

Victoria Charles With the collaboration of Eugénie Vaysse

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# 1000 Masterpieces of Decorative Art



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## Introduction

ecorative and industrial arts, like all forms of art, are an expression of life itself; they evolve with the times and with moral or material demands to which they must respond. Their agenda and means are modern, ever-changing, and aided by technological progress. It is the agenda that determines the shapes; hence technology is also part of it: sometimes they are limited by its imperfections, sometimes it develops them by way of its resources, and sometimes they form themselves. Weaving was initially invented because of the need to clothe the body. Its development has been crucial to that of textile arts. Today, market competition has created the need for advertising: the poster is a resulting development and the chromolithograph turned it into an art form. Railways could not have existed without the progress of metallurgy, which in turn paved the way for a new style of architecture.

There is a clear parallel between human needs and the technology that caters to them. Art is no different. The shapes it creates are determined by those needs and new technologies; hence, they can only be modern. The more logical they are, the more likely they are to be beautiful. If art wants to assume eccentric shapes for no reason, it will be nothing more than a fad because there is no meaning behind it. Sources of inspiration alone do not constitute modernism. However numerous they are, there is not an inexhaustive supply of them: it is not the first time that artists have dared to use geometry, nor is it the first time that they have drawn inspiration from the vegetable kingdom. Roman goldsmiths, sculptors from the reign of

Louis XIV, and Japanese embroiderers all perhaps reproduced the flower motif more accurately than in 1900. Some 'modern' pottery works are similar to the primitive works of the Chinese or the Greeks. Perhaps it is not paradoxical to claim that the new forms of decoration are only ancient forms long gone from our collective memory. An overactive imagination, an over-use of complicated curves, and excessive use of the vegetable motif - these have been, over the centuries, the criticisms ascribed to the fantasies of their predecessors by restorers of straight lines, lines that Eugène Delacroix qualified as monstrous to his romantic vision. What's more, in the same way that there has always been a right wing and a left wing in every political spectrum, ancient and modern artists (in age and artistic tendencies) have always existed side-by-side. Their squabbles seem so much more futile, as with a little hindsight, we can see the similarities in the themes of their creations, which define their styles.

The style of an era is marked on all works that are attributed to it, and an artist's individualism does not exempt his works from it. It would be excessive to say that art must be limited to current visions in order to be modern. It is, however, also true that the representation of contemporary customs and fashion was, at all times, one of the elements of modernism. The style of a Corinthian crater comes from its shape, a thinwalled pottery vessel inspired by the custom of mixing water and wine before serving them. But its style also results from its decoration: the scenes painted on it depicted contemporary life or mythological scenes.

Those who think that the Jacquard loom, the lace-making machine, the great metalworking industry, and gas lighting all date from the beginning of the 19<sup>th</sup> century would be interested to learn that they were not pioneering technologies; they were only used to copy ancient silks, needle-points, or spindle laces to create imitation stone walls and light porcelain candles. Hence, it is necessary to admire those who dared to use cast and rolled iron in construction. They were the first to revive the tradition of modernism in architecture; they are the true descendants of French cathedral builders. Therefore, Antoine-Rémy Polonceau, Henri Labrouste, and Gustave Eiffel are perhaps the fathers of the 19<sup>th</sup>-century Renaissance, rather than the charming decorators who, following John Ruskin, tried to break with the pastiche and create, first and foremost, a new style using nature as a starting point.

The vision of nature, literally paraphrased and translated in the works of Émile Gallé, was not compatible with the demands of the design and the material. "A marrow", wrote Robert de Sizeranne, "can become a library; a thistle, an office; a water lily, a ballroom. A sideboard is a synthesis; a curtain tassle, an analysis; a pair of tweezers, a symbol." The research of something new borrowed from the poetry of nature, in breaking voluntarily with the laws of construction and past traditions, must have offended both common sense and good taste. To transpose nature into its fantasies rather than studying its laws was a mistake as grave as imitating past styles without trying to understand what they applied to. This was just the fashion of the time, but being fashionable does not constitute modernism.

Reviving tradition in all its logic, but finding a new expression in the purpose of the objects and in the technical means to achieve them, which is neither in contradiction nor an imitation of former shapes, but which follows on naturally; this was the 'modern' ideal of the 20<sup>th</sup> century. This ideal was subject to a new influence: science. How could it be that artists would remain oblivious to the latent, familiar, and universal presence of this neo-mechanisation, this vehicle for exchanges between men: steamers, engines, and planes, which ensure the domination of the continents and the seas, antennas and receivers which capture the human voice across the surface of the globe, cables which mark out roads awakened to a new life, visions of the whole world projected at high speed on cinema screens? Machines have renewed all forms of work: forests of cylinders, networks of drains, regular movements of engines. How could all this confused boiling of universal life not affect the brains of the decorators?

Thus, from all sides, it was an era metamorphosed by scientific progress and economic evolution, turned upside down politically and socially by the war, liberated from both anachronistic pastiche and illogical imaginings. Whilst the artist's invention reclaimed its rightful place, machines, no longer a factor in intellectual decline through its making or distributing of counterfeit copies of beautiful materials, would permeate aesthetically original and rational creations everywhere. This world movement, however, was lacking the effective support and clear understanding of the public. Only these accolades would merit an exhibition. But rather than a bazaar intended to show the power of the respective production of the nations, it would have to be a presentation of excellence turned towards the future.

When the Exposition internationale des Arts décoratifs et industriels modernes, or International Exhibition of Modern Decorative and Industrial Arts - originally planned for 1916, but adjourned because of the war - was re-envisaged in 1919 by public authorities, modifications were imperative. The 1911 classification project contains only three groups; architecture, furniture, and finery. The arts of the theatre, of the streets and the gardens, which were special sections, naturally required a new group. In its title, the new project also comprised a significant addition. The Exhibition was to be devoted to decorative and 'industrial' arts; it would affirm the willingness of a close cooperation between aesthetic creation and its distribution through the powerful means of industry. Besides the manufacturers, the material suppliers were also to be given a large space, thanks to the design which inspired the presentations of 1925. 'Modern' decorative art was to be presented in its entirety like an existing reality, completely suited to contemporary aesthetic and material needs. Ceramic tiles, hanging fabric wall coverings, and wallpaper – each has their reason for adorning particular spaces. The ideal mode of presentation was thus the meeting of a certain number of 'modern' buildings, decorated entirely inside and out, which would be placed next to stores, post offices, and school rooms, constituting a kind of miniature city or village.

Moreover, these designs had to inspire the materials they had to work with, adopted for the use of the location granted and the distribution of the works which were thoughtfully placed in their midst. That is how four principal modes of presentation were determined: in isolated pavilions, in shops, in galleries of the Esplanade des Invalides, and in the halls of the Grand Palais. The isolated

pavilions, reserved for associations of artists, craftsmen, and manufacturers had to represent village and countryside homes, hotel businesses, schools, and even churches and town halls. In short, all the framework of contemporary life could be found here. Shops marked the importance attached to urban art and offered the possibility of presenting window-dressings, as well as displays, spanning one or more units. The galleries, particularly for architecture and furniture, allowed compositions connected to the Court of Trades, which were managed by the theatre and the library. They were meant to constitute the largest part of the Exhibition. At last, the interior installations of the Grand Palais were systematically categorised.

The Exhibition aroused new activity long in advance, as a consequence of the emulation it caused among artists and manufacturers. The creator's efforts were significantly encouraged by groups of 'modern' minds, which grew in number and made engaging and effective propaganda. Foreign exhibitors attach no less importance than the hosts to an opportunity that would allow most countries to compare their efforts and enrich their designs. Thus, the frame of mind of the exhibition was not a centralising narrow-mindedness, a formal modernism of the time. Far from imposing rigid and concrete specifications of style, the Exhibition of 1925 became apparent as an overview intended to reveal the tendencies in contemporary art, and to showcase their first achievements. The only stipulation was for it to be an 'original production', appropriate to the needs, universal or local, of the time. This phrase could be used to refer to any previous century, which may have only been said to be great because it was thought to be innovatory.



# ANTIQUITY

t is widely accepted that the first traces of civilisation and. by extension, the first features of characteristic styles, are to be found in Egypt. The day when man determined that one substance was more precious than another, he worked on it as on a labour of love and devoted it to the embellishment of temples which he reared to his gods, or the adornment of his own person. All written records unite in proving this, Holy Scripture, Homeric poems, and even the oldest narratives of the Far East. Museums have also confirmed the fact and bear authentic testimony to this innate sentiment of luxury inherent in all people of the earth. Who has not stood astonished before the perfection of the Greek jewels displayed in the Louvre or before the first attempts of unknown people of the Americas, as barbaric and almost similar to those of Asia Minor? Is it not well-known that, among ourselves the artistic forms given to the precious metals were but a provisional garb intended to impart an agreeable appearance to the portable wealth of our ancestors? Capital accumulated in this shape was readily moveable, and, alas still more readily alienable. War, emigration, casual wants, all brought gold and silver to the smelting-pot, which had erewhile been proudly displayed in vases, furniture, and jewellery. Nor is it simply ancient times which had to undergo such vicissitudes of which we have spoken. There is not an epoch in history which has not had its hecatombs of works of art whenever the pressure of public requirements made itself sensibly felt.

Styles emerge from a mix of ideas and take on the universal cloak of timeless beauty. Whether they are cheerful or solemn depends on contemporary fashions and events as the style will pick and choose from preceding styles to satisfy current whims. Vanity, the early signs of which we discussed when describing the prehistoric cavewoman in her necklaces of coloured stones, animal teeth, and perforated shells, will now come into its own as not only the Egyptians and Assyrians, but the Hebrews and peoples throughout Asia perfected the goldsmith's arts. Egyptian tombs have yielded perfectly-chased pectorals, scarab necklaces, symbolic fish, lotus flowers, and so on. However, these cannot compete with Greek jewellery.

The goldsmith's trade was a school which produced masters. Lysippos hammered metal before he became sculptor; Alexander, third son of Perseus, king of Macedon, did not think it disparaging to make chasings in gold and silver. The large votive vase in the temple of Minerva has immortalised the name of Aristotle of Hiton. Calumis, sculptor as he was, used to embellish silver vases with bas-reliefs, which, in the days of Nero, were, at Rome and among the Gauls, an article of luxury for the rich and a subject of emulation for artists. However, magnificent works, crowns, vases, and jewellery, have honoured our museums and suffice to prove that the songs of Homer and the descriptions of Pliny were not exaggerated.

The Greeks excelled in the working of metal, which they decorated with repoussé work and did not solder, while the Egyptians were the masters of pictorial representation in jewellery.

However, we are more familiar with Roman and Etruscan gold work thanks to the excavations of the necropolis of

Etruria and particularly those carried out in the ruins of Herculaneum and Pompeii. Amongst other objects, the clips, earrings, hooks, mirrors, and brooches recovered there are admirable for their shape, taste, and beauty. The Romans, in fact, loved gold and precious stones and brought a delicate good taste to their jewellery which Eastern peoples, who were more preoccupied with originality than with the aesthetic aspects of their art, lacked. The Byzantine emperors, too, would further emphasise luxury and their strange heavy jewellery is often accused of lacking taste. However, Byzantium at least has the excuse of achieving real luxury and the magnificent abundance it expresses perhaps makes amends for other deficiencies. It is "a dazzling jumble of enamels, cameos, niellos, pearls, garnets, sapphires, and gold and silver indented work". (Théophile Gautier.) The Gauls and Franks seem to have been fond of the necklaces and rings made of precious metals of which so many examples have been found in their tombs. Gallo-Roman gold and silver smiths have left us many examples of bracelets and armbands in the shape of coiled snakes, necklaces, badges, brooches, and so on. Generally speaking, the style of these pieces is closely aligned with the building style and decoration of the period. We suggested earlier that a piece of furniture is a miniature architectural monument. Similarly, a piece of jewellery is a miniature monument in gold or silver. We will recognise the designs used from the pediments of temples or the columns of the time and the shape from one or other detail of a building or the curve of a typical amphora.

The list of Egyptian furniture includes chests, pedestal tables, armchairs, stools and tables which are relatively similar in shape to our own. They are decorated with metals, ivory, mother-of-pearl, and precious woods. They have brightly-coloured coverings and there are cushions on the armchairs and stools. The beds have a kind of bed base made of strips of fibres or leather which show that comfort was a consideration. The chests take the form of miniature dwellings or temples. In summary, the Egyptian style is characterised by the hieratical, monumental nature of its statuary, by its columns and capitals (palm tree or lotus), by its sphinx, by the colossi with the heads of the pharaohs and its animal-headed gods, by its obelisk and by its pyramids, by its decoratively-deployed hieroglyphs, and finally by the huge size of its buildings. Furthermore, the widely-used decorative sacred scarab motif should not be forgotten.

The weaving of textiles dates from the earliest ages of the world, and even now we are struck with amazement at the perfection of the works produced by the hands of the ancient Egyptian craftsmen. With the primitive looms and materials spun by hand, they obtained wonderful fabrics. We learn, from the description of yarn found in the Louvre, about the fine long pile and fringed material, called *fimbria* and the transparent fabric styled by the Latins, *nebula linea*, which we will again meet with in the East at Mossoul, whence it reaches us under the name of muslin.

Whether from a civil or religious point of view, the most ancient decoration of buildings and interiors consists of hangings, the accompaniment of statues, paintings, and mosaics. However far we go back into antiquity, we can trace their use; from the heroic ages, the Phrygian and Grecian women succeeded in representing flowers and human figures, not only by means of embroidery, but in the elegant fabric itself. The young girls summoned to take part in the Panathenaic procession embroidered beforehand the veil or peplum of Minerva, an enormous hanging which was used to cover the roofless area in the temple of the goddess.

2. **Anonymous.** Armchair of Hetepheres, Dynasty IV, 2575-2551 BCE.

Gilded wood, 79.5 x 71 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.





Bracelets from the tomb of Djer, Dynasty I, 2920-2770 BCE.
Gold, lapis lazuli, length: 10.2-15.6 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.



## 4. Anonymous.

Pendant, *Imdugud, the Lion-Headed Eagle*, Royal Palace of Mari, c. 2650 BCE. Lapis lazuli, gold, bitumen, and copper, 12.8 x 11.8 cm. National Museum of Damascus, Damascus. Eastern Antiquity.

