfèvre* 1769). Both are also struck with the discharge mark of a helmeted head (*tête casquée*). Lower right-hand drawer.

DD, EE Two matching silver-gilt forks similarly marked to the spoon No. 124 CC. On No. 124 DD the *sous-fermier*'s mark is of the italic form used for objects of gold and small silver. On No. 124 EE the mark is the normal one using Roman letters. Lower right-hand drawer.

FF, GG Two matching silver-gilt knives, both also struck with the mark of the *orfèvre* Antoine-Gaspard Loret, the mark for small silver and the date-letter G for 1770–1771. FF is also struck with the discharge mark of Jean Alaterre, a *tête casquée*. The blade of FF seems to be a replacement. Lower right-hand drawer.

HH, II Two matching silver-gilt teaspoons similarly marked to the tablespoon No. 124 CC. Lower left-hand drawer.

JJ Silver-gilt knife with ivory handle, no marks. Top, right side.

KK Small silver-gilt funnel, no marks. Top, left side.

LL Round lacquer box. Top, right side.

MM Black lacquer needle case. Top, left side.

NN Tortoiseshell eyelash comb (modern). Top, right side.

The cabinetwork by Martin Carlin (*maître* 1766–1785); the fittings by various makers as above.

The late Georges Wildenstein stated (verbal information) that he remembered this table when it was in the possession of the d'Espous de Paul family at Montpellier. The monogram on the porcelain, once claimed as that of the Princesse de Lamballe, has so far defied identification. In any case, the initials of the Princesse were M.T.L. (for Marie-Thérèse-Louise de Savoie-Carignan).

Clearly, certain of the fittings are not original, e.g., the portable candlestick, and it is doubtful if two *orfèvres* would have been called upon to make the silver-gilt fittings.

The purpose for which No. 124 was originally made has sometimes been questioned. The completeness of the fittings make it fairly certain that it was intended for use whilst traveling (*nécessaire*

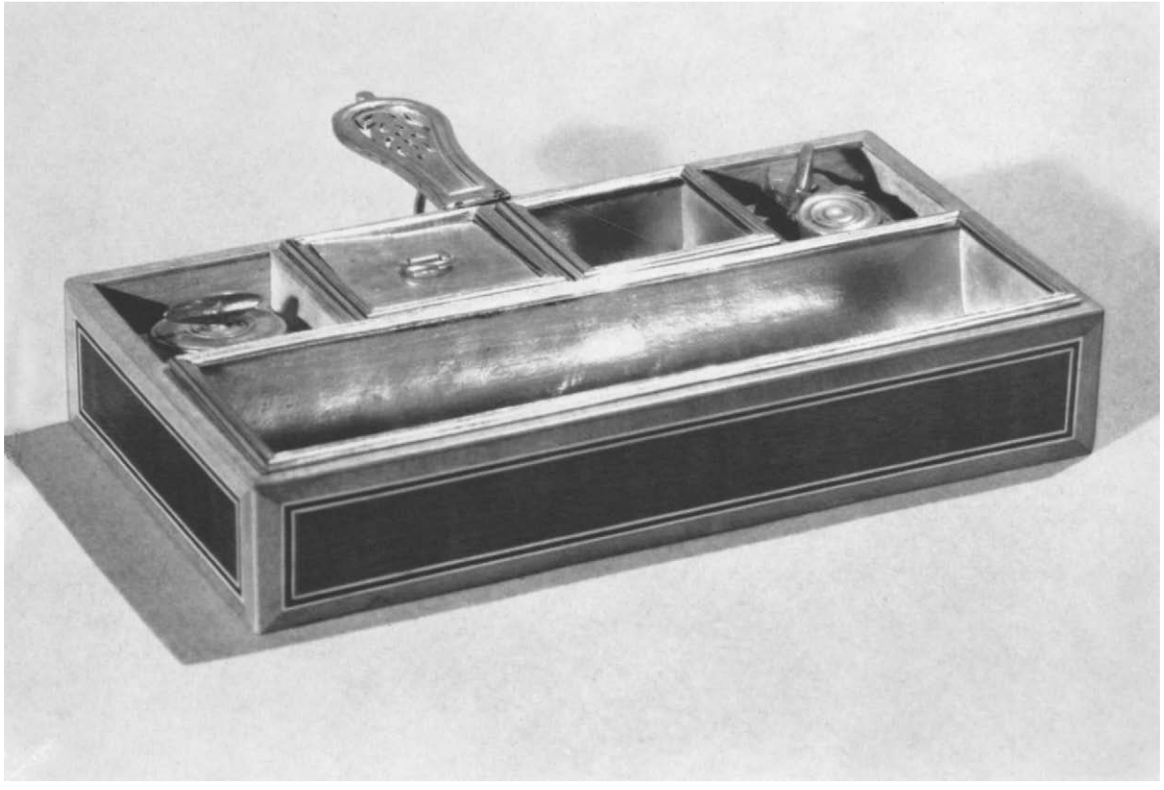




de voyage), for such elaboration would hardly be necessary in the bedroom of the owner's house. On the other hand, the legs seem too fragile to have stood up to the rigors of coach travel under eighteenth century conditions. It may not, however, have been intended for use in the coach whilst journeying but rather at inns and other places of rest on the way.

Simpler tables of this sort without the elaborate fittings are not infrequently met with. They were known as *tables d'accouchée*, the detachable upper table being used on the invalid's lap in bed, the main table standing at the bedside. A simple version in the Louis XV style and in the manner of Pierre II Migeon (1701–1758) was lot 73 in a sale of the collection of Mrs. Lacy Kastner at the Parke-Bernet Galleries, New York, March 30, 1963 (illustrated in catalogue), sold for $675. No. 124 clearly had a far more complex function than this.

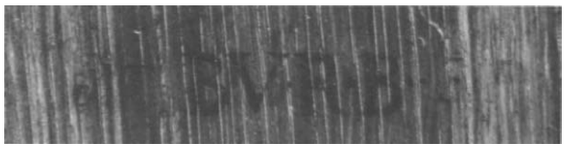
Another *nécessaire* very similar to No. 124 and also stamped by Carlin (though the fact is unmentioned in the catalogue) is in the Frick Collection, New York (*The Frick Collection*, X, no. 67). It differs in that it lacks its fittings, and the square tapering legs are joined above the feet by a shelf. This last feature must almost certainly be a later addition, for it would have been inconvenient and unsuitable when the table was used whilst traveling. It was possibly adapted from the original top of the *table de déjeuner*, for it is of marble, whilst the top of the *table de déjeuner* is now of mahogany and, therefore, likely to be a replacement. The drawers at each end have been divided since the piece was first made.



125 Work and Writing Table

(table en chiffonnière)

H. 26¼ (66.7); W. 16⅝ (42.2); D. 12⅝ (32.1).



VENEERED partly on oak and partly on sycamore with tulipwood, root-cut kingwood, and casuarina wood. The mounts are of bronze chased and gilded.

The rectangular top is supported on four slender cabriole legs, triangular in section and with a chamfered inner edge, joined midway by a shelf. It contains a drawer, of oak, fitted for writing materials set into the lower part of the right-hand end of the top. The top itself is hinged and opens to reveal a recess divided into three compartments, one large one in front and two smaller ones behind.

The shaped top is veneered on a ground of quartered tulipwood with a floral spray of root-cut kingwood inlaid in the center. This is enclosed within an oval band of casuarina wood flanked on each quadrant by a subsidiary reserve, alternately heart-shaped and oval, in casuarina wood. The sides of the top and the shelf are veneered with panels of tulipwood banded with casuarina wood.

The legs are each mounted above the knee with an elongated rococo cartouche, flanked by acanthus sprays, from which flowers depend. A trilobate mount in the form of a shell cartouche flanked by three spreading foliated sprays clasps the center of the lower edge at the front and back; there is a similar but simpler mount at each end. The feet are shod with foliated rococo scrolls of gilt bronze.

A simple molding of gilt bronze surrounds the top and is raised to form a rim on three sides; a gilt-bronze gallery pierced with alternating ovals and small circles encloses the shelf; and a narrow fillet of the same material runs up the three outer edges of the legs and continues along the serpentine lower edge of the top.

The recess in the top is lined with casuarina wood, and the underside of the hinged top is veneered with kingwood.

Stamped on the bottom of the drawer in the center: B. V. R. B., together with the monogram of the *jurés* (twice). The drawer and the underside of the shelf are stenciled with the inventory number 1398.

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Formerly in the collection of Baron Maurice de Rothschild, Château de Pregny, Switzerland. The inventory number (modern) is possibly his, for a somewhat similar number appears on the table No. 128, also from his collection.

A table of exactly the same size and design as No. 125 and likewise stamped B. V. R. B. was lot 100 in a sale of various properties, Palais Galliera, Paris, March 4, 1961 (illustrated in catalogue). It was apparently bought in. It lacked the gallery around the shelf, but may conceivably once have been the mate to No. 125.

Another table, similarly stamped, and almost identical with No. 125, except for the absence of the gallery around the shelf, was lot 197 in the sale of the Georges Lurcy Collection (Parke-Bernet Galleries, New York, Part II, November 8–9, 1957, lot 197 [illustrated in catalogue], sold for $7,200).

A third, almost identical to No. 125 and also stamped B. V. R. B., was lot 33 in the dowager Viscountess Harcourt's sale at Christie's, London, July 6, 1961 (illustrated in catalogue), sold for 7,560 guineas.

Detail of a portrait of Mme de Pompadour by Boucher, signed and dated 1758. Formerly in the collection of Baron Maurice de Rothschild



Vanrisamburgh produced a number of tables of this type, e.g., Nos. 126, 127, 128, 129, and 130, some of them without the shelf joining the legs and with other minor variations. Further examples are quoted below and in the catalogue entries for these pieces. The whole group was probably made over a period for sale by a *marchand-mercier* such as Lazare Duvaux (see below) and perhaps others. They vary slightly in size; No. 127, for instance, is a smaller, simpler version of the same design. The gilt-bronze fillet running around the lower edge of the piece and down the legs as well as the foliated mounts that clasp this in the center of the lower edge of the table top (compare No. 109) are both particularly characteristic features of Vanrisamburgh's style.

Other instances of this type of table, apart from those already mentioned above, include two formerly in the Dubernet-Douine Collection (sold Galerie Charpentier, Paris, April 11–12, 1946, lot 142 [illustrated in catalogue], for 1,500,000 francs); one in the Doucet Collection (sold Galerie Georges Petit, Paris, June 7–8, 1912, lot 319 [illustrated in catalogue], for 31,000 francs, and now No. 128 in this collection); another in the Grencer Collection (sold Paris, March 27, 1933, lot 82 [illustrated in catalogue], for 40,000 francs); and a fifth in the Widener Collection, National Gallery, Washington, D.C. All the above are stamped B. V. R. B.

There are also others that do not bear his stamp but that can be safely attributed to him. These include a table similar but simpler than No. 125 formerly in the Thelma Chrysler Foy Collection (sold Parke-Bernet Galleries, New York, Part I, May 16, 1959, lot 315 [illustrated in catalogue], for $7,500); the one from the Lurcy Collection mentioned above; one formerly in the collection of Mme de Polès (sold Galerie Georges Petit, Paris, June 22–24, 1927, lot 269 [illustrated in catalogue], for 60,000 francs); and a number of others in private collections in the United States, in France, and in England. As might be expected with a series of tables produced in such quantity for sale commercially, there are marked variations in quality

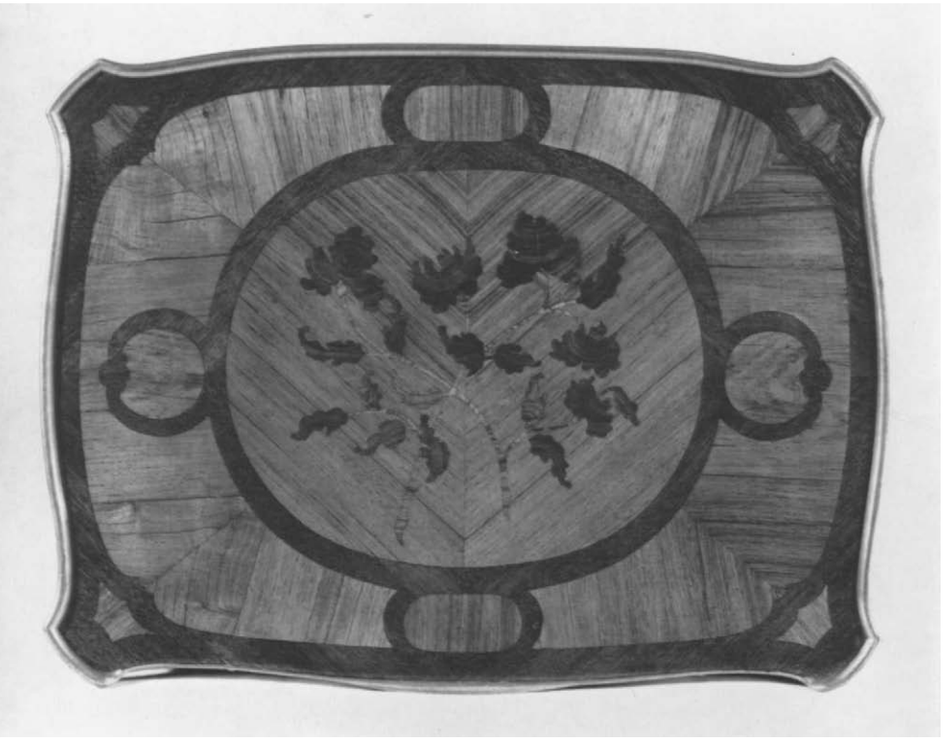


between individual examples.

More elaborate variations of the design, generally of the highest quality and probably commissioned to individual order, were produced with lacquered supports and tops of Sèvres porcelain. One such was in the Blondel de Gagny Collection:

> Une table à quatre pieds, ayant un tiroir & une tablette de vernis de la Chine, garnie de bronze doré, son dessus est de porcelaine de France à paysage, figures, & des ornemens en or, sur un fonds couleurs de lapis: hauteur 27 pouces, largeur 10 pouces.

This was lot 953 in the sale of his collection,



December 10ff., 1776, and fetched 359 livres, 19 sous. Others of this type are to be found in the Louvre (Guérault bequest), in The Metropolitan Museum of Art (Gift of the Samuel H. Kress Foundation, 58.75.45, 46), and in the Sydney J. Lamon Collection in New York. The Sèvres plaques on these vary in date between 1760 and 1765.

Sometimes these tables are fitted with handles at each end to make them more readily portable (*tables ambulantes*). An instance is a table with a Sèvres top in the Musée des Arts Décoratifs, Paris.

The most noteworthy table of the type appears in the well-known portrait of Mme de Pompadour by Boucher, dated 1758, formerly in the Maurice de Rothschild Collection, a detail of which is illustrated on p. 252. This seems to repeat almost every feature of No. 125. At the Château de Saint-Hubert she possessed, for instance,

> Une table à écrire en bois de rose et fleurs de bois de violette ayant par devant un tablette à coulisse couverte de maroquain noir, à droit un tiroir à clef garni d'encrier, poudrier et boîte d'éponge

which was clearly of this type, though perhaps even closer in design to No. 126. Mme de Pompadour possessed a quantity of furniture by Vanrisamburgh, which she purchased from the *marchand-mercier* Lazare Duvaux (see No. 109; also Watson, *The Antique Collector*, December 1960, pp. 227ff).

On January 27, 1750, Lazare Duvaux sold to Mme Rouillé:

> Une petite table à la Pompadour, avec ses cornets en bois satiné a fleurs, 72 l.
>
> (*Livre-Journal*, no. 432)

The brief description could well apply to a table such as No. 125, and it does not seem impossible that contemporaries sometimes used the name *à la Pompadour* for such tables, which may well have been made fashionable by the favorite.

126 Work and Writing Table

(table en chiffonnière)

H. 26⅜ (67.0); W. 18¼ (46.3); D. 12¼ (31.1).

VENEERED on oak and pine with tulipwood, purplewood, end-cut kingwood, etc. The mounts are of bronze chased and gilded.

This table is similar in design to the table No. 125 and somewhat similar to the table No. 127, but is rather simpler than either of them. It contains a writing slide in front and at each side and a drawer at the right fitted for writing equipment.

The shaped rectangular top is veneered with quartered tulipwood banded with purplewood and inlaid with a large cusped and scrolled cartouche, also of purplewood, enclosing a spray of leaves in end-cut kingwood. The shaped reserves at the four corners are each veneered with small foliated sprays of the same character. The top is surrounded on three sides by a raised rim of tulipwood. The shelf joining the legs is veneered with an oval panel of tulipwood banded with purplewood on a tulipwood ground and is surrounded by a narrow raised rim veneered with purplewood. The writing slides at each side are veneered with tulipwood and surrounded by a rim of purplewood.

The mounts are sparse: a cartouche from which flowers depend is set above the knee of each cabriole leg, and each foot is shod with a foliate shell.

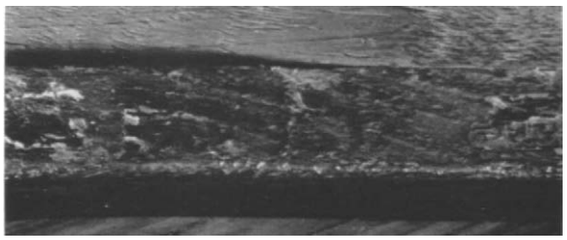
The writing slide is inlaid with a panel of green morocco leather framed in purplewood.

Stamped in the center of the back rail to the left: B.V.R.B., together with the monogram of the *jurés* (twice, all marks partially effaced).

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Both the tables Nos. 125 (*q.v.*) and 127, which resemble No. 126 closely, are stamped B.V.R.B.; but No. 126 lacks the trilobate mounts that clasp the center of the lower edge of the top and the





narrow fillets of gilt bronze that run up the outer edges of each leg and across the lower edges of the table. These features, both characteristic of Vanrisamburgh's work, may, however, have been removed at some earlier stage in the history of No. 126. The corner mounts are of a type that appear on a number of pieces by this craftsman, often with the addition of foliated scrolls at the sides.

A very similar table, unsigned and lacking the mounts mentioned above, was lot 269 in the Mme de Polès sale (Galerie Georges Petit, Paris, June 22–24, 1927 [illustrated in catalogue], see under No. 125). Another table with just the same marquetry but lacking the writing slide and having a hinged top was lot 33 in the sale of the dowager Viscountess Harcourt's furniture at Christie's, London, July 6, 1961 (illustrated in catalogue), see also under No. 125. It was stamped B.V.R.B.



127 Work and Writing Table

(table en chiffonnière)

H. 27 (68.6); W. 13⅞ (35.3); D. 10⅝ (27.0).

VENEERED partly on oak and partly on limewood with tulipwood. The mounts are of bronze chased and gilded.

Very similar to No. 125 except that it is veneered throughout with tulipwood alone: on the top with a radiating parquetry of fan-shaped design, and on the shelf with a lobate oval with the grain running in contrasting directions in each quadrant. A raised molding of purplewood takes the place of the gilt-bronze gallery around the shelf, and the corner mounts are of very slightly different design from those on No. 125.

The top is hinged and opens to reveal two compartments, side by side, in the interior lined with tulipwood. The drawer, of oak, at the right-hand side of the top is lined with pale blue moiré silk.

Stamped twice on the carcass beneath the side at the back: B. V. R. B. (partially effaced at the left), together with the monogram of the *jurés* (twice). It is also stamped once on the carcass beneath the left side: B. V. R. B. (partially effaced).

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

The style is characteristic of Bernard II Vanrisamburgh's work. No. 125 (*q.v.*) is a slightly larger and richer version of the same model. An almost identical table of the same size but unstamped was in the Paul Dutasta sale, Galerie Georges Petit, Paris, June 3–4, 1926, lot 149 (illustrated in catalogue), sold for 72,000 francs. The shelf joining the legs on No. 127 is veneered on limewood (unlike the rest, which is on oak) and may possibly be a modern replacement.







128 Work and Writing Table

(table en chiffonnière)

H. 27⅛ (68.9); W. 17¼ (43.8); D. 11¾ (29.8).

VENEERED on oak with tulipwood and root-cut kingwood. The mounts are of bronze chased and gilded.

This piece is similar in design to Nos. 125 and 127 but lacks the shelf joining the legs midway. It contains a drawer at the right side and is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge.

The shaped top is veneered with tulipwood inlaid with a floral spray in kingwood framed within a cartouche of tulipwood, the whole being cross-banded with tulipwood. The drawer, fitted for writing materials, is set into the lower right-hand end of the body. The top is hinged at the back and opens to reveal a recess divided into three compartments (a large one in front and two smaller ones behind) veneered with quartered tulipwood.

The mounts are closely similar to those on No. 127.

Stenciled beneath the bottom of the drawer with the number 1021.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Formerly in the collections of Jacques Doucet (sold Galerie Georges Petit, Paris, June 7–8, 1912, lot 319 [illustrated in catalogue], for 31,000 francs); Baron Maurice de Rothschild, Château de Pregny, Switzerland. The inventory number beneath the drawer is similar to that on No. 125, from the same collection.

The similarity to Nos. 125 and 127, both stamped by Vanrisamburgh, is very close indeed. In addition, there are certain constructional features such as the raised band of oak running along the edge of the bottom of the drawer that are often found on pieces by this *ébéniste*.





129 Writing Table

(bureau de dame)

H. 26⅝ (67.8); W. 16½ (41.9); D. 12 (30.5).

VENEERED on oak with tulipwood. The mounts are of bronze chased and gilded.

The rectangular top with shaped corners is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge. It contains a writing slide beneath the top in front and a smaller slide at each side and is fitted with a drawer below the slide at the right-hand side.

Although similar in design to the tables Nos. 125, 127, and 128 (the first two stamped by B. V. R. B.), it lacks the shelf joining the legs midway that appears on the first two of these.

The corner mounts are almost the same as those on Nos. 125 and 127. The keyhole escutcheon of the right-hand drawer is in the shape of a foliated rococo cartouche, while the trilobate mounts on the front, back, and left side of the serpentine lower edge of the body are identical to those on the front and back of tables Nos. 125, 127, and 128. The foliated rococo shoes are of gilt bronze. The top is veneered with a fan-shaped design in quartered tulipwood similar to the top of No. 127.

The drawer is fitted for writing materials, and the slide in front is inlaid with a shaped panel of brown morocco leather with a tooled and gilded border and a central cartouche. The slides at the ends are each veneered with quartered tulipwood and surrounded by a single wooden rim. The top is surrounded on three sides by a shallow molded wooden rim.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Formerly in the collection of Baroness Renée de Becker.

Compare the *tables en chiffonnière* Nos. 125, 127, and 128.

130 Writing Table

(bureau de dame)

H. 27 (68.7); W. 21 1/16 (53.5); D. 14 (35.6).

VENEERED on oak with tulipwood, purplewood, etc. The mounts are of bronze chased and gilded.

The rectangular top with serpentine sides is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge, and contains a drawer at the right and a writing slide beneath the top in front.

The top is veneered with quartered tulipwood banded with purplewood and inlaid in the center with sprays of leaves and surrounded by a cusped border of purplewood. The sides are veneered with shaped panels of tulipwood bordered with purplewood; the lower edge of the body is cusped at the front and back and serpentine at each side. The legs are veneered with purplewood on the outer sides, tulipwood on the inner.

The legs are each mounted above the knee with an acanthus-leaf cartouche, and a narrow molding of gilt bronze runs down the fore edge of each leg to the foot, which is shod with a scrolled and foliated gilt-bronze cartouche. A border of gilt bronze surrounds the top and is raised on three sides to form a rim.

The writing slide is inlaid with a shaped panel of red leather, with a tooled and gilded border, framed in purplewood.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

No. 130 may be compared with the tables Nos. 125 and 127, both stamped B.V.R.B. In spite of the presence of a shelf joining the legs in the latter two, there is a pronounced family likeness in all of them, though the silhouette of the lower edge varies slightly in each case. An even closer parallel is provided by the writing table No. 126 (stamped B.V.R.B.) Another very similar table was lot 117 in the J. Dubois Chefdebien sale, Part III, Hôtel Drouot, Paris, February 13–14, 1941 (illustrated in catalogue), sold for 67,000 francs, also attributed to this *ébéniste*. The small shaped reserve at each corner of the top is particularly characteristic of his work. It is possible that No. 130 has lost some of its mounts at some time; there may, for instance, have been trilobate cartouches in the center of each lower edge of the top as on the tables Nos. 125, 127, 128, and 129, and a fillet of gilt bronze may have run along the lower edge of the table top and down the outer edges of each leg.



131 Work and Writing Table

(table en chiffonnière)

H. 27¾ (70.5); W. 18⅞ (47.7); D. 14¾ (37.5).

VENEERED partly on oak and partly on pine with tulipwood, satinwood, and sycamore. The mounts are of bronze chased and gilded.

The rectangular top is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge, joined midway by a shelf. It is fitted in front below the top with a writing slide and at the right-hand side with a drawer, of oak, fitted for writing equipment.

The top is veneered with satinwood and inlaid with floral sprays in sycamore partly stained and enclosed in a double shaped and scrolled frame of the same wood with a diapered cartouche of satinwood and sycamore at each corner, the whole being bordered with tulipwood. The sides and shelf are each veneered with a panel of lattice design in holly on a satinwood ground with a quatrefoil at the intersection and bordered with tulipwood.

The mounts above each knee are in the form of a rococo cartouche from which a floral pendant emerges; those in the center of each serpentine lower edge of the top are in the form of a shell flanked by three foliated sprays. A gilt-bronze molding surrounds the top and the shelf, whilst a narrow fillet of the same material emphasizes the three outer edges of the legs and underlines the double-bowed lower edge of the top. The feet are each shod with a scrolled rococo shoe of gilt bronze.

The writing slide is inlaid with a panel of red morocco leather tooled and gilded.

Stenciled beneath the shelf within a rectangular border with R. G. beneath a Continental crown in white paint.

Possibly by Roger Vandercruse, known as Roger Lacroix (*maître* 1755–1799).

This piece is similar in general character to the work and writing table No. 125 by Bernard II Vanrisamburgh. The most spectacular table of this type by B. V. R. B. is perhaps the *table en chiffonnière* bequeathed to the Louvre in 1930 by Francis Guérault (illustrated in *Connaissance des Arts*, March 1957, p. 63). This is painted with a fret pattern in yellow and green *vernis Martin*, somewhat similar in design to the marquetry of No. 131; its top is formed by a tray of Sèvres porcelain dated 1766. Still closer to No. 131 is a table in the collection of Mrs. Herbert May, Washington, D.C., which is veneered with similar (though not identical) wood marquetry and is stamped B. V. R. B.

No. 131 does not, however, appear to be by the same *ébéniste*. It is very similar in design to a small table in the Wallace Collection (catalogue no. F 326), which is veneered with the same marquetry on the sides and with the shelf somewhat similarly veneered to the top of No. 131. The top of the Wallace Collection piece, however, like that of the table in the Louvre and various other similar tables mentioned below, is formed by a tray of Sèvres porcelain. It is stamped by Lacroix. Another similar piece also stamped by Lacroix (but painted with a trellis design in *vernis Martin*) is in the Musée Nissim de Camondo, Paris (catalogue no. 194), and a third, unstamped, was formerly in the Goldschmidt-Rothschild Collection at Frankfurt-am-Main (illustrated in *Pantheon*, 1931, p. 244).

The stenciled mark beneath the top is probably that of some twentieth century French owner.







[264]

132 Work and Writing Table

(table en chiffonnière)

H. 27½ (69.8); W. 21 (53.4); D. 14½ (36.8).

VENEERED partly on oak and partly on pine with tulipwood, purplewood, etc. The mounts are of bronze chased and gilded.

The rectangular chest of three drawers, with shaped top and swelling and slightly *bombé* sides, is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge.

The top is veneered with quartered tulipwood, its grain radiating outward from the center (*en soleil*), set in a shaped border of tulipwood, its grain running at right angles to the side. This panel, framed by a band of purplewood, is inlaid at the center with a floral cluster in various end-cut woods and at each corner with an elaborately scrolled motif in purplewood. The sides are veneered with tulipwood banded with purplewood. The legs are similarly treated. The lower edge of the chest is cusped on all four sides.

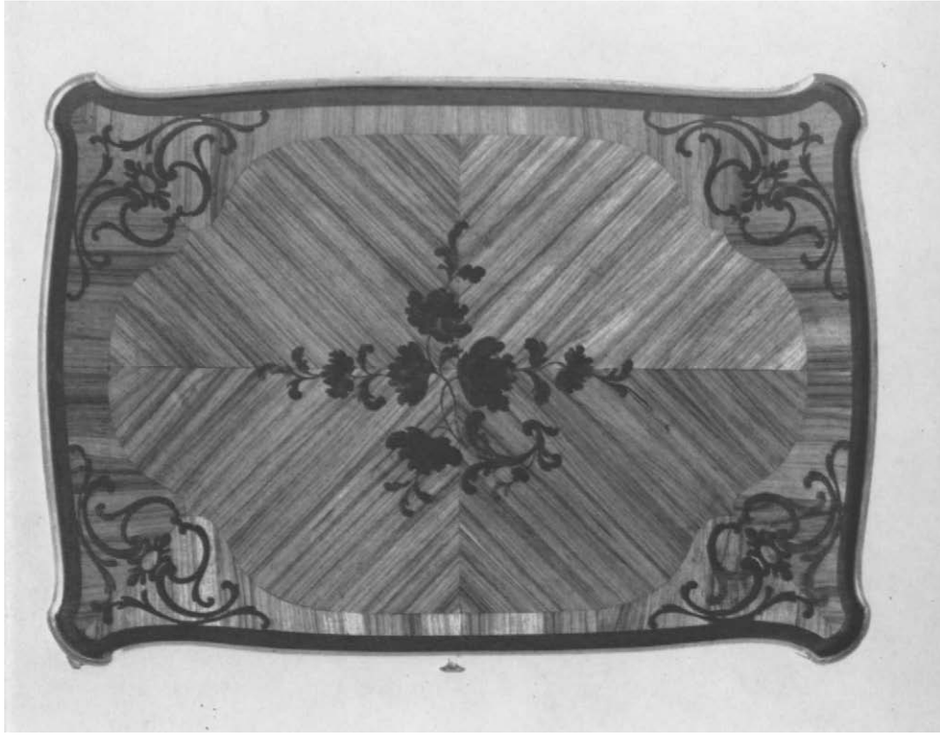
The legs are each mounted above the knee with a scrolled cartouche. A narrow molding of gilt bronze runs down the fore edge of each leg to the foot, which is shod with scrolled gilt bronze.

The top, surrounded by a plain gilt-bronze band raised as a rim on three sides, may be slid back on runners and the top drawer drawn forward. This drawer is fitted at the right for writing materials; the rest is closed by a lid, hinged at the back and inlaid with a shaped panel of green morocco leather with a tooled and gilded border and framed with purplewood. When raised there is a space beneath, lined with cedarwood, for papers, etc. The two upper drawers are fitted with keyhole escutcheons of gilt bronze; the third has a knob of the same material.

Compare No. 133, which is a later and somewhat more elaborate version of the same model.

A *chiffonnière* of very much the same form and decoration is illustrated in Nicolay (*Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 177, figs. A, A′). The floral spray in the center of each is taken from the same cartoon, but the branches are differently arranged. The piece illustrated by Nicolay is branded EHB; this mark is not, as he supposes, an *ébéniste*'s stamp but more probably a collector's or inventory mark (see *Wallace Collection Catalogues: Furniture*, p. 214, for a suggestion that the letters are the initials of Hortense Bonaparte, queen of Holland).

A *commode* with very similar marquetry on the top incorporating the same scrolled motifs at the corners as well as the sprays of leaves and stamped by L. Boudin (*maître* 1761–about 1804) was on the New York art market in recent years. But Boudin was a furniture dealer as well as an *ébéniste* and may have stamped a piece made by another craftsman.



133 Work and Writing Table

(table en chiffonnière)

H. 29½ (75.0); W. 22¼ (56.5); D. 16⅝ (42.2).

VENEERED on oak and pine with quartered tulipwood inlaid with casuarina wood and holly. The mounts are of bronze chased and gilded.

The rectangular body contains five drawers in front, the lower four enclosed within a tambour front. It is supported on four tall tapering and slightly cabriole legs, triangular in section and with a chamfered inner edge.

The top is veneered with quartered tulipwood and inlaid with a border of casuarina wood and crossbanded tulipwood. This is set within another casuarina wood border of Greek-key pattern, edged with narrow fillets of holly. The four sides of the frieze are inlaid with a more elaborate version of the same pattern, which is also used in simpler form around the panels of the back and two sides. The slats of the tambour in front are of tulipwood with the grain running in contrary diagonal directions on alternate slats.

The four upper corners are each mounted above the knee with an elongated foliated cartouche; it is linked to the feet by a fillet of gilt bronze, granulated down the center. The feet are shod with acanthus scrolls. The top drawer is fitted with a keyhole escutcheon in the form of a foliated shield (probably a replacement, for there are earlier nail holes beneath).

The piece is somewhat elaborately fitted. The top, surrounded with a tooled molding of gilt bronze raised to form a lid on three sides, may be slid back and the drawer pulled forward. It then forms a writing slide, for it is fitted within for writing materials at the right-hand side and the rest is closed by a false top inlaid with a panel of black morocco leather framed in tulipwood. This false top may be slid back to reveal a recess lined with varnished oak, intended to hold papers, etc.

The tambour front divides at the center, and when the two slides are moved back by means of gilt-bronze knobs a nest of four drawers is revealed in the interior. This set of four faces is treated as a single panel and veneered with quartered tulipwood bordered with a string of casuarina wood indented at the corners.

Behind the tambour front the upper right-hand drawer is stenciled in green ink on the underside with the inventory number 50149X, probably a mark of fairly recent origin, while a printed rectangular stick-on label pasted under the body reads: "POTTIER EMBALLEUR 48 Rue Kléber St. OUEN (Seine)" together with the number 23 in pencil. A similar label appears on No. 148 with an ink inscription "1936—Exposition d'Amsterdam."

EXHIBITED: Rijksmuseum, Exhibition of Ancient Art Belonging to the International Trade, Amsterdam, 1936, catalogue no. 316.

Formerly in the collections of Joseph Bauer, a Parisian dealer by whom it was lent to the Amsterdam exhibition (information kindly provided by Th. H. Lunsingh Scheurleer of the Rijksmuseum); Baron Paul de Becker.

An almost identical table was lot 186 in the Michelham sale (Hampton & Son, London, November 23, 1926 [illustrated in catalogue], sold for 2,000 guineas) and is also unstamped.

A second very similar table, though with slightly more sinuous lines and rather richer mounts, is in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 13, pl. 6). This, too, is unstamped, but the marquetry of a bunch of flowers on the top and the diaper pattern on the tambour and sides are entirely in the style of Oeben, as are the rather elaborate fittings of both.



It is amongst the *compagnons* of J.-F. Oeben that the authorship of No. 133 must be sought. In form it is a simplified version of the *toilette à transformations* in the Wallace Collection (catalogue no. F 110), which certainly came out of the Oeben workshop and which may be the work of J.-F. Leleu (*maître* 1764–1807), whose name is crudely scratched on its underside. Both J.-F. Leleu and R. Lacroix (*maître* 1755–1799) used the type of Greek-key decoration that appears on No. 133. The former perhaps used this motif rather more frequently in combination with plain panels of quartered tulipwood against which the design is emphasized by being outlined with narrow fillets of a lighter wood as here. But these features were used by other *ébénistes*, such as N.-J. Marchand (*maître* before 1738), and it would therefore be hazardous to make any definite attribution of the authorship of this piece. Lacroix also frequently used tambour shutters of the same type as appears on No. 133, e.g., on a *meuble d'appui* with two tiers of tambours in the Musée des Arts Décoratifs, Paris.

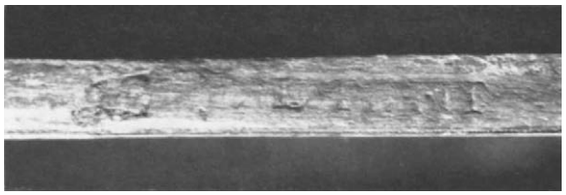
No. 133 may be compared with the *chiffonnière* No. 132, which is a simpler and probably rather earlier version of the same type of piece.



134 Small Writing Table

(table en chiffonnière)

H. 27¼ (69.2); W. 15⅞ (40.3); D. 12⅝ (32.1).



VENEERED on oak and pine with tulipwood, kingwood, etc. The mounts are of bronze chased and gilded.

The rectangular chest of three drawers with bowed front and serpentine sides and lower edges is supported on four tall tapering cabriole legs, triangular in section.

The top, sides, and back are veneered with shaped panels of quartered tulipwood, banded with kingwood, and inlaid in the center with a single floral spray in various end-cut woods. The drawer fronts are similarly veneered with a pair of confronted floral sprays at each side of the keyhole and banded with a shaped border of kingwood. The legs are veneered with kingwood. The top is surrounded on three sides by a simple tulipwood rim.

The keyhole escutcheons and foliated shoes are of gilt bronze.

The top drawer is fitted with a writing slide, inset with a panel of green leather with a tooled and gilded border, which may be drawn back to reveal an oak recess. The drawer is fitted for writing materials.

Stamped beneath the back rail to the right: N. PETIT (partially effaced), together with the monogram of the *jurés*.

By Nicolas Petit (*maître* 1761–1791).

The table is of a design very frequently repeated in the eighteenth century and often copied in the nineteenth century. A very similar but slightly simpler *chiffonnière* was lot 150 in the sale of the estate of Gertrude Corbitt of New York (Parke-Bernet Galleries, New York, December 12, 1959 [illustrated in catalogue], sold for $1,400). It was stamped by Christophe Wolff (*maître* 1755–1795).



135 Work and Writing Table

(table en chiffonnière)

H. 27¼ (69.2); W. 11⅜ (28.9); D. 9 (22.9).

VENEERED on oak with tulipwood cut on the quarter and kingwood inlaid with holly, stained sycamore, etc. The mounts are of bronze chased and gilded.

The table has a rectangular top, slightly *bombé* sides, and contains three drawers (the top one false) in front beneath a writing slide and a fourth drawer fitted for writing materials at the upper right-hand side. It is supported on four tall tapering cabriole legs.

The table is almost identical in design to No. 136 except that only the top is veneered with a marquetry panel containing a bouquet of flowers (roses and narcissus) on a tulipwood ground, the sides being simply veneered with a panel of quartered tulipwood framed in kingwood, which continues down the legs.

The top is surrounded by a gilt-bronze molding, and all four corners are mounted above the knee with a foliated rococo cartouche. The drawer at the right side has a handle of foliate design; there is a similar handle attached to the body on the left side, so that the piece can be easily lifted. The four keyhole escutcheons are of rococo design.



The writing slide is inset with a shaped panel of green morocco leather tooled and gilded, within a border of casuarina wood.

Stamped beneath the front edge of the lower drawer to the left and again (slightly effaced) under the left-hand rail of the carcass at the back: DELORME.



By Adrien Faizelot-Delorme (*maître* 1748–after 1783).

Formerly in the collection of the Earl of Carrington (label pasted beneath carcass).

The design was very frequently repeated. A table of almost identical design also stamped DELORME, but veneered with a basket of flowers on the front, is in the Louvre (catalogue no. 43, from the Double and Isaac de Camondo collections). A second, also stamped by Delorme, was sold from the collection of Aline Bloom at the Parke-Bernet Galleries, New York, October 13, 1962, lot 352 (illustrated in catalogue), for $3,500. Another with marquetry and mounts very similar to those of No. 135 and with a partially obliterated stamp, apparently that of Delorme, was formerly in the collection of Mrs. R. Biddle (sold Galerie Charpentier, Paris, December 5, 1960, lot 118 [illustrated in catalogue], for 700,000 francs).



136 Work and Writing Table

(table en chiffonnière)

H. 28¼ (71.7); W. 12¾ (32.4); D. 9⅞ (25.1).

VENEERED partly on oak and partly on pine with tulipwood, sycamore, holly, etc. The mounts are of bronze chased and gilded.

The table has a rectangular top, slightly *bombé* sides, and contains two drawers beneath a writing slide in front and one at the right-hand side fitted for writing materials. It is supported on four tall tapering cabriole legs.

The top and all four sides are veneered with shaped panels each enclosing a bouquet of flowers in partially stained sycamore, etc., on a ground of sycamore and framed with tulipwood cut on the quarter. Each corner of the top is inlaid with very small trapezoidal panels of stained sycamore.

The legs are mounted above each knee with a pierced and foliated cartouche and with a narrow molding of gilt bronze running down the fore edge to the foot. The feet are shod with gilt-bronze shoes of pierced and foliate design. The top is surrounded with a plain molding of gilt bronze.

The drawers are of oak, and the writing slide is inset with a panel of dark green leather.

Stamped three times beneath the front rail: A. GOSSELIN (partially effaced), together with the monogram of the *jurés*. "Champigny" is roughly scratched on the underside of the table.

By Adrien-Antoine Gosselin (*maître* 1772–after 1790).

REFERENCE: Janneau and Devinoy, *Le Meuble Léger en France*, pl. 137.

Formerly in the collection of Mme D. . . B. . . (sold Hôtel Drouot, Paris, May 11–12, 1942, allegedly for 300,000 francs, but no marked catalogue appears to survive).

A very large number of tables of this type must have been made in the eighteenth century (compare Nos. 135 and 137). One almost identical with No. 135 but signed by B. Péridiez (*maître* before 1738) was in the collection of Edith Chester Beatty. Another, unstamped, is in the Musée Nissim de Camondo, Paris (catalogue no. 195, illustrated in Mottheau, *Meubles Usuels—Régence et Louis XV*, pl. 28). Numerous other examples could be quoted.







137 Work and Writing Table

(table en chiffonnière)

H. 27⅛ (68.9); W. 11¾ (29.8); D. 9¼ (23.4).

THE TABLE is almost identical in design to No. 136 and is executed in the same woods. The marquetry panel at the top encloses a basket of flowers in place of the bouquet on No. 136. All four sides of the body are veneered with floral sprays. The mounts above the knees are of slightly different form. The writing slide is inlaid with a shaped panel of green morocco leather with a tooled and gilded border, framed in tulipwood.

The corner mounts may be a later replacement.

A very similar table with a basket of flowers, veneered on the front and on the top, was lot 119 in an anonymous sale, Palais Galliera, Paris, December 5, 1961 (illustrated in catalogue), sold for 64,000 N. F. The corner mounts were of a richer design.





138 Work and Writing Table

(table ambulante)

H. 27½ (69.8); W. 22 (55.8); D. 16⅛ (41.0).

VENEERED on oak and pine with satinwood, tulipwood, holly, ebony, etc. The mounts are of bronze chased and gilded.

The oval top contains a drawer at the right-hand end running the full width of the piece and is fitted with a writing slide (*tirette*) in front. It is supported on four slightly cabriole legs, triangular in section, joined midway by a kidney-shaped shelf.

The top is veneered with a trellis design in holly and ebony on a ground of satinwood, banded with tulipwood edged with a band of alternating squares of ebony and boxwood. A smaller subsidiary oval band of tulipwood surrounds the center of the top. It is veneered around the frieze with four panels of a repeating diamond pattern in holly and stained sycamore enclosing quatrefoils of the same woods on a ground of sycamore. The kidney-shaped shelf is veneered with a foliated design in sycamore stained green on a satinwood ground within an oval bordered by tulipwood. This is flanked by two subsidiary shaped panels of similar character enclosing sprays of leaves. The sides of the legs are veneered with panels of satinwood inlaid with pendent husks of stained sycamore and with a quatrefoil of satinwood enclosed within an oval of stained sycamore on the frieze above each knee.

A pierced gallery of gilt bronze runs around the back and two sides of the top and shelf, both of which are framed in a plain band of gilt bronze that surrounds the top and shelf. The feet are shod with rococo cartouches of gilt bronze.

The writing slide is inlaid with a panel of green velvet edged with gold braid. The drawer is fitted with compartments for writing materials at the left.

Under the top is a nineteenth century printed stick-on label "Georjina de Lavalette," presumably the name of a former owner.

Probably by Jean-Pierre Dusautoy (*maître* 1779–1800).

This table is of a frequently repeated type. Compare Nos. 139 and 140. The authorship of this elegant example must be sought amongst the lesser masters of the generation following Oeben. A table very similar to No. 138 but with simpler marquetry and bearing the stamp of L. Boudin (*maître* 1761–about 1804) passed through the Paris salerooms in 1948 (illustrated in Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 72, fig. V). But Boudin was a dealer as much as a furniture maker, and his stamp on a piece is not conclusive proof that he made it. A table stamped by J.-P. Dusautoy (illustrated in Nicolay, *op. cit.*, I, p. 171, fig. A), provides even closer parallels though the foliated marquetry of the shelf is of different design. Perhaps even closer were two oval tables with marble tops, the property of Comte Charles de Solis, which were sold as lots 97 and 98 at Christie's, London, March 19, 1964 (illustrated in catalogue), for £1,000 and £1,300, respectively. Each of them bore the stamp I. P. DUSAUTOY. The same motifs of diamond trelliswork enclosing quatrefoils, the same pendent husks on the legs, and a foliated marquetry of very similar character also enclosed within an oval all appear on a *bureau à cylindre* stamped by Dusautoy (illustrated in Nicolay, *op. cit.*, I, p. 170, fig. C). Compare also No. 140.

A lower, more richly mounted table of the same design entirely veneered with a similar fret of trellis marquetry was formerly in the Harcourt Collection (sold Christie's, London, July 6, 1961, lot 35 [illustrated in catalogue], for 6,200 guineas). It was stamped by Roger Lacroix (*maître* 1755–1799). It seems, however, much more likely that No. 138 is Dusautoy's work.





[278]

139 Work Table

(table ambulante)

H. 28 1/16 (71.3); W. 22 (55.9); D. 15 9/16 (39.6).

VENEERED predominantly on pine but partly on oak with tulipwood, satinwood, sycamore, ebony, boxwood, etc. The mounts are of bronze chased and gilded.

The oval top, containing a drawer, of oak, in front, is supported on four tall tapering cabriole legs, triangular in section, joined midway by a kidney-shaped shelf.

The top and shelf are veneered, the first with a basket of flowers, the second with interlacing floral sprays, in various woods, some stained green, on a ground of satinwood. These are banded with an inner border engraved with laurel leaves and an outer border of tulipwood. The frieze contains panels of satinwood inlaid with floral swags, framed with narrow fillets of ebony and boxwood, and bordered with tulipwood. Between each pair of panels, above the knees of the cabriole legs, is a similar narrow panel that breaks forward and is inlaid with a floral pendant suspended by a ring from a feigned hook.

A pierced gallery of gilt bronze runs around the back and part of the sides of the top. The feet are shod with acanthus scrolls of gilt bronze.

Stamped beneath the body to the right, at a right angle to the edge, with a partially effaced mark: J.-L. (?) COSSON.

Probably by Jacques-Laurent Cosson (*maître* 1765–after 1805).

No. 139 may be compared with Nos. 138 and 140, both attributed to J.-P. Dusautoy (*maître* 1779–1800). The marquetry of floral swags on the side panels of the frieze in combination with floral sprays is particularly characteristic of the work of C. Topino (*maître* 1773). It appears on a whole group of small tables somewhat similar to No. 139 that bear his stamp (e.g., Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 461, figs. L, J, K) as well as on his *commodes* (e.g., Nicolay, *op. cit.*, I, p. 465, figs. Y, Z). But Topino is known to have sold panels of ready-made marquetry to other *ébénistes* (see G. de Bellaigue, *Burlington Magazine*, July 1965, p. 358).

But Cosson's stamp is sometimes found (possibly as repairer) on works by other craftsmen, e.g., a table in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 66), the marquetry of which is certainly by G. Jansen (*maître* 1767). It is not impossible that Cosson merely repaired No. 139, though he appears to have worked in a variety of styles and could certainly have been its maker.



140 Work and Writing Table

(table à déjeuner)

H. 28½ (72.4); W. 22 (55.9); D. 16⅜ (41.6).

THIS TABLE is of the same shape and materials and almost exactly the same design as No. 138. The differences are: the top is of white Carrara marble, the oval panel of foliated marquetry on the shelf is surrounded by a diaper marquetry of diamond pattern enclosing quatrefoils, and the piece is rather more richly mounted. It contains a drawer at the right-hand side and a writing slide (*tirette*) in front.



The mounts consist of a small pendent husk on the knee of each cabriole leg, an oval frame of tooled gilt bronze around the quatrefoil above each leg, and a frame of tooled gilt bronze around each marquetry panel in the frieze. The galleries around the top and shelf are of a slightly different design from those on No. 138.

The writing slide in front is inlaid with a panel of green silk damask bordered with gold braid.

Probably by Jean-Pierre Dusautoy (*maître* 1779–1800).

Formerly in the collection of Eleanor Patterson, Washington, D.C.

Compare No. 138. The oval panel of foliated marquetry on the shelf resembles that on the *bureau à cylindre* stamped by J.-P. Dusautoy and illustrated in Nicolay (*Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 170, fig. C) even more closely than it does that on the shelf of No. 138, thus making it more probable that both pieces are by this *ébéniste*. In addition, a table stamped by Dusautoy, lot 97 in a sale at Christie's, London, March 19, 1964 (see under No. 138) resembles No. 140 very closely. Another table, very similar to No. 140, but having a marquetry top in place of the marble one and stamped by Dusautoy, was lot 31 in a sale at Sotheby's, London, November 22, 1963 (illustrated in catalogue). It sold for £1,400.

An almost identical table appeared in an anonymous sale in Paris, April 29, 1960, lot 163 (illustrated in catalogue), sold for 14,000 N. F. It was stamped, but according to the catalogue, the stamp was indecipherable.

141 Work and Writing Table

(table à écrire)

H. 27$\frac{5}{16}$ (69.4); W. 23½ (59.7); D. 14¾ (37.5).

VENEERED on oak and pine with satinwood, sycamore, holly, ebony, boxwood, etc. The mounts are of bronze chased and gilded.

The rectangular top, with projecting corners, contains a drawer at each side and a writing slide in front. It is supported on four tall tapering square legs.

The top and each side of the frieze are veneered on a ground of satinwood with a design of interlacing diamonds and angular ribboning of sycamore enclosed within narrow fillets of boxwood and ebony at each side. The panels are framed by a band of satinwood between a double band of sycamore within strings of ebony and boxwood. The tapering legs are inlaid with panels of satinwood enclosed with narrow fillets of boxwood and ebony and banded with sycamore.

The top is surrounded by a shallow rim of gilt bronze. The frieze is mounted at each corner with an elongated floral mount. A plain molding runs along the lower edge of the table. The legs are mounted at the top with *guttae*. The feet are shod with square bulbous shoes of gilt bronze and rest on casters.

The writing slide is inlaid with a panel of deep purple leather with a tooled and gilded border framed in sycamore. The drawers are of cedar. The right-hand drawer is longer and is fitted with a lock; the left-hand drawer is opened by pressure on a catch beneath the body.

The legs may have been slightly shortened, but the casters appear to be contemporary with the piece.

The style of this table, which must date from about 1770–1775, suggests that it may be by the *ébéniste* Roger Lacroix (*maître* 1755–1799). He made a quantity of small elegant furniture in the Louis XVI style veneered with geometrical designs, though the elaborate interlaced design used on No. 141 is unusual.



142 Work Table

(table en auge)

H. 27 (68.6); Diam. of top 14½ (35.0).

VENEERED on oak with tulipwood, ebony, and holly, and inlaid with plaques of white Sèvres porcelain painted with sprigs of flowers. The mounts are of bronze chased and gilded.

The circular top, containing a drawer running the full depth of the piece, is supported on three straight legs above a circular shelf that rests on three slightly splayed cabriole legs. The top and shelf are mounted in the center with circular plaques of white Sèvres porcelain painted with sprigs of flowers. Three curved rectangular plaques of porcelain decorated with scattered sprigs of flowers are mounted around the sides of the top.

The top and shelf are veneered *en soleil* (i.e., with the grain radiating out from the center) with tulipwood, and each porcelain plaque is surrounded by a gilt-bronze molding. An openwork gallery of basketwork pattern of gilt bronze surrounds the top; a simpler gallery of gilt-bronze pierced with alternating ovals and small circles surrounds the shelf.

The legs, veneered within and without with panels of tulipwood, framed in narrow fillets of ebony and holly, and banded with tulipwood, are mounted on the outside with foliated gilt-bronze pendants hanging from feigned nails. The cabriole legs are each mounted above the knee with a pendent acanthus leaf. The feet are shod with gilt-bronze acanthus scrolls.

The underside of the porcelain of the top is glazed. It has a wide gilded border around the reserve and is painted in blue with the interlaced L's of the Sèvres factory but lacks any date-letter or painter's mark. The porcelain plaque on the shelf is unglazed on the back and bears no marks. The *cercles de porcelaine* around the sides are glazed at the back and are also unmarked.



Stamped beneath the top at one side: M. CARLIN, together with the monogram of the *jurés*.

By Martin Carlin (*maître* 1766–1785).

A large number of similar tables exist, varying slightly in one way or another from No. 142. Many of them are stamped by Carlin, and it is likely that he was responsible for making the greater number of them. Notable examples are in the Louvre (Solomon de Rothschild bequest) and in the collections of Robert Lehman (formerly in the Hillingdon Collection); J. Paul Getty, Los Angeles (two examples); and elsewhere. They vary slightly in size, but all have tops entirely of Sèvres porcelain. The plaques on the top and shelves of No. 142 have a different type of decoration from these and have been cut down, probably, as the glazed backs suggest, from circular dishes. They are undoubtedly a later enrichment of the table. The top and shelf of No. 142 may each have been originally veneered entirely *en soleil*. Examples of this type are not uncommon, e.g., the one illustrated by Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 90, fig. B, the whereabouts of which is not recorded in the text. Another was lot 129 in the sale of the collection of the late Richard Peñard y Fernandez (sold Palais Galliera, Paris, December 7, 1960 [illustrated in catalogue], for 235,000 francs.)

Verlet has shown (*Sèvres*, I, p. 31) that from 1761 onward the *marchand-mercier* Poirier was purchasing *plateaux de chiffonnier* from the Sèvres factory and that from 1770 onward these orders (and subsequently those given by his successor

Daguerre) included a number of *quarts-de-cercle* (generally in groups of three). The porcelain of these usually had no factory mark painted on it, Instead this was sometimes (perhaps, originally, always) applied on stick-on labels (compare No. 105). They formed the basic elements of the decoration of such tables as No. 142. Carlin is known to have worked a great deal for Poirier.

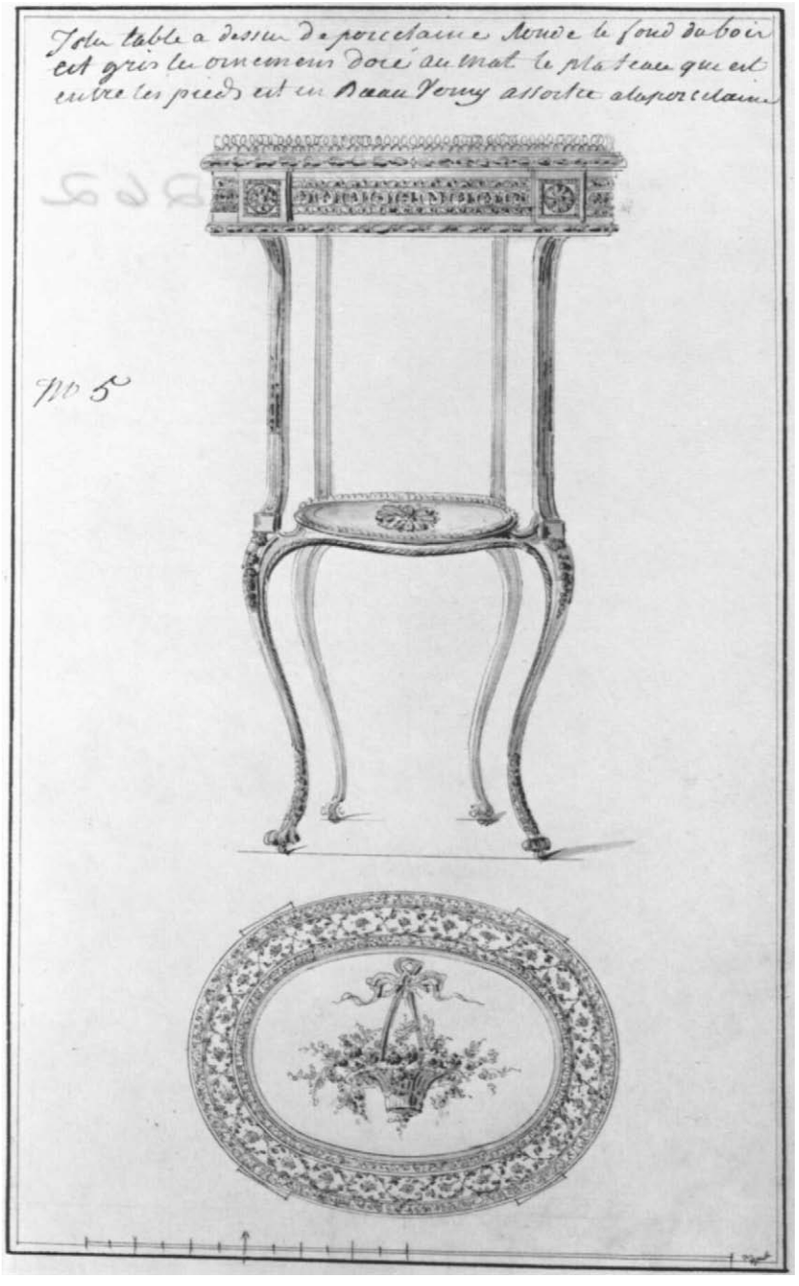
Such tables were often known as *tables en chiffonnière* (see Nos. 125ff.), somewhat surprisingly as they contain only a single drawer (see Glossary). When fitted with a high gallery as in No. 142, they became *tables en auge* (i.e., trough-shaped) or *tables en crachoir* (i.e., spittoon-shaped). The gallery was intended to prevent sewing materials, unraveled *passementerie*, etc., from falling off the top.



143 Work Table and Candlestand

(guéridon)

H. 28$\frac{3}{16}$ (71.6); W. 17$\frac{1}{4}$ (43.8); D. 13$\frac{1}{16}$ (33.2).



VENEERED partly on oak and partly on sycamore with ebony and Oriental and European lacquer. The legs are of solid ebony. The mounts are of bronze chased and gilded.

The oval top, veneered with a panel of black, gold, and aventurine lacquer, contains a drawer at the front and is supported on four straight legs above a similar oval shelf, similarly veneered, that rests on four short cabriole legs.

The top and shelf are each surrounded by a pierced gallery of gilt bronze above a gilt-bronze molding chased with a laurel leaf and berry garland. They are each veneered with a panel lacquered with two fans of Japanese pattern in black and gold on an aventurine ground. The lacquer of the top is Japanese, that of the shelf European. The frieze is mounted with four pierced rectangular panels of a repeating design of confronted half-moons enclosing trefoils; these are separated above each leg by a gilt-bronze rosette enclosed within a square ebony panel framed in tooled gilt bronze. The outer sides of the legs are each mounted both above and below the lower shelf with an elongated panel of tooled gilt bronze and with floral pendants upon each knee. The feet are shod with foliated lions' paws of gilt bronze.

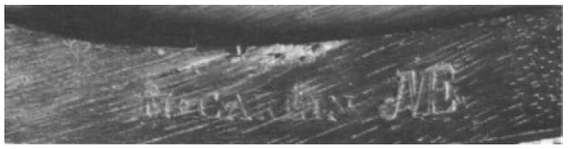
The oak drawer is opened by pressure on a concealed spring button beneath the top. It is lined with green silk.

Stamped beneath the fore edge of the drawer to the right: M. CARLIN, together with the monogram of the *jurés*. Inscribed in ink on the under-

Water-color drawing attributed to R. Lalonde (active before 1788–after 1806), probably done as advertising matter for the marchand-mercier Daguerre about 1770–1785. The Metropolitan Museum of Art, gift of Raphael Esmerian, 59.611.8



side of the lacquer panel of the top "August 3rd 1843, D H, No. 170."



By Martin Carlin (*maître* 1766–1785).

Formerly in the collections of Brigadier R. J. Cooper (sold Christie's, London, October 30, 1947, lot 114 [illustrated in catalogue], for £1,522. 10s.); Morton Lee.

The inscription beneath the top is probably a repairer's note. The top is lacquered on a very thin panel of limewood laid down on oak and sycamore, probably a repair made in the nineteenth century. The lower shelf, however, is lacquered on wood over half an inch thick; it must therefore be of European origin. The inscription shows that the table must have been in an English collection by 1843.

A drawing, illustrated on p. 284, formerly in the possession of Charles-Joseph, Prince de Ligne (1755–1814), exhibited at The Metropolitan Museum of Art in January-February 1960, shows a table exactly similar to No. 143 but with a Sèvres porcelain top and a lacquered shelf below. This comes from a group of drawings for furniture, clocks, mounted porcelain, etc., probably supplied by the *marchand-mercier* Daguerre to Albert, Duke of Sachsen-Teschen, a brother-in-law of Marie-Antoinette (see *The Metropolitan Museum of Art Bulletin*, May 1960, p. 281). It seems likely that they were executed by Daguerre himself or by a draughtsman employed by him. Their highly finished character suggests, as Parker has noted (*Bulletin, loc. cit.*), that they were made as "sales material" for the dealer's clients rather than as working designs for Carlin's use. Whether they can rightly be described as "an illustrated inventory of the collection of Albert of Sachsen Teschen and his consort Maria-Christina" (Dauterman, Parker, and Standen, *Decorative Art from the Samuel H. Kress Collection in The Metropolitan Museum of Art*, p. 130) is perhaps more open to question (see also No. 90).

Carlin produced a large number of small elegant tables of this type, of varying shapes and designs similar in general character to No. 143. One that follows the drawing mentioned above, and has a top of Sèvres porcelain painted with a basket of flowers suspended from a ribbon bow, was formerly in the collection of René Fribourg, New York. The shelf is of *tôle peinte*. This table is stamped by Carlin, and was sold at Sotheby's, London, June 28, 1963, lot 190 (illustrated in catalogue), for £18,800.

144 Combined Work, Writing, and Reading Table and Music Stand

H. (closed) 30½ (77.5); H. (maximum extension) 43⅝ (110.8); W. 15¾ (40.0); D. 12⅜ (31.4).

VENEERED on oak with ebony, tulipwood, and black and gold Japanese lacquer. The mounts are of bronze chased and gilded.

The rectangular boxlike top is in two stages, the lower containing a drawer in front and the upper consisting of a shallow box or container, the lid of which can be raised on a steel ratchet to form an adjustable reading stand or music rest. The top is supported on a fluted column that rests on three splayed legs terminating in scrolled feet fitted with casters.

The table top, lacquered with geese in a landscape in gold on a black ground, is hinged in front and provided with a mahogany strut enabling it to be used as a reading desk or music stand that can be revolved by pulling a catch beneath the top. The whole of this part of the piece can be raised and lowered on a vertical steel ratchet with a spring catch adjustable from below and running into the main support of the table. When the table top is raised, a shallow recess lined with tulipwood, for needlework, etc., is revealed. Its exterior, veneered with ebony, is mounted with a feigned drapery, fringed and caught up with ribbon bows, all gilt bronze.

The drawer below is faced with ebony, paneled and framed in tooled gilt bronze as are the other three sides of the top. It can be opened by pressure on a spring catch beneath the top and has a brass ring-and-knob handle. It has a false top inset with a panel of dark green moiré silk framed with tulipwood, which slides back to reveal a recess



lined with matching moiré silk. The right-hand side of the drawer is fitted with a compartment for writing materials.

The support, veneered with ebony, is fitted with brass flutes and gilt-bronze *chandelles* and mounted with three gilt-bronze rosettes around the lower end. The splayed legs are of ebony, with carved flutes along the upper edge. The casters appear to be contemporary with the piece.

Attributed to Martin Carlin (*maître* 1766–1785).

REFERENCE: *Connaissance des Arts*, October 1953, illustrated p. 34 (open and closed).

No. 144 closely resembles a work, reading, and writing table stamped M. CARLIN in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 43, pl. 27). This is mounted with a plaque of Sèvres porcelain bearing the date-letter for 1778, in place of the lacquer, and is veneered principally with tulipwood instead of ebony. This piece is traditionally said to have been given by Marie-Antoinette to Lady Auckland, wife of the English ambassador in Paris, in 1786. A second, also mounted with a plaque of Sèvres porcelain and stamped CARLIN, is at Waddesdon Manor (Low White Room). It may also be compared with two tables with very similar functions but of slightly different forms; both are stamped by Carlin and supported on four straight legs, the one in the Wallace Collection (catalogue no. F 327) and the other at Waddesdon Manor. Further similar examples by Carlin are in the Frick Collection (*The Frick Collection*, X, no. 62) and at the Huntington Art Gallery, San Marino, California (catalogue pp. 89–90, illustrated figs. 73, 75).

A nineteenth century copy of No. 144 in mahogany with a porcelain plaque forming the music rest was sold at Versailles on June 7, 1956, for 116,000 francs (illustrated in *Connaissance des Arts*, November 1956, p. 82).

The feigned drapery swags frequently appear on pieces by Carlin. There can be little doubt that such small, specially designed, multifunctional pieces were made by him, for one of the great *marchands-merciers* such as Daguerre or Darnault, for both of whom he appears to have worked.



OVERLEAF: View of a gilder's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, volume III of plates, 1763.
The an Museum of Art Library. Purchase, bequest of
Jane s in memory of her husband, William Loring Andrews

fig. 1 Workman heating object to be gilded

fig. 2 Tub for cleaning

fig. 3 Burnishing stone

fig. 4 Workman applying gold leaf

fig. 5 Workman applying mercury and gold paste

fig. 6 Workman using scratch-brush

fig. 7 Workman giving final coloring

fig. 8 Workman engaged in burnishing

fig. 9 Workman bluing metal


fig. 3
fig. 4
fig. 5
fig. 6


Fig. 4.
Fig. 1.
Fig. 2.
Fig. 3.

THE WRIGHTSMAN COLLECTION

VOLUME II

Furniture

Gilt Bronze and Mounted Porcelain

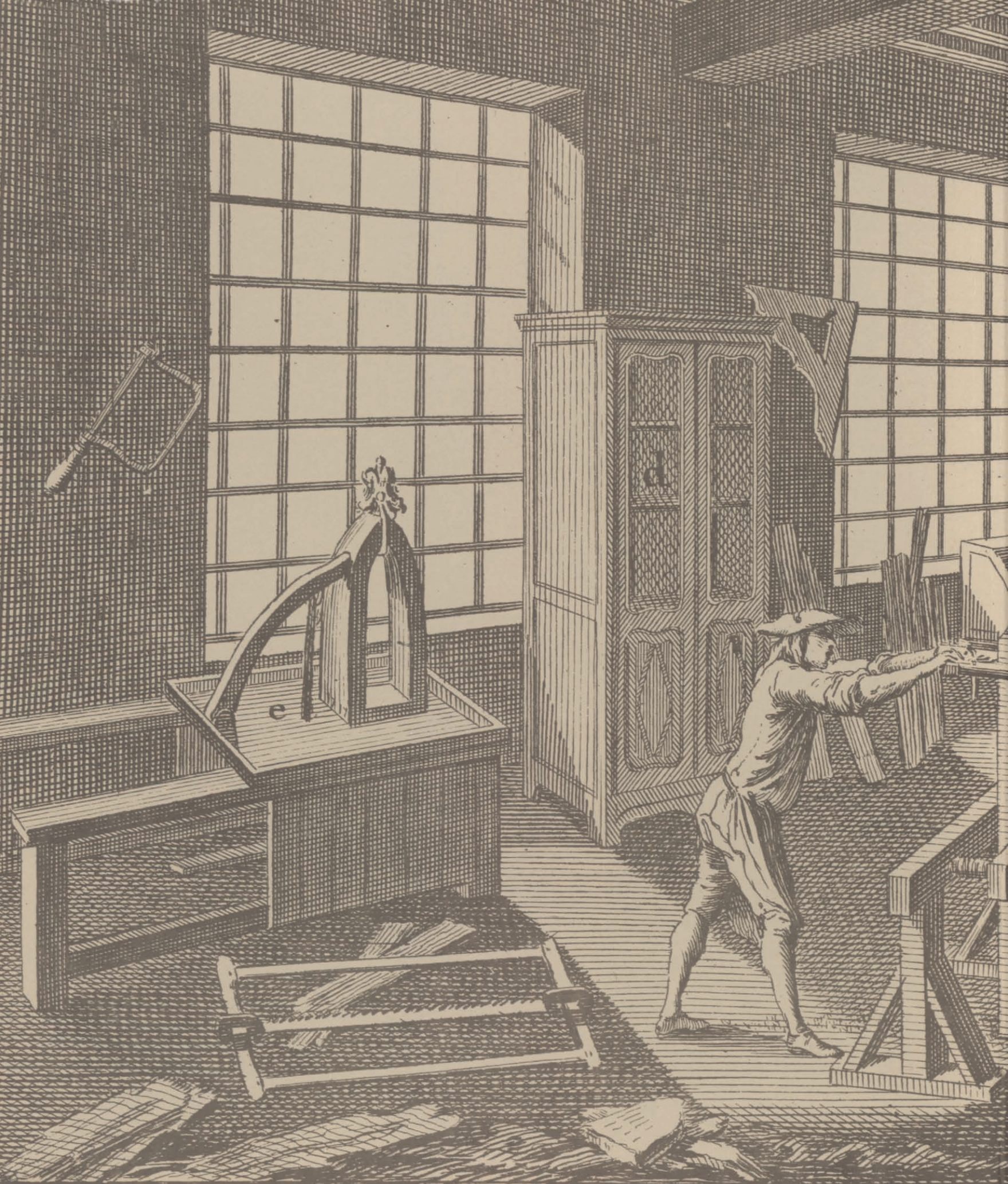
Carpets

by F. J. B. WATSON

Director of the Wallace Collection, Surveyor of the Queen's Works of Art

THE METROPOLITAN MUSEUM OF ART

Distributed by New York Graphic Society, Greenwich, Connecticut


d
e


b
g
a
f

OVERLEAF: View of a cabinetmaker's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, volume IV of plates, 1765. The Metropolitan Museum of Art Library. Purchase, bequest of Jane E. Andrews in memory of her husband, William Loring Andrews

a Bench

b Chest of Drawers

c Desk

d Bookcase with doors

e Marquetry cutter's donkey

f Press or clamp beside which two workmen are engaged in sawing wood

g Workman planing wood

Elsewhere are French saws, marquetry saws, planes, set squares, mallets, chisels, and wooden planks.

THE WRIGHTSMAN COLLECTION

VOLUMES I AND II

Furniture, Gilt Bronze and Mounted Porcelain, Carpets

THE WRIGHTSMAN COLLECTION

VOLUME II

Furniture

Gilt Bronze and Mounted Porcelain

Carpets

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THE METROPOLITAN MUSEUM OF ART

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ÉBÉNISTERIE (continued)

145 Writing Table

(bureau plat)

H. 30⅞ (78.4); W. 57½ (146.1); D. 28⅝ (72.7).



VENEERED on pine with kingwood. The mounts are of bronze chased and gilded. The top is inlaid with a panel of black morocco leather with a border stamped, tooled, and gilded.

The rectangular top contains three drawers, of oak, in the frieze in front, the central one being recessed. It is supported on four cabriole legs, triangular in section and with a chamfered inner edge.

The central drawer is recessed above a kneehole, the recess being flanked by mounts in the form of dragons with outspread wings and tails knotted around a serrated scroll. Each drawer and each end is veneered with quartered kingwood banded with the same wood and framed in tooled gilt bronze. At the back are three blind drawers similarly treated. The rest of the carcass and the legs are veneered with quartered kingwood.

Each leg is mounted above the knee with a heavy scrolled rococo cartouche incorporating shell forms, a sunflower, and acanthus leaves. In the center of each end is a mount in the form of a group of flowers and foliage on a *rocaille* ground. The drawer handles are in the form of foliated sprays of acanthus; the keyhole escutcheon of the central drawer is heart-shaped; the feet are each shod with a lion's paw terminating in acanthus leaves. The top is framed in a brass molding clasped with a prominent cartouche of rococo design at each corner.

In the manner of Charles Cressent (1685–1768).

The history of this piece is the same as that of the *commode* No. 91, also in the style of Cressent. It descended from Lord Hertford through Sir Richard Wallace and Sir John Murray Scott to Victoria, Lady Sackville, who sold it, together with much of the Hertford-Wallace collections,

to the Paris art dealers Jacques Seligmann et Cie (see under Nos. 74 and 91). Later it was acquired by Gorm Rasmussen. No. 145 was subsequently sold at Christie's, London, on February 24, 1938, for £525, by Mrs. George Rasmussen. It was lot 10 (illustrated in catalogue) in the sale and was stated (possibly correctly) to have come from the Château de Bagatelle, one of Sir Richard's Paris houses. Lot 11 in the same sale (illustrated in catalogue), sold for £588, was a table of almost identical design but slightly larger size (64 inches wide) and veneered with rosewood; it was subsequently lot 131 in an anonymous sale in Paris (Palais Galliera, March 4, 1961 [illustrated in catalogue], sold for 180,000 N. F.).

This larger table can be seen in a photograph of the drawing room of Sir John Murray Scott's house in Connaught Place, London, published in *The Sphere*, March 9, 1912, p. 279. No. 145 was therefore probably one of the two Louis XV *bureaux plats* in his apartment in the Rue Laffitte, whither it was doubtless removed after Murray Scott sold Bagatelle to the city of Paris in 1904. Both are briefly listed in the probate inventory of the Rue Laffitte apartment drawn up by Jules Mannheim (as far as the works of art are concerned) after Murray Scott's death and dated February 16, 1912.



p. 75
Dans la Grande Galerie
Grand bureau plat époque Louis XV bois en placage orné de bronze avec dessus en cuir fauve doré en fer, prisé vingt mille francs . . . 20,000 f.

The second is similarly described but had a black leather top and was also valued at 20,000 francs. It is impossible to say which of these is No. 145.

Cressent made a large number of *bureaux plats*. Although none of those described in the various sale catalogues drawn up by himself (1749, 1757, 1765) corresponds to No. 145, the general character of the table is close to his known manner. The motif of a dragon with outstretched wings was one he favored (compare the well-known "dragon" *commode* in the Wallace Collection, catalogue no. F 85). The dragons appearing on No. 145 resemble those on the Wallace Collection piece, and the device of the knotted tail recalls the way the dragons' tails on that *commode* emerge from sunflowers (a floral motif that reappears on No. 145). The quality of the chasing of the gilt bronze is not, however, quite so fine as the general run of Cressent's authenticated work.

This piece, if it is by Cressent, must date from not long before the middle of the eighteenth century. Compared, for instance, with his work in the Residenz Museum at Munich or the Wallace Collection referred to above, it is restrained in character, particularly in the distribution of its bronze mounts. But these pieces were probably all earlier in date.



146 Writing Table

(bureau plat)

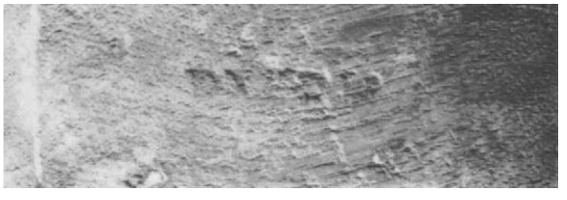
H. 31½ (80.0); W. 71⅞ (182.6); D. 36 (91.4).

VENEERED on oak with ebony. The mounts are of bronze chased and gilded. The top is inlaid with a panel of black morocco leather.

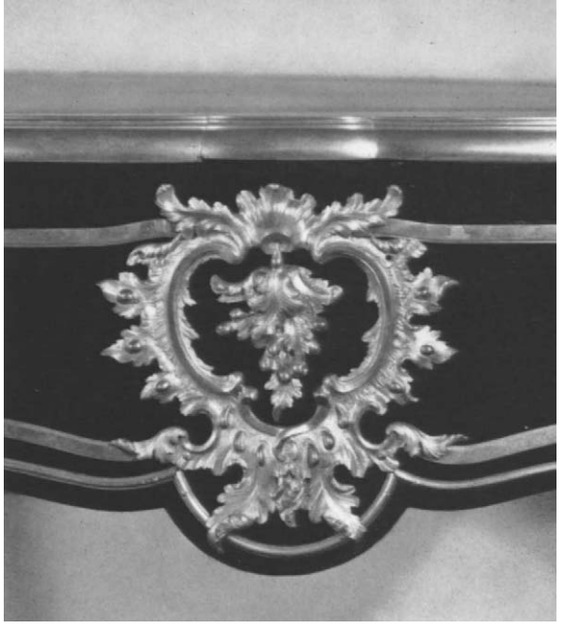
The rectangular top with flowing serpentine sides rests on four cabriole legs, triangular in section and with a chamfered inner edge, and contains three drawers, of walnut, in the front, the central one being shallower than the other two.

The whole is lavishly mounted with gilt bronze in the rococo style. The top is surrounded by a gilt-bronze molding clasped at each corner with a gilt-bronze cartouche. Above the knee of each leg is a particularly rich mount consisting of shell forms, C-scrolls, and foliage. Shaped rococo mounts of foliated cartilaginous character flank the central drawer recesses at front and back. The drawer fronts and each end of the table are surrounded by frames of plain gilt bronze, and the keyhole escutcheons (which also form the drawer handles) are foliated and cruciform. There are three similar blind drawers at the back with blind keyhole escutcheons.

At the center of each shaped end there is a large pierced and foliated cartouche enclosing a pendant of oak leaves and acorns. A plain gilt-bronze molding runs around the sinuous lower edge of the body and down the inner edges of the legs. The feet are shod with scrolls of gilt-bronze acanthus leaves from which floral sprays emerge. They are linked to the corner mounts by a plain gilt-bronze molding.







Detail of a painting of the Dauphin, son of Louis XV, by L. Tocqué, dated 1739. Musée du Louvre





Stamped beneath the side rail at the left-hand side: B.V.R.B. (partially effaced).

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

Formerly in the collection of the Duc de Richelieu, Maréchal de Belle-Isle (1696–1788), at the Château Duplessis near Verdun, from whose descendants it was acquired.

A very similar table stamped B.V.R.B. and veneered with tulipwood in place of ebony was lot 185 in the Mme Saint sale, Galerie Charpentier, Paris, May 20–21, 1935 (illustrated in catalogue), sold for 107,500 francs, and is now in a Paris private collection. It lacks the molding running down the front edge of the legs. A second, also veneered with tulipwood (but described as mahogany in the Parke-Bernet catalogue mentioned below), was formerly in the Rodolphe Kann Collection (catalogue no. 214, illustrated) and was later sold at the Marquise de Portago sale, Parke-Bernet Galleries, New York, November 14–15, 1959, lot 307 (illustrated in catalogue), for $37,000.

A rather similar *bureau plat* by Vanrisamburgh but veneered with purplewood and satinwood is in the Palais de Versailles (illustrated in Verlet, *Le Mobilier Royal Français*, II, pl. III). This, which has similar mounts at each end, similar corner mounts and keyhole escutcheons, but richer frames around the drawer fronts, was delivered by the *marchand-bijoutier* Hébert on February 18, 1745, for use in the Cabinet de Monsieur le Dauphin at Versailles. Probably No. 146 dates from about the same period and may well have been sold by Hébert also. A still richer and heavier version of the same table, probably also by Vanrisamburgh, is to be seen in the portrait of the Dauphin, now in the Louvre (catalogue no. 868), illustrated opposite, by L. Tocqué (1698–1772). This painting was commissioned in 1738 and dated 1739, and is therefore probably rather earlier than the table No. 146.





147 Writing Table

(bureau plat)

H. 29⅝ (73.8); W. 51⅛ (129.9); D. 27¼ (69.2).

VENEERED on oak with tulipwood, purplewood, and end-cut kingwood. The mounts are of bronze chased and gilded. The top is inlaid with a panel of brown leather tooled with a serpentine border and gilded.

The rectangular top, with serpentine sides and serpentine lower edge, is supported on four tapering cabriole legs, triangular in section and with a chamfered inner edge. It contains three drawers in front, the central one being shallower than the two flanking it.

There are similar but blind drawer fronts at the back. The drawer fronts, both real and feigned, are veneered on a ground of tulipwood banded with purplewood, with trailing sprays of flowers and leaves in various end-cut woods. The ends of the table are each inlaid with two similar panels. The legs are inlaid with tapering panels of plain tulipwood banded with purplewood.

The legs are each mounted above the knee with an elaborately pierced mount of rococo form. In the center of each end is a large mount of similar rococo character set against a purplewood reserve. The central drawer front is flanked at each side with an L-shaped mount of foliated rococo design. The keyhole escutcheons, of pierced gilt bronze of a rococo design, are set against reserves of purplewood. The feet are each shod with gilt-bronze shoes in the form of a rococo cartouche and linked to the corner mounts by a tapering molding of gilt bronze running down the fore edge of the leg. A broad stepped molding of gilt bronze, clasped at each corner by a rococo cartouche, surrounds the top.

The style of this piece is somewhat similar to that of Bernard II Vanrisamburgh (*maître* before 1730–1765/66) to whom it was at one time attributed, but there are significant differences, e.g., in the disposition of the trailing sprays of flowers and leaves on the drawer fronts, the type of mount used, in the absence of a gilt-bronze molding running along the lower edge of the table top and down the outer edges of the legs, and in the rather more abrupt breaks in the curve of the silhouette. No. 147 may be compared with the table No. 148 stamped by Joseph Baumhauer (*maître* before 1767–1772), which is of somewhat similar character and has similar blind panels of marquetry running down the sides of the legs. The design of the marquetry on No. 147 is, however, somewhat stiffer, and it may be compared with the marquetry of a *bureau en pente* stamped by Adrien Faizelot-Delorme (*maître* 1748–after 1783) (sold Galerie Georges Petit, Paris, May 17, 1920, lot 67 [illustrated in catalogue], for 43,200 francs), which also has similar blind panels on the sides of the legs.

The closest parallel is, however, provided by a *bureau plat* with a large writing slide at each end that was in the possession of Frank Partridge & Sons in 1962 (illustrated in *Apollo*, March 1962, p. 14, fig. 17). It was unstamped and erroneously attributed to Bernard II Vanrisamburgh, but it had the same short sprays of flowers with stems in the form of interlocking scrolls as appear on No. 147. None of these pieces, however, is sufficiently individual to permit of any reasonably certain attribution for the piece.

148 Writing Table

(bureau plat)

H. 29¾ (75.6); W. 69 (175.2); D. 39¼ (99.7).

VENEERED on oak with tulipwood, purplewood, casuarina wood, kingwood, etc. The mounts are of bronze chased and gilded. The top is inlaid with a panel of green leather with a tooled and gilded border.

The top, of coved, slightly trapezoidal shape with incurving ends, rests on four tapering cabriole legs, triangular in section and with a chamfered inner edge. It contains three long drawers in front, the central one being shallower than the two flanking it.

The drawer fronts, framed in gilt-bronze moldings, are veneered with trailing sprays of flowers and foliage in casuarina wood and kingwood on a ground of tulipwood banded with purplewood. At each end there are two blind drawer fronts similarly treated. Outside these drawer fronts and at the back the carcass is veneered with purplewood. The outer sides of the legs are inlaid with narrow panels of tulipwood banded with purplewood. The lower edge of the body is beveled on the front and sides and veneered with tulipwood extending down the sides of the legs. The chamfered inner edges of the legs are also veneered with tulipwood.

The legs are each mounted above the knee with an elongated rococo cartouche of scrolled and foliated design. The center of each end is mounted with a large motif of leaves and flowers. The feet are shod with scrolled acanthus leaves of gilt bronze, which are linked to the corner mounts by a narrow molding of gilt bronze running down the forecorner of the leg. A narrow molding of gilt bronze runs around the lower edge of the table on the front and sides and is continued down the outer edges of each leg, terminating at the foot. A stepped gilt-bronze molding surrounds the top.



Stamped beneath the left side rail toward the back: JOSEPH, between two fleurs-de-lys. A stick-on label beneath the carcass is inscribed in ink "9 Decembre 1943/ Depart de/ Lacarde" with an illegible initial. There are furthermore two printed stickers pasted to the underside of the carcass: a rectangular one reading "POTTIER EMBALLEUR 48 Rue Kléber St. OUEN (Seine)," inscribed in ink "1936-Exposition d'Amsterdam" together with the number 10 in pencil (a similar label appears on No. 133), and an oval one reading "INT. TENTOONSTELLING VAN OUDE KUNST. RIJKSMUSEUM AMSTERDAM 1936" and inscribed in pencil "Kramer Paris 433."

By Joseph Baumhauer, known as Joseph (*maître* 1767–1772).

EXHIBITED: Rijksmuseum, Exhibition of Ancient Art Belonging to the International Trade, Amsterdam, 1936, no. 314 (illustrated in catalogue), lent by L. Kraemer, Paris. It was shown with a matching *cartonnier* (now on the New York art market), also of curving shape, that stood on it.

This table, of very unusual shape, was clearly made for a room with one wall at least of curving shape. The style of the piece, with trailing floral and foliated marquetry in the manner of Bernard II Vanrisamburgh, was often adopted by the two Baumhauers, father and son, e.g., on a pair of

Louis XV corner cupboards in the Viel-Picard Collection (illustrated in Theunisson, *Meubles et Sièges du XVIIIe Siècle*, pl. XXXVIII).

Toward the middle of 1767, after having been in Paris for many years without becoming a *maître ébéniste*, Joseph Baumhauer was made an *ébéniste privilégié du Roi*. It was probably for this reason that his name is flanked with two fleurs-de-lys on his stamp. It may therefore be assumed that No. 148 was made between 1767 and his death in 1772. His son Gaspard-Joseph Baumhauer (1747–after 1772) seems to have used the same stamp with the fleurs-de-lys after his father's death, but No. 148 probably dates from earlier than this.



149 Writing Table

(bureau plat)

H. 30$\frac{3}{16}$ (76.7); W. 50$\frac{15}{16}$ (129.4); D. 25$\frac{3}{16}$ (64.0).

VENEERED on oak with satinwood, holly, and stained sycamore. The mounts are of bronze chased and gilded.

The rectangular top rests on four square tapering legs and is fitted with two drawers in the frieze at the front and a writing slide in the right-hand side.

The top and writing slide are each inlaid with a large panel of black leather with a tooled and gilded border. The sides of the table are veneered with a repeating pattern of diamonds enclosing quatrefoils in green-stained sycamore with red striations on a ground of holly. The legs are veneered on all four sides with panels of holly banded with satinwood and enclosing husk pendants inlaid in green-stained sycamore shaded with red.

The corners are each mounted with a swag of feigned drapery caught up by rings below the top, and the drawer fronts are framed in a reeded molding bound with ribbon of gilt bronze. The back is similarly treated around blind drawer fronts. The legs are mounted with plain square capitals of gilt bronze with *guttae* below. The feet are shod with plain square gilt-bronze shoes. A plain molding of gilt bronze surrounds the top on all four sides, and a gilt-bronze beading runs around the top below the drawers. The drawer handles are in the form of pendent gilt-bronze wreaths hinged to paterae.

An almost identical *bureau plat* with its matching *cartonnier* is in the Ministère de la Marine, Paris (illustrated in de Champeaux, *Portefeuille des Arts Décoratifs*, VI, pl. 798). It is apparently unstamped but is of exactly the same size as No. 149. A *bonheur-du-jour*, also unstamped, but attributed to E.-L.-J. Cremer (*maître* 1777) and veneered with exactly the same marquetry, was in the Biron Collection (sold Galerie Georges Petit, Paris, June 9–11, 1914, lot 366 [illustrated in catalogue], for 16,000 francs).

Such marquetry was used particularly by R. Lacroix (*maître* 1755), by N. Petit (*maître* 1765) (on a set of two *chiffonnières* and a *bonheur-du-jour*, with Messrs. Partridge & Sons, London, in 1960), and also appears in exactly the same form on a *chiffonnière* stamped G. DESTER (*maître* 1774) in the Vicomtesse L. d'Andigne sale, Hôtel Drouot, Paris, November 27, 1929, lot 96 (illustrated in catalogue), sold for 30,000 francs.

On the function of the writing slide at the end, see under the *table à écrire* No. 151.



150 Writing Table

(bureau plat)

H. 30½ (77.5); W. 69¾ (177.2); D. 36⅜ (92.0).

VENEERED on oak with mahogany, sycamore, and holly. The mounts are of bronze chased and gilded.

This table is of severely classical design. The rectangular top contains three drawers in front and a writing slide at the center of the back. It is supported on four square tapering and fluted legs.

The top and writing slide are each inlaid with a panel of black leather with a tooled and gilded border. The front, veneered with mahogany inlaid with a narrow fillet of holly, is mounted with a large floral wreath tied by a ribbon bow around the central keyhole, flanked at each side by large sprays of oak leaves. The faces of the flanking drawers and the ends are each mounted with a repeating band of linked circles enclosing rosettes overlaying a panel of sycamore stained green and banded with mahogany. There are three blind drawers similarly decorated at the back. Two of the linked rosettes on the side drawers are hinged and form handles; a keyhole is concealed behind each of them.

Each corner, above the legs, breaks forward and is mounted with a foliated rectangular cartouche of gilt bronze enclosed within a mahogany border inlaid with a double string of holly. The legs have square gadrooned capitals of gilt bronze, gilt-bronze flutes, and rest in square acanthus-leaf cups of the same material; each is fitted with a caster.

The drawers are of oak veneered along the top edge with mahogany. The two outer drawers are fitted with spring catches released by pressure on buttons concealed beneath the top.



Stamped beneath the left-hand side rail toward the back: J. F. LELEU, together with the monogram of the *jurés*. Under the central drawer is written "John Layton repaired/April 3" and beneath the writing slide "Spinosa" (also probably the name of a repairer).

By Jean-François Leleu (*maître* 1764–1807).

Formerly in the collections of W. Angerstein (son of the great collector whose paintings formed the nucleus of the National Gallery, London); Baroness Burton (sold Christie's, London, April 29, 1954, lot 113 [illustrated in catalogue], for £1,627.10.0); Viscount Ednam (sold Sotheby's, London, May 16, 1958, lot 145 [illustrated in catalogue], for £3,300).

The rather severely classical style of this table suggests that it was made toward the end of the decade 1770–1780. Leleu often used the motif of circles enclosing rosettes to decorate the friezes of his furniture, but more often it was inlaid in marquetry, e.g., on a *commode* and a small writing table illustrated in Nicolay (*Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 290, fig. F; p. 291, fig. C).

The mounts are affixed by screws welded onto their backs and secured by nuts in the interior. This is a practice adopted extensively by J.-H. Riesener, who may therefore have learned it in the workshop of J.-F. Oeben where both he and Leleu were *compagnons*. Oeben was possibly the first craftsman to adopt this practice and certainly the first to try to conceal the screw heads of his mounts beneath overhanging foliations, etc.

On the function of the writing slide at the back see under the *table à écrire* No. 151. From the position of the slide on No. 150 it is more obvious that it was for the use of a secretary taking dictation than is the case with the much smaller table No. 151.



151 Writing Table

(table à écrire)

H. 30¾ (78.1); W. 38 (96.5); D. 22⅝ (57.4).

VENEERED on oak with tulipwood richly inlaid with various end-cut woods, ebony, mother-of-pearl, and horn stained green, blue, and red. The mounts are of bronze chased and gilded.

The rectangular top with serpentine sides is surrounded on three sides by a richly chased and pierced gallery and is supported on four tall tapering five-sided cabriole legs. It is fitted with a drawer at each end and a writing slide at the front and at each end.

The top is veneered with quartered tulipwood and is unusually richly inlaid with floral sprays both within and without a broad heart-shaped cartouche bordered with a narrow scrolling band of kingwood, rosewood, etc., which fills the greater part of the top. There is similar but simpler marquetry on all four sides of the top and floral marquetry of end-cut kingwood around the writing slide in front, where it encloses a shaped panel of green velvet edged with gilt braid. The writing slides at each end are simply veneered with quartered tulipwood without any inlay and are surrounded on three sides by a low rim of wood. Panels of marquetry simulate two drawer fronts at both front and back.

The gallery, of gilt bronze, is of richly pierced rococo design, chased with leaves, floral sprays, cartouches, etc. It encloses the back, sides, and a short length of the front at each end. The hexagonal-sided tapering legs are mounted above each knee with a floral pendant beneath a horizontally placed C-scroll, and each terminates in a scrolling shoe of gilt bronze. A narrow fillet of gilt bronze runs around the serpentine lower edge of the top and down the four outer corners of each leg. This is interrupted at the center of each side and at each corner by a small trilobate cartouche of gilt bronze.



The drawers are of mahogany, except for the fronts, which are of oak veneered on the interior and the top edge with mahogany.

Stamped beneath the back rail of the top in the center: B.V.R.B. (partially effaced), together with the monogram of the *jurés*.

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

REFERENCES: Baroli, *Connaissance des Arts*, March 1957, p. 60 (illustrated with writing slides extended); *Connaissance des Arts, Les Ébénistes du XVIIIe Siècle Français*, p. 76, fig. 3.

Formerly in the collections of the Marquis de Juigné; it appears to have been on the Paris art market in the early 1920s (oral information from Sir Robert Abdy, Bt.); Mrs. Henry Walters (sold Parke-Bernet Galleries, New York, May 3, 1941, lot 1420 [illustrated in catalogue], for $13,200); Baronne Cassel van Doorn (sold Galerie Charpentier, Paris, May 30, 1956, lot 122 [illustrated in color in catalogue], for 17,000,000 francs).

This table is particularly remarkable in having retained so much of its original bright color. This is unusual except in the interiors of pieces of eighteenth century furniture that have been protected from the light and have therefore faded comparatively little. Roubo, in *L'Art du Menuisier*, said "l'Art de l'Ébénisterie est aussi nommé Peinture en bois," but it is only rarely possible to appreciate this fact today. In this book he lists the forty-eight foreign woods (*bois des Indes*) and the twenty-three native woods (*bois de France*)



then in common use in furniture-making and adds instructions for staining many of them in nine different colors, giving a range of effect that is not easy to imagine today. It is, however, recorded in a few paintings of the period, such as The Thieving Marmoset, attributed to J.-J. Bachelier, belonging to Mr. and Mrs. Paul Wallraf, London (exhibited Arts Council, French Eighteenth Century Furniture Design, London, 1960, catalogue no. 113).

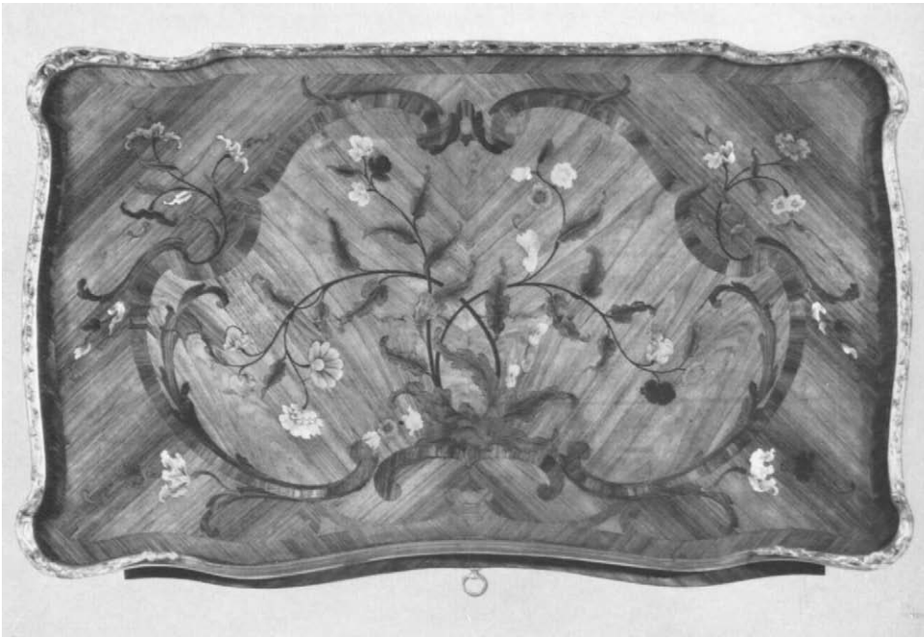
The writing slides at the ends of the table, as Riesener tells us in his own description of a cylinder-top desk made for Versailles in 1774 and now at Woburn Abbey, "servent à écrire sous la dictée," but the small size and exceptional richness of No. 151 suggest that it was made for a woman's use. The small and somewhat fragile slides at the ends may therefore only have been intended to support candlesticks or sewing materials, particularly as they are fitted with rims.

The elaborate design and chasing of the gallery is quite unusual and suggests that No. 151 was a special commission for an important client. Such galleries were generally of standard pattern and obtainable commercially "by the yard."

A similar but simpler table stamped B. V. R. B. in the J. Paul Getty Museum, Los Angeles (*Guidebook*, p. 28; The Louis XV Gallery, no. 23) likewise has the pull-out writing slides similarly veneered. It lacks the gallery and the drawers.

Vanrisamburgh produced several simpler versions of this table, notably one in the Paul Dutasta sale (Galerie Georges Petit, Paris, June 3–4, 1926, lot 144 [illustrated in catalogue], sold for 301,000 francs).

A table by Vanrisamburgh of comparable richness, but lacking the writing slides and entirely veneered with panels of brass, mother-of-pearl, and stained horn, is in the California Palace of the Legion of Honor, San Francisco (illustrated in



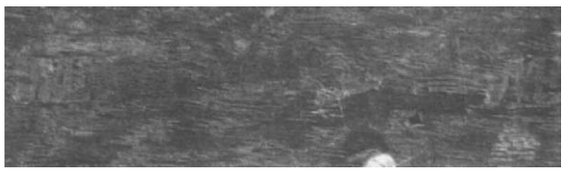
Connaissance des Arts, *op. cit.*, p. 59). Bernard I Vanrisamburgh, father of the maker of the table No. 151, made many cartel clocks in the Boulle technique, which often involved the use of stained horn, mother-of-pearl, etc. There are examples in the Schloss Moritzburg at Dresden. Baroli has cogently suggested that it was the example of his father that led Bernard II to adopt such materials, especially for his early furniture.

A drop-front *secrétaire* of shaped Louis XV design stamped by J.-F. Dubut (died 1778) is veneered with similar floral marquetry enriched with stained horn. It is in the Hermitage Museum, Leningrad (no. N/E 5211). The mounts of this piece, too, consisting of rich C-scrolls and molding entwined with floral sprays, are of a type used by Vanrisamburgh. It must be one of the earliest examples of a *secrétaire à abattant*.

152 Writing Table

(table à écrire)

H. 27¼ (69.2); W. 28½ (72.4); D. 16½ (41.9).



VENEERED on oak with tulipwood inlaid on top and on all four sides with end-cut kingwood. The mounts are of bronze chased and gilded.

The rectangular top with serpentine sides and a slightly *bombé* front contains a drawer at each end, and there is a writing slide (*tirette*) below the table top in front.

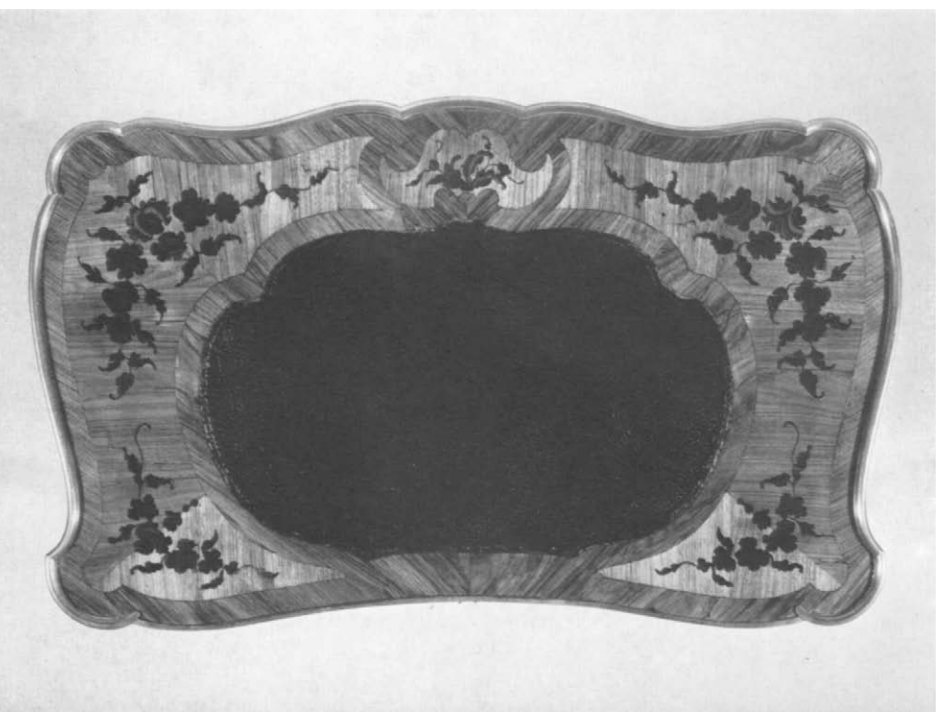
The top is bordered around a shaped panel of brown morocco leather with a marquetry of floral trails against a background of tulipwood, crossbanded with a narrower border of the same wood, and edged with a shaped molding of gilt bronze that rises to form a rim around the back and sides. The four serpentine sides of the body are veneered with tulipwood banded with purplewood and are inlaid with floral sprays of end-cut kingwood. The tapering cabriole legs, triangular in section and with a chamfered inner edge, are veneered with tulipwood, banded on the outer sides with purplewood.

The center of the lower edge of the body at each end is mounted with a trilobate rococo cartouche of foliated shell form serving as keyhole escutcheons for the drawers. The mounts in the center of the front and back of the table take the shape of a shell flanked by three foliated sprays. The legs are each mounted above the knee with a rococo cartouche with a floral pendant below. The feet are each shod with a scrolled and foliated shoe of gilt bronze. A narrow fillet of gilt bronze runs along the three outer edges of the legs and around the lower edge of the table top.

Stamped beneath the back rail of the top in the center: B.V.R.B. (defaced), together with the monogram of the *jurés* (twice).

By Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

REFERENCE: Mannheim, *The Rodolphe Kann Collection*, no. 217, illustrated.



Formerly in the collection of Rodolphe Kann, Paris; Collis P. Huntington; anonymous sale, Parke-Bernet Galleries, New York, November 14, 1959, lot 298 (illustrated in catalogue), sold for $44,000.

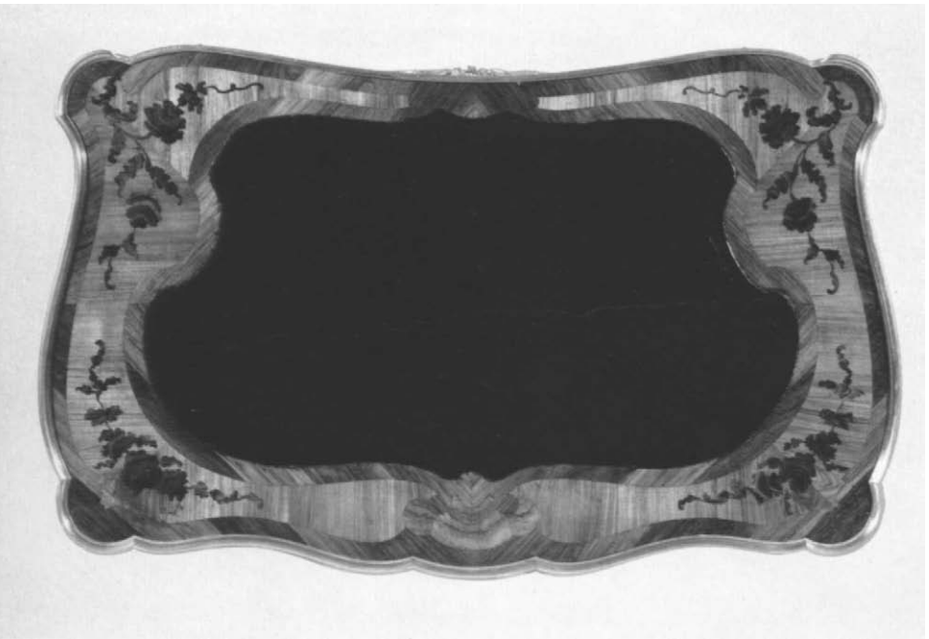
Bernard II Vanrisamburgh made a number of tables of closely similar design to No. 152. The closest is probably the table formerly in the collection of Mme Dubernet-Douine (sold Galerie Charpentier, Paris, April 11–12, 1946, lot 141 [illustrated in catalogue]). It was stamped B.V.R.B. twice and bore a printed label, "A la Couronne d'Or, rue Saint-Honoré." This was the shop of the *marchand-mercier* Poirier and later of his successor Daguerre, a firm for whom Vanrisamburgh is

known to have worked (see Introduction, p. LVIII).

Other similar tables, all of them stamped B.V.R.B., were in the collections of Mme Louis Burat (sold Galerie Charpentier, Paris, June 17–18, 1937, lot 142 [illustrated in catalogue], for 248,000 francs) and Paul Dutasta (sold Galerie Georges Petit, Paris, June 3–4, 1926, lot 146 [illustrated in catalogue], for 200,000 francs). The mounts of the first of these are struck with the crowned C, and it is likely that Vanrisamburgh made this group of tables about 1750 or shortly before.

No. 152 is very characteristic of Vanrisamburgh's style and may be compared with the writing tables Nos. 151 (stamped B.V.R.B.) and 153 (unstamped), which are similar in general character, the latter particularly so, and with the work and writing tables Nos. 125 and 127 (both also stamped B.V.R.B.) as well as the *table de nuit* No. 109, all of which present similar features in the decoration.





153 Writing Table

(table à écrire)

H. 27¼ (69.2); W. 28¼ (71.7); D. 17 (43.1).

CLOSELY similar in materials and design to the writing table No. 152. The differences are: the shaped panel of black morocco leather inlaid into the top is rather larger; the foliated marquetry on the front and back is rather more rich; the sides of the body are banded; and the legs are veneered with plain tulipwood only.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

See under the very similar writing table No. 152 for a discussion of the group of tables by Vanrisamburgh to which No. 153 and others belong.



154 Writing Table

(table à écrire)

H. 27¾ (70.5); W. 30¼ (76.8); D. 18½ (47.0).





VENEERED partly on oak and partly on pine with tulipwood, casuarina wood, end-cut kingwood, etc. The mounts are of bronze chased and gilded.

This piece is very similar to the writing tables Nos. 155 and 156. It differs from the latter principally in having a writing slide in front in place of the drawer fitted for writing equipment and in being fitted with a drawer at each end, that at the right equipped for writing materials.

The marquetry of the top is closely similar to that of No. 156, but the scrolled trapezoidal cartouche of casuarina wood is slightly more elaborate and more completely filled with sprays of foliage in end-cut woods. The sides have no foliated inlays at all.

The mounts above the knees and on the feet are exactly similar to those on No. 156.

The writing slide is inlaid with a panel of green leather with a tooled and gilded border, framed in casuarina wood. The drawers are of oak.

Attributed to Bernard II Vanrisamburgh (*maître* before 1730–1765/66).

For a discussion of the authorship of this table, see under No. 155. Compare also table No. 156.





155 Writing Table

(table à écrire)

H. 29 (73.7); W. 30 (76.2); D. 18⅜ (46.7).

THIS PIECE is very similar to tables Nos. 154 and 156 and contains a writing slide in front and a drawer at each end.

The cusped, scrolled, and trapezoidal cartouche with which the top is veneered has a double border of purplewood and tulipwood in contrast to the simple border of the other two tables. The foliated sprays are more scattered than those on Nos. 154 and 156, and sprays are entwined around the border. The front and back of the frieze are divided into three panels simulating drawer fronts.

The mounts above the knees and the shoes are somewhat smaller and simpler than those of Nos. 154 and 156, and a narrow tapered molding of gilt bronze runs down the fore edge of each leg.

The writing slide is inlaid with a shaped panel of red morocco leather with a tooled and gilded border and framed with mahogany. The drawers are of oak.

Stamped beneath the back rail in the center: R.V.L.C. (partially effaced), together with the monogram of the *jurés*.

By Roger Vandercruse, known as Roger Lacroix (*maître* 1755–1799).



Compare the writing tables Nos. 154 and 156, both in the style of Bernard II Vanrisamburgh. Although similar in general character and even in details of the marquetry to the work of this *ébéniste*, there are certain significant differences of detail that are not to be found in his work. For instance, the trapezium-shaped cartouche with which the top is veneered has here a double instead of a single border, and the foliated sprays cross and recross it, a feature unusual on Vanrisamburgh's authentic work. Moreover, the decoration is overelaborate and lacking in subtlety as compared with the elegance and simplicity of the design of his characteristic veneers of trailing sprays of leaves and flowers.

It may also be compared with the writing table No. 159 stamped by J.-P. Latz and A. Delorme, which is of similar design.

A nearly identical table with a slightly simpler design on the top, stamped FEILT, was sold at the Galerie Georges Petit, Paris, Collection de Mme X., May 22, 1911, lot 67, for 10,500 francs. A very similar but rather more elaborate table with leaf marquetry on the sides as well as the top was lot 39 in a sale of the property of the dowager Viscountess Harcourt at Christie's, London, July 6, 1961 (illustrated in catalogue), sold for 8,610 guineas. It was stamped PER . . . EZ, presumably for Gérard Péridiez (*maître* 1761). A somewhat similar table stamped L. BOUDIN (*maître* 1761–about 1804) was lot 464 in a sale of the Ethel Tod Humphrys Collection at the Parke-Bernet Galleries, New York, November 8–10, 1956 (illustrated in catalogue), sold for $8,500. Clearly such tables were fashionable in the mid-eighteenth century and were commissioned from a variety of *ébénistes*, probably by the *marchands-merciers*. It is likely, however, that the archetypal examples were by Vanrisamburgh himself, and it is his style that we see filtering down through the work of the lesser masters mentioned above (see Introduction, pp. LXII–LXIII).

156 Writing Table

(table à écrire)

H. 27⅜ (69.5); W. 30⅜₁₆ (76.7); D. 18¼ (46.4).

VENEERED partly on oak and partly on pine with tulipwood, casuarina wood, and end-cut kingwood, etc. The mounts are of bronze chased and gilded.

The rectangular top with serpentine sides slides back above a drawer in front fitted for writing materials and is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge. The lower edge of the body is slightly cusped at the front and back and serpentine at the sides.

The top and sides are veneered with tulipwood and banded with casuarina wood. The legs are veneered with casuarina wood on the outer sides, with tulipwood on the inner, while the chamfered inner edges are veneered with casuarina wood, and the fore edge of each leg with tulipwood. The top is inlaid with a trapezium-shaped and elaborately cusped and scrolled cartouche in casuarina wood against a background of quartered tulipwood so arranged that the grain within and without the cartouche runs in contrasting directions. Within, the cartouche is veneered with a large cluster of leaf sprays of end-cut kingwood, emerging from the center of the front edge of the cartouche.



The mounts are sparse. The top is framed with a gilt-bronze molding, raised to form a rim on three sides. Each leg is mounted with an elongated acanthus-leaf scroll above the knee. The feet are each mounted with a foliated shoe of gilt bronze. There is a small trilobate mount of rococo design in the center of the lower edge of the body at each end and at the back, perhaps a later addition. The drawer is mounted with a keyhole escutcheon of rococo form.

The drawer, of oak, is fitted with a large writing slide inlaid with a panel of brown leather with a tooled and gilded border and framed in casuarina wood. This panel is hinged at the back to reveal a recess of varnished oak, for papers, etc. There is a compartment with three divisions for inkwell, sand, pens, etc., at the right.

Branded beneath the table top with the letters A.I.D. within a spade-shaped frame and bearing two circular stick-on labels printed with "Heirloom, 1905," and inscribed in blue pencil with the number 206. In addition there is an early stick-on label on which is written the number 68 or 89.

For a discussion of the authorship of tables of this type, see under No. 155. The style of the leaf sprays differs markedly both from those characteristic of Vanrisamburgh and those used by Lacroix on No. 155.

The brand is probably that of a former owner, and the number may refer to some recent inventory.





[320]

157 Writing Table

(table à écrire)

H. 27½ (69.8); W. 32¼ (81.9); D. 17⅜ (44.2).

VENEERED partly on oak and partly on pine with kingwood, casuarina wood, and tulipwood. The mounts are of bronze chased and gilded.

The rectangular top with serpentine beveled edges is hinged at the back and forms a lid to the interior, which is fitted for writing equipment. It rests on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge. The lower edges of the body are slightly cusped all around.

The top is veneered with kingwood cut on the cross and laid so as to form a lobed pattern radiating out from the center. This is divided into three main shaped panels by narrow borders of casuarina wood of scrolled and cusped design and is inlaid with a rosette at each corner. The sides and ends of the frieze are inlaid with strings of casuarina wood to form feigned drawer fronts. The underside of the lid, or top, is veneered with a rectangular panel of quartered kingwood laid so as to form a central diamond and bordered with casuarina wood banded with kingwood.

Each leg is mounted with a pierced cartouche of rococo design above the knee. The feet are shod with foliated rococo shoes of gilt bronze. There is a rococo handle of gilt bronze at each end for carrying the table, and the keyhole in the front is mounted with an unusually small escutcheon of gilt bronze.

The interior is fitted at the left with a large panel for writing, hinged at the back and inlaid with black leather bordered with tulipwood. This may be raised to reveal a recess for papers, etc., lined with tulipwood. To the right of this recess is a removable lidded box of kingwood. This is divided into four recesses, each with a lid, one large square recess flanked by two narrow rectangular recesses at the back and front and a third at the right, with compartments for an inkwell, etc. The lidded recesses have gilt-bronze handles. The entire box may be withdrawn from the table by means of two brass handles at the front and back.

Attributed to Pierre II Migeon (1701–1758).

Both the Migeons, father and son (Pierre III Migeon, *maître* 1761–1775), used the type of lobed marquetry of kingwood that is found on the top of this table (see *Connaissance des Arts*, January 1959, pp. 66ff., for numerous examples of the style).

On June 30, 1752, Lazare Duvaux sold to M. de Julienne:

> Une petite table à dessus qui se lève, plaqué à fleurs & instruments avec tiroir & écritoire argentée 72 l. —Une autre de même espèce, plaquée différemment, avec écritoire 74 l.
>
> (*Livre-Journal*, no. 1166)

These must have been of a type similar to No. 157, which must date from about the same period. He sold others more simply veneered and without the drawer, e.g., on December 31, 1751, to M. Richard, *receveur-général* (*Livre-Journal*, no. 708), which probably resembled No. 157 even more closely.

158 Writing and Toilet Table

(table à écrire)

H. 27 1/16 (70.3); W. 27 5/8 (70.2); D. 14 7/8 (37.8).

VENEERED on oak and pine with tulipwood, purplewood, holly, stained sycamore, etc. The mounts are of bronze chased and gilded.

This piece is similar in design to No. 156 but with a differently veneered top, somewhat different arrangement of the drawer in front, and lacks the gilt-bronze molding around the top.

The top, which slides back, is veneered with quartered tulipwood inlaid in the center with a basket of flowers, a bird, and a butterfly in various woods framed in a double scrolled border of purplewood lined with fillets of holly enclosing quatrefoils of holly on a ground of sycamore stained green and bordered with acanthus leaves in holly. This border is interrupted in the center of the front and back edges by a cartouche veneered with a diaper pattern in holly on a ground of green-stained sycamore. The forecorners are each veneered with a circle of a comparable diaper pattern framed with acanthus leaves and the back corners with a spray of acanthus in the same woods. A slightly raised rim of tulipwood runs around three sides of the top.

The mounts are sparse and consist of an elon-





gated cartouche of acanthus leaves above each knee, a small keyhole escutcheon of rococo design, and small foliated shoes.

The drawer contains a compartment at each end fitted with a lid hinged at the outer edge, veneered with a shaped panel of tulipwood banded with purplewood. That at the right is fitted in front for writing equipment. The central section is inlaid with a panel hinged at the back inlaid with red morocco leather framed with purplewood. The reverse side of this panel is fitted with a mirror, and the entire panel may be opened to rest on stopped hinges at an obtuse angle to the front and thus enable the table to be used for toilet purposes. The recesses beneath each lid are of oak.

The mirror has a deep frame of oak and appears to be a modern replacement.

Although similar in many features to the writing tables Nos. 154, 155, and 156, No. 158 is certainly by a different craftsman, for the marquetry of the top is of an entirely different character and, in addition, the simple panels of quartered tulipwood, banded with purplewood, at the sides are also framed in a narrow fillet of holly, a refinement that appears on none of the other tables.

The *ébéniste* Gaspard Feilt (died 1763) often worked very much in the style of Vanrisamburgh, who was related to him. A table stamped by Feilt and C.-M. Cochois (*maître* before 1738–1764) that was lot 87 in the de Grammont sale, Galerie Charpentier, Paris, June 15, 1934 (illustrated in catalogue), sold for 61,000 francs, resembles No. 158. But Roger Lacroix (*maître* 1755–1799) also worked in a very similar style (see the table No. 155). Another table of this type, said to be stamped BOUDIN (*maître* 1761–about 1804), was sold Vente L[abbitte], Paris, April 3, 1911, lot 82 (illustrated in catalogue), for 7,900 francs. But Boudin was a dealer as well as a cabinetmaker and could therefore impose his stamp on pieces he had not actually made himself.

159 Table

(bureau de dame)

H. 27 11/16 (70.3); W. 29 5/8 (75.2); D. 18 7/8 (47.9).

VENEERED partly on oak and partly on pine with tulipwood, kingwood, rosewood, etc. The mounts are of bronze chased and gilded.

The rectangular top with serpentine sides contains a drawer in front at the right, fitted for writing materials, a second drawer at the left-hand end, and a writing slide in the front at the left. The frieze is concave in front and convex at the back. The whole is supported on four tall tapering cabriole legs, triangular in section and with a chamfered inner edge.

The top is veneered with quartered tulipwood inlaid with foliated sprays, and the large cartouche in the center is framed in a double border of rosewood. The sides are veneered with shaped panels of similar foliated marquetry; the front and back are veneered with three similar but smaller panels, the one at the right front forming the face of the drawer. The lower edge of the body is cusped on the sides and serpentine on the front and back. The legs are veneered with rosewood.

The writing slide is inlaid with a shaped panel of black morocco leather framed in purplewood. The drawers are of oak.

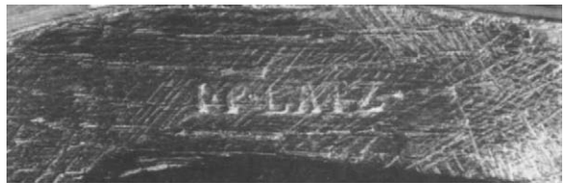
Each corner is mounted above the knee with a pierced and foliated rococo cartouche from which a narrow molding of gilt bronze runs down the fore edge of the leg to the foot, shod with a foliated cartouche of the same material. Each drawer has a foliated keyhole escutcheon of gilt bronze, and there are similar blind keyhole escutcheons on the feigned drawer fronts at the front and the right side. A rim of gilt bronze runs around the top on three sides.

Stamped beneath the front rail of the top to the right and beneath the back rail of the top at the left: I. P. LATZ. Stamped beneath the back rail of the top in the center and to the right: DELORME. There is also a stick-on label inscribed "M & CIA 12787 C."

Probably by Jacques-Pierre Latz (about 1691–1754) and sold (or possibly repaired) by Adrien Faizelot-Delorme (*maître* 1748–after 1783).

This is a fairly late work of Latz (probably dating from between 1748 and 1754, see below), the marquetry perhaps being inspired by the work of Vanrisamburgh. Latz generally seems to have favored a floral marquetry, and he used a similar type of foliated spray on a *secrétaire en pupitre* (see Nicolay, *Maîtres Ébénistes Français au XVIIIe Siècle*, I, p. 280, fig. A) and frequently employed the double border to frame such marquetry, e.g., on a particularly magnificent *secrétaire en pupitre*, formerly in the E. M. Hodgkins and Edith Chester Beatty collections, possibly made for the Dauphine Marie-Josèphe de Saxe. It is now in the collection of Stavros Niarchos. A rather similar double border also appears on two *commodes* by Latz reproduced by Nicolay (*op. cit.*, I, p. 280, fig. C; p. 281, fig. E). A *table de tric-trac* stamped by Latz (sold Hôtel Drouot, Paris, March 3, 1944, lot 81,





for 34,000 francs [illustrated in Nicolay, *op. cit.*, I, p. 280, fig. D]) is of much the same form as No. 159 but simpler in decoration. It seems therefore likely that Latz was the *ébéniste* responsible for making No. 159.

Adrien Delorme, a member of a long dynasty of *ébénistes*, was a furniture dealer (*marchand-ébéniste*) as much as a furniture maker and sold the work of other craftsmen as well as his own from his emporium in the Rue du Temple. In such cases it was not unusual for the seller to add his own stamp (if he were a *maître ébéniste* and entitled to use a stamp) to that of the maker (see Introduction, p. xviii). Delorme may, however, have added his stamp merely as a repairer of the piece as guild regulations required. It seems unlikely, however, on the grounds of style that Delorme was the maker of No. 159 and Latz the repairer.

The form of No. 159 is based on the typical Louis XIV *bureau plat*, but is much smaller. In the mid-eighteenth century, furniture tended to become reduced in size to adapt it to women's use and the smaller rooms then in vogue. The severe lines of the earlier Louis XIV type of table are here sinuous, but the usual kneehole recess flanked by two sets of drawers survives in vestigial form even if the drawer fronts are blind and the kneehole space unconscionably small.

The label suggests that the table was at one time in an Italian collection.



GILT BRONZE AND MOUNTED PORCELAIN

160 A, B Pair of Candelabra

(girandoles)

H. 15¼ (38.7); W. 12½ (31.7).

OF BRONZE chased and gilded.

In the Régence style. The base rests on three widely splayed, scrolling, and foliated feet on each of which a gesticulating cupid is seated. An urn is supported at the center, and the stem, chased with scrolls, foliations, and with three bearded masks, rises out of its mouth. From the base of this stem spring three spiraling arms chased with foliations and leaf trails. Each terminates in a foliated drip pan supporting a tall candleholder emerging from a gadrooned cup. The central stem is surmounted by a drip pan of leaf form and a similar candleholder that rests on a baluster-shaped support.

Dating from the Régence period. A similar pair of candelabra, but considerably larger, was lot 126 in the M. et Mme Arnold Seligmann sale, Galerie Charpentier, Paris, June 4–5, 1935 (illustated in catalogue), sold for 21,600 francs.



161 A, B Pair of Candelabra

(candélabres)

H. 15⅞ (40.3); W. 11 (27.9);
Diam. of base 5 15/16 (15.1).



OF BRONZE chased and gilded.

In the rococo style. The support, in the form of a candlestick with a stem of twisted baluster shape, rests on a shaped circular base chased with ribs and scrolls. The three sides of the stem are each chased with a pendent band of overlapping medallions below a cluster of oak leaves and acorns. From the nozzle of the candlestick, of rococo design, emerge two intertwining and scrolling arms of blown acanthus leaves, each supporting a drip pan and holder of oak-leaf and acorn design. A spiraling spray of leaves, a flower, and a pomegranate spring from the point where the arms intersect and rise above the candleholders.

Each is stamped on the arms with the crowned C.

The arms, which were cast independently and inserted into the stem, were made between 1745 and 1749 (see under No. 91 for a note on the significance of the crowned C), but it is improbable that they were always associated with the stems. The stems are not stamped with the crowned C and may date from a little later.

162 A, B Pair of Candelabra

(candélabres)

H. 16¾ (42.6); W. 8½ (21.6).

OF PORPHYRY with gilt-bronze enrichments.

In the neoclassical style. The shoulders of the urn are mounted with handles in the form of terminal busts of young girls. These are linked by swags of fruit and flowers, which hang across the sides and are caught up midway and tied by a ribbon bow. From the fluted gilt-bronze neck of the vase, from which flowers depend, spring three foliated arms, each terminating in a foliate drip pan and a fluted candleholder. From midway below each arm springs a large foliated volute centering on the head of a cock.

The urn rests in a foliate cup of gilt bronze supported on four splayed lions' paws resting on a square plinth of porphyry. A small gilt-bronze vase springs from the center of the neck. This vase, from which the small foliate volutes emerge, may at one time have supported a further light.





163 A–D Set of Four Candlesticks

(flambeaux or *chandeliers)*

H. 12⅛ (30.8); Diam. of base 7⅜ (18.6).

OF BRONZE chased and gilded.

In the rococo style. The twisting baluster-shaped rococo stem and candleholder are of cartilaginous form. The sides of the stem are each chased midway with a rococo cartouche of shell design and floral sprays and a butterfly with wings outspread enclosed within scrolls. The shaped circular base is chased with scrolls, shell forms, ribbed cartilaginous matter, and a trail of flowers and leaves.

Each is stamped on the side of the base: 1109/2, presumably a nineteenth or even twentieth century inventory number.

In the style associated with the brothers Slodtz.

These candlesticks were not originally made as a set but comprise two separate pairs of the same design.

A pair of very similar candlesticks is in the Wallace Collection (catalogue nos. F 76 and 77, pl. 21) though with richer candleholders. It is pointed out in the catalogue that they closely resemble a pen-and-ink drawing for a candlestick attributed to one of the brothers Slodtz (possibly Antoine-Sébastien [about 1695–1754]) now in the Bibliothèque Nationale, Paris (illustrated in de Champeaux, *Portefeuille des Arts Décoratifs*, pl. 134). Nevertheless, the style is strongly influenced by J.-A. Meissonnier, and the stem and base may be compared with engraving no. 1 in G. Huquier's *Livre de Chandeliers de Sculpture en Argent* of 1728 (see Guilmard, *Les Maîtres Ornemanistes*, I, p. 156). Another similar pair, stamped with the crowned C, was in the Mme Burat sale, Galerie Charpentier, Paris, June 17–18, 1937, lot 64 (illustrated in catalogue), sold for 23,000 francs.

164 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 11⅜ (28.9); Diam. of base 5⅞ (14.9).

OF BRONZE chased and gilded. They have been regilded.

In the rococo style. The twisting baluster-shaped stem rests on a shaped circular base. The three sides of the cartilaginous stem are each chased on the upper part with a rococo cartouche with shell-like edges, a serpentine pendant of husks, and a butterfly with wings outspread. The base is of flared cartilaginous construction. The candle-holder is chased with a band of twisting elliptical forms alternately large and small.

The drip pans are missing.

In the manner of Juste-Aurèle Meissonnier (about 1693–1750).



165 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 12 (30.5); Diam. of base 6⅞ (17.5).



OF BRONZE chased and gilded. They have been regilded.

In the rococo style. The stem, of approximately baluster shape, is of cartilaginous construction with foliate elements. The shaped circular base is of twisted, scrolling, and foliate cartilaginous material swept up into the stem. The drip pan is of irregular foliate form.

In the manner of Juste-Aurèle Meissonnier (1693–1750).

Pl. 76 of the *Dousième Livre des Oeuvres* (see Guilmard, *Les Maîtres Ornemanistes*, I, p. 156) illustrates a candelabrum with a stem of much this design.

166 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 10$\frac{3}{16}$ (25.9); Diam. of base 5$\frac{7}{8}$ (14.9).

OF BRONZE chased and gilded. They have been regilded.

In the rococo style. The stem is of twisted baluster shape and cartilaginous construction, chased on the upper part of each of the three sides with a C-scroll of shell and foliate design. The shaped circular base is chased with twisted scrolls and rococo cartouches. It is divided from the stem by a flattened reeded knop.

In the manner of Juste-Aurèle Meissonnier (about 1693–1750) or that of the brothers Slodtz.



167 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 7 (17.8); W. 6½ (15.9).

OF BRONZE chased and gilded.

In the rococo style. The short stem is of twisted cartilaginous construction, and acanthus sprays emerge from the irregularly shaped and scrolled base. A cupid, seated on an acanthus scroll and leaning backward, clasps each candleholder.

In the manner of Juste-Aurèle Meissonnier (about 1693–1750).

A similar pair, but with cupids of silvered bronze in reversed poses and candleholders forming an additional stage, is in the Wallace Collection (catalogue nos. F 78 and 79, pl. 21). These bear the crowned C and are thus to be dated between 1745 and 1749. A similar (or possibly the same) pair was sold for 130 francs in the San Donato sale, Paris, April 21, 1870, lot 1599. Other examples of the model are known, e.g., lot 29 in the Rechnitzer sale, Christie's, London, May 19, 1955 (illustrated in catalogue), sold for £294.

The design bears a close resemblance to nos. 10, 11, and 12 in the *Livre de Chandeliers de Sculpture en Argent* of 1728 by J.-A. Meissonnier (Guilmard, *Les Maîtres Ornemanistes*, I, p. 156), although there the candlestick is supported by a pair of cupids.



168 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 11 3/16 (28.4); Diam. of base 7 1/8 (18.1).

OF BRONZE chased and gilded. They have been regilded.

In the rococo style. The baluster-shaped stem springs from the shaped circular base, which is chased with ribs, twisting cartilaginous material, shell forms, and foliated scrolls and rests on three feet formed by elaborately scrolled leaves. The three sides of the stem enclose blank cartouches within scrolling acanthus leaves, spiral ribbon ornament, etc., and merge into the candleholder chased with blown acanthus leaves, twisting moldings, and other rococo motifs.

The drip pans are missing.

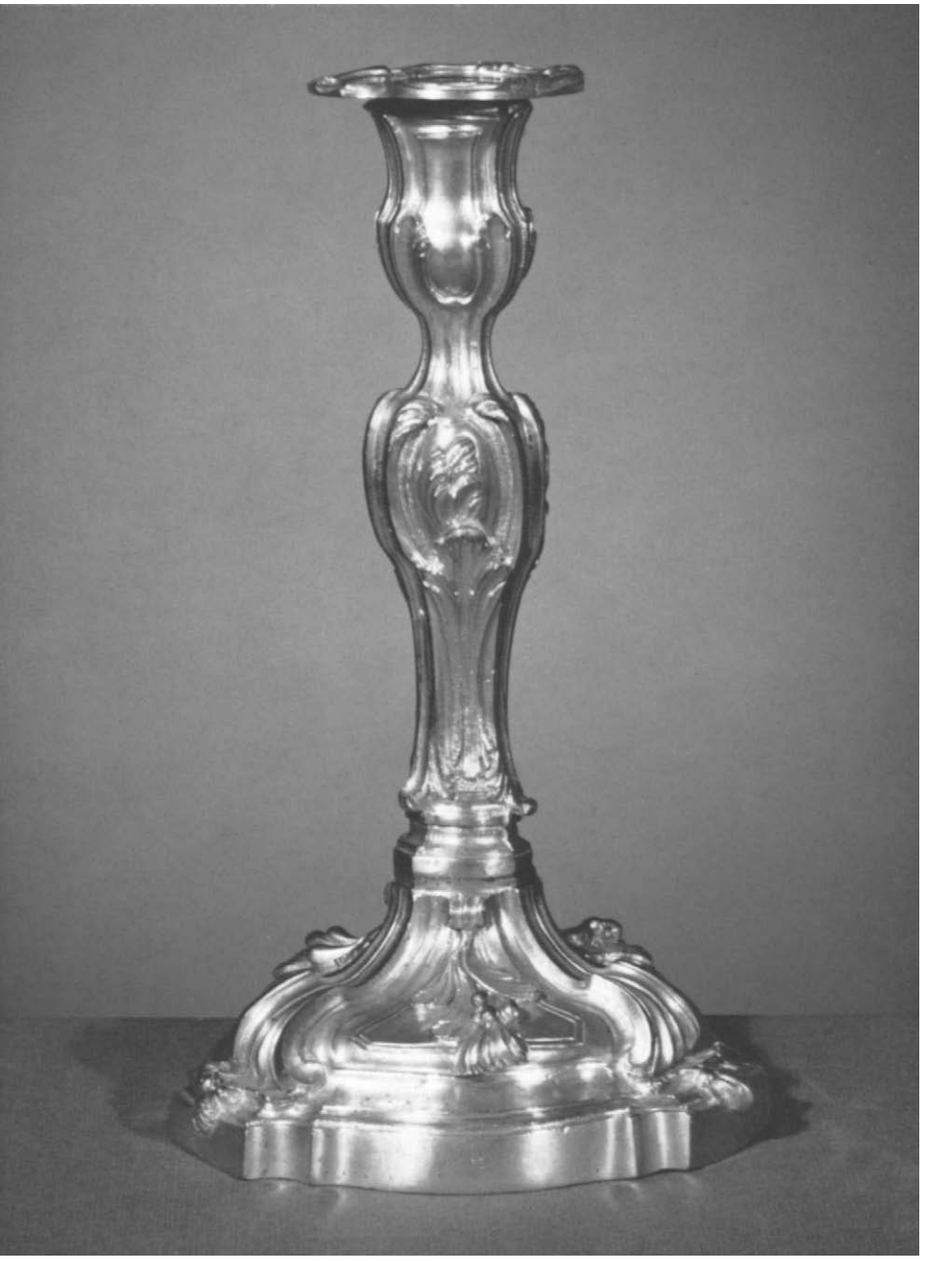
These candlesticks are in the full rococo style, where form has been almost completely dissolved, the various parts merging into one another as though by some process of organic growth. It was against this type of rococo that C.-N. Cochin reacted so strongly in his *Supplication aux Orfèvres, etc.* in 1754.



169 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 10⅜ (26.3); Diam. of base 5¾ (14.6).



OF BRONZE chased and gilded. They have been regilded.

In the rococo style. The stem is of baluster shape and foliated rococo design with ribs running uninterruptedly from the lower end into the baluster-shaped candleholder. The three sides of the stem are each chased on the upper part with a rococo cartouche enclosing a foliated spray. The base is roughly triangular in plan with shaped curving sides and is divided by three prominent foliated ribs into three blind panels overlaid by a pendant of leaves and berries. There is a small molded knop between base and stem. The shaped drip pan has a molded and foliated border.

These candlesticks are somewhat in the manner of the brothers Slodtz but in a considerably more restrained idiom than that used, for instance, for the candlesticks Nos. 163 A and B. They are probably rather later in date than these latter.

170 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 11½ (29.2); Diam. of base 5⅝ (14.3).

OF BRONZE chased and gilded.

In the early neoclassical or transitional style. The baluster-shaped stem and the base are chased with leaves and twisted flutes. There is a leaf molding around the edge of the circular base. The urn-shaped candleholder, also chased with twisted flutes, rests in a cup formed by long pointed leaves.





171 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 10½ (26.7); Diam. of base 5⅝ (14.3).

OF BRONZE chased and gilded.

In the neoclassical style. The stem, of tapering baluster shape, and the circular base are both fluted; the flutes above and below are fitted with husk *chandelles* emerging from acanthus cups. The cup-shaped candleholder, also enclosed by acanthus leaves, rests on a fluted foot and is chased with interlacing rings and pearls around the neck.

Each is stamped on the edge of the base: T H, flanked at the right with the fleur-de-lys and at the left with a second T placed horizontally.

Formerly in the collection of Richard Peñard y Fernandez (sold Palais Galliera, Paris, December 7, 1960, lot 71 [illustrated in catalogue]).

The mark T H on the base is a nineteenth century inventory mark of the Château des Tuileries, probably dating from the time of the Restoration, and it has been suggested that the fleur-de-lys is an indication that the candlesticks are of Parisian manufacture. This, however, is doubtful. It is more probably the emblem of the restored Bourbons. A very similar set of marks together with an inventory number are to be found on a set of Louis XVI candlesticks in the Wallace Collection (catalogue nos. F 170 to 173).

172 A–D Set of Four Candlesticks

(flambeaux or *chandeliers)*

H. 11⅜ (28.9); Diam. of base 5⅝ (14.3).

OF BRONZE chased and gilded.

In the neoclassical style. The stem, of tapering baluster shape, and the circular base are both fluted and chased with foliated cups. The fluted candleholder also emerges from an acanthus cup and rests on a tapering circular foot chased like the edge of the base with a band of leaf ornament. The drip pan, top and bottom of the stem, and the outer molding of the base are chased with pearling.





173 A, B Pair of Candlesticks

(flambeaux or *chandeliers)*

H. 9⅛ (23.2); Diam. of base 5⅝ (14.1).

OF WHITE statuary marble with gilt-bronze enrichments.

In the neoclassical style. The slightly tapering and cylindrical stem, with a gilt-bronze acanthus-leaf capital forming the candleholder, flares outward toward the circular base where it is divided into panels by narrow applied ribs of gilt bronze, linked by a chased molding at the top, and terminating in vine sprays above the base. The circular base is mounted with a molding chased with reticulations and along the lower edge with a leaf-and-tongue molding of gilt bronze.

Possibly of nineteenth century and perhaps Russian make. Candelabra of this type, in which white statuary marble and gilt bronze are combined, are to be seen both at the Palace of Pavlovsk and at Tsarkoe-Selo (Pushkin).

174 A, B Pair of Candlesticks

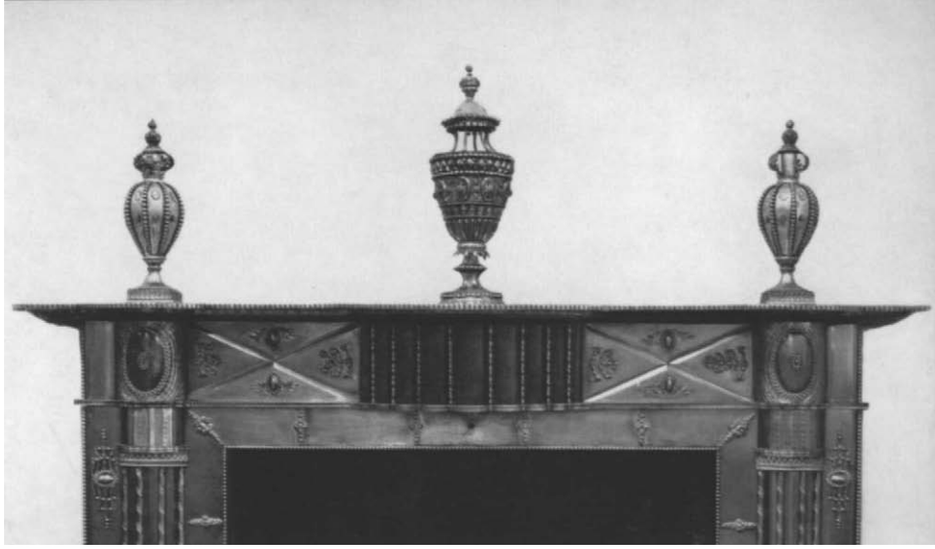
(flambeaux or *chandeliers)*

H. 11 (27.9); W. of base 4 (10.2).

OF GILT copper and cut and polished steel.

In the neoclassical style. The tapering stem, on which panels of cut steel alternate with panels of plain polished steel, rests on a splayed foot supported on a square base, in two stages. Both are somewhat similarly decorated with alternate panels of cut and polished steel. An urn-shaped knob of turned gilt copper stands on each corner of the base. The stem is surmounted by a pierced cubical knop of gilt copper and cut steel on which is supported the candleholder enclosed with alternating acanthus leaves of gilt copper and panels of cut steel.





Chimneypiece and fittings of cut steel and gilt copper, made at Tula near Moscow. Victoria and Albert Museum, London

Although gilt bronze and cut steel were used in eighteenth century France, e.g., on a pair of very late Louis XVI candlesticks formerly in the collection of Edith Chester Beatty (exhibited Three French Reigns, London, 1933, no. 98 [illustrated in catalogue], doubtfully attributed to Gouthière), Nos. 174 A and B are undoubtedly Russian. They were almost certainly produced at the arms factory at Tula, like the chimneypiece, fire irons, etc., in the Victoria and Albert Museum, London, illustrated above. Candlesticks were certainly made at the factory, for in a letter from Moscow dated December 13, 1806, Martha Wilmot wrote, "K [her sister Catherine] is to take over a pair of Steel Candlesticks of Tula Manufacture likewise." A pair was at one time *en suite* with the above-mentioned chimneypiece (see *Apollo*, June 1961, p. 179, fig. I). Chairs in the same technique but of earlier date than Nos. 174 A and B are at Tsarkoe-Selo (illustrated in Loukomski, *Mobilier et Décoration des Anciens Palais Impériaux Russes*, pl. XII).



175 A, B Pair of Hurricane Candlesticks

(flambeaux de jardin)

H. 12⅛ (30.7); Diam. of base 4⅞ (12.4).

OF SILVERED copper, glass, and metal.

The octagonal stem, of complex baluster shape, is of silvered copper and rests on a flared, stepped, and ribbed foot. It supports a tall cylindrical glass shade with a folded rim. The metal candleholder can be removed for the insertion of candles and for cleaning purposes by means of a long wire handle terminating in a hook.

Of late seventeenth century date. These candlesticks may be compared with a similar pair of *flambeaux de jardin* of silvered metal in the Louvre (catalogue no. 26, pl. X, fig. 22) attributed to an unidentifiable Parisian silversmith. They resemble even more closely a second pair with a hexagonal base of indeterminate French origin in the same museum (catalogue no. 40, pl. X, fig. 21).

Compare the hurricane candlesticks Nos. 176 A and B, of gilt bronze in the Louis XVI style.

176 A, B Pair of Hurricane Candlesticks

(flambeaux de jardin)

H. 18¾ (47.6); Diam. of base 6½ (16.5).

OF BRONZE chased and gilded and glass.

The circular flared and fluted base, of neoclassical design, is chased around the edge with a beaded molding above a Vitruvian scroll, and three pendent laurel swags hang in loops down the sides from feigned nails at the top. The base is surmounted by a calyx of leaves, springing from a beaded molding, that holds the urn-shaped glass shade with a molded rim. Within this is a single candleholder chased with leaf motifs and beads.

They date from the Louis XVI period.

Compare the hurricane candlesticks Nos. 175 A and B of silvered copper in the Louis XIV style.



177 Chandelier

(chandelier pendant)

H. 32⅜ (82.2); Diam. 34⅜ (87.4).



OF BRONZE chased and gilded, with eight lights.

The flattened S-shaped arms, square in section, spring from the lower part of the baluster-shaped central core, beneath which a cluster of grapes depends. They are chased with foliage, and each terminates in a drip pan of basin shape, chased with a leaf molding and gadroons, supporting a ribbed candleholder fitted with a small detachable drip pan. Eight bearded masks of satyrs are applied to the central core, one at each point where an arm is joined to it. Above, the baluster-shaped core is chased with shell motifs at the top and with profile reliefs of women's heads, emblematic of the seasons, and encaged within four large foliated and fluted brackets, each of which is surmounted by a freestanding female head crowned with a sunflower. Above is a flattened ribbed urn resting on these female heads and mounted around its sides with masks of satyrs or wild men. The chandelier depends from a ring attached to the finial of this urn, which takes the form of a double acanthus cup. The whole is threaded onto a central iron rod (probably a modern replacement).

Each of the detachable drip pans and six of the linings of the candleholders are stamped R, probably a modern owner's mark.

EXHIBITED: Musée des Arts Décoratifs, Louis XIV, Faste et Décors, Paris, 1960, catalogue no. 190.

No. 177 dates from the Louis XIV period.

A very similar chandelier was lot 659 in the Gaignat sale, Paris, February 14–22, 1769: "un beau lustre à huit branches et quatre consoles, orné de têtes, avec des médailles et des mascarons d'un beau modèle de bronze ciselé et dorée," as can be seen from Gabriel de Saint-Aubin's marginal drawing in his copy of the catalogue (illustrated in Dacier, *Catalogues des Ventes . . . Illustrés par Gabriel de Saint Aubin*, XI, p. 83). It was bought by the *marchand-mercier* Poirier for 653 livres.

It is interesting to find such a piece described as a *lustre* in the 1769 sale catalogue quoted above, for it is entirely without pendent crystal drops. It



is therefore, strictly speaking, a *chandelier pendant* (see Glossary).

A very similar though simpler chandelier was formerly in the Cabinet of the Grand Duke Paul Petrovitch at the Palace of Pavlovsk (illustrated in Benois, *Les Trésors d'Art en Russie*, IV, p. 337).





178 Chandelier

(lustre)

H. 58 (147.3); Diam. 54 (137.2).

OF GILT steel and rock crystal, with twelve lights.

Six large and six alternate smaller arms of gilt steel in the form of broken foliated C-scrolls, hung and mounted with cut rock-crystal drops, beads, finials, etc., emerge from the bottom of the central stem and support twelve rock-crystal candleholders and drip pans. Six faceted drops (*plaquettes*) hang from each arm, and large vase-shaped finials are supported on the central horizontal section of each. The main stem of brass is enclosed within rock crystals of a complex baluster shape and is surrounded below the upper end by a corolla consisting of six upturned C-scrolls of gilt steel, each hung with four faceted rock-crystal drops and surmounted by small finials (*poignets*) of the same material. The chandelier hangs from a scrolling shield-shaped handle of gilt steel. A large six-faceted pear-shaped drop of rock crystal depends from beneath the stem.

The chandelier is said to have come from Lord Rothschild's house at 148 Piccadilly, London, the contents of which were sold by Sotheby's, London, April 19–22, 1937. It was perhaps lot 388 in this sale, which hung in the ballroom (said to have eighteen lights, but possibly a confusion caused by the six arms of the upper corolla).

The design of this chandelier is typical of the Louis XIV period, a number of somewhat similar examples in both silver and base metals being listed in the *Inventaire du Mobilier de la Couronne sous Louis XIV* (ed. Guiffrey), for example:

> 189: Un autre chandelier d'argent blanc à douze bobesches portées par des Termes d'enfans, cizelé de feuillages, sur le corps duquel il y a quatre enfans assis portans des festons avec des cornets d'argent, et au hault un grand aigle servant à soustenir ledit chandelier, pesant . . . 80m 6o 0g.



or

979: Un grand chandelier d'argent à huit branches en forme de consoles et de cornets, posées sur huit mascarons attachez au corps, ciselé de godrons, terminé en cul de lampe d'où sort une pomme de pin, pesant . . . 94m 2o 0g.

Compare the somewhat similar chandelier No. 179, which is probably to be dated a little later.



179 Chandelier

(lustre)

H. 41 (104.2); Diam. 26⅜ (67.0).

OF GILT steel and rock crystal, with six lights.

One-third of the way up the central steel stem, enclosed in cut rock-crystal tubes of complex baluster shape, emerge six arms of gilt steel in the shape of ribbed C-scrolls interrupted in the center by a hexagonal plate supporting a baluster-shaped crystal finial (*poignet*). The arms are each hung with three faceted drops (*plaquettes*) and terminate in a nozzle and drip pan of crystal. Above, one-third of the way from the top of the stem, is a corolla of six upturned C-scrolls, each hung with two faceted drops and supporting a baluster-shaped finial of crystal on the outer, scrolled, end. A similar but smaller corolla of six downturned scrolls hung with rosettes and drops surrounds the top of the stem. The chandelier is suspended by a cusped gilt-steel ring. A large crystal ball is suspended by a chain of crystal beads from the bottom of the stem.

Compare the chandelier No. 178 of very similar design and date. The linking of the C-scrolls by straight bars is a characteristic feature of the Louis XIV style that, as the late Fiske Kimball pointed out (*Le Style Louis XV*, *passim*), appears even before the opening of the eighteenth century, but the design of chandeliers is generally somewhat retardatory (see under No. 180), and No. 179 must date from later than this. The form of the *plaquettes*, with shaped and chamfered edges, is of the type used during the Louis XIV and Régence periods.

180 Chandelier

(lustre)

H. 46 (116.8); Diam. 32 (81.3).

OF GILT iron and rock crystal, with twelve lights.

The gilt-iron arms, fitted with stems, finials, rosettes (*rosaces*), and drops (some of which are faceted), etc., of rock crystal, are in five tiers, each springing from a central stem mounted with cut rock-crystal tubes and of complex baluster design. The second and third tiers from the bottom, each with six arms in the shape of broken C-scrolls, are hung with flattened pear-shaped drops (*plaquettes*) and surmounted a third of the way down each arm by a rock-crystal finial (*poignet*). Each arm of these two tiers terminates in a hexagonal drip pan and a candleholder of rock crystal. The top and bottom tiers are smaller, scroll downward, and are hung with drops. The fourth tier from the bottom is also surmounted at the end of each arm by smaller rock-crystal finials. None of the arms in these three tiers is fitted with a candleholder. A large crystal ball depends from the bottom of the central stem below the chandelier.

No. 180 closely resembles a chandelier now in the Salon du Buffet at the Château de Fontainebleau, which has been tentatively identified as possibly forming part of a set delivered in 1770 by the *miroitier* Delaroue for the Salle des Spectacles at Versailles. In spite of this the style is not very different from what passes for a Régence chandelier, though the cutting of the *plaquettes* is of the Louis XV type (compare the cutting of the *plaquettes* on No. 179).





181 Chandelier

(lustre)

H. 48½ (123.2); Diam. 35¾ (90.8).

OF GILT bronze, glass, and rock crystal, with ten lights.

Five gilt-bronze arms, chased with twisted roping and partly foliated, spring in large volutes from below a central crown of pierced and chased gilt bronze enclosing a cluster of leaves and grapes. The arms divide midway into two branches, each terminating in a foliated trumpet-shaped drip pan supporting a tapering vase-shaped candleholder. Between each pair of branches springs a subsidiary acanthus volute encircling a group of leaves and berries. Faceted rock-crystal pendants (*plaquettes*) hanging from flower-shaped beads (*rosaces*) depend beneath the arms. Each volute is surmounted by a finial (*poignet*) of obelisk shape. The central stem, enclosed within a cut-glass casing of complex baluster shape, is surmounted by a pendent corolla formed by ten arching foliate arms of gilt bronze, each terminating in a pendent rock-crystal drop and with a smaller drop hanging from a foliate volute below. The upper and lower corollas are linked by five long chains of gilt bronze set with large rock-crystal beads (*grenailles* or *perles*), alternately square and oblong. A large rock-crystal ball depends from three large beads beneath the chandelier.

REFERENCE: Kjellberg, *Connaissance des Arts*, July 1963, p. 66, fig. 7.

Formerly in the collection of Baron Boel, Brussels.

A larger chandelier, illustrated on p. 356, of similar design but with two corollas of lights hangs in Gallery XII at Hertford House, London. It does not form part of the Wallace Collection but was presented, together with a group of other chandeliers, for the decoration of the build-





Chandelier at Hertford House, London

ing in 1901 by Alfred de Rothschild, who was then a Trustee of the Collection.

Although the design is in the Louis XVI style, certain features such as the baluster form of the stem and the cutting of the *plaquettes* remain characteristically Louis XV in style.

182 Wall Clock

(pendule en cartel)

H. 52½ (133.4); W. 24½ (62.2); D. 15½ (39.4).

OF BRONZE chased and gilded. The case is veneered at the sides with Boulle marquetry of brass on tortoiseshell.

The clock is of elaborately rococo design, the case being tall, waisted, and decorated with figures symbolizing Love Triumphing over Time. Above the clock face a winged cupid is seated on clouds beside Time's winged hourglass. Cupid leans forward, looking down at Time lying partly within a recess of trefoil shape beneath the clock face, within which are scrolls of shell form. Time, holding a scythe, is prostrate upon rocaille work representing *le cahos du monde* (see below). Large scrolls, shell forms, sprays of leaves, snails, and floral swags of gilt bronze surround the clock face.

The dial is of gilt bronze inset, in the center, with a circular plaque enameled white and, around the border, with the numerals painted blue on white enamel plaques.

On a label stuck onto the back of the case is written in a nineteenth century hand: "Proveniente dal Palazzo/Brignole Sale in Genova." The movement is engraved on the back plate: *Jean Godde L'aîsné A Paris*. The clock strikes on the hour and once at the quarters.

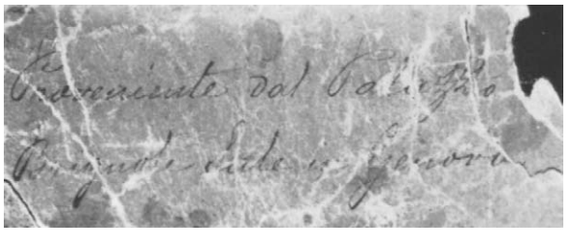
The case by Charles Cressent (1685–1768), the movement by Jean Godde *l'aîné* (*maître horloger* 1691–after 1729).

This is a version of a clock of which Cressent produced a number of repetitions differing somewhat in detail. Ballot ("Charles Cressent," *Archives de l'Art Français*, 1919, *passim*) causes a good deal of confusion by mixing up the different variants. The earliest mention of the principal features of the case, viz. the cupid at the top, the clouds, the scythe, and the sprays of oak leaves and flowers, occurs in a document listing the contents of his workshop when he was charged with infringing the regulations of the Corporation des Doreurs sur Métaux in May 1733 by having furniture mounts made in his *ébéniste*'s workshop (Ballot, *op. cit.*, p. 290). These appear to have formed part of a clock he was making for King John V of Portugal (Ballot, *op. cit.*, p. 292). A clock with these basic features and evidently of the same design as No. 182 appeared in the first of Cressent's forced sales, that held on January 15, 1749:

> No. 25.—Une magnifique pendule de bronze, dont la composition est du meilleur goût; il y a sur le haut un Amour qui est assis sur des nuages, il appuye son coude sur un sable. Au-dessous du cadran est la figure du Tems, tenans sa faulx, et posé sur le cahos du monde, les pieds sont formés par deux grands arbres, le tout parfaitement bien sizelé, doré d'or moulu; de quatre pieds trois pouces de haut.

But although of the same basic pattern as No. 182 and the other cartel clocks listed below, it was a standing clock and not a cartel. So was the King of Portugal's clock, for it is stated to have possessed *deux pieds de derrière*. But Ballot is incorrect in supposing that both were identical with No. 182, etc. (*op. cit.*, p. 161).

Cressent also produced similar cartel clocks in which the symbolism is reversed and Time appears at the top triumphing over Love at the base. Such a one was lot 47 in the 1749 sale, and another be-



longed to Blondel de Gagny (lot 1026 in his sale, Paris, December 10–24, 1776, sold for 880 livres, the purchaser's name being given as Lagere).

The earliest recorded clock of exactly the same design as No. 182 appeared in the Beaujon sale, Paris, April 25–May 4, 1787, lot 143.

> Une pendule, mouvement de Pierre le Roi, à Paris, dans un riche cartel surmonté d'un enfant, le corps à forts branchages et rinceaux d'ornemens de bon genre, terminé par la figure du Temps tenant sa faulx et sortant d'un autre; hauteur cinq pieds.

Although therefore no cartel precisely like No. 182 is ascribed to Cressent during his lifetime, there can be little doubt that such clocks were made in considerable numbers in his workshop and during his life.

Of the several versions known, one, formerly in the French royal collection and later in the Chambre des Requêtes of the Cour de Cassation, Paris, is now in the Louvre (see Verlet, *Revue des Arts*, December 1953, p. 243); its movement is signed GOURDAIN À PARIS. A second, the movement signed GUIOT À PARIS, is in the Wallace Collection (catalogue no. F 92). A third, the movement signed GUIOT À PARIS, is in the Hôtel de Ville in Marseilles, and a fourth, also by Hervé, is now in the Rijksmuseum, Amsterdam, and is probably the one mentioned by de Champeaux as belonging to Baron Gustave de Rothschild (*Le Meuble*, II, p. 134). A fifth is mentioned by Ballot (*op. cit.*, p. 161, note 4) as being in the possession of a Paris dealer in 1916. Its case was stamped CH. CRESSENT, so judgment on its authenticity must be reserved.

The list of bronzes seized in Cressent's workshop when he was summoned by the *jurés* of the *communauté des maîtres fondeurs* in 1723 for using furniture mounts that had not been cast by a qualified *fondeur* include nothing that can be identified with those on No. 182. On the other hand, the clock in the course of being made for the King of Portugal, which is mentioned in Cressent's litigation with the *fondeurs-doreurs* in May 1733 (Ballot, *op. cit.*, pp. 290, 292) clearly resembled No. 182 in several particulars. It seems certain therefore that Cressent must have designed many of the features of this clock between those terminal dates, probably shortly before 1773, for, in the lawsuit mentioned above, the King of Portugal's clock is described as "D'un goût nouveau, très curieux et fort riche" (Ballot, *op. cit.*, p. 292). The style, however, seems somewhat later than that, for instance, of the "dragon" *commode* in the Wallace Collection (catalogue no. F 85), which is usually considered to have been made about 1735–1740, but which, for reasons given in the catalogue, the compiler is inclined to date not long after 1732. Nevertheless, the use of Boulle marquetry for the sides of the clock case seems already somewhat retardatory by the mid-1730s. Verlet (*loc. cit.*) dates the Louvre version about 1750. It seems improbable that Jean Godde would have been making clock movements as late as this, for he is not recorded as working after 1729. The movement could, however, be a replacement. The exceptional quality of the casting and chasing of No. 182 also suggests that it must have been an early example of this model.

There are very slight differences between the case of No. 182 and that, for instance, of the version in the Wallace Collection referred to above, e.g., in the position of the snails attached to the rockwork of the base, but it is evident that both were cast from the same mold. In both, the trilobate recess behind the figure of Time is closed by a brass plate engraved with a sunburst, which appears to be a later addition. Possibly at one time the movement of each had a longer pendulum terminating in a sunburst that was visible through the opening. Owing to the partial blocking of the opening by the figure of Time, this may have appeared irritating to the eye and been replaced by the present half-second pendulum, the opening being subsequently closed with an engraved plate. The handle of Time's scythe on No. 182 is of patinated bronze and may be a later replacement.



183 Mantel Clock

(horloge de cheminée)

H. 24 (60.9); W. 20½ (52.1); D. 8½ (21.6).



OF BRONZE chased and gilded.

The circular case containing the movement is lacquered gray around the sides and is supported by two kneeling Chinese figures, both bearded and hatted. They kneel on an elaborately scrolled base chased with rockwork, shell forms, scale patterns, brickwork, and flowers. A third, smaller figure of an Indian boy with outstretched arms, wearing a feathered skirt and headdress, is seated on top of the clock. A quiver filled with arrows is slung across his back, and his right hand is pierced, probably for a bow. Below at each side sprays of leaves and flowers depend along the sides of the clock case.

The case is stamped on the base at the back to the left: ST. GERMAIN. The dial, of white enamel, is inscribed: CHARLES LEROY / A PARIS. The clock strikes on the hour and the half hour.

The gilt-bronze case by Jean-Joseph de Saint-Germain (working 1747–1772); the movement by Charles Leroy (working about 1770–1790).

Saint-Germain signed a number of clock cases of this design, though there are minor differences among the various examples. One, coming ultimately from John Webb, who sold so much French eighteenth century furniture to the Prince Regent and the third Marquess of Hertford, was sold at Christie's, London, June 24, 1925, lot 109 (illustrated in catalogue), bought by the Paris dealer Founès for £630. This lacked the floral pendants, and the figure on the top held a bow in his right hand and had, perhaps, once held an arrow in his left; the movement was signed by Gille *l'aîné* (working about 1760–1790). Another, also with a movement by Charles Leroy, was sold at Sotheby's, London, December 9, 1960, lot 136, bought



by Marcusson for £3,000. A third, with a movement signed by Jean-Baptiste Baillon (*maître* 1751–about 1770), contained in a case lacquered red and gold, was formerly in the collection of the Marquise de Luart (sold Galerie Charpentier, Paris, December 5, 1959, lot 58 [illustrated in catalogue], for 4,600,000 francs). A fourth, also with the movement signed by Baillon, was in the Baronne S. de Gunzburg sale, Galerie Georges Petit, Paris, May 17, 1912, lot 105 (illustrated in catalogue). The figure surmounting the clock also appears in a clock supported on a rhinoceros in the Fitzwilliam Museum, Cambridge (Fitzgerald Collection), which is also stamped by Saint-Germain, and on a similar one with a movement by J.-B. Baillon and a case by Saint-Germain in an anonymous sale, Palais Galliera, Paris, December 9, 1961, lot 53 (illustrated in catalogue), sold for 56,000 N. F.

184 Wall Clock

(pendule en cartel)

H. 23 (58.4); W. 10¼ (26.0); D. 4 (10.2).

OF BRONZE chased and gilded.

The circular case, flanked at each side by a fluted cornucopia, is suspended from a feigned nail by a ribbon of gilt bronze tied in a large bow. Attached to the ribbon immediately above the dial is a musical trophy of panpipes, a tambourine, etc. Below the dial a satyr's mask is suspended above a wreath formed by a vine branch, hung with grapes, also tied to the dial by a ribbon bow.

The dial, of white enamel, is inscribed: *Buzot/* A PARIS.

The movement by Joseph Buzot (*maître horloger* 1771–after 1789).

Formerly in the collection of Baroness Renée de Becker.

Another clock of similar design was in the Thelma Chrysler Foy sale, Parke-Bernet Galleries, New York, Part II, May 23, 1959, lot 653, sold for $4,000. A further example *en suite* with a matching barometer is in the collection of Baroness Alphonse de Rothschild, New York. Still another is in the Musée Nissim de Camondo, Paris.

A very similar clock is to be seen in the background of the painting Le Billet Doux by P.-A. Wille (1748–1821), signed and dated 1783, in the possession of the Leger Galleries, London, in 1961 (illustrated in color in *The Connoisseur*, June 1961, advertisement pages).

The model seems to have continued to be made in the early nineteenth century, for an example with the movement (apparently original) signed "Friedrich Walter, Klein- und Grossuhrmacher Mitau" was lot 209 in the sale of works of art from the former Russian Imperial collections held at the Rudolph Lepke Kunst-Auktions-Haus, Berlin, November 6, 1928 (illustrated in catalogue).



185 A, B Pair of Firedogs

(feu or *chenets)*

185 A: H. 45½ (115.6); W. of base 22 (55.9).
185 B: H. 44¼ (112.4); W. of base 22¼ (56.5).

OF BLACK patinated bronze. There are no log supports.

No. 185 A is a group representing Jupiter Victorious over the Titans. Jupiter, wielding a thunderbolt in his right hand and seated on an eagle poised on a terrestrial globe, is supported on rockwork resting on the shoulders of three seated Titans. On No. 185 B the group represents Juno Controlling the Winds. Juno, accompanied by a peacock and similarly standing on a globe, is supported on rockwork resting on the shoulders of three seated Winds. Both groups stand on square molded bases with concave sides set diagonally to the groups and clasped at each corner by an acanthus scroll.

After Alessandro Algardi (1595–1654) and probably cast at the Manufacture des Gobelins.

REFERENCE: Phillips, *Metropolitan Museum of Art Bulletin*, March 1962, p. 216, fig. 5 (Jupiter).

Formerly in the collections of Prince Nicolas Demidoff (sold Paris, March 24, 1870, lot 252, for 41,000 francs); Baron James de Rothschild; Baron Gustave de Rothschild; Baron Lambert, Brussels.

Bellori, in his life of Algardi (*Vite*, p. 399), mentions, amongst works executed for Philip IV, King of Spain, wax models for firedogs:

> Li capifocolari furono quattro, e rappresentano li quattro elementi. In uno vi è Giove à sedere sù l'aquila, ed avventa il fulmine premendo i giganti, li quali inalzano sassi, e monti contro il cielo. Nell' altro figurò Giunone à sedere sopra il pavone, volgendosi dietro li Venti, che soffiano, e si muovono frà scogli ed antri.

The same writer goes on to explain that these represent the elements Fire and Air; the other two elements, Water and Earth, were symbolized by groups surmounted by Neptune and Cybele, respectively. Passeri (*Vite* [Rome, 1772, but written a century earlier], p. 214) also describes them and adds that they were made in the last year of Algardi's life, 1654, and that in fact the artist lived to complete only the Juno and Jupiter himself; the other two were finished by his pupils Ercole Ferrata (1610–1686) and Domenico Guidi (1628–1701). The original casts were lost in a shipwreck on the way to Spain, but terracotta models remained in Rome, and from these further casts seem to have been made, probably by Domenico Guidi.

In fact, when these second castings eventually arrived in Spain they do not appear to have been used as firedogs at all. According to the *Mercure Galant* for July 1714 (quoted by Bottineau, *L'Art du Cour dans l'Espagne de Philippe V 1700–1746*, p. 217, note 73) they were given by Philip IV to the Duque de Terra Nueva and were adapted as decorations of a fountain in the Jardin de la Isla at Aranjuez (illustrated on p. 366), where they were to be seen until recently in front of a small casino known as the Casa del Labrador. (On their history and relation to the general development of Algardi's style, see Hess, *Münchner Jahrbuch*, 1931, pp. 292ff.).

It does not appear to be known how models of the groups representing Fire and Air came to France, but several sets of firedogs following the design of the groups at Aranjuez, though on a considerably reduced scale, seem to have been cast there before the end of the seventeenth century. The earliest cast was perhaps of slightly different form and of silver. The *Inventaire du Mobilier de la Couronne* (ed. Guiffrey) drawn up







Bronze groups after Algardi decorating a fountain in the Jardin de la Isla, Aranjuez, Spain

for Louis XIV by du Metz mentions, under the heading *Argent Blanc* (I, pp. 37, 40):

> 24–25: Une grosse paire de chenets cizeléz de deux figures, l'une représentant Jupiter et l'autre Junon, posées chacune sur un pied d'estal cizelé de godrons, le tout porté sur un pied cizelé dans le milieu d'un mufle de lion, au dessus duquel sont les armes du Roy dans un cartouche, et aux costez deux consoles sur chacune desquelles est assis un enfant, pesant ensemble 158m 10.

Another variant version mentioned in the same inventory was:

> 57: Un devant de gril d'argent, cizelé de godrons, dans le milieu d'un grand masque au dessus duquel est un Phenix, et aux deux bouts deux pieds d'estaux en forme de tombeau, sur l'un desquels est Jupiter avec son Aigle, et sur l'autre Junon avec son paon, pesant ensemble . . . 48m 00 0g.

According to Molinier (*La Collection Wallace*, II, pl. 3), bronze firedogs such as Nos. 185 A and B are probably repetitions of a pair in silver that stood in Louis XIV's bedchamber at Versailles. He possibly had in mind one or another of the two pairs mentioned above. But bronze versions were already sufficiently valued in 1682 for Louis XIV to display a pair referred to as *chenêts d'Algarde* in niches in the Salon Ovale at Versailles amongst specially precious pictures, gems, etc., from his art collection. Verlet suggests (*Versailles*, p. 265) that these were the examples now in the Wallace Collection mentioned below. In that case they may well be the original models for which all subsequent French versions were done.