#### 5. Anonymous.

Decorative panel, Dynasty III, 2630-2611 BCE. Limestone and stoneware, 181 x 203 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

6. Anonymous. Labels for vases, Dynasty I, 2920-2770 BCE. Ivory. Egyptian Museum, Cairo. Egyptian Antiquity.

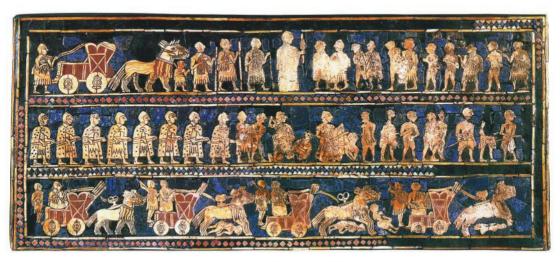


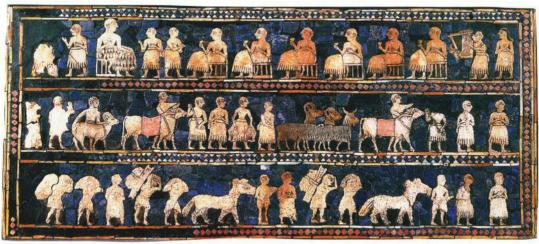






 $\label{eq:continuous} \begin{tabular}{l} \textbf{7. Anonymous.} \\ \textbf{Inlaid panel of a soundboard from a lyre, c. 2600 BCE. Seashell and bitumen, $31.1 \times 11.3 cm.} \\ \textbf{University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia. Eastern Antiquity.} \\ \end{tabular}$ 





The Standard of Ur (double-sided), c. 2600-2400 BCE.
Wood, seashell, red limestone, and lapis lazuli, 21.5 x 49.5 cm.
British Museum, London. Eastern Antiquity.



9. Anonymous. Litter belonging to Hetepheres, Dynasty IV, 2575-2551 BCE. Wood with gold leaf, height: 52 cm. Egyptian Museum, Cairo. Egyptian Antiquity.



10. **Anonymous.**Bed belonging to Hetepheres, Dynasty IV, 2575-2551 BCE.
Wood with gold leaf, 178 x 21.5 x 35.5 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.



11. Anonymous.
Bowls belonging to Hetepheres, Dynasty IV, 2575-2551 BCE.
Wood with gold leaf, diameter: 8-8.5 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.



12. Anonymous.
Chains with amulets and clasp, c. 2055-1650 BCE.
Silver, lapis lazuli, glass, feldspar, electrum, carnelian,
amethyst, length: 47 cm. British Museum, London. Egyptian Antiquity.



13. Anonymous.
Earrings, Dynasty XVIII, c. 1550-1295 BCE.
Gold, diameter: 2.6 cm.
British Museum, London. Egyptian Antiquity.









Necklace with pectoral, dedicated to Sesostris II, Dynasty XII, 1898-1881 BCE. Gold and semi-precious stones, height: 4.9 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

15. **Anonymous.**Pendant in the shape of a shell inscribed with the name of Ibshemuabi, King of Byblos, 2000-1500 BCE. Gold, semi-precious stones, 7.5 x 7 cm. Directorate General of Antiquities, Beirut. Eastern Antiquity.

#### 16. Anonymous.

Pendant belonging to Mereret, Dynasty XII, 1881-1794 BCE. Semi-precious stones, height: 4.6 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

## 17. Anonymous.

Ceremonial hatchet of Ahmose, Dynasty XVIII, 1550-1525 BCE. Wood, copper, gold, and semi-precious stones, 47.5 x 6.7 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

#### 18. Anonymous.

Dagger belonging to Princess Ita, Dynasty XII, 1929-1898 BCE. Gold, bronze, semi-precious stones, length: 28 cm. Egyptian Museum, Cairo. Egyptian Antiquity.









19. **Anonymous.** 'Octopus' Vase, Palekastro, c. 1500 BCE. White fictile, height: 28 cm. Heraklion Archaeological Museum, Heraklion (Crete). Greek Antiquity.

 $20. \ \textbf{Anonymous}.$  Funeral mask, known as 'Mask of Agamemnon', Grave V, Mycenae, c. 1600-1500 BCE. Gold, height: 31.5 cm.
National Archaeological Museum, Athens. Greek Antiquity.

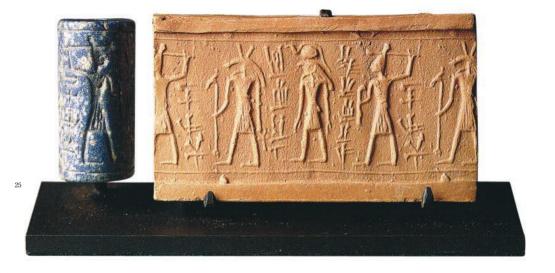
21. Anonymous.
Pitcher belonging to Hephaistos, c. 1800 BCE.
Height: 27 cm.
Heraklion Archaeological Museum, Heraklion (Crete). Greek Antiquity.



22. Anonymous. Golden Vaphio cup, c. 1500-1400 BCE. Gold, height: 7.5 cm. National Archaeological Museum, Athens. Greek Antiquity.













Stele of Amenhotep, Dynasty XVIII, c. 1400-1390 BCE. Limestone, traces of paint, height: 89 cm. British Museum, London. Egyptian Antiquity.

#### 24. Anonymous.

Drawing board, Dynasty XVIII, c. 1475 BCE. Wood, plaster, ink, 36.5 x 53.4 cm. British Museum, London. Egyptian Antiquity.

## $25. \ {\bf Anonymous.}$

Cylinder seal of Annipi, King of Sidon and son of Addume, c. 13th century BCE.
Blue glass (cobalt), height: 2.7 cm.
Musée du Louvre, Paris. Egyptian Antiquity.

#### 26. Anonymous.

Vases on behalf of Yuya, Dynasty XVIII, 1387-1350 BCE.
Painted limestone, height: 25 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.

## 27. Anonymous.

Perfume container, Dynasty XVIII, 1333-1323 BCE. Alabaster, gold, glass paste, stoneware,  $70 \times 36.8$  cm. Egyptian Museum, Cairo. Egyptian Antiquity.







28. Anonymous.

Throne with footrest, Dynasty XVIII, 1333-1323 BCE.
Wood, golden leaf, silver, glass paste, precious stones, stoneware,
height of throne: 102 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

29. Anonymous.
Chair belonging to Princess Satamun, Dynasty XVIII, 1387-1350 BCE.
Stuccoed wood, gold leaf, plant fibres, height: 77 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.



30. Anonymous.
Folding headrest, Dynasty XVIII, c. 1390-1295 BCE.
Wood, 19.2 x 19.4 cm.
British Museum, London. Egyptian Antiquity.



 $\begin{array}{c} 31. \ Anonymous. \\ Painted \ chest, \ Dynasty \ XVIII, 1333-1323 \ BCE. \\ Stuccoed \ and \ painted \ wood, 61 \times 43 \ cm. \ Treasure \ belonging \ to \ Tutankhamun. \\ Egyptian \ Museum, \ Cairo. \ Egyptian \ Antiquity. \end{array}$ 











36. Anonymous.

Chariot for worship, Bisenzio, end of the 8° century BCE.
Bronze, wheels: 30 cm.
Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.



37. Anonymous.

Bronze razor, 9th century BCE.

Bronze with engraved hunting scene and geometric pattern.

Museo archeologico e d'arte della Maremma, Grosseto, Etruscan Antiquity.

Jug, 14<sup>th</sup>-12<sup>th</sup> century BCE. Bronze, height: 43.2 cm. British Museum, London. Chinese Antiquity.

#### 33. Anonymous.

Jug for rituals, 12<sup>th</sup> century BCE. Bronze, height: 20.3 cm. British Museum, London. Chinese Antiquity.

## 34. Anonymous.

Jug with bird feet, 12<sup>th</sup>-11<sup>th</sup> century BCE. Bronze, height: 20 cm. Shanghai Museum, Shanghai. Chinese Antiquity.

## 35. Anonymous.

Jug, 11th century BCE. Bronze, height: 42 cm. British Museum, London. Chinese Antiquity.

#### 38. Anonymous.

Lower part of a quiver from Lorestan (Iran), 1000-750 BCE. Bronze. Musées royaux d'Art et d'Histoire, Brussels. Eastern Antiquity.







39. **Anonymous.**Dipylon vase, from a cemetery in Dipylon, 750-735 BCE.
Terracotta, diameter: 72.4 cm. The Metropolitan Museum of Art, New York. Greek Antiquity.

40. **Anonymous.**Eleusis Amphora: *The Blinding of the Cyclops Polyphemus by Odysseus,* c. 675-650 BCE.

Terracotta, height: 142.3 cm. Archaeological Museum of Eleusis, Eleusis (Greece). Greek Antiquity.



41. **Anonymous.**Jug, c. 650 BCE.
Terracotta, 28 cm.
Museo del Palazzo dei Conservatori, Rome. Etruscan Antiquity.





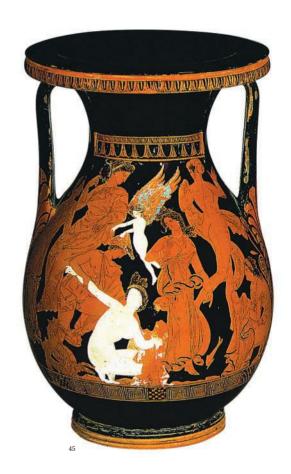
Situla belonging to Bakenranef, c. 700 BCE.
Stoneware. Museo Archeologico Nazionale Tarquiniese,
Tarquinia (Italy). Etruscan Antiquity.

43. Anonymous.
Piece of a belt, probably from Ziwiye, end of the 8th century BCE.
Gold leaf, 16.5 cm. British Museum, London. Eastern Antiquity.

## 44. Anonymous.

Bowl from the tomb of Bernardini, 675 BCE. Gilded silver. Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.







## 45. Marsyas Painter, Peleus and Thetis, Surrounded by Other Sea Nymphs, c. 340 BCE. Red-figured storage jar, height: 43.3 cm. British Museum, London. Greek Antiquity.

46. Anonymous.

Hercules Strangling the Nemean Lion, c. 525 BCE.

Attic black-figured amphora, height: 45.5 cm.

Museo Civico dell'Étà Cristiana, Brescia. Greek Antiquity.

# Euphronios (Athens, end of the 6th century BCE – first half of the 5th century BCE)

As pottery maker and painter, Euphronios is one of the most well-known artists of his time, as the antiquated Greek pottery with black figures was replaced by innovative ceramics with red figures. As a forerunner in the new technique, Euphronios made several of his works recognisable through his style and his signature. He was inspired by mythological themes, by daily scenes, and by the heroic acts of Hercules, producing many large vases, amphorae, and kraters. Known for the precision of drawing naked and muscular figures, Euphronios sought opportunities to create versatile works of art, and added a hand-written note on his works



47. Euphronios, end of the 6<sup>th</sup> century BCE-first half of the 5<sup>th</sup> century BCE, Greek. Hercules Wrestling Antaeus, 515-510 BCE. Red-figured calix krater, height: 44.8; diameter: 55 cm. Musée du Louvre, Paris. Greek Antiquity.



48. **Douris**, 6<sup>th</sup>-5<sup>th</sup> century BCE, Greek. *Memnon Pieta*, c. 490-480 BCE.

Interior from an Attic red-figured cup, diameter: 26.7 cm.

Musée du Louvre, Paris. Greek Antiquity.

49. Anonymous.

Red-haired Demon, c. 350 BCE.

Red-figured kylix (bowl) from Vulci.

Museo Gregoriano Etrusco, Vatican City, Etruscan Antiquity.



50. Anonymous.
Mirror illustrating *The Nursing of Hercules*, c. 350 BCE.
Bronze.
Museo Archeologico Nazionale, Florence. Etruscan Antiquity.



51. Anonymous.
Mirror from Tuscany, 350-300 BCE.
Bronze, diameter: 12 cm.
Museo Archeologico Nazionale, Florence. Etruscan Antiquity.



52. Anonymous.
Mirror with eight protrusions, 206 BCE – 220 CE.
Bronze, diameter: 21 cm.
National Palace Museum, Taipei. Chinese Antiquity.



53. Anonymous.
Coins from Vetulonia, c. 250 BCE.
Bronze.
Museo Archeologico Nazionale, Florence. Etruscan Antiquity.



54. Anonymous.

Mirror with a winged genius, 3<sup>rd</sup> century BCE.

Bronze.

Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.



55. Anonymous.

Embellishment on the tomb of a woman from Waldalgesheim
(Germany), second half of the 4th century BCE.
Bronze, height: 9.5 cm. Rheinisches Landesmuseum Bonn, Bonn. Celtic Antiquity.



56. Anonymous. Chinese lacquered coffin decorated with birds and dragons, 4<sup>th</sup> century BCE. Wood, 184 x 46 cm. Hubei Museum, Hubei (China). Chinese Antiquity.







57. **Anonymous.**Earring, c. 300 BCE.
Gold.
Museo Nazionale Etrusco di Villa Giulia, Rome. Etruscan Antiquity.

58. Anonymous.
Bracelet, Ptolemaic period, 305 BCE.
Gold, diameter: 8 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.

59. Anonymous.
Signet ring, 4th-3rd century BCE.
Carnelian, diameter: 1.7 cm.
The State Hermitage Museum, St Petersburg, Persian Antiquity.



60. Anonymous.
Bracelet with an agate stone, Roman period, 117-138 CE.
Hammered gold leaf, agate, diameter: 9 cm.
Egyptian Museum, Cairo. Egyptian Antiquity.



61. Anonymous. Headpiece with a serapi figure, Roman period, 117-138 CE. Gold, diameter: 22 cm. Egyptian Museum, Cairo. Egyptian Antiquity.











 $\label{eq:continuous} 62. \ \mbox{Anonymous.}$  Two adornments depicting immortals, late Han dynasty,  $2^{\rm nd}\text{-}3^{\rm nd}$  century CE. Gold leaf and inlaid work, 2.5 x 4 cm. Musée national des Arts asiatiques - Guimet, Paris. Chinese Antiquity.

63. **Anonymous.** Incense burner in the shape of a Lian house, late Han dynasty, 20-220 CE. Ceramic with lead glaze, height: 15 cm. Musée national des Arts asiatiques - Guimet, Paris. Chinese Antiquity.

### 64. Anonymous.

Embellished vase, Roman period, 2nd-3rd century CE. Glass, bronze, and gold. Egyptian Museum, Cairo. Egyptian Antiquity.

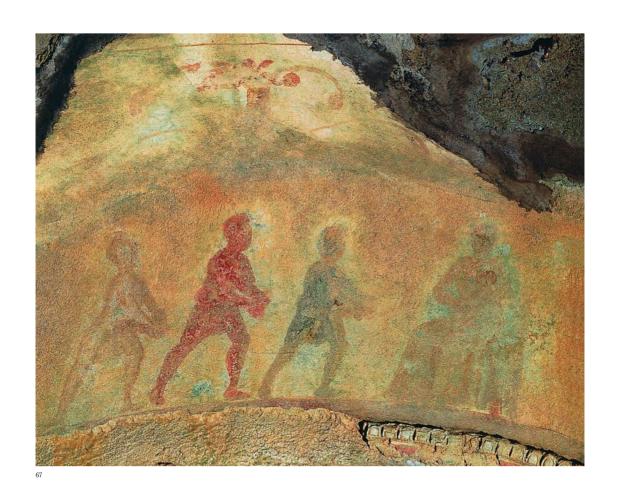
### 65. Anonymous.

Cup belonging to Lycurgus,  $4^{\circ}$  century BCE. Gilded ruby, glass mixture, gold, and silver with copper highlights, height: 16.5 cm.
British Museum, London. Roman Antiquity.