In the *Inventaire des Diamants de la Couronne* prepared for the Assemblée Nationale in 1791, the examples in bronze now in the Wallace Collection, catalogue nos. S 161 and 162 (which bear the incised numbers 297 and 298 of this inventory) are ascribed to Michel Anguier (1604–1669), but the evidence for this is anything but strong, and all earlier references mentioned only Algardi. It seems safer to assume merely that they were made (as the silver ones must almost certainly have been) in the Gobelins factory.

Such firedogs are mentioned several times in the *Inventaire du Mobilier de la Couronne*, notably in 1706, in 1722 (*Inventaire des Sculptures du Roi* drawn up by Benoît Masson), and again in 1785 when a pair (probably those in the Wallace Collection mentioned above) was removed from Marly for the queen's use at Versailles. These were then valued at 15,000 livres (something on the order of $30,000 in modern purchasing power), an extraordinarily high price for such bronzes. During a visit to the Palais Mazarin in 1687, the younger N. Tessin, the Swedish architect, noted: "In der Alcove oben stehen 2 sehn schöne genetten [chenets] von bronz, so da seijndt dess Cav. Algardi Juppiter undt Junon mit den riessen unter." (Sirén, *Studieresor*, p. 96.)

Several others of bronze are known, both singly and in pairs. A pair similar to Nos. 185 A and B is, for instance, to be found in the collection of Francis Stoner, London (from the collection of the Duke of Westminster [sold Sotheby's, London, July 10, 1959, lot 139] for £400). Another pair or perhaps one of the above was in the Pontchartrain sale, Paris, December 1747, lot 96, sold for 520 livres. These were of the same sizes as Nos. 185 A and B and stood on Boulle pedestals. A single firedog with Jupiter is in the Louvre (*Catalogue des Bronzes et Cuivres*, no. 209, partially gilded); another with Jupiter alone is in the Palace of Pavlovsk.

A variant pair, probably dating from the Louis XVI period, with elaborate bases enriched with Boulle marquetry but lacking the supporting Winds was lot 360 in the sale of the Duc d'Aumont's possessions, Paris, December 12, 1782, and was bought for 581 livres by the Duc de Villequier.

In addition to the pair now in the Wallace Collection, the fourth Marquess of Hertford possessed a second version of the Jupiter cast in Paris in the nineteenth century by the *fondeur* Charles Crozatier (1795–1855).

186 A, B Pair of Firedogs

(feu or *chenets)*

186 A: H. 14½ (36.8); W. 14 (35.5).

186 B: H. 15 (38.1); W. 13½ (34.3).

OF BRONZE partly chased and partly burnished and gilded. The original log supports have been replaced by short cast-iron struts, each split into two scrolls.

On each a female sphinx reclines on a support formed by elaborate scrolls bordered with shell-work and combed cartilaginous material. Each sphinx has a carefully curled coiffure, a ribbon bow around its neck, frilled cuffs, and a tasseled drapery lightly cast over the nude upper part of its body. With its right paw the sphinx on No. 186 A plays with a monkey; that on No. 186 B plays with a kitten.

By Charles Cressent (1685–1768).

In the catalogue of the contents of Cressent's house and workshop drawn up in 1756 with a view to a forced sale to be held on January 15, 1757 (Lugt 940; in fact, the sale, after being postponed successively to February 5 and then to March 15, finally never took place), the following item appears under the heading *État des Feux et Bras:*

> No. 163—Dans son salon à la cheminée, un feu qui représente deux Sphinx, dont un badine avec un chat et l'autre avec un singe, montés sur deux pieds, du plus grand goût. Les amateurs remarqueront que ces sphinx ne sont point traités comme ceux qui se font ordinairement pour des feux, ceux-ci peuvent être considérés comme ce qu'il y a de mieux traité en France, garni de ses agraffes dorées d'or moulu.

Clearly the model must be the same as Nos. 186 A and B. Another version of these firedogs but lacking the monkey and kitten is in the collection of Baron Philippe de Rothschild, Paris.

Although there were a number of gilt-bronze sphinxes of various designs in the inventory taken of Cressent's property in 1723, these are clearly not early models for Nos. 186 A and B, which must date from around 1740 or a little later. Sphinxes were very typical of the late Louis XIV and Régence styles, but seem a little retardatory for this date, though they reappeared with the fully developed Louis XVI style. On May 4, 1757, M. Coquinot purchased from Lazare Duvaux:

> Un feu ancien à sphinx doré d'or moulu
> garni de ces pelles & pincettes, 250 l.
> (*Livre-Journal*, no. 2775)

This is one of the rare instances of this *marchand-mercier* selling an "antique," though it is interesting to note that the price is only slightly lower than the general run of firedogs passing through his hands.



187 A, B Pair of Firedogs

(feu or *chenets)*

H. 16⅛ (41.0); W. 11⅝ (29.5); D. 4⅜16 (10.6).

OF BRONZE chased and gilded. The original log supports have been replaced by short brass struts.

Each is in the form of a partially clad Siren with a feathered headdress, with one paw resting on a globe supported on a *rocaille* base chased with leaves and flowers. Each is supported on a tall stand resting on a pair of double foliated C-scrolls flanking the mask of a lion set against a ruffed coif or *espagnolette* collar. The upper and lower parts are cast separately.

For a pair of firedogs with *figures marines* sold by Lazare Duvaux see under Nos. 193 A and B.



188 A, B Pair of Firedogs

(feu or *chenets)*

H. 20 (50.8); W. 12½ (31.8); D. 8 (20.3).

OF BRONZE chased and gilded. The original log supports have been removed.

On each, an elaborately scrolled rococo urn of identical design rests on a square pyramidal plinth with a pendent acanthus leaf at each corner and a shell at the center of the top at the front. Each stands on a rectangular base resting on four scrolled feet with a rococo cartouche mounted at the center in the front. The sides of the urn and the plinth on which it stands are chased with a fine reticulated pattern, while the base is chased on the front and sides with a trelliswork pattern enclosing dots. Each urn is surmounted by a spherical knob.

The urns are in the manner of François de Cuvilliés (1696–1705).

Although superficially the style of the urns resembles that of Juste-Aurèle Meissonnier (about 1693–1750), they are, in fact, much closer to the engraved designs of François de Cuvilliés. Compare, for example, the urns that appear in *Livre No. 2 B* of the *Morceaux de Caprices À divers usages* engraved by Roesch (Laran, *François de Cuvilliés*, p. 8) or in the *11e Livre L. Livre d'ornements*, pls. 1 and 2, engraved by C. A. Lespilliez (Laran, *op. cit.*, p. 9). Both these series were issued between 1745 and 1755.

On November 21, 1758, Lazare Duvaux sold to M. de La Boissière, *trésorier*:

> Un autre feu d'une espèce de vase, orné, avec ses garnitures, 144 l.
>
> (*Livre-Journal*, no. 3273)

This was the last entry in the account book written in the famous *marchand-mercier's* own hand, and the qualification "une espèce de" suggests that they were not in any positively classical style, though there is no evidence that they were of the same design as Nos. 188 A and B. By 1758 the *néo-grecque*, or neoclassic style had already begun to come into fashion. Such ultra-rococo models as Nos. 188 A and B (if indeed the entry refers to a model of this sort) would have certainly appeared a little old-fashioned. But not all Lazare Duvaux's clients wanted objects in the newest style, and engravings of the period show that the two styles, the Louis XV and the nascent Louis XVI, continued in use concurrently for a number of years after this.



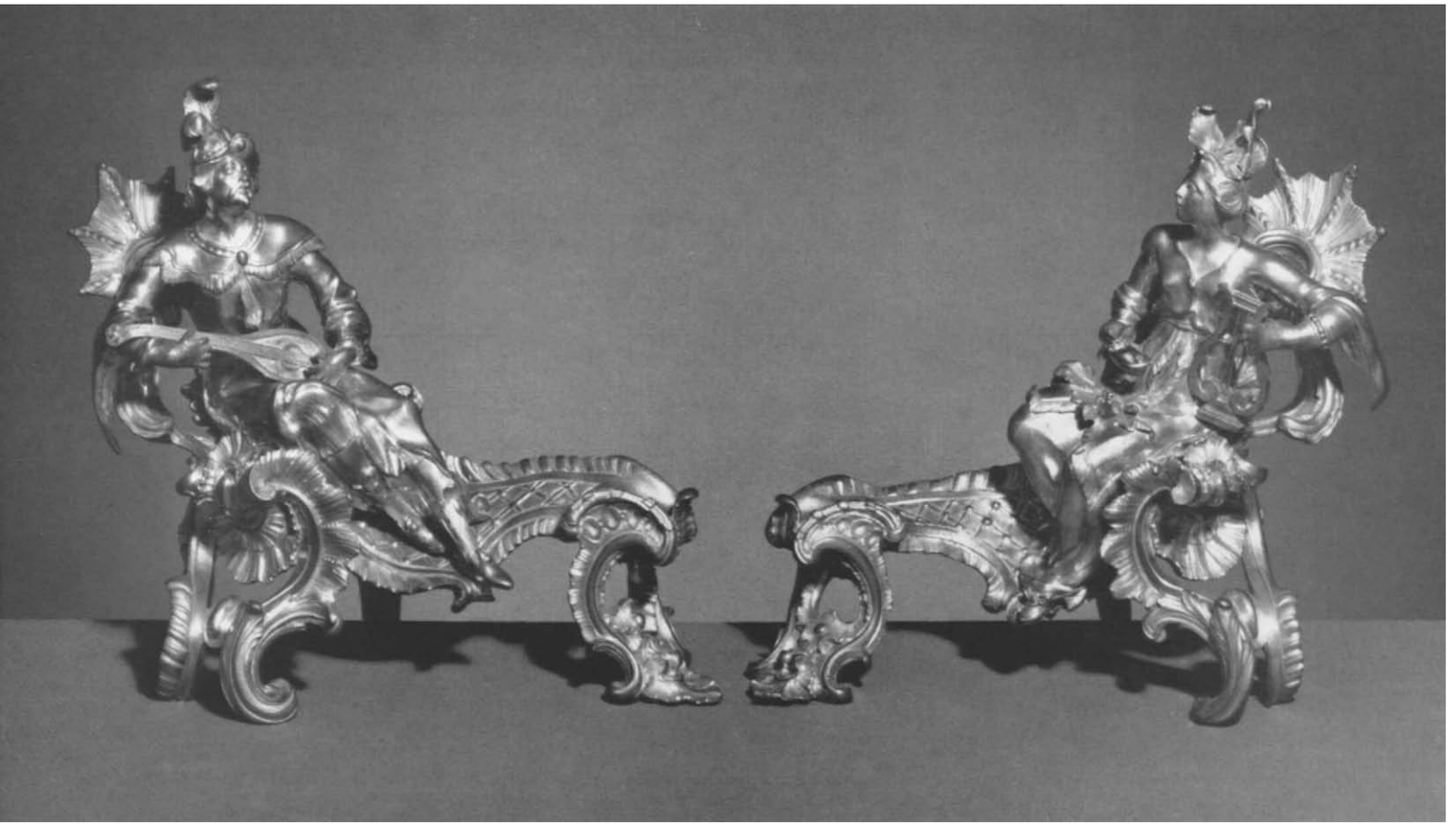
189 A, B Pair of Firedogs *(feu* or *chenets)*

189 A: H. 12½ (31.8); W. 12$\frac{7}{16}$ (31.6); D. 5⅞ (15.0).

189 B: H. 12¼ (31.1); W. 12½ (31.7); D. 6⅞ (17.5).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

On bases of *rocaille* design composed of shell-like C-scrolls, foliations, cartouches, etc., are seated male (on No. 189 A) and female (on No. 189 B) figures in semi-Oriental costumes with exotic feathered headdresses. The man is playing a mandolin, the woman holds a lyre in her left hand. Behind each figure is a large ribbed and pierced rococo cartouche of shell design and fan-shaped form.



190 A, B Pair of Firedogs *(feu* or *chenets)*

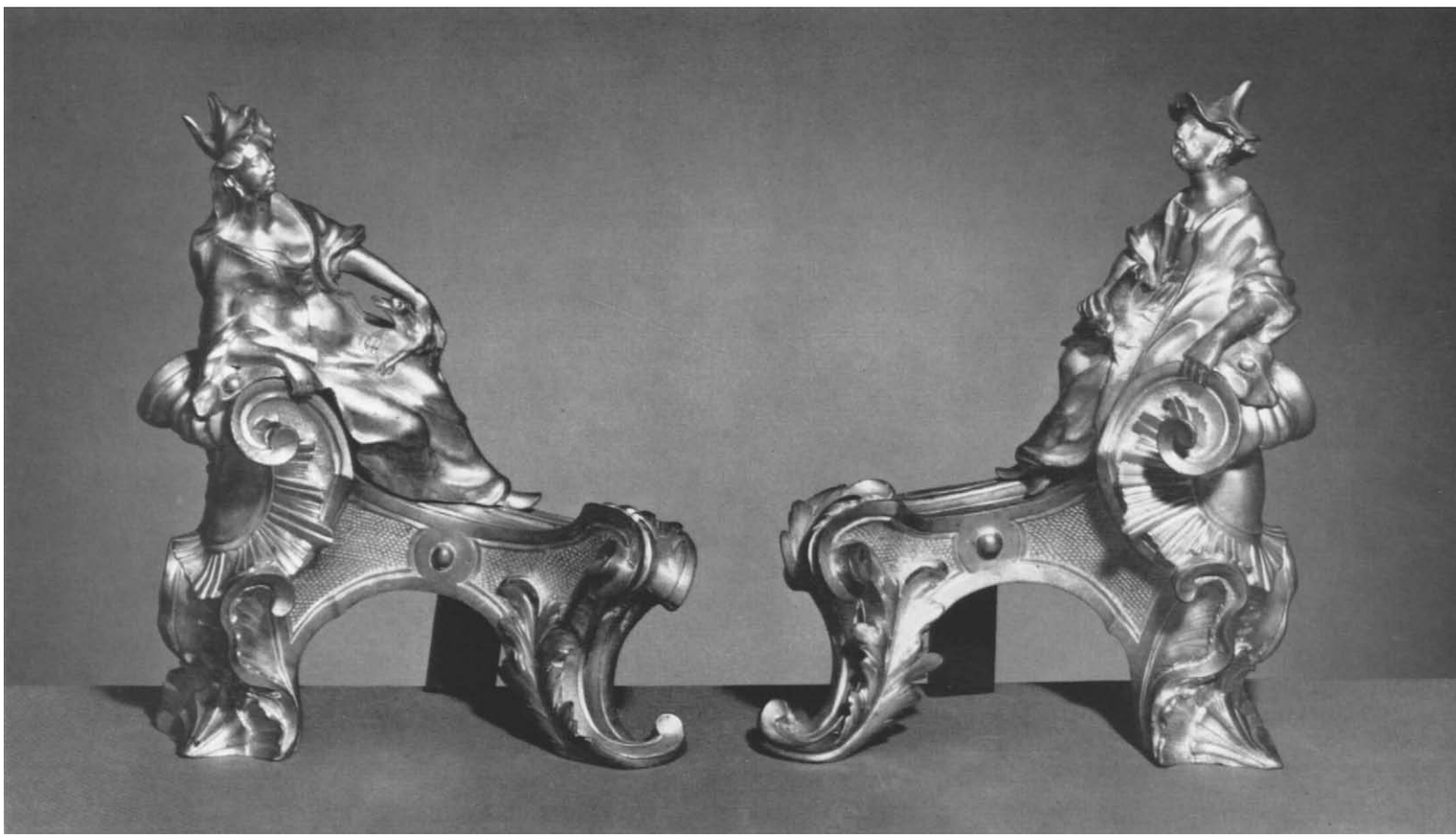
190 A: H. 11 15/16 (30.3); W. 11 (27.9); D. 7 (17.7).

190 B: H. 12 1/8 (30.8); W. 10 1/4 (26.0); D. 5 5/8 (14.3).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

A hatted Chinese man (on No. 190 B) and woman (on No. 190 A) recline, facing one another on the two short, inclined, and elaborately scrolled bases. The man holds a parrot and the woman a dog. Each leans on one arm on a scrolled shell cartouche. The outer sides of the bases are enriched with reticulated panels flanking a small central boss and terminate at the inner end in a large foliated scroll.

See also under Nos. 192 A and B for an extract from the *Livre-Journal* of Lazare Duvaux, which may perhaps refer to firedogs of this design.



191 A, B Pair of Firedogs

(feu or *chenets)*

191 A: H. 13½ (34.3); W. 13⅛ (33.3); D. 6⅝ (16.8).

191 B: H. 14¼ (36.2); W. 14 (35.5); D. 6⅝ (16.8).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

Each consists of a high arched base of rocklike form at the outer end, with the inner end in the form of a large foliated scroll. On these are seated (on No. 191 B) a Chinese man, hatted, and with both hands clasped to his breast and (on No. 191 A) a Chinese woman, also hatted, with her right hand outstretched and a parrot sitting on her left wrist.

Formerly in the collection of Erich von Goldschmidt-Rothschild (sold Ball and Graupe, Berlin, March 23–25, 1931, lot 346 [illustrated in catalogue, pl. 67]).

An *État des Meubles envoyés par ordre de la Cour de France à M. le comte de Woronzow, Vice Chancelier de S. M. I. de Russie* dated October 1, 1758, quoted by Roche (*Le Mobilier Français en Russie*, I, Introduction, p. 18) mentions

> Un feu représentant de grand chinois avec ornemans de bronze cizelé et doré d'or moulu . . . 760 l.

There is, of course, no certainty that the model was the same as Nos. 191 A and B (the description would be equally applicable to Nos. 190 and 192 A and B), but they must be of about the same date and value. The consignment of furniture never reached Russia but was sunk off the coast of Denmark the following month.



192 A, B Pair of Firedogs

(feu or *chenets)*

192 A: H. 18⅛ (46.0); W. 17¾ (45.1); D. 9⅞ (25.1).

192 B: H. 17⅛ (43.5); W. 20 (50.8); D. 9½ (24.1).

OF BRONZE chased and gilded. The original log supports have been replaced by short brass struts.

Each is in the form of a plinth, chased to resemble brickwork, from the outer side of which emerges a large volute terminating in leaves and a large fruit. A parrot is perched on each plinth and turns (on No. 192 B) toward a Chinese man seated with folded arms leaning on the volute and looking over his left shoulder and (on No. 192 A) toward a Chinese woman slightly differently posed.

A similar pair is in the Louvre (catalogue no. 319, illustrated in Dreyfus, *Musée du Louvre: Les Objets d'Art du XVIIIe Siècle: Époque Louis XV*, pl. 3). It comes from Mme de Pompadour's collection at the Château de Bellevue.

Another version of this model, in a private collection (illustrated in *Connaissance des Arts, Le XVIIIe Siècle Français*, p. 122, fig. C) is said to be signed F.-TH. GERMAIN. François-Thomas Germain (*maître* 1748–1791) was a goldsmith and not a *fondeur-ciseleur*. It is conceivable that Nos. 192 A and B follow a model in silver, or the signature may be that of the well-known gilt-bronze maker J.-J. de Saint-Germain.

A similar pair of firedogs, coming from the collection of Lord Savile, was later in the collection of F. J. Nettlefold (illustrated in Forrer, *The Collection of Bronzes and Castings in Brass and Ormolu Formed by Mr. F. J. Nettlefold*, pls. 33, 34). The male figure alone appears on a pair of rococo firedogs of different design once belonging to Princess Hélène of Saxe-Altenburg and lent to the Retrospective Exhibition of Art held at St. Petersburg in 1904 (illustrated in Benois, *Les Trésors d'Art en Russie*, IV, pl. 108). The female figure on the companion firedog is, however, entirely different.

On August 23, 1756, Lazare Duvaux sold to Mme la Marquise de la Ferrière:

> Un petit feu doré d'or moulu composé de figures chinoises avec ses garnitures de pelles et pincettes, 120 l.
> (*Livre-Journal*, no. 2573)

but the description is vague and might equally apply to the firedogs Nos. 190 A and B or Nos. 191 A and B or indeed to some other chinoiserie firedogs altogether.

The model was often copied in the nineteenth century.



193 A, B Pair of Firedogs

(feu or *chenets)*

193 A: H. 16⅜ (41.6); W. 17 (43.2); D. 9⅛ (23.2).

193 B: H. 15½ (39.4); W. 15½ (39.4); D. 11¼ (28.5).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

A double-tailed, bearded Triton is seated on each elaborately scrolled and pierced base. Each figure leans slightly backward, supported on one arm whilst with the other he holds a conch shell to his lips. The two face inward toward each other.

By or after a model by Antoine Moureau (working in the mid-eighteenth century).

A pair of firedogs of identical design was bequeathed to the Louvre in 1963 by the late René Fribourg. They are stamped with the crowned C (for a note on the crowned C, see under No. 91) and are signed by Antoine Moureau. Made for the Prince de Condé, the supports are struck with a number corresponding to an entry in a Bourbon-Condé inventory (see *Connaissance des Arts*, December 1963, p. 104, illustrated p. 105). Verlet has suggested that the model may be due to the sculptor Lambert-Sigisbert Adam (1700–1759). On November 29, 1752, Lazare Duvaux sold to M. le Marquis de Voyer:

> Deux garnitures de feu en bronze représentant des figures marines très-bien ciselées . . . 600 l.
> (*Livre-Journal*, no. 1269)

These could have been of a model similar to Nos. 193 A and B.



194 A, B Pair of Firedogs

(feu or *chenets)*

194 A: H. 20¾ (52.8); W. 19 (48.3); D. 10½ (26.7).

194 B: H. 17¾ (45.1); W. 19⁵⁄₁₆ (49.1); D. 9¾ (24.8).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

A figure of Neptune with his trident and of Proserpina (or Galatea) brandishing a flaming torch recline, respectively, on the two supports of elaborately scrolled acanthus leaves and pierced shell-like forms. The baluster supporting the inner end of the base of the Neptune firedog is chased with panels of scale pattern, that on the Proserpina firedog is burnished.

The model is known in several versions. One pair very close to Nos. 194 A and B, and coming from the Tuileries in the nineteenth century, is now in the Louvre (catalogue no. 320; illustrated in Dreyfus, *Musée de Louvre: Les Objets d'Art du XVIIIe Siècle: Époque Louis XV*, pl. 4). A second pair with somewhat different bases was formerly in the Rodolphe Kann Collection (catalogue no. 160, illustrated), and a further example is in the collection of Antenor Patino, Paris.

The absence of the chasing with scale pattern on the base of the Proserpina firedog suggests that Nos. 194 A and B may perhaps have originally formed part of two separate pairs of firedogs.



195 A, B Pair of Firedogs

(feu or *chenets)*

195 A: H. 16 (40.6); W. 17½ (44.4).

195 B: H. 15½ (39.4); W. 18 (45.7).

OF BRONZE chased and gilded. The original log supports have been replaced by short struts.

On the high base of each, formed by sweeping acanthus scrolls, a lion is seated on rockwork facing inward and giving tongue. Its raised right forepaw rests, also on rockwork, on the end of a tall scroll. A large spray of blown acanthus leaves and berries springs from the base behind the lion's shoulders. A band of ribbon ornament, interlacing alternate small circles and tall ovals, is chased along the front of the base of each.

Formerly in the collections of Baron Alphonse de Rothschild, Vienna; René Fribourg, New York (sold Sotheby's, London, June 28, 1963, lot 170 [illustrated in catalogue]).

Nos. 195 A and B were ascribed to J.-A. Meissonnier in the Fribourg sale catalogue, but in fact the design is of a quite different character from his asymmetrical and extremely rococo style, with its use of such decorative motifs as shellwork and cartilaginous material. Nos. 195 A and B must date from around the mid-eighteenth century and recall a firedog with the forepart of a lion emerging from acanthus scrolls in the Cleveland Museum of Art (Severance Collection, catalogue no. 72). This and its companion (with the forepart of a boar) are signed "Caffiéri 1752" and bear an inventory mark of the Château de Saint-Cloud. But the resemblance is hardly close enough to justify an attribution of Nos. 195 A and B to Jacques or Philippe Caffiéri.



196 A, B Pair of Firedogs

(feu or *chenets)*

196 A: H. 15½ (39.4); W. 15⅜ (39.0); D. 6 (15.3).

196 B: H. 16⅛ (40.9); W. 16½ (41.9); D. 6⅞ (17.5).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

A hatted Chinese man (on No. 196 A) and woman (on No. 196 B), dressed in striped tunics, are each seated on a square plinth, beside a truncated fluted classical column from which a twisting S-shaped scroll springs. The lower end of this scroll, from which an acanthus leaf depends, rests on the outer end of the base. From this end a blown palmette, with berries, emerges and branches out behind the head of each seated figure.

The design somewhat resembles the case of a frequently repeated type of mantel clock of early Louis XVI date, in which a semi-nude female figure reclines beside the clock case, whilst palmettes spring from behind her body. An example is to be seen on the chimneypiece in Van Blarenberghe's miniature painting of the Duc de Choiseul's bedchamber forming part of the decoration of a snuff-box that dates from about 1770 (illustrated in Watson, *The Choiseul Box*, cover and fig. 4). Others were in the collection of the late Forsyth Wickes, Newport, Rhode Island, and in various collections elsewhere. The firedogs, which must date from a little earlier than the snuff box, may perhaps have been made by the same *fondeur-ciseleur* as the clock.



197 A, B Pair of Firedogs

(feu or *chenets)*

H. 9¾ (24.3); W. 10½ (26.7); D. 4½ (11.5).

OF BRONZE chased and gilded. The original log supports have been removed.

The base of each, of neoclassical design, supports a pair of kissing doves perched on clouds from which a quiver, a torch, and a wreath of roses emerge. These are set on a chamfered plinth resting on a base with semicircular ends, each chased with a panel of twisted flutes with pendent *chandelles* and surmounted by a ball. The front of each base is inset with a lambrequin-shaped panel of blued steel and overlaid with a large pierced motif of splayed acanthus and oak leaves. Each base rests on six truncated pinecone feet with leaf collars.

A pair of firedogs described thus:

> Deux chenets Louis XVI en bronze doré à sujet de colombes becquetant prisés mille cinq francs

appears on page 50 (Salon) of the probate inventory of the contents of Sir John Murray Scott's apartment in the Rue Laffitte drawn up after his death and dated February 16, 1912 (manuscript in the Wallace Collection archives, see under Nos. 91 and 145), but the history of Nos. 197 A and B is unknown and cannot be linked with the pair bought by Seligmann from Murray Scott.



198 A, B Pair of Firedogs

(feu or *chenets)*

H. 11 (28.0); W. 3¾ (9.6).

OF BRONZE chased and gilded. The original log supports have been removed.

The bases, in the form of truncated fluted classical columns with square plinths, each support a military trophy in the antique style consisting of a cuirass, with shields bound at either side, topped by a plumed helmet.



199 A, B Pair of Firedogs

(feu or *chenets)*

199 A: H. 16 (40.6); W. 24¼ (61.6); D. 7⅝ (19.4).

199 B: H. 15½ (39.4); W. 24¼ (61.6); D. 7⅝ (19.4).

OF BRONZE chased and gilded. The original log supports have been removed.

The bases, of neoclassical design, support on rockwork at the outer end a wild boar rising to its feet (on No. 199 A) and a reclining stag (on No. 199 B). Richly chased foliage of oak branches in high relief decorates the top of the inner strut, and on this dead game is laid above the inner supporting plinth. The front of each rectangular base, on which the main sculptural group rests, encloses a panel chased with a hound, dead game, foliage, etc., flanked at each side by a hound's pelt. The frieze is chased with panels of ivy leaves and berries and, at the corners, with rectangular oak-leaf rosettes. The sides of the base beneath the uprights are inset with oak-leaf and acorn branches tied with bowknots. Each firedog terminates at the inner and lower end in a tapering and fluted plinth across the front of which a laurel swag depends.

By Pitoin (working about 1770–after 1786).

The firedogs are said to have been made for the Comte de Vergennes (1717–1787), Louis XVI's foreign minister from 1774 to his death.

Nos. 199 A and B are contemporary repetitions, with very slight differences, of the celebrated firedogs made for Mme du Barry's Pavillon de Louveciennes in 1772 and have long been attributed to Pierre Gouthière. Verlet, however, has pointed out (*Burlington Magazine*, June 1950, p. 155) that the documents show them to have been made, like numerous other *bronzes d'ameublement* created for the court, by the less famous but no less skilled Pitoin. When Mme du Barry's property was examined by Riesener, Julliot, and Lignereux, acting as government commissioners, in January 1795, the firedogs were valued at 9,000 livres. In their commentary (quoted in Molinier, *Le Mobilier au XVIIe et au XVIIIe Siècle*, p. 182) they describe them as

> Peut-être l'object le plus fini, le plus délicatement exécuté en bronze que la cizelure ait encore produite. L'orfèvrerie a pu présenter des morceaux aussi légèrement evidés, mais le bronze ici joint au même succès une difficulté d'exécution incroyable.

adding that they should not be regarded as "objets précieux propres aux échanges" but "doit autant être conservé par motif d'emulation que d'attrait". This was done, and they are now in the Louvre (catalogue no. 364, illustrated pl. LVI).

Nos. 199 A and B differ slightly in size from the Louvre-Louveciennes versions, for they have a rather longer extension and were probably made for a larger chimneypiece.

A *Liste de Meubles Précieux provenant de la succession du Dernier Roi de France*, published in Holland in the *Kabinet van Mode en Smaak* in 1794 (reprinted in Davillier, *La Vente du Mobilier du Château de Versailles pendant la Terreur*, pp. 2ff.) includes the following entry:

> 15—Deux Grands Chenets en Fer ou Feux de Cheminée à recouvrement de bronze doré d'or moulu et d'or matte, représentant, en une ciselure superbe, d'après le dessin d'une fontaine au parc de Versailles, l'un un sanglier, l'autre un cerf, tous deux couchés, avec divers attributs de chasses et bas-reliefs y analogues: avec pelle et pincette . . . 4,000 l.

Verlet has pointed out (*French Royal Furniture*, p. 58) that this list represented an attempt by the French government to push or advertise the sale of



Semi-recumbent bronze boar in the manner of Francesco Susini. Victoria and Albert Museum, London



the former royal furniture to wealthy foreigners who would provide much needed currency or, more probably, supplies of food, from abroad. As has been emphasized, the document is not drawn up with the precision of the royal inventories, and descriptions of provenances are sometimes misleading. It could have included works of art seized from *émigrés* or former aristocrats such as Vergennes. At any rate it does not refer to the examples from Louveciennes. No fountain in the gardens at Versailles seems to have resembled Nos. 199 A and B at all closely.

Unlike the Louvre versions, the gilding of which suffered during the burning of the Tuileries in 1871, Nos. 199 A and B retain their original gilding. For many years they were in the possession of the Paris firm of bronze founders and dealers Baguès, who specialized in reproductions of period *bronzes d'ameublement*, and they were used as models for this purpose. Later repetitions of the model are not infrequently met with; one that is possibly contemporary with Nos. 199 A and B is in the Musée des Arts Décoratifs, Paris.

L.-F. Feuchère *père* possessed a number of molds by various eighteenth century *fondeurs-ciseleurs*, notably E. Martincourt, which were dispersed in a series of sales in Paris in the 1820s (see under No. 234). Lot 39 in the 1829 sale comprised:

> Deux beaux bronzes, cerf et sanglier sur marbre.

It sold for 237 francs. It is indicated in the catalogue that Feuchère owned the copyright for this pair, i.e., possessed the molds. It may have been from this source that some of the nineteenth century versions of this model derived.

It has been claimed (by those who believed them to be by Gouthière) that the design of these firedogs was the work of L.-S. Boizot (1743–1809), the sculptor, and N.-C. Ledoux (1736–1806), the architect of the Pavillon de Louveciennes. Even if these two craftsmen provided Gouthière with designs for *bronzes d'ameublement* for Louveciennes (which is by no means certain) there is no reason to believe they did the same for Pitoin. In any case, the design of the boar is based on the well-known monument after the antique in the Mercato Nuovo in Florence; the boar on the firedogs was probably taken from one of the many small reproductions (see illustration opposite) that are generally attributed to Francesco Susini (died 1646). There may be a similar prototype for the stag. This somewhat resembles the stags often used by Charles Cressent (1685–1768) to decorate his clocks (usually in association with a boar also, e.g., on the cabinet and clock in the Wallace Collection, catalogue no. F 72), but a more remote prototype may be behind both Cressent's and Pitoin's stags.

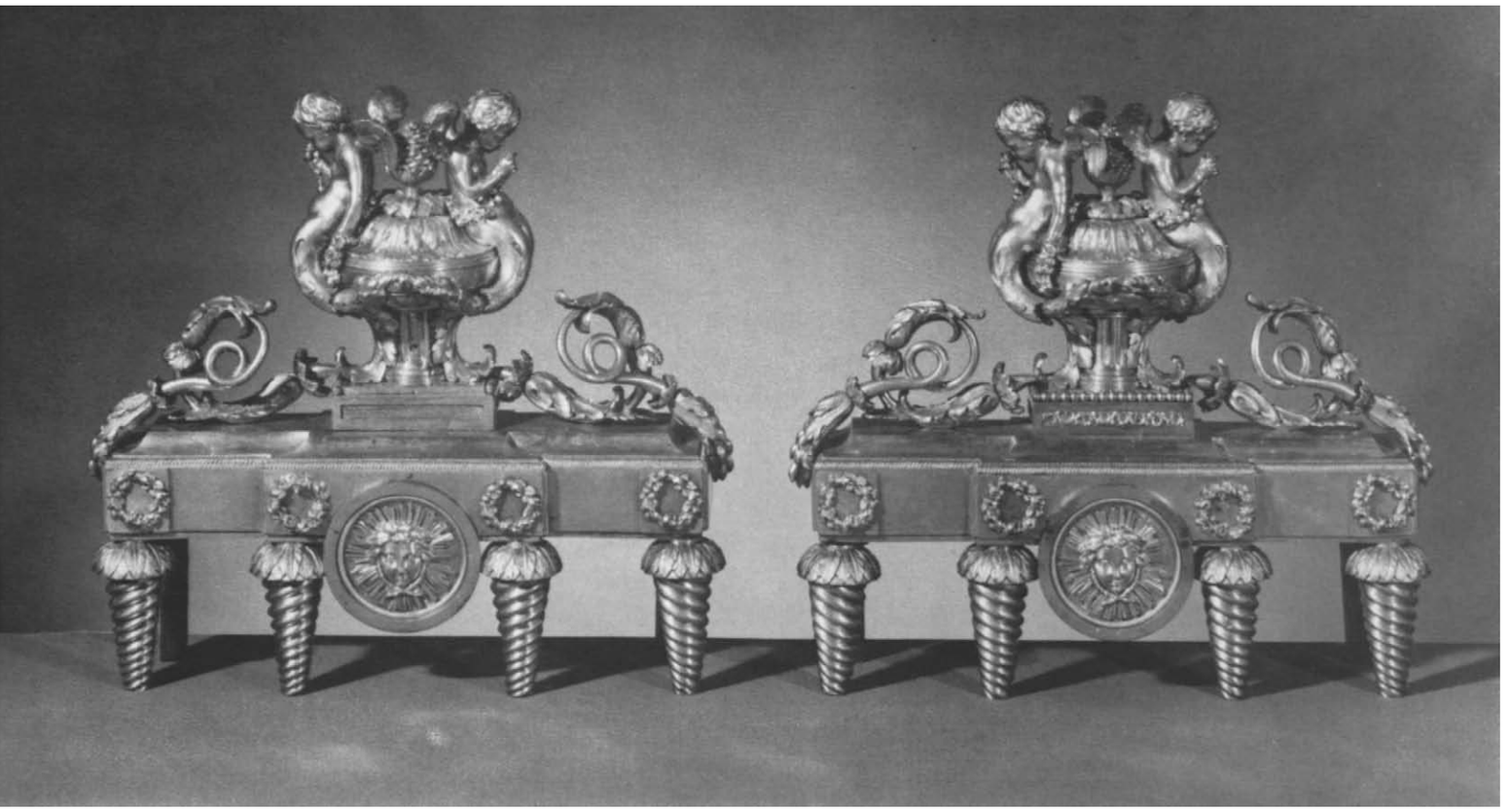
200 A, B Pair of Firedogs

(feu or *chenets)*

H. 15¾ (40.0); W. 17½ (44.5); D. 5 (12.7).

OF BRONZE chased and gilded. The original log supports have been replaced by short cast-iron struts.

Each is in the form of an urn surmounted by a pinecone finial against the sides of which two winged infant Tritons holding garlands of fruit and flowers are addorsed. Their divided tails are linked by leaf sprays along the front and back of each fluted and foliated urn. These each rest on a square plinth with a beaded edge, which is supported on a rectangular break-fronted base with a chamfered top and rests on four tapering legs with twisted flutes and foliated capitals. Each base has an Apollo head on a sunburst in the center of the front, floral wreaths above each leg, and supports two elaborately serpentine acanthus sprays flanking the urn.



201 A, B Pair of Firedogs

(feu or *chenets)*

H. 8½ (21.5); W. 10 15/16 (27.8); D. 3 7/16 (8.7).

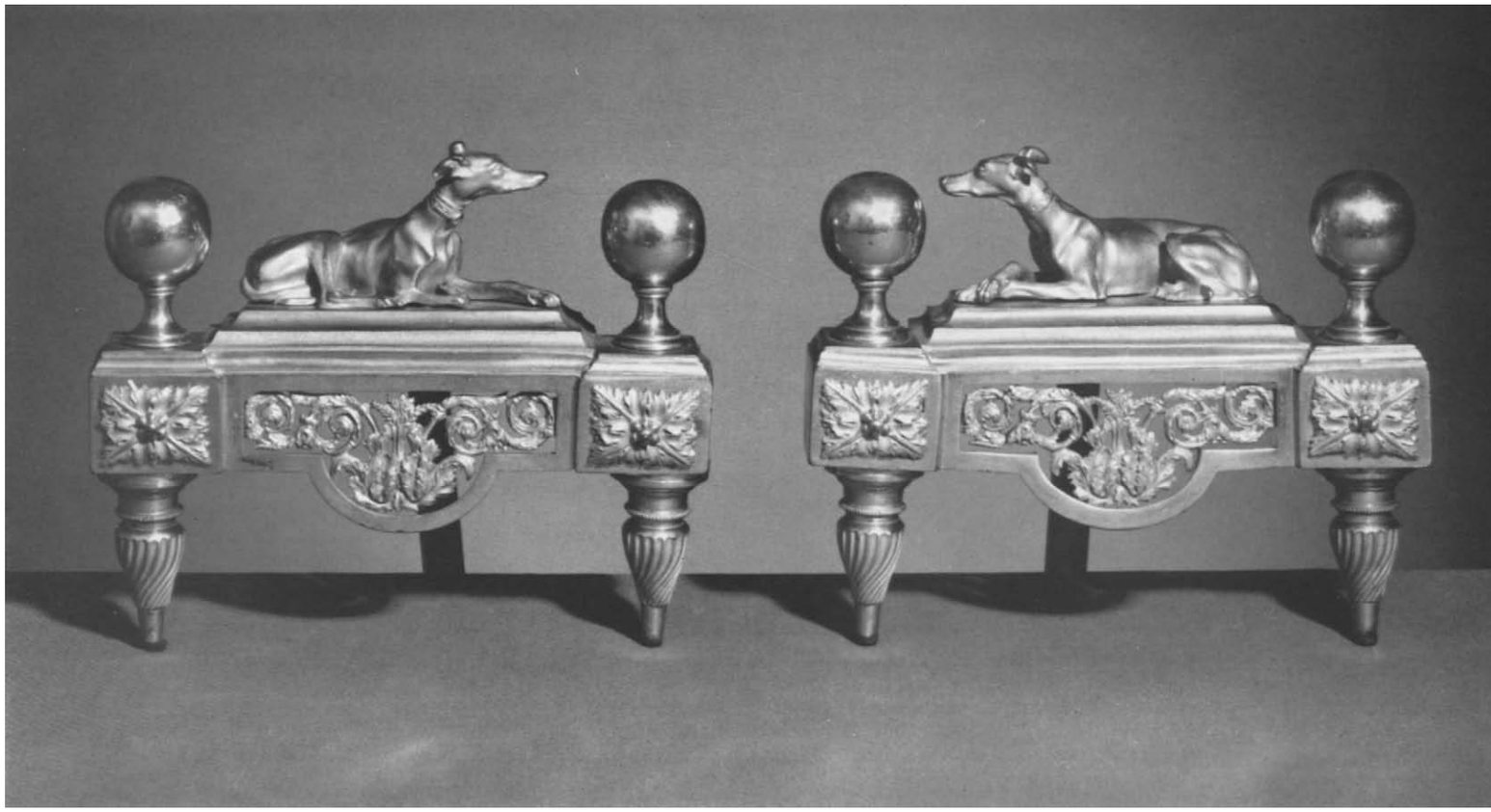
OF BRONZE chased and gilded and partly burnished. The original log supports have been replaced by short cast-iron struts.

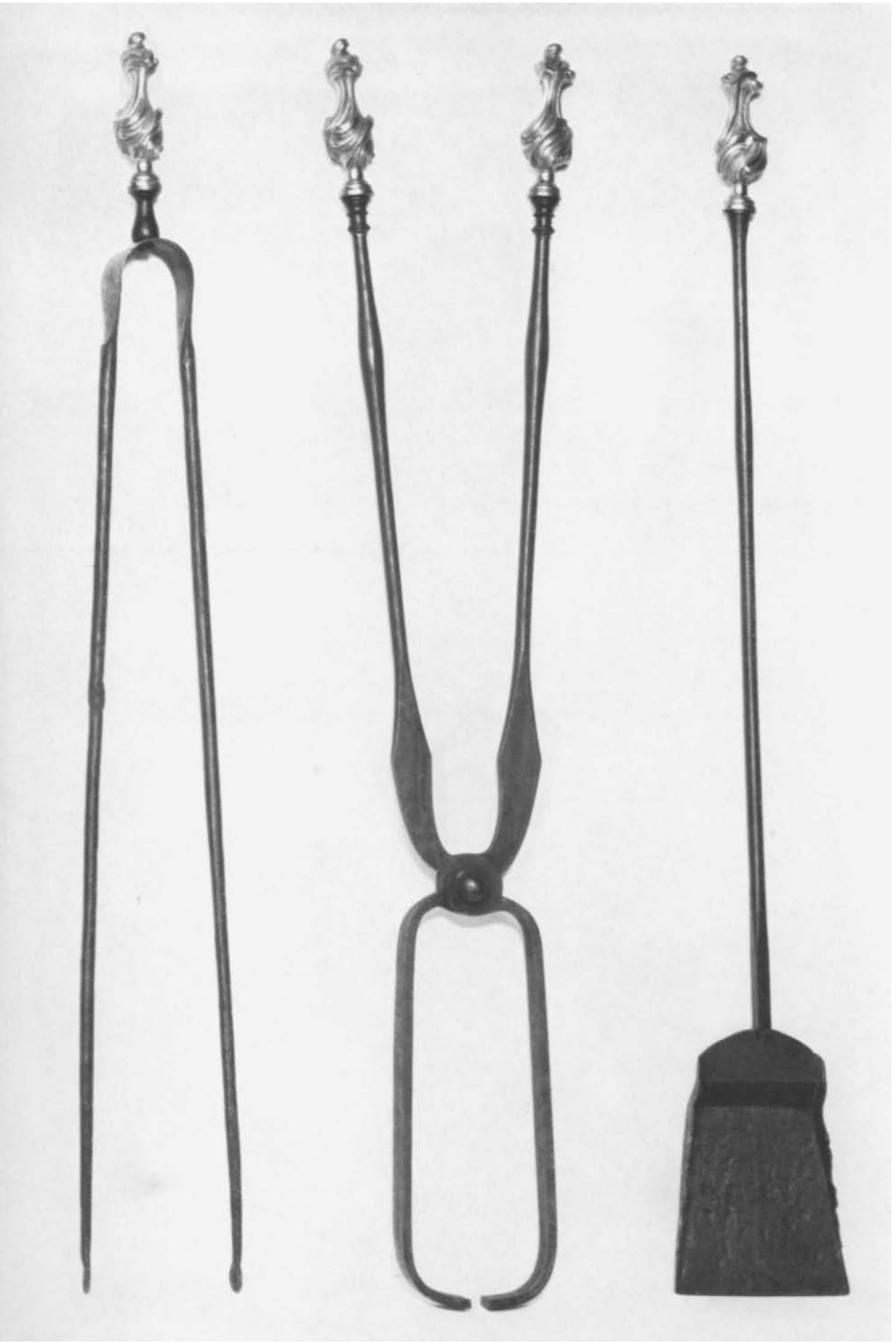
On each, a greyhound is lying facing inward on a double molded plinth, flanked by two spheres of burnished gilt bronze. Each rests on a base with a lambrequin enclosing a pierced, foliated, and scrolled decoration in the center of the front and is supported on a pair of peg-top feet with twisted flutes.

A pair of firedogs described thus:

Deux chenets dorés Louis XVI chiens accroupis, prisés mille cinq cents francs

formed part of the remainder of the Hertford-Wallace collection inherited by Sir John Murray Scott. The above description appears on page 61 (Antichambre) of the probate inventory of his apartment in the Rue Laffitte drawn up after his death and signed on February 16, 1912 (manuscript in the Wallace Collection archives, see under Nos. 91 and 145). They may have been from the same model as Nos. 201 A and B.





202 A–C Set of Fire Irons

(garniture de cheminée)

H. 35 (88.9).

OF FORGED steel and bronze chased and gilded.

The set consists of a pair of two-handled pincers, a pair of tongs, and a shovel. Each handle is topped by a gilt-bronze knob in the shape of a rococo vase, chased with twisted scrolling and small panels of brick pattern.

See Nos. 203 A and B, holders for these fire irons.

203 A, B Pair of Fire-Iron Holders

H. 3 5/16 (7.9); W. 6 1/2 (16.6); D. 4 9/16 (10.7).



OF BRONZE chased and gilded.

Each fire-iron holder is U-shaped, with the outer end of the U enriched with elaborate asymmetrical acanthus scrolls pierced with two holes for attachment to the inside of the chimney opening. The inner end terminates in a trail of overlapping flowers and a small cockleshell clasped by two scrolls.

Of Louis XV design and intended to support the fire irons Nos. 202 A to C.

Such objects were screwed to the sides of a chimneypiece within the hearth opening and intended to support the tongs, shovel, etc., in a standing position. One can be seen put to such use in a drawing in water color and gouache, L'Entretien Galant by Gabriel de Saint-Aubin, formerly in the David-Weill Collection (illustrated in Dacier, *Gabriel de Saint-Aubin, Peintre, Dessinateur et Graveur* [*1724–1780*], II, pl. VIII). This must, however, date from rather later than No. 203. A more nearly contemporary fire-iron holder is depicted in use in a portrait of the Marquis de Vaudreuil by A. Roslin, exhibited in the Salon of 1759 (no. 70) and on the Paris art market in 1963.

204 Inkwell

(encrier)

H. 5⅝ (14.3); W. 9⅞ (25.1); D. 7 (17.8).

OF BRONZE chased and gilded.

A male nude reclines on the pierced, scrolled, and foliated base and leans against a lidded vase at the left, which forms the inkwell. With his left arm he supports a large shell resting on his left shoulder. The lid of the inkwell is foliated with a knob in the form of a bunch of fruit and leaves.

A similar inkwell is in the Victoria and Albert Museum, London (Jones Collection, catalogue no. 239). A second, with the figure in patinated bronze and bearing the inventory mark AP: D R 39 beneath a crown, belongs to the Smith College Museum of Art, Northampton, Mass. When this was exhibited at The Baltimore Museum of Art in 1959 (The Age of Elegance, catalogue no. 115, illustrated) it was suggested in the catalogue that the figure was made in northern Italy or Austria. This assumption does not seem warranted. A further example, entirely gilded but of inferior quality, the property of Margaret Carrel, was sold at Sotheby's, London, May 11, 1962, lot 142A (illustrated in catalogue), for £460. It was probably of nineteenth century make, like another signed EUG. HAVANT, PARIS, in the possession of Chichester Antiques in 1962 (illustrated in *Country Life*, December 13, 1962, advertisement supplement p. 15).





205 Inkstand or Standish

(écritoire)

H. 7⅝ (19.4); W. 12⅛ (30.8); D. 8¾ (22.2).

OF BRONZE chased and gilded, partly burnished and partly mat.

The stand, rectangular with rounded corners, rests on four feet in the form of eagles with outspread wings and is chased around the sides with panels enclosing interlacing laurel sprays in relief. On this, at the back, stand two lidded urns of classical design with ovoid bodies and two handles in the form of lions' masks linked across the sides by draped lions' pelts. Each rests on a fluted plinth. Between them, standing on a low podium in the center, is a bell chased with beading and leaf motifs.

Across the center of the stand is a rectangular recess with rounded ends intended to hold writing accessories, and at each end in front is a low truncated fluted column, hollow and fitted with a foliate lid with a knob, that at the left intended to hold ink, that at the right, sand. Between them is a shaped trapezoidal recess, its lid chased with a blank circular cartouche flanked by sprays of laurel.

The lids of the urns may be inverted to form candleholders. The blank cartouche was perhaps intended to be engraved with the owner's arms (see below).

EXHIBITED: Parke-Bernet Galleries, Art Treasures Exhibition, New York, 1955, catalogue no. 246.

Formerly in the collections of the Marquis de Galard; Joseph Bardac; Mortimer L. Schiff (sold Christie's, London, June 22, 1938, lot 43, for £262.10); Baroness Renée de Becker.

A similar inkstand but with the cartouche engraved with the arms of the Casa Savoia surmounted by a crown was lot 22 in the Prince de Beauvau sale, Maison Drouot, Paris, April 21, 1865, sold for 5,800 francs. The lengthy description ends with the words "Ouvrage remarquable attribué à Gouthiéres [*sic*]," but there seems no more reason to accept this characteristic nineteenth century attribution than the statement in the Schiff sale catalogue that it had belonged to Marie-Antoinette. The former Beauvau inkstand is perhaps the example now belonging to Baroness Alphonse de Rothschild of New York.





206 Table Lamp

(lampe bouillotte)

H. 26½ (67.3); Diam. of shade 13⅛ (33.4).

OF BRONZE chased and gilded, and steel, with two lights.

Two candleholders rise from the opposite ends of a single drip pan of figure-of-eight shape with a flat scrolled handle. This can be raised and lowered vertically on the square steel shaft and fixed in position by means of a setscrew formed as a feathered arrow. Above it a circular tapering metal shade painted green without and white within (the paint is modern) can be similarly adjusted and fixed by a setscrew with a heart-shaped head. The shaft springs from a circular flaring and fluted base chased with a laurel wreath and beading around the lower edge and weighted with lead. A gilt-bronze finial in the form of a bunch of grapes is screwed into the top of the shaft. The candleholders are fluted with *chandelles*, and the drip pan is bordered with a leaf molding. The entire unit of lights can be removed and carried by the handle as a portable or chamber candlestick.

The heart-shaped setscrew, a modern replacement, is inscribed: "Rue Hamelin, Paris 16, Seine 1932."

Of late eighteenth century date.

207 Table Lamp

(lampe bouillotte)

H. 19$\frac{5}{16}$ (49.0); Diam. of shade 10$\frac{5}{8}$ (27.0);
W. of candle arms 4$\frac{3}{4}$ (12.1).



OF BRONZE chased, gilded, and partially tooled, with two lights.

A short fluted cylindrical stem with a guilloche capital and a plain base resting on a square plinth with four bun feet supports horizontally a thin oval plaque fitted at each end with a fluted candle-holder. A square stem springs from the center of this and terminates in a pineapple finial. On this a modern metal shade, painted green without and white within, can be adjusted by means of a set-screw above.

Of late eighteenth century date.

208 Mirror

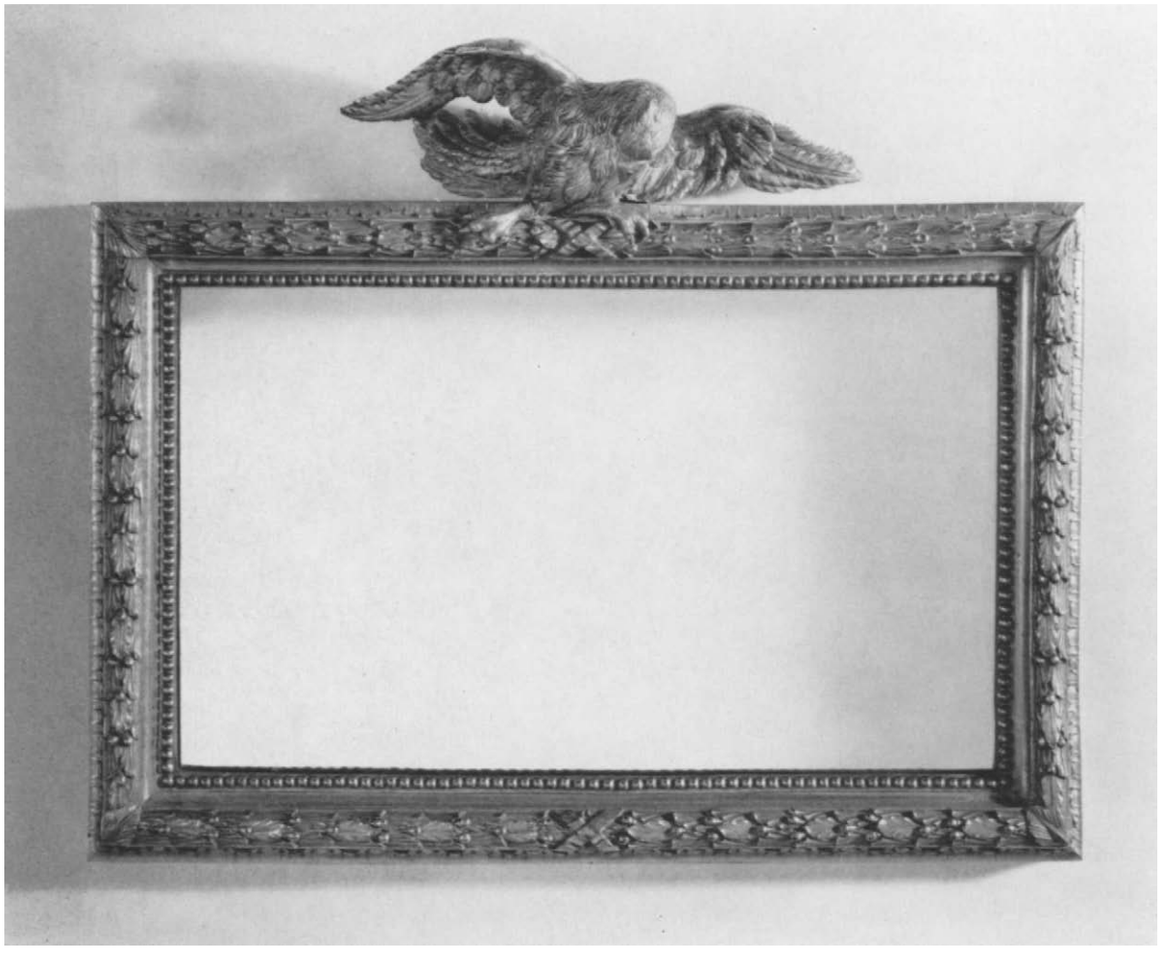
(miroir)

H. 15⅛ (38.4); W. 18⅛ (46.1).

OF BRONZE chased and gilded.

The rectangular frame is surmounted by a large crouching eagle (also of gilt bronze) with outstretched wings. The frame is chased with repeating motifs of laurel leaves and berries tied, in the center of the top and bottom, with crossed ribbons. An inner beaded molding surrounds the glass, which is modern.

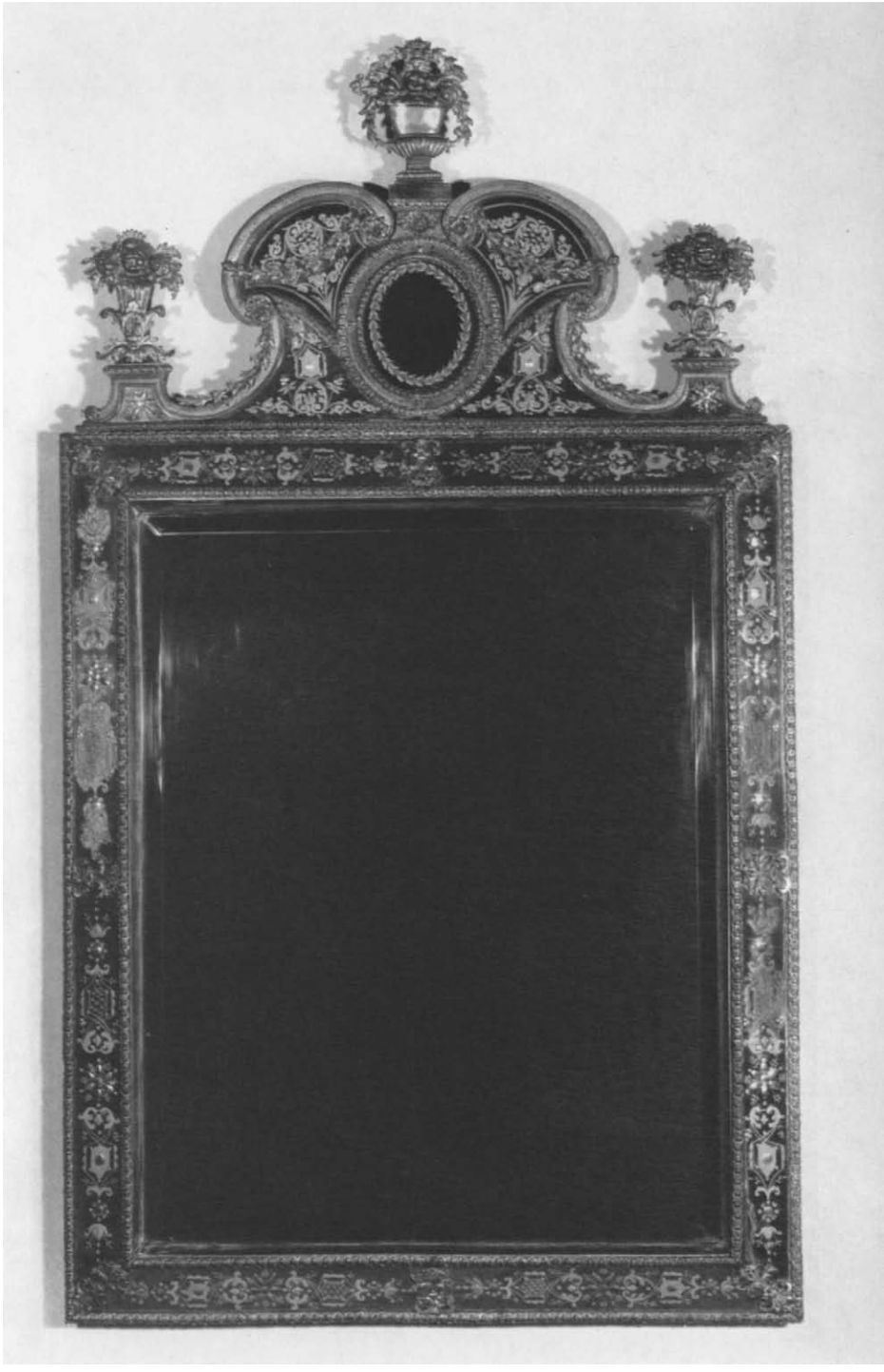
Perhaps intended to hold a large gouache, e.g., one of L.-N. Van Blarenberghe's military scenes, rather than an oil painting or a drawing.



209 Mirror

(miroir)

H. 35¾ (90.8); H. of cresting 15⅝ (39.7); W. 29 (73.7).



OF GILT bronze and engraved glass.

The rectangular frame consists of an engraved glass border enclosed within two guilloche moldings of gilt bronze. This is surmounted by a shaped and scrolled cresting consisting of four shaped panels of engraved glass set around an oval panel of the same material engraved with a laurel wreath. The cresting is entirely framed in tooled and foliate gilt bronze, surmounted in the center by an urn of gilt bronze, and flanked by gilt-bronze vases above shaped panels of engraved glass at the sides. All these panels are filled with flowers, and each vase stands on a tapering gilt-bronze podium. The frame is engraved with "candelabra" and is clasped at the corners and in the center of each side with scrolled foliated mounts of gilt bronze, which conceal the joints between the glass panels. The cresting is engraved with floral and foliated devices. The beveled panel of mirror, set into a hollow molded surround of gilded wood, is modern.

The mirror is, perhaps, of Venetian glass imported into France, where the gilt-bronze enrichments may have been added in the early eighteenth century.

210 A, B Pair of Perfume Burners

(brûle-parfums)

H. 21¾ (55.3); W. of base 13⅝ (35.3);
D. 8¼ (21.0).

OF BRONZE chased, partly gilded and partly patinated.

Each is in the form of a flattened lidded container of gilt bronze supported on the heads of a pair of addorsed female satyrs of patinated bronze, seated on a smaller urn-shaped plinth set on a rectangular, beaded, break-fronted base. The container is fluted and mounted around the sides with a band of acanthus scrolls, and a flame finial forms the handle; a bunch of grapes depends beneath it, and there are ring handles at each side. The plinth has a pinecone finial and a flared, fluted, and flattened base against which heavy swags and pendants of fruit and flowers depend from the hands of the female satyrs.

Perhaps by Pierre-Philippe Thomire (1751–1843).

Formerly in the collection of Vicomte Beuret (sold Galerie Georges Petit, Paris, November 25, 1924, lot 29 [illustrated in catalogue], for 36,000 francs, attributed to P. Gouthière); sold anonymously, Galerie Charpentier, Paris, March 24, 1955, lot 57 (illustrated in catalogue).

The style of the swags of fruit and flowers is not dissimilar, though on a far smaller scale, to those made by Thomire in 1784 for the large vase of Sèvres porcelain in the Louvre (catalogue no. 459, pl. LXI). This, too, is partially supported on the shoulders of female figures of patinated bronze.

It is likely that there was once some sort of pierced band between the lid of the container and its body to enable these pieces to be used as perfume burners. It is conceivable that they formerly combined this function with that of firedogs, though no signs of the attachment of cast-iron log supports remain.

In the part of the Wallace Collection that was inherited by Sir John Murray Scott were:

> Deux chenets en bronze Louis XVI à figures d'enfants soutenant un brûle parfum.

(page 59 of the probate inventory of the apartment in the Rue Laffitte referred to under Nos. 91 and 145). These may have been a cognate design. So must have been the pair that was lot 275 in the La Live de Jully sale (Paris, 1770, bought by Julliot for 500 livres):

> 275 Un feu composé d'un satyre homme & femme adossé l'un à l'autre, & assis sur un cartel fort riche, ils supportent un vase: hauteur: 19 pouces. Cet ouvrage doré d'or moulu, est de très bon goût, les figures bien dessinées & de bonne proportion, l'exécution en est très belle.

But in spite of La Live's advanced neoclassic tastes, the date of 1770 is perhaps a little early for Nos. 210 A and B.

A turret clock of somewhat similar design appears amongst J.-F. Forty's *Cahier* of *Six Pendules à l'Usage des Fondeurs* (Guilmard, *Les Maîtres Ornemanistes*, I, p. 240).



211 A, B Pair of Urns

H. 21⅛ (53.7); D. 10½ (26.7).



OF *rouge royale* marble. The mounts are of bronze chased and gilded.

Each urn has an ovoid body and narrow neck, and is fitted with a lid. It is mounted at each side with a scrolled acanthus-leaf handle clasping the sides and linked by a heavy swag of flowers and fruit hanging across the front and back. The neck is mounted around the mouth with a band of foliated Vitruvian scroll, and the lid is fitted with a knob of gilt bronze, of acanthus leaves and berries. The urn rests in a foliate cup of gilt bronze supported on a splayed circular foot of *rouge royale* marble encircled with a gilt-bronze laurel wreath and standing on a rectangular marble base.

Possibly dating from the nineteenth century.

212 A, B Pair of Wall Lights

(bras de lumière)

H. 10⅛ (25.7); W. 2⅝ (6.7); D. 7⅛ (18.2).

OF BRONZE chased and gilded.

In the rococo style. A single S-shaped arm chased with leaf motifs emerges midway from the stem, in the form of a large double blown acanthus leaf with a beaded rib down the center and sprays of berries emerging at each side. The arm supports a drip pan in the form of a flattened acanthus cup within a conventional flower on which rests a candleholder chased with a rococo beading and bosses on spirally twisting leaves.





213 A, B Pair of Wall Lights

(bras de lumière)

H. 20¼ (51.5); W. 12⅛ (30.9); D. 8 (20.3).

OF BRONZE chased and gilded.

In the rococo style. The sinuous stem is chased with shell forms and acanthus leaves; it terminates at the lower end in a floral and foliated pendant. Two arms of scrolled and foliated design emerge from a large C-scroll midway at the right and terminate at different levels in drip pans, one floral, one foliate, with candleholders chased with leaves.

214 A, B Pair of Wall Lights

(bras de lumière)

H. 18½ (47.0); W. 14½ (36.2); D. 8¾ (22.2).

OF BRONZE chased and gilded.

In the rococo style. From the middle of the serpentine and scrolled stem chased with C-scrolls, shell forms, and acanthus leaves spring two elaborately convolute arms of similar character, each terminating in a foliate drip pan and a candleholder, each of differing design, and chased with leaf forms and rococo cartouches. The candleholders are set at different levels.



215 A, B Pair of Wall Lights

(bras de lumière)

H. 17½ (44.5); W. 11½ (29.2); D. 8 (20.3).



OF BRONZE chased and gilded.

In the rococo style. The broad serpentine stem is chased with acanthus leaves, C-scrolls, etc., with a shell at the top and a floral pendant at the bottom. Midway it is chased with the head of a Wind in high relief. The two twisting and scrolling arms spring one from above the head and one from below, on opposite sides, so that they terminate at different levels. They are chased with acanthus leaves, and each supports a drip pan and candle-holder of differing foliate design.

A similar pair, differing only in the design of the arms, was lot 82 in the Gustave Pierre Bader sale at the Parke-Bernet Galleries, New York, November 9, 1962 (illustrated in catalogue), sold for $450 each.

216 A, B Pair of Wall Lights

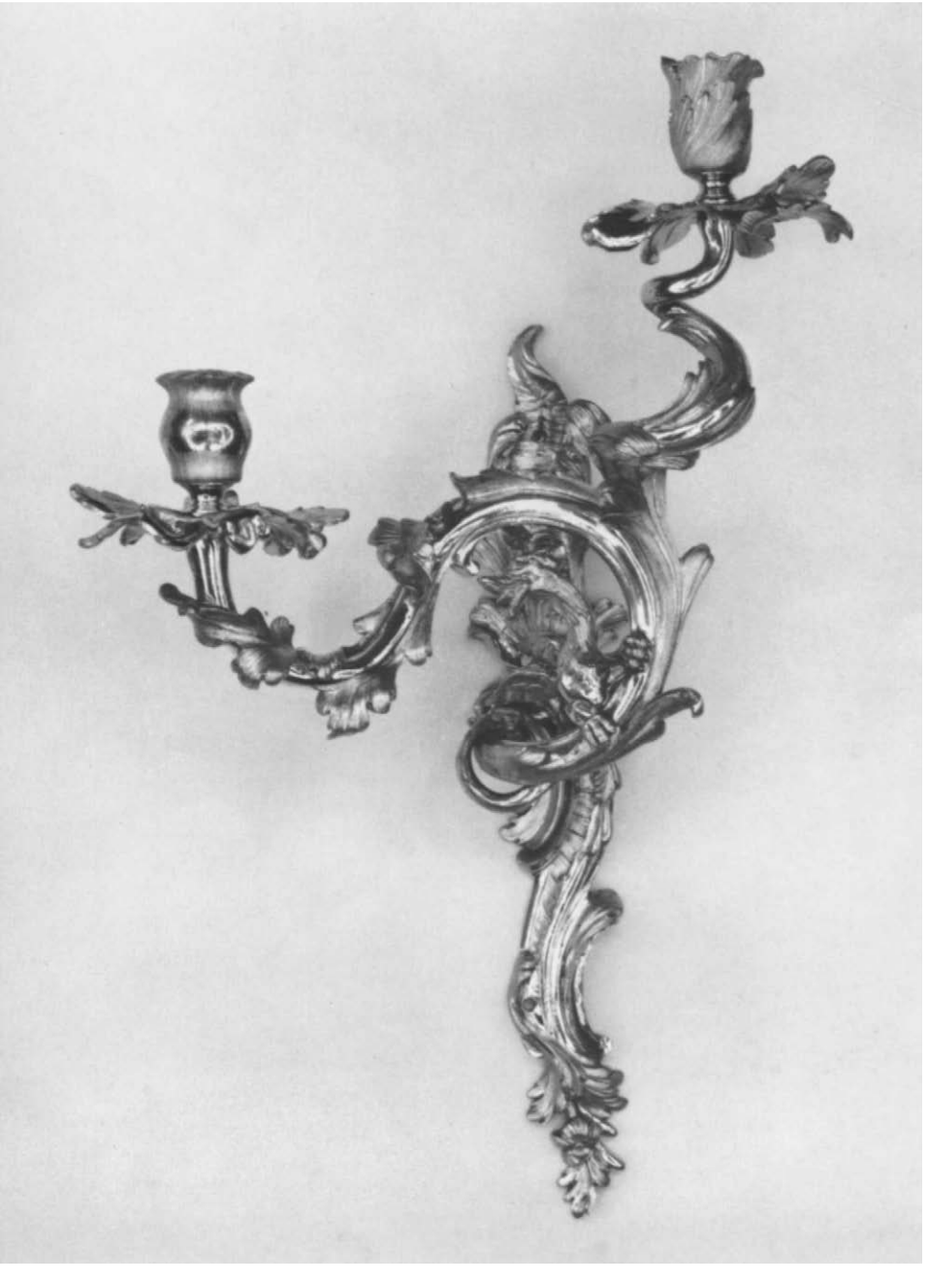
(bras de lumière)

H. 15½ (39.4); W. 11½ (29.2); D. 7 1/16 (18.0).

OF BRONZE chased and gilded.

In the rococo style. The two scrolling and foliated arms, which spring midway from the stem, are chased with acanthus leaves, C-scrolls, shell forms, flowers, etc. At the center of the stem is a half figure of a Chinese man in high relief. The arms each support a drip pan and a candleholder, both of scrolled acanthus-leaf design. The candleholders are pierced at each side where the foliated scrolls cross and are set at different levels.





217 A, B Pair of Wall Lights

(bras de lumière)

H. 18⅞ (48.0); W. 12 (30.5); D. 6⅞ (17.5).

OF BRONZE chased and gilded.

In the rococo style. From the middle of the serpentine stem chased with C-scrolls, shell forms, and acanthus leaves spring two scrolled and elaborately convolute asymmetrical arms in the form of oak sprays. A dragon, with its tail twisted around the arm, is poised to strike within the main convolution. The drip pans are each chased with oak leaves, and each supports a candleholder, one of baluster, the other of foliate, design. The candleholders are set at different levels. The bodies of the dragons are slightly differently chased.

Each is stamped on a C-scroll in the lower part with the crowned C.

In the style of Jacques Caffiéri (1678–1755). Made between 1745 and 1749.

For a note on the crowned C, see under No. 91.

The wall lights that were lot 190 in the Gaignat sale, Paris, February 14–22, 1769:

> Quatre paires des bras de cheminée, à deux branches, dans chaque bras est un dragon sur une des branches. Ces bras sont d'un beau modele de bronze bien ciselé et doré.

were similar to Nos. 217 A and B, as can be seen from Gabriel de Saint-Aubin's marginal drawing (illustrated in Dacier, *Catalogues des Ventes . . . Illustrés par Gabriel de Saint-Aubin*, XI, p. 84). According to a marked copy of the catalogue in the Wallace Collection Library, the first pair sold for 678 livres and the second for 506. Saint-Aubin, who quotes different figures, gives the purchaser's name as "M. de Mendan (?)."

218 A, B Pair of Wall Lights

(bras de lumière)

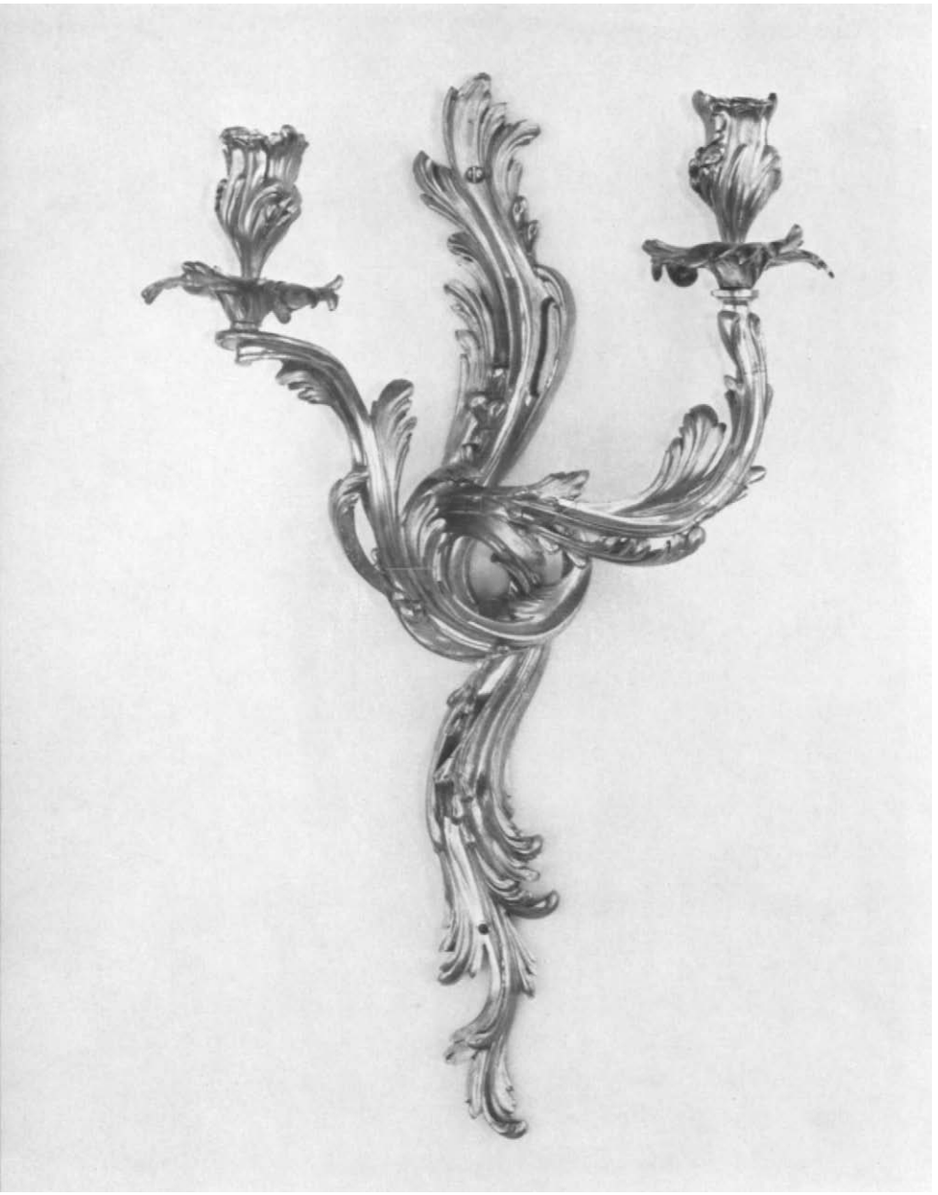
H. 16½ (41.9); W. 12 (30.5); D. 6½ (16.5).

OF BRONZE chased and gilded.

In the rococo style. The two scrolling and intertwining arms, chased with acanthus leaves, emerge midway from the serpentine stem and terminate at slightly different levels. A winged dragon is poised to strike on the uppermost curve of one arm. The stem is chased with a shell, acanthus and oak leaves, and acorns, and, at the lower end, with a floral pendant emerging from a large acanthus leaf. The drip pans and candleholders are chased with acanthus leaves and flutes.

Compare the wall lights Nos. 217 A and B, on which a somewhat similar dragon appears. The two pairs do not seem necessarily to be by the same hand.





219 A, B Pair of Wall Lights

(bras de lumière)

H. 21 (53.3); W. 12¼ (31.1); D. 7⅛ (18.1).

OF BRONZE chased and gilded.

In the rococo style. Two scrolling and intertwining arms spring midway from the serpentine stem. The stem and arms are chased with blown acanthus leaves and berries, as is each drip pan and candleholder. The candleholders are set at slightly different levels.

220 A, B Pair of Wall Lights

(bras de lumière)

H. 22¼ (56.5); W. 13 (33.0); D. 9⅛ (23.2).



OF BRONZE chased and gilded.

In the rococo style. From midway along the serpentine stem formed of scrolling acanthus leaves emerge two twisting and pierced arms, one of which entirely encircles the other. These arms, of scrolling acanthus and cartilaginous form, from which sprays of leaves emerge, terminate at different levels in foliate drip pans supporting candleholders of twisting foliate design chased with sprays of berries.



221 A, B Pair of Wall Lights

(bras de lumière)

H. 19 (48.3); W. 12⅞ (32.7); D. 9⅜ (23.8).

OF BRONZE chased and gilded.

In the rococo style. Two arms with stems of acanthus leaves, floral sprays, and pierced rococo scrolls spring in elaborate spiraling curves from a central serpentine acanthus-leaf stem at the lower end of which a floral pendant emerges. They support, at different levels, drip pans and candleholders, which are of two different designs on each wall light.

222 A, B Pair of Wall Lights

(bras de lumière)

H. 15½ (39.4); W. 12½ (31.8); D. 5½ (14.0).

OF BRONZE chased and gilded, mounted with Meissen porcelain.

In the rococo style. Two arms spring midway from a pierced central stem of serpentine rococo design chased with scrolls, flowers, and acanthus leaves. The stem and the scrolled and foliated arms are lavishly mounted with varicolored Meissen porcelain flowers and terminate in foliate drip pans supporting candleholders chased with acanthus leaves and C-scrolls in relief. The candleholders are set at different levels.

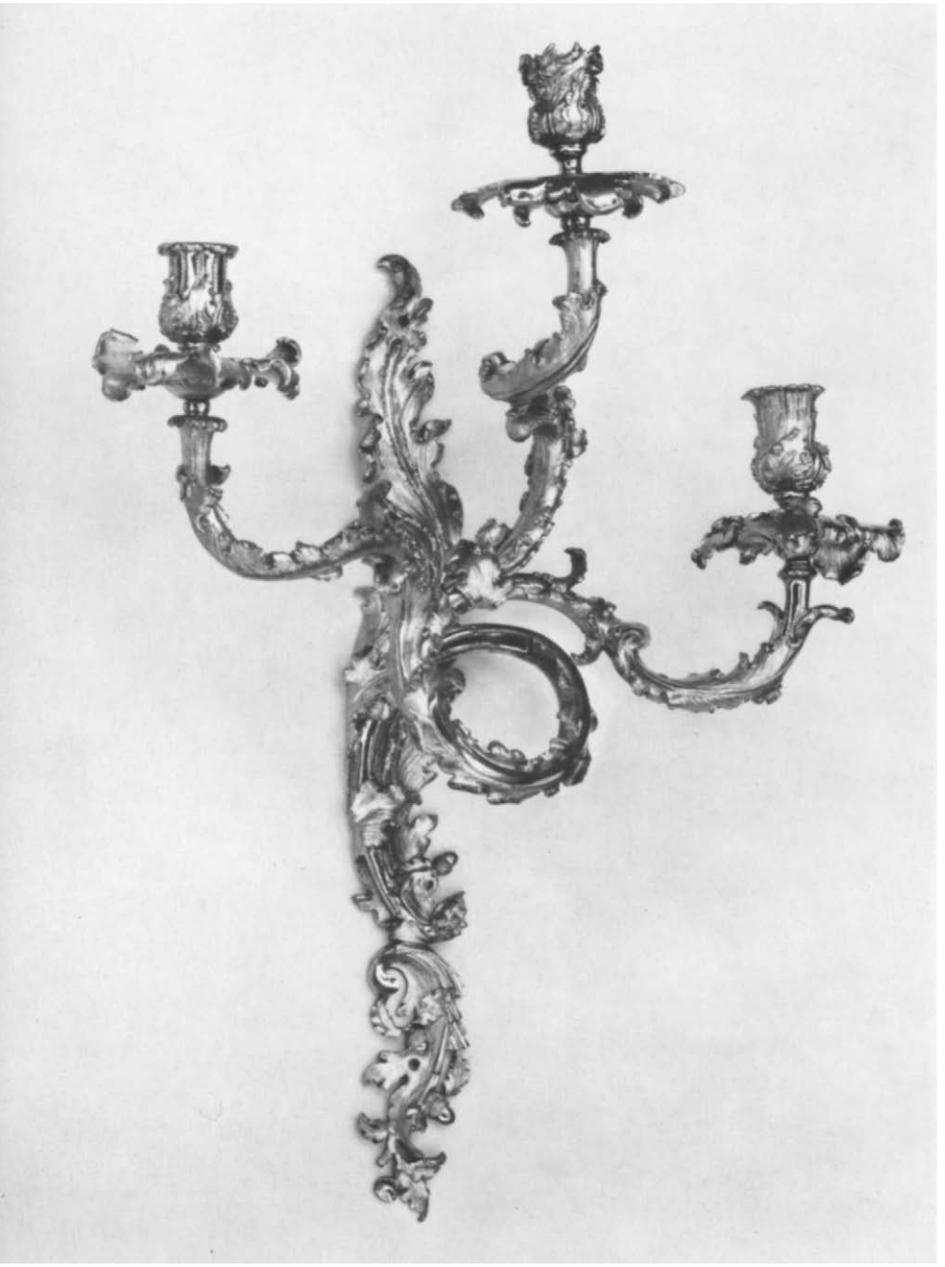
Formerly in the collection of Baron Louis de Rothschild, Vienna.



223 A, B Pair of Wall Lights

(bras de lumière)

H. 21½ (54.6); W. 15¼ (38.7); D. 10½ (26.6).



OF BRONZE chased and gilded.

In the rococo style. From the serpentine stem, partly of foliated and partly of shell form, the three scrolling arms emerge midway. Each arm is in the form of scrolling acanthus leaves entwined with sprays of oak leaves and terminates in a drip pan of blown acanthus leaves on which rests a candleholder chased with twisting acanthus and oak leaves. The candleholders are set at three different levels.

224 A, B Pair of Wall Lights

(bras de lumière)

H. 27¼ (69.2); W. 18⅜ (46.7); D. 11½ (29.2).

OF BRONZE chased and gilded.

In the rococo style. A half figure of a cupid emerges midway from amongst scrolls and acanthus leaves, forming the serpentine stem. This cupid holds in one hand the end of a branch, which passes behind his back and, springing over his shoulder, divides into three scrolled, foliated, and floral arms, each terminating in symmetrically arranged drip pans and candleholders of Régence design, the central one rising higher than the flanking pair. A floral pendant hangs below the central stem.

Each is stamped at the side of the lower part of the stem with the inventory number 823.

The upper part of the stem has been truncated at some time and replaced by a finial of acanthus leaves. The drip pans and candleholders, which are of two different patterns, are of a considerably earlier style than the rest and are replacements.

The inventory number probably dates from the nineteenth century.



225 A, B Pair of Wall Lights

(bras de lumière)

H. 19½ (49.5); W. 15½ (39.4); D. 9⅛ (23.2).



OF BRONZE chased and gilded.

In the rococo style. Three arms spring midway from the serpentine stem. The stem and arms are of scrolled design chased with blown acanthus leaves; a floral spray is twisted around the lower end of the stem. The arms each support a drip pan and candleholder, also of blown acanthus design. The candleholders are set on three different levels.

226 A–D Set of Four Wall Lights

(bras de lumière)

H. 23¾ (60.3); W. 16⅛ (41.0); D. 7½ (19.1).

OF BRONZE chased and gilded.

In the rococo style. Three scrolling arms emerge midway from a serpentine stem. The stem and arms are chased with scrolls, blown acanthus leaves, and berries. The arms each support, at a different level, a drip pan of blown acanthus leaves and a candleholder chased with acanthus leaves, berries, and twisted ribs. The set comprises two pairs, each a mirror image of the other.





227 A, B Pair of Wall Lights

(bras de lumière)

H. 25¼ (64.1); W. 16½ (41.9); D. 10^{13}⁄$_{16}$ (27.5).

OF BRONZE chased and gilded.

In the rococo style. Three scrolling arms spring in convolute scrolls midway from the serpentine stem chased with acanthus leaves, shell forms, and a floral pendant and entwined with oak leaves, berries, and flowers. The arms, which emerge from blown acanthus leaves and berries, are pierced with scroll forms entwined with leaf trails, and each supports, at a different level, a drip pan chased with acanthus leaves and a candleholder enclosed within a shaped acanthus-leaf cup.

The wall lights are possibly by the same *bronzier-fondeur* as the wall lights Nos. 230 A and B. The piercing of the arms alongside the acanthus scrolls is very similar, and the candleholders (which appear to be original) are also very similar.

228 A, B Pair of Wall Lights

(bras de lumière)

H. 30½ (77.4); W. 23¾ (59.1); D. 15¾ (40.0).

OF BRONZE chased and gilded.

In the rococo style. The three scrolling and intertwining arms are richly chased with blown acanthus and oak leaves springing midway from a scrolling rococo stem similarly chased. Each arm supports, at a different level, a drip pan of blown acanthus leaves and a candleholder chased with twisting foliations.

Each is stamped on the stem with the crowned C and at the back of one spray on one light: JFB.

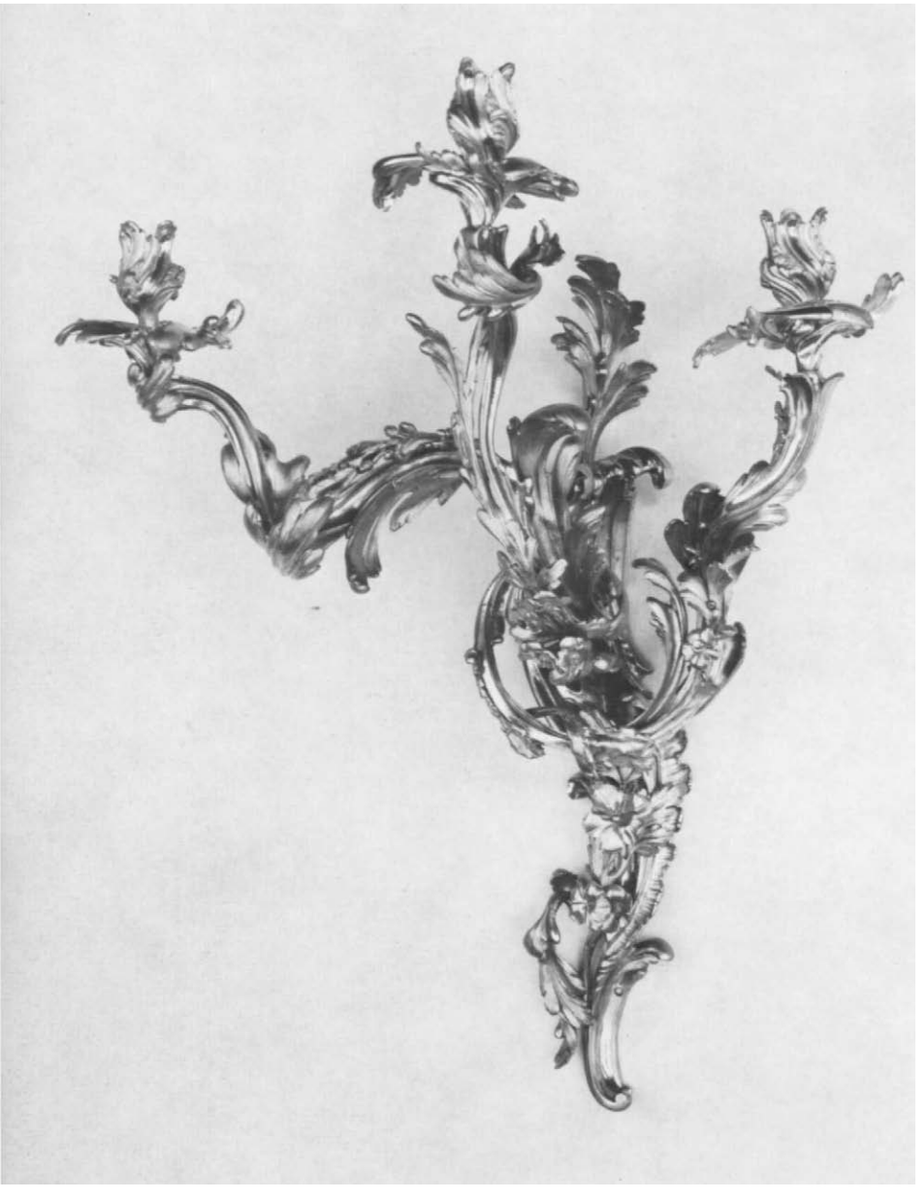
In the manner of Jean-Claude Duplessis *père* (died 1774).

Formerly in the collection of J. Guedes de Souza, Lisbon.

The wall lights were made between 1745 and 1749 (for a note on the crowned C, see under No. 91). The initials appear only on a single detachable spray, on which the crowned C does not appear. It seems likely therefore that they are merely those of a nineteenth century repairer. Such initials are not infrequently found on nineteenth century bronzes but rarely appear on those made in the eighteenth century.

Nos. 228 A and B may be compared with those, also attributed to J.-C. Duplessis, in the Louvre (catalogue no. 312, pl. LIV). The treatment of the acanthus leaves is similar though the curves are somewhat less vigorous. A second pair was formerly in the collection of Edith Chester Beatty (illustrated in Abdy, *Témoins du Temps Passé*). Other examples are known. The candelabra at the sides of the roll top of the *bureau du Roi Louis XV* in the Louvre (catalogue no. 56), although supported by figures, are in a similar style to Nos. 228 A and B and are known to have been designed by Duplessis.





229 A–D Set of Four Wall Lights

(bras de lumière)

H. 28¾ (73.0); W. 22⅞ (58.1); D. 13¼ (33.6).

OF BRONZE chased and gilded.

In the rococo style. Three scrolling and intertwining arms, terminating at different levels, are richly chased with blown acanthus and oak leaves and floral garlands springing midway from a scrolling rococo stem similarly chased. Each arm supports a drip pan of blown acanthus leaves and a candleholder chased with twisting foliation.

The stem is cast in several pieces; each of the arms and some of the attached sprays are cast separately. The central arm is screwed to the back of the stem after passing through a hole from the front. On No. 229 A, the right arm, which almost encircles the central arm, has been broken near the base and repaired.

The wall lights are part of a set of six, the two others being now in the Toledo Museum of Art (illustrated in the Toledo Museum of Art *Museum News*, Autumn 1960, p. 85; also illustrated in *Connaissance des Arts*, November 1961, pp. 88–89, no. 6).

A very similar set of wall lights, perhaps the basic model from which Nos. 229 A to D derive, is now in the Palais de Fontainebleau (illustrated in *Connaissance des Arts*, November 1961, p. 86).

230 A, B Pair of Wall Lights

(bras de lumière)

H. $20\frac{15}{16}$ (53.2); W. 17 (43.2); D. $11\frac{3}{8}$ (28.9).



OF BRONZE chased and gilded.

In the rococo style. Three arms spring from the lower part of the serpentine scrolling stem, which is chased with blown acanthus leaves, flowers, and shell forms. The elaborately scrolled, pierced, and intertwining arms of blown acanthus leaves with berry sprays each support, at different levels, a drip pan of foliate form on which rests a candleholder enclosed within an acanthus-leaf cup.

Formerly in the collection of Baron Nathaniel de Rothschild, Vienna.

The wall lights are possibly by the same *bronzier-fondeur* as the wall lights Nos. 227 A and B (*q.v.*). Compare, for example, the secondary, narrower spray of leaves beneath the arms on each. They differ principally in the design of the top and bottom of the stem.

231 A, B Pair of Wall Lights

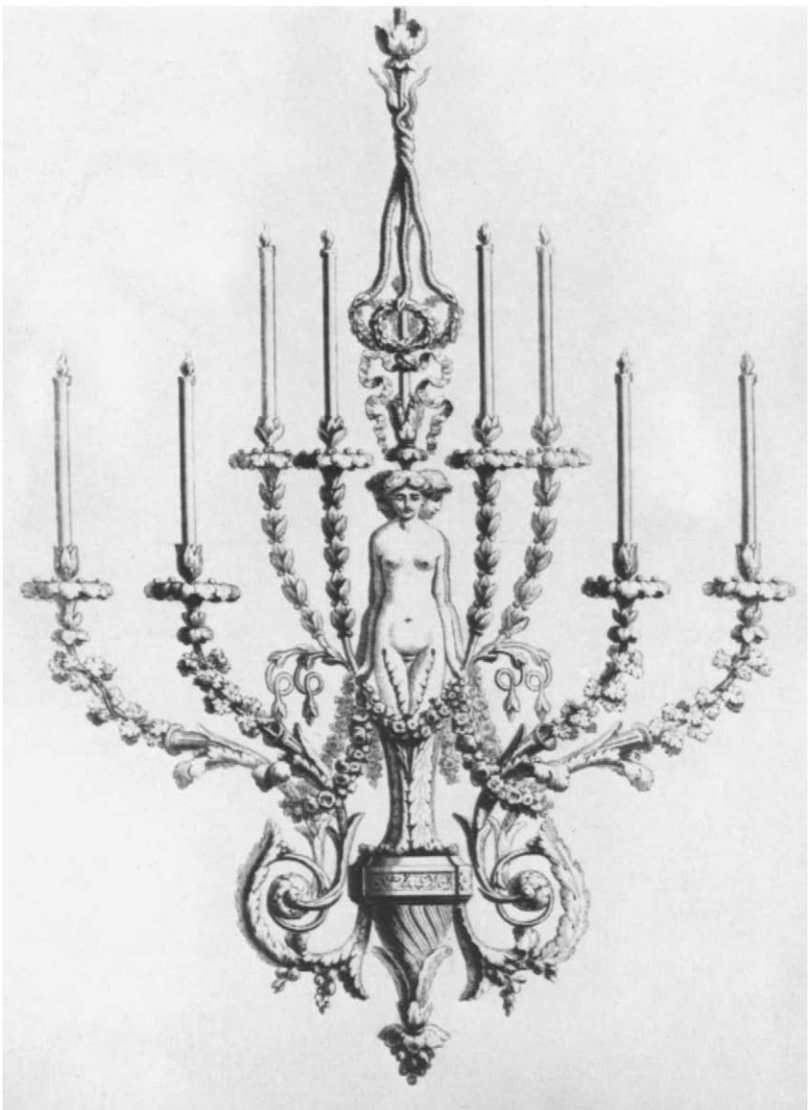
(bras de lumière)

H. 16½ (42.0); W. 10¾ (27.3); D. 6½ (16.5).

OF BRONZE chased and gilded.

In the neoclassical style. The stem is in the form of a female half figure whose arms merge into the upturning candle arms. These emerge from sprays of laurel leaves and berries supporting drip pans formed by pendent vine leaves and bunches of grapes on which rest fluted cup-shaped candleholders. The lower part of the terminal figure merges into acanthus leaves and berries and terminates in double interlacing trails, also of acanthus leaves and berries.

Design for a chandelier, by J.-F. Forty



Possibly by Robert-Joseph Auguste (*maître orfèvre* 1757–1801).

The model is not infrequently met with. Examples were in the collection of Mlle Grandjean (Exposition Rétrospective, Paris, 1900, catalogue no. 3021, pl. 215, and attributed, dubiously, to Gouthière, now in the Musée des Arts Décoratifs, Paris). Another pair, identical except for the candleholders, was lot 98 in the sale of the Sneyd Heirlooms, Christie's, London, June 26, 1924 (illustrated in catalogue), bought by the Paris dealer Founès for £462. These appear to have passed subsequently into the Blumenthal Collection (sold Galerie Georges Petit, Paris, December 2, 1932, lot 115 [illustrated in catalogue], for 22,000 francs).

Lot 1033 in the Blondel de Gagny sale (Paris, December 10–24, 1776) was:

> Une pair de bras à trois branches de bronze doré, très bien exécutée, & de la composition de M. Auguste; le corps de chaque bras représente un therme de femme. 510 livres.

Very little is known of the work of Auguste as a *bronzier-ciseleur*, but this may have been a type of motif he favored. In any case the model was not identical with Nos. 231 A and B since it was fitted with three arms. A more classical version of the same design is to be found in a pair of wall lights formerly in the Goldschmidt-Rothschild Collection, Frankfurt am Main (sold Ball and Graupe, Berlin, March 23–25, 1931, lot 363 [illustrated in catalogue], and tentatively ascribed to Forestier).

Female terminal figures of this type appear in the designs *À l'Usage des Orfèvres et des Fondeurs* of Jean-François Forty, e.g., one of the *Cahier* of *Six Lustres*, illustrated to the left (Guilmard, *Les Maîtres Ornemanistes*, I, p. 240).





232 A–D Set of Four Wall Lights

(bras de lumière)

H. 32¼ (82.0); W. 15 (38.1); D. 9 (22.9).

OF BRONZE chased and gilded.

In the neoclassical style. A naked cupid, his quiver slung across his shoulder, supports above his head an oval podium with beading around the base, on which rests a cup of acanthus-leaf design filled with sprays of berries. The cupid stands against a pendant of leaves and flowers. The three arms of fluted, foliate, and floral design emerge symmetrically from the acanthus cup, and each terminates in a drip pan of foliate design surmounted by a foliated candleholder. The top of the stem is a thyrsus, which emerges vertically from a series of lesser foliated floral cups set into the center of the main acanthus cup. Sprays of flowers spring from the upper cup.

233 A–D Set of Four Wall Lights

(bras de lumière)

H. 22 (55.9); W. 17¼ (43.8); D. 10¼ (26.1).

OF BRONZE chased and gilded.

In the neoclassical style. On a foliated and tapering bracket at the lower end of the stem a winged cupid stands shooting downward with his bow and arrow. The three arms, terminating at slightly different levels, are fluted and richly foliated; they spring from below the top of the stem, which is in the form of a square bracket of classical design surmounted by a lidded urn. Each supports a circular basin-shaped drip pan chased with gadroons and a guilloche molding, in which rests a cup-shaped candleholder fluted with *chandelles*.

A pair of somewhat similar wall lights of nineteenth century manufacture are in the Bowes Museum, Barnard Castle, Durham.



234 A–D Set of Four Wall Lights

(bras de lumière)

H. 27¼ (69.3); W. 15¼ (38.8); D. 9¼ (23.5).

OF BRONZE chased and gilded.

In the neoclassical style. The stem is tapering and fluted in the form of a torch flaring at the top. It is surmounted by a group of gilt-bronze clouds on which two kissing doves and a laurel spray are poised; from below the lower end depend flowers and fruit. From this stem emerge three symmetrically arranged arms, fluted, partly enclosed in acanthus leaves, and terminating in large inturned volutes centering on a rosette. The rosettes of the outer volutes are linked by floral swags. The central arm, higher than the two side arms, terminates in a half figure of a winged cupid holding a flaming heart. The foliated drip pan and candleholder chased with feathers rest on his head. The two flanking arms each terminate in a similar drip pan and candleholder, but lack the cupid.

After a model by L.-F. Feuchère *père* (died 1828).

Formerly in the Château de Champigny.

The wall lights are perhaps of nineteenth century make. This model was repeated on several occasions. The earliest and most celebrated pair comes from the *cabinet de toilette* of Marie-Antoinette at the Château de Saint-Cloud, for which they were made in 1788 by L.-F. Feuchère *père*. At the sale of the collection of Léopold Double (Paris, May 30–June 1, 1881, lot 300, they were bought by Isaac de Camondo for 27,600 francs and are now in the Louvre [catalogue no. 342, pl. LIV]). They were believed, incorrectly, by Baron Davillier to be the work of P. Gouthière (1732–1813/14), and he illustrated them as the frontispiece of his *Le Cabinet du Duc d'Aumont*.

Other examples are in the boudoir of the Comtesse de Toulouse at the Château de Rambouillet and in the collection of Mrs. Leland Hayward, New York.

The collections of L.-F. Feuchère *père* were dispersed at three sales in Paris 1824, 1826, and 1829. These sales included, in addition to works of art of various types, a number of molds for furniture and other bronzes, which thus passed into commercial use, and from which casts continued to be made during the nineteenth century (see *Wallace Collection Catalogues: Furniture*, Addenda, p. 260, nos. F 168, 169). Lot 469 in the third sale, held at the Salle Lebrun, Rue de Cléry, on January 17–18, 1829, was:

> Modèles de bras arabesques à deux et trois branches, executés pour la Reine à Saint-Cloud.

It would certainly be impossible to distinguish between eighteenth century casts for these molds and the fine examples made in the earlier part of the nineteenth century (see Introduction, p. LXVII).





235 A–F Set of Six Wall Lights

(bras de lumière)

H. 34⅛ (86.7); W. 17 (43.2); D. 11 (27.9).

OF BRONZE chased and gilded.

In the neoclassical style. The stem is in the form of a torch, fluted with *chandelles*, surmounted by an acanthus cup from which the three foliated arms emerge and terminate in drip pans of foliate design with candleholders enclosed in leaf cups. Realistic flowers and leaves also spring from the acanthus cup. The central arm terminates slightly above the two side arms. The torch is suspended from the wall by a gilt-bronze ribbon tied around a feigned nail with an elaborate ribbon bow. Two sprays of laurel leaves are tied to this bow and entwine around the stem of the torch; they are tied by a smaller ribbon bow to the lower end of the torch.

The wall lights are said (according to a statement made at the time they were purchased) to have been given by Marie-Antoinette to a certain unidentified Ménage de Pressigny and to have been bequeathed by him to a family named Daubigny, from whom they were acquired by the Baron de Charette. This account of their provenance is, however, entirely unconfirmed and must be treated with considerable reserve.

236 A, B Pair of Wall Lights

(bras de lumière)

H. 17 (43.2); W. 12⅝ (32.1); D. 6¼ (15.9).



OF BRONZE chased and gilded.

In the neoclassical style. The two arms are arranged symmetrically. The stem, in the form of a tapering and fluted pedestal, is surmounted by a fluted classical vase with a flame finial. A laurel swag is suspended across its front and depends at each side. A similar swag hangs in a loop midway across the stem at the point where the two square, fluted, curving, and foliated arms spring from each side. They each support a fluted drip pan and a candleholder enclosed within a leaf calyx.

The design is not uncommonly met with. There is a prominent screwhole in the front. Probably at one time there was a third arm springing forward between the other two but terminating at a different level.



237 A–D Set of Four Wall Lights

(bras de lumière)

H. 21¾ (55.2); W. 18 (45.7); D. 10⅞ (27.6).

OF BRONZE chased and gilded.

In the neoclassical style. Three symmetrically arranged arms emerge from a shaped podium surmounting the stem. This is in the form of a tapering pedestal chased down the front with overlapping medallions mounted at the top in front with a large lion's mask in full relief. It terminates at the bottom with a pendent cluster of acanthus leaves and berries. The shaped podium supports a classical fluted urn filled with flowers. The arms emerge from acanthus leaves and are fluted with *chandelles*. The two outer arms are linked by heavy swags of vine leaves and grapes, which are caught up in the lion's mouth and hang in pendants over the arms. The drip pans and candleholders are of classical fluted form, and each drip pan is encircled around its edge with a laurel wreath.

Lot 1035 in the Blondel de Gagny sale, Paris, December 10–24, 1776, was:

> Une paire de bras à trois branches, ornés de guirlandes, sur des gaînes à l'antique, portant chacun un vase, en bronze doré d'or moulu

which must have been somewhat similar to Nos. 237 A–D. They were sold for 332 livres, an exceptionally high price, the purchaser's name being given as Houdei (?) d'Arras.

238 A–D Set of Four Wall Lights

(bras de lumière)

H. 13¼ (33.7); W. 8 (20.3); D. 6⅛ (15.5).

OF BRONZE chased and gilded.

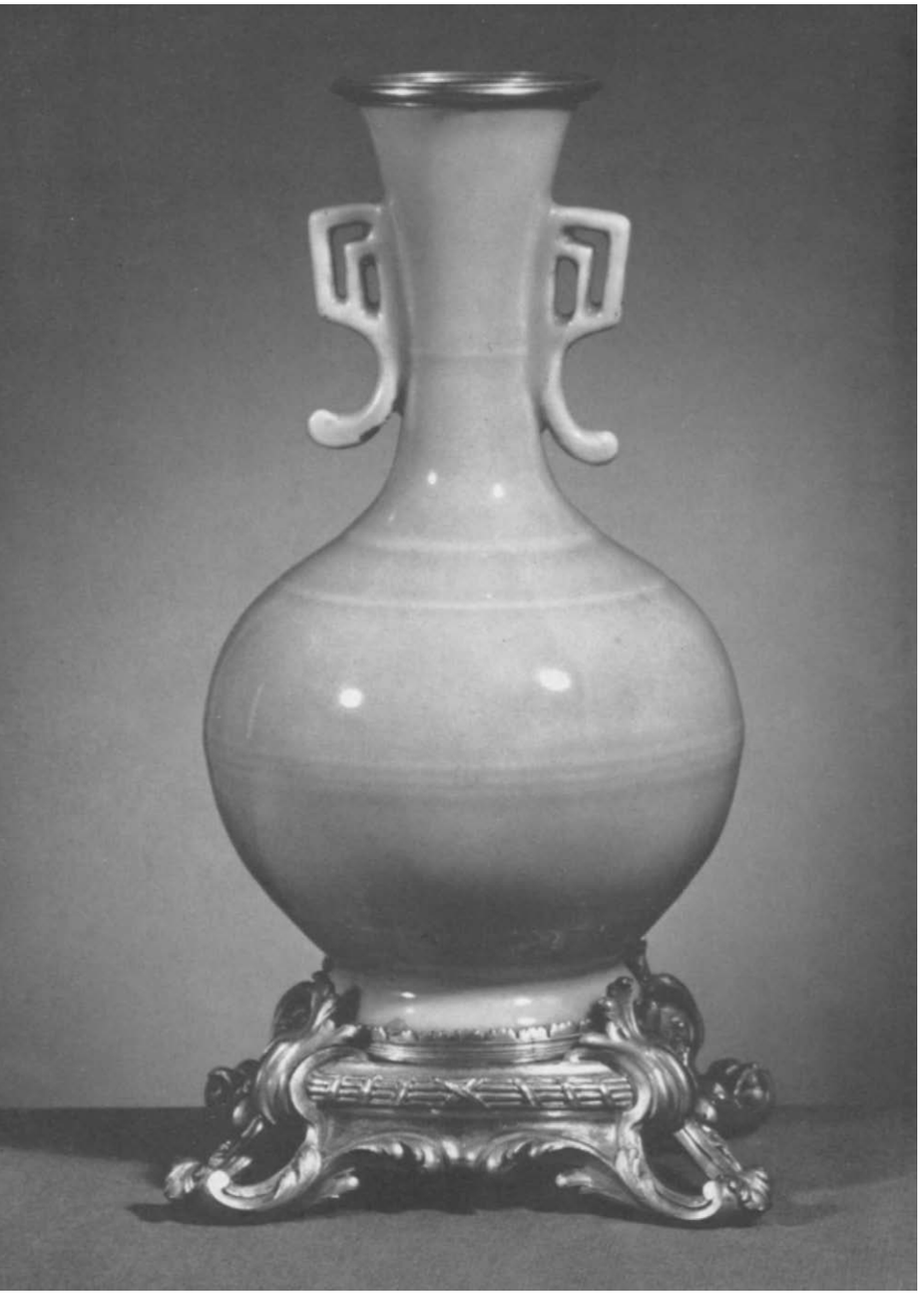
In the neoclassical style. A bracket supports a shelf with rounded ends. The bracket is split and terminates beneath the shelf in two large scrolls, each encircling a rosette. The candleholders, in the form of cups with flared and fluted rims, rest on the shelf, which is surrounded by a pendent border of repeating lambrequins of pierced design. The split stem springs from a rectangular base, which rests on two curving ribbed supports, flanking an oval medallion enclosing a rosette beneath which hangs a spray of oak leaves and grapes. A second spray terminating in a bunch of grapes springs upward between the two members of the bracket.

Formerly in the collection of Baroness Renée de Becker.



239 A, B Pair of Bottles

H. 10¼ (26.1); W. of base 5⁷⁄₁₆ (13.7).



OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each bottle, with a spherical body and tall narrow neck flanked by two pierced handles, is of blue-green celadon porcelain of the Ch'ien Lung period (1736–1795) with molded ribs around the body and waist. The flaring foot is mounted on a circular reeded base of gilt bronze tied with ribbons and supported on four pierced and scrolled acanthus-leaf feet clasped to the base by an acanthus scroll. The mouth is mounted with a plain band of gilt bronze.

The mounts appear to date from about 1765–1775.

240 Bowl

H. 8 (20.3); Diam. of bowl 9½ (24.1).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

The circular lipped bowl of pale blue-gray celadon porcelain of the Ch'ien Lung period (1736–1795) with a crackled glaze is mounted on a circular base of gilt bronze, supported on four scrolled and foliate feet. A leaf motif depends between the feet at each side of the base.

Stamped on the side of one of the scrolls with the crowned C.



Formerly in the collection of Baroness Renée de Becker.

The mounts date from between 1745 and 1749 (for a note on the crowned C see under No. 91). The lip of the bowl may perhaps have been originally mounted with gilt bronze also.

241 A–C Clock and Two Candelabra

(garniture de cheminée)

Clock: H. 11⅜ (28.8); Diam. 6³⁄₁₆ (15.7).

Candelabra: H. 7 (17.8); W. 6⅞ (17.5); D. 3⅞ (9.8).

OF PORCELAIN (Chinese on the clock, Chinese and Sèvres on the candelabra). The mounts are of bronze chased and gilded, and painted metal.

The clock consists of a circular podium, with two handles in the form of miniature dragons, supporting two Chinese warriors behind whom are two giant rats climbing bushes. The whole is of deep starch blue porcelain of the Kang H'si type. From behind these springs a bush of gilt bronze with flowers of blue-painted metal, the branches of which support the circular clock case of gilt bronze. This in turn is surmounted by an eagle of deep starch blue porcelain from whose shoulders floral sprays of gilt bronze and blue-painted metal depend at each side of the clock. The base is mounted above and below with borders of tooled gilt bronze and floral sprays of the same material. Lizards of gilt bronze run around the lower border.

The white enamel clock face is inscribed: *Thiout L'ainé/A Paris.*

Each candelabrum consists of a pair of figures of a Chinese man and woman standing in front of a low wall behind which is a stele, the whole of deep starch blue porcelain of the Kang H'si type. Behind this porcelain group spring branches of gilt bronze with flowers of blue-painted metal, supporting, on each side, a drip pan and a candle-holder both of turquoise blue Sèvres porcelain, decorated with sprays of gilt foliage in relief and flowers. The base of each group is set on a stand of tooled gilt bronze supported at the corners on four feet in the form of sprays of leaves of gilt bronze, with running lizards applied to the sides.

The movement of the clock, originally by Antoine Thiout *l'aîné* (1692–1767), has been replaced by an eighteenth century watch movement.

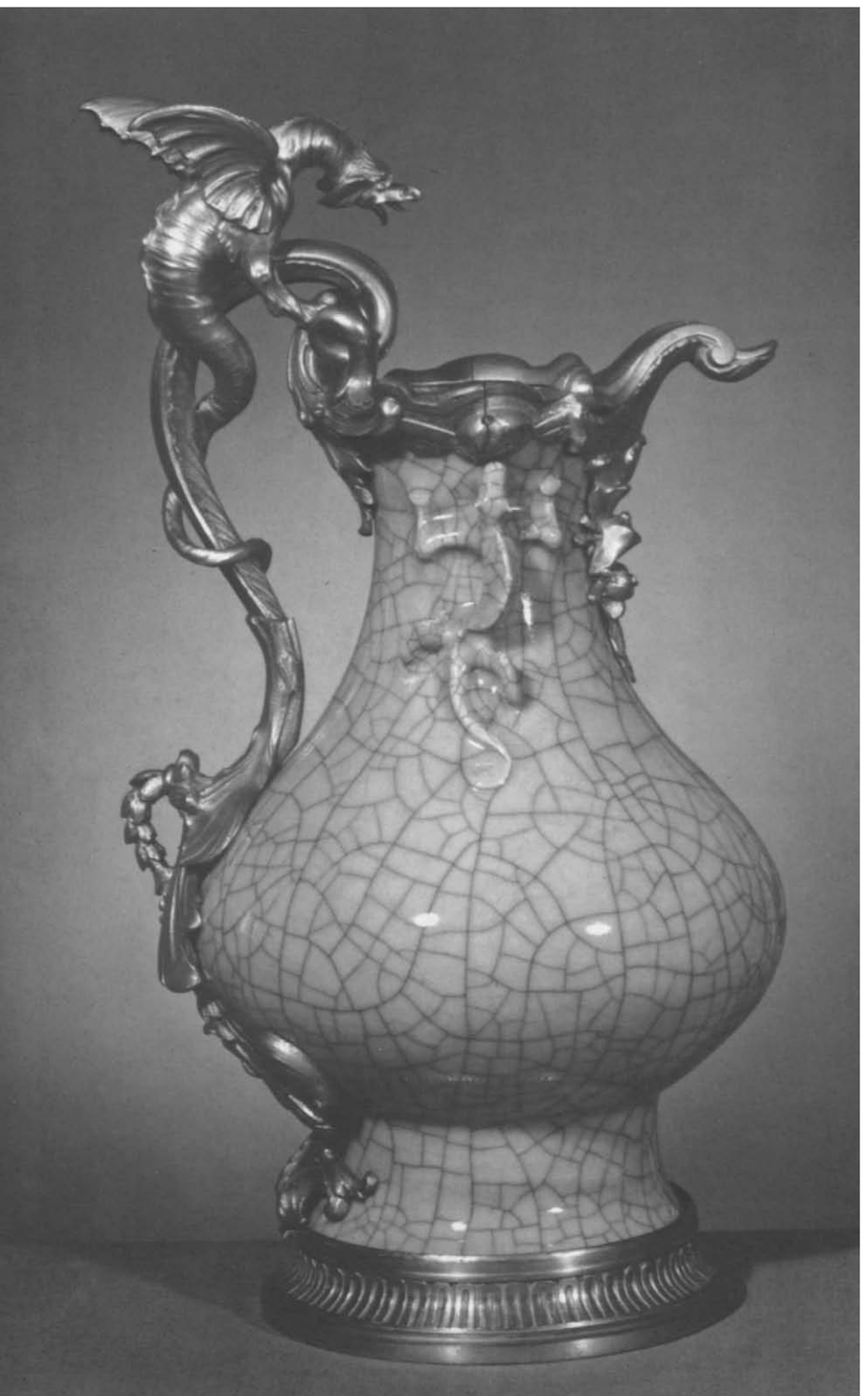
Formerly in the collection of Baron Eugène Fould-Springer, Paris.



242 A, B Pair of Ewers

(buires)

H. 19¾ (50.2); Diam. of vase 10⅜ (26.4).



OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each circular vase with a flared base and swelling belly is of crackled Chinese celadon porcelain of the Ch'ien Lung period (1736–1795), inspired by Ko ware of the Sung dynasty, with a lizard in relief climbing the neck at each side. No. 242 A is of gray celadon; No. 242 B of pale blue-gray celadon. Each is mounted as a ewer with a large scrolled and foliate handle of gilt bronze on which a winged dragon is poised, its tail entwined around the handle. The neck of the vase is mounted with gilt bronze of rococo design, with a lip formed by two interlocking shells, beneath which depend shells and leaves. The whole is mounted on a circular base of gadrooned gilt bronze.

The base may be of later date than the other mounts.

A vase of green celadon porcelain with incised underglaze decoration and similarly mounted as a ewer was illustrated in *Connaissance des Arts*, April 1959, p. 52. The mounts of this are certainly by the same hand as those of Nos. 242 A and B. Certain technical features, e.g., the method of joining the two halves of the mount surrounding the neck, are identical on each.

Lot 92 in the Gaignat sale (Pierre Remy, February 14, 1769) comprised:

> Deux Vases d'anciennes porcelaine-céladon, gaufrée, craquelée, d'environ 20 pouces de haut: montés en buire avec un dragon sur les anses en bronze doré.

A marginal drawing by Gabriel de Saint-Aubin in a copy of the catalogue in the collection of the Baron du Zeil (illustrated in Dacier, *Catalogue des Ventes . . . Illustrés par Gabriel de Saint-Aubin*, XI) shows that the mounts were of exactly the same form as those on Nos. 242 A and B, though the shape of the porcelain vases was slightly different. They were sold for 515 livres to "Pliurer, hôtel de Moras" according to the artist's annotation. Such mounts are all probably the production of a single *fondeur-ciseleur*'s workshop.

243 Ewer

(buire)

H. 11¾ (29.8); W. of base 6⅛ (15.6); D. 5⅝ (14.3).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

The ewer, of conch-shell shape standing upright on a rockwork base and clasped by an octopus, is of transparent gray-green celadon porcelain of the Kang H'si period (1662–1772). It is richly mounted and caged in bronze chased and gilded. From the base of *rocaille* design spring four sprays of acanthus leaves and bulrushes. One of these, of scrolling shape, forms the handle, and a second is shaped to the silhouette of the opposite side of the shell. The two other shorter sprays of acanthus leaves and bulrushes clasp the base of the vase. The shape of the shell has been used so that its topmost point forms the lip of the ewer.

An inventory number, 50010, is painted on the bottom of the ewer. It is modern, perhaps a dealer's stock mark.

Formerly in the collection of Mrs. D. Kilvert, New York.

The model is an unusual one. On September 4, 1756, the *marchand-mercier* Lazare Duvaux sold to Mme la Marquise de Pompadour:

> Un grand vase de porcelain céladon, à coquille, monté en bronze doré d'or moulu . . . , 1,440 l.
>
> (*Livre-Journal*, no. 2581)

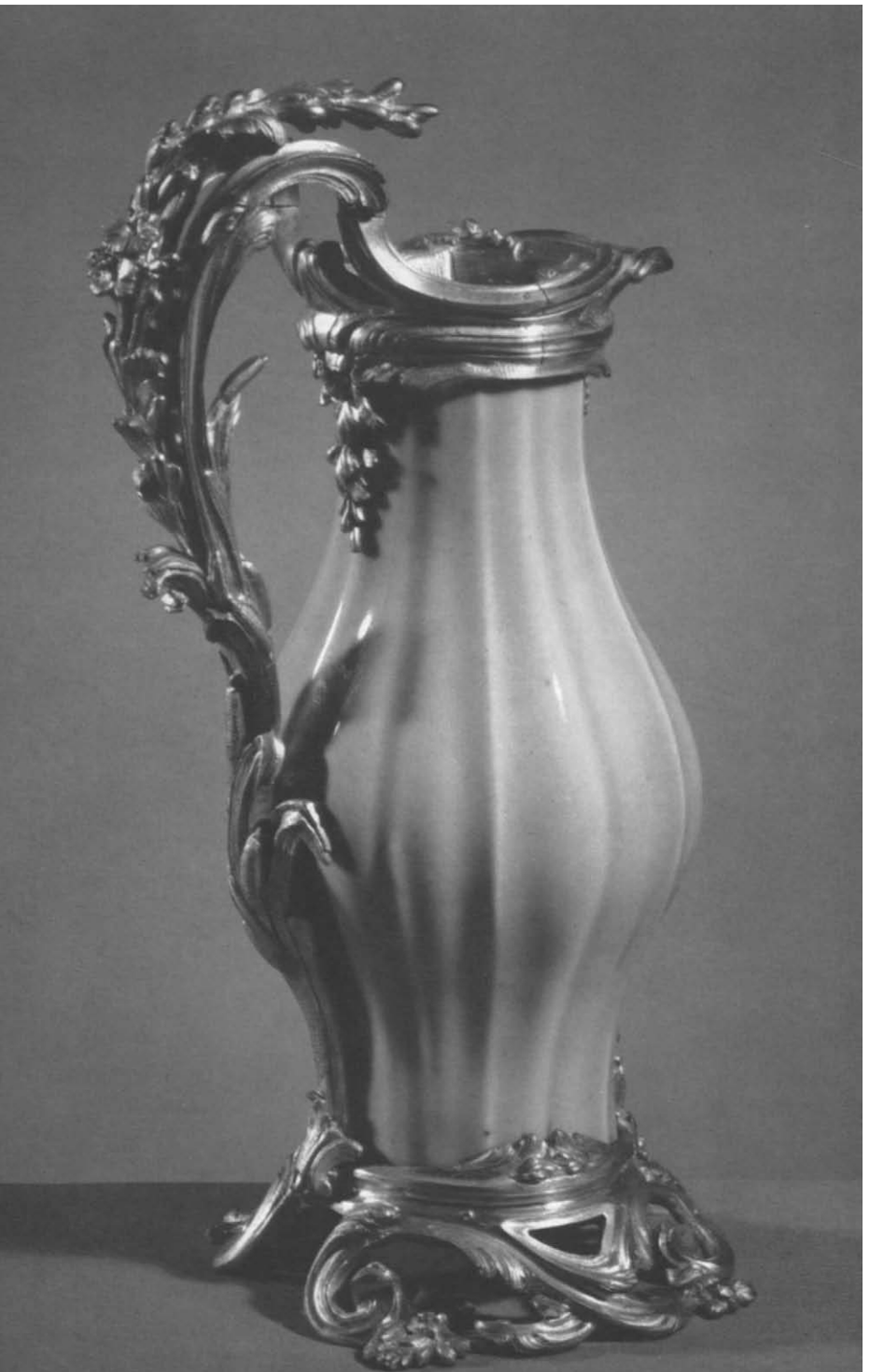
This is the only mounted porcelain of shell shape mentioned in the *marchand-mercier*'s daybook, and it is not impossible that No. 243 is, in fact, the one once belonging to Mme de Pompadour.



244 A, B Pair of Ewers

(buires)

H. 14¾ (37.5); W. 7¾ (19.7); D. 6$\frac{5}{16}$ (16.0).



OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each is in the form of a baluster-shaped and ribbed vase of pale sea-green celadon porcelain dating from the Ch'ien Lung period (1736–1795) and is mounted with foliated and scrolled gilt bronze to form a ewer. The neck of scrolled gilt bronze with a lip is linked by a scrolled handle to the scrolled, pierced, and foliated base on which the vase stands. From the lower part of the handle reeds and rushes emerge, whilst midway springs a spray of flowers that follows the curve of the upper part of the handle, which itself splits into a double foliated scroll. The mount around the neck is cast in two parts, with a foliated pendant emerging from the rear beneath the handle.

It has been suggested by Levallet (*La Renaissance de l'Art Français*, February 1922, pp. 60–67) that mounts of this type were made by J.-C. Duplessis *père* (died 1774).

On August 3, 1751, Lazare Duvaux sold to M. le Comte du Luc:

> Deux buires de porcelaine céladon, garnies en bronze doré d'or moulu, 720 l.
>
> (*Livre-Journal*, no. 881)

which could perhaps have resembled Nos. 244 A and B, and which at least gives an idea of the contemporary price. A number of other similar items could be quoted from this famous *marchand-mercier*'s daybook, e.g., on December 6, 1751, to Mme la Marquise de Pompadour:

> Deux autres vases en hauteur de porcelaine céladon ancienne, montés en forme de buire, en bronze ciselé dorés d'or moulu, 1,680 l.
>
> (*Livre-Journal*, no. 967)

which are perhaps more likely to have resembled Nos. 244 A and B.

245 Inkstand

(écritoire)

H. 6¼ (15.9); W. 11¼ (28.6); D. 10½ (26.7).

OF CHINESE porcelain and European lacquer. The mounts are of bronze chased and gilded.

The trilobate stand of lacquer supports three inkwells in the form of flared cups of *blanc de chine* porcelain of the Ch'ien Lung period (1736–1795), a seated lion of the same material, and a gilt-bronze candelabrum. The whole is richly mounted with gilt bronze.

The lacquer is painted in the Oriental style in gold and red with a basket of flowers and is surrounded by a foliate border of tooled gilt bronze with a blind cartouche flanked by acanthus leaves at the center of each side. The stand rests on three feet formed by shell forms and leaf sprays. The three cups, decorated with sprays of blossoms in relief, are each set in a foliate base of gilt bronze and have a lip framed in a plain gilt-bronze molding. The *blanc de chine* lion at the back is supported on two scrolled and foliate feet chased with shell motifs. A two-branched candelabrum of elaborately foliate gilt bronze springs from a stem behind this figure and supports two candleholders enclosed in leaf cups and resting on foliate drip pans.

This inkstand may be compared with one sold by Lazare Duvaux on December 19, 1749, to M. Brochant, *correcteur des comptes*:

> Une écritoire de trois cornet de porcelaine blanche sur un plateau verni, 60 l.
>
> (*Livre-Journal*, no. 381)

After 1749, few inkstands of this type appear in Lazare Duvaux's accounts, so that it may be that they passed out of fashion at about this date.



246 Pot-pourri Bowl

(pot-pourri)

H. 16½ (41.9); W. 14½ (36.8).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

The fluted pumpkin-shaped jar, with a flattened lid, of gray-green celadon porcelain of the late Ming or early Ch'ing period (seventeenth century), is richly mounted as a pot-pourri bowl with gilt bronze. A band of bronze, gilded, scrolled, pierced, and chased with foliate and shell forms, etc., separates the body from the cover. The center of the lid has been cut out, raised, and mounted with a deep circular border of gilt bronze chased with foliate scrolls and shell forms. This provides a podium for a group of conventionalized shells and coral branches of gilt bronze forming a knop or handle to the cover. At each side of the body is a handle in the form of interlacing acanthus leaves and sprays of bulrushes of gilt bronze. The whole rests on a circular base of ribbed gilt bronze supported on four feet in the form of asymmetrical acanthus scrolls.

Stamped on the base, in the center of the front and back, with the crowned C.

The mounts in the manner of Thomas Germain (*maître orfèvre* 1720–1748).

The mounts date from 1745 to 1749. For a note on the crowned C see under No. 91.

Mounts in this style were extensively used on Oriental porcelain in the mid-eighteenth century in France. They may be compared, for instance, with the mounts of the pair of pot-pourri vases of *famille-rose* porcelain in the Wallace Collection (catalogue nos. F 115 and 116), which have a similar knop, or with another pair in the same collection (catalogue nos. F 117 and 118), which have similar handles and base. Very similar mounts are to be found on a pair of pot-pourri vases of black and gold Japanese lacquer in the Louvre (catalogue no. 412) claimed to have come from the Château de Bellevue. Even closer are the mounts on a pair of hexagonal pink and blue porcelain "butterfly cages" formerly in the collection of Baron Maurice de Rothschild (de Ricci, *Catalogue of . . . Mounted Porcelain Belonging to E. M. Hodgkins*, pl. 28).

Still others, e.g., in the Wallraf Collection, London, also bear the crowned C, but motifs such as the handle in the form of an asymmetrical group of shells and coral branches are found earlier, e.g., in silver-gilt, dated 1729/30 on the lid of the *sucrier* of silver-mounted Kakiemon porcelain forming part of the *nécessaire de voyage* of Marie Leszczynska in the Louvre (catalogue no. 74 [18], pl. XX, fig. 57) made by H.-N. Cousinet (*maître* 1724).

Mounts such as the handles and base of this vase have been attributed to J.-C. Duplessis *père* (died 1774) who was attached to the Vincennes (subsequently Sèvres) factory in 1747, where he provided designs both for porcelain and for porcelain mounts. They appear, however, to be inspired by certain designs by Pierre Germain engraved in his *Modèles et Élémens d'Orfèvrerie* issued in 1748. The designs were perhaps current even earlier (see above).

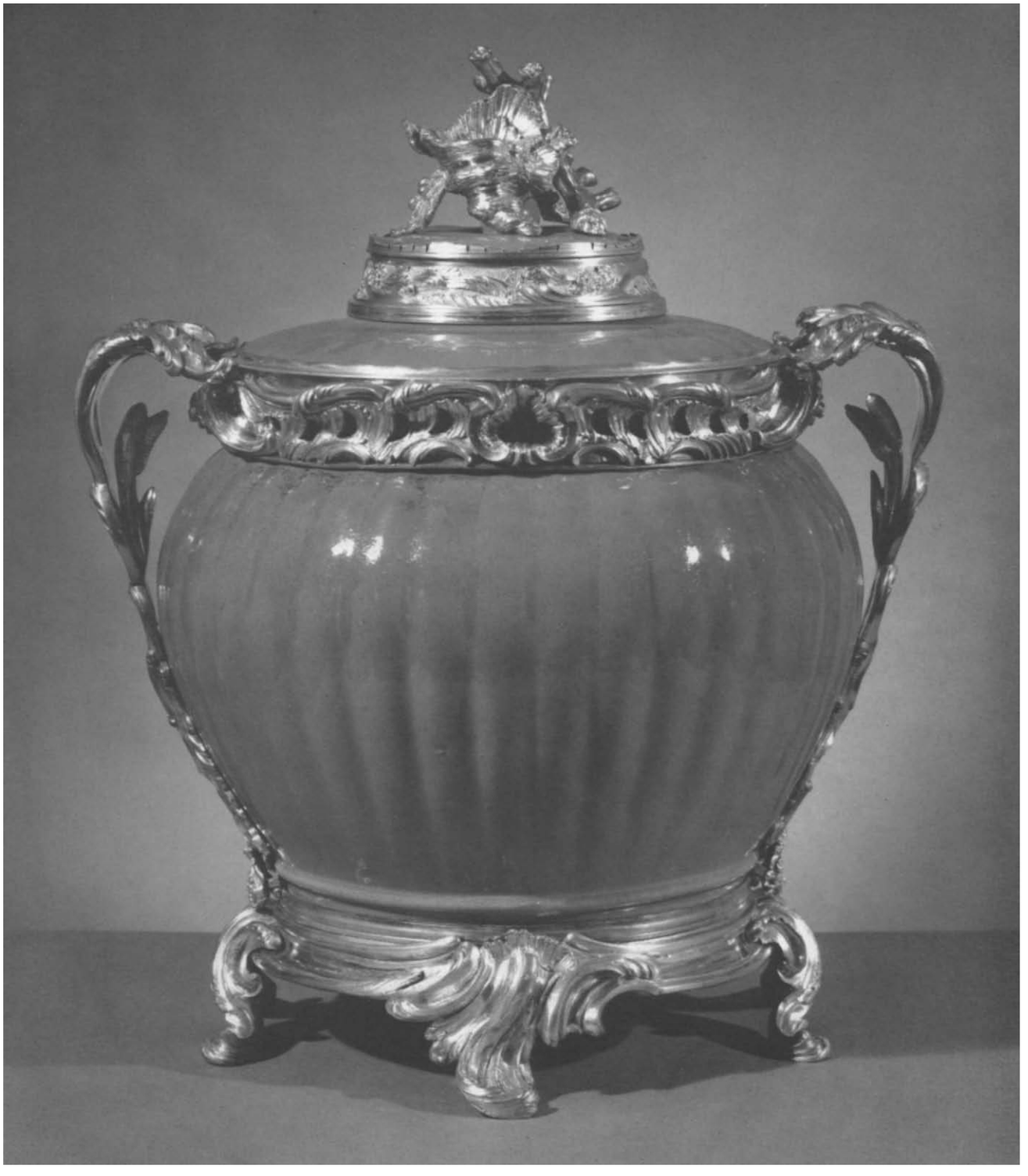
Such mounted vases are sometimes called *cassolettes*, or perfume burners, but when made of porcelain they were probably more usually intended to hold pot-pourri rather than burning incense pastilles.

On December 15, 1756, Lazare Duvaux sold to Mme la Comtesse de Bentheim:

> Deux pots pourris céladon, montés en bronze doré d'or moulu, 288 l.
>
> (*Livre-Journal*, no. 2650)

and a number of other examples of such pots-pourris could be quoted from this daybook.

The bowl is perhaps of the type referred to by Lazare Duvaux elsewhere as "vases céladon en forme de calebasse" (*Livre-Journal*, no. 2259).





[438]

247 Pot-pourri Vase

(pot-pourri)

H. 10¾ (27.2); W. 10⁵⁄₁₆ (26.8).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

The body is formed by two bowls of transparent sea-green celadon porcelain of the Ch'ien Lung period (1736–1795) mounted on one another lip to lip, the lower one having a flaring foot. Both bowls are decorated with piercings and are richly mounted with gilt bronze. The base of gilt bronze, of scrolling design, is supported on six scrolled asymmetrically arranged feet formed by acanthus leaves and trails of leaves, flowers, and berries. From this base spring two pierced scrolling handles chased with leaves and berries; around the junction of the two bowls is a flanged band of scrolling acanthus leaves. The upper bowl or lid is fitted with a circular top of pierced celadon porcelain surmounted by a gilt-bronze spray of flowers, leaves, and berries forming a knob. Small scrolled handles of gilt bronze are fitted at each side of the upper bowl.

Stamped four times on the base and twice on the central rim with the crowned C.

Formerly in the collection of Jacques Doucet (sold Galerie Georges Petit, Paris, June 7–8, 1912, lot 213 [illustrated in catalogue], for 27,000 francs).

The mounts date from between 1745 and 1749 (for a note on the crowned C see under No. 91). The upper bowl formerly had a flaring foot like the lower one, but this was cut down when it was mounted. It is not a mate to the lower bowl, for it is of a different shade.

A somewhat similar pair of pot-pourri vases of gray crackle celadon porcelain, with mounts struck with the crowned C, was formerly in the collection of Edith Chester Beatty, London.

248 A, B Pair of Pot-pourri Vases

(pots-pourris)

H. 10 (25.4); W. 8½ (21.6); D. 6⅜ (16.2).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each ovoid lidded ginger jar in two tones of blue-gray celadon porcelain of the Ch'ien Lung period (1736–1795) is molded with prunus trees (the so-called "hawthorn" pattern) on No. 248 A and with pine and bamboo on No. 248 B in relief on the sides and lid, painted in blue and white, and mounted as a pot-pourri vase. Each is supported on a richly scrolled, pierced, and foliate base from which two sprays of gilt leaves spring and clasp each side of the jar, forming a scrolled and foliate handle with pierced rococo sides above each shoulder. The circular lid is separated from the jar by a wide scrolled and foliate band of pierced gilt bronze.

On December 10, 1754, Lazare Duvaux sold to Mme de Pompadour:

> Deux autres vases d'ancienne porcelaine verte à reliefs bleus, montés en bronze doré d'or moulu, 1,700 l.
> (*Livre-Journal*, no. 1963)

The high price and the infrequent mention of this type of porcelain in the *marchand-mercier*'s accounts suggest that it was rare and highly prized in the eighteenth century.





249 A, B Pair of Pot-pourri Bowls

(pots-pourris)

H. 15⅛ (38.4); W. 16¼ (41.3); D. 10¼ (26.0).

OF JAPANESE porcelain. The mounts are of bronze chased, tooled, and gilded.

Each lidded bowl is of Imari porcelain (Kakiemon type, of the seventeenth century) painted with flowers, foliage, buildings, etc., in blue, green, yellow, and red overglaze colors. Each is richly mounted in gilt bronze. The bowls each stand on a richly scrolled and foliated base from which spring, at each side, scrolled handles entwined with bulrushes. The handles link up with a wide band of scrolled, pierced, and tooled gilt bronze, which separates the lid from the bowl. The lid is mounted with a handle formed by a tall spirally twisted spray of flowers and berries.

Formerly in the collection of Baroness Renée de Becker.

250 A, B Pair of Vases

H. 15 1/16 (38.2); W. 10 1/2 (26.7); D. 6 1/4 (15.8).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each tall vase of the so-called "Trigram" type of blue-green celadon porcelain of the Ch'ien Lung period (1736–1795) is richly mounted with gilt bronze. Each is rectangular in section with a trumpet-shaped mouth and flaring foot, swelling out midway into a circular medallion molded in low relief with the Chinese character *shou*, meaning "long life." The vases have been cut down. Each is mounted with two scrolled and pierced handles formed by sprays of acanthus leaves and berries tied by ribbon bows to a spray of bulrushes at the lower end above the central swelling. The trumpet-shaped mouth of each vase is surrounded by a pierced and foliated lip, and each rests on a square base of pierced and foliated gilt bronze supported on four scrolling and foliate feet.

The mounts in the manner of Jean-Claude Duplessis *père* (died 1774).

Formerly in the collection of Edith Chester Beatty, London.

The style of the handles formed by sweeping acanthus scrolls, flowers, and berries, as well as the heavy rococo scrolls forming the feet, is similar to that of the pair of *braseros* (braziers) designed by Duplessis and given by Louis XV in 1742 to Saïd Mehemet Pasha, ambassador from the Sublime Porte, as a present to the sultan. They were still in the Old Seraglio at Istanbul in 1914 (see *Gazette des Beaux-Arts*, fourth series, LVI, 1914, pp. 89–100, where they are illustrated). These provide our only positive knowledge of Duplessis's style at this early date. The present pair of mounted vases probably dates from about a decade later.

Duplessis's name occurs fairly frequently in Lazare Duvaux's *Livre-Journal* as making mounts for vases, e.g., those sold on September 13, 1750, to M. le Marquis de Voyer (i.e., Voyer d'Argenson):

> Deux gros vases de porcelaine céladon, montés par Duplessis en bronze doré d'or moulu, 3,000 l.
> (*Livre-Journal*, no. 601)

There is, of course, no indication that the vases are of the same shape as Nos. 250 A and B, but they were evidently of unusual size and rarity, for the price is exceptionally high.



251 Vase

H. 15⅛ (38.5); W. of base 10⅜ (26.4).



OF CHINESE porcelain. The mounts are of bronze chased and gilded.

The wide-mouthed vase of broad baluster shape of sea-green celadon porcelain of the Ch'ien Lung period (1736–1795) is decorated with incised foliate underglaze patterns. It is mounted on a base supported on four feet formed of scrolled acanthus leaves over which flowers and berries are trailed. The circular lid, mounted with a molded border of gilt bronze chased with shell forms, is surmounted by a spiraling handle formed by a spray of blown leaves, flowers, and berries of the same material.

The mounts in the manner of Thomas Germain (*maître orfèvre* 1720–1748).

Mounts of the type used on the lid are not uncommonly met with and were clearly produced in a single workshop, e.g., those on a Mazarin-blue pot-pourri vase formerly in the collections of Baron Edmond de Rothschild and Edith Chester Beatty and now in the Toledo Museum of Art. The mounts of this vase are struck six times with the crowned C (for a note on the crowned C, see under No. 91). Two lacquer bowls lent by M. Bourgeot to the Exposition Rétrospective de Lyon in 1877 (illustrated in catalogue, pl. LXIV) were very similarly mounted. Very similar metalwork is illustrated by Pierre Germain in *Modèles et Élémens d'Orfèvrerie*, issued in 1748. See also under No. 246.

252 A, B Pair of Vases

H. 11¼ (28.6); W. 7½ (19.0).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each baluster-shaped vase is of sky-blue porcelain of the Ch'ien Lung period (1736–1795) with a geometrical pattern incised beneath the glaze around the base and neck and is richly mounted with handles, etc., of gilt bronze. Each vase rests on a scrolled floral and foliate base of gilt bronze supported on two pierced double-scrolled and two pierced single-scrolled acanthus feet. From the base spring long pierced scrolling handles of acanthus leaves from which sprays of leaves, flowers, and berries emerge. These handles clasp each side of the vase and are joined to the neck, which is itself mounted with scrolled and foliate gilt bronze chased and tooled.

Formerly in the collection of Mme Jacques Balsan.





253 A, B Pair of Vases

H. 9½ (24.2); W. of handles 6¼ (15.9).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each tall vase, of sea-green celadon porcelain of the Ch'ien Lung period (1736–1795), is square in section with sides decorated in relief, in imitation of a jade ritual vessel, and mounted with gilt bronze. Each is mounted on a richly scrolled, pierced, and foliated base supported on four feet. Two tall scrolling handles in the form of pierced acanthus leaves clasp opposite corners of the vase and join the richly scrolling and pierced lip of tooled gilt bronze chased with flutings with which the circular neck is mounted.

Although mounted vases of this type are not infrequently met with, they are mentioned only once in the *Livre-Journal* of the *marchand-mercier* Lazare Duvaux, on January 13, 1756, as sold to M. de Presle:

> Deux vases céladon carrés, dont un un peu félé, garnis en bronze doré d'or moulu, 360 l.
>
> (*Livre-Journal*, no. 2380)

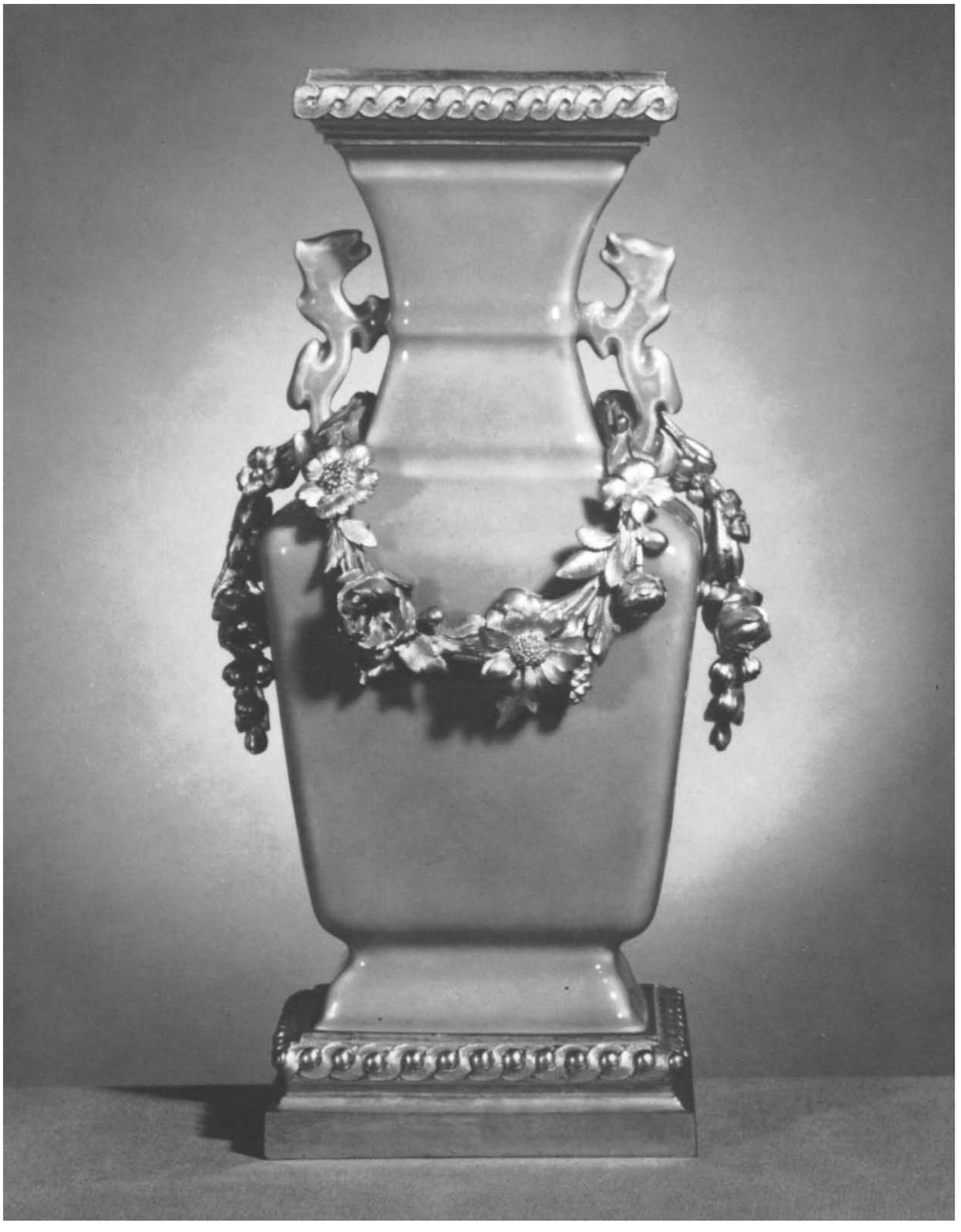
This suggests that they came into general fashion only after the completion of the surviving day-book in 1758.

254 A, B Pair of Vases

H. 11⅜ (28.9); W. 5⅝ (14.3); D. 4⅜ (11.1).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each vase, of deep sea-green celadon porcelain, probably of the Ch'ien Lung period (1736–1795), is of baluster shape, rectangular in section, with handles formed by rampant dragons set against the flaring neck. Each is mounted in the Louis XVI style, with gilt bronze with a prominent floral swag linking the handles across the front and hanging in a pendant below the handles. The rectangular base is of gilt bronze molded and chased in relief with a ball and interlacing ribbon pattern. The mouth is also mounted with a gilt-bronze frame chased with an interlacing ribbon pattern.



255 A, B Pair of Vases

H. 12⅛ (30.8); Diam. of lip 5½ (14.0).

OF CHINESE porcelain. The mounts are of bronze chased and gilded.

Each vase, of variegated jasper red porcelain of the Ch'ien Lung period (1736–1795), is tall and trumpet-shaped, flaring toward the base and lip, with a wide plain band in relief encircling the waist. Its shape derives from an early bronze ritual vessel known as a *ku*. Each is mounted in the classical style in gilt bronze with a pair of goats' heads in high relief set against opposite sides of the central band and linked by a twisted molding from which depend swags of tasseled drapery caught up at the center by a flower and at each end behind the goats' horns. Each is mounted around the base and lip with guilloche and leaf-and-dart moldings of chased and gilt bronze.

The mounts date from about 1775–1785.



256 A, B Two Bowls

256 A: H. 8⅝ (21.9); W. 12 (30.5); D. 7⅞ (20.0).

256 B: H. 7⅜ (18.7); W. 11 (27.9); D. 7 (17.8).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

Each flattened spherical bowl of porcelain, painted inside and out with sprays of flowers and leaves in the Kakiemon style, is mounted on a gilt-bronze base of *rocaille* design, resting on three feet. From this, at each side, springs a double scrolled and foliate handle of gilt bronze splayed at the top and clasped by a winged dragon, its head turned outward, its tail entwined around the scrolls. These handles are linked to the broad foliate rim of gilt bronze surrounding the top of the bowl by hinge-type attachments at the top and bottom.



The porcelain dates from about 1725.

Although of identical design and with similar mounts, the bowls differ in size and are not in fact a matching pair but perhaps formed part of a larger set. Each bowl has a flanged lip of gilt bronze and was probably formerly fitted with a lid. This may have taken the form of a simple cover as on Nos. 270 A and B, or perhaps a pierced band was inserted between lid and body to convert it into a pot-pourri, as on Nos. 246 and 247.

257 A, B Pair of Candelabra

(girandoles)

257 A: H. 12¾ (32.3); W. 11½ (29.2); D. 6 (15.2).

257 B: H. 13½ (34.3); W. 11 (27.9); D. 6¾ (17.2).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded, and painted metal.

On an elaborately scrolled, foliated, and *rocaille* base of gilt bronze, resting on five pierced and scrolled feet, stands a porcelain figure of a Chinese boy in a mauve costume with a green cabbage-leaf hat. Foliate arms of gilt bronze, each terminating in a foliate candleholder, spring spirally at each side. From behind the figure rises a large bush with metal branches and green-painted metal leaves, mounted with numerous porcelain flowers.

The porcelain probably dates from about 1745–1750.

On December 17, 1753, Lazare Duvaux sold to S. A. S. Mlle de Charolais:

> Une paire de girandoles à doubles branches & terrasses dorées d'or moulu, sur des enfans de Saxe, garnies en fleurs, 240 l.
>
> (*Livre-Journal*, no. 1610)

but the figures were not necessarily of the type represented on Nos. 257 A and B.



258 A, B Pair of Candelabra

(girandoles)

258 A: H. 23 (58.4); W. 16½ (41.9); D. 10¼ (26.1).

258 B: H. 22 (55.9); W. 16¾ (42.6); D. 11 (28.0).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

The square base of gilt bronze of pierced foliate form rests on four scrolled acanthus feet and supports a large porcelain swan painted in naturalistic colors set on a *rocaille* base of white and turquoise porcelain. From behind the swan spring three gilt-bronze arms in the form of scrolling branches of acanthus, chased with berries, that terminate in symmetrically arranged drip pans of foliate design and foliated candleholders, set at different levels.

The swans were originally modeled by Johann Joachim Kaendler (working 1731–1775) about 1740.

On March 1, 1751, Lazare Duvaux sold to Mgr. le Comte d'Egmont:

> Une paire de girandoles à terrasse & trois branches de bronze doré d'or moulu, sur des cygnes de Saxe, 720 l.
> (*Livre-Journal*, no. 740)

Such candelabra appear rarely in Lazare Duvaux's daybook, mostly near this date, when the type must have been new and fashionable. A very similar pair to Nos. 258 A and B (possibly the same) was lot 131 in the E. Cronier sale (Paris, December 4–5, 1905 [illustrated in catalogue], sold for 39,000 francs).





259 Candelabrum

(girandole)

H. 8$\frac{9}{16}$ (21.7); W. 8$\frac{1}{2}$ (21.6); D. 6$\frac{1}{4}$ (15.9).

OF CHANTILLY porcelain. The mounts are of bronze chased and gilded.

On a scrolling and foliate base of gilt bronze of rococo design resting on three scrolling feet, a porcelain figure of a Chinese boy (*magot*) is seated. He wears a jacket painted with blue, green, iron-red, and yellow floral sprays, green trousers scattered with red stars, and scarlet shoes. From the base behind the porcelain figure spring three foliate branches of gilt bronze. Each branch divides into several arms mounted with naturalistically colored porcelain flowers; the two foremost each terminate in a foliate drip pan surmounted by a candleholder chased with scrolls and flowers.

The number 289, in ink on a stick-on label (probably dealer's stock numbers) is inscribed on the bottom.

The porcelain dates from about 1740–1750.

260 A, B Pair of Candelabra

(girandoles)

H. 6¼ (15.9); W. 7¼ (18.4); D. 4⅞ (12.3).

OF MENNECY porcelain. The mounts are of bronze chased and gilded.

On each scrolled rococo base of gilt bronze resting on five feet is seated a white porcelain figure of a Chinese boy (*magot*) wearing a costume painted with lions' masks, foliage, and flowers in green, blue, yellow, and red. From the base between his outspread legs springs a foliated stem of gilt bronze that divides into two branches mounted with naturalistically colored porcelain flowers, each terminating in a foliated drip pan supporting a candleholder chased with leaves.

The porcelain dates from about 1740–1750.

A very similar pair of *girandoles* but with a female figure on one of them was in the Pierpont Morgan Collection (*Catalogue des Porcelaines Françaises de M. J. Pierpont Morgan*, ed. Chavagnac, no. 33, illustrated in color).



261 A, B Pair of Candelabra

(girandoles)

H. 9 (22.9); W. 10 (25.4); D. 5⅝ (14.3).

OF MENNECY porcelain. The mounts are of bronze chased and gilded, and painted metal.

A triangular *rocaille* base of gilt bronze resting on four scrolled and splayed feet supports a seated porcelain figure of a Chinese boy (*magot*), painted in the Kakiemon style. Behind the figure spring three metal sprays of green-painted leaves mounted with naturalistically colored porcelain flowers. The two outer sprays each terminate in a foliate drip pan and candleholder of gilt bronze.

The porcelain dates from about 1740–1750.





262 A, B Pair of Candelabra

(girandoles)

H. 6¼ (15.9); W. 7⅝ (19.4); D. 4⅝ (11.7).

OF MENNECY porcelain. The mounts are of bronze chased and gilded.

The scrolled, foliate, and floral rococo base of gilt bronze rests on four feet and supports a white porcelain bird, a warbler, perched on rockwork, both painted in semi-naturalistic colors. Behind the bird springs a branch of gilt bronze that divides into two foliate arms, mounted with naturalistically colored porcelain flowers, each of which terminates in a floral drip pan of porcelain (also naturalistically colored) supporting a gilt-bronze candleholder chased with leaves.

The porcelain dates from about 1740–1745.

On April 6, 1753, Lazare Duvaux sold to Mme la Marquise de Pompadour:

> Une paire de girandoles à deux branches & terrasses en bronze doré d'or moulu, sur deux oiseaux verts, garnies en fleurs, 255 l.
>
> (*Livre-Journal*, no. 1391)

Perhaps these were rather larger and more elaborate versions of the type of Nos. 262 A and B.

263 Mantel Clock

(horloge de cheminée)

H. 24 (60.9); W. 18 (45.7); D. 13 (33.0).



OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

From a high *rocaille* base of gilt bronze resting on five scrolled and foliated feet springs an S-shaped foliated tree trunk of gilt bronze that supports the clock movement. Shaped *rocaille* plinths at each side of the base each support a porcelain parrot, painted in naturalistic colors, the one at the left standing on a tall tree stump. From each side of the trunk spring long sinuous and foliated branches mounted at the ends with a variety of naturalistically colored porcelain flowers.

The white enamel dial of the clock is inscribed: MUSSON/A PARIS. The clock strikes on the hour and once on the half hour.

The parrots were originally modeled by Johann Joachim Kaendler (working 1731–1775) about 1741; the movement is probably by the elder Musson.

Formerly in the collection of Lady Cynthia Carew-Pole, Torpoint, Cornwall.

264 Inkstand or Standish

(écritoire)

H. 6 1/16 (17.0); W. 13 1/16 (34.7); D. 6¾ (17.2).

OF MENNECY porcelain. The mounts are of bronze chased and gilded.

The elongated base of elaborately scrolled, shell, and acanthus-leaf form, chased with panels of scale pattern, supports on a plinth in the center the seated figure of a Chinese boy (*magot*) with a pair of shoes suspended over his right shoulder and wearing a costume painted with flowers in naturalistic colors. This is flanked by a pair of inkwells formed by porcelain bowls with applied sprays of flowers in relief, supported on rather lower plinths, and fitted with gilt-bronze lids with floral knobs. The bowls are white with the floral sprays painted in naturalistic colors.

The inkwells contain brass linings with glass inkholders.

The porcelain figure dates from about 1740–1750; the bowls from about 1745–1750.



265 Inkwell

(encrier)

H. 5⅞ (15.0); W. 10⅝16 (26.2); D. 7⅛ (18.1).

OF MENNECY porcelain. The mounts are of bronze chased and gilded.

The gilt-bronze base of elaborately scrolled foliate rococo design rests on six scrolling feet and supports a porcelain group in the form of a naturalistically colored pomegranate inclined against tree stumps painted in mauve and purple, the whole resting on a base embellished with pendent foliate scrolls and leaves and flowers in relief. The pomegranate forms the inkwell. The circular lid of chased gilt bronze is mounted with naturalistically colored porcelain flowers serving as a handle, and the sides are pierced with three small orifices through which pens may be inserted. A pen may also rest in an orifice in one of the tree stumps.

An old number, 8003, is written on the brass underside of the base. This is possibly an inventory number but more probably a maker's serial mark.

The porcelain dates from about 1740–1745.

It has been suggested that No. 265 was designed as a perfume burner, but the absence of a metal liner makes this doubtful.

The neck of gilt bronze around the lid is embossed with anthemions and scrolls, pierced with large circular orifices near the top, and appears to date from the early nineteenth century.



266 A, B Pair of Plant Pots

(seaux or *jardinières)*

H. 5 9/16 (14.2); W. 7 (17.5); Diam. 5 (12.7).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

Each pot, or bottleholder, is cup-shaped and upright with a narrow foot and is of white porcelain with applied sprays of forget-me-nots in relief, alternate ones being naturalistically colored. Sprays of roses, etc., are painted around the upper border and are applied in relief on one side. Each pot is mounted on a shallow molded and gadrooned base of gilt bronze. The rim is similarly mounted, and foliate sprays of gilt bronze at each side form the handles.

The base is painted beneath the glaze with the crossed swords of the Meissen factory in blue.

The porcelain dates from about 1750.

It seems doubtful if such objects as Nos. 266 A and B were ever used in the eighteenth century as plant pots as they are today. They were simply intended as *seaux à bouteilles*, or wine coolers. Where small plants were used indoors in France they seem generally to have been potted directly into small cubical holders of porcelain or pottery based on the design of the common garden orange tub of wood. Such plant holders, which survive in considerable quantities, generally have two holes in the base to allow water to escape.

In England it was somewhat different. Writing to Bentley on December 31, 1767, Josiah Wedgwood pointed out: "Your *Punch bowl* is a *Winter flowerpot*, not to be filled with *water* and *branches of flowers*, but with *sand*, and *bulbous roots* and is to those baubles made in Glass for growing one bulbous root, what a *Garden* is to a *flowerpot*" (*The Selected Letters of Josiah Wedgwood*, ed. Finer and Savage, p. 61). The "baubles" for growing bulbs over water referred to by Wedgwood were, of course, well known in France at this period both in glass and porcelain.



267 A, B Pair of Pot-pourri Vases

(pots-pourris)

H. 13⅝ (34.6); W. 10¾ (27.3); D. 7 (17.8).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

Each ovoid-shaped lidded vase, of porcelain of the blue mayflower type, is painted on each side with a Watteauesque scene of figures in a landscape in a reserve and richly mounted with gilt bronze in the rococo style. Each vase is mounted on a high pierced and scrolled base of gilt bronze. At each side of this a scrolling handle springs and is entwined with a floral spray that rises above the curve of the handle, which is linked to a wide pierced, scrolled, and foliated band of gilt bronze that separates the lid from the body of the vase. The lid is mounted with an elaborate pierced and scrolled floral knob forming the handle.

Each is fitted with a gilded metal lining to the bowl and lid.

Each is stamped on the mounts of the base and lid and No. 254 B on the scroll of the handle with the crowned C.

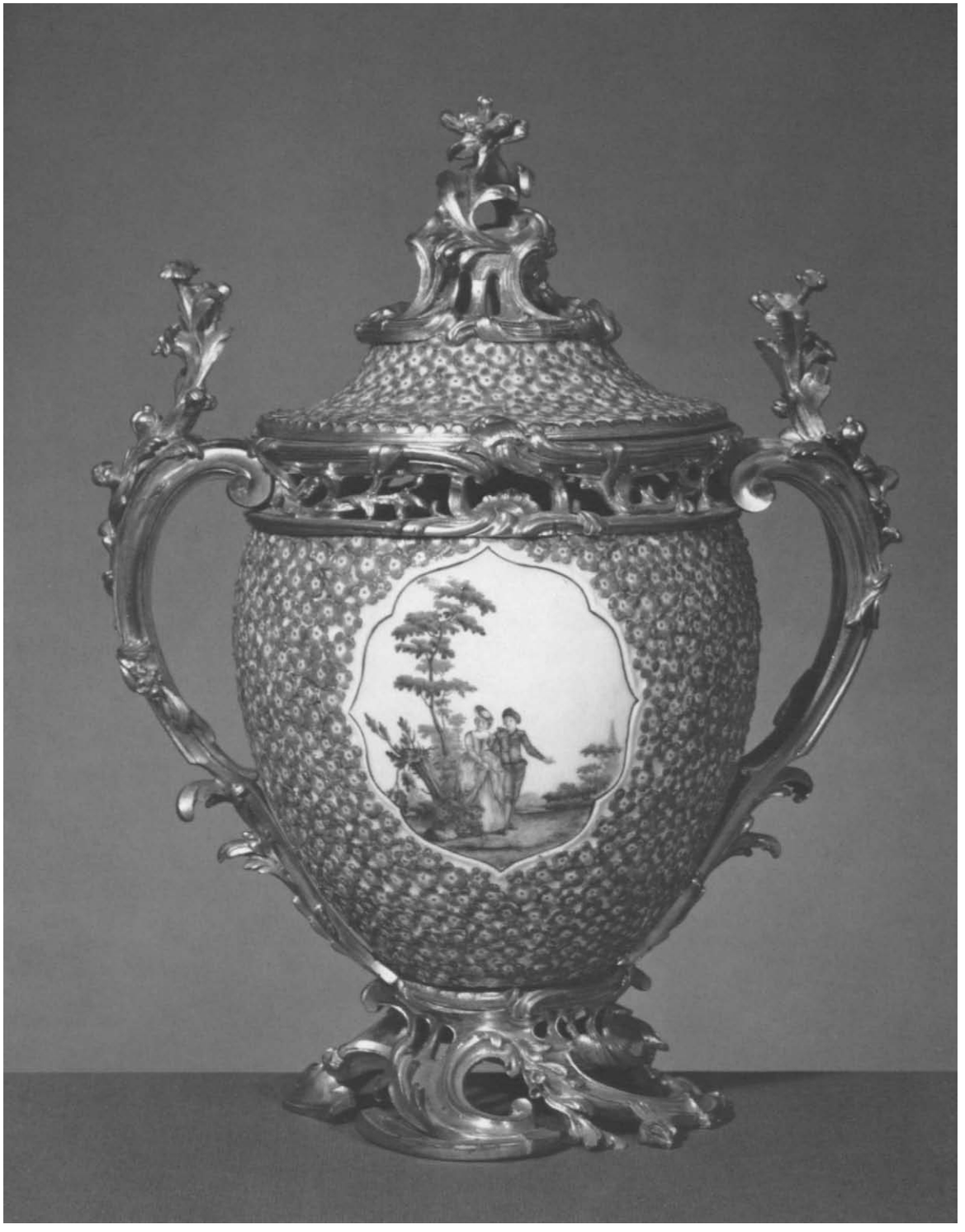
The porcelain dates from about 1740; the mounts were made between 1745 and 1749 (for a note on the crowned C see under No. 91).

Such vases with Watteau subjects were produced only in limited numbers and are rarely found mounted. A pair of the same shape and size with mounts of exactly similar character are in the Cleveland Museum of Art (*Handbook*, fig. 310), an obelisk in the Watteau scene in one being dated 1749. There is a pair of vases of exceptionally large size mounted as ewers in the Wallace Collection (catalogue no. F 103), and a smaller pair, also mounted as ewers, was lot 10 in an anonymous sale at Sotheby's on November 12, 1965 (illustrated in the catalogue). All three of the above were decorated with flowers of the white mayflower type. The mounts of both pairs of ewers bear the crowned C. It seems likely that all eight were probably mounted in the same *bronzier's* workshop.

On September 1, 1750, Lazare Duvaux sold to Mme la Marquise de Pompadour:

> Un pot pourri de Saxe peint de sujets de Watteau, garni en bronze doré d'or moulu, 120 l.
>
> (*Livre-Journal*, no. 592)

which might have been of a somewhat similar character to Nos. 267 A and B.



[475]

268 Pot-pourri Bowl

(pot-pourri)

H. 11¾ (29.8); W. 9⅞ (25.1); D. 5¾ (14.6).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded, and painted metal.

On a scrolled and foliate base of gilt bronze with four scrolling feet stands a fluted melon-shaped vase with a pierced lid flanked by two guinea fowl. The vase is of white and gold porcelain with applied branches of naturalistically colored flowers in high relief around the sides and forming the handles of the lid. It stands on a high plinth of stumplike character of white porcelain with sprays of leaves painted in naturalistic colors, to which it is attached by a foliated metal cup painted green. The porcelain guinea fowl, supported on similar plinths, are painted in naturalistic colors, with black bodies spotted white, mauve necks, red crests and wattles. From the base behind the vase spring two foliate sprays of gilt bronze mounted with porcelain flowers painted in naturalistic colors. The lid is joined to the bowl by a flanged and molded rim of gilt bronze.

Stamped on the right-hand forefoot with the crowned C.

The porcelain dates from about 1741–1745; the mounts were made between 1745 and 1749 (for a note on the crowned C see under No. 91).

On March 1, 1751, Lazare Duvaux sold to Mgr. le Comte d'Egmont:

> Un pot pourri de Saxe sur des oiseaux, 168 l.
>
> (*Livre-Journal*, no. 740)

which must have been of a somewhat similar design to No. 268.



269 Pot-pourri Bowl

(pot-pourri)

H. 10½ (26.7); W. 9⅜ (23.8); D. 6¾16 (15.7).



OF MEISSEN porcelain. The mounts are of bronze chased and gilded, and painted metal.

A small lidded bowl of white porcelain decorated with sprays of plum blossoms in relief is supported above the center of the shaped rococo base of floral and foliate gilt bronze resting on four pierced and scrolled feet. The lid, surmounted by a knob in the form of a gilt-bronze spray of serrated leaves, is separated from the body by a pierced and scrolled band of foliate gilt bronze. Below, on the base at each side, is a porcelain swan, surrounded by naturalistically painted bulrushes of metal. The porcelain bases on which the swans rest are painted grass green at the left and turquoise blue at the right.

The porcelain bowl dates from about 1725–1750, the swans from about 1745–1750.

On October 10, 1754, Mme de Pompadour purchased from Lazare Duvaux:

> Un pot pourri de porcelaine blanche ancienne, dont le cercle & les yeux sont d'argent, la terrasse & bonnet en cuivre argenté et ciselé, porté sur trois animaux de porcelaine bleu-céleste, avec un plante de roseaux vernie en blanc et bleu, 450 l.
>
> (*Livre-Journal*, no. 921)

This was clearly a more elaborate and more richly mounted pot-pourri of the same type as No. 269. The entry is interesting, for the terminology used, i.e., *yeux* for the pierced band between the lid and the bowl and *bonnet* for the floral spray surmounting the lid (see also *Livre-Journal*, no. 1391).