### 66. Anonymous.

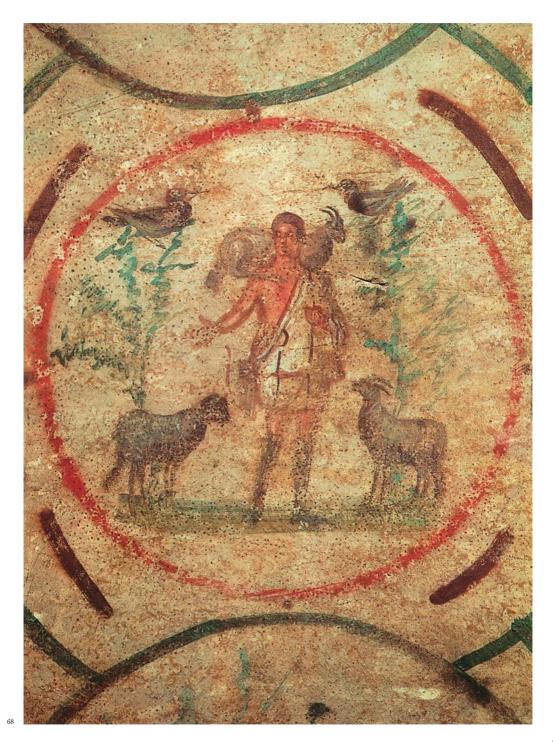
Lamp with the figure of the god Bes, beginning of the 2<sup>nd</sup> century. Terracotta, height: 21.5 cm. British Museum, London. Egyptian Antiquity.





67. **Anonymous.**Adoration of the Magi, c. 200.
Fresco.
Capella Greca, Catacomb of Priscilla, Rome. Romanesque.

68. Anonymous.
The Good Shepherd, c. 250.
Fresco.
Capella Greca, Catacomb of Priscilla, Rome. Romanesque.





69. Anonymous.

King Hunting Rams, plate, 5\*-6\* century.

Silver, mercury gilding, niello inlay, diameter: 21.9 cm.

The Metropolitan Museum of Art, New York. Persian Antiquity.



70. **Anonymous.**The Missorium of Theodosius, 387-388.
Silver, partially gilded, diameter: 74 cm.
Real Academia de la Historia, Madrid. Byzantine Antiquity.



71. Anonymous.

Scipio's shield, end of the 4<sup>th</sup> century or beginning of the 5<sup>th</sup> century.

Silver, partially gilded, diameter: 71 cm.

Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine Antiquity.



72. Anonymous.

Medal of Emperor Constantine the Great, 315.
Silver, diameter: 2.4 cm.
Staatliche Münzsammlung München, Munich. Romanesque.



73. Anonymous.

Medal of Emperor Constantine the Great and the sun god, Sol, 313.

Gold.

Cabinet des Médailles, Bibliothèque nationale de France, Paris. Romanesque.







74. Anonymous. Embellished bottle, Roman period, 4<sup>th</sup> century. Terracotta, height: 30.5 cm. Egyptian Museum, Cairo. Egyptian Antiquity.

75. Anonymous.

Bracelet, end of the 4<sup>th</sup> century or beginning of the 5<sup>th</sup> century.

Gold and coloured stones, diameter: 7.5 cm.

Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine Antiquity.

76. Anonymous.

Jason and Medea, end of the 4th century or beginning of the 5th century.

Tapestry in polychrome linen, diameter: 7 cm.

Musée de Cluny, Paris. Egyptian Antiquity.



77. Anonymous. Lustre, 5<sup>a</sup>-7<sup>a</sup> century. Bronze (bobeches in modern glass), height: 18 cm; diameter: 48.5 cm. Musée du Louvre, Paris. Byzantine.



78. Anonymous.

Sarcophagus, probably belonging to Archbishop Theodor, end of the 5th century or beginning of the 6th century.

Marble. Basilica of St Apollinaris in Classe, Ravenna (Italy). Byzantine.

## MIDDLE AGES

esides the Celtic monuments to which we have already referred (menhirs, dolmens, etc.) there is very little that is original in the style of the Gaulish period and from the Roman invasion onwards, any traces of the romantic, which were, in any case, more a result of the rudimentary nature of life at the time than of a feeling for art, are swallowed up by the culture of the victorious Romans. The bathhouses, theatres, and arenas are all attributed indiscriminately to the Gauls and the Romans, and Gaulish furniture is so similar to the furniture used in Rome as to be indistinguishable from it. Frankish style is similarly insignificant. The Franks were busy fighting and a more civilised period only begins to flourish when peace returns. The evidence of this civilisation is to be found in the Christian monasteries built beside the tombs of the saints. Clovis' reign was of no artistic importance but Dagobert had an abbey built at Saint-Denis and left us an armchair which bears his name. although there is very little to distinguish it from a curule chair! At the same time, gold and silver works with a peculiarly Byzantine flavour have been found dating from Charlemagne's reign onwards. It seems that chests attributed to the Carolingian period decorated with ivory plaques showing mythical animals and using inlaid ivory and marguetry with different coloured woods inspired the arrangements used by Italian ivory craftsmen. What we shall witness next is the arrival in the West of a new art under the auspices of new religious aspirations.

The catacombs where the early Christians took refuge from the persecution of the Roman Emperors were to be the birth-place of this Christian art, which would evolve little by little away from the old thinking. Hot wax paintings, richly-sculpted sarcophagi and a wealth of tools, receptacles and so on bear witness to the momentum of this new world view, which would be marked by a use of allegory and symbolism borrowed, in particular, from Pagan thought. However, one distinguishes in the rough execution of their work, which was of a much poorer quality than that of Rome's public buildings and imperial palaces, a thrust which was moving gradually away from those roots. When the vast Roman Empire tired of creating martyrs

and inventing new forms of torture while its enemies expressed their faith through images of peace, happiness, unity, and hope, accepted the new faith, the images created in the catacombs began to decorate the walls of churches and basilicas. These images did not take on an identity entirely of their own until after the advent of Constantine when Christian art could safely develop inside these religious buildings.

At this point painting (sculpture was rather rare, found in the form of low reliefs on sarcophagi and was very similar in its themes to decorative painting) began to depict historical subjects, including Christ, the Virgin, the Apostles, Abraham and Moses, Jonah and Daniel, just as the artists of antiquity had depicted Perseus, Hercules and Theseus. It was not until basilicas had finally replaced profane buildings that Christians used images to celebrate their religion, through representations of their martyr's victory. Justinian, who had recourse to the Greek artists who imported a style of architecture which paid homage to Constantinople into the West, established the Byzantine style.

The Byzantine style is essentially an eastern style. It speaks of India, Persia, and Syria - of Asia, in fact, and celebrates the wealth of detail and the magnificence of their decoration. Although the profusion of decoration found in the Byzantine style is less than tasteful, it has great character. In painting, figures stand out against a golden background and mosaic work has never been more widely used than it was during this period. Rich fabrics from Asia were also typical. These were painted or embroidered, covered with gold or silver leaf, precious stones, cabochons and large pieces of chased metal. Favourite motifs were flowers, animals, and 'episodes from the life of Christ'. There might be up to six hundred figures on a tunic or cloak. Beds, seating, chests, vessels, and so on were made of delicately worked ebony, ivory, gold, silver, and bronze. This emphasis on luxury, seductive as it is, corrupted their taste and reflects the unusually free and pleasure-seeking manners of Byzantium. It was a time when wealth was a gateway to immorality and Byzantine art benefitted from the resulting splendour and pomp.

The Eastern peoples of antiquity were similar to modern Eastern peoples in the sense that they were content with a small range of furniture. Luxury was limited to the fine textiles that covered the frames provided with straps and webbing on which they slept. There were no chairs, tables or any of the other items of furniture we use today (except in royal palaces). Small chests and cabinets were used for all of these purposes. The lack of furniture can be ascribed to the fact that it was difficult to obtain suitable wood and to the fact that everyday life was simple as there was, at the time, very little middle ground between extravagant wealth and poverty. By contrast, at least as far as one can judge from remains and from frescoes and mosaics, the furnishings of the royal palaces were sumptuous. There were heavy solid thrones with cylindrical backs made up of a number of circles joined together, square seats with a cushion and heavy round legs and uprights. The decoration was hieratic and done in garish colours with alternating motifs. There were also mosaics and frescoes. There was an abundance of chandeliers, candelabras and worked bars. In summary, the Byzantine style was majestic. It used Greek ideas but rejected the Greek focus on simplicity and it is this difference that gives it its risky but captivating beauty. Its stylised decoration has the merit of imitating nature through routine and repetition and is an example of real beauty in an ornamental style.

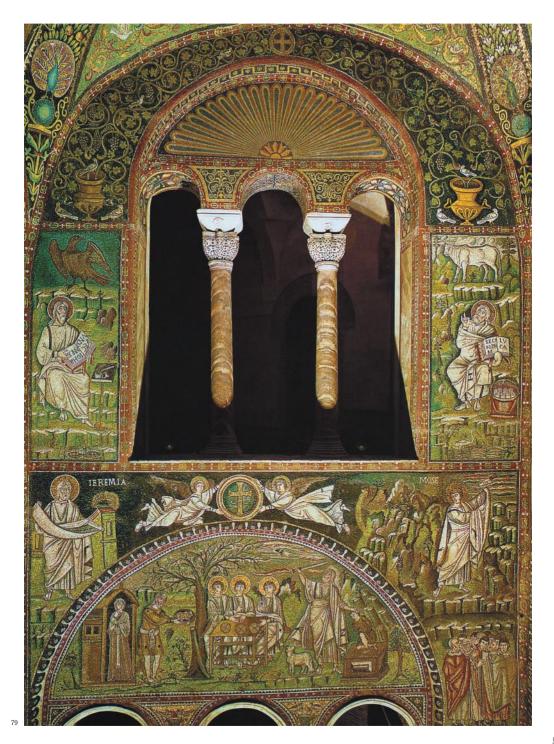
The chest is an invention of the Middle Ages. Its shape, size, and the richness and quality of the decoration depend on the period when it was made. Chests may be made of wood or completely covered in painted fabric or leather. Along with the chest, the wardrobe is the other essential item of furniture, the only property that people of a certain status had. It was made of solid wood with metal fittings and its doors had a number of solid locks, giving the item the bleak appearance of a miniature fortress. Initially, joiners and carpenters made furniture. Later the task passed to wood carvers, who then became cabinet makers and did more detailed, finer woodwork. Furniture was always portable and still consisted

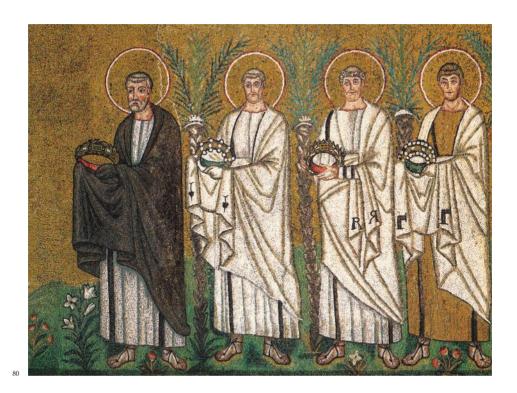
of very few items: chest, stool, bed, and wardrobe. However, these could be used for a variety of purposes with the help of a few cushions. Non-portable furniture only began to appear in the 15<sup>th</sup> century. It was used to furnish palaces and castles, which had made do, up to that point, with chests, beds, benches, tables, and dressing tables with shelves which were transported by mule or on carts. The chests were used to store cushions and wall-hangings, painted canvases or tapestries, pieces of gold work to decorate the dressing tables and textiles which were used as floor coverings once scattering scented plants or straw on floors fell out of fashion.

To close this chapter, we should like to say something about jewellery. The invading barbarians were skilled in working precious metals. The Goths, in particular, made wonderful gold and silver work, primarily in Spain, However, in the Middle Ages, artists worked almost entirely for the church. Naturally, goldsmiths' work and jewellery in the Middle Ages, as during other periods, followed fashions in architecture and sculpture. Champlevé enamelling was used as were precious stones, but the metal setting was rounded (until the mid-13th century). Solid, heavy Romanesque art was obliged to resist the delicacy of jewellery but Gothic art would not have lived up to its reputation for elegance, delicate tracery and filigree work if it had not triumphed in the goldsmith's art as well as in architecture. We would be prepared to wager that, had more Gothic jewellery survived, we would have been able to distinguish High, Middle, and Late Gothic pieces just as we are able to recognise the equivalent architectural styles. In conclusion, let us simply remember that in the Middle Ages the jeweller's art was used primarily to embellish reliquaries, shrines, mitres, crosiers, crosses, that these objects were decorated with enamelling which is renowned to this day and that the common people were not entitled to wear jewellery. This last point, which may be aesthetically understandable, although it is certainly undemocratic, perhaps opened the way for the dreadful imitation jewellery which is so much in vogue today.

### 79. Anonymous.

St Vitale Basilica, north wall: two scenes from the life of Abraham, angels, Moses, the prophet Jeremiah, St John, and St Luke, c. 527-548. Mosaic. Basilica of St Vitale, Ravenna (Italy). Byzantine.





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80. Anonymous.

Procession of Twenty-Six Martyrs, 493-526.

Mosaic.

Basilica of St Apollinaris in Classe, Ravenna (Italy). Byzantine.

# 81. Anonymous. Miniature illustration of *Vergilius Vaticanus*, beginning of the 5<sup>th</sup> century. Illuminated manuscript, 21.9 x 19.6 cm. Biblioteca Apostolica Vaticana, Vatican City. Roman Antiquity.





82. Anonymous.

The Good Shepherd (detail), 425-450.

Mosaic.

Mausoleum of Galla Placidia, Ravenna (Italy). Byzantine.

83. **Anonymous**. *Christ as a Warrior*, c. 520.

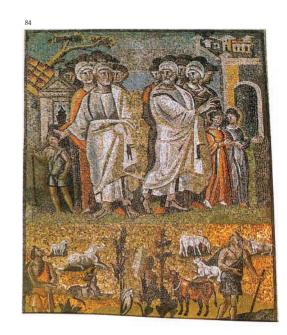
Mosaic.

Museo Arcivescovile, Ravenna (Italy). Byzantine.

84. Anonymous.

The Parting of Lot and Abraham, c. 432-440.

Mosaic.
Papal Basilica of Santa Maria Maggiore, Rome. Roman Antiquity.









Locket of Empress Maria, Milan (?), 398-407. Cameo of silver, gold, emerald, and rubies. Musée du Louvre, Paris. High Middle Ages.

 $86. \ \textbf{Anonymous.} \\ \text{Patera from Cherchell, Mt Chenoua, } 6^{\text{th}} \ \text{century.} \\$ Silver, partially gilded, diameter: 16 cm. Musée du Louvre, Paris. Byzantine.

87. Anonymous.
Belt buckle, Visigothic Kingdom, 6<sup>th</sup> century.
Bronze and garnet, 7.1 x 12.3 cm.
Musée de Cluny, Paris. High Middle Ages.



88. Anonymous.

Missorium, Hercules Strangling the Nemean Lion, 6th century.

Silver, diameter: 40 cm.

Cabinet des Médailles, Bibliothèque nationale de France, Paris. Byzantine.









Diptych panel in five parts: *The Emperor Triumphant (Justinian?)*, Constantinople, first half of the 6<sup>th</sup> century, Ivory, traces of inlay, 34.2 x 26.8 cm. Musée du Louvre, Paris. Byzantine.

### 90. **Anonymous.** Throne of Maximilian, 546-554. Ivory.

Museo Arcivescovile, Ravenna (Italy). Byzantine.

### 91. Anonymous.

Ariadne, Maenad, Satyr, and Eros, first half of the 6th century.
Ivory, 4 x 13.8 x 75 cm.
Musée de Cluny, Paris. Byzantine.

### 92. Anonymous.

Vase from Emesa (or Homs, Śyria), end of the 6<sup>th</sup> century or beginning of the 7<sup>th</sup> century. Hammered, chased, and engraved silver, height: 45 cm. Musée du Louvre, Paris. Byzantine.



93. Anonymous.

Ampulla with a cross, 6<sup>a</sup> century.

Clay, 7 x 5 cm.

Directorate General of Antiquities, Beirut. Eastern.





Adornments belonging to Queen Arnegundem, Merovingian Gaul, 6th century. Gold, garnet fragments, blue glass, silver, niello. Musée du Louvre, Paris. High Middle Ages.

 $95. \ \textbf{Anonymous}.$  Necklace with cross and pendants, Constantinople,  $6^{\text{th}}$  century. Gold, carved and engraved.

The State Hermitage Museum, St Petersburg. Byzantine.

### 96. Anonymous.

Cross of Justin II (or Crux Vaticana), c. 568-574. Gilded silver adorned with precious stones, 40.7 x 31.5 cm. From the treasury of St Peter, Vatican City. Byzantine.



97. **Anonymous**.

Medallion with *The Triumph of the Emperor Qalaat al-Marqab*, 6<sup>h</sup>-7<sup>h</sup> century.

Chased gold, medallion: length: 6 cm; diameter: 5.4 cm.

Musée du Louvre, Paris. Eastern.



98. Anonymous. Wedding belt, end of the 6<sup>th</sup> century. Hammered, repoussé, and smouldered gold, granulation, length: 74 cm. Musée du Louvre, Paris. Byzantine.



99. Anonymous. Bracelet, end of the 6° century. Gold and glass paste (partly missing), diameter: 6 cm. Musée du Louvre, Paris. Byzantine.





Jug with the face of a goddess, 6\*-7\* century.

Moulded silver, neck executed separately and fixed onto the stomach, retouched with a chisel and hollow punch, stabilising the handles of the jug.

Height: 14.5 cm; weight: 3.58 kg. The State Hermitage Museum, St Petersburg, Persian.

### 101. Anonymous.

Treasure of Guarrazar. Votive crowns, crosses, pendants, and suspension chains,

Visigothic Spain, 7<sup>th</sup> century.

Gold, sapphire, emeralds, amethyst, pearls, quartz, mother-of-pearl, and jasper.

Musée de Cluny, Paris. High Middle Ages.







103. **Anonymous**.
Fragment of a sheath, c. 6\*-7\* century.
Wood, copper, gold, niello, and stainless steel, 30 x 8 cm.
Musée de Cluny, Paris. Romanesque.

104. **Anonymous.**Signet ring, c. 6<sup>a</sup>-7<sup>a</sup> century.
Agate, 2.6 x 2.1 cm.
The State Hermitage Museum, St Petersburg. Persian.

105. **Anonymous.**Pitcher, 7<sup>th</sup> century.
Carnelian, height: 19 cm.
Musée du Louvre, Paris. Byzantine.



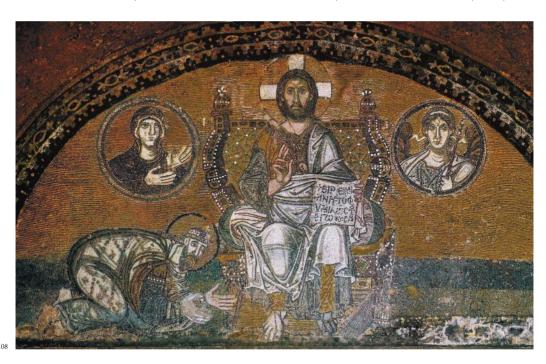




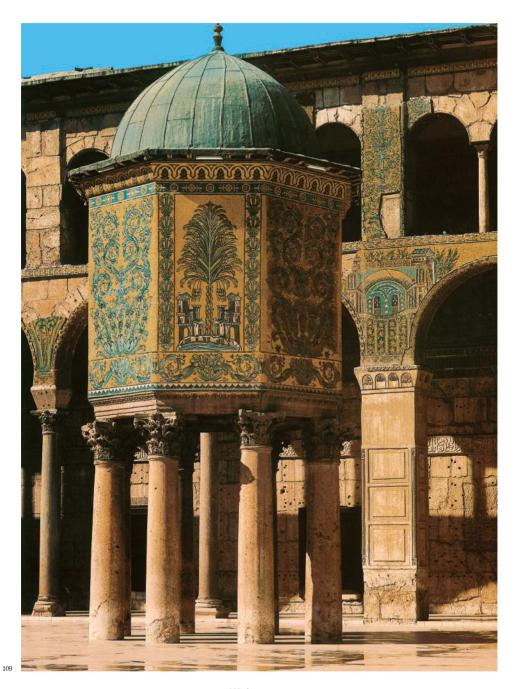


106. **Anonymous.** *Lion and Gazelle,* 724-743.
Mosaic.
Hisham's Palace (Khirbat al-Mafjar), West Bank (Palestine). Eastern.

 $107. \ Anonymous.$  Quadriga,  $9^{\circ}$  century. Patterned samite, polychrome silk, 75 x 72.5 cm. From the treasury of the Aachen Cathedral. Musée de Cluny, Paris. Byzantine.



108. Anonymous. Leo VI in Proskynesis before Christ Enthroned, 9<sup>th</sup>-10<sup>th</sup> century. Mosaic. Hagia Sophia, Istanbul. Byzantine.



109. **Anonymous.**Treasury, 710-715.
Mosaic.
Umayyad Mosque (or the Great Mosque of Damascus), Damascus. Eastern.







Mirror with the twelve zodiac signs, Sui dynasty, beginning of the 7th century. Tinted bronze, diameter: 21.5 cm.

Musée national des Arts asiatiques - Guimet, Paris. Chinese.

 $\label{eq:continuous} \mbox{111. Anonymous.}$  Plate with a prince hunting lions, c.  $8^{\text{th}}\text{-}9^{\text{th}}$  century. Silver, diameter: 25.8 cm.
The State Hermitage Museum, St Petersburg. Eastern.

### 112. Anonymous.

Mirror depicting sea creatures, c. 7<sup>th</sup>-9<sup>th</sup> century. Bronze, diameter: 17.7 cm. National Palace Museum, Taipei. Chinese.



113. Anonymous.

Belt in gold with precious stones, 8th century. Gold and precious stones, 4.8 x 3 cm. Jilin Province Museum, Changchun (China). Chinese.



114. **Anonymous.** Medallion depicting a griffin, 8th-9th century. Gold, diameter: 4.2 cm. Musée du Louvre, Paris. Byzantine.

115. **Anonymous.**Jug, decorated with a flute player and a mythical creature, 8<sup>th</sup>-9<sup>th</sup> century.
Cast bronze, height: 43 cm.
The State Hermitage Museum, St Petersburg. Persian.









116. **Anonymous.** *The Crucifixion,* beginning of the 9<sup>th</sup> century. Cloisonné enamel.

The Metropolitan Museum of Art, New York. Byzantine.

### 117. School of the Court of Charles the Bald, France.

Jewelled upper cover of Lindau Gospels, c. 880. Repoussé gold and precious stones, 35 x 27.5 cm.
The Morgan Library and Museum, New York. Romanesque.

### 118. Anonymous.

The Crucifixion, book cover (?). Bronze, 21 cm. National Museum of Ireland, Dublin.

### 119. Anonymous.

Majesty of Sainte Foy, 9th-15th century.

Main piece of yew wood, gold leaf, silver, enamel, and precious stones, height: 85 cm. Sainte-Foy Abbey-Church, Conques (France). Romanesque.





120. Anonymous. Votive crown of Emperor Leo VI, 886-912. Gold, cloisonné enamel, and pearls, diameter: 13 cm. St Mark's Basilica, Venice. Byzantine.



Bronze-plated torque with lapis lazuli, turquoise, and coral, 9th century.

Bronze and precious stones.

Chris Hall Collection Trust, Hong Kong. Chinese.

### — MIDDLE AGES —



122. Anonymous. Ring, 10<sup>th</sup>-12<sup>th</sup> century. Gold, emerald, ruby, and diamonds, diameter: 2.7 cm. Cham.



123. **Anonymous.**Ring, 10<sup>th</sup>-12<sup>th</sup> century.
Gold and red glass beads, diameter: 2.4 cm.
Cham.



124. Anonymous. Drop earrings, 10<sup>th</sup>-12<sup>th</sup> century. Gold, height: 1.5 cm. Cham.



125. Anonymous.
Earrings, 10th-12th century.
Gold and cast iron, length: 4.6 cm.
Cham.



126. **Anonymous.**Earrings, 10<sup>th</sup>-12<sup>th</sup> century.
Gold, length: 4 cm.
Cham.







128. **Anonymous.**Jug, 9<sup>a</sup>-12<sup>a</sup> century.
Silver, height: 12.5 cm; diameter: 13.5 cm.
Cham.





Sword and sheath from the crowning ceremonies of the French kings, 10<sup>th</sup>-14<sup>th</sup> century.

Gold, gilded silver, and precious stones, 83.8 x 22.6 cm. From the treasury of the Basilica Cathedral of St Denis. Musée du Louvre, Paris. High Middle Ages.

130. **Anonymous.** Chalice belonging Romanos II, 959-963. Carnelian, height: 28.5 cm.
From the treasury of St Mark's Basilica, Venice. Byzantine.

## 131. Anonymous.

Vessel, 10th-11th century. Carnelian and enamelled gold, height: 24.6 cm. Musée du Louvre, Paris. Byzantine.







132. Anonymous.

Bowl with the figure of a seated prince, 10th century.

Ceramic, height: 10.8 cm; diameter: 36.5 cm.

Khalili Collection. Eastern.

133. **Anonymous.**Plate with the figure of a bird, Iraq, 10th century.

Ceramic. Private collection. Eastern.

## 134. Anonymous.

Reliquary of the True Cross, middle of the 10<sup>th</sup> century.
Gold, silver, and precious stones, height: 48 cm.
From the treasury of the Limburg Cathedral, Limburg.
Byzantine.





135. **Anonymous**.

Triptych, known as 'Harbaville Triptych': *Deesis and Saints*, middle of the 10<sup>st</sup> century.

Ivory and traces of polychrome, 28.2 x 24.2 cm.

Musée du Louvre, Paris. Byzantine.

# 136. Anonymous. Portable altar, Fulda or Bamberg (Germany), 11\* century. Silver, partially gilded and engraved on wood, porphyry, 25.6 x 23 cm. Musée de Cluny, Paris.

137. **Anonymous.**Chest, second half of the 10<sup>th</sup> century.
Frame of wood, gilded copper, parchment paper, traces of gilding, 16 x 27 x 17.3 cm.
Musée du Louvre, Paris. Byzantine.













#### 138. Anonymous.

Emperor Constantine IX and Empress Zoe with Christ Enthroned, 11th century.

Mosaic.

Hagia Sophia, Istanbul. Byzantine.

#### 139. Anonymous.

Virgin Mary Holding the Infant Christ, with Constantine and Justinian, 11th century.

Mosaic.

Hagia Sophia, Istanbul. Byzantine.

#### 140. Anonymous.

Shroud of St Germain, 11th century. Silk, length: 236 cm. Musée de l'abbaye Saint-Germain, Auxerre. Byzantine.

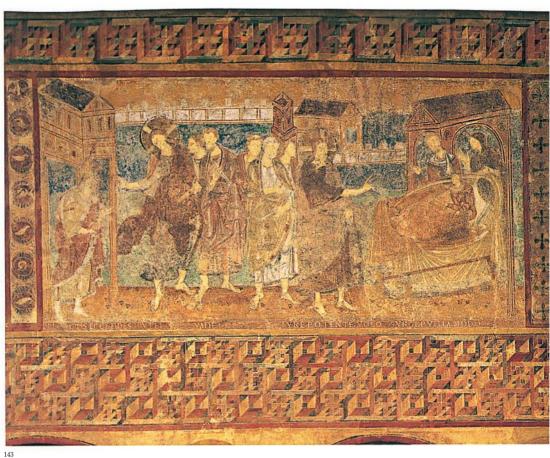
## 141. Anonymous.

Eusebian Canons, gospel, 10th century. Parchment, 29.7 x 22.5 cm. Tours. Romanesque.

## 142. Anonymous.

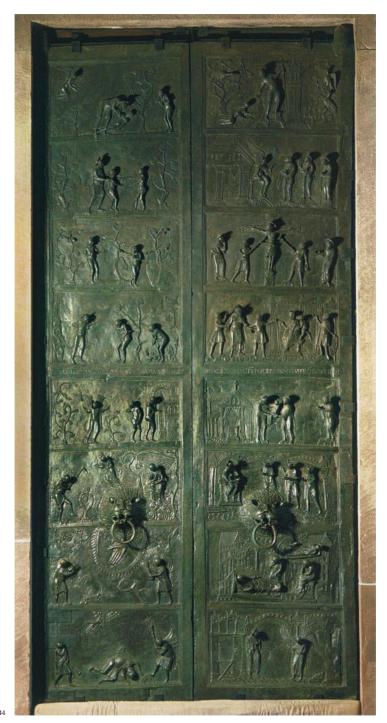
Shroud of St Lazarus of Autun, Andalusia, beginning of the 11 $^{\rm th}$  century. Silk, silk threads, and gold, 55 x 30 cm. Musée de Cluny, Paris.





143. **Anonymous.**Healing the Bleeding Woman, c. 980.
Mural.
St George in Reichenau-Oberzell, Reichenau. Romanesque.

144. Anonymous. West gate, 1010-1033. Bronze. St Michael's Church, Hildesheim. Romanesque.









Book cover: The Crucifixion and Symbols of the Evangelists, 11th century. Gold, cloisonné enamel, cabochons, and niello over wood, 32.2 cm. Musée du Louvre, Paris. Ottonian Renaissance.

146. Anonymous.

The Archangel St Michael, 11th century. Icon.

From the treasury of St Mark's Basilica, Venice. Byzantine.

147. Anonymous.

Reliquary case of the True Cross, with sliding lid, Byzantium, 11th century. Gilded silver, champlevé enamel, gems, and leather on gilded copper. Musée du Louvre, Paris. Byzantine.