270 A, B Pair of Urns

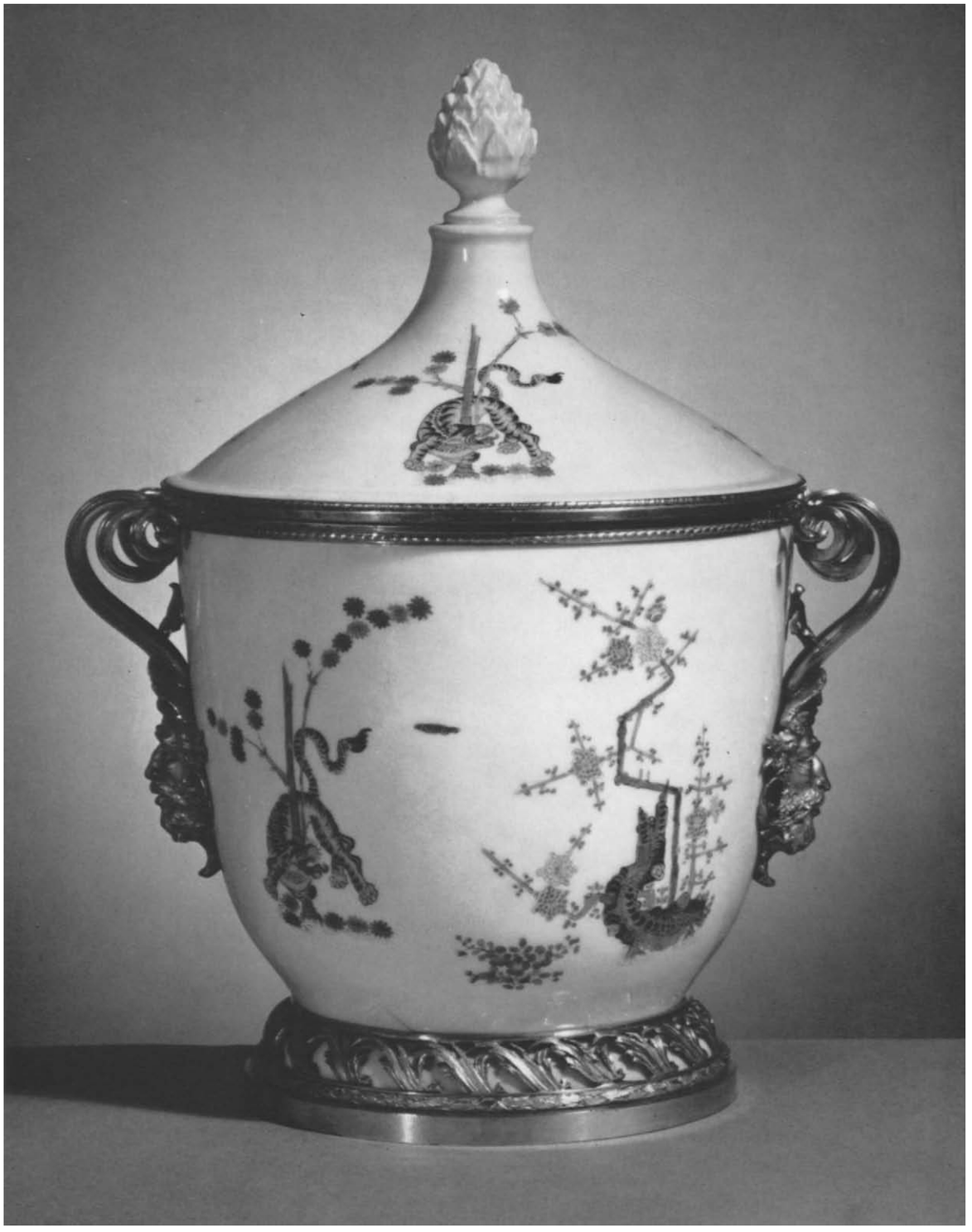
H. 12⅜ (31.4); W. 10 (25.4); D. 7 7/16 (18.9).

OF MEISSEN porcelain. The mounts are of bronze chased, gilded, and burnished.

Each urn, of white Meissen porcelain painted with Kakiemon decoration, has a flaring lid surmounted by a knob in the form of a pine cone. Its foot is mounted with a pierced serpentine band of acanthus leaves, and each side is mounted with the mask of a bearded faun from whose head rise two elaborate spirally twisting horns that form the handles of the urn. These handles join the beaded flange of gilt bronze that separates the lid from the bowl.

The base of the urn is painted with the crossed swords of the Meissen factory, and both bases and lids are incised with the inventory mark N = 17Z/W, the mark used on the porcelain collections formed by Augustus the Strong of Saxony at the Japanisches Palast at Dresden.

The porcelain dates from about 1730; the mounts appear to date from about 1775–1785, but may be later since it is not known that such pieces were sold from Dresden as early as this.



271 A–C Three Vases

271 A: H. 12¼ (31.1); W. 7 (17.8); D. 6 (15.2).

271 B and C: H. 9¼ (23.5); W. 5⅛ (13.0); D. 5 (12.7).



OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

One larger (No. 271 A) and two smaller (Nos. 271 B and C) matching baluster-shaped vases (the latter two forming a pair), of white porcelain with floral trails in relief and Watteauesque scenes of figures in a landscape painted in gilt reserves at front and back, are each mounted on a pierced base of scrolled and foliated gilt bronze in the rococo style. From the base spring two scrolled and foliate handles of gilt bronze that clasp opposite sides of the vase and join the foliate mounts forming a lip.

The porcelain dates from about 1745; the mounts from slightly later.

272 A, B Pair of Vases

H. 10¼ (26.1); W. 6⅞ (17.5); D. 3⅞ (9.9).

OF SÈVRES porcelain. The mounts are of bronze chased and gilded.

Each baluster-shaped vase, of *bleu-céleste* porcelain, is mounted on a circular base of gilt bronze of classical design, which rests on two pierced feet of Greek-key pattern and two smaller foliated feet. From the larger feet spring pierced acanthus sprays that clasp opposite sides of the vase and terminate in large double handles of Greek-key pattern linked by an acanthus scroll at each side to the neck of the vase, which is mounted with a molded lip. The handles are linked by a swag of laurel leaves hanging across each side of the vase and depending beneath the handles.

The porcelain dates from 1755–1760; the mounts, somewhat in the manner of Jean-Charles Delafosse (1734–1789), date from about a decade later.





273 A, B Pair of Birds

273 A: H. 13⅛ (33.1); W. 9 (22.8); D. 7½ (19.1).

273 B: H. 14 (35.6); W. 8¾ (22.2); D. 7½ (19.1).

OF MEISSEN porcelain. The mounts are of bronze chased and gilded.

Each bird, an Indian ring-neck parakeet, stands on a tree stump from which leaves and cherries spring, whilst caterpillars and beetles crawl up and down the sides. Each stands on an elaborately scrolled rococo base of gilt bronze embellished with rockwork, leaves, shells, and architectural motifs, resting on four scrolled feet.

Each is stamped on the base on one of the scrolls forming the feet with the crowned C.

The birds were originally modeled by Johann Joachim Kaendler (working 1731–1775) in 1741.

The mounts date from between 1745 and 1749 (for a note on the crowned C see under No. 91).



274 A, B Pair of Statuettes

H. 14¾ (37.5); H. of plinth 6 (15.2);
W. 6½ (16.5); D. 6½ (16.5).

OF *biscuit de Sèvres*. The mounts are of bronze chased and gilded, partly mat and partly burnished.

The figures, representing L'Amour Menaçant and Psyche, are each mounted on a high plinth of gilt bronze. The circular plinths, of neoclassical design, each rest on a square base with concave sides from each corner of which springs a heavy inverted console. The consoles are each chased with a serpentine floral spray and linked along their lower edges by laurel sprays tied by a ribbon bow of gilt bronze. The sides of the plinth between each console are mounted with a large foliated rosette enclosed within a rectangular frame. A leaf molding runs around the top edge of the base, and a molding of U-shaped motifs runs below the top of the plinth.

The figures after a model by Étienne-Maurice Falconet (1716–1791).

The figures are each attached to the base, so that it is impossible to ascertain whether the porcelain bears the mark of a *sculpteur-réparateur*. They appear, however, to date from about a decade or more after the original models were produced by Falconet: the Cupid in 1758 and the Psyche in 1761.

A mantel clock in the form of a group of the Three Graces supporting a vase containing the movement, in the Huntington Art Gallery, San Marino, California, rests on a similar base (see Wark, *French Decorative Art in the Huntington Collection*, pp. 97, 98, fig. 86). Other examples are known.





CARPETS AND CHIMNEYPIECES

275 Savonnerie Carpet

L. 252 (640.0); W. 144 (365.7); Ghiordes knot, about 90 per square inch.

THE RECTANGULAR carpet has a woolen pile woven with a design inspired by contemporary Persian originals.

Between a narrow outer guard strip of green and yellow and an inner guard strip, beige in color with a white central stripe, the border is woven with an allover pattern of naturalistic flowers on a black ground. This has an outer border of a vaguely Oriental type woven in yellow and blue on a cream ground and an inner border of fret design in the same colors. Along the border at each side vases and baskets of flowers alternate, whilst at the center of each end there is a blue bowl with three applied lions' masks holding pendent rings.

The central rectangular field is inspired by the compartmental patterns sometimes found on seventeenth century Persian carpets. It has a cream ground divided into ovals and panels of various shapes by narrow intersecting ribs. These form a large oval floral reserve in the center with a pink ground flanked by four smaller subsidiary oval panels with a blue ground. This design is repeated with variations over the field, the intervening spaces being filled with floral and foliated sprays, baskets of flowers, etc., on a beige and white ground.

Formerly in the collection of Edith Chester Beatty.

The carpet was woven at the Savonnerie factory under Simon Lourdet's administration, probably toward the beginning of Louis XIV's reign.



276 Savonnerie Carpet

L. 146 (370.8); W. 100 (254.0); Ghiordes knot, about 44 per square inch.

THE RECTANGULAR carpet has a woolen pile woven principally with sprays, baskets, bowls, etc., in blues, yellows, and beiges, filled with a variety of flowers in naturalistic colors, especially red and pink, on a black ground.

Between a narrow outer guard strip, yellow in color with a white strip down the inner edge, and a similar inner guard strip, the wide border is filled with bowls and baskets of flowers and fruit (a yellow basket at the center of each side flanked by two blue and white Chinese bowls, and at the center of each end a blue bowl with three applied lions' masks holding pendent rings in yellow) interspersed with large floral bouquets and foliage. This is surrounded by a border of vaguely Orientalizing character woven in blue, pink, yellow, etc.

The large central rectangular field is woven as an inner carpet with a yellow border of feigned tassels. Within this, at each end is a basket filled with flowers and resting on a low marble plinth. Between these the field is filled with a central bouquet of flowers encircled with a floral garland.

Formerly in the collection of Mme la Baronne de H . . . (sold Galerie Georges Petit, Paris, June 17, 1904, lot 66 [illustrated in catalogue], for 20,000 francs).

The design, clearly inspired by Eastern carpets, was woven at the Savonnerie factory at Chaillot under Simon Lourdet early in the reign of Louis XIV. A Savonnerie carpet of the same period and somewhat similar design is in the Louvre (catalogue no. 300). Traces of Persian influence are apparent in No. 276, especially in the border, but the style has evolved much further toward the fully developed Louis XIV type of carpet design than has that of No. 275, which was probably woven rather earlier. Another of very similar character is in the Green Boudoir of Waddesdon Manor (see Eriksen, *Waddesdon Manor*, p. 55, fig. 79), and a simpler, less sophisticated example of the same type of design is in the carpet from the Tarika Collection (illustrated in color in *Connaissance des Arts, Le XVIIe Siècle Français*, p. 131), where it is said to date from the Louis XIII period.



277 Savonnerie Carpet

L. 357¾ (908.7); W. 124 (315.0); Ghiordes knot, about 90 per square inch.

THE RECTANGULAR carpet has a woolen pile, the field woven within the border with an allover pattern of foliated scrolls, palmettes, floral swags and pendants, vases, landscapes, armorial bearings, etc., in various colors on a dark brown (almost black) ground.

Between a narrow black and yellow outer guard strip and a yellow inner guard strip, the wide border is of the picture-frame type and consists of repeating oval cabochons with a roped outer border; there is a large fleur-de-lys at each corner. In the center of the field is a large lobed medallion enclosing a central floral motif within a similar though more elongated reserve, flanked at each side with the head of Mercury above a pair of crossed caducei and at each end with a plumed helmet upon crossed quivers of arrows. Immediately outside the central medallion at each end is an orb woven with the three lilies of France, in yellow on a blue ground, surmounted by the French royal crown. At each end of the carpet is a large oval reserve enclosing a landscape within a frame.

The predominating colors of the central medallion are blue, yellow, and lavender-pink; that of the inner field is a grayish white. The various decorative motifs are woven in blue, green, mauve, yellow, and gold. The landscape ovals and floral swags are woven in naturalistic colors, and the border is predominantly yellow and blue.

This is one of a series of ninety-three carpets ordered from the Manufacture Royale de la Savonnerie at Chaillot for "le plancher de la Grande Galerie de la Louvre." It is described as follows in the *Inventaire du Mobilier de la Couronne* (ed. Guiffrey, I, p. 406):

> 214—Le soixante-treiziesme: un autre tapis fonds brun, sur lequel il y a un grand compartiment colombin remply par les costez de deux testes de Mercure avec ses caducées, par les bouts de deux trophées d'armes, et par le milieu d'un plus petit compartiment fonds blanc remply de fleurons et feuillages de diverses couleurs, aux deux bouts deux paysages ovalles, de 7 aunes 1/2, sur 2 aunes 2/3.

Colombin, or dove color, is a mixture of red and violet. The present lavender-pink color has probably faded a little, just as the white ground has become slightly grayish with the passage of time.

No. 277 (i.e., no. 214 of the *Inventaire* quoted above) was delivered on October 23, 1680, by the *veuve* Lourdet. She had succeeded to the control of the factory on the death of her husband Simon Lourdet in 1671 and, in the same year, was joined by Louis Dupont, a descendant of the man who had introduced the practice of making pile carpets *façon de Turquie* into France in the reign of Henry IV. The payment for No. 277 was no doubt included in the sum of 14,475 livres (*Comptes des Bâtiments du Roi*, ed. Guiffrey, I, p. 1339) received in that year for the delivery of various carpets, including also no. 213 in the *Inventaire*, which was delivered on May 3 of the same year and is now said to be in an American private collection. Payment was at the rate of 165 livres per *aune* (an *aune* equaled about 118.8 square centimeters, or 46½ inches square). A single craftsman could weave considerably less than three square yards a year.

The designs for the carpets for the Grande Galerie were due to Charles Le Brun (1619–1690), and the execution of the cartoons was begun in 1655. This was largely the work of two painters, Baudrin Yvart (1611–1699) and François I Francart (about 1622–1670), specialists in decorative painting at the Gobelins factory, who were employed to "mettre ses dessins au net." They were

no doubt assisted from time to time by other specialists such as J.-B. Monnoyer (1636–1699), the flower painter, P. Boel (1622–1674), the animal painter, and Abraham II Genoël (or Genoëls) (1640–1723) for landscape, artists whose names appear in payments made to the factory by the Crown.

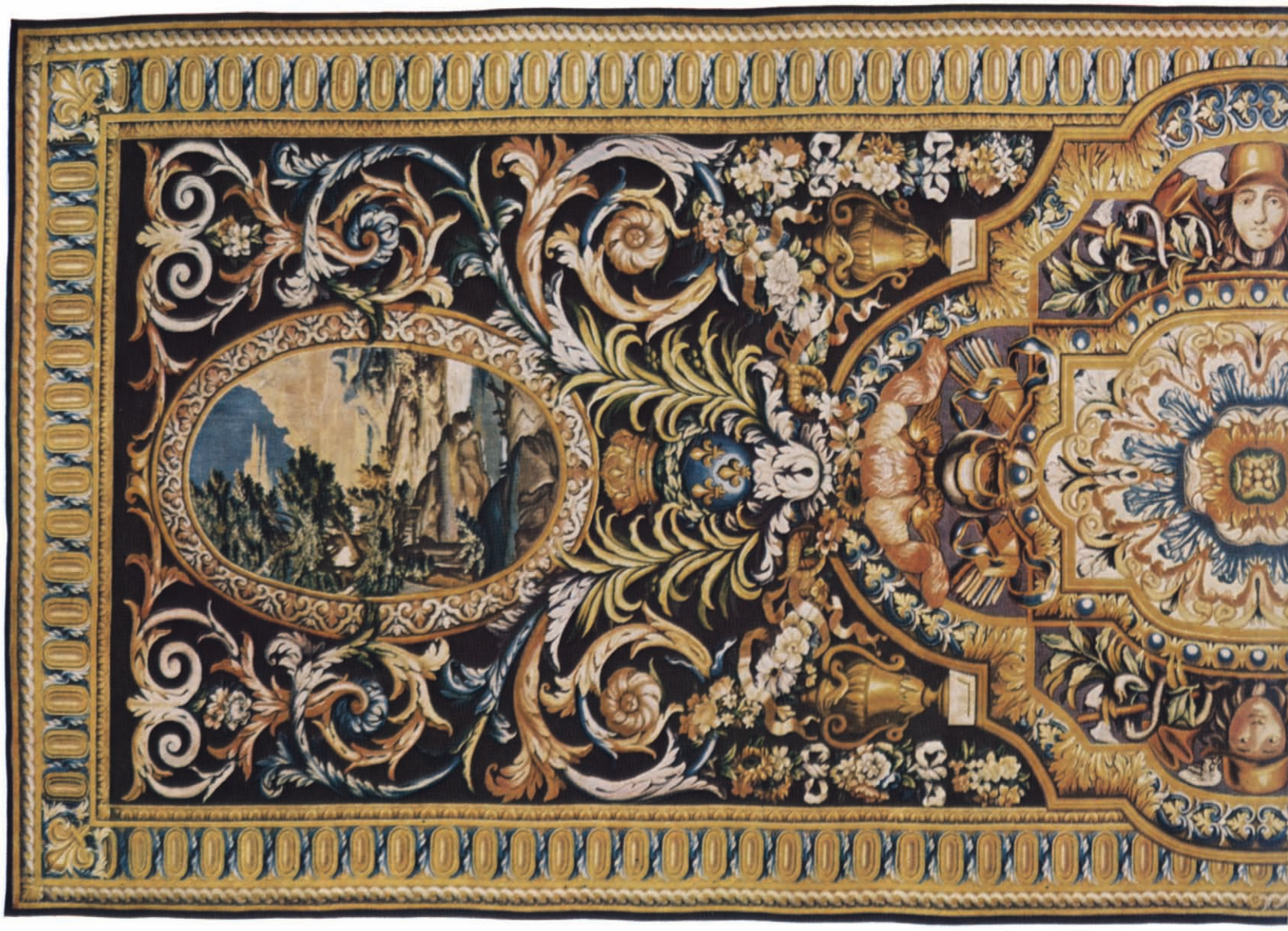
Weaving began in 1668, and the first carpets for the Grande Galerie were delivered toward the end of that year. The first payment (of 136 livres 14s. 6d.) to Lourdet was made on February 15, 1669. Payments continued for twenty years until the entire series of ninety-two was complete (actually ninety-three were ordered and listed in the *Inventaire*, but no. 177 was never woven).

The gallery was 227 *toises* long (about 442 meters, or 1,450 feet). All the carpets were of the same length, seven and a half *aunes* (about twenty-nine feet three inches), but they varied in width according to the position they were intended to occupy in the Galerie. Their designs show an amazing skill in the manipulation of a limited variety of motifs: scrolls, cornucopias, helmets, sunflowers, royal monograms and emblems, heads of Apollo and Hercules, etc. They are very similar to the designs, also by Le Brun, for the ceilings in the Louvre and the Tuileries. The general design remains more or less constant throughout and comprises a large central inner field of widely differing geometrical shape enclosing a pattern incorporating symbols and emblems, usually referring to Louis XIV and his attributes. Outside this, the main field is covered with an overall pattern of foliated scrolls or *rinceaux*, with a reserve at each end, and the border imitates a carved picture frame.

The majority of the carpets fall into two distinct groups. About half of them are woven within a shaped reserve at each end with a feigned bas-relief of an allegorical character, the subject derived from Cesare Ripa's *Iconologia*. The majority of the remainder, including No. 277, had a landscape at each end, the designs of which were probably the work of Abraham II Genoël, an assistant to Van der Meulen, employed as a landscape painter at the Gobelins factory. A small number (four or five) do not conform to this scheme.

The entire series can seldom (if indeed ever) have been laid out in its entirety in the Grande Galerie. The weaving was incomplete when Louis XIV finally abandoned the Louvre as a residence in 1678, and in 1697 the *Plans et Reliefs* belonging to the Ministère de la Guerre were installed there and the question of carpeting the gallery can never again have arisen. As a result, the carpets on the whole are much better preserved than those woven at the Savonnerie factory in the eighteenth century. No. 275, for instance, is in such exceptional condition as to suggest that it had hardly been used at all. Quite early on the king began using the no longer wanted carpets from the Grande Galerie as presents for foreign sovereigns. In 1682, three were sent to the King of Denmark and in 1685 two more to the ruler of Siam. Again, in 1715, another was given to the so-called Persian "ambassador" (in reality a Persian merchant with no diplomatic status) for presentation to the Shah. At first these depredations were replaced by fresh weavings, but this was later abandoned, and in 1775 the *Inventaire du Mobilier de la Couronne* listed only fifty-nine of them, including two in the possession of "Monsieur le Marquis d'Ossun." These were, in fact, nos. 213 and 214 of the Louis XIV inventory, the latter being the present carpet. Several dukes of Osuna held diplomatic appointments in France, and others resided there. Any of these might have acquired No. 277. At an indeterminate date, some member of this family presented both carpets to the cathedral of Santiago de Compostela, the Chapter of which sold them sometime in the present century. However, inquiries at Compostela suggest that no record of either transaction has been preserved.

The largest group of carpets from the Grande Galerie is in the Mobilier National today and comprises thirty-five more or less complete and four more either damaged or cut (see Jarry, *Gazette des Beaux-Arts*, February 1962, pp. 65–80,





an admirable account of the entire scheme from which many of the details given above are taken). Many of those remaining in the various royal palaces were sold during the Revolution and often defaced by the removal of the royal monogram and emblems. Examples, many, but not all, so disfigured, can be seen today at Versailles, in the Louvre, at Waddesdon Manor, Buckinghamshire, as well as in The Metropolitan Museum of Art, the Huntington Art Gallery, San Marino, California, and various private collections in England and the United States.

278 Savonnerie Carpet

L. 149 (378.5); W. 141 (358.2); Ghiordes knot, about 80 per square inch.

THE ALMOST square carpet has a woolen pile, the field woven with interlacing acanthus scrolls, linked C-scrolls, shell forms, etc., and a large floral wreath of flowers and fruit around a central rosette. It is surrounded by a wide border of picture-frame type incorporating pink roundels alternating with leaf forms in yellow.

Between a wide yellow outer guard strip with a central light brown stripe and a similar yellow inner guard strip with a white central stripe, the egg-and-tongue molding of the border is woven predominantly in yellow and pink. Set diagonally across each corner is a shell motif woven in green and pink on a blue ground enclosed within yellow palmettes. An inner reeded border woven in blue and bound with yellow oak leaves surrounds the central field of the carpet.

This field is dark brown, the central rosette being yellow on a blue ground surrounded by four green shells enclosed within confronted acanthus scrolls woven in yellow. This motif is encircled with a garland of flowers and fruit woven in naturalistic colors. Outside this, the ground is richly covered with yellow and green acanthus scrolls, etc. A large green bat's wing emerging from a shell form is set diagonally across each corner of the field, and a smaller cockleshell motif appears at the center of each side.

Formerly in the collection of Thelma Chrysler Foy.

The following entry (kindly communicated by M. Gérald Van der Kemp) in the inventory of the Château de Versailles (Archives Nationales O¹ 3446, *Inventaire du Château de Versailles 1752*, fol. I), may conceivably refer to this carpet:

> Reçu le 26 Fevrier 1754 du Garde meuble de la Couronne. Pour servir au Jeu de la Reine le Salon de la Paix. 343—Un Tapis d'ouvrage de laine de la Savonnerie fond brun ayant au milieu une rose moresque entourée de quatre coquilles et d'une guirlande de fleurs aux coins sont des cartouches de feuillages. La bordure couleur de bronze chargée de manière de pommes fond rouge. Long de 3 au. 1/4 sur 3 au. de large.

It appears from a later reference in the *Inventaire Général des Meubles de la Couronne* (Archives Nationales O¹ 3345) that the carpet was still at Versailles in 1775. However, another entry, dated 1775, in the same inventory describes a carpet then at Fontainebleau as follows:

> 319—Un tapis d'ouvrage de laine de la Savonnerie fond noir aiant dans le milieu une rose arabesque fond bleu accompagnée de quatre coquilles entourées d'une guirlande de fleurs et fruits au natural et aux coins quatre aisles de chauve-souris dans un cartouche de feuilles de refent rouges la bordure couleur de bronze chargé d'oves fond pourpre et aux coins d'un cartouche sur fond bleu avec une baguette bleue, liées de feuilles couleur de bronze. Le tapis long de 3 au. 1/4 sur 3 aunes de large.

This might equally refer to No. 278. The size in both cases is almost exactly the same: length 151, width 139¼ inches. A carpet of very similar design but somewhat larger was delivered at Versailles on October 1, 1736, for use in the Petits Appartements (Archives Nationales O¹ 3446).

For a note on Savonnerie carpets, see Appendix.



279 Carpet

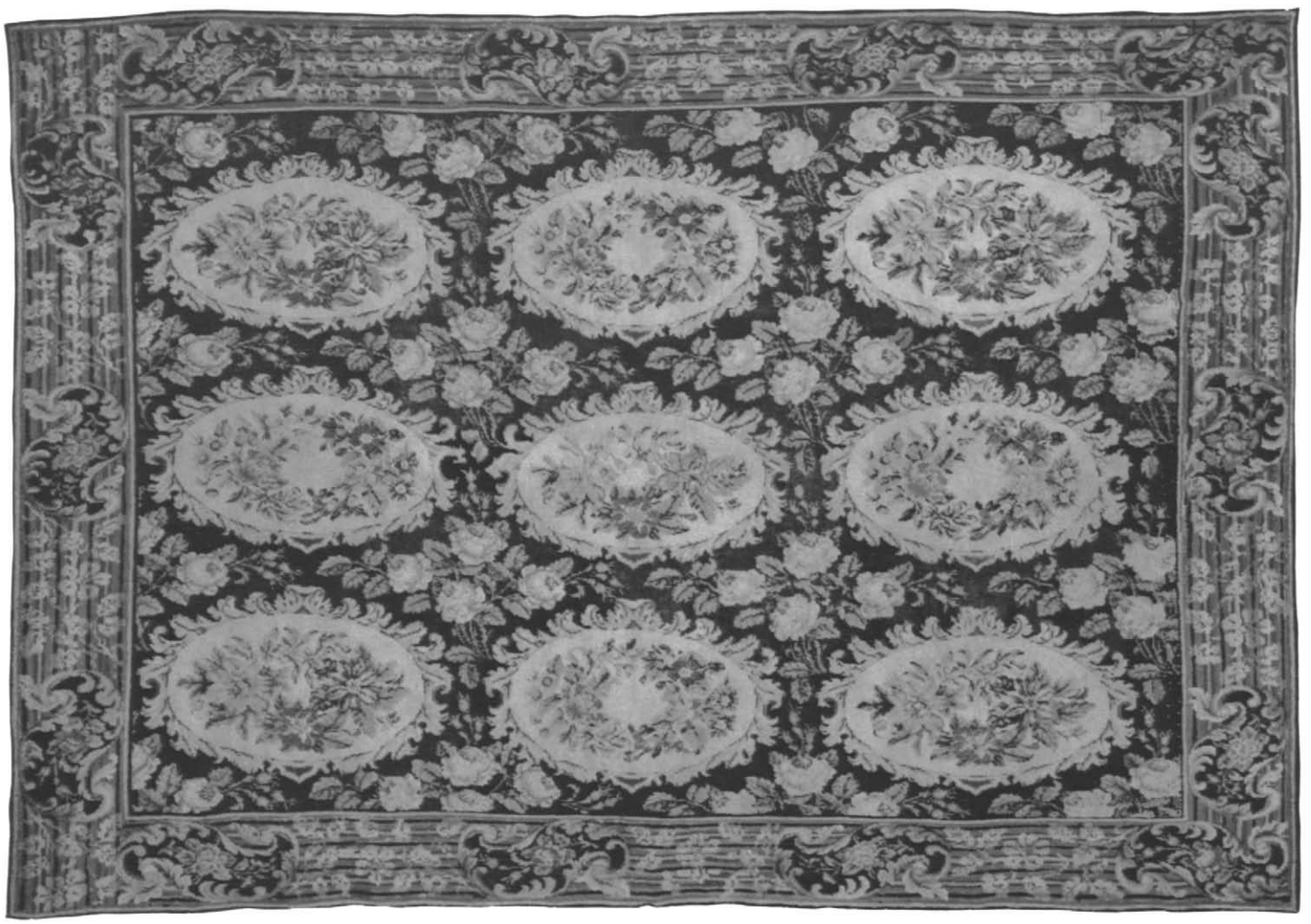
L. 102 (259.0); W. 72 (182.8); Ghiordes knot, about 64 per square inch.

THE RECTANGULAR carpet, of the so-called "Savonnerie" type, has a woolen pile woven in a floral design of repeating oval medallions interspersed with floral sprays.

Between an outer guard strip of alternate yellow and brown stripes and a similar inner guard strip, the wide border is woven on a beige ground with a series of foliated cartouches linked by leaves, woven in white, scattered over parallel stripes of red, yellow, and brown. On the black field are three rows each of three oval medallions woven in white with yellow and brown foliated edges, each enclosing garlands of flowers in naturalistic colors. Between the medallions the field is woven with large cruciform sprays of roses.

Dating from about the middle of the nineteenth century, this carpet was formerly said to be of Ukrainian origin. This seems unlikely, since Ukrainian carpets were of the *kilim* type. It seems more probable that No. 279 is of European origin and was perhaps woven in France about the middle of the nineteenth century.

No. 279 has affinities with carpets that are sometimes mistakenly described as Bessarabian, e.g., lot 33 in a sale of carpets assembled by Ohan Berberyan and sold at the Parke-Bernet Galleries, New York, January 4, 1964 (illustrated in catalogue), for $650. Mrs. Sharaja, curator of Russian textiles at the Hermitage Museum, Leningrad, is, however, certain that No. 279 is not of Russian origin. (See No. 280 for a fuller discussion of the carpets woven in Russia during the nineteenth century.)





280 Tapestry Carpet

L. 392½ (996.9); W. 244¾ (631.7);
11–12 warps per inch.

THE RECTANGULAR carpet is of wool, woven with floral patterns.

Between a beige outer guard strip with a red stripe and a similar inner guard strip is the wide border. This is woven with a repeating motif of bunches of flowers in natural colors emerging from linked foliated scrolls of boatlike design and edged with a roped border, blue, pink, and white in color, flanked by a band of repeating cruciferae. The black field is densely woven with an irregular pattern of large red and white cabbage roses, blue morning glories, and peonies and other pink and white blossoms set amongst green leaves and ferns.

No. 280 was purchased in Istanbul shortly after the Russian Revolution.

This carpet has hitherto been described as being of Bessarabian origin. But it was only after the Bolshevik Revolution, when they were looted from the houses of wealthy Russians, that Russian-woven carpets began to appear on the European market, and the term "Bessarabian" has in consequence come to be used somewhat loosely in the West. However, according to Mrs. Talbot Rice (letter to the compiler) the term was also used very loosely even in pre-Revolutionary days in Russia to describe both pile and tapestry carpets, in fact, almost any carpet of native weave based on a European model. True Bessarabian carpets (i.e., those woven in Moldavia) were, however, always woven in a tapestry (*kilim*) technique. Between about 1830 and 1914 carpets of a European type were woven in Russia, not only in Moldavia (Bessarabia) but in the Ukraine, White Russia, and north and south Russia proper. A variety of techniques was used, some of the carpets being of the tapestry (*kilim*) type, some of needlework, whilst still others were in the knotted pile technique. These, especially the ones woven between the 1830s and 1850s, frequently followed the motifs found on contemporary French carpets of high quality that were imported into Russia for use in the grander reception rooms in the houses of the nobility (carpets woven locally were generally reserved for use in the lesser rooms or in country houses). The carpets woven in Russia proper were almost always of a floral character, the patterns being generally large in scale, repeating, and usually on a dark ground, although occasionally a white or ocher ground was adopted.

It was at one time suggested that, owing to the superior quality of No. 280, it had been woven in France, possibly at Aubusson. Mrs. Sharaja, curator of Russian textiles at the Hermitage Museum, Leningrad, is, however, of the opinion that No. 280 is undoubtedly of Russian, but not of Bessarabian, workmanship and dates from the middle of the nineteenth century.

Carpets of similar but usually simpler design are not infrequently met with and are generally described as Bessarabian, e.g., lots 41 and 46 in the sale of "Rare Rugs Assembled by Ohan Berberyan" at the Parke-Bernet Galleries, New York, January 4, 1964 (illustrated in catalogue), sold for $600 and $1,400, respectively. In the light of Mrs. Sharaja's comments, however, it seems wiser to regard these as merely of Russian nineteenth century origin.

The border seems to have been added since the carpet left Russia and may have been specially woven at Aubusson.

281 Tapestry Carpet

L. 102¾ (260.8); W. 66½ (168.9);
about 21 warps per inch.

THE RECTANGULAR carpet is of wool, woven in the border and on the field with repeating foliated scrolls in the style of Henri Salembier (working about 1770–1820), floral sprays, and garlands.

Between a wide outer guard strip of pinkish beige with a white outer edge, running around a strip of bead-and-reel design woven in yellow and brown on a white ground, and an inner strip of the same color, the border is woven with repeating foliated scrolls (*rinceaux*) in two tones of blue on a white ground.

The field is mauve with, in the center, a circular reserve enclosing rosettes, scrolls, and floral motifs in two tones of blue on a white ground; this is encircled with a floral wreath in naturalistic colors. Outside this the ground is filled at each end with two large confronted scrolls in various colors (yellow, blue, brown, red, etc.) amongst which birds are flying. Between them are leaf cups piled with fruit and terminating in floral sprays. An interlacing leaf garland woven in two shades of blue on a white ground runs around the edge of this field. At each corner of the border is a square with the same mauve ground enclosing a floral spray in naturalistic colors.

REFERENCE: Badin, *La Manufacture de Tapisseries de Beauvais depuis les Origines jusqu'à Nos Jours*, ill. opp. p. 106.

Formerly in the collection of Jacques Doucet, but not included in the sale of his works of art (Galerie Georges Petit, Paris, June 7–8, 1912). Later it was in an anonymous sale, Galerie Charpentier, Paris, March 20, 1959, lot 138, sold for 1,560,000 francs.

The carpet is of Beauvais tapestry woven about 1787–1790. A similar carpet but of somewhat simpler design with the signature D M (for de Menou) BEAUVAIS and a fleur-de-lys woven into the border was lent by the Baron X . . . to an exhibition of carpets in Paris, Musée des Arts Décoratifs, Quatre Siècles de Tapis Français, XVII–XXe Siècles, 1949, no. 21. Another, somewhat smaller but in a very similar style, is in the collection of Robert Lehman, New York.

For a few years, from 1787 to 1791 under the direction of *le sieur* de Menou, carpets were woven at the Beauvais tapestry factory. All of them appear to have been designed in the extremely etiolated neoclassic style of arabesque generally associated with the name of the designer Salembier and much favored in the immediately pre-Revolutionary period.

In 1798, Camousse, the new director of the factory, applied to be allowed to re-establish the manufacture of carpets, but permission was refused. It was only ten years later that this work was recommenced in the former church of the Madeleine in Paris, but, with the fall of the Napoleonic empire, work ceased here also.



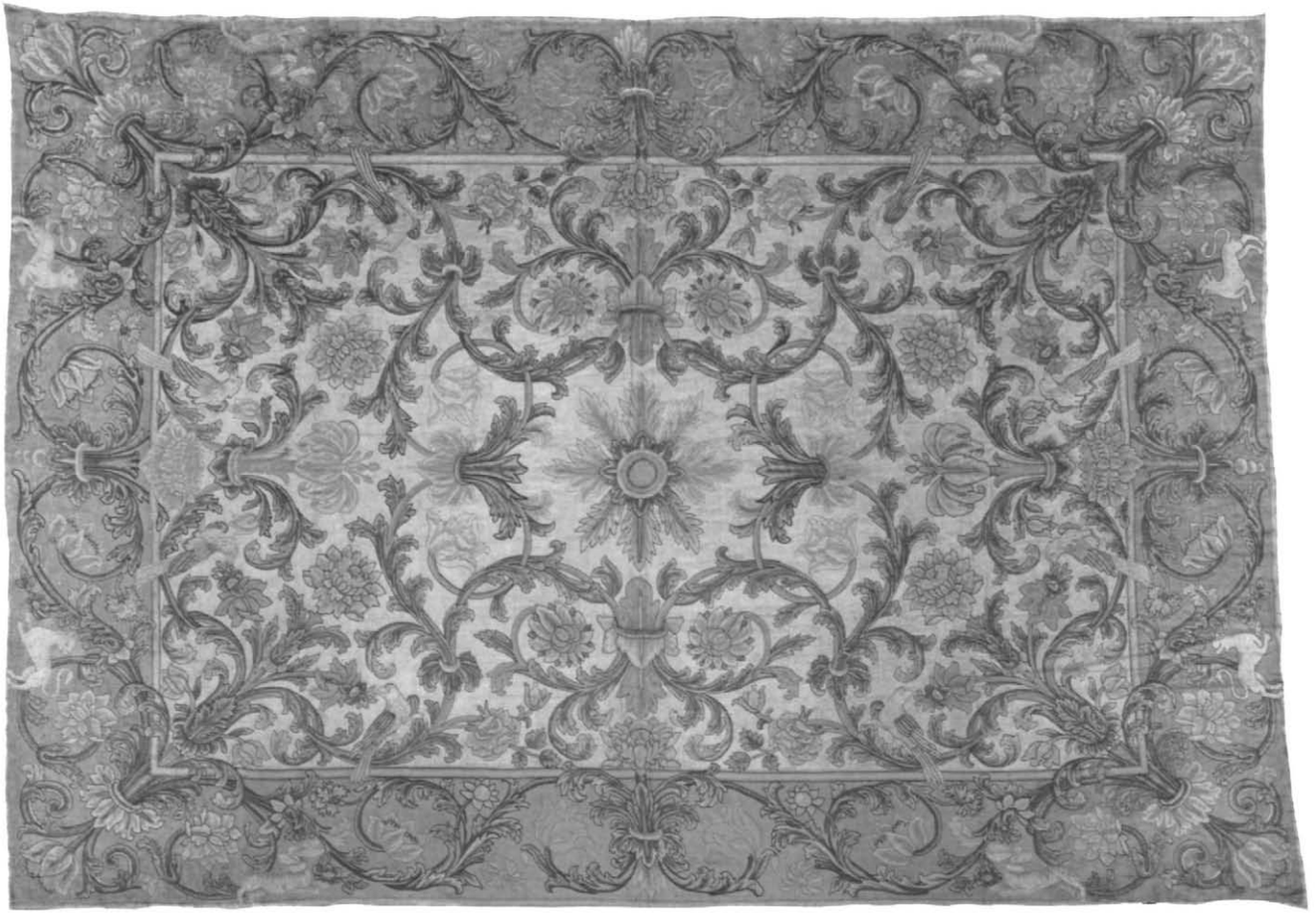
282 A, B Pair of Needlework Table Carpets

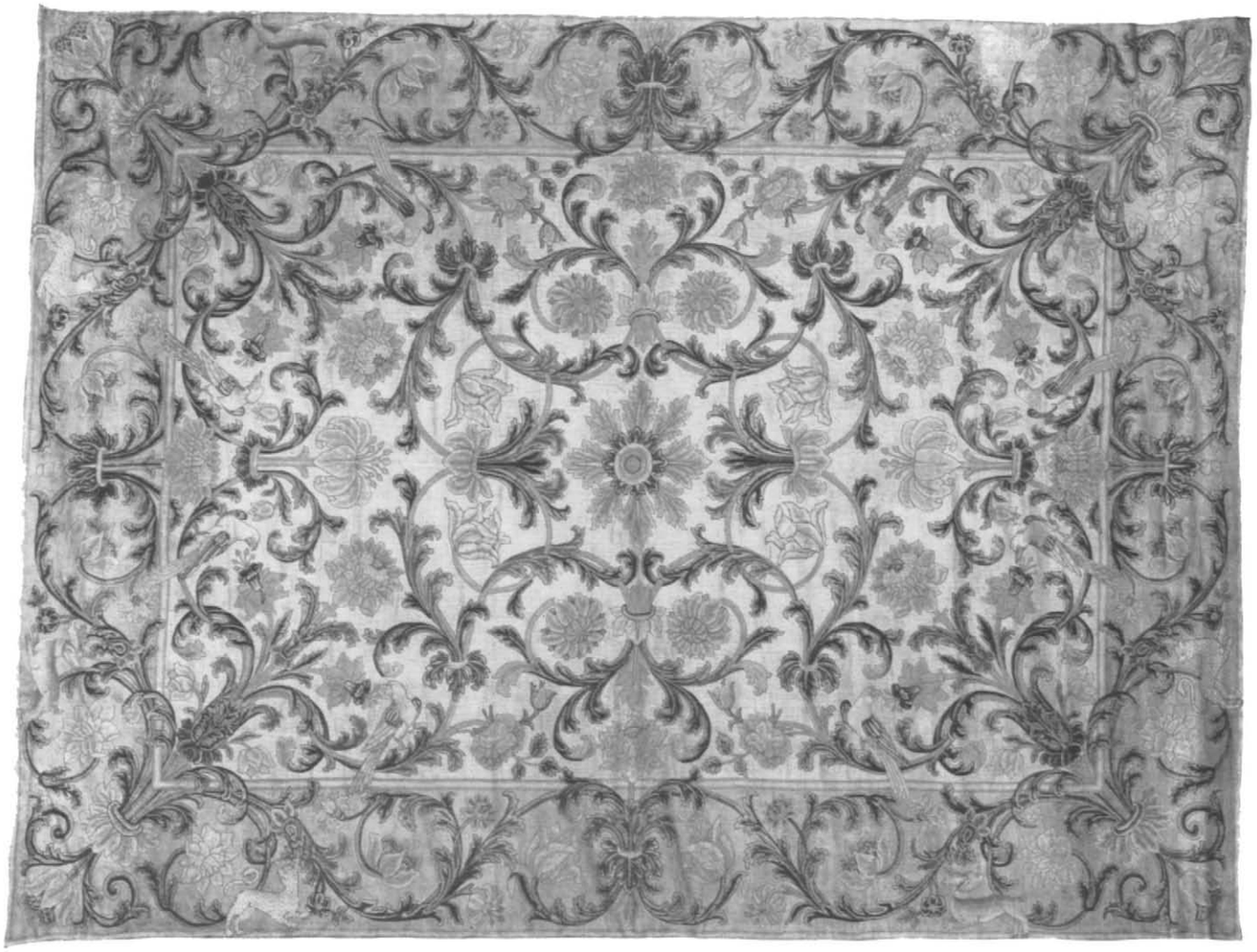
282 A: L. 127 (322.6); W. 93 (236.2).
282 B: L. 133½ (339.1); W. 91 (231.1).
About 100 stitches per square inch.

EACH RECTANGULAR carpet is embroidered in encroaching Gobelin stitch, with laid and couched outlines of the motifs in contrasting colors, in silk on canvas, both in the border and on the field with a pattern of interlacing foliated scrolls (*rinceaux*) and floral sprays amongst which birds and animals are playing.

Between an outer and an inner beige guard strip, through both of which a central white line runs, is a wide yellow border with repeating green *rinceaux* terminating in tulips, carnations, anemones, lilies, and sunflowers. Leopards are chasing deer amongst the scrolls.

The large central field of each is embroidered





on a cream ground with a central rosette in yellow and blue surrounded by an allover design of linked and interlocking floral and foliate scrolls with green leaves and yellow stems terminating in blue, pink, and yellow flowers. A parakeet and a jay are perched amongst the scrolls at each side.

The carpets were intended as table coverings rather than for use on the floor. Such carpets as Nos. 282 A and B are of a type generally claimed to have been made at the school for girls founded by Mme de Maintenon at Saint-Cyr, near Versailles, in 1686, where needlework played an important part in the curriculum. The craftsmanship of Nos. 282 A and B is, however, of a far higher standard than could be expected of schoolgirls and is clearly the work of professionals, probably working in Paris or possibly at Versailles. In any case their style suggests that they must date from quite early in Louis XIV's reign, though carpet designs were often of a retardatory character.

For a note on the so-called "Saint-Cyr needlework" see Appendix.

283 Persian Carpet

L. 165 (419.0); W. 69 (175.3);
about 208 knots per square inch.

THE RECTANGULAR carpet is of the so-called "Polish" type, knotted with silk thread and brocaded with silver and silver-gilt thread in the ground.

Between a narrow yellow outer guard strip woven with a repeating floral motif in yellow and red on a blue ground and a similar inner guard strip, the border is woven with a repeating pattern of floral arabesques and scrolls from which depend conventionalized palmettes.

The deep blue field is woven with a large cusped inner ground predominantly grayish beige in color over which runs a symmetrical design of arabesques interlaced with floral and foliated scrolls terminating in flowers and pointed leaves in pink, yellow, green, and beige. The same colors appear in the border.

REFERENCES: K. K. Oesterreichisches Handels-Museum, *Oriental Carpets*, no. 79, pls. LXI, LXI bis; Erdmann, *Der Orientalische Knüpfteppich*, pl. 84.

Formerly in the collections of Baron Albert de Rothschild; Baron Louis de Rothschild, Vienna.

The carpet was woven in Persia (probably in central Persia at Feraghan) during the first half of the seventeenth century.

"Polish," or Polonaise, carpets earned their name because a number were woven with coats of arms of the owners' family, the earliest to attract attention being of Polish origin. A particularly fine example, the property of Prince Czartoryski, was exhibited in Paris in the Salle Polonaise at the Trocadero during the Paris Exhibition of 1878. (It is no longer in the Czartoryski Museum at Cracow, though a fragment of another is to be seen there.) The European armorial bearings, combined with the unfamiliar workmanship (the ground of such carpets is not knotted but has rich metal thread brocaded into the warps), suggested that the carpets might not be of Persian origin but the work of a well-known family of weavers established in Poland—the Madziarskis. Subsequent research has shown, however, that this view is incorrect. The earliest Madziarski factory was not in operation until about the middle of the eighteenth century, too late a date for the carpets called Polish. It is now beyond dispute that the group of carpets called Polish was woven in Persia, principally as royal gifts (one of which, for example, was sent by Shah Abbas I to the Doge of Venice in 1604), or for sale to European countries. They were sometimes woven with the armorial bearings of the recipients, but many without coats of arms, e.g., the one at Hardwick Hall, Derbyshire, and the two examples here.

There are examples of these carpets in The Metropolitan Museum of Art, in Munich, at Rosenborg Castle, Copenhagen (a gift from Shah Safi I in 1639 to King Christian IV of Denmark), in the collection of Mrs. John D. Rockefeller, Jr., New York, and in private collections in England. The finest examples date from the period of Shah Abbas the Great (1587–1628).





[512]

284 Persian Carpet

L. 85 (215.8); W. 57 (144.8);
about 195 knots per square inch.

THE RECTANGULAR carpet is of the so-called "Polish" type, woven with a knotted silk thread inwrought with silver and silver-gilt thread in the ground.

Between a narrow outer guard strip woven with floral motifs in turquoise and green on an orange ground and an inner guard strip of repeating floral character in iron-red, orange, and green on a light blue ground is a wide border. This is woven with large repeating palmettes linked by interlacing arabesques and floral scrolls in iron-red, beige, orange, dark blue, and gold.

Within this border the beige field is woven with a symmetrical pattern of interlacing arabesques and foliated and floral scrolls in iron-red, orange, green, and light and dark blue.

The carpet is of Persian workmanship, dating from the early seventeenth century. For a description of the "Polish" type of Persian carpet see under No. 283.

285 Chimneypiece

(cheminée)

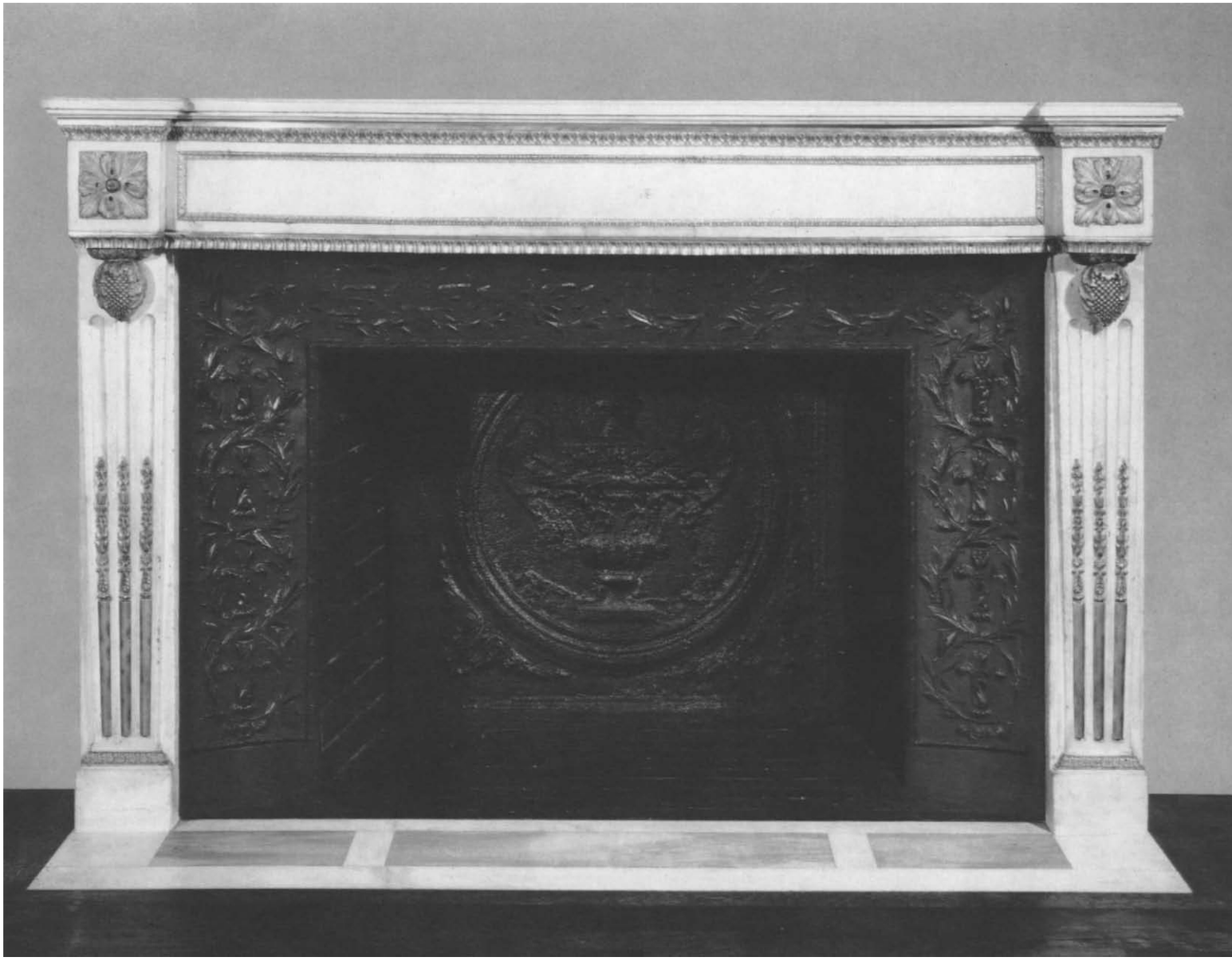
H. 43⅞ (111.4); W. 66¾ (169.5); D. 16½ (41.9).

OF YELLOWISH white Carrara marble and bronze chased and gilded.

The architrave is carved with a slightly recessed rectangular panel framed in tooled gilt bronze and has a slightly bowed front. The supports of the shelf are in the form of slightly tapering and fluted pilasters fitted with gilt-bronze *chandelles*, and each rests on a square base, the top of which is framed by a band of tooled gilt bronze. Each pilaster is surmounted by a cubical bracket mounted on the front with a large square foliated rosette and with a pomegranate with leaves, of gilt bronze, depending from its lower edge. The chimneypiece is fitted at each side with a horizontal rectangular hook of gilt bronze intended to hold the fire irons (see No. 203).

The interior of the hearth, which appears to be original, is of cast iron embossed with interlacing foliated scrolls enclosing acanthus flowers, and the fireback is embossed with a large two-handled classical urn within a circle.

Formerly in the Hôtel Greffuhle, Rue d'Astorg, Paris, from which it was removed in 1955. It must date from about 1775–1785.





286 Chimneypiece

(cheminée)

H. 42½ (108.0); W. 50½ (128.4); D. 15¼ (38.7).

PRINCIPALLY OF gray *bardiglio* marble and bronze chased and gilded.

The architrave, carved with two rectangular recesses framed in gilt-bronze moldings, with concave inner edges, is mounted in the center with a head of a bacchante flanked by long sinuous gilt-bronze sprays of laurel suspended by a ribbon from her neck. The shelf, supported at each end on a square block mounted in front and on each side with a rosette, rests on shallow, elongated consoles filled with gilt-bronze flutes and *chandelles*.

The cast-iron fireback is embossed with a scene of a reclining nymph and two flying cupids.

The chimneypiece must date from about 1775–1785. The shelf is of gray French marble and may therefore be a later addition.

287 Chimneypiece

(cheminée)

H. 45⁹⁄₁₆ (115.8); W. 73⁷⁄₁₆ (186.5); D. 17¾ (45.1).

OF GREEN *vert des Alpes* marble and bronze chased, partly patinated and partly gilded.

The architrave, mounted with a gilt-bronze frieze of repeating anthemions and palmettes alternating with foliated "candelabra," breaks forward at each end, where it is supported on the head of a large caryatid satyress of patinated bronze, crowned with a wreath of gilt-bronze vine leaves and grapes, whose clasped hands rest on her head. A wreath of ivy leaves of gilt bronze hangs around the waist of each satyress and is tied to a swag of drapery of the same material hanging over the inner shoulder of each figure. A tambourine is suspended by a ribbon over the left shoulder of the right-hand satyress and hangs behind her left hip. Cymbals are similarly suspended from the right shoulder of the left-hand satyress. Each caryatid figure stands on a semicircular marble socle.

The cast-iron fireback is embossed in the center with an urn enclosed within a pair of palm leaves tied by a ribbon bow.

Attributed to Pierre Gouthière (1732–1813/14) or his atelier.

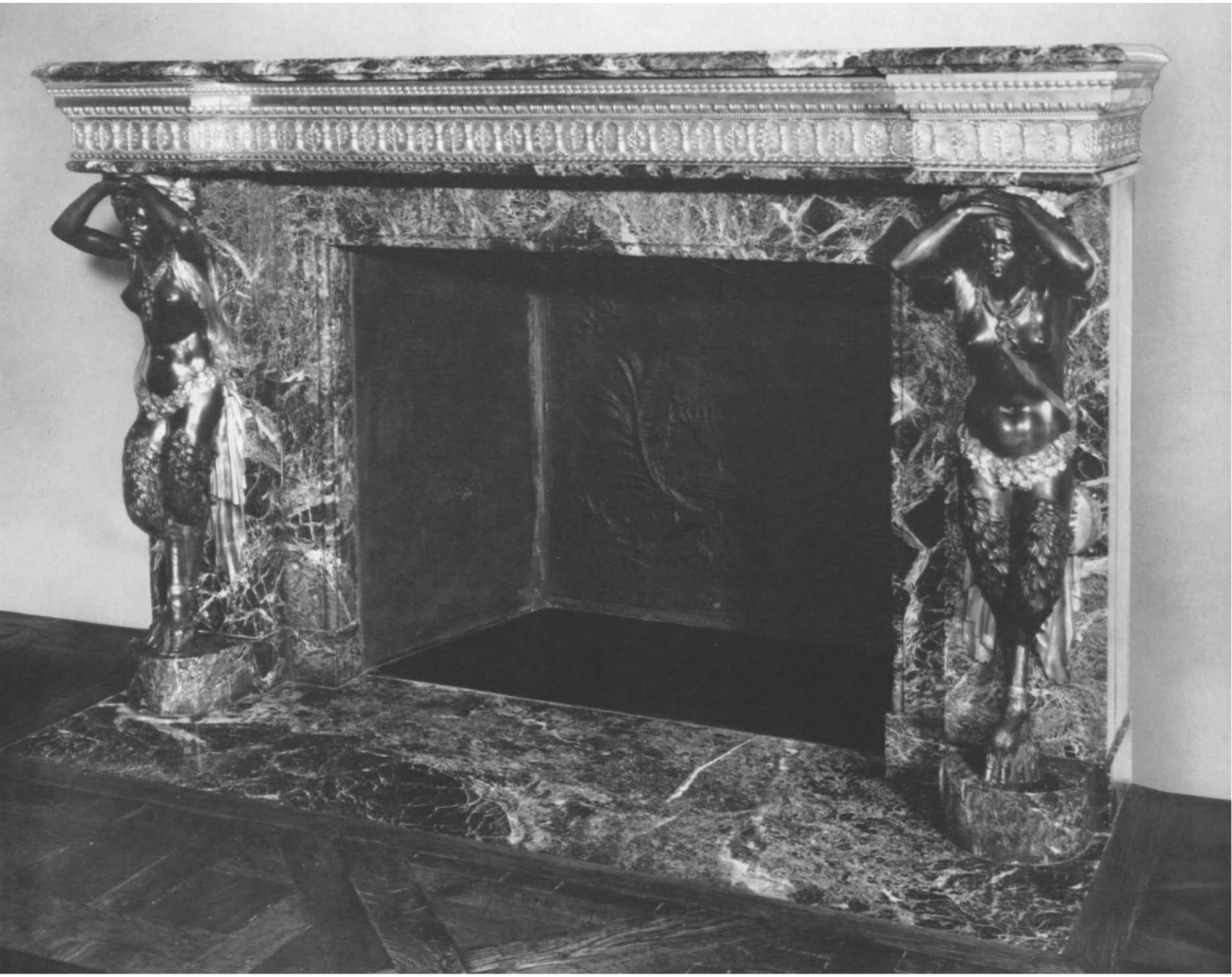
REFERENCE: *La Renaissance de l'Art Français*, June 1924, illustrated p. 332; Vacquier, *Les Vieux Hôtels de Paris: Le Faubourg Saint-Honoré*, II, p. 1, pl. 2.

Formerly in the Hôtel de Massa, Rue de la Boëtie, Paris (it can be seen in position in both illustrations cited above). The Hôtel de Massa was built at the corner of the Rue de la Boëtie and the present Avenue des Champs Élysées in 1777–1778 by the architect Le Boursier for Philibert Thiroux de Montsauge, *administrateur des Postes et receveur général des finances de Paris*. The chimney piece No. 287 was probably installed then, though it may have been put in by Louis Duplessis, Duc de Richelieu et Fronsac, son of the notorious Maréchal-Duc. He occupied the house only from 1788 to the Revolution, when he and his wife emigrated, and the house was confiscated. It was probably taken out in 1928 when the building was removed, stone by stone, and re-erected at No. 38 Rue de l'Observatoire.

Several chimneypieces of this design are known, varying in the decoration of the architrave. The most notable examples were in the Salle à Manger and the Salle à Coucher at the Château de Bagatelle, Paris, up to 1904 (illustrated in Duchesne, *Le Château de Bagatelle*, pls. 36, 60), when they were sold by Sir John Murray Scott. Another is in the Royal Closet at Buckingham Palace (illustrated in Smith, *Buckingham Palace*, fig. 146). A further example is now in the collection of Stavros Niarchos at the Hôtel de Chanaleilles, Paris (this may be one of those from Bagatelle mentioned above). Two others with slight variations of design (the figures hold infant satyrs to the fire), but clearly from the same workshop, are in the Crimson Drawing Room and the Green Drawing Room at Windsor Castle.

All these, including No. 287, have hitherto been traditionally attributed to Claude Michel, known as Clodion (1738–1814), who is believed to have provided the decoration of chimneypieces from time to time. The gray marble mantel supported by bearded caryatid figures, in the Boudoir of Mme de Sérilly at the Victoria and Albert Museum, London, is generally and acceptably attributed to Clodion. Others of a similar character, such as that in the Grand Salon of the Hôtel de la Vaupalière in Paris, have likewise been plausibly regarded as this sculptor's work.

All the ten chimneypieces originally installed at Bagatelle, however, are known to have been by Gouthière or his assistants (see Duchesne, *op. cit.*,





p. 141). Some still remain *in situ* there (see illustrations on pp. 520, 521), and, although at least one of these, in the manner of J. Caffiéri, was almost certainly installed by Lord Hertford during the nineteenth century, there seems little reason to doubt that the two sold by Sir John Murray Scott in 1904 were part of Gouthiere's original installations.

Nothing in the design of No. 287 or of the group of chimneypieces related to it is incompatible with what is known of Gouthière's style. Furthermore, the manuscript *Mémoire de modèles de bronze, cizelure et dorure, fait pour le service de Mme la Duchesse de Mazarin sur les ordres de M. Belanger, premier architecte de Monseigneur le Comte d'Artois, par Gouthière cizeleur doreur du Roy en 1781*, drawn up by E. Martincourt, the well-known *ciseleur*, after mentioning such items as a "Feu, pareil à celui de Bagatelle" (of which Belanger was the architect), concludes "Exécution des pièces ci-contre: 2 figures de femmes ornées de ceintures de feuilles de lierre, ceintures à bandoulière retroussant draperies, et portant tambour de basque avec des grelots" (see Robiquet, *Gouthière, Sa Vie—Son Oeuvre*, p. 124). It seems reasonable to suppose that the figures referred to in this document were similar to those forming the caryatid supports for the two chimneypieces still at Bagatelle in 1904, for No. 287 in this collection, and those elsewhere mentioned above.

The chimneypiece in the Royal Closet at Buckingham Palace (closest of all in design to No. 287 though it is of white statuary marble) was originally supplied by the Parisian *marchand-mercier* Daguerre for the Throne Room at Carlton House. He likewise supplied two somewhat similar chimneypieces now at Windsor for the Crimson Drawing Room at Carlton House. There is very good reason to suppose that Gouthière was Daguerre's favorite *bronzier* (see Verlet, *Annales*, January-March 1958, p. 24; see also under No. 88). This greatly strengthens the arguments in favor of Gouthière's authorship of No. 287.

For a discussion of the life of Lord Hertford, see Watson, *Wallace Collection Catalogues: Furniture*, Introduction.

OPPOSITE: *Detail of the chimneypiece below*

Chimneypiece by Gouthière, as photographed in the Château de Bagatelle in 1904



APPENDIX

Savonnerie Carpets

The Manufacture de la Savonnerie du Quai Chaillot, like so much else in the extraordinary development of the industrial arts in France under Louis XIV, owes its origin to Henri IV. Amongst the many steps Henri took to revive native industries, killed by a century of religious and civil strife, was the revival of the manufacture of carpets, *tapiz de Turquie et façon du Levant*, as they were called. Carpets of both Oriental and European weave had, of course, been known in France for many centuries, and carpets had apparently been woven there since the time of the Crusades. But the word *tapis* is used ambiguously in medieval documents for both wall hangings and floor coverings; the precise significance of the terms *tapis sarrazinois* and *tapis nostrez* is uncertain although the manufacture of both was given guild status in the twelfth century.

In the early seventeenth century considerable sums of money were going out of France to purchase carpets from Turkey and Persia. It was on economic grounds, therefore, that in 1604 Jean Fortier from Melun submitted a proposal to the Commission Consultative sur le fait du Commerce Général et de l'Établissement des Manufactures dans le Royaume to set up, amongst other things, the manufacture of *tapis de Turquie* (what in contemporary England was called "Turkey work") in Paris and other towns. At almost the same moment the amateur efforts at carpet-weaving of a young man, Pierre Dupont, were brought to the king's attention and impressed him so deeply that Dupont was granted accommodation to develop his craft further in the Galerie du Louvre, where a number of other artists and craftsmen were being provided with studios and workshops under royal protection.

We are well informed about Dupont's life and ideas, for in 1632 he published *La Stromatourgie, ou Traité de la Fabrication des Tapis de Turquie*, a curious book written in a tiresomely prolix style and stuffed with Latin quotations, but nevertheless containing a great deal of valuable historical information about seventeenth century carpet-weaving in France. At some time before this book appeared, Dupont had engaged as an apprentice a certain Simon Lourdet. His apprenticeship completed, in 1627 Lourdet entered into a contract to train a number of orphan children from the Hôpital de Bon Port in various types of textile-making. Eventually this organization moved into the buildings of a disused soap factory, "le vieux bâtiment grossierement fabriqué nommé la Savonnerie," to which the Administrateurs des Hôpitaux had transferred the orphanage of Bon Port a short while before. These buildings, situated beside the Seine near Chaillot, just beyond the end of the present Cours de la Reine and close to the site of the present Musée d'Art Moderne, had already had none too happy associations with textile manufacture. The tapestry weavers de la Planche and de Commans had invested money in a soap-making factory there that had failed, but the name, which derives from *savon*, or soap, survived.

Lourdet had already established himself in these buildings with his orphans when, in 1627, Pierre Dupont, unhappily for himself, decided to enter into a formal commercial association with his one-time apprentice "pour obtenir le privilège du Roy touchant le rétablissement de leur manufac-

ture." On April 17, 1627, by an *arrêt du Conseil d'État*, Dupont and Lourdet were granted the privilege they sought for a period of eighteen years. The Crown thereupon purchased the Savonnerie buildings and three years later enlarged them.

After some opposition from the Administration des Hôpitaux and more from the *maîtres-jurés tapissiers de haute lisse, contre-pointiers, sarrazinois, ecc.*, the privilege of 1627 was registered by the Parliament on March 30, 1630 with certain modifications. Dupont and Lourdet were, however, carefully restricted to the manufacture of "les tapis et autres ouvrages de tapisseries façon de Levant." It was at this period that carpets woven both at the factory and by Dupont alone in the Louvre began first to be known as "Savonnerie," a name they have borne ever since and that has become world famous—so much so, indeed, that it is often applied loosely to French pile carpets (and sometimes those of other nationalities) produced in other factories.

In spite of this auspicious start the future progress of the manufactory was anything but smooth. From almost immediately after the monopoly was granted, relations between Simon Lourdet and Pierre Dupont began to deteriorate rapidly, so that within a short period the two came to behave as sworn enemies rather than partners. Dupont eventually had great difficulty in gaining access to the buildings at Chaillot at all, and he had recourse to Parliament to enforce his right to lodgings in what was, after all, as much his establishment as Lourdet's. Charges and countercharges flew between the partners. Dupont accused Lourdet of treating his apprentices cruelly, whilst Lourdet repudiated his former master, denying that he had learned the secret of carpet-weaving from Dupont. He even declared that he had visited Persia earlier on in life and thus obtained his knowledge at the fountain-head, a claim that was almost certainly false. To add to the difficulties of the young manufactory, some trained apprentices from the Savonnerie factory escaped to England and set up a rival establishment there. As a result they were successful in exporting to France their own *ouvrages façon de Turquie et de Levant*, which sold at a lower price than the local productions. This forced the government to take measures to protect the Savonnerie's own creations. An edict was promulgated, laying down that no carpets "à la réserve du nombre qui sera permis par Sadite Majesté" might be imported into France.

Pierre Dupont died in 1640 at the age of sixty-three. His privileges, as well as his apartments in the Galerie du Louvre, were continued to his son Louis by new letters patent dated December 31 of that year. Louis XIII, not long before his death, had likewise extended the original Savonnerie privilege granted to Simon Lourdet in 1627 for a further eighteen years beyond 1643. In these fresh letters patent Lourdet is described as "entrepreneur de la manufacture des tapis de Turquie et du Levant," and we learn that he was still in full occupation of the Savonnerie buildings.

In spite of the bad relations between the two principals, into whose quarrels the officials of the Hôpitaux Généraux had also been drawn, the carpet-weaving seems to have flourished. Letters patent of 1650 mention that the products of the Louvre and the Savonnerie establishments had by now become so famous that they were no longer referred to as *tapis façon de Turquie*, but as *tapis façon de France*. The few pieces surviving from this early period are of excellent quality, amongst them a remarkable panel (now belonging to the Mobilier National) woven by Pierre Dupont in his atelier at the Louvre with portraits of Louis XIII and his family, a species of design that was to make its appearance again toward the end of the eighteenth century.

A fair idea of the sort of carpet woven at this period can be obtained from the description of one in the inventory of Cardinal Mazarin's possessions drawn up in 1653 (*Inventaire de Tous les Meubles du Cardinal Mazarin*, ed. Duc d'Aumale, p. 170):

> Un grand tapis de Savonnerie à fonds noir,
> dans le milieu duquel il y a une cartouche en ovalle,

> remplie de fleurs et de fruits, à l'entour de la quelle sont plusiers branches de feuillages liées ensemble d'où sortent quantité de fleurs, et entre les dites branches il y a pots remplis de fleurs et de fruits, le dit tapis ayant une grande frize remplie de fleurs, de pots et de panniers plains de fleurs entre deux petites bordures, l'une ornée de coquilles blanches, et l'autre de rozettes bleües et feuilles vertes, le dit tapis long de cinq aunes un seizième, et large de trois aunes trois quarts.

The similarity of this to the carpet No. 276 in this collection is evident. Another example is a fragment of a carpet woven with the arms of Anne of Austria, exhibited at the Musée des Arts Décoratifs, Paris, Louis XIV: Faste et Décors, 1960 (catalogue no. 767). Both this and Mazarin's carpet are of entirely European design. In No. 275 in this collection, however, which can hardly be much earlier, traces of Oriental influence linger in the compartmented design.

When, therefore, Louis XIV's personal reign opened, he found carpets being woven for the Crown with considerable success at two separate establishments: in the Galerie du Louvre and at the Savonnerie factory at Chaillot. The young king, seeking, under Colbert's guidance, to stimulate the luxury arts of France as Henri IV had done before him, decided to make the Savonnerie factory the main center of carpet-weaving by restoring the old buildings, which had fallen into decay. He granted an entirely new contract to Simon Lourdet and his son Philippe. This was signed, in the presence of Colbert, on March 31, 1664. The terms of this new contract reorganized the Savonnerie factory on much the same lines as those on which the Manufacture Royale des Gobelins was being established at that moment, though carpet-weaving was not raised to the status of a royal manufactory until later. The Administrateurs des Hospices were to supply each year sixty orphans aged about ten or twelve. These children, after a probationary period of three months intended to weed out those with a total lack of ability, were to serve an apprenticeship of six years. Each year only a single one of the youths who had completed his apprenticeship would be permitted to become a master craftsman (*maître*), the rest remaining *compagnons*, or journeymen. The children were to be taught the art of design, in addition to carpet weaving *façon du Levant*, and everything else relating to the *métier du tapissier*. Each month a painter from the Académie Royale nominated by the *surintendant des Bâtiments* was to visit and inspect their work. Lourdet was relieved of all administrative responsibility; the feeding of the children was to be organized and paid for by the hospital authorities, for which two of the directors of the Hôpitaux Généraux were specially appointed as administrators. The Savonnerie factory continued to work under this sensible dispensation until the end of Louis XVI's reign.

Louis Dupont was not associated with the new contract of 1664, but in spite of the preferential treatment accorded to the establishment at Chaillot he seems to have continued to work under royal patronage in his atelier at the Louvre until 1671, when his rooms were handed over to the *orfèvres-émailleurs* Gédéon Lesgaré and Pierre Bain. Louis then seems also to have moved to the Savonnerie factory. Nevertheless, he was not specifically associated with the widow Lourdet, who had succeeded to her husband's appointments at the Savonnerie on his death in this same year; the two workshops appear to have operated independently, side by side. Though both enjoyed Crown protection and were employed, for instance, on the great series of carpets ordered for the Grande Galerie of the Louvre, payments were made separately to each. In 1687, Louis's son Bertrand-Louis (sometimes referred to as Bertrand-François) Dupont obtained the *survivance* of his father's offices at the Chaillot factory, and after the death of the widow of Simon Lourdet, he became the sole head of the establishment.

The earlier part of Louis XIV's reign was the most flourishing period of the Savonnerie's existence. By far the most important individual commissions given to the factory were those for the thirteen carpets woven for the Galerie d'Apollon

and the even larger commission placed subsequently for nearly a hundred carpets for the Grande Galerie à Bord de l'Eau (the present long picture gallery) at the Louvre, which kept the factory occupied for nearly twenty years. The designs were begun in 1665, and the first carpets put on the looms in 1668. Some account of the latter commission is given in this catalogue under No. 277, an entry that describes one of the finest of the surviving carpets from the series. Louis XIV spent enormous sums on this commission; in the year 1680 alone no less than 14,449 livres were paid for work on these carpets, and comparable sums were paid out annually for nearly a decade. Nevertheless, during this period the factory was also producing other carpets for the king, especially as presents to those whom he wished to favor. The ambassadors from Russia, Spain, Denmark, Siam, and even Persia, the home of carpets, received them as royal gifts. At home others were presented to the Duc d'Orléans and to Louis's most-loved favorite, Mlle de la Vallière. These presents were sometimes selected from amongst the carpets already woven for the Grande Galerie; occasionally these would be replaced by carpets of a different design. Thus it seems probable that carpets that did not please the king or his advisors were sometimes deliberately chosen as presents.

Covers for the seats of chairs, sofas, stools, and benches were also woven of pile carpet material, the latter, particularly,[1] in considerable numbers in these years, for they were "d'une grande durée," though tapestry was hardly ever used for this purpose until much later, and then only sparingly. Panels for screens and, occasionally, wall hangings and *portières*[2] were also produced in pile carpeting. A notable example of this latter type is the set of four magnificent wall hangings representing The Seasons after designs by Audran, one of Louis XIV's last commissions to the factory, which was completed in 1717 and presented to the Mérode family on the occasion of the marriage of one of the Mérode princes to a Czernin.[3] An earlier wall hanging, woven in silk by Dupont in 1685, is in the Louvre.

But, in the main, floor carpets were the factory's staple product, and the royal palaces received by far the greater part of its output. For this reason it suffered grievously, as did the other state manufactories at the Gobelins and elsewhere, from the disastrous economic consequences of Louis XIV's vainglorious territorial and dynastic ambitions, which made themselves acutely felt from 1689 onward. From about 1690 until 1712 money was so scarce that the Savonnerie only just managed to keep its head above water by weaving a few seat coverings and screens, and one or two small *tapis de pied* for the chapel at Versailles or for private individuals. But during much of the latter part of Louis XIV's reign the looms were frequently idle. In July 1699, Daniel Cronström, the King of Sweden's agent in Paris and later Swedish Resident there, wrote to the younger Nicodème Tessin, the architect, after a visit to the factory: "La forme ou le travaille c'est le mesme que les tapits de Perse ou de Turquie. Il n'y a qu'un seul homme icy qui en a le privilège, et qui est fort desoccupé" and went on to urge on Tessin the desirability of purchasing "quelque morceau pour le Roy, comme portières, canapées, fauteuils, escrans, tapits de table, tapits de pieds, etc."[4] On July 8, 1708, the Duc d'Antin, *surintendant des Bâtiments*, wrote to the king: "Je fus à Savonnerie: cette belle manufacture est sur le point de sa chute. Je ferai, dès ce matin, ce qu'il faut pour la soutenir suivant l'état que Votre Majesté a reglé." But it was nearly four years before much was done. In 1712, d'Antin

1. Several are described in the *Inventaire Général du Mobilier de la Couronne sous Louis XIV*, ed. Guiffrey, e.g., nos. 548, 1188, 1268, 1298, 1313, etc.

2. "1157—Une portière d'ouvrage de la Savonnerie, toutte de soye, représentant au milieu un grand vaze de fleurs et une teste d'Apollon. . . ." *Inventaire Général du Mobilier de la Couronne sous Louis XIV*, II, p. 352. The date of the entry is 1684.

3. See below, p. 531.

4. *L'Art en France et en Suède 1693–1718*, ed. Weigert and Hernmarck, pp. 232–233.

began reconstructing the buildings and gave the organization a new constitution, raising its status to that of Manufacture Royale des Meubles de la Couronne de tapis façon de Perse et du Levant. In spite of this, very little attempt was made to relieve the factory's distress beyond the placing of a few commissions for carpets for the chapel at Versailles.[1]

Four years after this, in 1716, Bertrand-François Dupont was succeeded as director by his nephew Jacques Noinville, whom he himself had trained, and who continued to supervise the carpet-weaving until his retirement in 1742. He was the last director of the factory to belong to the family of the original inventor of *tapis façon du Levant*. Pierre-Charles Duvivier, who succeeded him and continued in office until 1773, was no relation, but had worked under Noinville for a number of years. Duvivier in turn was succeeded by his son, who supervised the factory for almost fifty-three years, steering it through the difficult period of the Revolution.

The Savonnerie was never again to enjoy the prosperity of the early years of Louis XIV's reign. Even in 1750 there were only twenty workers and nine apprentices on the books of the establishment, in contrast to the sixty new entries each year earlier on. To add to the factory's difficulties there were very serious delays in paying for the work during the latter years of Louis XV's reign and increasingly during that of his successor. This is the burden of numerous letters written by Soufflot to Marigny. Thus on May 29, 1771, he declares "J'ai été obligé de prêter M. *Duvivier* de quoi donner une partie de leur semaine à ses ouvriers qui mourront de faim à présent."

1. Apart from the various royal palaces, a certain number of Savonnerie carpets seem to have gone to churches other than the chapels royal of the palaces. Thus on 21 *fructidor, an* III, Lenoir records that he had handed over to the Gobelins "six grands tapis de la Savonnerie" he had received from Notre-Dame-de-Paris (*Journal*, ed. Courajod, I, p. 66, no. 434). A number of carpets were woven at Chaillot for the various chapels royal at Versailles and elsewhere.

Nevertheless, a certain number of large carpets were woven for the royal palaces throughout the eighteenth century; in these, rococo devices gradually replaced the baroque acanthus scrolls, classical emblems, and linked bars and C-scrolls that formed the principal decorative motifs on carpets of the Louis XIV period. Amongst the favorite rococo motifs, shells, bats' wings (see the carpet No. 278 in this catalogue), fans, and a sort of umbrella-shaped rosette or "velarium" played a predominant part. Lighter colors were used; instead of the deep blacks and browns—the noble ground colors of the Louis XIV baroque—an altogether gayer range of tones was adopted: pinks, lemon yellows, pale blues, whites, and even checkered grounds of blue and white. But the factory was conservative in its practices and often used quite retardatory designs. The neoclassic motifs of the Louis XVI style, for instance, began to appear in Savonnerie carpets only about 1780, and it was not uncommon for a design to be woven two or three times over a period of thirty years. In the other decorative arts taste changed too fast for such old-fashioned designs to be acceptable.

Some idea of the cost of the work at this period can be inferred from the fact that one of these carpets, measuring only about twenty-three feet square, cost 7,255 livres, certainly the equivalent of several thousand pounds sterling in terms of today's currency. Nevertheless, the court seems to have had little idea of using these furnishings economically: a perfectly new carpet specially woven for the birth of the future Comte d'Artois, at Versailles in 1757, was totally ruined on that very occasion.

The factory had been intended by Louis XIV to work exclusively for the Crown; in general, private individuals could not purchase carpets, except (as we have seen in the case of Cronström and the King of Sweden) in moments of financial stringency, when the royal commissions were inadequate to employ the workers. In 1751, an exception was made in favor of the directors of the Compagnie des Indes, who obtained special per-

mission from Mme de Pompadour's brother, M. de Vandières, then *surintendant des Bâtiments*, to purchase two large carpets for presentation to an Indian potentate. Unfortunately, the ship transporting them to Pondicherry was wrecked, and the carpets perished. In 1768 at another period of financial difficulty, de Vandières, now the Marquis de Marigny, made some attempt at economies by selling old or damaged carpets to private individuals, but it could hardly have been hoped that this would achieve much financial success, and it did not in fact do so.

The better carpets remaining in storage were sometimes used for royal presents, particularly those woven for the Grande Galerie at the Louvre, since that palace was no longer occupied by the king. It was in this way that two carpets woven for the Grande Galerie came to be presented to the Spanish ambassador, the Duque d'Osuna, one of which is now in this collection (No. 277). This practice of presenting carpets to foreigners gave rise to a curious incident in 1786 when the English miniature painter Richard Cosway offered four cartoons by Giulio Romano as a present to Louis XVI for the projected public museum to be opened at the Louvre. In return, the king ordered him to be presented with several Gobelins tapestries and a Savonnerie carpet taken from storage. Cosway, a man with quite inflated ideas of his own importance who had made a good deal of money in his profession, rejected the Savonnerie carpet altogether (perhaps because it was old-fashioned) and presented the tapestries to the Prince of Wales, the future George IV. But as he had tried to sell the cartoons to Louis eleven years earlier and they had been rejected, he may have made this somewhat magniloquent gesture out of pique.

During the reign of Louis XVI the practice of weaving portraits in pile carpeting, already adopted by Pierre Dupont in Louis XIII's reign, was revived for a short period. In 1777, Duvivier showed two oval portraits of Louis XV and Joseph II, Emperor of Austria and brother of Marie-Antoinette, to the king at Versailles. This revival was probably inspired less by Dupont's earlier portrait group of Louis XIII's family than by emulation of the portraits, which, at Soufflot's suggestion, were woven in tapestry at the Gobelins factory at this period. The conception of a portrait executed in a pile-carpet technique is perhaps of doubtful aesthetic validity (or, for that matter, one carried out in tapestry). The surviving examples (in the Louvre, for instance, or at Waddesdon Manor), however, give an idea of the remarkable skill of the factory's craftsmen and the subtle gradations of color they were able to achieve.

During the Revolution the Savonnerie factory was at first interfered with a good deal less than were many French public institutions connected with the arts. This was in part due to Duvivier's diplomatic administration and, perhaps, in part to the chance that the establishment was situated well away from the political center of Paris. Nevertheless, the almost complete cessation of orders, the delays in paying the workmen (though this had been endemic under the *ancien régime* also), and the depreciation of their wages owing to the inflation of the currency reduced the factory to a sad condition. A list of the workers drawn up in 1793 showed that there were only four of the first class, four of the second, ten of the third, and three of the fourth, a number that is far below those required earlier to complete such great commissions as had been given to the factory under Louis XIV.

After 9 *thermidor* the financial situation of the factory became even more parlous. To raise money, the Commission d'Agriculture et des Arts in 1797 recommended the sale of carpets from stock at a heavy loss. They were offered to the public *à trois quarts de perte*, but even so found no purchasers. As Duvivier pointed out, even when potential buyers were offered carpets previously costing 5,000 livres for as little as 1,500 to 1,800 livres they rejected them because they declared they preferred to purchase Aubusson carpets of comparable size for 400 livres. The rise of democracy thus quickly brought with it that preference for buying in the cheapest market that in the last century and a half has had such a disastrous effect on the decorative arts.