148. Anonymous.

Chest: The Victory Parade of Two Emperors (lid), The Lion Hunt (sides), first half of the 11th century.  $[Nory, 26.4 \times 13.4 \times 13 \text{ cm}].$  From the treasury of Troyes Cathedral, Troyes (France). Byzantine.

> 149. Anonymous. Ivory chest, 11th century. lvory. Museo Nacional del Prado, Madrid. Eastern.







150. Anonymous.

Earrings, 10\*-11\* century.

Gold, 4.2 x 3.8 x 1.5 cm and 4.3 x 4 x 1.7 cm.

Victoria and Albert Museum, London. Eastern.



151. Anonymous. Astrolabe, 1029-1030. Bronze. Staatsbibliothek zu Berlin, Berlin. Eastern.



152. Anonymous.
St Demetitus' cameo, 11\* century.
Jasper and chalcedony, height: 3.25 cm.
Bibliothèque nationale de France, Paris. Byzantine.



153. Anonymous.
Paten, with Christ blessing, 11th century.
Alabaster, gold, silver, diameter: 34 cm.
St Mark's Basilica, Venice. Byzantine.



154. **Anonymous.**Medallion: *St Demetrius*, end of the 11<sup>th</sup> century-beginning of the 12<sup>th</sup> century.
Gold and cloisonné enamel.
Musée du Louvre, Paris. Byzantine.



155. **Anonymous.**Reliquary in an 'A'- shape, from Charlemagne, end of the 11<sup>th</sup> century.
Wood and silver.
Abbey Treasury, Conques. Romanesque.







#### 156. Anonymous.

Battle of Motte and Bailey Castle (top), Harold Pledges to Support William's Claim to the Throne (bottom), 1077-1082. Silk embroidery on linen, height: 50 cm; length: 70 cm. Bayeux Tapestry.

Musée de la Tapisserie de Bayeux (with special permission of the city of Bayeux), Bayeux. Romanesque.

## 157. Anonymous.

Banner for the Caliph Al-Mustali, known as the *Veil of St Anne* (detail), Egypt, 1096-1097. Linen, embellished with bands of tiraz and spun gold, 148 x 290 cm.

Apt Cathedral, Apt (France). Eastern.

## 158. Anonymous.

Initial of the second *Book of Kings*, Bible with prologue (*Biblia Sacra cum prologis*), second half of the 12<sup>th</sup> century.

Parchment, 46.5 x 33 cm.

Weissenau Abbey, Upper Swabia.

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## Renier de Huy

Renier de Huv was goldsmith and bronze moulder in the early 12th century. His name relates to the city Huv-sur-Meuse. Today, little is known about his life and few of his works still exist including the massive brass piece, the baptismal font from the church of Notre-Dame-aux-Fonts, which currently lies in the St Bartholomew's Church in Liège. Renier de Huy's antique style influenced the late gothic and the beginning of the Renaissance style.



#### 159. Anonymous.

The Crucifixion, St Calminius reliquary (detail), beginning of the 12th century.

Embossed enamel and copper.

Mozac Abbey, Mozac (France). Romanesque.

#### 160. Anonymous.

Cover of the gospel, northern Italy, beginning of the 12\* century. Embossed silver, engraved and partially gilded, and niello on wood, parchment, 28.3 x 2.4 cm. Musée de Cluny, Paris. Byzantine.

#### 161. Anonymous.

Reliquary plate from the stone of Christ's tomb: The Holy Women, 12th century. Gilded silver and wax on wood, 42.6 x 33.1 cm. From the treasury of Sainte-Chapelle. Musée du Louvre, Paris.

162. **Renier de Huy**, 12<sup>th</sup> century, Belgian. Baptismal font, 1107-1108. Bronze. St Bartholomew's Church, Liège. Romanesque.

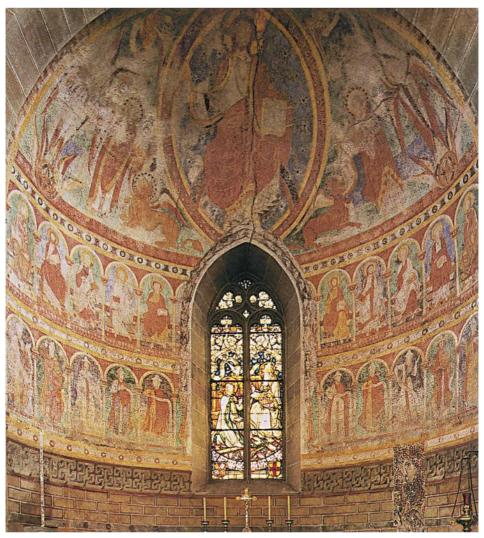
#### 163. Anonymous.

Icon in Iapis Iazuli, 12<sup>th</sup> century. Gold, pearls, and precious stones, height: 8.3 cm. Musée du Louvre, Paris. Byzantine.





164. Anonymous. Cupola, with Genesis, c. 1120. Mosaic. Narthex, St Mark's Basilica, Venice. Romanesque.







166. **Anonymous.** Altar of Santa Maria de Taüll, 1123. Carving from pinewood and polychrome tempera, 135 x 98 cm. Museu Nacional d'Art de Catalunya, Barcelona. Romanesque.

167. Anonymous.

The Archangel Gabriel, beginning of the 12th century.

Icon, height: 11 cm.

Church of St Clement of Ohrid, Skopje (Macedonia). Byzantine.





169. **Anonymous**.

Enthroned Virgin Mary, Auvergne, last quarter of the 12<sup>th</sup> century.
Polychrome wood, 80 x 30 cm.
Musée de Cluny, Paris.







170. Anonymous.

The Virgin of Monserrat or Black Madonna,
beginning of the 12<sup>th</sup> century.

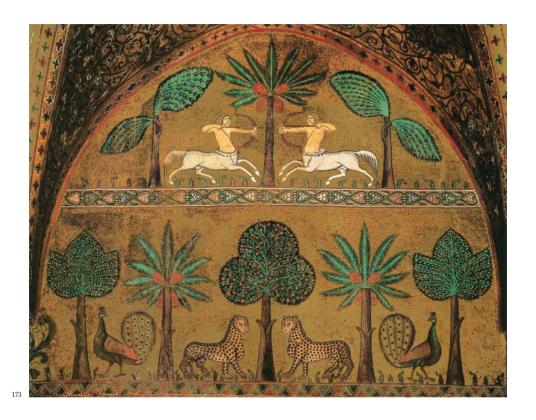
Wood.

Santa Maria de Montserrat Abbey, Montserrat (Catalonia). Romanesque.

171. **Anonymous.** Aubazine cabinet, 12<sup>th</sup> century. Oak and iron.

172. **Anonymous.**Qur'an stand, 12<sup>th</sup> century.
Wood.
Museum für Islamische Kunst, Staatliche Museen zu Berlin, Berlin. Eastern.

Aubazine Abbey, Aubazine.

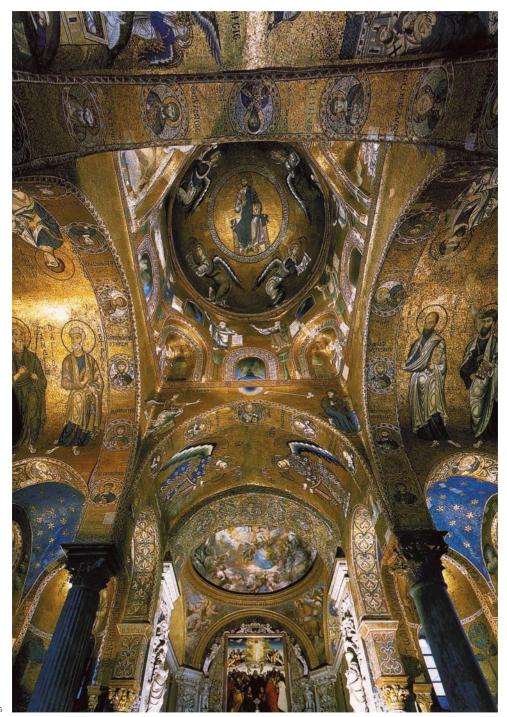


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173. Anonymous.
Leopards and Centaurs, Hall of Roger II, 12\*-13\* century.
Mosaic.
Palazzo dei Normanni, Palermo. Byzantine.

174. Anonymous.
The Creation of Eve, 1130-1143.
Mosaic.
Palatine Chapel, Palermo. Byzantine.

175. **Anonymous**.
Martorana Dome, *Christ Pantocrator Surrounded by Four Archangels*, 1149.
Mosaic.
The Church of Santa Maria dell'Ammiraglio, Palermo. Byzantine.







176. Anonymous.

Candlestick: Woman Horseback Riding, Magdeburg (?), middle of the 12th century.

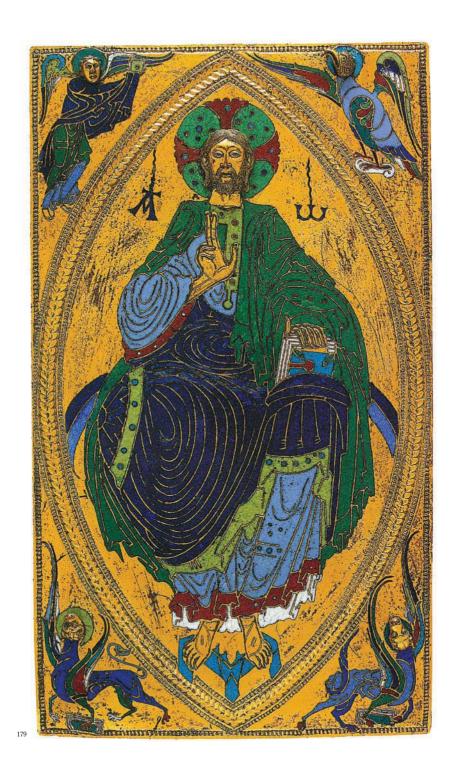
Gilded bronze, height: 20 cm.

Musée du Louvre, Paris. Romanesque.

177. **Anonymous**.
Reliquary casket of 5t Thomas Becket, c. 1190-1200.
Champlevé copper, engraved, enamelled, and gilded, 15 x 16.6 cm.
Musée de Cluny, Paris. Romanesque.









180. Anonymous.

Shrine of St Dominic of Silos, front plate, 1160-1170.

Enamel and copper.

Museo de Burgos, Burgos. Romanesque.



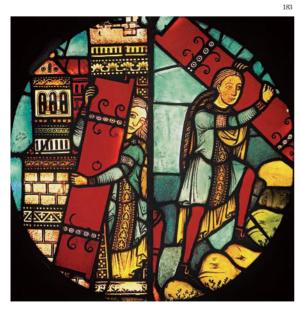
## 179. Anonymous.

Book cover: *Christ Enthroned*, meridional workshop (Limousin or Spain?), third quarter of the 12<sup>th</sup> century.

Champlevé and cloisonné copper, enamelled, and gilded, 23.6 x 16.6 cm. Musée de Cluny, Paris. Romanesque.

181. Anonymous.
Reliquary of Charlemagne's arm, Liège, c. 1165-1170
Champlevés enamel on copper, gilded silver on wood, 54 x 13.6 cm.
Musée du Louvre, Paris. Romanesque.





182. Anonymous. Stained glass window depicting the *Passion of Christ* (missing), 1140-1144. Originally in the ambulatory in the Basilica Cathedral of St Denis, Saint-Denis.

Romanesque.

## 183. Anonymous.

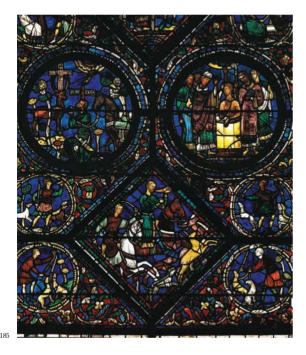
Samson Carrying the Gate of Gaza, 1180-1200. Stained glass window from Alpirsbach Abbey. Landesmuseum Württemberg, Stuttgart. Romanesque.



184. Anonymous.

Stained glass window depicting the *Nativity*, detail from *Life of Christ*, 1140-1145.

Ambulatory in the Basilica Cathedral of St Denis, Saint-Denis. Gothic.



185. Anonymous. St Eustace: The Sacred Tools for Hunting, c. 1200-1210. Stained glass window. North aisle, Chartres Cathedral, Chartres. Gothic.



186. Anonymous.

Our Lady Queen of Heaven, c. 1170.

Stained glass window, 427 cm.
Chartres Cathedral, Chartres. Romanesque.



High-spouted ewer, Herat (Afghanistan), 1180-1200.

Sheet brass inlaid with copper, silver, and gold and with repoussé decoration including signs of the zodiac, height: 40 cm.

British Museum, London. Eastern.



188. Anonymous.

Ink bottle, second half of the 12th century-beginning of the 13th century.

Bronze (brass) cast and engraved, coated with copper and silver,
height: 10.5 cm; diameter: 8.2 cm.

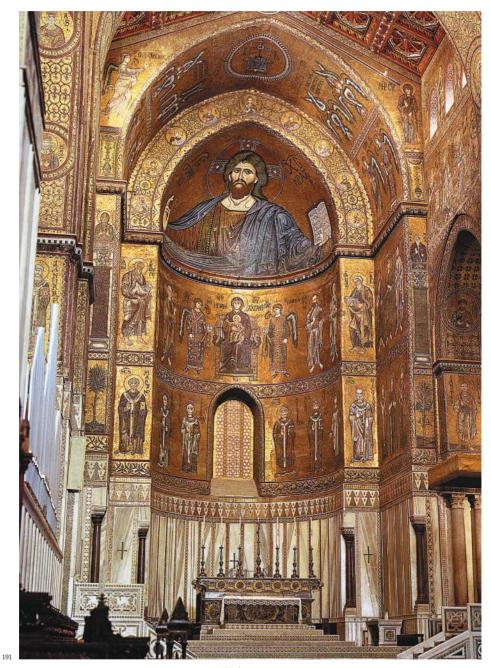
The State Hermitage Museum, St Petersburg. Persian.



189. Anonymous. Chest, France, c. 1200. Gilded silver, gems, pearls on wood, quartz, 11.3 x 14.8 x 9 cm. Musée de Cluny, Paris.



190. **Master Roberto**, Italian. Baptismal font, c. 1150. Basilica of San Frediano, Lucca. Romanesque.



191. Anonymous.

Apse in the Cathedral of Monreale: Christ Pantocrator, Virgin and Child, Archangel, Apostle, and Saints, 1175-1190.

Mosaic.

Cathedral of Monreale, Sicily. Byzantine.

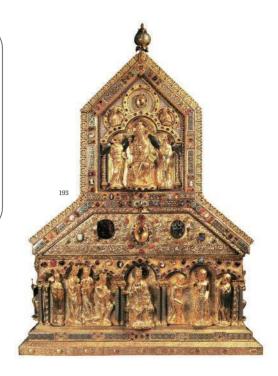


#### Nicolas de Verdun (Verdun, 1130 – Tournai, c. 1205)

Nicolas de Verdun is one of the greatest goldsmiths of the Middle Ages. With him, the transition from the Romantic to the Gothic occurred. The genius artist was the cause for the Aesthetic Revolution of the 12th century, and he enjoyed a distinguished European distinction. The following three works are masterpieces of his creativity: in year 1181, he created the pulpit with an enamelled triptych of fifty religious peoples and a biblical scene for the Klosterneuburg Monastery. In 1184, he made the shrine of the *Three Magi* for the Cologne Cathedral and in 1205 the shrine for Tournai Cathedral. The significance of Nicolas de Verdun's works lies in his personalised style, as well as in the return of the antique design vocabulary, and, although still early, the transition to Gothic.

192. **Anonymous.** *Pala d'Oro*, 12<sup>n</sup>-13<sup>n</sup> century.
Gold, silver, and precious stones, 212 x 334 cm.
St Mark's Basilica, Venice. Byzantine.

193. **Nicholas of Verdun**, 1130-c. 1205, Austrian. *Shrine of the Three Kings*, 1191. Oak, gold, silver, copper, gilding, champlevé and cloisonné enamel, precious stones, and semi-precious stones, 153 x 110 x 220 cm. Cologne Cathedral, Cologne. Romanesque.





194. Anonymous.

Cauldron, Herat (Afghanistan), 12th century – beginning of the 13th century.

Bronze with inlaid work in silver and copper, height: 18.5 cm.

The State Hermitage Museum, St Petersburg, Eastern.



196. **Anonymous**.
Reliquary from Notre-Dame de Termonde, Flanders, c. 1220-1230.
Gilded silver and niello on a wooden core, precious stones, and quartz, 24.1 x 13.4 cm. Musée de Cluny, Paris.

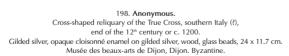


195. Master Alpais (?). Master Alpais' ciborium, Limoges, c. 1200. Gilded copper, champlevé enamel, glass cabochons, height: 30 cm. Musée du Louvre, Paris.



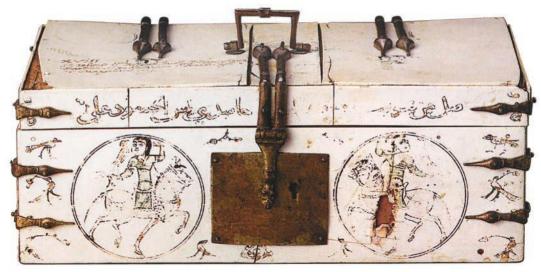
 $197. \ \textbf{Anonymous}.$  Reliquary of St Francis of Assisi, Limoges, c. 1228-1230. Gilded copper, champlevé enamel on gilded copper, crystals, 20 x 20 cm. Musée de Cluny, Paris. Gothic.







199. Anonymous. Cross-shaped reliquary of the True Cross, Limousin, 13\* century. Gilded copper on wood, jewels, 57.3 x 21.4 cm. Musée de Cluny, Paris. Romanesque.





200. Anonymous.
Chest, Sicily, end of the 12<sup>th</sup> century.
Lacquered and gilded ivory on wood, gilded bronze, 11 x 31 cm.
Musée de Cluny, Paris.

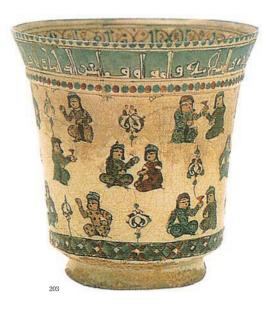
201. Anonymous.

Chest, known as 'The Holy Reliquary', 12\*-13\* century.

Ivory and enamel, height: 35 cm; diameter: 32.5 cm.

From the treasury of the Sens Cathedral, Sens (France). Byzantine.





203. Anonymous.
Pitcher, 13<sup>th</sup> century.
Enamelled stoneware, burnt twice, height: 7.8 cm; diameter: 18 cm.
The State Hermitage Museum, St Petersburg. Persian.

202. Anonymous.

Jug, beginning of the 13<sup>th</sup> century.

Stoneware, height: 28 cm.

Museum of History of the People of Uzbekistan, Tashkent. Persian.

204. Anonymous.

Dishes, Iran, 12th and 13th centuries.

Ceramic and turquoise glass.

Private collection. Eastern.







205. **Anonymous.**View of a ceiling made of wood, 1214-1230.
St Michael's Church, Hildesheim. Romanesque.

206. Anonymous. Ascension of Jesus, 13th century. Mosaic. St Mark's Basilica, Venice. Byzantine.







#### 207. Anonymous.

Moralised Bible: Blanche of Castile and King Louis IX of France; Author Dictating to a Scribe, France, c. 1230. Ink, 37.5 x 26.2 cm. The Morgan Library and Museum, New York. Gothic.

#### 208. Anonymous.

Cover of a book belonging to St Blaise, Strasbourg (?), 1260-1270.
Gilded silver, 38.7 x 27.3 cm.
St Paul im Lavanttal, The Lavanttal. Gothic.

### 209. Anonymous.

Prayer niche (Mihrab), 13\*-14\* century. Ceramic, 63 x 47 cm. Museu Calouste Gulbenkian, Lisbon. Eastern.

#### 210. Anonymous.

Adam, c. 1260. Polychrome stone, 200 x 73 x 41 cm. Musée de Cluny, Paris. Gothic.

#### 211. Anonymous.

Virgin and Child from Sainte-Chapelle, c. 1265-1270. Ivory and traces of polychrome, 41 cm. Musée du Louvre, Paris. Gothic.

212. **Nicola Pisano**, 1206-1278, Italian. Lectern, 1266-1268. Marble, height: 460 cm. Cathedral of Santa Maria Assunta, Siena. Gothic.





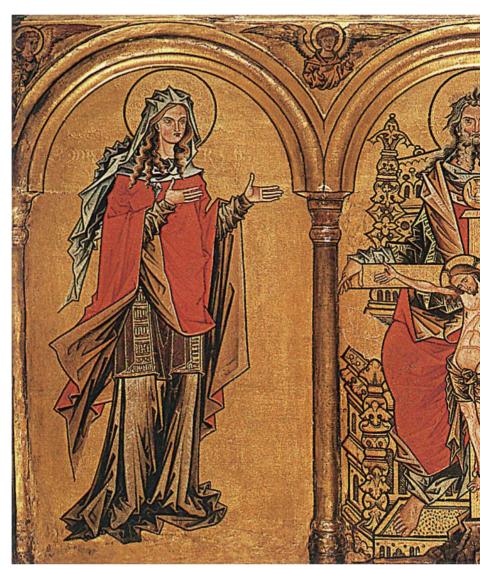
## Nicola Pisano (Apulia, 1206 – Pisa, 1278)

Italian sculptor and architect, Nicola Pisano heads the tradition of Italian sculpture. As early as 1221, he is said to have been summoned to Naples by Frederick II, to do work in the new Castell dell'Ovo. In 1260, as an incised inscription records, he finished the marble pulpit for the Pisa Baptistry. The next important work of Nicola in date is the Arca di San Domenico, in the church at Bologna consecrated to that saint, who died in 1221.

Nicola's last great work of sculpture was the fountain in the piazza opposite the west end of the Perugia Cathedral. Nicola Pisano was not only pre-eminent as a sculptor but was also the greatest architect of his century and a skilled engineer.

Nicola Pisano died at Pisa, leaving his son Giovanni, a worthy successor to his great talents both as an architect and sculptor.









214. Anonymous.

Bowl, decorated with two princes observing a pond with two fish, 13th century.

Ceramic, height: 9 cm; diameter: 21.7 cm.

Khalili Collection. Eastern.



215. Anonymous.
Plate, Syria, middle of the 13th century.
Bronze and silver, forged and decorated, diameter: 43.1 cm.
The State Hermitage Museum, St Petersburg. Eastern.



216. Anonymous.

Cup on a pedestal, second half of the 13th century.

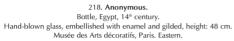
Cast bronze (brass), coated with silver and gold, height: 14.3 cm; diameter: 17.7 cm.

The State Hermitage Museum, St Petersburg. Persian.



217. **Anonymous.** Cup, Yuan dynasty, 1279-1368. Stoneware, porcelain, height: 16.4 cm. National Palace Museum, Taipei. Chinese.





#### 219. Anonymous. Lamp from a mosque, 1309-1310. Colourless glass, enamelled and gilded, height: 30 cm; diameter: 21 cm. Musée des Arts décoratifs, Paris. Eastern.

# 220. Anonymous. Lamp from a mosque, 14<sup>th</sup> century. Enamelled glass, height: 35 cm; diameter: 31 cm. Musée des Arts décoratifs, Paris. Eastern.



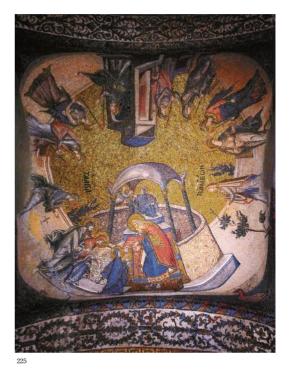












#### 221. Anonymous.

Windmill Psalter: Psalm I (Beatus Vir), c. 1270-1280. Ink, pigment, and gold on vellum, 32.3 x 22.2 cm. The Morgan Library and Museum, New York. Gothic.

#### 222. Gautier de Coinci.

The Miracles of the Blessed Virgin Mary, a representation of the story of the damnation of a money lender and the redemption of a beggar who accompanied the Blessed Virgin Mary, end of the 13th century. Parchment, 27.5 x 19 cm.

Bibliothèque nationale de France, Paris. Gothic.

#### 223. Yves, monk of the Abbey of St Denis, French.

The Life of St Denis: The Entrance of St Denis into Paris, c. 1317. Miniatures on parchment, 27.5 x 19 cm. Bibliothèque nationale de France, Paris. Gothic.

#### 224. Anonymous.

The Transfiguration of Jesus, 14th century. Mosaic.

Church of the Holy Apostles, Thessaloniki. Byzantine.

#### 225. Anonymous.

Presentation of the Virgin in the Temple, 1315-1321. Mosaic.

Kariye Camii (Chora Church), Istanbul. Byzantine.

#### 226. Anonymous.

St George and the Dragon, first half of the 14th century. Portable mosaic.

Musée du Louvre, Paris. Byzantine.





227. **Anonymous.**Aquamanile, northern Germany, beginning of the 14<sup>th</sup> century.
Molten and engraved bronze, 22 x 19 cm.
Musée de Cluny, Paris. Gothic.

228. Anonymous. Reliquary bust of a companion of St Ursula, Cologne, c. 1340. Coloured limestone, gilded, height: 47.5 cm. Musée de Cluny, Paris. Gothic.



229. Minucchio da Siena, 14th century, Italian. Golden rose, Avignon, 1330. Gold and coloured glass, length: 60 cm. From the treasury of the Basel Minster. Musée de Cluny, Paris. Gothic.

230. **Anonymous**. Reliquary figure: *Virgin and Child of Jeanne d'Évreux*, Paris, c. 1324-1339. Gilded silver, basse-taille enamels on gilded silver, stones and pearls, height: 68 cm. From the treasury of the Basilica Cathedral of St Denis. Musée du Louvre, Paris. Gothic.

#### 231. Anonymous.

Clasp of a reliquary, Bohemia (?), middle of the 14th century. Engraved silver, partially gilded, enamel, jewels, pearls, 18.5 x 18.5 cm. Musée de Cluny, Paris. Gothic.











#### 232. Anonymous.

Pouch, known as 'Countess of Bar', France, 14th century. Leather, gold and silver threads, 36 x 32 cm. Musée de Cluny, Paris.

#### 233. Anonymous.

Embroidery with Leopards, c. 1330-1340. Velvet, silver threads, partially gilded, cabochon, pearls, 51 x 124 cm. Musée de Cluny, Paris. Romanesque.

#### 234. Anonymous.

Grisaille panel, c. 1324. Glass, grisaille, yellow silver, lead, 64.5 x 42 cm. Musée de Cluny, Paris. Gothic.

#### 235. Anonymous.

Stained glass window with maple leaves and crucifixion, c. 1330. Glass, grisaille, and lead, 107 x 105 cm. Musée de Cluny, Paris. Gothic.

#### 236. Anonymous.

St Paul, Normandy, c. 1300. Glass, grisaille, and lead, 71 x 58.5 cm. Musée de Cluny, Paris. Gothic.







237. Simone Martini and Lippo Memmi, 1284-1344 and 1291-1356, Italian. Altarpiece of the *Annunciation*, 1333. Tempera on wood, 184 x 210 cm. Galleria degli Uffizi, Florence. Gothic.

238. Ugolino di Vieri, 1329-1380/1385, Italian. Reliquary of the Corporal of Bolsena, 1337-1338. Gilded and enamelled silver, height: 139 cm. Orvieto Cathedral, Orvieto (Italy). Gothic.





239. **Anonymous.**Arm reliquary of St Louis of Toulouse, Naples, c. 1337-1338.
Quartz, gilded silver, and champlevé enamel, height: 48 cm.
Musée du Louvre, Paris. Gothic.

240. Anonymous.

Sceptre of Charles V, Paris, 1365-1380.

Gold, enamelled repeatedly, gilded silver (shaft), rubies, coloured glass, pearls, length: 60 cm.

From the treasury of the Basilica Cathedral of St Denis.

Musée du Louvre, Paris. Gothic.



241. Anonymous. Bottle, Mamluk dynasty, middle of the 14<sup>th</sup> century. Enamelled glass. Museu Calouste Gulbenkian, Lisbon. Eastern.





242. **Anonymous**. Cross, 14<sup>th</sup> century. Silver and enamel, 82.5 x 44.5 cm. Musée de Cluny, Paris. Gothic.

243. Anonymous. Baptismal font, Germany, 14<sup>th</sup> century. Bronze, 80.5 x 87 cm. Musée de Cluny, Paris. Gothic.

244. **Anonymous.**Door knocker with lion, Germany, 14<sup>th</sup> century.
Bronze, 19.5 x 8.5 cm.
Musée de Cluny, Paris.



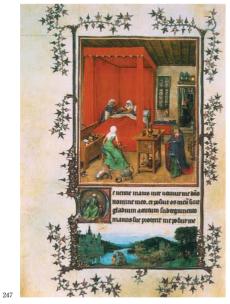


245. **Guyart des Moulins**, 1251-1322, French.

Bible Historiale: *Enthroned Holy Trinity* (introductory leaflet), third quarter of the 14<sup>th</sup> century.

Parchment, 45.5 x 31.5 cm.

Bibliothèque nationale de France, Paris. Gothic.



247. Jean le Noir, Jacquemart de Hesdin, Maître de la Trinité, Pseudonym-Jacquemart and Limbourg Brothers, French. Turin-Milan Hours (or Belles Heures of Jean de France, Duc de Berry): The Birth of John the Baptist and the Baptism of Christ, 1375-1390.
Illuminated manuscript, 22.5 x 13.6 cm.
Bibliothèque nationale de France, Paris. Gothic.