Paradoxically, the Commission Temporaire des Arts had recently recommended the withdrawal of all Savonnerie carpets from the sale of the contents of Versailles as objects worthy of the national museum. These efforts, however, had little result, for, under pressure from the Commission des Revenues Nationaux, the carpets withdrawn were sold to obtain goods and currency that the hard-pressed government badly needed from abroad. At the same time serious attempts were made to dispose of the factory's stock also to foreigners who could pay in the undevalued currency of their own countries. Amongst the buyers was a Portuguese named Poppe (possibly a misunderstanding of the common Portuguese name Lopez, pronounced "Lopsch"), who purchased a number of carpets, and a dealer from Leghorn, who bought seven for the insignificant sum of 15,000 francs. Van Recum, one of the foreign agents of the Commission des Subsistances, who acquired some of the most remarkable of the former royal furniture sold after the Revolution, also obtained some important Savonnerie carpets at this period. Constantin Brun was another agent who purchased Savonneries. But the results were not sufficiently satisfactory to justify the losses incurred, and the sales ceased. It was at this period, too, that the royal cyphers, crowns, fleurs-de-lys, and other "insignia of feudality" were removed from the pre-Revolutionary carpets. The result of this vandalism can be seen on a number of surviving carpets, notably several at Waddesdon Manor and at Mentmore. Government departments, too, began at this time to indent on the factory's remaining stocks of Savonnerie carpets for the furnishing of ministers' offices: altogether thirty-two carpets were taken from the stock during the Revolutionary period for this purpose. An exhibition gallery was opened in 1798, at the same time as other French national museums were being created, but there were only three carpets remaining available for exhibition, apart from a fragment of a recently woven one. When a marble tablet lettered with the factory's new post-Revolutionary title—Manufacture Nationale de Tapis et Meubles façon de Perse dit Savonnerie—was set up over the entrance to the building, money was so short that the agent supplying it had to be paid by the gift of two small rugs, though the total cost came only to 143 francs 91 sous, and the already exiguous stock was further depleted thereby.

At the opening of the Consulate there were only eighteen workmen left at the factory, and only the three carpets exhibited in 1798 remained in stock. Even these were soon removed by Chaptal, the Ministère de l'Intérieur, who had them sewn together to form a single carpet regardless of their differing patterns.

But better times were ahead. The First Consul was an active supporter of native industry, and became particularly so after he was crowned Emperor. Like the other national manufactories, the Savonnerie received commissions for furnishing Napoleon's apartments at Saint-Cloud, the Tuileries, and other Imperial palaces, as well as the various government departments. From 1804 the Manufacture was placed under the supervision of the Intendant général de la Maison de l'Empereur, the Comte Daru. Money was provided to enable materials of better quality to be purchased, and new scales of pay were laid down for the workmen.

An attempt was made, too, to bring the designs used more into line with contemporary taste, for the eighteenth century models were still being used. With this in view, Lagrenée was appointed to paint new cartoons after designs by Percier and Fontaine, whilst many of the older surviving cartoons by seventeenth and eighteenth century artists were handed over to the new museum at Versailles.

In spite of these attempts to bring the designs up to date, some of the old models still continued to be used: when Le Fuel, the Conservateur du Mobilier Impérial, was furnishing the palace at Laeken near Brussels for Napoleon, he drew on the Savonnerie for seventeen stool covers after the hundred-year-old designs by Blain de Fontenay. He also commissioned a number of panels for screens to be woven with the "animal fables" by Desportes,

Oudry, and Audran, which had been very popular in the eighteenth century. But at the same time the new designs by Percier and Fontaine were being used for carpets woven for the Tuileries, whilst the painters Louis Saint-Ange and Dubois were also commissioned to design carpets and bench covers.

In 1805, there were still only nineteen workers on the factory's books, but commissions were at least coming in. Two large carpets woven at the Savonnerie were presented to Pius VII by Napoleon after he had performed the coronation ceremony at Notre Dame in 1804, and from that period onward orders flowed in for the furnishing of the Imperial palaces and houses of Napoleon's marshals and court officials. By 1812, the number of workers had increased to forty.

The needs of the Imperial household were by no means satisfied by the Savonnerie factory alone. The liberal economic theories introduced at the Revolution had led to the abolition of the Savonnerie monopoly and the setting up of a number of rival carpet factories in Paris and elsewhere; orders for the court were often placed with these private institutions such as that established in Paris in 1801 by citizen Sallandrouze-Larmornaix. Although commissions for the Savonnerie were still reasonably plentiful, the government, as in the past, was seldom very open-handed with money, and Duvivier was often compelled to reduce the prices by keeping down the wages of the craftsmen. Nevertheless, the Empire was a period of relative prosperity for the factory.

Under the Restoration, however, the economies necessitated by the impoverished state of France after the fall of Napoleon reduced the factory once again to a relatively poverty-stricken condition. Few orders were received, and these were mostly carried out after designs created during the Imperial regime, though naturally such Napoleonic emblems as the crowned cypher N, the emblematic bees, and the eagle were suppressed. In 1825, as a further measure of economy, it was decided to unite the factory with the Gobelins, a proposal that had been mooted as long ago as 1780. In February of the following year the workers and equipment finally quitted the buildings that they had occupied for almost exactly two centuries, and the history of the Savonnerie factory as an independent institution was brought to an end.

Under Louis-Philippe a number of important Savonnerie carpets were ordered from the Gobelins, amongst them a particularly large one (two hundred square meters) for the choir of Notre Dame, commissioned in 1833, as well as several other carpets of considerable size for the Tuileries and Saint-Cloud. There was, however, a marked decline in the quality of the designs.

A certain number of carpets were woven during the Second Empire, but since that time the cost of the work has become too prohibitive to permit the use of Savonneries as floor coverings. During the Third Republic the workers were therefore usually given commissions for decorative wall hangings in the tapestry manner for the furnishing of public buildings, embassies, etc., a revival of a use to which the products of the Savonnerie factory had, as we have seen, been occasionally put in earlier years.

The technique of weaving the carpets at the Savonnerie is well described and illustrated in the *Encyclopédie*[1] as well as in the *Descriptions des Arts et Métiers*. Savonnerie carpets have a fine, velvety pile and were woven on upright looms very similar to those used for high-warp tapestry weaving, using the Ghiordes type of knot. On the seventeenth and eighteenth century carpets there are about 90 knots to the inch. A skilled workman can tie knots so rapidly that it is impossible for the eye to follow his movements, but it still takes five or six years of apprenticeship, as it did in the seventeenth century, to achieve this facility. The section of the cartoon or design on which the craftsman was working was placed on a bar just above his eye level. In 1761, Jean-Germain Soufflot tried to

1. Volume XV, p. 896, and the corresponding illustrations.

reduce the cost of the work by introducing a loom somewhat similar to the low-warp tapestry loom on which he was experimenting at this period in conjunction with Vaucanson. It was not successful, but three years later he made the workers use a coarser weave, which did indeed reduce the cost of the work perceptibly. But the productions of the factory must always of necessity have been relatively costly, since a skilled workman would make only about three square meters of plain carpet a year, and a complex pattern would take correspondingly longer. During the period when the order for the Grande Galerie was on the looms, Louis XIV was regularly paying 165 livres for an *aune* (about 46½ inches square) for the carpets. According to the system of conversion used by Reitlinger in *The Economics of Taste* (certainly a conservative one), this is not less than £100 a square yard in terms of today's purchasing power. In the eighteenth century the charges were higher still. In 1699, Daniel Cronström tells us: "Le prix en est entre la haute et la basse lisse fort terminé." The materials used were, he goes on to write, "aux ouvrages grossiers tout laine, aux ouvrages fins, laine et soye, et quelque fois tout soye."

We know the names of only a few of the artists who provided designs for Savonnerie carpets during Louis XIV's reign. Apart from Le Brun the principal artists mentioned as responsible for the cartoons of the carpets for the Grande Galerie were Beaudrin Yvart, who also provided tapestry designs for the Gobelins, and François Francart, a *peintre d'ornements*, likewise attached to the Gobelins factory. Other decorative painters attached to the Gobelins collaborated on this series: Abraham II Genoëls, a landscape painter, J.-B. Monnoyer, a flower painter, Boël, an animal painter, and perhaps others.

In fact, almost all the designers working at the Savonnerie were drawn from the Gobelins. More names are mentioned in the eighteenth century records than during the early period of the Manufacture's activities. The names of Claude III Audran, Robert de Cotte, P.-J. Perrot, J.-B. Lemoyne, H.-F. Gravelot, L. Chevrillon, and the flower painters Tessier and Maurice Jacques appear from time to time in the accounts as having furnished carpet designs. A certain number of designs for carpets survive, e.g., one in the Bibliothèque Nationale for a carpet in the Louis XV style woven twice, in 1760 for the chapel at Versailles and again in 1766 for the king's Cabinet Intérieur there.[1]

The carpet in the Grey Drawing Room at Waddesdon Manor, for instance, was designed by Perrot about 1750, and Tessier was paid for designing the flowers in it. Other specialists, such as the animal painters Desportes and Oudry, provided designs also, e.g., for the screens inspired by the subjects of La Fontaine's fables.

Under Napoleon I carpets for the Imperial palaces were designed, under the supervision of Percier and Fontaine, by Lagrenée, Dugourc, and especially La Hamayade de Saint-Ange. This last designer was particularly prolific and continued to supply carpet designs throughout the Restoration period and under Louis-Philippe.

Today by far the largest assemblage of early Savonnerie carpets is in the Mobilier National, where there are thirty-five complete carpets and four more, in a more or less damaged condition, from the Grande Galerie set alone. After the Mobilier National, Waddesdon Manor contains the most important collection of Savonneries on public display. It includes eight dating from the Louis XV period, as well as earlier examples, and several screen panels and stool covers. There are also two (both incomplete) for the Grande Galerie of the Louvre. Others (or fragments of others) from this most famous of all series are to be found in this collection, the Louvre, Versailles, The Metropolitan Museum of Art, the Huntington Art Gallery, San Marino, California, the Philadelphia Museum of Art, the Musée Nissim de Camondo, Paris, the Fondation Ephrussi-Rothschild, Saint-Jean-Cap-Ferrat, and private collections in England, France, and the United States. The Mérode

1. Another design for a Louis XV carpet delivered in 1727 for the dais of the throne is reproduced as fig. 34 in Jarry, *The Carpets of the Manufacture de la Savonnerie*.

hangings of 1717 in Cleveland and Toledo give an admirable idea of the style of the late Louis XIV Savonneries. An excellent example of a Louis XV carpet on public view in America is one on a white ground woven as a present to Stanislas Leszczynski, Louis XV's father-in-law, now in the Cleveland Museum of Art. Many of the carpet designs were woven more than once; a second version, for instance, of the last-mentioned carpet was formerly in the Rosebery Collection at Mentmore (illustrated in *Mentmore*, I, p. 131). Another fine Louis XV Savonnerie is to be seen at the Fondation Ephrussi-Rothschild, where there are also several dating from the Louis XIV period. The design of this Louis XV carpet was likewise woven twice, once in 1738 for the Chambre de la Reine and again in 1750 for the Dauphine's bedchamber at Versailles—an interesting example of the factory director's conservative attitude toward design. The Metropolitan Museum possesses a Savonnerie portrait of Joseph II; other such portraits are in the Louvre and at Waddesdon Manor. This list could be considerably extended, but is merely intended to draw attention to some public collections where the interested reader can see more of these, the greatest masterpieces of European carpet-weaving.

Since the above was written, Mme Jarry's *The Carpets of the Manufacture de la Savonnerie* has appeared. This contains a corpus of illustrations of nearly one hundred carpets woven at the Savonnerie factory and dating from the Louis XIII period down to today.

Saint-Cyr Embroidery

Very little seems to be known about the actual embroidery made by the girls at Mme de Maintenon's foundation at Saint-Cyr, though its name is often taken in vain. The school for young noblewomen was, in fact, first established in 1684 at the Château de Noisy and only transferred to Saint-Cyr, close by the park of Versailles, two years later. The girls were to receive instruction in religion, the French language, and a few other subjects. To teach embroidery Mme de Maintenon engaged a certain Lherminot, who worked at both Noisy and Saint-Cyr, from 1684 to 1686, and his son, who was employed from 1685 to 1687. Another embroiderer, De Reynes, and his wife were attached to the school from 1685 to 1687, together with two workwomen.

An entry in the Crown inventory dated 1692 mentions "Un meuble imparfait de velours rouge cramoisy, brodé d'une forte broderie d'or, fait à Saint-Cir consistant en un grand lit, ecc.," and, according to de Farcy (*La Broderie du XIe Siècle Jusqu'à Nos Jours*, pp. 19–20), the famous embroideries were in gros or petit point with backgrounds worked in gold or silver thread, or in yellow and cream silk, forming a checkered pattern. Saint-Aubin says in *L'Art du Brodeur* that most of the work done in convents was of this type, as it was easy to do.

It is possible that the *demoiselles de Saint-Cyr* worked some of the simpler surviving cross- and tent-stitch embroideries of the period, but it seems extremely unlikely that the schoolgirls should have been capable of doing, for instance, such work as the carpet in tent-stitch attributed to the "demoiselles de Saint-Cyr, d'après un carton de la Savonnerie," which was exhibited at the Musée des Arts Décoratifs, Paris, in 1960 (Louis XIV: Faste et Décors, catalogue no. 786), or any of the other textiles included as Saint-Cyr work in the same exhibition. Weigert is more likely to be correct in ascribing most so-called *point de Saint-Cyr* to professional embroiderers. The embroideries given by Louis XIV to the cathedral at Strasbourg were indeed made at Saint-Cyr but are known to be the work of Lherminot, the professional embroiderer engaged by Mme de Maintenon mentioned above. The two table carpets Nos. 282 A and B in this collection, formerly regarded as Saint-Cyr work, are probably likewise the work of some professional.

BIOGRAPHIES OF CRAFTSMEN

THE FOLLOWING summary biographies include all those *ébénistes*, *menuisiers*, *fondeurs-ciseleurs*, *orfèvres*, decorative designers, etc., by whom there are works in the Wrightsman Collection or to whom such works are attributed with reasonable confidence. At the end of each biography, these works are listed by catalogue number, the signed or documented works in roman type and the attributed works in italic. Wherever possible mention is made of public collections where other works of the individual craftsmen may be seen. Many of these biographies are necessarily extremely brief, for, apart from the works they produced, the minor craftsmen had no biographical existence beyond an occasional record of birth, accession to the *maîtrise*, and death. Other subsidiary references to the work of these craftsmen can be traced through the Index of Craftsmen; references to craftsmen other than the above will likewise be found in the same index.

Photographic reproductions, actual size, of the stamps of the various craftsmen are included in the entries for signed pieces; in the cases of those craftsmen whose signed work is not represented in this collection, facsimiles of their stamps may be found in one or another of the reference books concerning French furniture, such as Salverte's *Les Ébénistes du XVIIIe Siècle* or Verlet's *Les Meubles Français du XVIIIe Siècle*. Only when there is some distinguishing symbol other than a period between initials and surname is the fact mentioned.

The main source of information has naturally been Salverte's indispensable *Les Ébénistes du XVIIIe Siècle*, but use has also been made of Vial, Marcel, and Girodie, *Les Artistes Décorateurs du Bois*, and Nicolay, *L'Art et la Manière des Maîtres Ébénistes Français au XVIIIe Siècle*, as well as of various books and articles by Verlet and others.

Furniture Makers

Jean Avisse (1723–after 1796) belonged to a family of *menuisiers* working in Paris throughout the eighteenth century. The eldest, Michel, had a workshop under the sign of the Image Saint-Joseph in the Rue de Cléry. He was working for the Garde-Meuble in 1740 when he supplied eight *tables de toilette* for the Château de Choisy. No example of his stamp is recorded, and he may have died too soon to have used one, for his wife died in 1774. His son Guillaume (1720–after 1782/85), trained by his father, became a *maître* on December 24, 1743, and set up in the workshop in the Rue Poissonnière, moving later in his career to the Rue Sainte-Barbe, the Rue Neuve Saint-Étienne, and finally, under Louis XVI, to the Rue du Faubourg Saint-Denis, where he seems to have died or retired from business between 1782 and 1785. He adopted the stamp G. AVISSE, with rather large letters, but few pieces stamped by him are known.

Jean Avisse, the most famous member of the family, was perhaps his younger brother and became a *maître* on November 10, 1745. Eighteen months later he set up his workshop in the Rue de Cléry with his wife, Marie-Anne, a member of the well-known Gourdin (*q.v.*) family of *menuisiers*. Success came quickly, probably on account of his modest prices and the excellent quality of his craftsmanship. Amongst the sculptors who carved his chair frames were J.-F. Baillard, Claude Vinache, and Pierre Rousseau. He is known to have

worked for the Crown, but he had a number of well-to-do clients as well and worked for some of the most fashionable *tapissiers* of Paris. In spite of this, he twice went bankrupt, in 1769 and 1776, perhaps as much on account of a tendency to extravagance as of the failure of his clients to pay their bills, for he is recorded to have purchased the office of *porte-guidon des gardes de l'Hôtel de Ville de Paris*, a position that cost him 6,000 livres. He was still working at 124 Rue de Cléry at the age of seventy-three, but thereafter he is not heard of again.

He adopted the stamp IAVISSE, with no division or punctuation mark between the initial and surname, a stamp that is found on chairs, etc., in both the Louis XV and Louis XVI styles.

Jean Avisse's work may be seen in the Mobilier National and in the Musée des Arts Décoratifs.

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Baumhauer, see **Joseph.**

Guillaume Beneman, or **Benneman** as his name is sometimes spelled (died after 1811), was a Parisian *ébéniste* of German origin who came to France fairly late in his career when his technical training was already complete. At first he established himself in the Faubourg Saint-Antoine as an *artisan libre*, and in 1784 he received his first modest commissions from the Garde-Meuble. In September of the following year he became a *maître* by royal command with "dispense de droits et condition de séjour." Some time after this he moved to premises at 6 Rue Forest, behind the Temple, which he was still occupying in 1804. His humble circumstances and the esteem in which he was held by Crown officials at this time may be judged by the fact that in 1788 the Garde-Meuble provided the sum of 1,527 livres to enable him to obtain sufficient tools to employ sixteen craftsmen.

At the time when Beneman became a *maître*, Riesener's star was waning, at any rate in the eyes of the officials of the Garde-Meuble, owing to his extravagant prices. Beneman quickly replaced him in royal favor, and from 1785 down to the Revolution he was the principal *ébéniste* employed by the Crown, in spite of the fact that he seems never to have mastered the French language. Throughout this period he worked generally under the direction of the sculptor Jean Hauré (*q.v.*), who seems to have acted as a sort of agent or middleman for the Garde-Meuble in the later years of the monarchy, and it is not easy therefore to assess Beneman's personal style. Much of his work, including some of his most famous pieces such as the four well-known *commodes* made in 1786 and 1787 for Compiègne and Fontainebleau (now in the Louvre), was in fact merely reconstructions of earlier works by Stöckel. It is probably this that accounts for their heavy character, rather than any Teutonic clumsiness innate in Beneman's work as has sometimes been supposed. The *bureau plat* he made for Louis XVI's Cabinet Intérieur at Versailles in 1786 (now at Waddesdon Manor, *Guide*, fig. 62) likewise follows the design of the lower part of Riesener's *bureau du Roi Louis XV*, which it was intended to match with the most complete fidelity, whilst the entire character of the *secrétaire* No. 107 in this collection, made in the same year for Compiègne, was dictated by the style of certain earlier pieces by Joubert. These pieces therefore can hardly be regarded as the creation of Beneman's own imagination or as indicative of his personal style. During this period, too, he collaborated with a galaxy of talented craftsmen such as the *ébéniste* Kemp, the *bronziers* Forestier, Thomire, and Bardin, the *sculpteurs* Boizot and Martin, and the gilder Galle (*qq.v.*), to all of whom some of the credit for the appearance of his work must be given.

Beneman survived the Revolution, during which he received a few modest official commissions, and was employed to remove "insignia of feudality" from existing royal pieces. Afterward he seems to have carried on his enterprise with some measure of success, and his last recorded commissions are for the Imperial Garde-Meuble in 1811.

Beneman's work is far from uncommon and is to be seen at the Louvre, the Wallace Collection, and Waddesdon Manor as well as in many museums and private collections elsewhere.

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OPPOSITE AND OVERLEAF: *Sections from the Turgot plan of Paris issued in 1739, showing the location of the workshops of the principal furniture makers whose work is represented in the Wrightsman Collection. Workshops of ébénistes are shown in red; those of menuisiers in blue. Map reproduced courtesy of the Royal Institute of British Architects, London*


G. II Jacob, Jacob-Desmalter
J. -B. I, J. -B. II Tilliard
J. -B. Gourdin
Pothier
Lelarge
M. Gourdin
G. I Jacob,
Heurtaut
Meunier
Foliot
Poussier
Demay
Boulard
C. I. Sené, J.-B.-C. Sené
Pluvinet


Nauroy
Delanois
Avissc
L. I Cresson
Cressent
Fromagea


Gaudreau
neuf
LOUVRE
PLACE DU CARROUSEL
Pont Saint Nicolas
Pont Royal
PLACE DU CAROUSEL
COUR DES TUILERIES
PALAIS DES TUILERIES


Dautriche
Dubut
Mewesen
Latz
S.t
Joubert
Joseph
Roussel
Carlin
Vanrisamburgh
Beneman
Vandercruse-Lacroix
Petit
Dusautoy
Weisweiler
Dubois
Cosson
Criaerd
Canabas
Migeon


VIERE DE SEINE
Riesener
Grand Arcenal
Leleu
Port St Paul
Port Saint Bernard
Patache
Patache
Pont Marie


MARCHE AUX CHEVAUX
Deseine

Jean-Baptiste Boulard (died 1789), Parisian *menuisier*, became a *maître* on April 17, 1754, and set up his workshop in the Rue de Cléry. There he built up a distinguished reputation, which in 1777 earned him appointment as a *fournisseur-ordinaire du Mobilier de la Couronne*. Thenceforward until his death he continued to supply considerable quantities of furniture to the Garde-Meuble for use in the various royal palaces. Amongst the most important of these was a sumptuous *lit à colonnes* made about 1785 for Louis XVI's use at Fontainebleau. This has disappeared, but a *lit à la Polonaise*, which he delivered in 1785 for use in Louis XVI's bathroom at Compiègne, survives at the Petit Trianon; he also made the bed used by Gustavus III of Sweden during his stay at Versailles in 1784. Boulard also provided a large table for the king's council chamber at Versailles. But the greater part of his output consisted of chairs. Amongst his royal commissions, surviving at any rate in part, are a set of chairs made in 1786 for the Salon de Jeu at Fontainebleau (Wallace Collection, catalogue nos. F 233–238; The Metropolitan Museum of Art, Jules S. Bache Collection, 45.60.44–46), part of a richly carved suite ordered in 1784–1785 for Louis XVI's Cabinet at Compiègne (Louvre), part of a large set of chairs made for the king's dining room at Versailles in 1786 (French private collection), a sofa made for Marie-Antoinette's Cabinet at the Tuileries in 1784 (French private collection), and the frame of the screen made for Louis XVI's bedchamber at Compiègne (Louvre). These, like most of his productions, are in the Louis XVI style, but he occasionally worked in a more rococo manner. In addition, he worked for Mmes Louise and Elisabeth, the Comte d'Artois, the Comte and Comtesse de Provence, and the Duchesse de Polignac. Boulard frequently collaborated on royal commissions with J.-B. Sené and Jean-Baptiste II Tilliard (*qq.v.*). The carving of his chairs was executed by various *sculpteurs*, but the gilding of them was generally done by Bardou, who lived near him in the Rue de Cléry. Although surpassed as an artist by J.-B. Sené, Boulard was one of the great Parisian *menuisiers* of the latter part of the eighteenth century.

He used two stamps, a larger one reading J B. BOULARD, and a smaller one (perhaps the earlier) with small fleurs-de-lys between the initials and before the surname. Not long before his death on March 29, 1789, Boulard was elected a *conseilleur* of the Corporation des Menuisiers-Ébénistes. His widow, Anne-Louise Gillet (died 1808), carried on the establishment and supplied furniture to the Garde-Meuble down to the fall of the monarchy. During the Empire and Restoration periods the business in the Rue de Cléry was continued successfully by his descendants and closed down finally only in 1832.

57 A and B

Canabas, as **Joseph Gegenbach** (1712–1797) was known, was a Parisian *ébéniste*, the son of a small craftsman from Baden who appears to have established himself in Alsace fairly early in Louis XV's reign. The son came to Paris before 1745 and, having married into a furniture-making family named Parmentier, set up as an *ouvrier privilégié* in the Rue de Charonne opposite the Rue de Lappe. From here he supplied furniture to dealers such as Migeon (*q.v.*) (in whose papers he is often mentioned) and Oeben, specializing in multifunctional pieces and furniture that could be taken apart for use when traveling or campaigning. After becoming a *maître* on April 1, 1766, he continued to produce such pieces in considerable quantities with great success. One of his specialties was the production of furniture for the dining room, a room that was itself an innovation of the latter part of Louis XV's reign.

As a result of this prosperity, Canabas moved to larger premises in the Grande Rue du Faubourg Saint-Antoine where he continued successfully down to the Revolution. After surviving the upheavals that this event brought in its train and regaining a considerable degree of prosperity, he died on January 11, 1797.

The announcement of his posthumous sale gives us an idea of the sort of works he produced: not only the usual *commodes*, *secrétaires*, and tables, but many pieces of a mechanical and utilitarian character, "pour le grand part en acajou massif orné de cuivre et dans le dernier goût." This indeed gives a very good idea of his surviving furniture, most of which is in mahogany, of simple design usually made from the solid wood without marquetry, and with the simplest mounts or none at all. His decoration is usually limited to such devices as incised fluting, brass fillets, and recessed panels. At the same time it is carefully designed, sober, eminently functional, and often supplied with mechanical fittings. Occasionally he made chairs with

veneered frames. He used the stamp J. CANABAS, with a curious form of s in the shape of an inverted J. He had a son, Pierre-Joseph, and two nephews, François-Antoine (*maître* 1779), who used the stamp F. A. CANEBAS, and François-Jean. They all seem to have collaborated with him.

As his work is severe, and domestic rather than decorative in character, it is rarely found in public collections, though there are pieces by him at the Musée des Arts Décoratifs, Paris, and at Waddesdon Manor.

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Martin Carlin (died 1785), Parisian *ébéniste*, was born at an unknown date in Germany in the principality of Baden. He claimed to be the son of a carpenter, Trouper Carlin of Freibourg-en-Brisgau, but although a family of that name is known there, no record of his birth has been found. Carlin came to Paris before 1759, when his name is mentioned in a lawsuit as a simple craftsman living on the Quai des Célestins. Salverte suggested cogently that Carlin was trained under Oeben, for he married Oeben's sister Marie-Catherine in 1759 and was the intimate friend of Roger Vandercruse or Lacroix (*q.v.*), Oeben's brother-in-law. He certainly worked for Oeben, for payments were due to him at the latter's death. He was thus brought up at the heart of the circle in which the Louis XVI style in furniture was first given currency, and it is hardly surprising that he became one of the greatest masters of the style.

Carlin first set up as an *artisan libre* in the Grande Rue du Faubourg Saint-Antoine, as the privileged situation of that area within the jurisdiction of the Abbaye de Saint-Antoine-des-Champs allowed him to. However, on July 30, 1766, he became a *maître* in the normal way and set the sign of the Saint-Esprit (or the Colombe) above his workshop. There he continued to live until shortly before his death, when he moved to larger premises in the same street.

Although Carlin made a certain quantity of larger case furniture, *secrétaires*, tables, *commodes*, etc., he enjoyed particular success as a specialist in small, portable, and extremely elegant furniture, often inlaid with Sèvres porcelain or veneered with lacquer, and was one of the great masters of the Louis XVI style. Most of Carlin's work appears to have been made for *marchands-merciers* rather than as a result of direct orders from private clients. Chief amongst these were Poirier and his successor Daguerre, in the Rue Saint-Honoré, who had a virtual monopoly of Sèvres porcelain intended for mounting on furniture.

As a result of his close association with the *marchands-merciers*, Carlin seems never to have been attached in any way to the Garde-Meuble in spite of the high quality of his craftsmanship. Nevertheless, he supplied considerable quantities of furniture for the Crown, notably through the *marchand-mercier* Darnault for *Mesdames Tantes* at Bellevue.

Carlin's work is all in the Louis XVI style and survives in considerable quantity. In addition to using applied plaques of porcelain and lacquer, he veneered a certain amount of his furniture with ebony, often inlaid with brass fillets and occasionally with plaques of *pietra dura*. He also sometimes used the veneers of mahogany, which began to come into fashion not long before his death. A number of his pieces are elaborately, even mechanically, fitted, e.g., No. 124 in this collection or the combined work, writing, and reading tables in the Wallace Collection (catalogue no. F 327) and at Waddesdon Manor (*Guide*, fig. 81). Carlin's mounts are of varying quality; he often used a motif of swags of draperies caught up with tassels around the edges of shelves, etc. (see Nos. 113, 144). Could these have been supplied by Ravrio or Joachim Provost, *bronziers* who assisted at the valuation of his property after his death? Under No. 143, a design, probably by a *marchand-mercier*, for one of his pieces of furniture is illustrated. It is likely that Carlin's furniture was generally made to designs supplied by such men, who were a real creative influence on Parisian furniture design, especially during the second half of the eighteenth century.

He used the stamp M. CARLIN, with a lozenge between the initial and surname. The large number of pieces completed, or nearly so, found in his workshop at his death, as well as the fact that he left no debts, is a testimony to his commercial success.

Carlin left three young children, who were brought up by Roger Vandercruse (Lacroix). Less than a year after his death, his widow married another *ébéniste*, the German Gaspar, or Caspar, Schneider (*maître* 1876), whose stamp is sometimes found on pieces very much in Carlin's manner and even on pieces bearing Carlin's stamp, which he presumably repaired or completed.

Carlin's works can be seen in all the great public collections of French eighteenth century furniture, especially in the Louvre and the Musée Nissim de Camondo in Paris; the Wallace Collection, the Victoria and Albert Museum, and Waddesdon Manor in England; and The Metropolitan Museum of Art, the Frick Collection, and the J. Paul Getty Museum, Los Angeles, in the United States.

Étienne Carlin, who became a *maître ébéniste* in 1753, was perhaps a brother. Little is known about his work.

90, *105*, *111*, *112*, 113, 114, 123, 124, 142, 143, *144*

Jacques-Laurent Cosson (died after 1805), Parisian *ébéniste*, became a *maître* on September 4, 1765. His workshop in the Rue de Charonne was under the sign of Louis XIV, or Le Grand Monarque. Cosson seems generally to have worked for furniture dealers, especially his colleagues L. Moreau and Migeon (*q.v.*). His stamp J. L. COSSON is found on pieces of every type, *commodes*, *secrétaires*, *tables de nuit*, etc. He worked in a variety of techniques, using marquetry, simple veneers of mahogany, lacquer, applied plaques of Sèvres porcelain, and made furniture in both the Louis XV and XVI styles. One of his best-known pieces is a table in the Victoria and Albert Museum (Jones Collection, catalogue no. 66), inlaid in ivory and a variety of woods with elaborate pictorial marquetry of figures in a garden. This table also bears the stamps of Deloose and Jansen, the latter perhaps responsible for the marquetry. Similar marquetry appeared on a large bureau, bearing Jansen's stamp, that belonged in the early twentieth century to the dealer E. M. Hodgkins. Cosson became a *conseilleur* of the Corporation des Menuisiers-Ébénistes in 1784 and survived the Revolution.

139

Charles Cressent (1685–1768), *ébéniste* to the Régent d'Orléans, was a native of Amiens and son of the sculptor François Cressent who worked for the Crown. His grandfather was a *maître ébéniste* and also a sculptor. Charles Cressent inherited both talents abundantly, being trained under his father as a sculptor and probably under his grandfather (who lived until 1707) as a furniture maker. He was destined to become one of the greatest of all French *ébénistes*. Cressent went to Paris at an unknown date, probably whilst he was still young, and was elected a member of the Académie de Saint-Luc as a sculptor in 1714. At this time he engaged in finishing bronzes for the sculptors Girardon and Robert Le Lorrain, a tribute to his accomplishments as a *ciseleur*. He also seems to have done work for the *ébéniste* Joseph Poitou (*maître* 1710). Five years later, in 1719, Cressent married Claude Chevanne, this craftsman's widow. Poitou had been *ébéniste* to the Duc d'Orléans, and his widow brought with her as a dowry a flourishing furniture-making workshop and four adjacent houses in the Rue Notre-Dame-des-Victoires, at the heart of one of the principal furniture-making neighborhoods of Paris. A short time afterward, Cressent inherited Poitou's appointment (doubtless through his wife's influence) and became himself *ébéniste* to the Duc d'Orléans, by then the Régent of France.

Thenceforward he is generally referred to as an *ébéniste* and evidently regarded himself as a furniture maker rather than a sculptor, though he continued to make busts, medallions, and statuettes. His bust of the Duc d'Orléans, son of the Régent, that surmounts the medal cabinet made for him by Cressent now in the Bibliothèque Nationale, is clear evidence of his skill in this field. On his father's death (sometime after 1746), Charles Cressent succeeded him in his appointment as *sculpteur du Roi*. The dual ability demonstrated by this appointment quickly brought him into trouble early in his career, for he began to make the mounts for some, though perhaps not all, of his own furniture, a practice that was strictly contrary to guild regulations. On several occasions he was cited before the courts by the guild of *fondeurs-ciseleurs*. On November 5, 1723, he was forbidden to use bronze mounts that had not been made by a qualified *fondeur*, though in 1722 when the *procès* began he was evidently not yet a *maître ébéniste*. He was again engaged in litigation in 1735, for the same offense and for gilding his own bronzes; in 1743 he was once more fined by the Tribunal du Châtelet for having his own mounts cast in his workshop. His principal bronzeworker seems to have been Jacques Confesseur, but two others, Artus Oudin and Jean Perquet, seem also to have worked for him in this capacity. Cazaubon and Bruyer are mentioned as his gilders in the documents relating to his lawsuits.

It is probable that he would have been more severely

treated but for the powerful protection, first of the Régent, and later of his son Louis, Duc d'Orléans, to whom Cressent also became *ébéniste* after the Régent's death in December 1723. There can be no doubt that in spite of the various legal actions taken against him he continued to make his own bronzes. These not only are of extraordinary distinction in themselves, but their style evolves in quite as individual a manner as does that of his furniture.

After the death of his wife, and sometime before 1746, he moved with his aged father to a residence at the corner of the Rue Joquelet and the Rue Notre-Dame-des-Victoires, a house that he filled with the remarkable art collections on which his earnings seem largely to have been spent. In 1748, lavish expenditure in this way brought him to the verge of bankruptcy, and he had to announce the sale of his collection and stock in trade, an action that immediately brought him a number of fresh commissions so that the sale was cancelled. Not long after, age, ill health, and failing eyesight compelled him to give up business. He tried twice more, in 1757 and 1765, to sell his collection, on both occasions without success. The collection was a remarkable one, including over five hundred paintings by or attributed to Raphael, Titian, Rubens, Dürer, Holbein, etc., and numerous objects of ivory, bronze, semiprecious stones, etc.

Amongst his patrons, apart from the Ducs d'Orléans and the king (to whom he was appointed *sculpteur du Roi*), were King John V of Portugal, the Elector Charles Albert of Bavaria, and many of the wealthiest and most important figures in French society, such as M. de Selle, the *trésorier de la Marine*, the art collectors Blondel de Gagny and de Julienne, the Duc de Richelieu, Mme de Pompadour, and her brother, the Marquis de Marigny.

With A.-C. Boulle, the greatest furniture maker of the Louis XIV period, and J.-H. Riesener, the greatest of Louis XVI furniture makers, Charles Cressent was one of the three outstanding *ébénistes* of the eighteenth century. He was the great master of furniture of the so-called Régence style, whose principal exponents in architecture were Robert de Cotte, Oppenord, and Watteau in painting. From the latter's decorative designs Cressent derived certain motifs used in his bronzes, just as he did others from Claude III Audran. Cressent, more than any other furniture maker, epitomizes the transition from the restrained baroque of the Louis XIV style to the full rococo of the Louis XV style as developed by Vanrisamburgh and Jacques Dubois (*qq.v.*).

Although the documents dealing with the three lawsuits mentioned above tell us a good deal about Cressent's work, and a number of his pieces are described in contemporary sale catalogues, we know little or nothing about the evolution of his style. It seems reasonable, however, to suppose that the large cartel clock in the Boulle technique at Waddesdon Manor (*Guide*, fig. 67) dates from early in his career, that the "dragon" *commode* in the Wallace Collection (catalogue no. F 85) in the so-called *style pittoresque*, with its boldly sculptural and proto-rococo mounts, dates from rather later, probably between 1730 and 1740. The group of three *commodes* with cupids playing amidst foliage and monkeys performing on tightropes at Waddesdon Manor, in which there is a distinctly lighter spirit, probably follow these. His latest style is perhaps best represented by the two low cupboards, once in the Boni de Castellane Collection and now in that of Sir Robert Abdy, in which the mounts are flatter, simpler, and less sculptural, and the beauty of the wood veneers is allowed to play a more dominating role. This last stage, which was crucial for the future development of the Louis XV style, was probably adopted partly as a measure of economy, owing to the great cost of his boldly sculptural mounts.

Cressent never stamped his furniture, most of it being produced before the introduction of the stamp. He was fond of using pictorial rather than purely decorative mounts: dragons, *espagnolette* heads adapted from Watteau, and *singeries* in the manner of the painter Claude Gillot were amongst his favorite devices. This may perhaps have been due in part to his passion for collecting paintings and drawings, as was probably the case also with A.-C. Boulle, another avid art collector, whose mounts (especially those based on Ovid's *Metamorphoses*) were also perhaps influenced by his tastes for the pictorial arts. In any case, it can hardly be doubted that both craftsmen were deeply steeped in the central traditions of European painting, and this accounts in some degree for the high qualities of design shown by their furniture.

Cressent's work is best seen at Waddesdon Manor, at the Wallace Collection, in the Residenz Museum in Munich, in the Bibliothèque Nationale, and at the Louvre. The collection of Baron Edmond de Roth-

schild, prior to his death in 1934, was probably richer than any other in this artist's work.

145, 182, 186 A and B

Cresson was the name borne by a large family of *menuisiers* working in Paris during the eighteenth century. At least ten of them are recorded.

Louis I Cresson (1706–1761) became a *maître* on January 28, 1738, and set up a workshop under the sign of L'Image de Saint-Louis in the Rue de Cléry, where he enjoyed considerable success. His patrons included the Prince de Mérode-Grimbergen, as well as the Duc d'Orléans and the Prince de Condé, to both of whom he became *fournisseur-ordinaire*. He also worked for the court and in 1760 supplied a mobile support of an elaborately mechanical type to aid the sickly young Duc de Bourgogne to walk. It was designed by a Dr. Bourart, and the mechanical parts were the work of the engineer Guérin de Montpellier.

Louis II Cresson, another member of the family, became a *maître* on November 14, 1772. His workshop was in the Rue Traversière, and he was still active in 1789.

Jacques-Louis Cresson (1743–1795) became a *maître* at the early age of sixteen, on July 31, 1759. After engaging in chairmaking for some years, he set up a furniture-dealer's establishment in the Rue des Deux-Écus. Here he continued to sell the work of other craftsmen down to the Revolution, in which he played an active part. For this he paid the penalty of being guillotined immediately after 9 *thermidor*.

Other members of the family were René Cresson (about 1705–1749), known as Cresson *l'aîné*, who became a *maître* on the same day in 1738 as his brother Louis. Michel Cresson (1709–after 1773), another brother who became a *maître* on August 30, 1740, also worked for the Prince de Condé. There was also Jean-Baptiste Cresson, who worked principally in the Régence style and had a workshop in the Rue de Cléry.

There is some confusion about the various stamps used by certain members of the family. There are two stamps reading L. CRESSON, one with larger letters and with the final N reversed. Salverte was of the opinion that both of these were used by Louis I Cresson, the larger one being used on his earlier productions. Verlet, however, records only the smaller of these as being used by this craftsman. Possibly, therefore, the larger stamp with the reversed N was used by Louis II Cresson (see under Nos. 6 A and B). The stamp appearing on the chairs Nos. 17 A and B is unrecorded, as is the stamp without any initial found on the stools Nos. 54 A and B. They are probably those of other members of the family, of whom no less than four bore the name Louis. Vial, Marcel, and Girodie state that the stamp CRESSON without initials was used by the *sculpteur* L. CRESSON, who was, they say, still active in May 1789. The use of a stamp by a carver would, however, be very unusual indeed.

6 A and B, 7 A to F, 17 A and B, see also 54 A and B

Mathieu Criaerd (1689–1776) was the most distinguished of a large family of Parisian *ébénistes* of Flemish origin. He became a *maître* on July 29, 1738, setting up a workshop in the Rue Traversière-Saint-Antoine and adopting as his stamp M CRIAERD (with no mark of punctuation between the initial and the surname). Quite early in his career, and through the agency of the *marchand-mercier* Hébert, Criaerd supplied a magnificent corner cupboard and matching *commode* decorated with blue and white *vernis Martin* in the style of Pillement and silvered mounts for use in Mlle de Mailly's apartment at the Château de Choisy (the *encoignure* was presented to the Louvre in 1950, the *commode* was lot 262 in the Delizy sale, Paris, November 17–19, 1913 and has not been seen since). This commission probably led to the introduction of Hébert as a purveyor of furniture to the court and brought Criaerd himself to the attention of wealthy clients. He specialized in fine furniture in the Louis XV style veneered with floral and geometrical marquetry as well as Oriental or pseudo-Oriental lacquer framed and embellished with mounts of a richly rococo character. It is perhaps a sufficient indication of his high standing that, on a number of occasions, he supplied furniture to J.-F. Oeben, the great *ébéniste du Roi*. After the death of his wife in 1767, he handed over his workshop to his younger son, Sébastien-Mathieu, and retired to live in the Rue de Grenelle, where he died in the early months of 1776.

Sébastien-Mathieu Criaerd, younger son of the above, was known as Criaerd *le jeune*. He developed the commercial side of his father's business as a dealer in furniture and stamped his own works with his father's name.

His elder brother, Antoine-Mathieu, who was born about 1724 and became a *maître* on April 22, 1747, occupied ateliers successively in the Rue de Charenton, the Rue de Richelieu, and the Rue Saint-Thomas-du-Louvre. Finally, in 1771, he moved to the Rue du Bac, taking over the business of the recently deceased Charles Chevallier *le jeune* (*maître* before 1738). At first he adopted the stamp M. CRIARD, with smaller-sized lettering than his father's, but he later dropped the initial from this stamp. His furniture is mostly in the Transitional or Louis XVI style with floral marquetry.

98

Dautriche, as **Jacques van Oostenryk** (died 1778) was known, a Parisian *ébéniste* and son of a craftsman, was born in the Low Countries and came to Paris before 1743. He was a skilled *marqueteur*, and after working as a simple craftsman, then as an *artisan libre*, he became a *maître* on March 24, 1765. He left his business in the Rue du Faubourg Saint-Antoine to his son Thomas-Jacques. Van Oostenryk used the stamp J. DAUTRICHE.

Most of his work is in the Louis XV or the Transitional style, but a certain amount survives in the Louis XVI style, veneered with mahogany.

99

Louis Delanois (1731–1792), a leading Parisian *menuisier* of the latter part of the eighteenth century, probably began his career with a short spell in the workshop of the widow Lerouge whose husband had left her his *menuisier*'s business carried on under the sign of the Image de Saint-Pierre. He does not seem to have remained there for any length of time and on July 27, 1761, he became a *maître*, setting up a small workshop in the Rue de Bourbon-Villeneuve. Soon increased business compelled him to move to larger premises in the Cul-de-Sac de l'Étoile, off the Rue Thévénot, where his skill quickly brought him important patrons such as the Prince de Beauvau and the Comte d'Orsay. Within a short time he began to extend his business into the timber trade, to which the sign Le Noyer that he adopted for his workshop was perhaps an allusion.

A turning point in Delanois's career came when he attracted the attention of Mme du Barry, who had occupied an apartment close by Delanois's workshop shortly before she became Louis XV's mistress and was probably therefore familiar at least with his name. For a short while, between 1768 and 1770, he seems to have been one of her official craftsmen, and he supplied much furniture for her apartment at Versailles, including a remarkable *lit à colonnes*. For her Pavillon de Louveciennes he supplied a number of chairs and fire screens though not (as has sometimes been stated) those with oval backs and straight legs seen in Moreau *le jeune*'s well-known drawing of the entertainment Mme du Barry gave there in the early autumn of 1771. A few chairs with horseshoe-shaped backs from this building were in the Kunstgewerbe Museum, Berlin, until World War II; others are in a private collection in Paris, whilst the fire screen from the same set is now in the Louvre. Although this suite with its straight legs and classically-shaped backs comprises the earliest datable chairs to survive in which the fully developed Louis XVI style appears, it is likely that Delanois (and perhaps others) were making chairs of this character some three or four years before this time, and chairs of a comparable neoclassical design were certainly made in England at an earlier date.

Delanois's *Livre des Ouvrages et Fournitures de Meubles Faits à Crédit* for the years 1761 to the end of 1777 survives in the Archives de la Seine and enables his career to be followed unusually closely. Amongst his clients were Stanislas II Poniatowski, King of Poland, the Prince de Condé, the Comte d'Artois, the Duc de Chartres, the Duc de Choiseul, as well as many other notable figures at the French court. He also sold much furniture to Russia through agents and made a number of chairs for the École de Médecine, the design of which was perhaps due to Jacques Gondouin, its architect. Some of these chairs are to be found there to this day. Although Delanois was in certain respects an enterprising craftsman and is generally regarded as one of the creators of the Louis XVI style, almost all the surviving chairs bearing his stamp are in the Louis XV style, and it is doubtful if those referred to in his account book as "d'une forme nouvelle" or "d'une nouvelle composition" were in fact in the new neoantique or *à la grecque* manner at all.

In 1777, he rented his workshop to a colleague, the *maître menuisier* Martin Julien, selling at the same time his workbenches, etc., and his entire stock of finished

or almost finished chairs. In consequence, chairs are recorded bearing the stamps of both Delanois and Julien. Thereafter Delanois ceased to make chairs and began to develop the timber-dealing side of his enterprise. At the same period, he embarked on the first of a series of unwise and unsuccessful speculations in Parisian real estate, speculations he extended on borrowed money in the succeeding years. As a result of these, he was in considerable financial embarrassment by 1789 and the Revolution brought about his ruin. In September 1790, he was declared bankrupt, and two years later he died.

He used the stamp L. DELANOIS. This has a small rhomboid between the initial and surname, and not a cross as represented in the reproduction of it in Salverte, *Les Ébénistes du XVIIIe Siècle*, and elsewhere. A forged *maindron* following this erroneous illustration seems to have obtained currency in recent years, for a chair falsely stamped with it is known to exist. Although Guichard carved and Cagny gilded the chairs supplied by Delanois to Mme du Barry, for the most part he sold his furniture through *marchands-tapissiers*, who were responsible for its gilding and upholstering as well as sometimes for carving it. There seems to be no documentary evidence for the assertion that Georges Jacob began his career in the workshop of Delanois. (Much of the hitherto unpublished information above has been kindly communicated by Svend Eriksen.)

21 A and B

Adrien Faizelot-Delorme, or **De Lorme** (died after 1783), Parisian *ébéniste*, came of a family who engaged in furniture-making in Paris throughout the eighteenth century. The eldest son of a *maître ébéniste*, François Faizelot-Delorme (1691–1768), he became a *maître* himself on June 22, 1748, and set up an establishment in the Rue du Temple, where he both made furniture and acted as a furniture dealer, selling works made by other craftsmen. Adrien Delorme specialized in fine marquetry and, above all, during the earlier part of his career, lacquered furniture, a large quantity of which survives. He worked in both the Louis XV and XVI styles. Delorme enjoyed considerable success and in 1783 sold his stock at public auction and retired from business. He used the stamp DELORME without any initial or distinguishing feature, but, owing to the fact that he was a dealer, his stamp can be found on pieces that are the work of other craftsmen (see under Roussel).

In the Louvre there is a small work table veneered with pictorial marquetry by Delorme that once belonged to Mme Campan, lady-in-waiting to Marie-Antoinette (catalogue no. 43).

Both his brothers Jean-Louis and André Faizelot-Delorme were *maîtres ébénistes*.

135, see also 159

Jean-Baptiste-Bernard Demay (1759–1848), Parisian *menuisier*, became a *maître* on February 4, 1784. His workshop was in the Rue de Cléry, where he worked for some thirty years. Quite early in his career, Demay began to be employed by the Garde-Meuble de la Reine, and he was responsible for the well-known (and often copied) chairs with pierced backs, in which the queen's monogram appears flanked by two arrows (examples are to be seen in the Petit Trianon). These are painted, but he also worked in plain polished mahogany, ebony with inlays, and other late Louis XVI techniques. Demay seems to have designed the chair of the type known as *à la Montgolfière*, of polished mahogany with a splat in the shape of an early hot-air balloon. The first set executed by Demay was presented to the brothers Montgolfier by the City of Paris to celebrate their pioneer aerial flight in 1783. All Demay's earlier work is in the Louis XVI style, but he continued to work after the Revolution in later manners, often for the government and the Imperial Garde-Meuble. His business closed down not long before the fall of the Empire at a time when French industries generally were passing through a serious economic crisis.

He used the stamp J. B. B. DEMAY (with small lozenges between the initials and before the surname) before the Revolution, but afterward adopted a different one: DEMAY/RUE.DE.CLERY. Examples of his work are to be seen in the Musée des Arts Décoratifs and the Musée Carnavalet, Paris.

48 A to G

Claude Deseine (1726–1796), Parisian *menuisier*, was one of two sons of the *menuisier* Deseine who married Antoinette Guillard, probably a member of the family

of *menuisiers* of that name. He became a *maître* on November 6, 1754. His stamp C. DESEINE is rarely found, though Theunissen records a large set of Louis XV chairs and a sofa bearing this stamp that were in the hands of a Paris antique dealer in 1929.

19

Jacques Dubois (1693–1763), one of the most distinguished Parisian *ébénistes* of the Louis XV period, worked for many years as an *ouvrier privilégié* in the Faubourg Saint-Antoine and became a *maître* only on September 5, 1742. In 1752, he was elected a *juré* of his guild. At this time he was living in the Rue de Charenton "vis à vis l'hôtel des Mousquetaires noirs," and his descendants continued to live there until the Revolution. It is an indication of his standing that he was asked to value the contents of Oeben's workshop after the latter's death in 1763. After his own death later in that year his widow, aided by his son René, carried on the workshop for about twenty years.

He used the stamp I DUBOIS, with no punctuation mark, as did his son René (*maître* 1755) after him; it is therefore impossible to distinguish with certainty the pieces made by the father from those produced by the son. It is unlikely, however, that Jacques Dubois produced much work in the Louis XVI style. Indeed, he perhaps never worked in the style at all; works in the neoclassic style stamped I DUBOIS are probably those of the son. He was one of the great masters of the Louis XV style and worked both in marquetry (generally of a floral design) and even more frequently in lacquer. Amongst his masterpieces is a monumental corner cupboard surmounted by shelves and a clock, formerly in the possession of Georges Wildenstein (illustrated in Salverte, *Les Ébénistes Français du XVIIIe Siècle*, pl. XIX). This work, which is presumably early (the design has been attributed to Nicolas Pineau), has exceptionally rich rococo mounts amongst which cupids and lions are playing (sometimes, but probably erroneously, attributed to J. Caffiéri [*q.v.*]) and marquetry of floral trails on a ground of tulipwood. Most of his work consists of *commodes*, corner cupboards, *bureaux plats*, and the larger sort of case furniture, but he seems also to have made a specialty of small lean-to writing desks (*bureaux de dame en pente*), usually veneered with black and gold lacquer but occasionally with *vernis Martin* (examples of both types are to be seen at Waddesdon Manor). One of these even has mounts of silver, the work of the *orfèvre* C.-C. Haudry (exhibited Paris, Les Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle, 1955–1956, no. 90).

The style of Dubois bears a marked similarity to that of Bernard II Vanrisamburgh (*q.v.*). Both were masters of the Louis XV style, and both worked in marquetry and lacquer. Dubois tended to work more in the latter material, and his style is perhaps a trifle heavier and his mounts more notably rococo. Apart from the collections mentioned above, Jacques Dubois's work can be seen in the Wallace Collection, the Victoria and Albert Museum, the Louvre, the Musée des Arts Décoratifs, Paris, the Frick Collection, New York, the Cleveland Museum of Art, and the J. Paul Getty Museum, Los Angeles.

93 A and B, 117, *119 A and B*, *120*

Jean-Francois Dubut (died 1778), Parisian *ébéniste* and furniture dealer, had a workshop and emporium in the Rue du Faubourg Saint-Antoine "près de la grille des Enfants Trouvés." He seems to have been an *artisan privilégié*, for he appears never to have become a *maître*, although he used the stamp J. F. DUBUT, with a fleur-de-lys between the initials and before the surname. Dubut worked both in the Louis XV and in the Louis XVI styles, and his signature is found on pieces veneered with marquetry, with lacquer, and with simple wood panels. Amongst his most remarkable creations is an early drop-front *secrétaire* of shaped and tapering design in the Hermitage Museum, Leningrad; it is inlaid with an elaborate floral marquetry in horn stained red, green, etc., much in the manner of Bernard II Vanrisamburgh (*q.v.*) on the table No. 151. But since Dubut was a furniture dealer, his stamp may occasionally be found on pieces that were not his own work.

He is sometimes confused with a certain Gilles-Ambroise Dubut, who was a carriage maker.

104

Jean-Pierre Dusautoy (1719–1800), Parisian *ébéniste*, remained an *ouvrier libre*, working in the *lieux privilégiés*, where the rules of the guild were not in force, until he was sixty. Then, on September 1, 1779, Dusautoy became a *maître* and thenceforward, down to the Rev-

olution and even later, continued to sell furniture from his workshop in the Cour Saint-Joseph, 4 Rue de Charonne. He seems to have specialized in pieces inlaid with floral marquetry, generally framed in a rather unusual type of border. Small *tables ambulantes* probably formed the staple of his output, but he also made *secrétaires*, cupboards, etc. Most of his work is in the late Transitional style, with bodies of neoclassical form on cabriole legs. He used the stamp I. P. DUSAUTOY.

Amongst his clients was Gustavus III of Sweden, who seems to have purchased furniture from Dusautoy during his visit to Paris in 1785; some of this survives in the Swedish royal palaces today. Two *compagnons ébénistes* (journeymen who had not yet become *maîtres*) named Nicolas-François and Étienne Dusautoy were probably his sons and were amongst the mob that overthrew the Bastille in July 1789. Jean-Pierre Dusautoy, also probably his son, carried on the business in the Rue de Charonne after 1800, perhaps in collaboration with the two other sons. They were supplying furniture to the Imperial Garde-Meuble in 1811, and their business continued to flourish until 1845.

138, 140

Faizelot-Delorme, see **Delorme**

Pierre Fléchy (1715–after 1769), Parisian *ébéniste*, worked as an *artisan privilégié* in the Rue du Faubourg Saint-Antoine down to 1756, when he became a *maître*, and was still flourishing in 1769. He appears to have been a creditor in the bankruptcy of the *tapissier* Hertault in 1761. Pierre-Claude Fléchy, a *menuisier-ébéniste* living in the Rue de la Sourdière in 1786, was presumably a relation, perhaps indeed his son. Pierre Fléchy worked in the Louis XV and Transitional styles and used veneers of both floral marquetry and lacquer, both Oriental and European. His *commodes* in particular often possess considerable subtlety of design. It is not uncommon to find his stamp P. FLECHY (with a fleur-de-lys between the initial and the surname), and he must have enjoyed considerable success.

95

Nicolas-Quinibert Foliot (1706–1776), Parisian *menuisier*, was a member of a family that engaged in the same craft from the reign of Louis XIV to late in the Louis XVI period. The date when he became a *maître* is not known (perhaps because he and his whole family worked principally for the Crown, though he does not seem to have been appointed an *artisan privilégié du Roi*), but quite early in his career he set up his own establishment in the Rue de Cléry, where his brother also worked. Amongst his earliest patrons was the Duc d'Estrées.

He was a *juré* of the guild from 1750 to 1752 and a churchwarden (*marguillier*) of Notre-Dame-des-Champs, which suggests that he was of some standing in his neighborhood. He worked extensively for the Crown; in the year 1767 alone he delivered orders for furniture at Versailles, Compiègne, Fontainebleau, and other royal palaces to a total of 18,200 livres. He supplied furniture to the king and to Marie-Antoinette, to the Comtesse de Provence, Mme Elisabeth, the Comte d'Artois, Mme du Barry, and others. He used the stamp N. Q. FOLIOT, with a cross between the initials and before the surname. The greater part of his work was in the Louis XV style, and much of it, made before the establishment of regulations compelling craftsmen to stamp their furniture, is therefore not identifiable. It is likely, however, that his position as an important *fournisseur de la Cour* enabled him to exercise considerable influence on the evolution of the Louis XV chair, which he continued to make well into the Louis XVI period. Many of his chair frames were probably carved by the *sculpteur* Babel, who worked continually with Foliot's brother François, known as Foliot *le jeune*. On one occasion at least he collaborated with the *sculpteur* Guillaume Dupré on a throne made for Louis XV in 1767. Bardou likewise gilded some and probably many of his chairs. Chatard gilded the chairs for Foliot's most celebrated set of furniture, the so-called "Mobilier des Dieux" (named after its tapestry upholstery), once in the Double Collection and given to the Louvre by Isaac de Camondo (catalogue nos. 162–171), the greater part of which, according to Verlet, was made for Marie-Antoinette's use at Choisy about 1770.

Foliot's widow continued the business after his death and was still supplying furniture to the Garde-Meuble in 1784. Foliot's work is to be seen in the Louvre and the Archives Nationales, Paris.

50 A and B

Jean-Baptiste Fromageau (about 1726–after 1781), Parisian *ébéniste, menuisier*, and furniture dealer, was the son of a *maître menuisier* and became a *maître* himself on November 5, 1755. At this time he was living in the Rue Traversière. Some twelve years later he transferred his workshop and furniture emporium to the Grande Rue du Faubourg Saint-Antoine. Unlike most of his colleagues, he worked both as an *ébéniste* and as a *menuisier*, producing particularly fine *commodes*, tables, and *secrétaires* as well as small, elaborately fitted pieces. He was extremely prosperous, the contents of his emporium being valued at 30,000 livres in 1770, and up to 1777 he was cited in the *Almanach Dauphin* as one of the most important furniture dealers in Paris. Soon after this he sold his stock and retired to Versailles, but returned to Paris and reopened his emporium in 1781 at the Hôtel de Russie in the Rue de Richelieu. His work ranges from *commodes* in the Régence style to upright *secrétaires* and *commodes* in the Transitional manner, generally with rich floral marquetry.

He used the stamp J. B FROMAGEAV (in which the final U appears as a V), with no punctuation mark between initials and surname. Like that of all craftsmen who were also furniture dealers, this stamp may sometimes be found on work made by others. Little of his work is to be seen in public collections, but a *commode* veneered with floral marquetry and bearing his stamp is in the Jacquemart-André Collection at the Abbaye de Châalis.

15 A and B

Antoine-Robert Gaudreau (about 1680–1751), Parisian *ébéniste*, was one of the most famous *ébénistes du Roi*, but comparatively little is known about him as he never stamped his work, and it is identifiable only from references in the archives of the Garde-Meuble de la Couronne. He was attached to the service of the Garde-Meuble in 1726 when he was employed on the furnishings of the Bibliothèque Royale and the Tuileries. His most celebrated works are the *commode* delivered in 1739 for the king's bedchamber at Versailles with mounts signed by J. Caffiéri (*q.v.*) (now in the Wallace Collection, catalogue no. F 86), and the *commode-médaillier* delivered in the same year for use in Louis XV's Cabinet à Pans in the same palace (now in the Cabinet des Médailles at the Bibliothèque Nationale). The designs for both survive and were the work of one of the brothers Slodtz (*q.v.*), *dessinateurs du Cabinet du Roi*, and are in the most advanced rococo idiom. The exuberant Louis XV style of these two pieces is considerably restrained in the *commode à la Régence* of kingwood traversed by sinuous foliated and shell-like mounts, made for the Dauphine's apartment at Fontainebleau in 1745 (now at Versailles) and muted to a distinctly classical note in the low cupboard-bookcase, delivered in the previous year for use in the king's Cabinet d'Angle at Versailles. This with certain additions made by J.-H. Riesener can be seen today in the Cabinet des Médailles of the Bibliothèque Nationale.

Amongst Gaudreau's clients were Mme de Pompadour, Louis XV's daughters, Mlle de Clermont, and other important figures at Louis XV's court. He lived in the Rue Princesse, away from the main Parisian centers of furniture-making, and died there in 1751, seven years after having been elected *syndic*, or president, of the Parisian Corporation des Menuisiers-Ébénistes. He was succeeded in his atelier and as *ébéniste du Roi* by his son, François-Antoine, who survived him for only a short period. Gaudreau's widow died in a house in the Rue Saint-Paul in 1760.

91

Joseph Gegenbach, see **Canabas**

Adrien-Antoine Gosselin (died after 1790), Parisian *ébéniste*, was the son of a successful furniture maker. He became a *maître* himself on November 9, 1772, during the period when his father was a *juré* of the guild. Thereafter Gosselin left the paternal workshop and set up on his own in the Rue Duplessis at Versailles. Here he worked for the court, notably Mme Adélaïde, who still owed him 5,000 livres when she emigrated. Between 1785 and 1790 he supplied considerable quantities of furniture to the Garde-Meuble for use at Versailles and Saint-Cloud. Gosselin also worked for ministers of the Crown such as Necker and Calonne. His later work was sometimes of mahogany and of great simplicity, and at this period his *commodes* were quite often of demilune shape in the manner of Stöckel. He used the stamp A. GOSSELIN.

Several other members of the same family worked as *ébénistes* in Paris.

136

Gourdin was the name of a family of *menuisiers* who were working in Paris almost throughout the eighteenth century.

Jean-Baptiste Gourdin (died after 1776) became a *maître* on March 26, 1748, and established himself in a workshop in the Rue de Cléry (where his father, Jean, had also worked) under the sign of the Nom de Jésus. Amongst his patrons was the Prince de Soubise. Most of his work is in the Louis XV style, but toward the end of his career he began to work in the Transitional manner. Like his brother Michel, he was amongst the most highly skilled chairmakers of his period, without attaining quite to the first rank. He used the stamp I. GOVRDIN, in which the U has the form of a V.

Jean-Baptiste Gourdin's work can be seen at Windsor Castle, and at the Musée des Arts Décoratifs, Paris.

9 A and B, 11 A to D, 13 A to J

Michel Gourdin (died after 1777), known as Gourdin *le jeune*, was a brother of J.-B. Gourdin. He became a *maître* on May 3, 1752, and also worked in the Rue de Cléry, close to his father's workshop near the Rue Saint-Philippe. In 1777, he became a *fournisseur* to the Garde-Meuble. Like his brother he was an excellent craftsman, working in the Louis XV, Transitional, and Louis XVI styles. He used the stamp M. GOURDIN, with a fleur-de-lys between the initial and surname. A fine example of his later work bearing the stamp of the Château d'Eu is in the Wallace Collection (catalogue nos. F 179–184). His work is also to be seen at the Louvre, Windsor Castle, and The Metropolitan Museum of Art, as well as in a number of smaller public collections.

18, 22 A and B

Jean Hauré (working 1774–1796), Parisian sculptor and *entrepreneur des Meubles de la Couronne*, was a pupil of Jean-Baptiste II Lemoyne (1704–1778) and became a member of the Académie de Saint-Luc about 1774. Little is known of his actual work as a sculptor, but that he displayed an interest in furnishings quite early in his career is clear from the fact that he showed a design for a clock case with an allegorical reference to the young king and queen at the exhibition organized by the Académie at the Hôtel Jabach in 1774. Ten years later he entered the service of the Crown and from 1784 down to the Revolution was continually employed to supervise and subcontract much of the finest furniture made for the royal palaces. In 1785, the financial crisis caused the king to dispense largely with the services of J.-H. Riesener (*q.v.*), and it does not seem impossible that the employment of Hauré may have been in some measure a part of the same economy campaign. Whether the results, such as the vastly elaborate arrangements by which Beneman (*q.v.*), under Hauré's supervision, totally reconstructed certain outmoded *commodes* by Stöckel that the king purchased from his brother the Comte de Provence, were really economical is doubtful.

Hauré employed especially the *ébéniste* Beneman, the *menuisier* J.-B. Sené, the carver Vallois, the gilder Galle, and the bronzeworkers Forestier and Tournay on work for the Crown. His own services were not restricted to supervision "dans tous ses points" of the royal furniture. At times he provided designs or models, e.g., he furnished a wax model for the bed (now in the Museum of Fine Arts, Boston) made for Thierry de Ville d'Avray's apartment at the Paris Garde-Meuble; for Louis XVI's bed at Saint-Cloud he provided a model in plaster in 1787. Sometimes, too, he appears actually to have undertaken the carving, or part of it, himself, e.g., the fire screen made for Marie-Antoinette's bedchamber at Versailles, delivered in 1787. He also supplied (though presumably only as *entrepreneur* and not as maker) certain *bronzes d'ameublement*, e.g., the firedogs delivered for the Salon de Jeu of Louis XVI at Fontainebleau in 1786.

In 1781, he was living in the Rue Notre-Dame-de-Nazareth. When he exhibited a design for a clock and several monuments at the Salon of 1791 (nos. 551–554) he was living in the Gravilliers quarter of Paris. He was still alive in February 1796.

107

Nicolas Heurtaut (1720–about 1771), Parisian *menuisier*, was the son of a humble craftsman who practiced the same trade, and probably the nephew of the sculptor of the same name. He became a *maître* on December 9, 1755, and set up his workshop in the Rue

de Bourbon-Villeneuve, where he specialized in the production of beds and chairs. These are generally distinguished by their rich carving (perhaps the work of one of his sculptor relations?). Though his chairs are at times somewhat heavy in appearance, some are amongst the masterpieces of the Louis XV style; Heurtaut worked only occasionally in the Louis XVI style. He used the stamp N. HEURTAUT, with a fleur-de-lys between the initial and the surname.

Heurtaut probably deserves a higher reputation than is generally accorded to him, for his works are comparatively rare. Examples are, however, to be seen in The Metropolitan Museum of Art and the Frick Collection in New York.

10 A to D, 14 A and B

Georges Jacob (1739–1814), perhaps the most notable Parisian *menuisier* of the eighteenth century and certainly the greatest of the Louis XVI period, was neither a furniture maker by family tradition nor a Parisian by birth. Nevertheless, he founded a dynasty of furniture makers that prospered in Paris for nearly a hundred years.

Georges Jacob was born of peasant stock at Cheny, a small village near Tonnerre in Burgundy. He came to Paris at about the age of sixteen and apprenticed himself in the furniture trade, though it is not known by whom he was trained. He became a *maître* on September 4, 1765, and set up a workshop in the Rue de Cléry opposite the Rue Saint-Philippe. Unlike the majority of his fellow *menuisiers-ébénistes*, Jacob practiced both crafts, as all were entitled to do, but clearly found *menuiserie* far more attractive than *ébénisterie*, and by far the greater part of his output consisted of chairs. Success seems to have come early. By 1773, Jacob was already working for the Garde-Meuble, and in that year was employed to repair certain Louis XIV medal cabinets in the Boulle technique from the Château de Saint-Cloud—an *ébéniste*'s job. At least one of these cabinets, now in the Louvre (catalogue no. 115), bears his stamp.

By 1781, he had been named *ébéniste-ordinaire* to Monsieur le Comte de Provence (afterward Louis XVIII), and from 1784 he was one of the *fournisseurs du Menus-Plaisirs* and was particularly patronized by Marie-Antoinette until the Revolution. Success made it necessary for him to move into much larger premises at 77 Rue Meslay, which he acquired in 1775 and which his family continued to use until 1825. In 1788, he was made deputy *syndic* (*syndic-adjoint*) of his guild and would have become *syndic* himself in the following year but for the outbreak of the Revolution.

Amongst his clients were the Comte d'Artois (Louis XVI's younger brother), the Prince de Condé, the Duc de Chartres, the Prince de Conti, the Duc de Liancourt, the Duc de Richelieu, the Marquis de Paulmy, etc., in fact the cream of French court society. In addition, he worked for foreigners, including the Prince of Wales (later George IV), Gustavus III of Sweden, Princess Kinsky, etc. At the outbreak of the Revolution he was wealthy and occupied a social position of some distinction, but the fall of the monarchy and the emigration of most of his best clients caused him heavy losses, not least because of unpaid accounts (*Monsieur* never paid him the 85,000 livres owing in 1789, even in 1814 when he came to the throne as Louis XVIII).

His previous association with the royal family proved a disadvantage during the Revolution, and he was several times denounced to the Committee of Public Safety, but the protection of the painter Jacques-Louis David (who had employed him in pre-Revolutionary days) saved him on each occasion, and he successfully avoided arrest or even worse. From the beginning of the Revolution, Jacob had begun to turn his attention to making other sorts of furniture than chairs and concentrated more on *ébénisterie*, using mahogany, maple, satinwood, and other native or readily accessible woods and adopting designs of a more purely neoclassical character (as he had on occasion already done before the Revolution, see below). After 9 *thermidor* he became an extremely active furniture maker once more, but in 1796 he handed his business over to his two sons, Georges and François-Honoré-Georges (see below), and retired, though until his death in 1803 he continued to occupy the house in the Rue Meslay and to advise his successors.

Jacob's output was immense. A certain number of his chairs in the Louis XV style are known, but the evolution of the Louis XVI chair owes perhaps more to his imaginative and inventive mind than to any other *menuisier*. Verlet has drawn attention to a certain number of idiosyncratic features of Jacob's style:

the use of a triangular foliated motif at the junction of the arms and back of his earliest Louis XVI chairs and the adoption of a square enclosing a rosette (or sometimes a sunburst) at the top of the legs of his later chairs. These motifs were, of course, imitated by other craftsmen; few, however, apart from J.-B. Sené (*q.v.*), seem to have copied his innovation, adopted about 1780, of planing away the inner edge of the frame beneath the seat to make for lightness.

Jacob was probably the first Parisian craftsman to use solid polished mahogany for chairmaking. Sometimes in his lyre-back chairs or the chairs made for the Prince of Wales's use at Carlton House (now at Windsor Castle) he comes very close in design to English chairs of the Hepplewhite and Sheraton types. The furniture he made for David's studio (which can be seen in the painter's Les Amours de Paris et Hélène of 1788 and other works) was inspired by the decoration of Greek vases. It anticipates in many ways the extreme neoclassical Empire style that his sons were to develop with immense success under Napoleon. So does the mahogany table he made in 1791 (which later belonged to King Joseph, the Emperor's brother), which shows even closer affinities with post-Revolutionary styles. Jacob was also the first to introduce the saber leg, another anticipation of the Empire style.

The range of his imagination is exemplified by the *meuble aux épis*, a set of chairs with frames carved with blades of corn, flowers, leaves, etc., painted in naturalistic colors, that he made for Marie-Antoinette's Chambre à Coucher du Treillage at Trianon in 1787, and the fantastic neoclassical chinoiserie chairs made for the Duc de Choiseul's pagoda at the Château de Chanteloup soon after 1774. The painter Hubert Robert provided the designs in the so-called Etruscan style for the advanced neoclassical furniture he made in mahogany for the queen's Laiterie at Rambouillet in 1787, to which some have recently been returned.

Jacob used the stamp G. IACOB, with a cross between the initial and surname, but it has often been imitated and forged. His stamp is usually struck beneath the back rail of the seat. He perhaps did his own carving, but for gilding and painting he seems sometimes to have employed Ménage, a neighbor in the Rue Meslay, and sometimes Ramier, in the Rue du Faubourg Saint-Antoine. After Ramier's death in 1788, his gilding was generally done by Chatard, the principal gilder to the Garde-Meuble.

Georges Jacob's chairs are to be found in almost all public museums having collections of French eighteenth century furniture.

36 A and B, 74

Georges II Jacob (1768–1803) was the elder son and successor of his father, from whom he inherited a flourishing business in the Rue Meslay jointly with his brother François-Honoré-Georges in 1796. They renamed the business Jacob Frères. Georges II himself was concerned principally with the administration of this considerable undertaking at a time when it was becoming the leading house of its kind in Paris. Amongst the notable patrons of this time were Mlle Mars, Mme Récamier, for whom Jacob Frères made the famous furniture seen in David's portrait of her, and the Consul Bonaparte himself, for whom the brothers furnished a bedchamber of great magnificence in his hôtel in the Rue de la Chantereine. The firm won the gold medal for furniture at the French industrial exhibitions in the years IX and X (1801 and 1802) and was especially commended in the *Moniteur* (the official government gazette) by the Minister of the Interior in 1803 after a visit to the workshops. In his later years Georges II Jacob suffered from ill health, as a result of which his aged father once again had to take an active part in the business from which he had retired.

The furniture made by Jacob Frères was all in the so-called Directoire and Empire styles, using neoclassical forms and decorative motifs. Egyptian motifs such as sphinxes were adopted after Napoleon's Egyptian campaign of 1798. Most of it is of polished mahogany with gilt-bronze mounts, but occasionally lighter woods, satinwood, etc., were used together with incrustations of ebony and even steel—sometimes Jacob Frères also used plaques of French porcelain in the manner of Wedgwood blue and white biscuit porcelain. The firm used the stamp JACOB. FRERES/RUE MESLEE (The last words are occasionnally abbreviated to R. MESLEE, e.g. on No. 45).

Examples of their work are to be seen in the Musée des Arts Décoratifs, the Musée Nissim de Camondo, and the Musée Marmottan in Paris and at the châteaux of Fontainebleau, Malmaison, and Rambouillet.

45

Francois-Honoré-Georges Jacob, known as **Jacob-Desmalter** (1770–1841), was the younger son of Georges Jacob and the brother of Georges II Jacob, who became his partner in the firm of Jacob Frères. The name Desmalter, which he added to Jacob, was taken from a property in Burgundy belonging to his father. He is described under the Empire as "menuisier-ébéniste, fabriquant des meubles et bronzes de LL., MM., II. et RR." (Leurs Majestés Impériales et Royales), so that it may perhaps be assumed that he took an active interest in the practical side of the firm's craftsmanship, as his elder brother did in its administration. After his brother's death in 1803, the firm became Jacob-Desmalter et Cie and adopted the stamp JACOB . D./R. MESLEE.

After Jacob-Desmalter's appointment as *ébéniste de l'Empereur*, the firm's activities expanded enormously. In addition to numerous commissions from the Imperial Garde-Meuble for the various residences of the Bonaparte family, the business was patronized by many of the notables of the Empire and the rich bourgeoisie of Paris, as well as by foreigners such as the Czar Alexander I of Russia and Charles IV of Spain. Amongst the firm's greatest surviving creations were the Imperial throne at Fontainebleau, the jewel cabinet for Marie-Louise, and the display cases in the Cabinet des Antiques at the Bibliothèque Nationale.

Percier and Fontaine, Prud'hon, David, Belanger, and Vivant Denon were amongst the distinguished painters and architects who provided designs for furniture made by the firm. Thomire, Odiot, Delafontaine, and others collaborated by providing gilt-bronze mounts, etc., as did the sculptor Chaudet. Sometimes furniture would even be made after the designs of the patron who had commissioned it.

The prosperity of Jacob-Desmalter et Cie declined seriously during the industrial crisis that followed the Peninsular War and the Russian campaign. In 1813, it became bankrupt, but revived rapidly at the Restoration and received many royal commissions, notably for furnishing the Palais de l'Élysée for the Duc de Berry, and provided a large quantity of furniture for the Emperor of Brazil in the New World. Later Jacob-Desmalter worked for George IV at Windsor and undertook long trips to Italy. In 1825, he retired, handing over the business to his son Georges-Alphonse Jacob-Desmalter, but he himself survived until 1841. After the fall of the Empire he adopted a new stamp: J. D.

Examples of the firm's work are to be seen at Versailles, the Grand Trianon, Fontainebleau, Malmaison, and in the Musée Marmottan, Paris.

45

Joseph, as **Joseph Baumhauer** (died 1772) was known, was a Parisian *ébéniste*, a native of Germany who came early in his career to Paris, where in 1745 he married Reine Chicot, a member of a family of *menuisiers*. This must have helped him to obtain a footing in the world of furniture-making in the capital. Certain police documents suggest that his conduct was irregular, but accusations of this sort were often made through jealousy by members of the Paris guild against immigrant furniture craftsmen. It may perhaps account for the fact that he did not become a *maître* until late in his career in spite of his abilities. In February 1767, he was still serving as a *compagnon* in the workshop of his countryman François Reizell (*maître* 1764). A little later in that year, however, he became a *maître* by *brevet du Roi*, perhaps through the influence of the Duc d'Aumont. This gave him all the privileges of a *maître ébéniste* without having to submit a *chef-d'oeuvre* or pay the guild dues. It was almost certainly on account of this Crown appointment that he used a fleur-de-lys at each side of JOSEPH on his stamp. He had a workshop with eight rooms in the Rue de Faubourg Saint-Antoine under the sign of the Boule Blanche, where he died in the full tide of prosperity on March 2, 1772.

He was a highly skilled craftsman, with a bold if slightly Teutonic manner, who worked in a variety of techniques and styles. His best creations, such as the lacquer *commode* in the J. Paul Getty Museum in Los Angeles (catalogue no. 19), or the pair of similar design but veneered with floral marquetry in the National Gallery, Washington, D.C., are in the Louis XV style, but he also worked in the Louis XVI style (e.g., Nicolay, *Maîtres Ébénistes Francais au XVIIIe Siècle*, I, p. 252, A, A′, B) and in the Boulle technique (e.g., a *meuble à hauteur d'appui* in the Wallace Collection (catalogue no. F 383). For the Duc d'Aumont he made a pair of small cupboards veneered with ebony and inlaid with small panels of *pietra dura* representing birds and flowers, generally believed to be Florentine

work but more probably made at the Gobelins factory under Louis XIV. These are now at Versailles.

Joseph Baumhauer's work is to be seen at Windsor Castle and in the Musée des Arts Décoratifs in Paris, in addition to the collections mentioned above.

148

Gilles Joubert (1689–1775), Parisian *ébéniste*, was, with his predecessors as *ébénistes du Roi* Gaudreau (*q.v.*) and Oeben, amongst the most celebrated of the royal *ébénistes* who worked for Louis XV. The exact date at which he became a *maître* is unknown, owing to the destruction of the relevant records of the Corporation des Menuisiers-Ébénistes, but it was probably early in the Régence period. He became a *juré* and later, from 1749 to 1750, *syndic* of his guild. Joubert married Michelle Collet, the daughter of Edmond Collet, an *ébéniste* related to Pierre II Migeon. The latter probably recommended Joubert to Mme de Pompadour. She, in turn, is likely to have brought him to the attention of the Crown. At any rate, he began to be employed by the Garde-Meuble Royal in 1748. From this time onward, he was given numerous royal commissions. In 1758, he was nominated *ébéniste ordinaire du Garde-Meuble*. At Oeben's death in 1763, Joubert, at the age of seventy-four, was appointed to succeed him as *ébéniste du Roi*. From this time onward, he not only produced large quantities of extremely luxurious furniture himself, e.g., for Mme du Barry's use at the Petit Trianon, but also acted (as did Hauré [*q.v.*] after him) as *entrepreneur*, farming out commissions for royal furniture to other lesser *ébénistes*. He retired in June 1774, and was succeeded by J.-H. Riesener (*q.v.*) in his Crown office. A short time afterward he died in the house in the Rue Saint-Anne, to which he had moved more than twenty years earlier from the Rue Traversine Saint-Roch, where he was living when he first entered Crown employment.

Much of Joubert's furniture was produced before the stamp was made mandatory, and the greater part of his later work was produced for the Crown and did not therefore have to be stamped. In fact, he did register the stamp JOUBERT, between two fleurs-de-lys. This mark has been found on a very limited number of pieces listed by Salverte, to which a Louis XV commode in the Windsor-Clive Collection, England, may be added. Our knowledge of his work—and he was prolific—is largely derived from the records of the Garde-Meuble. Amongst his most famous pieces in the Louis XV style are the *encoignures* made in 1755 for the Cabinet des Médailles du Roi at Versailles, now in the Bibliothèque Nationale, and he participated in making the equally renowned *table volante* for the Château de Choisy. He was probably too old to adapt his style easily to the nascent neoclassicism of the 1760s, and some of his later works are not entirely happily conceived. Amongst his last creations is a considerable group of pieces (*commodes*, *secrétaires*, etc.), created around 1770, decorated with trellis marquetry studded all over with gilt-bronze rosettes, one of which provided the inspiration for the *secrétaire* No. 107.

In spite of the large number of works he is recorded as having made, his identified furniture is comparatively rare. Apart from the pieces mentioned above it can be seen at the Wallace Collection, the Louvre, the Frick Collection, New York, and the J. Paul Getty Museum, Los Angeles.

see 107

Roger Lacroix, see **Roger Vandercruse.**

Jean-Pierre Latz (about 1691–1754), Parisian *ébéniste*, was an *artisan privilégié du Roi* and therefore never became a *maître*. He was, however, an extremely fine craftsman, specializing in rich marquetry and elegant but usually somewhat lavish mounts. He married the daughter of a Paris builder in 1739. His workshop, which was large, was known as the Maison du Saint-Esprit and was situated in the Rue du Faubourg Saint-Antoine opposite the Hôpital des Enfants Trouvés. It is a measure of his standing that the valuation of the contents of his workshop after his death was undertaken by Charles Cressent and Pierre Joubert (brother of Gilles), who were joined in the task by Cressent's own bronze caster, Jacques Confesseur. There was a great deal in the atelier, including no less than eighty-three clock cases, as well as writing tables, filing cabinets, *secrétaires*, *commodes*, and corner cupboards. The range of materials was wide and included pieces with plain veneers, rich floral marquetry, and lacquer. The most important piece was a richly ornamented clock ordered by the King of Prussia. The document setting out the Latz debts lists the names of numerous

bronze casters, gilders (such as Autin and Gobert), and chasers (such as Vedy), as well as the names of craftsmen, like Huit, who appear to have made lacquer for his furniture and the clockmakers whose movements he cased.

He used the stamp I. P. LATZ. After his death, his widow continued the business until her death, which occurred at the end of 1756.

Little of his furniture is to be found in public collections, so that it is unfamiliar, but he was amongst the most distinguished practitioners of the early Louis XV style. One of his finest pieces, a lean-to desk, was formerly in the Edith Chester Beatty Collection and now belongs to Stavros Niarchos in Paris. It has been described incorrectly as having belonged to Mme de Pompadour. Salverte suggested that it was made for Marie-Josèphe de Saxe, the Dauphine, but this is also doubtful.

159

Jean-Baptiste III Lelarge (1743–1802), Parisian *menuisier*, was a member of a family of this name who practiced that craft almost throughout the eighteenth century. Jean-Baptiste III became a *maître* on February 1, 1775, and thenceforward acted as head of the family workshops in the Rue de Cléry opposite the Rue Saint-Philippe. Here he became a fashionable and successful craftsman, doing a certain amount of work for the Crown and various courtiers. He was clearly a man of some civic importance in his neighborhood, for he was one of the *notables* of his *quartier* in 1789 and was nominated first as an elector and then as a member of the committee of the Section de Bonne-Nouvelle. He managed to preserve his workshop throughout the Revolution and reopened it under the Directoire, continuing to produce furniture until his death.

He worked occasionally in the Louis XV and, more frequently, in later styles, his frames being elegantly carved, particularly with floral motifs. Chairs of the type known as *à la d'Artois*, consisting of a medallion-shaped back carved at the top with a floral motif and linked to the seat with incurving members, seem to have been his specialty. But he also created chairs that differed hardly at all from those of his more distinguished contemporaries, such as J.-B. Sené or Georges Jacob. He used the stamp I. B. LELARGE, with a cross between the initials and before the surname, which was also used by his father, Jean-Baptiste II Lelarge (*maître* 1738).

J.-B. III Lelarge's work is to be seen in the Louvre, the Petit Trianon, the Wallace Collection, the Victoria and Albert Museum, and in the museums in Strasbourg and Hamburg.

28 A and B, 56 A and B

Jean-François Leleu (1729–1807) was one of the most distinguished Parisian *ébénistes* of the Louis XVI period, perhaps the most distinguished of native birth. After working as a humble *artisan libre* in the Rue du Faubourg Saint-Antoine, he became an apprentice in the workshop of J.-F. Oeben at the Arsenal. He thus began his career in the atelier where the Louis XVI style was first given currency and was a fellow craftsman of J.-H. Riesener (*q.v.*), the greatest of all Louis XVI *ébénistes*. After Oeben's death in 1763, Leleu hoped that the widow would place him in charge of his master's workshop. She, however, evidently favored Riesener (whom she later married), an attitude that awoke in Leleu an intense jealousy of his rival *compagnon*, leading to violence and police intervention (see p. 555). The fact that Riesener, like his master Oeben, was of foreign origin may have intensified the rivalry between the two. A *meuble à transformations* in the Wallace Collection in the style of Oeben (catalogue no. F 110) bears the roughly cut name of Leleu on the carcass. Leleu may have done this in order to establish what he regarded as his just claim to be its maker. The fact that later works are known with the signatures of both Riesener and Leleu (e.g., in the Louvre, catalogue no. 122) does not necessarily imply that time had tempered their antagonism toward one another. It may merely indicate that at some date Leleu repaired a work made earlier by his great rival.

Leleu, finding, no doubt, that there was no future for him in the atelier of the widow Oeben, became a *maître* on September 19, 1764, and opened a workshop in the Chaussée de la Contrescarpe, facing the Bastille. Success quickly caused him to move to larger premises in the Rue Royale Saint-Antoine. He was working for the Crown before the end of Louis XV's reign and supplied Mme du Barry with furniture for Louveciennes, including very sumptuous pieces inlaid with

Sèvres porcelain plaques. These were furnished through the *marchand-mercier* Poirier. In later life Leleu does not seem to have been patronized by the Crown at all. The Prince de Condé was his principal client, and pieces made for the Palais Bourbon are today in the Wallace Collection, the Louvre, and at Trianon. Leleu was elected a *juré* of his guild on August 2, 1774, and was still a *juré* in 1776. Shortly afterward he became a *syndic* of the guild. In 1780, he took a relative, Charles-Antoine Stadler (*maître* 1776), into partnership, and about 1792 he ceded the business to him and retired to enjoy the fortune he had built up, a fortune that he seems to have conserved more or less intact until his death.

Although Leleu worked in lacquer, with Sèvres porcelain plaques, and with plain mahogany or tulipwood veneers, the greater part of his earlier work is veneered with patterned marquetry. He was a master of this technique, which in his work generally comprised some sort of geometrical neoclassical design, often with colored inlays that have usually faded today. A few rare pieces in the Transitional style are known, but by far the greatest part of his work is in the Louis XVI style, in which he continued and developed Oeben's manner. He used the stamp J. F. LELEU, within a rectangular frame.

Leleu's style is elegant, at first strongly influenced by Oeben, particularly in his use of an allover lattice-pattern marquetry. Later he developed a simpler, more personal style, with large panels of simple tulipwood bordered with purplewood or inlaid with a Greek-key pattern. Although his work is occasionally a little heavy, especially his larger pieces, these are nevertheless always noble in conception. The great *commode* in the Wallace Collection made for the Prince de Condé in 1772 now looks heavier than it originally did because the brightly colored marquetry was defaced during the Revolution, and other pieces must have suffered the same way. Occasionally Leleu's larger upright pieces—*secrétaires à abattant*, etc. —are set directly on a plinth on the ground instead of being raised on feet.

His work is to be seen in the Wallace Collection, the Victoria and Albert Museum, Waddesdon Manor, the Louvre, the Musée des Arts Décoratifs, Paris, and the Frick Collection, New York.

150

Étienne Meunier (mid-eighteenth century), Parisian *menuisier*, was a member of a large family, many of whom practiced the same craft. It is not known when he became a *maître*, if he ever did; he was perhaps an *artisan libre*, for his establishment in the Rue de Cléry was within the privileged bounds of the Abbaye de Saint-Antoine-des-Champs. Meunier seems to have worked for furniture dealers such as Pierre II Migeon (*q.v.*) and Étienne Igou rather than for private clients. His work is all in the Louis XV style and of good quality. His stamp E. MEVИIER, with the N reversed, may also have been used by his widow who, according to Salverte, probably continued to operate the workshop until the end of Louis XV's reign.

5 A to D

Pierre-Harry Mewesen, an immigrant Parisian *ébéniste*, who was perhaps of Scandinavian origin, became a *maître* on March 26, 1766. His workshop, under the sign La Main d'Or, was in the Rue du Faubourg Saint-Antoine, and from it he produced, for about twenty years, elegant works in both the Louis XV and the Louis XVI styles, usually veneered with marquetry of a geometrical character. He used the stamp P. H. MEWESEИ, with the N reversed.

98

The name **Pierre Migeon** was borne by three generations of a family of Parisian *ébénistes* and furniture dealers.

Pierre II Migeon (1701–1758), the most successful and best-known member of the family, does not seem to have become a *maître*, perhaps because he was a pious Calvinist and thus precluded from belonging to a craft guild except by special dispensation. But by 1739 he was already comfortably established as head of the workshops and furniture emporium in the Rue de Charenton opposite the convent of the Dames Anglaises, where his father, Pierre I Migeon (about 1670–after 1736), had built up a flourishing business.

We know a considerable amount about Pierre II Migeon's earlier work, for an account book containing all his payments survives in the Archives de la Seine and, in addition, a great deal of his work has come down to us. He was particularly favored by

Mme de Pompadour and worked for the Crown and for a large number of the courtiers and nobility. Small pieces, particularly those with unusual or elaborate fittings, were Migeon's particular line, and he made a specialty of luxurious water closets, which he supplied to the Mesdames de France and Mme de Pompadour, amongst others. This last caused the embittered ex-minister d'Argenson to confide a particularly mordant criticism of the favorite to his *Journal*.

Migeon's range of furniture was, however, a great deal larger than this would suggest, and he supplied writing tables, upright *secrétaires*, *commodes*, cupboards, etc., as well as pieces of a smaller size. He specialized in a simple polylobal type of marquetry, usually of kingwood or tulipwood, in the years before floral marquetry became a principal characteristic of the Louis XV style, but his design is restrained and never excessively rococo. He also occasionally used veneers of lacquer and was amongst the earliest *ébénistes*, if not the first, to use veneers of mahogany.

Two stamps, both reading MIGEON, but of different sizes (the smaller with the N reversed), are known. The larger seems to be that of Pierre I Migeon. The smaller, used by Pierre II Migeon, is not infrequently found in association with that of another *ébéniste*, for he sold the work of many of his contemporaries, such as Boudin, Dautriche (*q.v.*), Dubois (*q.v.*), Péridiez, and others at his furniture emporium and was thus also entitled to stamp it with his own signature. After Pierre II's death, his son Pierre III Migeon (*maître* 1761) carried on a flourishing business until his death in 1775 and used the same stamp as his father. After this the business was continued, though somewhat less prosperously, by Pierre III's widow until about 1785.

Pierre II Migeon's work can be seen in the Louvre, the Musée des Arts Décoratifs, Paris, and the Abbaye de Châalis.

157

Étienne Nauroy (died about 1782) was a Parisian *menuisier* about whom little is known. He was perhaps a relation of a certain Pierre Nauroy who enjoyed some celebrity as a *tapissier* (upholsterer and furniture dealer) in the latter part of the seventeenth century. Possibly also Vincent Nauroy, an eighteenth century woodcarver who worked on furniture, belonged to the same family. Étienne Nauroy became a *maître* on April 11, 1765, and seems to have specialized in making chairs of fine quality, generally in the Louis XV style, but his stamp, E. NAUROY, is rarely found. In 1765, he was living in the Rue Saint-Merry, but may have moved later to the Rue de la Verrerie, for in 1782 his widow was carrying on business from an address in that street. Later she moved to the Rue de la Tixeranderie and continued to make chairs there until 1787 or 1788.

68 A and B

Jacques van Oostenryk, see **Dautriche**

Nicolas Petit (1732–1791) was both an *ébéniste* and a furniture dealer of some renown in eighteenth century Paris. His father was a *menuisier* and may or may not have been responsible for training him. He became a *maître* on January 21, 1761, and set up as an *ébéniste* in the Rue du Faubourg Saint-Antoine. Later he became at first *deputé*, or administrator, then in 1783 *syndic-adjoint* of the guild. In the following year he was elected *syndic*. His establishment, the Nom de Jésus, became fashionable, and from it he sold furniture he had made himself as well as work by other craftsmen, on some of which he may have struck his own stamp. He died in 1791.

He used the stamp N. PETIT, which is found on furniture that is generally of high quality. A few *commodes* in the Louis XV style are known, but the great majority of his pieces are in the Louis XVI style and veneered with pictorial, or sometimes floral or geometrical, marquetry. He also signed a number of pieces veneered with plain wood, generally tulipwood, of fine figure, somewhat in the style of Pierre II Migeon (*q.v.*).

Another Nicolas Petit (1730–1798), probably a cousin, is known. He became a *maître* on July 24, 1765, working first in the Rue de Charonne and later, in 1781, moving to the Grande Rue Faubourg Saint-Antoine near the Barrière du Trône. He used the stamp N. PETIT, with wider-spaced letters than in his cousin's stamp and with a star between initial and surname. This stamp is found only on works of little importance, and this craftsman seems to have remained a minor figure until his death.

134

Louis-Magdeleine Pluvinet (died about 1785), Parisian *menuisier*, was the son of a distinguished *menuisier*, Philippe-Joseph Pluvinet (*maître* 1754), who worked in the Rue de Cléry. He became a *maître* on April 19, 1775, and set up on his own account in the same street as his father. His identified works, like those of his father, are of excellent quality. Pluvinet used the stamp L. M. PLUVINET, with a fleur-de-lys between the initials and before the surname.

16 A and B

Jean-Jacques Pothier (died about 1780), Parisian *menuisier*, became a *maître* in 1750 and had a workshop in the Rue de Bourbon-Villeneuve. He seems to have worked in both the Louis XV and the Louis XVI styles, but little is known about him apart from an occasional record of his stamp, I. POTHIER, with a cross between the initial and surname.

38 A and B, 41

Louis Poussier (died before 1749), was a Parisian *menuisier* of whom little is known, not even the date when he became a *maître*. This was, however, before 1737, when he was collaborating with another *menuisier*, Étienne Saint-Georges, who had an establishment under the sign of the Grand Saint-Georges in the Rue de Cléry. Later he set up on his own, but his workshop had closed down by 1749. He used the stamp L. POUSSIEE.

2 A and B

Jean-Henri Riesener (1734–1806) was the greatest Parisian *ébéniste* of the Louis XVI period and, with A.-C. Boulle and Charles Cressent (*q.v.*), one of the three greatest French *ébénistes* of the period from the reign of Louis XIV down to the Revolution. He was born at Gladbeck, near Essen, the son of a minor official in the law courts of the Electorate of Cologne. He seems to have come to Paris quite young and to have entered the workshop of J.-F. Oeben (*maître* 1761 but previously active as an *ébéniste du Roi*) at the Gobelins soon after 1754, moving with him in 1756 to the atelier granted him by the king at the Arsenal. When the order for the *bureau du Roi Louis XV* (now in the Louvre, catalogue no. 56) was placed with Oeben in 1760, he was granted a life tenancy of this workshop by the king, a tenancy that was to be continued to his widow and later to Riesener.

Riesener and Leleu (*q.v.*), his fellow craftsman in the Oeben workshop, must have worked on the great royal *bureau* from the beginning. Following Oeben's death in January 1763, his widow chose Riesener to take charge of the business, a promotion that awoke violent jealousy in Leleu, who had solicited and counted on obtaining this post (see p. 552). A little over four years later, on August 6, 1768, the widow Oeben married Riesener, who had become a *maître* on the previous January 23. In the following year the great roll-top desk made for Louis XV was completed, and it is noteworthy that it was signed by Riesener alone, though its conception and the early stages of its creation must have been due to Oeben, who received no overt credit for it. Riesener's name likewise appears, perhaps with more justice, on the similar and contemporary roll-top desk made for Stanislas Leszczynski in the Wallace Collection (catalogue no. F 102).

In July 1774, Riesener was appointed *ébéniste ordinaire du Roi* in succession to the eighty-five-year-old Gilles Joubert (*q.v.*) and thus became the leading *ébéniste* in the kingdom. For the succeeding decade, royal commissions showered on him with a lavishness unknown since the days of Louis XIV. Between 1775 and 1784 he received orders from the Crown amounting in total to some 900,000 livres (not far short of $3,000,000 in modern currency), thus averaging about 100,000 livres per annum. In Joubert's day, the value of royal commissions had averaged little more than a third of this sum. At the same time Riesener was working for private clients—the Comte and Comtesse de Provence, the Comte d'Artois, the king's aunts, the Duc d'Orléans, the Ducs de Penthièvre, de la Rochefoucauld, de Praslin, de Biron, as well as various *fermiers-généraux*, etc.

At the beginning of his career as royal *ébéniste*, Riesener received two important commissions. In 1774, he was charged with making the *commode* for Louis XVI's bedchamber at Versailles, now in the English Royal Collection at Windsor, and in the following year he replaced this with another far more sumptuous one, now in the Musée Condé at Chantilly. In these early years of his success he produced a series of smaller variants on the *bureau du Roi* for the

Comtesse de Provence, for Mme Louise (both now at Waddesdon Manor), and others, as well as a group of drop-front *secrétaires* (the earliest stamped by Oeben in the collection of Sir Harold Wernher, London) of a type first evolved by Oeben or by Riesener whilst still working as a *compagnon* in Oeben's atelier. These are usually veneered with varied combinations of motifs taken from the two great *bureaux* of 1769, e.g., a head of Silence, a cock, a caduceus, military emblems, etc. Examples are to be found in the Wallace Collection, at Waddesdon Manor, in the collection of Lord Rosebery, England, and elsewhere, all of which are signed by Riesener.

After 1784, the economic crisis endemic at this period of French history finally caused a reduction in the royal commissions given to Riesener. In the succeeding years, payments to him, hitherto averaging 100,000 livres per annum, were reduced to an average of 15,000 livres per annum. Much patronage previously extended to Riesener passed to less expensive craftsmen such as Stöckel and Beneman (*q.v.*). In this later phase of his career, his style became simpler and he tended to use plain veneers of mahogany in place of the costly marquetry of exotic woods and lavish mounts of gilt bronze used earlier. Nevertheless, even in these years, when working for Marie-Antoinette, who had always patronized him generously, he sometimes adopted unusual materials such as the mother-of-pearl and steel used for a roll-top desk and *vide-poche* made about 1787 for Fontainebleau (now at Versailles) or the upright *secrétaire* and *commode* veneered with black and gold Oriental lacquer made in 1784 for the queen's apartments at Saint-Cloud (now in The Metropolitan Museum of Art, 20.155.11, 12). He continued to work for the Crown even after the outbreak of the Revolution, as appears from a *commode* and upright *secrétaire* now in the Frick Collection, New York (catalogue nos. 75, 76), which were made for the queen's use, probably at Saint-Cloud, and are dated 1791 in the marquetry, though it is conceivable that this was inserted when, after the fall of the monarchy, he was employed to remove "insignia of feudality" (see below).

Riesener was even patronized by the Republican government. In 1794, he was sent to Versailles by the Directory to remove the royal emblems and ciphers, from the *bureau du Roi Louis XV*, and in the following year was again called upon to repair this piece, by then transferred to the Garde-Meuble in Paris. Riesener, like many others, failed to realize the significance of the Revolution and bought back much of his own furniture, trying later, without success, to resell it and the rest of his stock in the worst days of the Terror. He renewed this attempt without success in the more peaceful days of 1798. Not only had taste changed, but the Revolution had destroyed forever the wealthy and luxurious society on which he depended. His chief employment thenceforward was as an expert assessor in the commercial law courts. He retired in 1801 to a house in the Rue Saint-Honoré, where he died five years afterward. The misfortunes of his later years are said to have been increased by an unhappy second marriage, incurred in 1783, with a woman much younger than himself.

Riesener's earlier works, such as the two great royal *bureaux*, were in a restrained version of the Transitional style, but from the date of his Crown appointment, at least, his furniture became entirely Louis XVI in character. It was at about that date that he began to overlay the fronts of his *commodes* with a trapezoid-shaped panel, an idiosyncratic variant of the break-front that he used throughout his career. His early work is richly veneered, like that of Oeben, with pictorial motifs, lavishly mounted with gilt bronze, often of a sculpturesque character and sometimes a little heavy. Soon after 1775, realistic motifs began to be displaced by a trellis marquetry often enclosing water lilies within the interstices, a device that he, like Leleu, seems to have inherited from Oeben. His forms became, at the same time, rather bolder. After about 1780 this style was further simplified, and the floral elements disappeared; the trellis marquetry was often transformed into repeating motifs of lozenge shape. Eventually in the 1780s the marquetry was generally replaced by plain veneers of elegantly figured West Indian mahogany, and the elaborate gilt-bronze mounts were reduced to a minimum and displaced by simple fillets of gilt bronze or even delicate wood moldings. This phase of Riesener's style, which some regard as his greatest and most individual manner, anticipates in its simplicity the furniture of the Directoire period, though surpassing the latter in its technical accomplishment. It must, however, be borne in mind that this account of Riesener's stylistic development is somewhat simplified. He could on occasion use the style of the late 1760s in 1780 (e.g., Wallace

Collection, catalogue no. F 300) or that of 1775 in 1791 (e.g., Frick Collection, catalogue no. 74).

He was a master craftsman. The carcasses of his furniture are usually better finished than those of most French eighteenth century *ébénistes*. He (or perhaps Oeben) was the first to attempt to conceal the screws by which his mounts were attached by means of overhanging leaves and other decorative motifs. Later he developed this idea further, casting the mounts with lugs at the back and attaching them by nuts and bolts in the interior of his furniture. The inner fittings of his *secrétaires*, etc., can generally be withdrawn only through the back of the piece, a quite unusual feature in French eighteenth century furniture. Often his pieces have elaborate mechanical fittings, e.g., the *table de malade* made for Marie-Antoinette in The Metropolitan Museum of Art (33.12), like those of his master Oeben.

It has often been suggested in the past that Riesener's mounts, particularly the extremely intricate bands and garlands of flowers (that were perhaps adopted to please Marie-Antoinette) were the work of Pierre Gouthière (*q.v.*). This is unlikely. Verlet has pointed out that the well-known portrait of Riesener by Vestier shows him with a crayon in his hand and designs for gilt-bronze mounts clearly of the type used on his own furniture resting on a table beside him. This certainly suggests that Riesener (at any rate after 1774) made his own mounts in his own studio, as he was entitled to do as an *ébéniste du Roi* and therefore exempt from guild regulation and supervision. A.-C. Boulle before him, holding a similar office, had employed no less than six *fondeurs-doreurs* in his own atelier. And it is important to remember that Riesener as a pupil of Oeben, himself trained by one of Boulle's sons, was the last of an "apostolic succession" that linked the greatest *ébéniste* of the early part of the eighteenth century in France to the last great practitioner of this craft.

Riesener used the stamp J. H. RIESENER, occasionally at the end of his career striking it on the exterior of the furniture on the veneer (e.g., the *bureau plat* of mahogany in the Louvre, catalogue no. 90). He also more rarely signed his pieces in cursive form in the marquetry; this occurs on his earliest pieces, the two great royal *bureaux* of 1769, and on some of his latest, such as the pieces he made for Saint-Cloud in 1791, now in the Frick Collection (catalogue nos. 75, 76).

A number of the public collections in which Riesener's work can be studied are mentioned above. In fact, his production was very large, and most important collections of French eighteenth century furniture contain one or more examples of his work.

122

Pierre I Roussel (1723–1782) was a Parisian *ébéniste* whose father was a simple *compagnon ébéniste* and four of whose brothers were *menuisiers*. He became a *maître* on August 21, 1745, and established himself in a workshop under the sign of the Image de Saint-Pierre in the Rue de Charenton, opposite the Rue Saint-Nicolas. After modest beginnings, Roussel had become one of the leading *ébénistes* in Paris by 1767. He had already been elected a *juré* by 1762 and subsequently held a number of important offices in the guild. Amongst his patrons was the Prince de Condé, who purchased much furniture from him for the Palais Bourbon and the Château de Chantilly between 1775 and 1780. He also worked for Pierre II Migeon (*q.v.*). Success brought him fortune, and he was able to marry two of his four daughters into the well-to-do bourgeoisie. His two sons became *ébénistes* and collaborated with their father, and his widow continued the workshop after his death. It was still apparently active in 1792 when his younger son, Pierre II Roussel, known as Roussel *le jeune* (*maître* 1771), abandoned the career of furniture-making to deal in exotic woods. The elder son, Pierre-Michel (*maître* 1766), established himself as a dealer in furniture in the Rue Saint-Honoré.

Pierre I Roussel's career straddles the Louis XV and Louis XVI periods. He was a craftsman of very great originality and worked in a variety of styles, from the full Louis XV to the developed neoclassical, using floral and pictorial marquetry (the latter often after Chinese prints) as well as geometrical marquetry, lacquer, and simple veneers. His stamp, P. ROUSSEL, has a fleur-de-lys between the initial and surname. A similar stamp but with a period between the initial and surname appears to have been used by his sons, so it is not always easy to be certain by whom the later pieces in the Louis XVI style were made. Like other furniture dealers, the Roussels sometimes stamped furniture by other makers.

Pierre I Roussel's work is to be seen in the Musée

Jacquemart-André, Paris, and before World War II he was well represented in the Kunstgewerbe Museum, Berlin.

97

Claude I Sené (1724–1792) was a member of a family of distinguished Parisian *menuisiers*. He was the son of a *menuisier*, Jean Sené, known as Sené *père*, in whose workshop in the Quartier de la Villeneuve he became a *maître* on July 20, 1743. After marrying the sister of another *menuisier*, Jean-Étienne Saint-Georges, he established an atelier with his brother-in-law in the Rue de Cléry, opposite the Rue Saint-Philippe. They worked together, each using his own stamp, until 1780, when Claude Sené retired to live with his son Jean-Baptiste-Claude Sené, who became one of the greatest Louis XVI *menuisiers*.

Claude I Sené used the stamp G. SENE, in which the initial C resembles a G, the N is reversed, and a fleuron is used between the initial and surname. The greater part of his output was in the Louis XV style and is elegant, and indeed noble, in design. He also worked latterly in the Louis XVI style.

Examples of Claude I Sené's work are to be seen at the Musée des Arts Décoratifs, the Archives Nationales, and the Mobilier National, Paris.

27 A to D, 40, 69

Jean-Baptiste-Claude Sené, sometimes known as J.-B. Sené *l'aîné* (1748–1803), was the son of the above and the most distinguished member of this large family of *menuisiers*. He became a *maître* when he was still quite young, on May 10, 1769, and six months later opened his own establishment in the Rue de Cléry under the sign of Le Gros Chapelet. Sené's skill as a craftsman rapidly earned him immense success, and he is the only Louis XVI *menuisier* to have seriously rivaled Georges Jacob (*q.v.*) as a creative artist. Indeed, their work has often been confused, and no doubt the elder craftsman influenced Sené's practice in some degree. In 1785, Sené was appointed a *fournisseur de la Couronne* and thenceforward was frequently employed by the Menus-Plaisirs to make furniture for Louis XVI and Marie-Antoinette, for other members of the French royal family, and various important figures at court. In this capacity he generally worked under the direction of Hauré (*q.v.*) and collaborated with a variety of sculptors—Vallois, Laurent, Alexandre, Regnier, and Guérin. The history of many of the sets of chairs he provided for the royal palaces has been traced by Verlet (*Mobilier Royal Français, passim*). In spite of having enjoyed the favor of the Crown, Sené received an order from the Republican government in 1794 to make a hundred office desks for clerks in various government departments, an order that was repeated in the following year. He also played a minor political role in the early stages of the Revolution as a delegate from the Section de Bonne-Nouvelle to the second Parisian Assemblée Electorale.

J.-B. Sené used the stamp I. B. SENE, with a fleuron after the final E. He was one of the great masters of the Louis XVI style; nothing in the Louis XV style is known from his hand. Although he occasionally executed simple pieces such as the Louis XIII-style armchairs supplied to the Académie de France in 1785, most of his work is distinguished by rich carving, and he was particularly fond of having a figure, a trophy, or even a monogram carved in the center of the top rail of the backs of his chairs, etc., e.g., on the set of furniture made in 1787 for Marie-Antoinette's bedchamber at Saint-Cloud (parts of which are divided now between the Louvre and the Musée des Arts Décoratifs, Paris). Another personal characteristic of his work is the use of detached fluted columns to flank the back of a chair or a sofa, e.g., on the set of furniture made in 1788 for Marie-Antoinette's Cabinet de Toilette at Saint-Cloud, now divided between The Metropolitan Museum of Art (41.205.1-3a-c) and the Victoria and Albert Museum.

J.-B. Sené's work is to be seen in many museums possessing French eighteenth century furniture—the Louvre, the Musée des Arts Décoratifs, and the Musée Nissim de Camondo in Paris, the Victoria and Albert Museum, The Metropolitan Museum of Art, and elsewhere.

J.-B. Sené's younger brother, Claude II Sené, who also became a *maître* in 1769, is sometimes known as Claude Sené *le jeune*.

51 A and B

Jean-Francois Thuillier (died about 1786), Parisian *menuisier*, became a *maître* on August 9, 1752, and set up his workshop in the Rue du Faubourg Saint-An-

toine, an atelier that was carried on by his widow after his death. Apart from the fact that the *ébéniste* J.-F. Oeben ordered some chairs from him, nothing is known of his activities, and indeed his stamp, I. F. THUILLIER, is unrecorded except for its appearance on No. 85 in this collection.

85

Jean-Baptiste Tilliard, generally referred to as J.-B. I Tilliard (1685–1766), was a member of a notable family of Parisian *menuisiers*. In 1741, he was established in the Rue de Cléry and had already been attached for about a dozen years to the Garde-Meuble as a *menuisier-ordinaire*. In addition to making chairs, he supplied the Crown with tables, consoles, etc. Amongst his other patrons were the Prince de Soubise and the *fermier-général* Fontaine de Cramayel.

He was one of the craftsmen most responsible for bringing the Louis XV style in chairs and other carved furniture into fashion. In mid-century, at any rate, Roumier was carving the chairs that Tilliard made for the Crown, and the gilding was the work of Bardou.

Jacques-Jean-Baptiste Tilliard (died 1797) is known as J.-B. II Tilliard to distinguish him from his father. He became a *maître* on July 16, 1752, but continued to collaborate with his father in the family workshop until 1764, when his father retired in his eightieth year. It was only in April of that year that J.-B. II Tilliard registered his *maîtrise*. Like his father, he was employed by the court, but he also worked for private clients and seems to have often collaborated with Chaillon, as carver, and Mathon, as gilder.

Verlet has drawn attention to the fact that the son tended to use a "folded palmette" motif at the top of the legs of his chairs, but this was a motif adopted by many other *menuisiers*, so that in the absence of a stamp it cannot provide a clue to identification of a chair as being by the Tilliards. The son was also fond of using some decorative motif or a flection of the line of the top rail of the back to emphasize the corners. As both father and son used the stamp TILLIARD, it is not always easy to distinguish the work of the one from that of the other, but by far the greater number of pieces in the Louis XVI style must be the son's work. Both craftsmen seem often to have used a heart-shaped cartouche as a decorative motif, either in the center of the front rail of the seat or the top rail of the back, sometimes in both places.

Examples of chairs by the Tilliards can be seen in the Louvre, the Musée Jacquemart-André, and the Mobilier National, Paris.

4 A and B, 8 A to D, 30 A and B, 35 A and B, 37 A and B, 47 A to D, 73, 75

Roger Vandercruse, known as **Roger Lacroix** (1728–1799), one of the best Parisian *ébénistes* of the Louis XVI period, was of Flemish origin. His father, François Vandercruse, an *ouvrier libre*, adopted a French translation of his name—Delacroix, or Lacroix—after settling in Paris. Roger was related by marriage, even more closely than was usual in the confined world of Parisian furniture-making, to several other great craftsmen of the period. Three of his sisters were married to furniture makers, one first to J.-F. Oeben and later to Riesener, another to Simon Oeben (*maître* 1764), and a third to Simon Guillaume; his brother was a *maître horloger*.

Lacroix became a *maître* on February 6, 1755, and took over his father's workshop in the Rue du Faubourg Saint-Antoine, opposite the Rue Saint-Nicolas. Success came quickly, and he was soon employed by the Crown, the Duc d'Orléans, and Mme du Barry, for whom he supplied furniture through the *marchand-mercier* Poirier. He was a *juré* of the guild from 1768 to 1770 and later filled various higher administrative posts in the Corporation des Menuisiers-Ébénistes. His son, Pierre-Roger Vandercruse (*maître* 1771), established himself at Versailles and entered the employ of the Garde-Meuble.

Lacroix appears to have used two stamps, R. LACROIX, and R. V. L. C., the latter with fleurs-de-lys between the initials. Occasionally both appear on the same piece. His earlier work is sometimes in the Louis XV and the Transitional styles, but by far the greater part is in the Louis XVI style. He made large pieces such as *commodes* and upright *secrétaires*, but the bulk of his output consists of small tables (sometimes with elaborate fittings), *chiffonnières*, etc. He used both floral and geometrical marquetry as well as lacquer, but one of his favorite devices was a marquetry of zigzag pattern.

His work is fairly common and can be seen in the Louvre, the Musée des Arts Décoratifs, Paris, the

Victoria and Albert Museum, the Wallace Collection, and The Metropolitan Museum of Art.

101, *103*, *131*, 155

Bernard Vanrisamburgh, or **Van Risenburgh** (there are various other ways of spelling it) was the name borne by members of three generations of Parisian *ébénistes* of Dutch origin who were established in Paris by 1696. Little has hitherto been known of them because Bernard II (*maître* before 1730–1765/66), although one of the most distinguished craftsmen working in the Louis XV style, merely stamped his work B. V. R. B. (often pronounced "Burb"), initials that baffled all historians of French furniture until they were identified quite recently by the late Jean Baroli. No other member of the family appears to have used a personal stamp at all. Baroli's thesis, "Meubles Marqués B. V. R. B.," submitted for a degree at the École du Louvre, has not as yet been published, although a brief summary appeared in the *Connaissance des Arts* for March 1957. What follows is derived from the manuscript of Baroli's thesis, which he has kindly allowed me to consult.

Bernard I Vanrisamburgh (*maître* before 1722–1738) had a workshop in the Grande Rue du Faubourg Saint-Antoine, where he seems to have specialized in making clock cases, often in the Boulle technique and sometimes inlaid with shell, horn, etc., often stained or colored. It is possible that cases of certain clocks of the pedestal or upright type (there are a number now in Dresden and doubtless others elsewhere) executed in this technique are the work of Bernard I Vanrisamburgh, but as he lived before it became customary to stamp furniture, none of his work has yet been identified with certainty.

Bernard II Vanrisamburgh, the eldest of his five children, was already a *maître* when he married in 1730 (the guild archives for this period no longer exist, so the precise date when he acceded to the *maîtrise* is unknown). He doubtless worked in his father's atelier, which he continued to carry on after the latter's death in 1738. By 1752, however, he had moved to the Rue Saint-Nicolas and later, in 1765, took a house in the Rue de Charenton, where he died before February 1767, probably sometime during the preceding two years. His eldest son, Bernard III (died 1799), who never became a *maître* but remained a *compagnon* in his father's workshop, may have carried on the atelier for a time, but seems later to have become a sculptor working for *fondeurs-doreurs*. A few pieces, such as a table at Windsor Castle in a near-Boulle technique but in the Louis XVI style, may perhaps have been made by him after Bernard II's death, and James Parker has suggested (*Decorative Art from the Samuel H. Kress Collection*, pp. 77, 78) that a particularly magnificent lacquer commode stamped B. V. R. B. in the Metropolitan Museum may possibly be his work, but this is questionable.

Bernard II Vanrisamburgh specialized in the production of luxury furniture. Apart from a large number of small tables of similar design (e.g., Nos. 125–127 in this collection), his creations were, on the whole, highly individual and probably often produced to satisfy individual taste. He appears to have worked almost exclusively for the *marchands-merciers*, especially Hébert, Poirier, and Lazare Duvaux, and was one of the most brilliant craftsmen of his period.

He worked in various techniques: marquetry of floral design, lacquer (both European and Oriental), and plaques of Sèvres porcelain. He occasionally combined two of these techniques. Vanrisamburgh was probably the first *ébéniste* to apply this last technique, perhaps at the instigation of a *marchand-mercier* (possibly Poirier, who later had a near-monopoly from the Sèvres factory of the purchase of such plaques for the decoration of furniture).

Success came early, and by September 1737 he was supplying, through the *marchand-mercier* Hébert, a *commode* veneered with lacquer for Marie Leszczynska's use at Fontainebleau. This piece is stamped with his initials, although the use of the stamp had not yet become mandatory. Later he supplied furniture for Louis XV, for Mme de Pompadour, and for many members of the French court, always through the intermediary *marchands-merciers*. All Bernard II's work is in the Louis XV style, except for a few very rare pieces in the Louis XVI style, bearing his stamp, which may conceivably have been made by Bernard III, his son, after his death (see above). Bernard II made pieces of every sort—*commodes*, lean-to desks, upright *secrétaires*, and, above all, large numbers of small tables of a type perhaps known as *à la Pompadour* (see p. 254). His standards of craftsmanship were remarkably high, and he had an extremely elegant sense of design; he was one of the great masters of the fully

developed Louis XV style. His marquetry is generally of a highly individual type, consisting of trailing sprays of flowers in end-cut wood (generally purplewood) standing out against a ground usually of tulipwood. Sometimes this is enlivened with sprays of stained shell or horn. Later, probably after 1750, he adopted a more sober type of marquetry in which a ground of tulipwood or kingwood is inlaid with circular or oval fillets in a darker tone, generally of purplewood. Whatever materials he adopted, his design remained both supple and subtle.

His mounts are equally individual and were perhaps latterly modeled by his son Bernard III Vanrisamburgh. They often take the form of scrolled ribs or flat bands around which floral trails are entwined, framing panels of marquetry. In his earlier work the corners of these frames are often emphasized by a sort of cusped and foliated crosslet, though this motif was also used occasionally by Jacques Dubois (*q. v.*). He usually emphasized the silhouettes of his pieces with a narrow molding of gilt bronze or brass, generally running right down to the feet.

Bernard II aimed at bold yet subtle effects and would, for instance, combine scarlet with black and gold lacquer. He did not hesitate to modify the design of Oriental lacquer panels by the superimposition of feigned lacquer features on top, so as to adapt the design more happily to the shape of his panel.

His initials were generally stamped with the conventional *maindron*, or iron tool, but on his smaller pieces are sometimes written in ink, on account of the delicacy of much of his work. It has sometimes been suggested that the mysterious initials used on his stamp were deliberately forced on him by the *marchands-merciers* to conceal his identity. This is doubtful; it was probably due merely to the impossibility of stamping a name of such length in full, as was the case with another Parisian *ébéniste*, Roger Vandercruse, or Lacroix (*q.v.*), who likewise sometimes used a stamp, R. V. L. C., composed of his initials only, on account of the length of his name.

Bernard II's work was highly prized by his contemporaries. It is probably to be identified with certain pieces of furniture mentioned as the work of "Bernard" in sale catalogues. Apart from Boulle, Cressent, and Oeben, no other *ébénistes* are ever accorded this rare distinction, which is thus a mark of the esteem in which he was held by his contemporaries.

Bernard II Vanrisamburgh's work can be seen in the Louvre, the Victoria and Albert Museum, Windsor Castle, the National Gallery, Washington, D.C., and the J. Paul Getty Museum, Los Angeles. But the best of his work still remains in private hands, notably in this collection.

92, 100 A and B, 108 A and B, *109*, *116*, 118, 125, 126, 127, *128*, *129*, *130*, 146, 151, 152, *153*, *154*

Adam Weisweiler (about 1750–after 1810) was one of the most individual Parisian *ébénistes* of the Louis XVI period. He is said to have been born at Neuweid-am-Rhein at an unknown date and to have received his early training in David Roentgen's workshop. He came to Paris before 1777, when he married Barbe Conte, became a *maître* on March 26, 1778, and opened a workshop in the Rue du Faubourg Saint-Antoine, where he specialized in the production of luxury furniture. Much of Weisweiler's work was probably undertaken for *marchands-merciers*, notably for Daguerre, through whom he supplied the celebrated writing table of steel, lacquer, and gilt bronze to Marie-Antoinette (now in the Louvre, catalogue no. 80). He was a good businessman and survived the Revolution to continue his business successfully under the Empire, when he was patronized by Queen Hortense. At that period he worked at 13 Rue des Tournelles, a property he purchased during the Revolutionary period. He lost his wife in 1809 and seems to have retired shortly afterward, leaving his business to a son, Jean Weisweiler, who died in 1844.

Weisweiler's style is markedly individual, with very etiolated supporting members, tapering columns of twisted and fluted design, caryatid figures set into recesses of the corners of his pieces, etc. The feet of his pieces are often of peg-top (*toupie*) design and joined by a stretcher of an intricate interlacing design of considerable delicacy. Occasionally his style shows signs of slightly Teutonic heaviness. All his work is in the Louis XVI style, and he used a wide variety of decorative materials—Sèvres plaques, lacquer, steel, *pietra dura*, and plain veneers of mahogany and ebony, always of the finest quality. He was a consummate technician. Verlet has cogently argued that the columns surmounted by caryatids with baskets of flowers on their heads, which appear frequently on Weisweiler's furniture, are the work of Gouthière (*q.v.*). If so, the

collaboration was probably arranged by Daguerre, with whom Gouthière seems to have established a close relationship. Weisweiler is known to have collaborated with Thomire in the post-Revolutionary period. He used the stamp A. WEISWEILER both before and after the Revolution.

Weisweiler was prolific and his work is to be seen in most public collections of French furniture. These include the Louvre, the Musée des Arts Décoratifs, and the Musée Nissim de Camondo in Paris, the Wallace Collection, the Victoria and Albert Museum, and The Metropolitan Museum of Art.

88, 106 A and B, 115 A and B, *121*

Bronzeworkers, Designers, Goldsmiths, Sculptors, etc.

Alessandro Algardi (1595–1654) had only one rival as a sculptor in baroque Rome in the second quarter of the seventeenth century: Bernini, the dominating figure of the period. Born at Bologna, where he frequented the academy of the aged Lodovico Carracci, Algardi received his training there as a sculptor under the mediocre G. C. Conventi and came to Rome in 1695 with a recommendation from the Duke of Mantua, in whose principality he had been working. Algardi was employed only on relatively minor work—restoration of antique statues, busts, etc.—until 1635, when he received his first major commission, the tomb of Leo XI for Saint Peter's. This was followed in 1640 by an order for an over-life-size statue of Saint Philip Neri for Santa Maria in Vallicella. Under Innocent X, commissions showered on Algardi and included the memorial statute of the Pope himself in the Palazzo dei Conservatori (1645). His greatest legacy to posterity was the huge bas-relief of the Meeting of Pope Leo and Attila of 1646–1650 in Saint Peter's, which inspired a whole series of similar baroque works. He also executed a considerable number of portrait busts.

Although Bernini was his rival, Algardi was deeply influenced by him. Nevertheless, his style is far more classical than that of the great Roman baroque master. He tended to use white statuary marble rather than Bernini's elaborate combinations of colored marbles and complex surface patterns; Algardi also eschewed Bernini's picturesque presentation of his works.

185 A and B

Robert-Joseph Auguste (died 1801) was a Parisian *orfèvre, fondeur,* and *ciseleur.* He appears to have worked as a young man with several different goldsmiths but was apparently never officially apprenticed, and seems to have been relieved of the necessity for this by an *arrêt du Conseil,* on account of his employment by the Crown. He was a *compagnon* in 1756 and became a *maître orfèvre* the following year. Auguste had several workshops in Paris at different periods; in 1759, he was living in the Cul de Sac Saint-Thomas-du-Louvre; by 1766, he had moved to the Rue de la Monnaie; in 1781, he is recorded as being in the Place du Carrousel, in a house purchased from another famous goldsmith, J.-N. Roettiers (*maître* 1765–about 1777); and later, not long before his death, he was living in the Rue des Orties. Finally, he was made *fournisseur-régisseur* of the Paris mint and was given apartments in the Louvre.

Auguste described himself as a *sculpteur-orfèvre.* His patrons, apart from the Crown, for which he supplied a number of objects at the time of Louis XVI's coronation, included Mme de Pompadour (for whom he worked at Choisy), Catherine II of Russia, and the *fermiers-généraux* Blondel de Gagny, and Randon de Boisset.

His success was very considerable, the greater part of his work being in the Louis XVI style, of which he was a master. Mathew Boulton wrote to the Earl of Findlater on January 20, 1776, "I w'd have Elegant simplicity the leading principal whereas in my opinion such of the Orfèvre of the French as I have generally seen is troy Chargé. But as I have not seen the best productions of Monsr August I therefore presume I have seen nothing. His fame I am persweded is founded on superior Merit because I have heard so many Noblemen of good Tast concur in ye same opinion of him. . . ." (Rowe, *Adam Silver 1765–1795,* p. 59). In 1760, Auguste made the gilt-bronze decorations for a porphyry column after designs by the architect de Wailly for the Marquis Voyer d'Argenson, an early use of the neoclassic manner. He also provided a quantity of work in gilt bronze for the

Château de Choisy. William Beckford, writing from Paris on February 27, 1792, to Sir William Hamilton, British ambassador to the Kingdom of the Two Sicilies, declares: "If the King [of Naples] is desirous of having good work in gold, silver or bronze, he should apply to Auguste. . . . I think he will be enraptured by the furniture I am having made under his direction in the true spirit of Corinth and Athens." Amongst the pieces referred to were perhaps the two cabinets inlaid with paintings and said to have mounts by Auguste that appeared in the Hamilton Palace sale, Christie's, London, 1882, second day (lots 172, 173). In the Fonthill sale, September 9–October 27, 1823, lot 1139 on the twenty-ninth day was a lacquer bowl mounted in gilt bronze by "Auguste of Paris" after designs by the sculptor "Moiette" (i.e., J.-G. Moitte, 1748–1810), this last presumably made for Beckford also.

231 A and B

Bardin was a *ciseleur-doreur* who collaborated with Beneman (*q.v.*) and others in the creation of mounts for furniture made for the Crown at the end of the reign of Louis XVI. Otherwise nothing seems to be known about him.

107

Louis-Simon Boizot (1743–1809), sculptor, was a pupil of Michel-Ange Slodtz (*q.v.*). He won the Premier Prix de Sculpture in 1762 and after visiting Italy was elected to the Académie in 1778. Boizot executed a certain amount of monumental sculpture such as the Racine for the series of Grands Hommes de France, and a few busts, notably those of Louis XVI and Joseph II, commissioned by the Crown in 1777 during the latter's visit to his sister Marie-Antoinette. But his talents were particularly directed toward small-scale sculpture, and from 1773 to 1800 he directed the sculpture workshop at Sèvres, producing a series of charming models for reproduction in biscuit porcelain, in which the austerities of neoclassicism are softened by a restrained rococo element. Boizot was considerably in demand as modeler of furniture bronzes, one of his best-known creations being the model for the so-called "Avignon" clock executed by Gouthière in 1771 and now in the Wallace Collection (catalogue no. F 258). In 1786 he modeled a pair of firedogs surmounted by recumbent lions for the Cabinet de la Paix at Versailles. He also provided the model for certain mounts by P.-P. Thomire (*q.v.*). Amongst his works produced after the Revolution, the most familiar is probably the Fontaine du Châtelet, or du Palmier, created to celebrate Napoleon's Egyptian campaign; it was erected in 1808. It still stands in the Place du Châtelet.

107

Joseph Buzot, Parisian *horloger*, became a *maître* in 1771. He was still working in 1789.

184

Jacques Caffiéri (1678–1755), Parisian *fondeur-ciseleur* and sculptor, came of a long dynasty of sculptors and *fondeurs-ciseleurs* of Italian origin who were employed extensively by the French Crown. The family stems from the father of Jacques, Philippe Caffiéri (1634–1716), who was brought to France by Mazarin and later entered the employ of the Crown, becoming *sculpteur du Roi*.

Jacques Caffiéri was elected a *maître fondeur-ciseleur* shortly before 1715, and his earliest recorded work was the design (now in the Le Mans museum) for a pall for the Corporation des Fondeurs-Ciseleurs commissioned in that year. He was then living in the Rue des Canettes, where he continued to reside until his death. From 1736 onward he was constantly in the employ of the Crown, being appointed *fondeur-ciseleur des Bâtiments du Roi* and producing works for Versailles, Fontainebleau, Choisy, Marly, and other royal palaces.

Caffiéri's work is mostly in the extreme rococo style, of which he was a master. Of this style his three principal works are the two monumental chandeliers of gilt bronze in the Wallace Collection (catalogue nos. F 83, 84) and the large astronomical clock with a movement by Dauthiau after designs by C.-S. Passemant, now at Versailles. All three of these are signed CAFFIERI, the first dated 1751; all were executed for the Crown, the clock being completed in 1753. A pair of firedogs in the Cleveland Museum of Art (Severance Collection, catalogue nos. 72, 73) are signed and dated 1752. One of his most important commissions was for two large mirror frames of gilt

bronze after designs by the architect A.-J. Gabriel, which were presented by Louis XV to the Sultan of the Ottoman Empire. They cost 24,982 livres, a price that gives some indication of their magnificence. He also made a large number of clock cases, both for *cartels* and chimney clocks.

Jacques Caffiéri also made furniture mounts, notably those of the *commode* made in 1739 for Louis XV's bedchamber at Versailles (now in the Wallace Collection, catalogue no. F 86), which he signed; he also probably made those for the similar *commode* delivered a few weeks later for the king's bedchamber at Compiègne. On these pieces he collaborated with A.-R. Gaudreau (*q.v.*), the principal *ébéniste du Roi* between 1726 and 1751. The two may conceivably have collaborated also on the famous *bureau plat* and *cartonnier* in the ultra-rococo style once belonging to the Duc de Choiseul and now in the Rothschild Collection at Prégny (illustrated in Molinier, *Histoire Générale des Arts Appliqués à l'Industrie*, III, pl. XI) and possibly on other furniture. Caffiéri was also responsible for the mounts of a chimneypiece in the Dauphin's apartment at Versailles supplied in 1747 and for two signed figures apparently intended to be mounted on a cabinet, probably for a princely German patron, which were on the London art market in 1962.

Jacques Caffiéri was also a portrait sculptor of some distinction, and a bust of one of his private patrons, the Baron de Besenval, exists. It is signed and dated 1737, whilst a second bust, of Bezenval's son, also survives, signed and dated 1735.

In making his later works, Jacques Caffiéri was certainly assisted by his son Philippe (1714–1774), who also became a *fondeur-ciseleur*, much of his work being in a neoclassic idiom. In view of the fact that works signed P. CAFFIERI must certainly be the son's alone, it seems reasonable to assume that those signed simply CAFFIERI (like the examples mentioned above) are the father's or by the father and son in collaboration. In the nineteenth century a number of pieces were made in the rococo style, particularly clock cases, and falsely stamped CAFFIERI. Usually, however, they are not difficult to identify.

Jean-Jacques Caffiéri (1725–1792), another son of Jacques Caffiéri, was a *sculpteur*, being appointed *sculpteur du Roi* to Louis XV and given lodgings in the Louvre in 1783.

Jacques Caffiéri's work is to be seen at the Wallace Collection, the Victoria and Albert Museum, the Louvre, the Residenz Museum in Munich, and the Cleveland Museum of Art.

217 A and B

Gille-Paul Cauvet (1731–1788), architect, sculptor, *ciseleur* and decorative designer, was born at Aix. It is not known when he moved to Paris, where he died, but in 1762 when he was received as a member of the Académie de Saint-Luc he was living in the Rue de Sève. He is still recorded as living there at his death. Cauvet seems to have been chiefly active as a sculptor providing decorative bronzes for the Hôtel Kinsky in the Rue de Grenelle, for the hôtels Nivernais, Mailly-Nesle, and Noailles, as well as for the Palais Royal. In addition, he provided decorations for the organ loft of the cathedral of Rouen and models for clock cases for Le Pautre de Bellefontaine (1779–about 1830). In the Louvre there is a pair of candlesticks that are inscribed "Par J. P. Cauvet, sculpteur de Monsieur, frère du Roy, 1783" (*Catalogue de l'Orfèvrerie*, no. 355). He also made the steel and bronze supports incrusted with silver for the four famous tables with tops of petrified wood in the collection of Marie-Antoinette at the Petit Trianon that perished in the destruction of the Palais de Saint-Cloud in 1871. In addition to becoming sculptor to the Comte de Provence, Cauvet exhibited sculpture and decorative designs at the Académie de Saint-Luc and became its director in 1774.

A number of engravings after Cauvet's designs, variously engraved by Leroy, Martini, Petit, his daughter-in-law Mlle Liottier, and his sister-in-law Mme Thollier, were issued in 1777, though some at least were completed by 1774 when soft-ground engravings after a group of them were shown by Mlle Liottier at the Académie de Saint-Luc. There are some 110 in all for wall paneling, arabesque decorations, furniture, vases, etc., all in the late Louis XVI style. A number of the drawings used for these engravings as well as others were preserved by the Cauvet family down to 1883, when they were sold (Lugt no. 42668). The book of drawings in the Wrightsman Collection (to be catalogued in a future volume) as well as many others dispersed in museums, etc., doubtless all come from this source.

51 A and B

François du Cuvilliés (1695–1768), Bavarian ornamental designer and architect born at Soignies in Hainault, was extremely influential in introducing the French rococo style into South Germany. Of miniature stature, he first came to the attention of the Elector Max Emanuel in the capacity of court dwarf. He was educated at the Elector's expense and after preliminary studies as a draughtsman in the General-Bau-direktor's office at Munich was sent to Paris, where he worked from 1720 to 1724 under the personal supervision of the younger François Blondel, being appointed court architect at Munich on his return. For a time he worked at Schloss Brühl for the Emperor Charles VIII, Elector of Cologne and Max Emanuel's brother, but returned to Munich and established his fame with his decorations of the Reiche Zimmer at the Residenz between 1730 and 1737. In these an extremely fluid form of the French rococo with lavish use of natural forms—flowers, branches, tendrils, and palm leaves—makes its first appearance in Germany. His masterpiece in this manner is the interior of the small Amalienburg in the park at Nymphenburg, built 1734–1739, where the harmony of the rococo decoration in gold and silver is heightened by the subtle use of colored grounds—blue, yellow, and green.

From 1738 onward to the end of his life he was working on a book of engraved designs for interior decoration, wall paneling, ceilings, furniture, wrought-iron work, etc. This was published in sections issued at regular intervals in Munich (though sold also in Paris) from 1740 onward. Between four and five hundred plates appeared. Even the latest show no trace of any nascent neoclassicism. They did much to disseminate the French rococo style throughout Europe and exercised some influence in France itself. In particular, the numerous *Livres de Cartouches*, all published before 1745, and some of the *Morceaux de Caprices*, issued a little later, closely parallel the work of J. de Lajoue (1687–1761) though they are somewhat more restrained.

188 A and B

Jean-Charles Delafosse (1734–1789), Parisian architect and ornamental designer, was the author of a large number of decorative engravings for furniture, metalwork, trophies, vases, cartouches, etc., engraved by a variety of artists and mostly issued through the print seller Chereau. The earliest to appear was the *Nouvelle Iconologie Historique Ou Attributs Hieroglyphiques*, which appeared in 1768. All are marked by a somewhat mannered and geometrical neoclassicism in which ponderous swags, prominent Greek frets, and heavy inverted scrolls play a predominating and sometimes excessive role. They contributed to the dissemination of the *goût antique* at a time when the Louis XVI style was beginning to become generally fashionable.

Delafosse was assistant professor of geometry and perspective at the Académie de Saint-Luc and exhibited at its Salon in 1774. In 1781, he was *agréé* at the Académie de Bordeaux and exhibited drawings in its Salon. He also seems to have had some official and perhaps nominal appointment in connection with the royal works in Corsica.

272 A and B

Claude-Pierre Deville (died after 1783), Parisian *orfèvre*, was apprenticed to Charles Spire (*maître* 1736) on October 12, 1755. In 1769, when he became a *maître*, he was living on the Pont-au-Change. He adopted his initials C P D as his *poinçon*, and a crozier as his *différend*. His wife, Charlotte Balzac, was a member of a well-known family of Parisian *orfèvres*. They were temperamentally ill-assorted and entered into a deed of separation in 1779. At that time he was living in the Rue Saint-Barthélemy. Shortly afterward he seems to have gone for a time to work in the provinces, but was back in Paris in 1783 when his wife died. Thereafter there is no mention of his activities. Deville's atelier was at the sign À l'Image de Saint-André, and he is recorded as specializing in table silver.

124

Jean-Claude Duplessis *père* (died 1774), sculptor, decorative designer, and *fondeur-ciseleur*, was an Italian whose true name was Ciamberlano. He was born in Turin, like his fellow exponent of the rococo style J.-A. Meissonnier (*q.v.*), who probably persuaded him to come to France. In 1733, Duplessis was working for the House of Savoy, but had moved to Paris before 1742, for in that year he received a commission from the French Crown to make a pair of gilt-

bronze braziers as a gift to the Sultan's ambassador, Saïd Mahmet Pasha. These still survive in Istanbul. Thenceforward he was constantly employed by the Crown and became *sculpteur-fondeur-doreur du Roi*. In 1747, he was attached as a designer of models to the porcelain factory at Vincennes, later moved to Sèvres, when he gave his name to a vase of a particular design. Duplessis specialized in designing mounts for porcelain of both bronze and silver in the rococo manner. His style was more restrained than Meissonnier's and, in contrast to his, depended for its effects chiefly on the use of the acanthus leaf and figural motifs. In 1758, Duplessis was nominated *orfèvre du Roi*, and in the 1760s he designed the mounts for the *bureau du Roi Louis XV* (Louvre, catalogue no. 56). He also seems to have designed a considerable quantity of *bronzes d'ameublement*.

Duplessis's name often appears in the *Livre-Journal* of the *marchand-mercier* Lazare Duvaux, chiefly supplying mounts for porcelain, often specially designed to order. Amongst his patrons were Louis XV, Mme de Pompadour, the Marquis Voyer d'Argenson, and other distinguished members of the French court. His authenticated work is to be seen at Versailles and in the Old Seraglio Museum, Istanbul.

His son, Claude-Thomas Duplessis, was also a sculptor and *ciseleur*.

228 A and B, 250 A and B

Jean-Antoine Fauve (died after 1806), Parisian goldsmith, was apprenticed to Jean-Jacques Florat (*maître orfèvre* 1751) in 1760. He became a *maître* himself in 1771 when he registered his mark, with his initials JAF, and his *différend*, a warbler (*fauvette*). From that date until 1781, Fauve is listed as living in the Cul-de-Sac Saint-Martial. He then moved to the Cour du May, but had to move again in 1783 owing to the fact that the building was to be occupied. At this time, he seems to have had difficulty in finding alternative accommodation because of complaints about the noise made by his workshop, but eventually settled in a new workshop in the Rue de la Calandre, where he continued to be listed as living down to 1793. Fauve survived the Revolution, and in 1806 was still living at 17 Rue de la Calandre, where he is recorded as specializing in table silver.

Fauve was a modest workman with a small workshop in his own house; nevertheless he appears to have produced work of good quality.

124

Very little is known about **L.-F. Feuchère** (died 1828), a Parisian *fondeur-ciseleur* of some repute during the Louis XVI period and later. He appears to have made wall lights for Marie-Antoinette's Cabinet de Toilette at Saint-Cloud. Sometime after the Revolution he seems to have become an art dealer. Jean-Jacques Feuchère (1807–1852), sculptor, bibliographer, and engraver, was perhaps his son. Molinier (*La Collection Wallace*, pl. 70) mentions a set of wall lights signed by him in the collection of Baron Nathaniel de Rothschild, Vienna.

234 A to D

Pierre-Auguste Forestier (1755–1835), Parisian *fondeur-ciseleur*, and his brother Étienne-Jean were sons of the *bronzier* Étienne Forestier (about 1712–1768) and carried on their father's business after his death in partnership with their mother. Their names, generally without any distinguishing initials, appear frequently as founders of furniture mounts in the accounts of the Garde-Meuble de la Couronne in the last few years of Louis XVI's reign. It was probably Pierre-Auguste who cast the firedogs surmounted by recumbent lions designed by the sculptor L.-S. Boizot (*q.v.*) and delivered in 1786 for use in the queen's apartment at Versailles. In the following years, he frequently collaborated with Beneman (*q.v.*), supplying mounts for his furniture, notably for a *commode* for the Cabinet de Conseil at the Château de Compiègne delivered in 1787, and for certain of the *commodes* by Stöckel that were extensively modified by Beneman for royal use in 1786 and 1787. In the latter year, he (or his brother) furnished the gilt-bronze ornaments of the stair rail (still existing) in the buildings of the Garde-Meuble at Versailles. Earlier, in 1781, one of the brothers had supplied the gilt-bronze decorations of the Cabinet de la Méridienne at Versailles and in 1779–1780 was working on the Palais Bourbon for the Prince de Condé.

After the Revolution, Pierre-Auguste set up a shop for supplying furniture mounts, vases, candelabra, etc., working sometimes after designs by Percier and

Fontaine. He became one of the most successful *bronziers* of the Napoleonic and Restoration periods.

107

Jean-François Forty (working before 1772–1790), Parisian ornamental designer, engraver, *fondeur* and *ciseleur*, was best known for his engraved designs for bronze and goldsmiths' work. The most generally familiar of these is entitled *Oeuvres de sculptures en bronze contenant Girandoles, Flambeaux, Feux de Cheminées, Pendules, Bras, Cartels, Baromètres, inventés et dessinés par Jean François Forty, gravés par Colinet et Fois*, issued by Chereau and containing six designs for each type of piece. All are in the early Louis XVI style. Forty also issued a number of sets of designs for goldsmiths' work, locks, and vases. He was perhaps patronized by Mme de Matignon, to whom he dedicated a set of designs for two toilet services. In 1772, his workshop, Au Grand Turc, was near the Porte Saint-Denis. At one time he was a tenant in the house of L. Delanois (*q.v.*).

The decoration of the staircase and entrance hall of the École Militaire in Paris was carried out about 1755 after Forty's designs, as was the grille closing the entrance court of the Palais Royal and the choir screen of the church of Saint-Germain l'Auxerrois. He also worked for the Augustinian and Bernardine monasteries in Marseille.

231

Galle was a gilder employed by the Crown in the latter years of Louis XVI's reign about whom very little is known beyond the mention of his name in the accounts of the Garde-Meuble de la Couronne. Indeed, such subsidiary craftsmen had no biographical existence outside the records of their activities contained in such documents. Amongst the *bronziers* whose works he gilded were Felois, Feuchère (*q.v.*), Forestier (*q.v.*), and Thomire (*q.v.*).

107

Thomas Germain (1673–1748), Parisian *orfèvre*, *fondeur-ciseleur*, and architect, was a many-talented member of the greatest dynasty of French *orfèvres* of the eighteenth century. His father, Pierre Germain, a Louis XIV *orfèvre*, died when Thomas was only twelve, and his grandfather, François Vincent, made himself responsible for the child's upbringing, sending him to study under the painter Bon de Boullongne. In 1686, Thomas won a medal for design at the Académie and two years later was sent to the Académie de France at Rome by Louvois, the Académie's protector.

At the death of his grandfather in 1691, Germain apprenticed himself to an Italian goldsmith and during his stay in Italy received a number of commissions, mostly for ecclesiastical silver. In 1706, he was back in Paris, and between that date and 1720, when he became a *maître orfèvre* (taking *une toison* as his *différend*, though he dropped it after 1733), he seems to have worked largely, perhaps exclusively, in gilt bronze. At the time when he became a *maître* he was living in the Rue de la Monnaie.

As an *orfèvre* Germain was extraordinarily successful, becoming an *orfèvre du Roi* and being granted lodgings in the Louvre in 1723. Later, he was ennobled by the king and in 1748 was elected an *échevin* of Paris. He was prolific; apart from Louis XV and the French nobility, his clients included the kings of Portugal, Spain, Russia, Naples and the Two Sicilies, as well as the Electors of Cologne and Bavaria. He also designed the architecture of the now-destroyed church of Saint-Louis-du-Louvre, in which he himself was buried.

Thomas Germain was one of the great masters of the rococo style; much of his finest work has been melted down, but some of his creations are to be seen in the background of the double portrait of him and his wife, by Largillière, now in the Fundação Calouste Gulbenkian, Lisbon. Examples of his silver may be seen in the museum at Lisbon, the Louvre, and The Metropolitan Museum of Art, as well as in private collections such as that of the late Arturo Lopez-Wilshaw, Neuilly-sur-Seine, and Mrs. Harvey S. Firestone in the United States.

His son, François-Thomas Germain (*maître* 1748) was almost equally accomplished as an *orfèvre*, though he went bankrupt in 1765. Pierre Germain, *dit le Romain*, who published in 1748 a treatise, *Les Éléments d'Orfèvrerie*, consisting of one hundred designs for goldsmiths' work (fifty of them for religious and fifty for civil use), appears to have belonged to an entirely different family (see under No. 246).

246, 251

Jean Godde *l'aîné*, Parisian clock- and watchmaker, became a *maître horloger* in 1691 and is recorded as still working in 1729. He was however, probably working later than that (see under No. 182). He is recorded as having made a clock for Louis XIV's use at the Louvre, and his name is found as Jean Godde *l'aîné* on Boulle clocks.

182

Pierre Gouthière (1732–1813/14), Parisian bronze-worker and gilder, was the most famous *ciseleur-doreur* of the Louis XVI period. He was the son of a saddle-maker in Bar-sur-Aube and probably served his apprenticeship at Troyes. Gouthière had already moved to Paris before 1758 and appears to have served as a *compagnon* in the workshop of François Cériset, a *maître doreur*. In that year, like many successful apprentices, he married his master's widow, thereby inheriting Cériset's shop, La Boucle d'Or, on the Quai Pelletier. The name of the establishment was later changed to La Méridienne (see p. 137). In April 1758, Gouthière became a *maître doreur* himself. Success came quickly. By 1764, he had already carried out a considerable amount of gilding for François-Thomas Germain (*q.v.*), one of the most celebrated *orfèvres* of his day. Gouthière was already employed by the court by 1769, when he collaborated with Bocciardi, Houdon, and others on the jewel cabinet, now lost, designed by the architect F.-J. Belanger for the marriage of Marie-Antoinette. It is often asserted that Gouthière, the greatest bronzeworker of the Louis XVI period, made mounts for the furniture of Riesener, its greatest *ébéniste*. This is improbable. It seems likely that after becoming *ébéniste du Roi* in 1774 Riesener (*q.v.*) had his personal bronzeworkers in his atelier.

Gouthière undertook a great deal of work for Mme du Barry, especially for her Pavillon de Louveciennes, for which in 1770–1771 he supplied all the door and window furniture, etc. The enormous sums still owed him by Mme du Barry's heirs after the Revolution were the subject of prolonged litigation that darkened his later years and contributed largely to the poverty in which he died.

From 1772 onward he seems also to have undertaken a good deal of work on mounting pieces created in the atelier set up by the Duc d'Aumont at the Hôtel des Menus-Plaisirs for making vases, *coupes*, *cassolettes*, etc., of marble and other hard stones.

Gouthière continued to work for the court in the last years of Louis XV's reign, but in 1777, soon after the opening of Louis XVI's reign, his name disappears from the royal accounts, perhaps because of his close association with Mme du Barry, whom the queen detested. Nevertheless, he probably supplied work for the Crown (and even for Marie-Antoinette) later, through the *marchand-mercier* Daguerre. At the Duc d'Aumont's sale in 1782 both the king and queen purchased a number of Gouthière's works. Amongst his principal patrons were the Duc d'Aumont and his daughter the Duchesse de Mazarin, and also the Comte d'Artois (later Charles X) for whom he made chimney mounts and other *bronzes d'ameublement* for the Château de Bagatelle. He appears to have supplied such things to the *marchand-mercier* Daguerre for general sale also.

Although extremely successful, Gouthière was extravagant. In 1772, he bought a site in the Faubourg Saint-Martin and began to build two luxurious houses (one survives with traces of his occupation distinctly visible in spite of much destruction and decay). As a consequence, Gouthière's expenses continually exceeded his earnings, a position made worse by the fact that his wealthy clients were always long in arrears in paying his accounts. His expenses were high owing to the large quantities of gold he used, and in 1788 he was declared bankrupt. From these financial difficulties Gouthière and his family never entirely extricated themselves. The Revolution affected him adversely by removing or dispersing his wealthy patrons. He died in poverty, possibly even in a poor-house. The extended litigation for the recovery of three-quarters of a million francs from Mme du Barry's heirs was terminated only in 1836 when his son was awarded the vastly reduced sum of 36,000 francs.

Although Gouthière's name has been used somewhat indiscriminately in the past, the number of works that can certainly be attributed to him are few. The case of the "Avignon" clock in the Wallace Collection (catalogue no. F 258) is one of his very few authentically signed and dated works; it was made after a model by L.-S. Boizot (*q.v.*) in 1771. In general, works signed with his name are to be regarded with suspicion. A small number of other works can be

identified from the engraved illustrations in the catalogue of the Duc d'Aumont's sale in 1782, notable amongst them a perfume burner in the Wallace Collection (catalogue no. F 292) and a few mounted vases in the Louvre (catalogue nos. 420, 421, 438, 439, etc.). Verlet has pointed out that Gouthière seems to have worked a great deal for Dominique Daguerre, the *marchand-mercier* whose favorite bronzeworker he seems to have been, just as Weisweiler (*q.v.*) seems to have been Daguerre's favorite *ébéniste*. From this, Verlet has argued reasonably enough that certain objects of gilt bronze supplied to the Crown by Daguerre are probably Gouthière's work. These include candelabra of the often-repeated type, such as that supplied for the Château de Compiègne in 1784, comprising a tripod with legs resting on the backs of sphinxes and supporting a vase, from which the candle arms spring, and a lantern whose uprights terminate in half figures of boys with upraised arms (see under No. 88). Verlet has also suggested that the terminal figures of women with baskets of flowers on their heads, often found on Weisweiler's furniture and ascribed to Gouthière by long tradition, are indeed probably his. Daguerre seems to have had rights in certain types of chimney decoration in bronze, known to have been made for the Château de Bagatelle by Gouthière, and supplied them to the Prince of Wales (afterward George IV) for Carlton House (see under No. 287).

Gouthière's style is markedly neoclassical, with such motifs as fauns, sphinxes, Egyptian terminal figures, thyrsi, etc., softened by the extensive use of floral and leaf (particularly vine-leaf) motifs; he was never as austerely classical as Thomire (*q.v.*). He was a consummate master of the art of chasing and devised a new type of gilding that left a matt surface. These techniques he used in combination to give varied effects—from a burnished to a completely matt surface—and thus imparted great surface vitality to his bronzes.

He certainly had a number of assistants in his workshop. His accounts to Mme du Barry mention a "sieur Verleyn" and a "sieur Francfort," and he seems at one time to have employed as designer a certain L.-J. Randot, who left a group of drawings to the museum at Troyes.

Gouthière's works are best seen in the Wallace Collection, the Louvre, and the Petit Trianon. Works by or attributed to him are to be seen at the Victoria and Albert Museum, the Hermitage in Leningrad, Versailles, and Fontainebleau.

88, 106 A and B, 287

Charles Leroy (working about 1770–1790), came of one of the great Parisian families of *horlogers*. A large number of clocks with movements by him have survived. Examples are to be seen in Dresden and in the British Museum.

183

Jean-Pierre Lanfant, Parisian sculptor, became a *maître* of the Communauté des Maîtres Peintres et Sculpteurs in 1785. He is probably to be identified with the Lanfant (or Lenfant) whose name appears regularly in the accounts of the Garde-Meuble de la Couronne in the latter years of Louis XVI's reign as supplying, polishing, cutting, etc., marble tops for furniture.

107

Antoine-Gaspard Loret or **Lorette** (1730–after 1791), Parisian *orfèvre*, was apprenticed to Henri-François Dion (*maître orfèvre* 1740) in 1743, but later worked under Marien Lemoine (*maître orfèvre* 1715) with whom he completed his apprenticeship in 1753. He did not, however, become a *maître* until 1769, when he registered his mark, with his initials AGL, and a star as his *différend*. Loret forthwith set up a shop on the Pont au Change and is recorded as living there until 1774. Thereafter until 1781, he is listed, without an address, among the Parisian goldsmiths, but it seems that in these last years he may have obtained permission to go to Russia, for from 1782 to 1787 he is recorded as being a master in the St. Petersburg goldsmiths' guild. He was back in Paris and his name is again found on the register from 1789 to 1791, but thereafter it disappears altogether, and presumably he died at about this time.

A spoon and fork by Loret are in the Louvre (*Catalogue de l'Orfèvrerie*, no. 143, pl. XCI, fig. 295).

124

Gilles-François Martin (about 1713–1795), a decorative sculptor, worked for the Duc de Bourbon at Chantilly and in Paris and was probably the creator of the architectural sculpture on the École de Médecine. He has been claimed to be the "Martin" whose name often appears in the royal accounts as providing models for the gilt-bronze mounts of furniture (e.g., for No. 107). But the identification is questionable. Much the same claim has been made for another sculptor, Jacques-Charles Martin, who was received into the Académie de Saint-Luc in 1731 and who was living in the Rue Neuve Saint-Martin in 1767. The identification is uncertain in both cases, and, in any case, there seems to have been considerable confusion between the two craftsmen. Both are said, by different authorities, to be the author of the decorative work on the École de Médecine.

107

Juste-Aurèle Meissonnier (about 1693–1750), ornamental designer, *orfèvre*, and architect of great originality, was a native of Turin. His father, however, was of Provençal origin, and his uncle served in the French army, so that his links with France were strong. He himself worked chiefly in Paris where he became one of the most potent influences on the evolution of the rococo style. In 1724, Meissonnier was made *orfèvre du Roi* and established at the Gobelins. Later, after he had been made *dessinateur de la chambre et du Cabinet du Roi* in succession to Jean II Bérain in 1726, he seems to have moved to apartments in the Louvre. Two years after this, Meissonnier produced a design for the completion of the façade of Saint-Sulpice (never executed) and another for a wind clock for the Duc de Mortmart, in both of which asymmetry played an important role. Marked asymmetry and the use of a characteristic "cartilaginous" material appeared for the first time in 1728 in the engraving for an often-repeated candlestick, of which Nos. 167 A and B are a version. With this, the main features of his style may be said to have evolved.

For the rest of his life, Meissonnier was principally occupied in producing designs for silver, furniture, bronzes, and interior decoration, many of which were engraved and appear amongst the seventy-two plates of his *Oeuvre*. The publication of his *Morceaux de Fantasie*, or *Morceaux des Caprices*, of 1734, marks the inception of that highly fanciful phase of the rococo style usually known as *le genre pittoresque*, a phrase occurring in the *Mercure de France* of 1734 in a review of his *Livre d'Ornemens*. It was against such "excesses" as this that Cochin and the early exponents of neoclassicism reacted so violently.

Although numerous objects based on Meissonnier's designs are known, no examples of *orfèvrerie* made by him appear to survive apart from one gold snuffbox. Foreigners, rather than the French, predominated amongst his patrons, who included the King of Portugal, the dowager Queen of Spain, Princess Czartoryski, and the Duke of Kingston, for whom he made a silver dinner service of an exceedingly rococo character in 1735. Nevertheless, in spite of this and of the fact that Italy was his birthplace, there is no indication that Italian influence predominated in his style. He was an exceptionally original designer, of whom J.-F. Blondel wrote with justice, "Meissonnier avoit pour principe, disoit-il, de créer de neuf."

63, 164 A and B, 165 A and B, 166 A and B, 167 A and B

Michaud was probably a sculptor and is mentioned, in the accounts of the Garde-Meuble de la Couronne, as providing models for furniture bronzes, but is otherwise unrecorded. He collaborated with Beneman (*q.v.*) and others on furniture made for the Crown at the end of Louis XVI's reign.

107

Antoine Moureau was a *fondeur-ciseleur* about whom practically nothing is known. See under entry in text.

193 A and B

Musson was the name borne by several Parisian *horlogers* in the eighteenth century. To judge by its style, the Louis XV clock No. 263 is probably the work of the elder Musson, who became a *maître* about 1760, rather than of his son Pierre-François, who became a *maître* only in 1767, or Pierre-Marie Musson, presumably a relative, who was not made a *maître* until an even later date.

263

Pitoin or **Pithoin** was the name borne by a family of sculptors, all of them related to the sculptor A. Pajou (1730–1809). A number of them belonged to the Académie de Saint-Luc during the eighteenth century, but it is impossible to be sure which of them it was who specialized in making *bronzes d'ameublement*. The name Pitoin, without initials or other distinction, appears frequently in the Garde-Meuble accounts from 1764 onward, where the craftsman is described as a *sculpteur-doreur sur tous les métaux*; but little of this man's work has so far been identified, apart from the firedogs for Mme du Barry in the Louvre (catalogue no. 364) and a set of four candlesticks supplied by him in 1781 for Marie-Antoinette's Cabinet de la Méridienne at Versailles. Two of these candlesticks are now in the Wallace Collection (catalogue nos. F 164, 165); the two others were formerly in the Erich von Goldschmidt-Rothschild Collection (sold Ball and Graupe, Berlin, March 16–21, 1931, lot 362 [illustrated in catalogue]). He may have made a set of six wall lights, supplied for the Grand Cabinet de la Reine at Fontainebleau in 1781, four of which are also in the Wallace Collection (catalogue nos. F 370–373), but their authorship is not certainly established. He also supplied a number of wall lights, firedogs, grilles, etc., for the queen's apartments at Versailles.

Pitoin's name continues to appear in the accounts of the Garde-Meuble de la Couronne down to 1784. He was still included in the list of Parisian *fondeurs-doreurs* in 1786, but the reference suggests that his activity was reduced, possibly because he was suffering from the harmful effects of mercury poisoning arising from the gilding of his bronzes.

199 A and B

Jean-Joseph de Saint-Germain, Parisian *fondeur* and *ciseleur*, came of a furniture-making family. He was the son of Joseph de Saint-Germain (*maître ébéniste* 1750) and himself married (after 1745) Anne Legrand (died 1799), the widow of an *ébéniste*, J.-P. Mathieu. He is mentioned in the *Almanach Général des Marchands* in 1747 and again in 1772 as living in the Rue Saint-Nicolas in the Faubourg Saint-Antoine. Otherwise very little is known about his activities. He was one of the few bronzeworkers who regularly signed his work, usually stamping it ST. GERMAIN. In the *Almanach Général des Marchands* for 1772 he is described as a *fondeur-racheveur*. He is recorded as working for Claude-Joseph Desgodets (*maître* 1749), an *ébéniste* specializing in making clock cases. It was perhaps this connection that led Saint-Germain, as well, to specialize in clock cases; there are three signed by him in the Louvre (catalogue nos. 322, 323, 334) and a number of others are mentioned under No. 183. His most important work is the monumental clock case with allegorical figures in patinated bronze after a model by A. Pajou (1730–1809) in the Amalienborg Palace, Copenhagen. This is signed with both Pajou's and Saint-Germain's names and dated 1765. It was purchased in Paris in that year by Frederick V of Denmark for 10,000 livres.

Works by Saint-Germain are to be seen at the Louvre and in the Fitzwilliam Museum, Cambridge.

183

Henri Salembier (working about 1770–1820), Parisian ornamental designer, was particularly associated with the invention of a style of floral arabesques prevalent in the later years of Louis XVI's reign. Little is known about Salembier, even the date of his birth being given by different authorities as variously as 1733, 1753, and 1756 (the latter two are probably closer to fact). Likewise, the place of his birth, generally given as Paris (where he was certainly living at 77 Rue du Faubourg Saint-Honoré in 1777), has also been claimed to be Tournai.

Some thirty sets of ornamental engravings by Salembier are known. The earliest is dated 1777 and the latest 1809. The most characteristic of these consist of floral arabesques and scrolls, sometimes including figures, cartouches, cameos, and other architectural motifs somewhat in the manner of Pierre Ranson, although they are thinner, and the leaves appear to be threaded onto their stalks. These arabesques are intended for use as designs for wall paintings, tapestry, needlework, and the decoration of porcelain. A set of painted wall panels in this style in the Pietro Accorsi Collection (illustrated in *Connaissance des Arts*, November 1959, p. 66) has been attributed to Salembier himself on purely stylistic grounds, since he is not known to have been a painter. He also made designs for furniture, vases, goldsmiths' work, etc., some of

these in the Directoire style, but they are of considerably less interest than his scrollwork.

281

Slodtz was the name borne by five brothers, sons of Sébastien Slodtz (1655–1726), four of whom worked for the Crown as designers, painters, and sculptors. The family was of Flemish origin. Their father was a pupil of the sculptor François Girardon (1628–1715), and their mother was a daughter of the celebrated furniture maker Domenico Filippo Cucci (about 1635–1758), employed under Louis XIV at the Gobelins factory. Bachaumont recommended them to the Maréchal de Bissy for the decoration of his house at Suresnes in these terms: "MM. Slodz, sculpteurs du roi, excellents pour les ornements extérieurs, cheminées, buffets, coquilles, cuvettes de marbre de salle à manger, vases, brasiers du feu, bras de cheminée, girandoles, chandeliers de bronze doré, vases pour les jardins en pierre, en bronze, en plomb, en terre cuite, en potin, gens d'honneur et de probité, point durs, point intéressés, ennemis des colifichets...."

Antoine-Sébastien Slodtz (about 1695–1754) was employed by the Menus-Plaisirs on designs for furniture, etc., as well as for court festivities and the theater. He became *dessinateur de la Chambre du Roi* in 1750. It is not easy to distinguish between the styles of the different members of the family, but it was probably Antoine-Sébastien (as Cochin emphasizes in his *Mémoires*) who was responsible for those in the extreme rococo style that have made the family name famous. His best-known design is probably the one for the *commode* executed by A.-R. Gaudreau and Jacques Caffiéri for Louis XV's bedchamber at Versailles in 1739. The design is in the Bibliothèque Nationale (illustrated *Wallace Collection Catalogues: Furniture*, pl. 41) and the *commode* itself in the Wallace Collection (catalogue no. F 86). The design for the medal cabinet, also made by Gaudreau for Louis XV in 1739, survives as well (illustrated in Salverte, *Ornemanistes*, pl. XVI).

Paul-Ambroise Slodtz (1702–1758) was a sculptor. He studied under his father and became a member of the Académie Royale de Peinture et Sculpture in 1743. In 1754, he succeeded his brother as *dessinateur de la Chambre du Roi*. Works by Paul-Ambroise Slodtz are to be found at Versailles and in the cathedral at Sens. It was perhaps he and his brother Antoine-Sébastien who collaborated with Roumier on the carving of the great gilded *guéridons* supplied to Versailles in 1743.

René-Michel Slodtz, known as Michel-Ange (1705–1764), was also a sculptor and a pupil of his father. In 1728, he went to Rome with a scholarship to the Académie de France and remained there until 1746, having been elected to the Accademia di San Luca in 1741. Although he was strongly influenced by Bernini's work, Cochin tells us in his *Mémoires* that on his return René-Michel's work was distinguished by a marked bias toward the classical. He was *agréé* at the Académie Royale in 1749 and thenceforward assisted his brothers in their work for the Menus-Plaisirs, succeeding Paul-Ambroise as *dessinateur de la Chambre du Roi* in 1758. He does not, however, seem to have made a public reputation until about 1760, when he produced his "premier dessein d'un catafalque pour une Noble Dame." Amongst his pupils was the celebrated sculptor J.-A. Houdon. R.-M. Slodtz's work as a sculptor may be seen in churches in Rome, Paris, Nancy, and Bourges.

Another brother, Dominique-François Slodtz (1711–1764) was employed by the Menus-Plaisirs as a painter; a fifth, Jean-Baptiste Slodtz (1699–1759), was *peintre-ordinaire* to the Duc d'Orléans.

163 A to D, 166 A and B, 169 A and B

Pierre-Philippe Thomire (1751–1843), Parisian bronzeworker, was, with the exception of Gouthière (*q.v.*), the most renowned *fondeur-ciseleur* of the Louis XVI period. He was the son of a *ciseleur* but seems to have received his training under the sculptors A. Pajou (1730–1809) and J.-A. Houdon (1741–1828), for both of whom he cast bronze portrait busts; he was also a pupil at the Académie de Saint-Luc. By 1775, Thomire was already working for the Crown, and he collaborated with J.-L. Prieur, *ciseleur et doreur du Roi*, on the bronze mounts for Louis XVI's coronation coach. In the following year, he set up his own establishment. In 1783, Thomire was appointed modeler to the Manufacture de Sèvres, in succession to J.-C. Duplessis (*q.v.*). In the following year, he cast and chased the bronzes designed by the sculptor L.-S. Boizot (*q.v.*) for a monumental vase of dark blue porcelain intended

for the Musée Centrale des Arts and now in the Louvre (catalogue no. 407), a model that was repeated with variations on a number of occasions (e.g., the example in the Pitti Palace, Florence). He was still working for Sèvres in the Napoleonic period. From 1784, his name appears frequently in the accounts of the Garde-Meuble de la Couronne as a maker of furniture mounts. In particular he collaborated with Beneman (*q.v.*) on several pieces of furniture made for the Crown as well as with Boulard (*q.v.*) and others on a large screen made in 1786 for Louis XVI's bedchamber at Compiègne (now in the Louvre). Thomire also made such *bronzes d'ameublement* as the two sets of firedogs for Marie-Antoinette's apartments at Versailles in 1786 (now in the Louvre, catalogue nos. 369, 370), or the set of wall lights for Compiègne in 1787 (four in the Wallace Collection, catalogue nos. F 366–369, and two at Waddesdon Manor). In addition, he made chimney mounts for Thierry de Ville d'Avray, the *contrôleur-général des Meubles de la Couronne*. There is a signed decorative bronze of a young girl dandling an infant satyr, dating from the pre-Revolutionary period, in the Louvre.