246. Guyart des Moulins, 1251-1322, French.
Bible Historiale: *New Testament* (frontispiece), third quarter of the 14<sup>th</sup> century.
Parchment, 45.5 x 31.5 cm.
Bibliothègue nationale de France, Paris. Gothic.



248. **Giovanni de'Grassi**, 1350-1398, Italian. *Breviarium ambrosianum*, known as *Il Beroldo*, c. 1390. Biblioteca Trivulziana, Milan. Gothic.





250. **Anonymous.**Hinged chest, France, 14<sup>th</sup> century.
Oak and wrought iron, mortise and tenon joint, 89 x 165 x 79 cm.
Musée des Arts décoratif, Paris.



251. Anonymous.

Chest, end of the 14<sup>th</sup> century.

Repoussé leather, engraved, painted, and gilded, on wood, brass fittings, 12 x 26 x 18 cm.

Musée de Cluny, Paris.





253. Anonymous.

Chest, end of the 14th century.

Repoussé leather, engraved, painted,
and gilded on wood, brass fittings, 12 x 26 x 18 cm.

Musée de Cluny, Paris.



254. Anonymous.

Baptismal basin of St Louis (Louis IX), Egypt or Syria, c. 1320-1340.

Hammered brass, decoration inlaid with silver, engraved, with gold and black paste, height: 22.2 cm; diameter: 50.2 cm.

Musée du Louvre, Paris. Eastern.

252. **Anonymous**.

Plate: *Virgin and Child, Unicom*, c. 1370.

Glass, gilded, engraved, and painted, wooden frame, 32.5 x 15 cm.

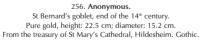
Musée de Cluny, Paris.





255. **Anonymous.**A pair of mirrors: *Christ between John the Baptist and Charlemagne* and *The Virgin between St Catherine and John the Baptist*, before 1379. Gold, translucent enamel on basse-taille, diameter: 6.8 cm. Musée du Louvre, Paris. Gothic.







257. Anonymous. Water pitcher from a reception in Katzenelnbogen, beginning of the 15th century.

Gilded silver, height: 40 cm. Hessisches Landesmuseum, Kassel. Gothic.



258. Antonio de Carro, 1392-1410, Italian. Polyptych, *Virgin and Child Surrounded by Saints*, 1398. Tempera on wood, golden background, 228 x 236 cm. Musée des Arts décoratifs, Paris. Gothic.



## RENAISSANCE

n the 14th century and early years of the 15th, elegant luxury was primarily displayed in rich fabrics and tapestries made to cover furniture, seats, and benches. The flowing draperies of the beds partook of this taste, which originated with the Crusades, and was initially inspired by the sight of the magnificent fabrics of the East, Sculpture, nevertheless, continued its progress, and even Italian woodwork began to show Oriental derivation. This age also corresponds with the complete expansion of Gothic architecture and furniture. The furniture is divided into flamboyant Gothic cloisters, crowned by fine needle-shaped sticks and flourishing leaves: their niches contain elegantly-quaint figures. and the panels, with their bas-reliefs, rival the perfection of altarpieces and religious triptychs of intricate workmanship. Accordingly, no part of these articles of furniture was covered so that the artist's ingenious conceptions could be easily viewed, unless a covering was absolutely necessary. Much of this furniture served only for luxurious display, while that which was destined for travelling remained simple in form and was modestly concealed in those parts of the dwelling reserved for private life.

In the next section, we look at Renaissance furniture. H. Havard (*Les Styles*) writes:

"All furniture whose shape is not entirely determined by everyday use takes on certain characteristics of the appearance of a palace; chair legs become more rounded and column-like; cupboards, sideboards, cabinets and credence tables begin to look like small slim buildings crowned with pediments, decorated with niches and pilasters, escutcheons and entablatures."

Whatever variations the artist uses, however, no piece of furniture escapes the general trend. Everywhere furniture is becoming broader, horizontal lines take on unprecedented importance. It is the horizontal lines which invest the item with meaning and importance both in terms of its structure and its decoration.

Let us go on with our list of the identifying features of Renaissance furniture generally, the elegance and distinction of which will only increase as the style develops its own personality. Two-part cupboards covered in marguetry. cabinets in the classical style, church stalls decorated with arabesques above which there is a row of images of sibyls, angels, and chimaera in marquetry holding floating scrolls under porticos with columns. Above the images are low reliefs surrounded by columns and mouldings and above them is a cornice which forms a canopy with pinnacles and tracery on its outer edges. Narrow panels decorated with low reliefs, above which are pointed arcades supported on small columns. The panels are divided down the middle by a column and there is beading and tracery above them. Friezes, in the middle of which, one comes across a mascaron with rinceaux of light foliage emerging from it. Rows of carvatids holding flowers and fruit, separated by niches with figures represented at the back of the niche. Two-part wardrobes with four folding doors inlaid with marble or richly decorated with low reliefs on a gilt background. Chests with carved figures which are separated by pilasters with grotesque figures on them and a small spirit or genie at the top, classical mouldings: with balusters, gadroons, tracery, egg, and dart patterns, etc.

One particularly popular piece of furniture in the 16<sup>th</sup> century was a large cabinet consisting of a kind of round-topped chest which was raised on four legs and full of small drawers which could only be seen when the large wooden doors which made this piece essentially a wardrobe and which hid the drawers were open. There were also roll-tops, etc. As far as chairs and panelling are concerned, while during the Gothic

period they were made of carved wood, during the Renaissance they were upholstered in either tooled or stamped leather from either Spain or Flanders. Even the chimney pieces and roofs were elegantly shaped and carefully decorated. This is typical of the Renaissance when the aim was always to embellish.

Were it not for the extremely original nature of their carving, in various degrees of relief, French Renaissance furniture (unlike Italian Renaissance furniture which was characterised by its strange mosaics of coloured stones and copper figurines) would be rather monotonous given that it was made of a single wood and was, therefore, one colour only. The range of furniture available remained limited and, though beautiful, it was not especially comfortable. In a word, the Renaissance marked the heyday of cabinet-making, tooling and binding, gold and silver work, stained glass, enamelling used as if it were paint (Limoges enamel), ceramics as practised by Lucca della Robbia in Italy and Bernard Palissy in France, faïence work from Oiron and the anonymous masterpieces from Urbino.

This was the period when jewellery, locks, woven and stitched fabrics with light, graceful patterns in soft, shimmering colours were at their height. Finally, this was the period when Du Cerceau's drawing and engravings were in fashion and disseminated the most characteristic decorative motifs for both buildings and furniture. Where jewellery was concerned in particular, decorative value was beginning to be an end in itself, in other words, the precious materials were no longer the be all and end all. There follows a list of remarkable sculptors of the Renaissance: Jean Goujon (who was also one of the architects who designed the Hôtel Carnavalet); Ligier Richier, to whom we owe the famous Holy Sepulchre group in Saint-Mihiel; Michel Colombe, sculptor of the Duke of Brittany's mausoleum (in Nantes cathedral); Germain Pilon, Jean Goujon, who popularised the use of the low relief for general decoration, Jean Juste of Tours, sculptor of Louis XII's tomb; Pierre Bontemps, etc. Étienne de Laulne and François Briot are two goldsmiths who are worthy of mention.

Renaissance art was characterised by the fusion of different styles. The renewal was a result of artists' relaxed approach, of the uninhibited love of luxury which artists, architects, and sculptors all worshipped and served. Statues and ornaments are no longer made in barbarian traditions. They have better models in nature and their makers embellish them with lifelike representations. Indeed, nature alone is not sufficient to fire the imagination of the artists of the period and they turn to the world of myth and story or to combinations of human and animal figures. Perfectly-lifelike fruits and flowers are also included in the works of these artists. who are fervent admirers of all life's great creations. Note that, aside from the character of the styles, independently of the patinas and the original colours having faded over the centuries, it is the easiest task in the world to tell real antique furniture apart from a copy! All one has to do is run one's hand lightly over the mouldings and the carvings and the feel of them is conclusive. The enthusiast will not be deceived because no-one has ever been able to fake the fine touch of such furniture, any more than a flower can be faked. The secret lies in the reliefs, which have been gradually worn by time and use, and in the wood which turns into velvet. Furthermore, velvet, silk, and satin were everywhere during this fascinatingly fresh, gay period of intellectual creativity. It was a period which turned the excessively flamboyant tracery of the most exuberant Gothic style into a kind of lace, this time without ornamental apertures, which was used profusely on all kinds of woodwork. However, it seems that even the Renaissance eventually fell into decadence, a period marked by a similar exuberance.

Renaissance jewellery, was worthy of the beauty and decorative creativity prevalent in architecture at the time. It was light, with delicate openwork and the images that were the chief source of its charm were embellished with harmoniously-coloured enamels, the like of which had never been seen before. Furthermore, towards the end of the 16th century, the art of cutting precious stones added brilliance to jewellery, varying its design and increasing prices. The name of Pericles is linked to the great art of ancient Greece, the names of the Medicis, of Pope Julius II, and of Pope Leo X are bound up with the Italian Renaissance and the name of Francis I, second only to that of Charlemagne, is equally gloriously connected to the history of French art.





## LORENZO GHIBERTI (Florence, c. 1378-1455)

Italian sculptor, Lorenzo Ghiberti learned the trade of a goldsmith under his father Ugoccione, known as Cione, and his stepfather Bartoluccio. In the early stages of his artistic career Ghiberti was best known as a painter in fresco. In Rimini, he executed a highly prized fresco in the palace of the sovereign Carlo Malatesta. Informed that a competition was to be opened for designs of a second bronze gate in the baptistery, Ghiberti returned to Florence to participate. The subject for the artists was the sacrifice of Isaac, and the competitors were required to observe in their work a certain conformity to the first bronze gate of the baptistery, executed about 100 years before by Andrea Pisano. Of the six designs presented by Italian artists, those of Donatello, Brunelleschi, and Ghiberti were pronounced the best; Brunelleschi and Ghiberti tied for first. The thirty-four judges entrusted the execution of the work to the two friends, but Brunelleschi withdrew from the contest. The first of his two bronze gates for the baptistery occupied Ghiberti twenty years.

To his task Ghiberti brought deep religious feeling and a strive for a high poetical ideal absent from the works of Donatello. The unbounded admiration called forth by Ghiberti's first bronze gate led to his receiving from the chiefs of the Florentine guilds the order for the second gate, of which the subjects were likewise taken from the Old Testament. The Florentines gazed with special pride on these magnificent creations. Even a century later they must still have shone with all the brightness of their original gilding when Michelangelo pronounced them worthy to be the gates of paradise. Next to the gates of the baptistry Ghiberti's chief works are his three statues of St John the Baptist, St Matthew, and St Stephen, executed for the church of Orsanmichele.

He died at the age of seventy-seven.

260. Filippo Brunelleschi, 1377-1446, Italian.
Sacrifice of Isaac, 1401.
Bronze, 47 x 40 cm.
Museo Nazionale del Bargello, Florence. Early Renaissance.

261. Lorenzo Ghiberti, c. 1378-1455, Italian.
Sacrifice of Isaac, 1401-1402.
Bronze, 45 x 38 cm.
Museo Nazionale del Bargello, Florence. Early Renaissance.



262. Anonymous.

Virgin, opened, West Prussia, beginning of the 15th century.

Polychrome wood (linden), 20 x 45 cm (opened).

Musée de Cluny, Paris. Gothic.



263. Hector Rayronie, 1449-1481, French. Pedicle cross, Rodez, 15<sup>th</sup> century. Gilded silver, translucent enamel, 38.5 x 17.6 cm. St Gerald's Church, Salles-Curan (Aveyron).



264. Anonymous.

The Resurrection, Flanders, c. 1410-1420.

Tapestry with silk and silver threads, 77 x 240 cm.

Musée de Cluny, Paris. Renaissance.



265. Anonymous. The Offering of a Heart, c. 1400-1410. Tapestry, wool, and silk, 247 x 210 cm. Musée du Louvre, Paris. Gothic.



261

266. Anonymous. Winged Stag, 1453-1461. Wool, 347 x 380 cm. Musée départemental des Antiquités, Rouen. Gothic.





267. Anonymous. Shield: *David and Goliath*, Bohemia, 15<sup>th</sup> century. Wood, linen, silver leaf, and painting, 90 x 55.5 cm. Musée de Cluny, Paris. Gothic.

268. Anonymous.
Tunicle, *The Tree of Jesse*, 15th century.
Silk and gold thread, 120.5 x 64 cm.
Musée de Cluny, Paris.



## JEAN FOUQUET (Tours, c. 1420-1480)

Painter and illuminator, Jean Fouquet is considered as one of the most important French painters of the 15<sup>th</sup> century. Little is known of his life, but it is almost certain that he created the portrait of the pope Eugene IV in Italy.

When he returned to France, he introduced elements from the Italian Renaissance into French painting. He was the official painter to the court of the king, Louis XI.

Whether it is in his miniatures that elaborate even the smallest detail or in his large formatted paintings on wood panel, the art of Fouquet always possesses monumental character.

His subjects articulate themselves on large surfaces with defined lines of brilliant purity.



269. Jean Fouquet, c. 1420-before 1480, French. Medallion: *Self-Portrait*, c. 1450. Painted enamel on copper, diameter: 7.5 cm (with border). Musée du Louvre, Paris. Early Renaissance.

270. Jean Fouquet, c. 1420-before 1480, French. Rondel, monogrammed with 'LC', c. 1460. White glass, yellow silver, and lead, diameter: 19.5 cm. Musée de Cluny, Paris. Early Renaissance.

#### 271. Anonymous.

Virgin with Child: Notre Dame de Grasse, 1451-1500. Limestone, 75 x 112 x 38 cm. Musée des Augustins, Toulouse. Gothic.







272. Anonymous.

Jug in the shape of an elephant, 15<sup>a</sup>-16<sup>a</sup> century.

Stoneware, decorated with polychrome enamel, length: 21 cm.

Private collection. Vietnamese.

273. Anonymous. Water pitcher, decorated with a dragon, 1465-1487. Porcelain, height: 21.6 cm.





275. **Anonymous.**Moon-shaped jug with a painting of a dragon, 1465-1487.
Porcelain, height: 27.4 cm.
Private collection. Chinese.

276. Anonymous. Blue plate, 1465-1487. Porcelain, diameter: 27.4 cm. Private collection. Chinese.









#### 277. Anonymous.

Enseigne à l'arbalète: Vierge et Saint Hermès (Crossbow emblem: Virgin and St Hermes), Rheinland, 1480-1500. Silver, partially gilded, 30 x 6 cm. Musée de Cluny, Paris. Renaissance.

#### 278. Anonymous.

Portable altar, second half of the  $15^{\rm th}$  century or end of the  $16^{\rm th}$  century. Amethyst, gilded, repoussé, filed, and engraved silver, niello, wooden core,  $23.8 \times 27.3$  cm. Musée du trésor de la Cathédrale St-Jean, Lyon. Byzantine.