Apart from working for the Crown he was commissioned in 1785 by the City of Paris to execute a set of monumental candelabra for presentation to General Lafayette in celebration of the Declaration of Independence (one in the Louvre, catalogue no. 465), and he worked for the Comte d'Artois on the furnishings of the Château de Bagatelle, after designs by the architect F.-J. Belanger.

During the Revolution, Thomire turned his atelier over to the manufacture of arms, but returned to his former profession in 1804 when he acquired the premises and business of the *marchand-mercier* Éloy Lignereux, partner and successor to Dominique Daguerre. Under the Empire he flourished exceedingly, renaming his business Thomire, Dutherme et Cie, and developing it on a commercial scale. In 1807, it was reported that he had been employing as many as seven or eight hundred workers. He received many very important commissions from the emperor, and the City of Paris gave him two outstanding orders, one for an important toilet service for presentation to the Empress Marie-Louise on the occasion of her marriage, the other for the celebrated cradle for the King of Rome (now at Vienna) after designs by the painter P.-P. Prud'hon (1758–1823), on which he collaborated with the goldsmith J.-B.-C. Odiot (*maître* 1718–1767).

He retired from business in 1823 but continued to make works of sculpture until he was over eighty years of age. Thomire was awarded the Légion d'Honneur in 1834 and died in his ninety-second year, but his firm continued under the name Thomire et Cie into the second half of the nineteenth century.

Thomire's early style is more purely neoclassical than Gouthière's. Sphinxes, Victories, classical incense burners, etc., are motifs appearing in his works from quite early in his career. In the mounts for the monumental Sèvres vase made in 1783 he was already using anthemion motifs (the individual leaves generally resembling pea pods), which are usually considered to have appeared only on the very eve of the Revolution or after its outbreak. It was this early familiarity with the repertory of the *style étrusque* that enabled him to adapt his style readily to the severities of the Empire style. Under Louis XVI he appears sometimes to have cast his works himself and sometimes to have had recourse to other *fondeurs* such as Forestier (*q.v.*), who worked after models he provided. Equally he is sometimes recorded as gilding his own bronzes and sometimes as having the work done by others, such as the *fondeur-ciseleur* Chaudron.

Examples of his work from the pre-Revolutionary period may be seen in the Louvre, at Versailles, Fontainebleau, and Compiègne, at the Pitti Palace, Florence, and at the Wallace Collection and Waddesdon Manor. Signed examples of the work of his firm dating from the Empire and later periods are comparatively common.

107, *210 A and B*

Tournay was a *ciseleur-doreur* whose name appears in the accounts of the Garde-Meuble de la Couronne in the last years before the Revolution. He collaborated with Hauré (*q.v.*) and others on the mounts for *commodes* by Stöckel that were transformed for the Crown by Beneman (*q.v.*) in 1786–1787.

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GLOSSARY

THIS LIST embraces the principal French technical terms used to describe the individual pieces in this collection as well as such terms as appear in the descriptive notes and elsewhere. In a well-known phrase in the *Tableau de Paris*, Mercier describes the vocabulary of eighteenth century French furniture makers as "cette langue très détaillée, très riche et très inconnue aux pauvres." Many of the French words then in use have no precise equivalent in the English language today. As far as possible, an attempt has been made to use contemporary French technical words in this catalogue, but it has not been possible to avoid the occasional use of such modern terms as *à tableau* or *à médaillon*. Where it has seemed illuminating, examples of contemporary use of words and phrases have been quoted, and occasionally their etymology has been mentioned where it seemed to reveal something about the furniture's form or purpose. But the language of the eighteenth century furniture dealer was often the language of fashion rather than tradition, and it is well to bear in mind the phrase used by Roubo in his *Traité de l'Art du Menuisier en Meubles*, that invaluable source of a great deal of our information about contemporary technical practice. When discussing the wide variety of sofas and daybeds in use in his day, "appellés Ottomanes, Veilleuses, Veilleuses à la Turque, Pafoses, Turquoises, Gondoles, etc.," he describes them as "noms bisarres pour la plupart, et qui n'ont d'autre étymologie que le caprice ou la cupidité des Ouvriers et des Marchands."

In preparing this glossary, the principal works used have been Roubo's book quoted above, the *Livre-Journal* of Lazare Duvaux, and above all Havard's indispensable *Dictionnaire de l'Ameublement*, which although now three-quarters of a century old is still a treasure house of accurate information.

à chassis an upholstery term used when the covering of a chair is mounted on a detachable *chassis*, or stretcher, usually held into the frame by turn buttons. "Lorsque les dossiers sont mobiles, ils forment un chassis à part," wrote Roubo. He also adds that in his day (about 1770), "Cette manière de faire mouvoir les dossiers des Fauteuils est la plus usitée." It enabled the upholstery of a set of chairs, etc., to be readily changed, a very useful feature at a period when the ultra-fashionable would alter the entire furnishing of a room according to the season of the year.

à la d'Artois a name given to a type of chair with an oval or medallion-shaped back, the frame being carved in the center of the top with a ribbon bow. The etymology is unknown, but the phrase must date from the late Louis XVI period when the king's younger brother was a leader of fashion.

à la Reine a term used to describe a *chaise* or *fauteuil* with a flat back, in contrast to those with a coved back *en cabriolet* (*q.v.*). Roubo writes of these chairs as having a back that "présente une surface droite, qu'on nomme Chaise à la Reine."

à médaillon a term used to describe chairs with oval or medallion-shaped backs. The term is comparatively modern, but Roubo illustrated such chairs on pl. 235 of his *Traité de l'Art du Menuisier en Meubles* issued in four folio volumes in 1769–1775, where he describes them as "des plus à la mode." Confirmation of this is to be found in Moreau *le jeune*'s well-known drawing of Mme du Barry entertaining Louis XV at her Pavillon de Louveciennes on September 2, 1771 (Louvre, illustrated in Watson, *Louis XVI Furniture*, pl. 1). In this ultrafashionable setting all the chairs used by the diners have medallion-shaped backs.

artisan libre see *ouvrier libre*.

artisan privilégié see *ouvrier privilégié*.

à tableau an upholstery term used to describe the covering of chairs in which the especially deep padding of the back was so arranged that it formed a sharp edge around the back (see Nos. 28 A and B). It was particularly applied to square-backed chairs of the type known as *à la Reine* (*q.v.*). The term is modern.

athénienne a multifunctional piece of furniture of marked neoclassic inspiration invented in 1773 by J.-H. Eberts. It could be used as a washstand, a plant stand, a perfume burner, etc. See Nos. 71 A and B.

aune a measure of length used for textiles and roughly corresponding to the modern yard. It varied slightly in different localities. In Paris, it was the equivalent of 3 *pieds*, 7 *pouces*, 8 *lignes*—1.188 meters, or 47 inches.

aventurine an artificial stone, usually of a reddish or yellowish color, in which small fragments of sparkling metal were embedded. It was originally made of glass in which small copper fragments were scattered during the fusing. Later it was often imitated with lacquer of the same color in which small, irregularly shaped fragments of copper were scattered. It occurs both in Japanese lacquer (the Japanese used it especially for the interiors of boxes) and in European imitations of this. Watin's *L'Art du Peintre, Doreur, Vernisseur, etc.*, p. 232, gives a detailed description of how to make the European variety. The author appears to have supposed, erroneously, that aventurine stone was found in nature. On May 16, 1750, Lazare Duvaux sold to Mme de Pompadour:

> Trois petites tables vernies, en aventurine, dont les dessus sont de vernis des Indes à 60 l., 180 l.
> (*Livre-Journal*, no. 514)

Here apparently Oriental lacquer was combined with aventurine of European make.

banquette a small bench, frequently with an upholstered seat. The word originally applied to a saddle for horses. Roubo describes such benches thus: "Les Banquettes sont des espèces de Tabourets [*q.v.*] dont la longeur est prolongée depuis 3 jusqu'à 9, 12 et même 15 pieds; elles ne différent en rien des Tabourets pour la construction et la décoration à l'exception que les pieds placés entre ceux des bouts." They were frequently upholstered with Savonnerie carpeting, especially in the Louis XIV period.

banquette de croisée a bench intended to be placed in the embrasure of a window, a window seat. It was sometimes made with a seat of slightly tapered or trapezoidal shape to fit into an embrasure of this shape. The phrase is perhaps of nineteenth century origin.

bergère or **fauteuil en bergère** a type of comfortable armchair with a rounded back and wide seat, upholstered between the arms and the seat, in which the sitter can relax (see, for example, Nos. 17 A and B). It came into fashion about 1725, when the formality of the age of Louis XIV was beginning to give way to the greater love of comfort of the Louis XV period, and when a certain number of chairs began to be moved away from the wall and to be arranged for intimate conversation around the fire (see also *courant* and *meublant*). Roubo wrote: "Ces sortes de Bergères ou Fauteuils, se placent dans les Salles de compagnie et ne serve qu'aux Dames, dont l'adjustement exige cette forme pour n'être pas trop froissé, et pour qu'elles soient assises commodément."

boiserie wall paneling, from *bois*, wood. In the eighteenth and nineteenth centuries it was often

richly carved, painted, and/or gilded. Sometimes it was lacquered with *vernis Martin* (*q.v.*), often in bright colors.

bombé literally "blown out" and therefore used of surfaces curving on two or more axes.

bonheur-du-jour a woman's small writing table, a piece of furniture for which there is no precise equivalent in English usage. Essentially it consists of a small writing table supporting along its rear edge an *étagère*, or cabinet closed by doors or a tambour shutter, and containing drawers, pigeonholes, or sometimes merely a shelf. There was often a cupboard below, or alternatively the legs were joined above the feet by a shelf or a stretcher. A reference in an inventory of the furniture of Versailles drawn up during the Revolution gives some indication of its function: "Une autre [*chiffonnière*, *q.v.*] appelée bonheur du jour avec petit secrétaire en bois satiné moucheté, le dessus couvert d'un plaque de marbre blanc."

Bonheurs-du-jour were often richly decorated and elaborately fitted for toilet purposes as well as for writing. They exist in a wide variety of shapes. The piece came into existence soon after the middle of the eighteenth century and enjoyed an immense success down to the Revolution. The name, whose origin is obscure, was first mentioned in 1770 and perhaps refers to its sudden rise to fashion.

Sometimes the table was fitted so that the *étagère* could be made to rise from and sink into the body, either on hinges or by means of a spring mechanism. It was then known as a *secrétaire à capucin*, possibly from some supposed resemblance to a Capuchin monk's hood or, if the mechanism was more elaborate, as a *secrétaire à la Bourgogne*.

bras de lumière a wall light or sconce, so called because in the seventeenth century the light was sometimes supported on a member shaped like a human arm emerging from a mirror or shield.

brasero a brazier, a large flat vessel usually with a pierced lid in which charcoal was put to heat a room. In the seventeenth century braziers were sometimes made of such rich materials as silver. Braziers are still used in Spain today, but elsewhere in Europe they passed out of general use during the eighteenth century. Apart from a reference to them in Beaumarchais's *La Mère Coupable* (1792), which has a Spanish setting, the word hardly occurs in eighteenth century literature. The pair made by Duplessis and presented by Louis XV to the Sultan of Turkey in 1742 was a concession to the taste of a non-European court.

bronzes d'ameublement a general term applied to independent furnishing bronzes, such as firedogs, wall lights, chandeliers, etc., rather than to the mounts of furniture.

bronzier a convenient collective name, of nineteenth century origin, for workers in bronze. As part of his reform of the trade guilds in 1776, Turgot united the principal guilds concerned with decorative metalwork. These were the *fondeurs-ciseleurs* (*q.v.*), who had the privilege of casting and finishing the surface of bronzework, the *ciseleurs-doreurs* (*q.v.*), who gilded it, and the *graveurs sur métaux*, who engraved it. The right to make furniture mounts was theirs exclusively: only a few *ébénistes du Roi*, such as a Boulle or a Riesener (*q.v.*), were permitted to have the bronze mounts of their furniture made in their own workshops under their personal supervision. This regulation was very strictly enforced, and during the eighteenth century the bronze-workers instigated prosecutions of furniture makers such as Cressent, Marchand, and Latz who attempted to make their own furniture mounts. A police regulation issued on November 5, 1723 "permet aux ébénistes de faire porter chez eux des ouvrages de fonte non finis, pourvu que le transport soit par un maître fondeur présenté et corrigé par lui pour la parfaite application sur l'ébénisterie, et permet aux ébénistes d'appliquer eux-même l'objet de fonte quand il sera perfectionné." Such restrictions give a good idea of the rigorous way in which the two functions were separated. Furniture makers were, however, allowed to varnish ungilded bronzes to give them the appearance of being gilded and to attach them to their own furniture by their own efforts. It is possible that they were also allowed to make the simple bronze moldings with which the edges of panels, etc., of furniture were sometimes outlined.

At the end of the eighteenth century, there were about three hundred members of the united guild of metalworkers registered in Paris, though by no means all of these were engaged exclusively or even for the most part in making mounts for furniture.

Just as the furniture makers tended to congregate in certain limited areas of Paris, so those bronze-workers engaged in making furniture mounts mostly lived in two districts: around Saint-Sulpice and Saint-Germain-des-Près, and in the Faubourg Saint-Martin. Verlet has pointed out that certain *ébénistes*, for example Topino, Ratié, Bury, and Jacob, tended to obtain their bronze mounts from *bronziers* such as Vivet, Gérard, Turpin, and Ravrio who lived in the neighborhood of their own workshops, and no doubt this was the general practice.

The individual metal craftsmen have been much less studied than the various furniture makers whose work they did so much to beautify. De Champeaux commenced a dictionary of *fondeurs*, etc., but died before it had proceeded beyond the letter C. Verlet is understood to have a work in hand on these important craftsmen.

brûle-parfum a perfume burner. The character of these objects is described under *cassolette* (*q.v.*). The word appears to be modern, and Littré, in his *Dictionnaire de la Langue Française*, does not record any use of it earlier than 1875.

bureau a writing table or desk. The name derives from the use of the word *bureau* as a stronger, finer variety of *bure*—a coarse linen used by clerks and secretaries in the Middle Ages to cover the tables, chests, etc., on which they wrote and did their accounts. Often it was of a green color, as was the morocco leather or velvet later used to cover the tops of writing tables, or *bureaux*, to which the name became assimilated at the end of the sixteenth century. As the *bureau plat* (*q.v.*) it became very fashionable in the seventeenth and eighteenth centuries and also existed in a variety of other forms (see below). It is sometimes known, particularly when small, as a *table à écrire* (*q.v.*).

bureau à cylindre or **secrétaire à cylindre** a roll-top desk. This was a variant of the *bureau en pente* (*q.v.*), in which the flat drop flap was replaced by one of quarter-cylinder shape or was made up of a curved panel of wood or a series of hinged slats that could slide upward into the body of the *gradin* (*q.v.*), or set of pigeonholes resting on the back of the writing table. The most famous *bureau à cylindre* is certainly the so-called *bureau Louis XV* made by Oeben and Riesener for the king between 1760 and 1769 (Louvre, catalogue no. 56), but the type was known almost a decade before this. In 1760, "Un secrétaire en bureau de divers bois des Indes, à placages, et abattant à cylindre" is mentioned in the inventories of the Crown and is unlikely to be the earliest of its type. It was sometimes known as the *bureau à la Kaunitz*, presumably from the name of the Austrian ambassador to Versailles in the mid-eighteenth century.

bureau de dame a small writing table for a woman's use. The phrase is perhaps of nineteenth century origin. Such tables were more usually described as *petits tables à écrire* in the eighteenth century.

bureau en pente or lean-to writing desk. This piece of furniture, which came into existence about 1730 (the first recorded example was made by Gaudreau in that year for Louis XV), was provided with a flap hinged along the front edge. When closed, this flap rested against the *gradin* (*q.v.*), to which it could be locked, thus enabling papers to be left on the table top undisturbed and so kept secret from domestics and others. From this the name *secrétaire* derived, and the *bureau en pente* was also known as the *secrétaire en pente* (*q.v.*). At first the flap when open rested on wooden struts that could be pulled out beneath each end of the table top. These were replaced later by metal struts, then by internal metal stays and counterweights generally of brass, and finally, on small *bureaux*, by stopped-off hinges that enabled the flap to rest open without visible means of support. The *secrétaire en pente* was replaced after about 1750 by the *secrétaire à abattant* (*q.v.*) and to some degree by the *bureau* or *secrétaire à cylindre* (*q.v.*).

bureau plat the ordinary flat-topped writing table, usually with drawers in the frieze, so called to distinguish it from the *bureau à gradin*, which had

a set of drawers or pigeonholes resting along the rear edge to hold papers, documents, etc. This *gradin* (*q.v.*) or *serre-papiers* (as it was called when it was fitted with pigeonholes or leather boxes in place of drawers) eventually evolved into the *cartonnier* or *serre-papiers* (*q.v.*).

burgau sometimes known as *burgandine* or *burgos*, a thick iridescent, brightly colored reddish mauve mother-of-pearl, coming from a spiral shell found in the Near East. It was used for knife handles, sword grips, and especially for the decoration of small caskets. Burgau was often associated with lacquer, and the Japanese would insert pieces of this mother-of-pearl into the decoration of objects lacquered in relief. This was sometimes referred to as *lacq burgotté*. On October 10, 1752, Lazare Duvaux sold to M. de Verdun:

> Avoir ressoudé une certissure à une boëte de burgau, l'avoire repolie en entier & mis à neuf, 45 l. (*Livre-Journal*, no. 1231)

Marie-Antoinette possessed amongst her curiosities a lacquer casket, "fond aventurine moucheté en or, terrasse avec plantes, fleurs et fruits en relief en argent, burgau et corail."

cabinet a cabinet or small chest containing drawers or pigeonholes and closed by one or more doors. It is thus to be distinguished from a cupboard, in which there were shelves within the doors, and a chest of drawers, or *commode* (*q.v.*), which contained drawers but generally had no doors. Down to the end of the sixteenth century and later, cabinets were often raised on stands, frequently elaborately carved.

canapé a sofa. Furetière in his *Dictionnaire Universel* (1690) writes: "Ce mot est nouveau dans la langue et quelquesuns l'appellent sopha." Eighty years later, Roubo, however, had no doubt that the *canapé* is the fundamental type from which all other varieties of sofa (and there were many in the eighteenth century) evolved: "Les Canapés sont les plus anciens des Sièges dont la largeur est capable de contenir plusieurs personnes, et d'après lesquels on a inventé beaucoup d'autres."

canapé à confident a sofa with ends rounded or curved inward so that two people could sit half facing one another and converse more easily. Occasionally the ends were in the form of separate triangular seats outside the main arms of the sofa. Sometimes it was also called a *tête-à-tête*. The small sofas for two people only were also known as *marquises*, a term that has been declared to be modern, but Havard quotes an eighteenth century instance of this usage.

candélabre a candelabrum or candleholder with several arms emerging from a central stem, each arm terminating in a socket. See also *girandole*.

cartonnier see *serre-papiers*.

cartel see *pendule en cartel*.

cassolette a sort of small brazier, usually in the form of a vase, in which aromatic pastilles were burned to scent the air of a room. Sometimes it was fitted with a spirit lamp and a container in which liquid perfumes could be evaporated. Thus we find that Lazare Duvaux sold on January 26, 1751, to Mme la Marquise de Pompadour:

> Une cassolette, vase & lampe d'argent, la terrasse dorée d'or moulu, avec un morceau de porcelain ancienne, 210 l. (*Livre-Journal*, no. 724)

Cassolettes were made of bronze and precious metals, of lacquer, marble, porcelain, and faïence, but where fragile materials such as porcelain or lacquer were used a metal liner was generally fitted to prevent damage. These aromatics were intended to "parfumer et desinfecter les chambres sans fumée et à très peu de frais," a writer tells us in 1691; no doubt, having regard to the sanitation and hygiene of the period, they were very necessary. On October 31, 1771, Mrs. Montagu wrote to Mathew Boulton about a pair of (probably French) *cassolettes* she had lent him to copy: "I hope when you are in Town you will do me the favour to dine with me, and then you will be sensible how agreeable the arromatic gales [a pun on "sweet gale" of bog myrtle is probably intended] are from these Cassolettes when they drive away the Vapour of soup & all the fulsome savour of dinner." (Rowe, *Adam Silver 1765–1795*, p. 61). Amongst the principal odors available were "eaux d'ange, de roses, de cordouves, de fleurs d'oranges et d'amaranthe."

In the form of classical tripods cassolettes had a special appeal in the neoclassic period (see *athénienne*): "Mr. Walpole, among other Things, bought (at the *marchand-mercier* Poirier's) an elegant Tripod of gilt Copper in an antique Fashion of about 4 Inches high to burn Incense or *Pastilles à bruler* on: it cost 3 Guineas." (*A Journal of My Journey to Paris in the Year 1765*, by the Rev. William Cole, p. 245).

The word was also sometimes applied to the aromatic burned in the *cassolette*. See also *brûle-parfum* and *pot-pourri*.

chaise en cul-de-four a chair with the back in the shape of a horseshoe. A *cul-de-four* is an architectural term for a vault formed by a quarter of a sphere. Such chairs were made in considerable numbers for Mme du Barry's use at the Pavillon de Louveciennes in 1771, and this must be one of the earliest occasions on which they appeared.

chandelier a candlestick. Small examples were sometimes known as *bougeoirs*. During the Middle Ages and Renaissance, wall lights or sconces were sometimes even referred to as *chandeliers*. The word was also used up to the middle of the eighteenth century to designate a hanging chandelier, but from that period onward it was displaced for this purpose by the word *lustre* (*q.v.*), which continues in use today. Both the words *chandelier* and *flambeau* (*q.v.*) were current in the eighteenth century to designate a candlestick, though the former term was gradually displaced from the middle of the seventeenth century onward as far as small portable holders for wax candles were concerned. Today the word *chandelier* has almost dropped out of use.

chandelles literally candles, an architectural term for an ornamental molding sometimes inserted into the flutes on the lower third of the shaft of Roman columns and often referred to as "cabling." This molding sometimes takes the shape of a candle terminating in a twisted motif resembling an enriched or flaming wick.

chef-d'oeuvre the "masterpiece," or example of craftsmanship that a *compagnon* had to submit as a proof of his ability before becoming a *maître*. It was not, as has sometimes been thought, a miniature object but a full-sized piece of furniture.

cheminée a chimneypiece.

chenet a firedog, consisting usually of an upright decorative feature to which an iron strut was attached at the back to support the logs in the fireplace. Firedogs were made in pairs, and between the period of Louis XIV and the Revolution they were often of great richness. Louis XIV had many *chenets* of silver made for Versailles and elsewhere. In the eighteenth century the decorative feature was usually of gilt bronze (sometimes of gilt and patinated bronze in combination), a fact that awoke all Mercier's antisumptuary anger. "Le luxe de chenets," he wrote in the *Tableau de Paris*, "si usité à Paris, est un luxe bête, irrefléchi, indigne d'un être pensant; car mettre de la dorure et des figures sculptées auprès des tisons c'est une distraction enfantine, une dépense criminelle, un attent envers ceux qui n'ont pas de quoi se chauffer." On the practical side there was something to be said for Mercier's views, for Lazare Duvaux's *Livre-Journal* records many instances of firedogs returned to him for regilding as a consequence of damage caused by the proximity of the fire. See also *feu*.

chiffonnière probably derived from *chiffonnière*, a rag gatherer, hence a piece of furniture in which materials (*chiffons*) and clothing of small size are kept. The word is applied to furniture of several quite different forms. Basically it appears to refer to a small, low chest containing a number of drawers. Such, presumably, was:

> Un chiffonier à quatre tiroirs; le dessus & les devants enrichis de quinze petits panneaux de porcelaine de Seves, représentant des groupes de fleurs, avec encadrement de bronze à quatre consoles; hauteur 31 pouces: largeur 25 pouces

which was lot 258 in the Duchesse de Mazarin's sale in Paris, December 10ff., 1781. But the following item in the same sale, "Une petit Coffre ou Chiffonière," was clearly quite different and is described as standing on a table. It evidently resembled the jewel casket No. 90. The succeeding lot, no. 260, was again of different form to either of the preceding ones: see *table en chiffonnière*.

ciseleur-doreur a member of a guild or *corporation* concerned with the gilding (*dorure*) of bronze. In Turgot's reforms of 1776, the *ciseleurs-doreurs* were united with the other guilds concerned with decorative metalwork into a single *corporation* (see also *bronzier* and *fondeur-ciseleur*).

coffre à bijoux a jewel casket. In the eighteenth century these caskets ranged from small jewel boxes intended to be locked in a cupboard to huge decorative cabinets on stands (more properly known as *armoires à bijoux*), such as the one made by Riesener for the Comtesse de Provence, now at Windsor Castle, or that by Schwerdfeger supposed to have been presented to Marie-Antoinette by the City of Paris in 1787 and now at Versailles.

commode a chest of drawers, the great innovation in furniture design of the eighteenth century. It was created at the very beginning of the century (possibly even a year or two before 1700) and derived its name from its greater convenience (*commodité*) for storing clothes, etc., as compared with the older chest.

The first chests of drawers stood on tall legs and contained only two drawers, but the *commode* attained its definitive form during the Régence period with three or more tiers of drawers supported on short feet and was known throughout the century as the *commode à la Régence* (or less frequently the *commode en tombeau*). During Louis XV's reign the rococo chest of drawers often reverted to the earlier type, stood on four tall legs, and generally contained only two drawers. Gradually as the façade of the chest of drawers came to be treated as a single decorative unit the shelf or division between the drawers disappeared, and the drawers moved on runners set within the carcass. In the typical Louis XVI *commode* there were often one or more shallow drawers set into the frieze above the two main drawers. Toward the end of the eighteenth century the *commodes à la Régence*, with three or more tiers of drawers coming almost down to the ground, returned into fashion.

A *petite commode*, an innovation of the latter part of the eighteenth century, was, as its name implies, a small table containing several tiers of drawers and generally set on tall legs. A *demi-commode* was small and narrow and intended to stand beneath a mirror. A *commode en console* consisted of a single shallow drawer set on tall feet (of bracket form during the Louis XV period and straight in the neoclassic period) and likewise intended to stand beneath a mirror. Commodes were frequently made with a matching pair of corner cupboards. Sometimes all three pieces were combined into a single *commode à encoignures*, which took the form of a tier of drawers flanked by open shelves or cupboards. This form was much favored during the Louis XVI period. In a *commode à vantaux* the drawers are enclosed within doors (generally two of them). When there are shelves instead of drawers within the doors it is properly known as a cupboard (*armoire*), but where it is of low and wide shape like a *commode* the word *cabinet* (*q.v.*) is frequently, though strictly speaking incorrectly, applied to it.

The word commode is often used in English (e. g., by the editors of the *Dictionary of Furniture*) to designate a chest of drawers of a decorative character inspired by French prototypes.

commode à encoignures see *commode*.

commode à la Régence see *commode*.

commode à vantaux see *commode*.

commode en console see *commode*.

commode en tombeau see *commode*.

compagnon a journeyman, the status accorded to a craftsman after he had served his period of apprenticeship and from which he could proceed, after a further appropriate period of service varying with different guilds, to the grade of *maître* (*q.v.*). The *compagnon* was paid wages by his master and thus was not affected by fluctuations in the volume of business done in the workshop. For this reason a *compagnon* did not always become a *maître*, regarding the superior grade as being too economically precarious. Under the regulations of the Corporation des Menuisiers-Ébénistes, each *maître* was compelled to employ at least two *compagnons*. Until well on in the seventeenth century *compagnons* continued to be referred to as *varlets* as in the Middle Ages.

console a side table usually with a marble top supported on a carved substructure consisting of two

or more legs linked by a stretcher. The name derives from the architectural console or bracket that supports a cornice, and the legs of a console table are often of bracket form. They were often placed beneath a wall mirror and supported a vase or a piece of small sculpture. Writing in the *Dictionnaire Critique, Pittoresque et Sentencieux, etc.*, in 1768, the Marquis de Caraccioli declared "Il y en a différentes espèces (de consoles), & il en faut dans un appartement, pour qu'il soit à la mode." They were, however, commonly used throughout the eighteenth century. See also *pied de table*.

courant and **meublant** Chairs were described as *sièges courants* or *sièges meublants* according to the position they occupied in a room. The former stood in the center of the room and could be moved about; the latter were arranged against the walls and remained there permanently. In the houses of princes of the blood, at any rate, their use was governed by strict protocol. The *sièges meublants* were purely decorative; they might not be sat on. For a more detailed description of the etiquette governing these chairs and contemporary drawings showing their disposition, see Watson, *Louis XVI Furniture*, pp. 34-35.

demi-commode see *commode*.

différend or **différent** a device or symbol used by goldsmiths, generally in combination with their initials, to mark their work. See also *poinçon*.

doré et réchampi en blanc gilded against a white background. A term generally used to describe the frames of chairs, etc., where the ground is painted white and parts or all of the relief carving and/or moldings are gilded.

duchesse a daybed or *chaise longue* with a rounded head *en gondole* (*q.v.*). According to Roubo, "Les Chaises longues prennent le nom de Duchesse lorsque leur siége passe 5 pieds de longueur, et qu'on y fait à l'autre bout une espece de petit dossier de 12 à 15 pouces de hauteur." When a low curving back surrounded the foot on three sides, it was known as a *duchesse en bateau* and when, as sometimes was the case, it was in two or even three parts that could be used separately as seats or stools, it became a *duchesse brisée*.

ébéniste a craftsman who specialized in veneered furniture or *ébénisterie* (from the fact that ebony was used for the earliest veneered furniture) as distinct from a *menuisier* (*q.v.*) who specialized in carved furniture. The distinction between the two crafts was formally recognized only in 1745 in the revised statutes of the Corporation des Menuisiers, where *ébénistes* are referred to as "menuisiers de placage." The word itself appears in official documents only in 1657. Roughly speaking, the distinction between an *ébéniste* and a *menuisier* is that between the English "cabinetmaker" and "joiner." Although there was more specialization in one technique or the other in eighteenth century France than in England, such specialization was not laid down in guild regulations, and an occasional craftsman worked in both techniques.

écran a small screen, usually a fire screen. Frequently the panel, or panels, of embroidery, tapestry, painted canvas or paper, etc., could be raised or lowered within the frame on a cord or belt to which a counterweight was attached. Sometimes the panel could be adjusted and fixed in position by a thumbscrew on a rod supported on feet; the screen was then known as an *écran à pivots*, or pole screen. Occasionally it had a shelf or slide attached to be used for writing before the fire; it was then known as an *écran à secrétaire*. A screen that could be raised or lowered to provide protection against heat from the fireplace was often fitted to the back of a *bonheur-du-jour* (*q.v.*).

écritoire a standish, a variety of *nécessaire* (*q.v.*) that stood on a writing table and was fitted with inkwells (*encriers* or *cornets*) and sandshakers, as well as compartments for pens, a knife (for cutting the quill pens), and sometimes scissors, a bell (to summon a domestic to take the just-written letter), and other equipment. It sometimes had drawers to hold paper. It could be made of a variety of materials, such as gold, silver, wood or Boulle marquetry, lacquer, etc. In an advertisement in the *Mercure de France* in July 1775, Grancher, the *marchand-mercier* whose shop was known as Au Petit Dunquerque, advertised a "très petite écritoire en ébène garnie d'argent, renfermant trois lames de canif, grattoir, plume, crayon, poinçon, cure oreille, bouteille à sandraque

et autres petites pièces, prix 15 et 24 livres." A *table-écritoire* or *table en écritoire* was a small table with a drawer fitted for writing materials. See also *table à écrire*.

en anse de panier literally, "like the handle of a basket." It describes the top rail of a chair that is segmentally arched in the center. Used as early as the sixteenth century to describe a decorative motif in metalwork, it was probably applied to chairs only in the nineteenth century. See also *en hotte*.

en arbalète or **en arc d'arbalète** crossbow-shaped, usually used to describe the profile of a piece, e.g., a *commode* that is double-bowed in front in the shape of a crossbow. In the sale of Cressent's property in 1749 (Lugt no. 694), no. 17 of the *État des ouvrages d'ébénisterie* was a commode of which "le contour se trouve en albalêtre [*sic*]."

en cabriolet a term used to describe a *chaise* or *fauteuil* with a back slightly coved to fit the human back (see No. 23) more comfortably than the *chaise* or *fauteuil à la Reine*, which had a flat back. The difference is well summed up by Roubo when he writes: "Le Fauteuil dont je vais faire la description, est un de ceux qu'on nomme 'en Cabriolet,' à cause de la forme circulaire de son plan, différente de celle des Fauteuils à la Reine laquelle est droite du côte du dossier. . . . Les Fauteuils en cabriolet sont les Siéges les plus à la mode à présent" (he was writing about 1770).

encoignure a corner cupboard, and more generally and correctly referred to in the eighteenth century as an *armoire d'encoignure*. Thus on January 24, 1755, Lazare Duvaux sold to M. Massé:

> Deux grandes armoires d'encoignures d'ancien lacq, garnies en bronze doré d'or moulu, avec les marbres de griotte d'Italie à double moulure, 2,000 l.
> (*Livre-Journal*, no. 2054)

Sometimes it was merely referred to as a *coin* or "corner." On September 20, 1752, Duvaux sold to Louis XV for the Pavillon de Verrières (amongst other items):

> . . . deux coins à jouir, à pieds de biche, en bois d'acajou massif, garnis chacun de trois tablettes de marbre, les chauffons d'oré d'or moulu, 200 l.
> (*Livre-Journal*, no. 1220)

A corner cupboard occasionally was made without a door and was open in the front to reveal shelves only. It was often surmounted by a tapering tier of shelves (*étagère*), as were the English corner cupboards of the period, but this has usually disappeared today. Not only cupboards but tables, stools, and even chairs and sofas were made *en encoignure* in an age that not only abhorred a right angle but apparently found the corners of rooms far freer for encumbrances than we do today. A *commode* (*q.v.*) was often made with two matching *encoignures*. Sometimes these actually formed a structural part of the *commode*, which then had a cupboard, generally with a rounded door, at each end. This was known as a *commode en encoignure*.

en gondole literally, in the style of a gondola. This term is generally applied to an armchair with a deep rounded back with arms curving downward into the arm supports. Desk chairs were often of this form, and the 1793 inventory of Versailles mentions "un petit fauteuil de bureau ou en gondole." The word seems to have come into use in the 1760s and became increasingly popular in the second half of the eighteenth century. Not only armchairs were so described, but a Versailles inventory of 1785 mentions an "ottomane en gondole," which may have been some sort of *canapé à confident* (*q.v.*).

en hotte a term used to describe the back of a chair whose top rail is segmentally arched in the center. The term is derived from the word *hotte*, meaning a type of basket of tapering form, with a handle, that was carried on the back. The back of a chair was described as *en hotte* from a fancied resemblance to such baskets. See also *en anse de panier*.

espagnolette the name given to the type of elongated and hinged fastening used on double French doors or windows. A long upright revolving metal rod bears a handle that engages a notched metal fitting of a similar character on the opposite door. In spite of its name, the *espagnolette* appears to have been invented in France rather than Spain, and to

have come into use in the latter part of the seventeenth century. The term is also used to describe a certain type of female head with a stiff ruff, of a supposedly Spanish character, much used as a decorative device in the arabesques of Audran and Watteau. From these it was adopted by furniture makers and bronze founders of the Régence period, especially by Cressent. Thus in the sale of the "effets curieux du cabinet de feu M. de Selle, trésorier général de la marine" in 1761, lot 149 was a "commode d'un contour agréable" by Cressent richly decorated with gilt-bronze mounts, including "le buste d'une femme en relief représentant une espagnolette." This is the celebrated "dragon" commode in the Wallace Collection (catalogue no. F. 85), which is mounted with such a head in the center of the front.

estampille the stamp with the name, initials, monogram, etc., of a *maître*, which he was compelled to put on any furniture he made for sale after the revision of the statutes of the Corporation des Menuisiers-Ébénistes of 1743-1751. This was, in fact, merely a revival of a regulation laid down in the *lettres patentes* of the guild in 1467, but which had fallen into desuetude, or, more probably, had never been enforced. There were certain exceptions to these rules: royal craftsmen, such as the great *ébénistes du Roi* Joubert and Riesener, were exempt from guild restraint and hence from the practice of stamping; furniture made for the French Crown was comparatively rarely stamped. When a *menuisier-ébéniste* became a master craftsman (*maître*) he had to register his stamp at the *maison commune* (*q.v.*) of the guild, where it was struck on a lead plate as a permanent record. Occasionally, on particularly fragile pieces, the craftsman was permitted to write his name. In the case of craftsmen with especially long names, e. g., Bernard II Vanrisamburgh, initials replaced the full name on the *estampille*. The stamp was struck, not branded, and the name appears in intaglio. It was generally struck on some inconspicuous place on the carcass in order not to deface the furniture, and is not always easily found. In addition, since it was struck merely to comply with guild regulations and not as a matter of creative pride, it was often carelessly struck, and its legibility varies greatly. See also *poinçon*.

fauteuil à joues a wing armchair. It was sometimes called a *fauteuil en confessionnal* or, in modern parlance, a *fauteuil à oreilles*.

fauteuil de cabinet a desk chair, sometimes called a *fauteuil de bureau* (see *en gondole*). "Il est encore des Siéges dont les accotoirs different de ceux dont je viens de faire la description, en ce que la traverse de dossier se continue jusqu'aux accotoirs, de manière que le dossier semble être continué tout autour du siége. Ces sortes de Siéges se nomment Fauteuils de Cabinet," wrote Roubo, and illustrates (Part III, section II, pl. 233) a chair of the same design as No. 33. Of such chairs Roubo wrote: "Le plan forme un angle arrondi en sallie par devant de qui est très commode pour ceux qui sont obligés d'être assis longtemps et penchés devant."

Often these chairs could revolve on bearings and were referred to as *fauteuils ronds*. Thus on November 29, 1749, Lazare Duvaux sold to M. Camuset, *fermier-général*, "Un fauteuil de canne rond, 30 l." at the same time as he sold him a Boulle writing table (*Livre-Journal*, no. 362).

fauteuil de toilette a chair for use at a dressing table, sometimes known as a *fauteuil à poudrier* or *fauteuil à coiffer*. It differs from the *fauteuil de cabinet* (*q.v.*) in having a lower back and usually a revolving seat, as well as in lacking the central leg in front.

fauteuil en bergère see *bergère*.

fauteuil en confessionnal see *fauteuil à joues*.

fauteuil en gondole see *en gondole*.

fauteuil rond see *fauteuil de cabinet*.

feu the group of implements used to furnish a fireplace and often (but not invariably) including the firedogs (*chenets*, *q.v.*), the fireguard or fender (*grille*) as well as the more usual fire irons. These last included the shovel (*pelle*), the tongs (*pincettes*), the large tongs (*tenailles*) for handling logs of considerable size, and the poker (*tisonnier*). The word *feu* came into use during the second half of the seventeenth century, when the fireplace was frequently furnished with silver of great magnificence. But in

the eighteenth century the word was often applied to the firedogs alone, e.g., "Un feu doré d'ormoulu à sphinx, monté sur un socle, posé sur des pieds douches" (from a list of furniture in the queen's bedchamber during the Revolution in 1792). The word is generally used in the singular to refer to both firedogs, for they were never made singly.

flambeau originally a torch or piece of wood dipped in wax and burned to provide illumination. Later the word was applied to the holder into which such torches or candles were placed, and hence applied to a candlestick. But the original significance continued in use down to the middle of the eighteenth century. Candlesticks were distinguished in two main categories, *flambeaux de poing*, or portable chamber candlesticks to carry up to bed, etc., and *flambeaux de table* (or sometimes *flambeaux de chambre*), which generally remained in position in the room to which they were assigned. See also *chandelier*.

flambeau de jardin a candlestick fitted with a draught shield, generally in the form of an inverted glass bowl or cylinder, for use out of doors. The term is modern.

fondeur-ciseleur a member of a guild of metal casters (*fondeurs*) who specialized in finishing surfaces by chasing, a technique that was brought to perfection in Paris in the eighteenth century. By using tools of different degrees of fineness (first the *traçoir* or *planoir*, then the *rifloir*, lastly the *matoir*, tools for which no English name exists) and combining chasing with polishing, surfaces of varying degrees of smoothness were produced, which gave an effect of great vitality. The guild of *fondeurs-ciseleurs* was united with other guilds of metalworkers during Turgot's reform of the *corporations* in 1776 (see also *bronzier* and *ciseleur-doreur*).

fondeur-racheveur a bronze finisher or chaser. See also *fondeur-ciseleur*.

gaîne a pedestal. Originally a *gaîne* referred to a case of leather made to contain cutlery, etc. It was, consequently, slightly tapering in shape. In the sixteenth century the word came to be applied to the tapering pedestals of terminal figures and, hence, later to any pedestal at all. It even came to be applied in the eighteenth century to long-case clocks and barometers, e. g., "Deux guennes en racine d'acajou . . . dans lesquelles sont une pendule et un thermomètre" (from the notice of the sale at Versailles in November 1793 of a clock and barometer made by Weisweiler for Marie-Antoinette).

garniture de cheminée a set of objects intended for the ornamentation of a chimneypiece. At first, in the seventeenth century, it was usually composed of two or perhaps three small porcelain or faïence vases. Soon chimney decoration became more important; a description of Versailles in 1682 mentions "Une grande cassolette, quatre vases et quatres plus petits parent les bords de la cheminée," and mention is also made of garnitures of silver. Under the entry *Garniture de Cheminée* in the *Dictionnaire Critique, Pittoresque et Sentencieux, etc.*, in 1768, Caraccioli wrote: "Elle consiste dans un collection de petites porcelaines enjolivées, de pots à fleurs, & des magots; & c'est la que le goût brille aux yeux de ceux qui vont et viennent." But, on the whole, porcelain was the most popular material in the eighteenth century. Thus on September 13, 1757, Lazare Duvaux sold to S. A. S. Mgr. le Duc d'Orléans:

> Une garniture de cheminée de porcelaine de France, composée de trois vases hollandois en vert, à fleurs et oiseaux, 600 l.
>
> (*Livre-Journal*, no. 2875)

The familiar garniture composed of a clock flanked by two matching candlesticks seems to have become popular only in the second half of the eighteenth century. Other types of garniture were known. Thus in 1772 Ravoise, the *marchand-mercier* whose establishment was in the Rue des Lombards, advertised "pièces méchaniques" made to be "placées sur les cheminées des appartemens."

girandole a candelabrum. The name derives from the Italian *girandola*, a pyrotechnical term, and the branches of the late seventeenth century candelabra were frequently hung with pendants of cut crystal or glass and so arranged that they formed a sparkling pyramid of light. Later, in the eighteenth cen-

tury, the word was applied to all candelabra as well as to chandeliers, with or without crystal pendants. Thus, in the inventory drawn up in 1764 after Mme de Pompadour's death, we find at the Hôtel de Pompadour, Paris:

357. Une paire de girandoles à trois bobèches de bronze doré, sur deux lions de porcelaine bleu céleste et violets: prisés onze cens livres.

and at Fontainebleau:

1728. Une paire de girandoles de Saxe, avec bobèches; prisés trente-six livres.

The word *candélabre* (*q.v.*), which was used earlier but had a wider application than to the candelabra to which it is applied today, gradually disappeared during the latter part of the seventeenth century. It does not, for instance, appear in Lazare Duvaux's *Livre-Journal*. But it returned to current usage in the nineteenth century to describe candelabra.

gougouran a silk taffeta heavily ribbed with pronounced stripes, often woven with floral designs. It was of Indian inspiration and used chiefly for upholstery in the second half of the eighteenth century. Thus the sale of the property of Sieur Castagnier, a director of the Compagnie des Indes, in 1760 included "une portière de damas jaune des Indes et rideaux de gourgaran pareille." It was also sometimes used for dresses.

gradin a shelf, or more usually a set of shelves, intended to stand on other pieces of furniture. The name is applied particularly to the shelves that stood along the back edge of a mid-seventeenth century writing table or *bureau* (*q.v.*). It could also be applied to the tapering sets of shelves that sometimes surmounted an *encoignure* (*q.v.*).

gros bois the large untrimmed timbers used in building construction. These, like fine *ébénisterie* and *menuiserie*, were worked by members of the Corporation des Menuisiers-Ébénistes, but the *maîtres charpentiers* who specialized in this carpentering hardly required the same degree of technical skill as their colleagues the cabinet- and chairmakers.

guéridon a candlestand, consisting basically of a pedestal or column supported on feet and surmounted by a tray on which the candlestick or candelabrum could be placed, hence *guéridon porte-lumière*. The name is said to derive from a certain African Negro, Guéridon, famed in Provençal popular songs; some seventeenth century candlestands had pedestals in the form of a carved wooden Negro who supported the tray above his head.

horloge de cheminée a mantel clock; a clock intended to stand on a chimneypiece.

housse a cover for furniture, particularly for a chair, sofa, or bed. Today it is generally of linen or cotton and intended purely for protection against dust, etc. Under the *ancien régime* it was often of richer material: serge, taffeta, velvet, and even leather. At Versailles and in the other royal palaces the chairs, etc., were almost always covered with *housses* except on certain ceremonial occasions when they were removed by the *garçons du Garde-Meuble*. The Duc de Luynes in his *Mémoires* has some curious stories of the strict protocol governing the *découverture*, or removal of the *housses*.

jardinière see *table à fleurs*.

jurés jurymen or judges. Within the guild, or Corporation des Menuisiers-Ébénistes, standards of craftsmanship were maintained by regular inspection by the *garde de métier*, a committee consisting (in the eighteenth century) of the *syndic*, or elective chairman of the guild, and six *jurés*, senior craftsmen of repute elected to serve for periods of two years each. This committee visited every atelier, or workshop, four times a year to inspect furniture in the course of production. When a piece was passed as of a standard fit for sale, it was then stamped (after the middle of the eighteenth century) with the monogram JME (occasionally, and probably wrongly, read as ME), which appears to stand for *jurande des menuisiers-ébénistes*. This monogram is referred to in this catalogue as "the monogram of the *jurés*." There were, however, a number of exceptions to this rule of inspection and imposition of the monogram (see *ouvrier libre* and *ouvrier privilégié*). Furniture made for the Crown was not required to be examined or stamped. The regulations imposing the use of this stamp were cer-

tainly directed against immigrant foreign craftsmen, who were almost invariably *ébénistes*. It is probably for this reason that the monogram is frequently found on veneered furniture, or *ébénisterie*, and very rarely on chairs and other *menuiserie*, for *menuisiers* were almost all native Frenchmen.

When the *garde de métier* rejected a piece on examination as being of inadequate quality, it was either destroyed or sold for the benefit of the funds of the guild.

kilim a type of carpet woven in tapestry technique, produced around the Black Sea and in northern Persia.

lampas a woven material with a contrasting pattern and ground, similar to damask in appearance except that it was made in a compound weave and was therefore heavier. In the eighteenth century, when the name first appears, it was generally woven in silk, and was one of the richest and most costly materials available to the eighteenth century upholsterer. Eventually the word appeared in the English language as "lampus."

lampe bouillotte a name probably derived from the fact that such a lamp was used on the table during games of *bouillotte* (a variety of *brelan*), so called on account of the speed at which it was played (from a boiling kettle, or *bouillotte*). But, as applied to a lamp, the word seems to have no justification in eighteenth century usage and is not given by Larousse today. Lamps of this type came into existence toward the end of the Louis XVI period. One can be seen in the engraving La Soirée d'Hyver by Ingouf *fils* after Freudenberg, from the *Monument du Costume* issued in 1774. They became much more popular in the Empire period.

lanterne a lantern. A hall lantern was a *lanterne d'escalier*.

lit à colonnes a four-poster bed with a canopy.

lit à la duchesse a bed with a canopy attached only to the wall behind the head or to the ceiling and not supported on posts or columns. Describing the new bed delivered for Marie Leszczynska's use at Versailles in 1743, the Duc de Luynes wrote in his *Mémoires* "Le lit n'est point à quatre quenonilles comme tous les lits de la Reine ont été jusqu'à présent; il est ce qu'on appelle à la duchesse" (V, p. 13). But such beds were not new and had already made their appearance by the beginning of the eighteenth century. Sometimes the canopy had a carved cresting or was surmounted by *panaches* of feathers at the forecorners.

lit à la polonaise a bed with a canopy, often of a domed form supported centrally above the bed by means of curved iron stanchions fixed to the columns at the corners. These iron bars were intended to be concealed by draperies.

livre a coin. Twenty-four livres were the equivalent of one *louis d'or*, which, in the eighteenth century, was almost exactly one pound sterling. A livre was therefore worth about tenpence. It is notoriously difficult to convert early currencies into contemporary values, but it is probably not far wrong to regard the eighteenth century livre as having the purchasing power today (1966) of the modern pound sterling (about $2.80). Gerald Reitlinger in *The Economics of Taste* suggests a rather lower valuation, about twelve shillings. See also Introduction, p. LXX.

lustre a chandelier generally hung with rock-crystal or glass drops, pendants, etc. The first chandeliers, dating from the medieval period, were of metal or wood and were usually referred to as *chandeliers pendants*. Chandeliers hung with rock-crystal drops are mentioned in sixteenth century inventories, notably that of Catherine de Médicis, but it was not until the middle of the seventeenth century that advantage was really taken of the fact that faceted crystal drops hung from arms increased the amount of reflected light. At first these were known as *chandeliers de cristal*, but soon this was replaced by the name *lustre*, a word that quickly came to be applied as well to wooden and metal chandeliers without crystal decoration.

Two *chandeliers de cristal* can be seen in Adam Bosse's engraving of the marriage of Ladislas IV of Poland to Marie de Gonzague in 1646. These were particularly splendid for the period. Usually, at this

date, the metal arms (generally of iron, later gilt bronze or steel) were rather sparsely hung with drops. But in spite of the high cost the use of numerous drops quickly became fashionable (Fouquet possessed nine at Vaux-le-Vicomte), and more elaborate forms of a cagelike structure with the stem and arms completely enclosed within crystal were soon evolved. Rock-crystal embellishments of great elaboration were devised from the early Louis XIV period onward: drops (*plaquettes*), pendants (*pendants*), obelisks (*poignets*), together with smaller faceted pieces cut as stars (*étoiles*), rosettes (*rosaces*), beads (*olives* or *perles*), and hanging balls. Some, during the Régence and early Louis XV period, were almost completely covered with a fine "skin" of small crystal beads (*grenailles*).

Rock crystal had to be imported from Bohemia and Italy, and the skill required to cut it was not easily acquired. As a result, the decorative fittings were very costly: one given by Louis XIV to Mlle de la Vallière cost 2,000 livres. From the beginning of the eighteenth century cut glass began to replace the natural material. At first it came from Italy and Bohemia. In 1799, however, a certain *sieur* Bertin, *dessinateur ordinaire du cabinet du Roi*, obtained the exclusive privilege of making "lustres de cristal fondu, qui imitent cristal de roche." Later, fine pendants, etc., of flint glass were imported from England. This reduced the price considerably and increased the demand accordingly. In 1751, the Garde-Meuble spent, according to the Duc de Luynes, some 400,000 livres on a single purchase of chandeliers of this sort for furnishing the royal palaces. At the same time, chandeliers of rock crystal continued to be in demand though the price was sometimes enormous: Mme de Genlis mentions one ordered by the Prince de Caraman costing 38,000 livres. Chandeliers of wood, silver, and gilt bronze, sometimes mounted with porcelain flowers, also continued to be made during the eighteenth century. A vast quantity of chandeliers and independent crystal fittings were in the possession of the Garde-Meuble at the Revolution. Many were reconstructed with varying degrees of accuracy at the Restoration and under Louis-Philippe. Earlier types were skillfully copied in the nineteenth century, and it is by no means easy to distinguish these from originals.

maindron the metal punch with which a craftsman struck his name or mark on furniture or goldsmiths' work. It consisted of a short upright handle rising from a horizontal cross-member on which the *ébéniste*'s name was cut in relief. The name accordingly appears in intaglio on the carcass of the furniture itself. A *maindron* can therefore be forged by taking an impression from a carcass on which the name is very cleanly struck. But such a forged *estampille* will be slightly, though measurably, smaller than the genuine stamp and will also show any imperfections of the wood. See also *estampille* and *poinçon*.

maison commune the hall or the seat from which a guild, or *corporation*, was administered. The *maison commune* was particularly important in the case of the Corporation des Orfèvres-Bijoutiers-Jouailliers of Paris, for it was there that the Paris hallmark, or *marque de la maison commune*, was struck on precious metals, and the various taxes were collected. It was at the *maison commune* also that craftsmen's personal marks were registered, whether the *poinçon* of a goldsmith (*orfèvre*) or the *estampille* of a woodworker (*menuisier-ébéniste*).

maître master or master craftsman. A craftsman attained this position after having served his apprenticeship and *compagnonnage*, paid all his guild dues, and satisfied the officials of his guild that he was a competent craftsman by submitting for examination a specimen of his work, known as his *morceau de réception*, or *chef-d'oeuvre* (*q.v.*). Once he had gained the *maîtrise*, the craftsman could set up on his own in an atelier, or workshop, employ *compagnons* (*q.v.*), and undertake the training of apprentices. The length of time of training, the fees or guild dues, etc., varied in the craft guilds and according to the status of the individual. The lowest fees were charged to the children of *maîtres*, the highest to immigrant foreign craftsmen (see Introduction, pp. XLII–XLV).

marchand-mercier a tautological title meaning, literally, "merchant-merchant." The *marchands-merciers* were a subdivision of the Corporation des Merciers, the third in order and the first in wealth, numbers, and importance of the great Parisian

medieval trade guilds. In the eighteenth century the *marchands-merciers*, or *marchands-bijoutiers* as they were sometimes called, dealt in furniture and objects of art of all sorts. They correspond neither to to the antique dealer nor to the interior decorator of today, but combined the functions of both and were entrepreneurs of taste and fashion to the well-to-do. They exercised considerable influence through the craftsmen they employed, whose work they directed. Such innovations as the decoration of furniture with lacquer and Sèvres porcelain were probably devised by them, and one of them, Poirier, had the virtual monopoly of buying from the Sèvres factory porcelain especially designed for attaching to furniture. They were directors of craftsmen rather than craftsmen themselves, hence the witty definition in Diderot and d'Alembert's *Encyclopédie:* "mercier . . . marchand de tout et faiseur de rien."

Their shops bore such names as À la Couronne d'Or (Poirier and later Daguerre), À la Pagode (Gersaint), Au Petit Dunquerque (Grancher), and Au Roy d'Espagne (Darnault). Those of the leading *marchands-merciers* were, in the latter part of the eighteenth century at any rate, mostly in the fashionable Saint-Honoré quarter. Their trade cards, often very decorative with interesting lists of the sort of things they purveyed, are not infrequently found today stuck beneath the furniture that they once sold.

marchand-tabletier The *tabletiers* were members of one of the oldest Parisian guilds, and in the Middle Ages were concerned with the preparation of writing tablets (generally of horn, ivory, bone, or wood, overlaid with a thin layer of wax). With the invention of paper their business decreased rapidly and their numbers dwindled so that by 1507 they were compelled to ally themselves with the guild of *peigneurs, tourneurs et tailleurs d'images d'yvoire*. In 1741, when the statutes of the Communauté des Marchands Peigniers, Tabletiers, Tourneurs, etc., were revised in common with a number of other guilds, the *tabletiers* were permitted to make and sell all sorts of games, such as "Trictracs, Daumiers, Échecs, Solitaires, Trou-Madame, Quadrilles et toutes sortes de Déz d'yvoire." They were also allowed to make such objects as snuff boxes, cane handles, crucifixes, opera glasses, etc., of turned and molded tortoiseshell.

marqueteur a craftsman who cut marquetry (*marqueterie*) of wood, tortoiseshell, brass, etc. It was Henri IV who first established this Renaissance technique in France. He sent certain native craftsmen to Antwerp to learn the art of marquetry and also set up the foreign *menuisiers en ebeyne* Laurent Grabre and Pierre Boulle at the Louvre. There is some reason to think that certain eighteenth century *marqueteurs* were specialists working for more than one furniture maker (just as were the *fondeurs-doreurs*). Hence marquetry of the same design is sometimes found on pieces of furniture stamped by different *ébénistes*. This subject has been but little studied so far, but Topino's manuscript *Livre Journal* reveals that he sold ready-made panels of marquetry to other *ébénistes*.

menuisier a member of the subdivision of the class of *charpentiers* (carpenters), or craftsmen working in wood, who specialized in "small" (*menus*) objects, such as furniture and paneling. The word seems to have gained currency in the fourteenth century. From the middle part of the seventeenth century onward, they began to be distinguished from those members of the furniture makers' guild who specialized in veneering (*ébénisterie*) and who were known as *ébénistes*. The *menuisiers* tended to specialize in carved furniture (*menuiserie*), i.e., beds, chairs, stools, side tables, etc. Any craftsman who had been *reçu maître* into the guild could practice either or both techniques, although there was naturally a tendency to specialize in one or the other. A *menuisier en bâtiments*, as his name implies, worked for the building trade on the preparation and joining of building timbers. See also *ébéniste*.

Menus-Plaisirs perhaps the most intimate of all the departments of the royal household. Its *contrôleur* was responsible for the organization of court fêtes, religious festivals and funerals, the clothing of the sovereigns and their children, the provision of coaches and the organization of the court's journeys between Versailles and Fontainebleau, Compiègne, and the other royal palaces, etc. Its activities involved the employment of a number of artists,

particularly decorative designers such as the brothers Slodtz. The *Journal de Papillon de la Ferté, intendant* and *contrôleur* of the Menus-Plaisirs for 1756–1780, throws much light on its administration.

meublant see *courant.*

meuble à transformations a multifunctional piece of furniture that could be transformed, often mechanically, to perform different functions.

morceau de réception see *chef d'oeuvre.*

nécessaire a portable casket containing a variety of articles needed at the same time, e.g., when traveling. Toilet requisites were the most important of these last, but a large *nécessaire* could include also cooking and eating utensils (see No. 124). The earliest *nécessaires* were small and contained only, for example, sewing instruments, toilet necessities, toothpicks, etc., in a pocket-sized case of leather or metal. The word, in this sense, seems to have come into use about 1715. The larger ones are often referred to as *nécessaires de voyage*; the casket could be of wood or leather in the form of a trunk.

nécessaire de voyage see *nécessaire.*

niche à chien dog kennel. Although kennels were in existence certainly as far back as the fourteenth century, the name *niche à chien* does not appear until the end of the seventeenth century, when it is applied to two particularly rich dog kennels made for Louis XIV. In the eighteenth century they were often made in the form of stools (*niches en tabouret*) and in various degrees of elaboration (see Nos. 68 A and B). Some could be taken to pieces and reconstituted as an open dog's bed for use during the summer.

noix literally "nut." This name is given to the boss or large stretcher linking and strengthening the legs of a *pied de table* (*q. v.*). It was often very richly carved and pierced.

ouvrier libre or **artisan libre** a craftsman exempt from many guild regulations because he worked in a *lieu privilégié*, that is, a place where certain medieval rights of asylum still obtained. In Paris there were five of these where furniture makers could work. All were occupied by religious bodies, the most important being the convent of the Dames de Saint-Antoine-des-Champs, outside the Porte de Saint-Antoine in the neighborhood of the Bastille. This was near the Port au Plâtre where the boats carrying native and foreign woods arrived. Many foreign workers flocked to these places where they were free to set up workshops on the payment of certain dues and were free from guild inspection. Their activities were greatly resented by the members of the guilds, and many attempts were made in the eighteenth century to oppose and overset these privileges. They were, however, abolished only with the dissolution of the guilds themselves, at the Revolution.

ouvrier privilégié or **artisan privilégié** a craftsman exempt from guild regulations by a direct act of the sovereign as titular head of all the craft guilds. Such craftsmen were never numerous, but included such famous names as Oeben, Riesener, Molitor, and the sons of André-Charles Boulle. Usually the king provided them with workshops at the Arsenal, the Gobelins, or the Louvre, all royal territories. After 1776 their number was limited to three as far as woodwork was concerned.

The *marchands suivant la Cour*, or royal warrant holders, were also exempt from guild interference. They included Joseph Baumhauer and Macret, perhaps Joubert and Dubut as well.

panache a bunch of feathers, especially as used to surmount the canopy of a bed at each corner.

paravent a large folding screen to provide protection against drafts.

pendule en cartel or **pendule à cartel** a wall clock, so called from the fact that the case usually ended in a *cartel*, or point. It is sometimes called simply *cartel.*

petite commode see *commode.*

pied de table the name given to the carved wood support for the marble top of a side table or *console* (*q.v.*). These supports were introduced in the reign of Louis XIV and developed with great elaboration

under Louis XV, when they were often the work of the finest wood carvers. Under Louis XVI they were usually of a much simpler design. Generally richly gilded, they could also be painted or (much more rarely) of plain polished wood; occasionally they were of metal. They were often intended to stand beneath a mirror. See also *noix*.

pied en toupie a peg-top foot; the foot of a piece of furniture of circular and tapering form often used in the Louis XVI period, especially by Weisweiler. The contemporary term was generally *pied en gaîne*, which does not give so clear a picture of its shape.

pietra dura or hard stone, a type of mosaic generally in relief and composed of highly colored semiprecious stones such as lapis lazuli, jasper, etc. It was a Florentine specialty patronized especially by the Medici, and almost all *pietra dura* derives from the Florentine manufactory, which is still active. But from the beginning such mosaics were produced at the Manufacture des Gobelins, where Colbert had imported some half dozen from the Opificio delle Pietre Dure at Florence. These included a certain Grachetti (or Giachetti) and the brothers Migliorini. The panels of *pietra dura* found set into Louis XIV and later French furniture must generally have been of French and not Italian origin. A few pieces signed by Giachetti have been found (see Watson, *Burlington Magazine*, June 1960, p. 265).

pliant or **ployant** a folding stool with legs crossing in an X (*en ixe* was the contemporary French description) and usually joined at the crossing by an iron rod. The word came into use only just before the opening of the eighteenth century, though the object had been known since the remotest medieval times, being generally referred to before the eighteenth century as a *faldesteuil* (faldstool). "Les Ployants," wrote Roubo, "sont les sièges les plus anciens et les plus simples dont on fait usage à présent." From the reign of Louis XIII, the *pliant* increasingly replaced the *tabouret* (*q.v.*) for use at court, partly because it occupied less space. There were very large numbers of these in use at Versailles and the other royal palaces, just as the surviving furnishings of Hampton Court consist for the most part of stools.

poinçon a punch, used particularly in this catalogue with reference to the mark of an individual goldsmith. The *Encyclopédie* of Diderot and d'Alembert explains it admirably: "Chaque orfèvre a un poinçon à lui particulier, composé des lettres initiales de son nom, d'une devise [sometimes called a *différent* or *différend* (*q.v.*)], d'une fleur de lis couronnée et de deux petits points, il lui sert comme de signature et garantie, envers celui qui achète les ouvrages de sa fabrique." The two dots indicate the amount of permitted tolerance, originally *deux grains par marc* and after November 23, 1721, one quarter of a carat on either side of the usual 20 *carats de remede*. See also *estampille*.

pot-pourri an aromatic composed of a variety of dried sweet-scented spices, flower petals, and herbs; by extension the word was applied to the vases or vessels in which the aromatics were contained. We find "Deux pots-pourri de porcelaine blanc de Chine" mentioned in the inventory of Mlle Desmaret's property drawn up in 1741, and the word occurs frequently in this sense in the day book of Lazare Duvaux, who sold, for instance, on September 16, 1749, to M. Boucher de Saint-Martin:

> Un vase de lacq rouge en forme de pot pourri, monté en bronze doré d'or moulu, 672 l.
>
> (*Livre-Journal*, no. 310)

By an inverse process the pot-pourri was sometimes referred to by the name of the container in which the aromatics were placed. Thus Barbe in *Le Parfumeur François* (1699) gives "une nouvelle recette pour faire des cassolettes dit vulgairement pot-pourris." See also *cassolette*.

pouce a measure of length roughly corresponding to the modern inch. It was divided into twelve *lignes* and measured 2.707 centimeters. Twelve *pouces* made up a *pied* (foot).

secrétaire a secretary or desk. Its name derived from the fact that papers could be locked in it and thus be kept secret from the prying eyes of domestics and others. The term is sometimes erroneously interchanged with the word *bureau* (*q.v.*). The *secrétaire à abattant*, or upright *secrétaire*, was a development of the *secrétaire en pente* (*q.v.*), or lean-to desk,

which took up less space in the smaller rooms that became fashionable as the eighteenth century progressed. This was essentially a piece of furniture intended for a woman's use. Sometimes known as a *secrétaire en armoire* or, under Louis XVI, as a *secrétaire en tombeau*, its flap when closed was locked vertically immediately in front of the pigeonholes, drawers, etc., of the interior of the upper part of the piece. When open in the horizontal position, the writing flap was supported by pull-out struts, by stays running within the carcass, or, on the finest pieces, by counterweights entirely concealed within the body. The lower section beneath the drop flap was usually fitted as a cupboard within a shelf and/or drawers, one of them often being in the form of a *coffre-fort*, or safe for money or valuables.

secrétaire à abattant see *secrétaire*.

secrétaire à cylindre see *bureau à cylindre*.

secrétaire en armoire see *secrétaire*.

secrétaire en dos d'âne see *secrétaire en pente*.

secrétaire en double pente see *secrétaire en pente*.

secrétaire en pente a lean-to writing desk. See *bureau en pente*. Occasionally this desk was made with two flaps so that two persons could write facing one another. It was then known as a *secrétaire en double pente*, or *secrétaire en dos d'âne*. This is the correct meaning of the latter term, which is sometimes erroneously applied to the ordinary drop-front *secrétaire*, or lean-to desk with a single writing flap.

secrétaire en tombeau see *secrétaire*.

serre-papiers a filing cabinet, a piece of furniture fitted with pigeonholes or boxes to hold documents or papers (*cartons*). Hence it is sometimes known as a *cartonnier*. It could take a variety of forms and be either an independent piece of furniture or an accessory to some other piece such as a writing table. In the eighteenth century, it frequently stood either at or on the end of a writing table, the lower stage of the former type, below the level of the table top, being often fitted as a cupboard. The shelves or pigeonholes above were usually fitted with leather boxes appropriately lettered or numbered. Sometimes the upper stage was closed with doors, and often it was surmounted by a clock. On April 8, 1754, Lazare Duvaux sold to Mme de la Reynière:

> Un bureau de travail de quatre pieds en bois de poirier noirci & poli avec un serre-papier, 140 l.
>
> (*Livre-Journal*, no. 1728)

Such *serre-papiers*, with their accompanying tables, are often to be seen in contemporary French portraits, particularly of administrators, financiers, and politicians. See also *bureau plat*.

servante see *serviteur-muet*.

serviteur-fidèle a small table generally for work or reading, but sometimes in the form of a small *table de nuit*, fitted with candlesticks on movable arms.

serviteur-muet a dumb-waiter, sometimes called in the eighteenth century a *servante* or *table servante*. It was a table, usually circular or oval, the legs joined by one or more shelves on which bottles of wine, monteiths, plates, and other eating accessories were placed. Occasionally it had a built-in wine cooler (*refraîchissoir*). One of these tables was placed beside each person seated around the dining table, thus enabling servants to be dispensed with, an idea that particularly appealed to the eighteenth century love of privacy. Moreau *le jeune*'s engraving Le Souper Fin, dated 1781, from the *Monument du Costume* shows a number of these *servantes* in use.

style étrusque the Etruscan style, a name given to the extreme neoclassic style that became fashionable soon after 1780. Writing in 1783 in the *Tableau de Paris* about the extravagances of fashion, Mercier asserts, "On ne voyait partout que stucs, marbres, granits décorés de lignes droites et d'arabesque légères, les Gorgones étrusques, les sphinx et les attributs, trophées ou casques en coloris sur les fonds. Les murs, à l'imitation des vases peints, étaient couverts de panneaux brun foncé ou bleu de ciel avec bordures violettes, semés de feuilles de vigne et de camées à fond bleu. C'était ce qu'on

appelait le genre étrusque." The Directoire and Empire styles that followed the Revolution were really only simplified developments of the *style étrusque*. Jean-Demosthène Dugourc (1749-1825), the ornamental designer, claimed in his autobiography to be one of the "inventors" of the *style étrusque*.

table a table, one of the fundamental types of furniture. Originally it comprised merely a board supported on trestles (in which form it survived for dining purposes until almost the end of the eighteenth century), but it developed into a wide variety of designs for special functions as *tables ambulantes*, *tables à écrire*, *tables de nuit*, etc. (*qq.v.*).

table à déjeuner a small table from which a light meal could be eaten. It was often in the form of a *guéridon* with two stages, with the top frequently of marble to prevent damage from heat or liquids. It could be of a variety of shapes, however, and Mme Geoffrin is shown eating from a kidney-shaped *table à dejeuner* in a well-known drawing by Hubert Robert. This type of table was sometimes known as a *table de café* or *table de thé*.

table à écrire sometimes *table-escritoire* (or *table-écritoire*), *table en écritoire*, or *table-bureau*, a writing table. It is usually distinguished from an ordinary table by having a writing slide or adjustable sloping panel for reading and writing, and from a *bureau plat* by having a drawer fitted for an inkwell and other writing accessories. It is generally smaller than a *bureau plat*. The well-known writing table of ebony, lacquer, bronze, and polished steel, fitted with an adjustable reading stand, that was supplied by Weisweiler and Daguerre in 1784 for Marie-Antoinette's use at Saint-Cloud (Louvre, catalogue no. 80, illustrated) is described in the 1789 inventory of the palace as a "table à écrire de forme oblongue." One of the drawers of this is fitted with "une écritoire portative à trois compartemens garni d'encrier, poudrier et boite d'eponge en cuivre doré."

table à fleurs or **jardinière** a piece of furniture introduced in the eighteenth century, in the form of a stand with a deep lead-lined top to hold cut flowers. The word *jardinière* does not seem to be known in this sense before the nineteenth century, though it was used as early as the sixteenth for certain objects of apparel, such as lace used in a headdress and later for a certain type of headdress itself. Havard quotes an advertisement of 1777: "A vendre une jolie table à fleurs venant d'etre faite, en bois satiné, doublée en plomb, les quatre pieds à roulettes, garnie de sabots dorés d'or moulu." See also *athénienne* and under Nos. 266 A and B, where the use of plant pots indoors in the eighteenth century is discussed.

table ambulante a small portable table easily moved about. In 1730, a French royal inventory mentioned "Une petite table ambulante de bois de violet à placages, travaillée à ramages, portée sur quatre colonnes du même bois." It was sometimes known as a *table correntille* or *table volante*, though this last term is more properly applied to the type of elaborate mechanical table that could sink or rise through the floor (to be replenished with food), the most famous example of which was made for Louis XV's use at the Château de Choisy.

table à ouvrage a work table. This name was generally applied in the second half of the eighteenth century to a small table used by women for needlework. It was also known as a *table de travail*.

table brisée à quadrilles like the *table de tric-trac* (*q.v.*) a variant of the *table de jeu*, or gaming table. Many types of gaming tables were *brisées*, that is, folding with a flap supported by a hinged or sliding leg (see No. 117).

table correntille see *table ambulante*.

table de cabaret see *table de lit*.

table de café see *table à dejeuner*.

table de chevet see *table de nuit*.

table de jeu or **table à jouer** a gaming table. These were of a wide variety of forms, for various types of games of skill or chance; thus there were *tables de brelan*, *tables brisées à quadrilles* (*q.v.*), *tables de tric-trac* (*q.v.*), etc. See Nos. 116 and 117.

table de lit a table with short legs intended for use in bed, an invalid table. These tables were often made to form the upper part of a larger table or piece of furniture (see No. 124). Thus Lazare Duvaux on November 5, 1751, sold to the Duchesse de Béjar:

> Une table servant de cabaret, avec un autre table dessus servant de table de lit, garnie d'entrées & chaussons en bronze doré d'or moulu . . . , 276 l.
> (*Livre-Journal*, no. 941)

This may be compared with No. 124. Such tables were sometimes also known as *tables de cabaret*, especially when fitted with recesses for toilet or eating equipment. See also *table de malade*.

table de malade usually a small tray with short legs that could be used by a sick person in bed. It was often fitted to another, larger piece of furniture (see No. 124). The *table de malade* took various forms, however, and the well-known mechanical table made for Marie-Antoinette by Riesener in 1778 on the occasion of the future Duchesse d'Angoulême's birth was intended to straddle the royal couch entirely. (It is now in The Metropolitan Museum of Art, acc. no. 33.12, illustrated in Watson, *Louis XVI Furniture*, pl. 112). See also *table de lit*.

table de nuit a bedside table on which were placed objects that might be needed during the night. It made its appearance only when the large, heavily curtained beds used down to the end of the reign of Louis XIV began to be displaced by simpler, more open beds of the type of the *lit à la duchesse* (*q.v.*) The earlier *table de nuit* was often called a *table de chevet*. It often contained a cupboard closed with a door or tambour slide, or it was open in front and intended to hold the *vase de nuit*. Both the top and the interior were often fitted with a marble shelf as a protection against spilt liquids. *Tables de nuit* were generally rectangular and set on four tall legs, but especially in the Louis XVI period the cupboards were often cylindrical and supported by three legs joined by shelves.

table de toilette sometimes known merely as *toilette*, a dressing or toilet table. The word *toilette*, in fact, embraced all the appurtenances of the toilet—the pomades, the scents, etc., and the vessels in which they were contained, the mirror, brushes and combs, etc., as well as the table itself. The toilet played an important role in French social life in the eighteenth century. Thus the *Dictionnaire Critique, Pittoresque et Sentencieux* of 1768 declares that the "toilette est le chef d'oeuvre de l'ésprit françois et que les petits-maîtres ont dans un ordre aussi régulier, et d'une manière aussi recherchée, que les femmes les plus elegantes."

The first mention of a *table de toilette* recorded by Havard is in an inventory of 1705. They were made in a wide variety of forms and materials, including precious metals, glass, and, of course, wood, and were sometimes extremely richly decorated and often elaborately constructed. One sold at Versailles during the Revolution was described as follows: "Un toilette de forme de buffet, avec douze tiroirs et tablettes fermés, tous les ressorts cachés au moyen d'une seule clef, pouvant servir aussi de petit secrétaire; sa construction est en beau bois satiné qui représente de très jolies figures et des paysages et autres objets artistement rapportés en bois."

It was not uncommon for these tables to be heart-shaped with drawers springing out at each side somewhat like butterfly wings. They were then known as *toilettes en papillon*. Thus Lazare Duvaux sold on December 31, 1758, to the Marquis de Beuvron:

> Une toilette en papillon plaquée à fleurs, ornée de bronze doré d'or moulu, les compartimens en étoffe, garnie de flacons de cristal, pot à pâte, pots à pommade en porcelaine de France rose, 444 l.
> (*Livre-Journal*, no. 3310)

table de travail see *table à ouvrage*.

table de tric-trac a variant of the *table de jeu* (*q.v.*), or gaming table, of which there were many types, and often referred to merely as a *tric-trac* (a word of onomatopoeic origin deriving from the sound of shaking dice), as in the *Livre-Journal* of Lazare Duvaux. See No. 117.

table en auge a term occasionally met with, presumably meaning a table with a deep rim around the top. The name must derive from an *auge*, a large deep rectangular wooden vessel in which

workmen prepared mortar or in which, when filled with water, blacksmiths cooled their tools. See also *table en crachoir*.

table en chiffonnière or **table chiffonnière** a small work table with prominent galleries around the shelf joining the legs and around the top to provide shallow baskets into which *chiffons* and other oddments of material could be thrown. It was usually circular and generally had one or more drawers in the frieze, one of which was sometimes fitted with writing equipment. The description is particularly applied to Sèvres-mounted tables such as No. 142. For instance, the catalogue of the Duchesse de Mazarin sale in 1781 lists under lot 260:

> Une chiffonnière de bois de rose, de forme ronde et à tiroir, avec un rebord de bronze à jour: elle est ornée de quatre morceaux de porcelaine de Seve et portée sur trois pilastres appuyés sur trois consoles, avec tablette couverte d'un sac de taffetas brodé en or; hauteur totale 26 pouces, diamètre 12 pouces.

See also *chiffonnière*.

table en crachoir table with a deep rim bordering the top as in a *table en auge* (*q.v.*). The name derives presumably from some fancied resemblance to a *crachoir*, or spitoon.

table servante see *serviteur-muet*.

table volante see *table ambulante*.

tabouret a stool supported on fixed upright legs, generally four of them, as distinct from a *pliant* (*q.v.*), the legs of which fold. The name derives from *tambour*, a drum, and the original stools were drum-shaped. This, however, was unusual in the eighteenth century (but see No. 58), when *tabourets* generally had upholstered tops that were rectangular in shape. The distinction of being allowed to sit on a *tabouret* at the French court was much sought after under Louis XIV, and the *etiquette du tabouret* was exceedingly strict. It was, however, somewhat relaxed as the eighteenth century progressed (see the *Mémoires* of Saint-Simon and Voltaire's *Le Siècle de Louis XIV, passim*). The legs of the *tabouret* were sometimes linked by a stretcher. When lengthened and supported on six or more legs, it became a *banquette* (*q.v.*). A *tabouret de pieds* was, as its name implies, a footstool. In the eighteenth century, these stools were often lavishly carved and sometimes surrounded by a back on three sides so that they resembled the end of a miniature *duchesse brisée* (see *duchesse*). They were then described as *en chancelière*.

tabouret de pieds see *tabouret*.

tête-à-tête see *canapé à confident*.

toilette see *table de toilette*.

toilette en papillon see *table de toilette*.

tapissier a word with several distinct meanings. Primarily it means a workman responsible for tapestry weaving. In its secondary meaning, more important in the case of furniture, it is the equivalent of the word "upholsterer" and embraces not only the actual covering of seat furniture but the making of curtains and draperies of all sorts. In the eighteenth century much of the beauty of a chair lay in its upholstery and is therefore lost to us today, for even when the original upholstery of a chair has survived it is generally faded and tattered. Many of the more important *tapissiers* had furniture shops where they sold chairs, beds, etc., and even case furniture. The author of the *Dictionnaire Critique, Pittoresque et Sentencieux, etc.*, declares in 1768 "Chaque Hôtel a son tapissier assidé, & c'est lui qui vient deux fois l'année disposer les appartements pour l'hiver et pour l'été."

trumeau the name given from the seventeenth century onward to the space between two windows. Later, during the earlier part of Louis XIV's reign, it became customary to hang a painting there. This was difficult to see against the light, and toward the end of the seventeenth century, with the improved techniques of glassmaking, these paintings began to be replaced by one or more mirrors that were known as *trumeaux* or *trumeaux de glace*. The *Dictionnaire de Trévoux* speaks of "une glace qui se met ordinairement dans l'entredeux des

croissans qu'on appelle trumeau." The word could also be applied to an overmantel mirror, which is sometimes referred to as a "trumeau de glace de cheminée." The *Dictionnaire Critique, Pittoresque et Sentencieux* in 1768 defined the word as "glace qu'on met au dessus un cheminée et sans laquelle un chambre a un apparance triste et nud," a tribute to the increased popularity of overmantel mirrors in the eighteenth century.

vernis Martin a generic name for varnishes and lacquers applied to interior decoration, carriages, sedan chairs, furniture, fans, boxes, etc. The name derives from the four brothers Martin (Guillaume, died 1749; Étienne-Simon, died 1770; Julien, died 1783; and Robert, 1706-1766), who invented it. *Vernis Martin* was the most successful of many attempts made in France and elsewhere in the late seventeenth and eighteenth centuries to copy Oriental lacquer. By letters patent issued first on November 27, 1730, and later renewed for twenty years on February 18, 1744, Guillaume and Étienne-Simon Martin were authorized to make "toutes sortes d'ouvrages en relief de la Chine et du Japon." More famous even than their imitations of Oriental lacquer was the so-called *cipolin* (named after the garlic, *cipollino*, used in its composition), which was applied in numerous successive coats that were each rubbed down and polished to give luster and depth. It was manufactured in a wide variety of colors, the most well-known being the green to be seen on the table, inkstand, and *cartonnier* in the Wallace Collection (catalogue nos. F 330, 287, 178). Sometimes it was powdered with gold.

Watin in his manual, *L'Art du Peintre, Doreur, Vernisseur, etc.*, gives full practical details of the composition and method of applying *vernis Martin* and *cipolin* as well as other varieties of lacquer used in France in the eighteenth century. Since his materials are described in eighteenth century terms, they are not always readily comprehensible to the practical craftsman today. A more useful description is perhaps that to be found in Racinais, *Un Versailles Inconnu: Les Petits Appartements des Rois Louis XV et Louis XVI au Château de Versailles*, pp. 41ff. This book describes and illustrates some of the finest surviving examples of *vernis Martin* as applied to interior decoration.

vide-poche or **vuide-poche** a piece of bedroom furniture, generally in the form of a small table with a deep rim around the top, on which objects taken from the pockets could be placed at night. The earliest recorded mention of a *vide-poche* occurs in an inventory of 1728, but this one was quite small and of faïence. Lazare Duvaux mentions them on a number of occasions, but more frequently after 1754 than earlier. Thus on September 9, 1756, he sold to M. d'Azincourt:

> Un vuide-poche en bois de rose où l'on a ajouté des pieds dorés, 96 l.
>
> (*Livre-Journal*, no. 2585)

When the French craftsman Pierre Langlois set up in London, one of the first objects he produced was "Une table de vide poche incrusté de fleur de bois violette des indes injolivée de ornement de bronze doré du prix de neuf guinée." This was supplied in 1759 to the fourth Duke of Bedford and no doubt is an attempt to impose the latest French fashion on English taste (Bedford archives, quoted in *Apollo*, December 1965, p. 458).

voyeuse a chair with a low seat and padded top rail at the back in which the sitter, astride the seat ("pour s'asseoir à cheval"), leaned whilst watching others playing cards or other games of chance. As it was inelegant for women to sit astride a *voyeuse*, a special *voyeuse à genoux* was devised for them to kneel on. Verlet quotes from the inventory of the Chateau de Montreuil in 1790, "Un meuble de toile de Jouy dessin de fleurs et palmiers vert sur fond blanc composé de 4 voyeuses à genouils" (*Le Mobilier Royal Français*, II, p. 160). It came into use about 1740. Mme Campan in her *Mémoires* describes Mme Elisabeth kneeling "à genoux sur un voyeuse auprès de la table" to watch her father, the queen, and others playing whist in the Tuileries in 1791. The distinction between the two types was sometimes clarified by referring to the ordinary *voyeuse* as a *voyeuse d'homme*. This type of seat was adopted by English furniture makers in the late eighteenth century as a "conversation chair."

voyeuse à genoux see *voyeuse*.

voyeuse d'homme see *voyeuse*.

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La Curée XXXII

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OVERLEAF: View of a gilder's workshop, taken from Diderot and d'Alembert's *Encyclopédie*, volume III of plates, 1763.
The an Museum of Art Library. Purchase, bequest of
Jane s in memory of her husband, William Loring Andrews

fig. 1 Workman heating object to be gilded

fig. 2 Tub for cleaning

fig. 3 Burnishing stone

fig. 4 Workman applying gold leaf

fig. 5 Workman applying mercury and gold paste

fig. 6 Workman using scratch-brush

fig. 7 Workman giving final coloring

fig. 8 Workman engaged in burnishing

fig. 9 Workman bluing metal


fig. 3
fig. 4
fig. 5
fig. 6


Fig. 4.
Fig. 1.
Fig. 2.
Fig. 3.