279. Apollonio di Giovanni, 1415/1417-1465, Italian.
Wedding chest, *Tournament in the Piazza Santa Croce in Florence*, middle of the 15<sup>th</sup> century.
Poplar wood, carved and gilded, decorated with oil colours.
National Gallery, London. Early Renaissance.

280. Giovanni di ser Giovanni, known as Scheggia, and Workshop, 1406-1486. Italian.

Tiberius Gracchus and Cornelia, 1465-1470.
Poplar wood, base of slabs, 45 x 174.1 x 1.8 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. Early Renaissance.

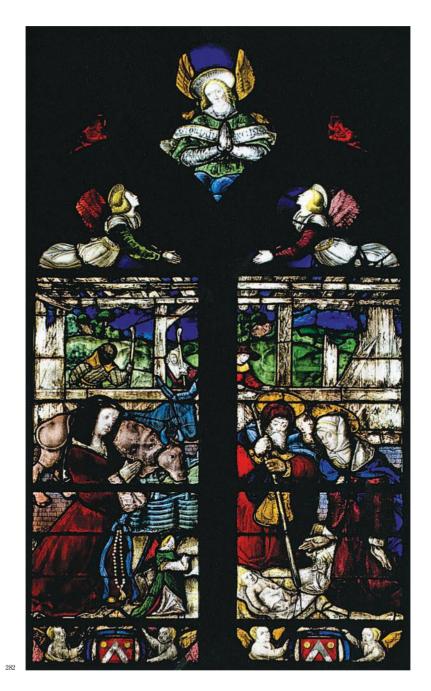
281. Guidoccio Cozzarelli, 1450-1516, Italian. Cupboard panel, *Odysseus' Departure*, 1480-1481. Poplar wood, base of slabs, 34 x 121.5 x 2.5 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Early Renaissance.











282. **Anonymous.**Stained glass window: *The Nativity*, c. 1490-1500.
After a sketch from Jean Poyer, 220 x 142 cm.
Private collection, Paris.





283. Jean I Pénicaud, c. 1490-after 1543, French. Christ Blesses the Praying Virgin, c. 1480. Enamel painted on copper, 33 x 24.5 cm. Musée de Cluny, Paris. Early Renaissance.



284. Anonymous.

Illustrated cup, *The Labours of Hercules*, c. 1480-1500.

Enamelled blue glass, height: 16.5 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Early Renaissance.



VEIT STOSS
(HORD AM NECKAR, C. 1450 – NUREMBERG, 1533)

German sculptor and wood carver Veit Stoss is considered, with Tilman Riemenschneider, as the greatest wood carver of his age. In 1477, he went to Krakow, where he was actively engaged until the end of the century. It was here that he carved the high altar for St Mary's Basilica, between 1477 and 1489. On the death of King Casimir IV in 1492, Stoss carved his tomb in red marble for the Wawel Cathedral in Krakow. To the same date is ascribed the marble tombstone of the archbishop Zbigniew Ollsnicki in the cathedral at Gnesen (Giezno). In 1496, he returned to Nuremberg, where he did a great deal of work completing altars. His best-known sculpture is the Annunciation for the Church of St Lorenz in Nuremberg, from 1518, carved in wood on a heroic scale and suspended from the vault.

285. Hans Hemling, 1435/1440-1494, Flemish. Shrine of St Ursula, 1489. Oil colours on wooden panel and gilding, 87 x 33 x 91 cm. Memling in Sint-Jan – Hospitaalmuseum, Bruges. Renaissance. 286. Veit Stoss, c. 1450-1533, German. St Mary's Altar: *Dormition of Mary* (centrepiece), 1489. Linden, oak, and larch, 11 x 13 cm. St Mary's Basilica, Krakow. Late Gothic.





287. Anonymous. Main reliquary of St Stephen of Muret, c. 1495-1507. Gilded silver, bust of wood, height: 27 cm (head only). Saint-Sylvestre Church, Saint-Sylvestre-Cappel.





288. Bartolomeo Bellano (attributed to), 1437/1438-1496/1497, Italian.

St Jerome and the Lion, c. 1490-1495.

Bronze, 25 cm.

Musée du Louvre, Paris. Early Renaissance.

289. Anonymous.

Mary of Egypt, c. 1490.
Polychrome limestone, height: 130 cm.
Church of Saint-Germain-l'Auxerrois, Paris. Gothic.



290. Anonymous.

Box with games, end of the 15th century.

Ebony, stained walnut, and ivory, 39 x 24 cm (closed).

Musée de Cluny, Paris.



291. Anonymous.
Octagonal folding table, c. 1480-1500.
Oak, 75 x 90.5 x 79 cm.
Musée de Cluny, Paris. Late Gothic.



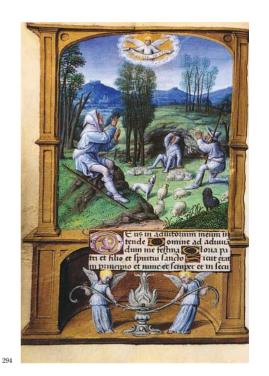
292. **Anonymous**.

Box with print depicting the *Martyrdom of St Sebastian*, end of the 15th century.

Wood, leather, iron, and fabric. Coloured xylography, done with a stencil, 21 x 34 x 13 cm.

Musée de Cluny, Paris. Late Gothic.











297. **Anonymous.** *Narcissus*, Paris, c. 1500.
Wool and silk, 282 x 311 cm.
Museum of Fine Arts, Boston.

#### 293. Anonymous.

Compilation in honour of St Denis, 1495-1498. Illuminated manuscript, 26 x 17.5 cm. Bibliothèque nationale de France, Paris. Early Renaissance.

#### 294. Anonymous.

Book of Hours of Anne of Brittany and Mary Tudor, Tours, c. 1498. Vellum, 13.1 x 8.9 cm. Bibliothèque municipale, Lyon. Early Renaissance.

#### 295. Anonymous.

Minerva, France (?), after 1491. Tapestry, wool, and silk, 257 x 156 cm. Private collection. Early Renaissance.

#### 296. Anonymous.

Fragment of a curtain from *The Stories of Virtuous Women:*Penelope at Her Loom, c. 1500.

Wool and silk, 100 x 150 cm.

Museum of Fine Arts, Boston.



298. Anonymous. Cabinet, Italy, 16<sup>th</sup> century. Plated red tortoiseshell with ivory. Château de Blois, Blois. High Renaissance.







300. Anonymous.

Serving cabinet with plant detail, France, end of the 15th century.

Oak and iron, 162 x 118 cm.

Musée du Louvre, Paris. High Renaissance.

299. Anonymous.

Medallion of Louis XII (recto) and Anne of Brittany (verso),
Lyon, 1499.

Bronze, diameter: 17 cm.
Musée national de la Renaissance, Château d'Écouen,
Écouen. Early Renaissance.

301. Anonymous. Choir stalls, Beauvais, 1492-before 1500. Oak, height: 87 cm. Musée de Cluny, Paris. Gothic.













#### 306. Anonymous.

Stained glass window with the creat of Jean de Lorraine, c. 1505-1518.

Stained glass window, diameter: 42 cm.

Musée Lorrain, Nancy.

#### 302. Anonymous.

St John the Baptist Praying in the Wilderness, Rouen, c. 1500-1510.

Stained glass window, 114 x 61 cm.

Victoria and Albert Museum, London.

303. **Jean Barb**e (attributed to), French.

The Crucilixion: Roman Captain Recognises the Divine Nature of Christ, 1502 (?).

Grisaille stained glass window, 86 x 53 cm.

Archiepiscopal complex of Rouen, Rouen.

#### 304. Anonymous.

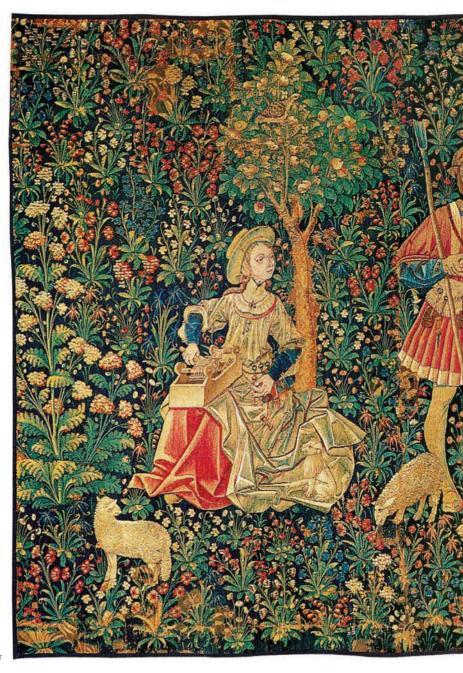
Bearing of the Cross, Paris, c. 1500. Stained glass window, 73 x 41 cm. Musée de Cluny, Paris.

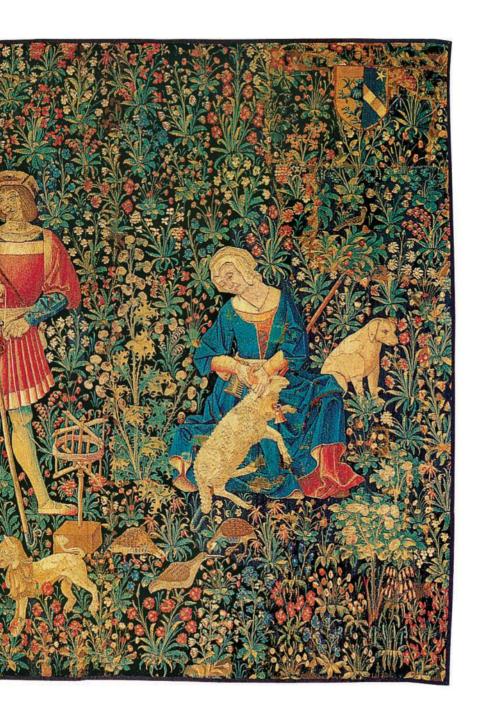
#### 305. Anonymous.

Stained glass window with *The Great Triumphs of Petrarch:*The Triumph of Chastity and The Triumph of Death, Troyes, 1502.

Stained glass window, 112 x 61 cm.

Church Saint-Pierre-ès-Liens, Ervy-le-Châtel (France).















311. Léonard, known as Nardon Pénicaud, unknown - c. 1542, French. The Crucifixion, 1503.
Painted enamel on copper, 33.5 x 25.5 cm.
Musée de Clunv. Paris. Late Gothic.

312. Master of the Triptych of Louis XII, French. The Sorrowful Virgin, c. 1500. Painted enamel on copper, 30 x 21 cm. Musée du Louvre, Paris. Late Gothic.

### LÉONARD, KNOWN AS NARDON PÉNICAUD (Date unknown – c. 1542)

Nardon Pénicaud was a French enamellist and founder of the first dynasty of enamellers from Limoges. The only dating for his works comes from the date on *The Crucifixion* from 1503 (currently at Musée de Cluny). The enamels used by Pénicaud were polychrome; he applied dark colours that he deposited onto gold or silver leaf. Pénicaud only presented religious scenes and was inspired by northern and eastern woodcuts. Although his will is dated 1541, his workshop was continued during the 16th century by his parents, Jean I, Jean II (most likely one of his sons) and Pierre (another son).

308. Anonymous.

Tapestry (fragment), beginning of the  $16^{\circ}$  century.

Wool,  $258 \times 250$  cm.

The State Hermitage Museum, St Petersburg. Persian.

#### 309. Anonymous.

Tapestry representing *The Life of St Stephen: The Miracle of Mules* (detail), c. 1500. Wool and silk, 166 x 396 cm. Musée de Cluny, Paris. Late Gothic.

310. **Anonymous.** *The Crucifixion*, c. 1501-1518.

Wool and silk, gold and silver threads, 343 x 343 cm.
La Chaise Dieu Abbey, La Chaise Dieu. Late Gothic.



313. Master of the Triptych of Louis XII, French. The Coronation of the Virgin, c. 1500. Painted enamel on copper, diameter: 23 cm. Musée du Louvre, Paris. Late Gothic.



314. Anonymous.
Chest belonging to Bishop François d'Estaing of Rodez, 1501-1529.
Carved and painted linden, 43 x 72.2 x 42.6 cm.
Rodez Cathedral, Rodez.



315. **Anonymous**.
Altarpiece with the *Passion and Childhood of Christ*, c. 1500-1510.
Polychrome oak, 235 x 214 x 26 cm.
Musée du Louvre, Paris. Late Gothic.



316. Anonymous.

Three backrests from the choir stalls of the Château de Gaillon, c. 1508-1510.

Oak, 55 x 58 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.



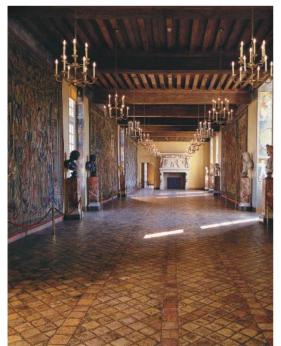
317. Anonymous. Chest, 16<sup>a</sup> century. Carved wood, 150 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.



318

318. Anonymous. Frieze from the Castle of Vélez Blanco: *The Birth of Hercules*, Spain, 1505-1520. Carved pine,  $90 \times 605$  cm (with frame). Musée des Arts décoratifs, Paris.









#### 319. Anonymous.

Gallery of *Psyche, David's Army Gathers Strength for the Siege of Rabbah* (detail from the third component), tapestry of *David and Bathsheba*, 1510-1515. Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.

#### 320. Anonymous.

Gallery of *Psyche*, tapestries of *David and Bathsheba*, 1510-1515. Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.

#### 321. Anonymous.

Gallery of *Psyche, David Orders Jacob to Assemble the Army* (detail from the second component), tapestry of *David and Bathsheba*, 1510-1515. Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.

#### 322. Anonymous.

The Tapestry of the World, part of the cycle The World is Driven by Vice and Protected by Virtue, Brussels, 1510-1525.

Tapestry, wool, and silk, 390 x 345 cm.

Musée des Arts décoratifs. Paris. Renaissance.

#### 323. Anonymous.

The Departure of a Hunting Party, part of The Splendid Life, southern Netherlands, c. 1510-1520.

Tapestry with wool and silk threads, 285 x 285 cm. Musée de Cluny, Paris. Renaissance.

#### 324. Anonymous.

The Bath, part of The Splendid Life, southern Netherlands, c. 1510-1520.

Tapestry with wool and silk threads, 285 x 285 cm.

Musée de Cluny, Paris. Renaissance.



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325. Anonymous.
Dish with turquoise rosettes, Turkey, 1530-1535.
Porcelain, blue and turquoise adornment
on white background, diameter: 37.5 cm.
Private collection. Oriental.

326. Casa Pirata Workshop. Bowl with the *The Martyrdom of St Cecilia*, Italy, c. 1525. Majolica, diameter: 25.4 cm. Musée des Arts décoratifs, Paris. Mannerism.



327. Anonymous.

Jug with the crest of Pierre Tallon, 16<sup>a</sup> century.
Engraved, gilded, and painted glass, 21 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



328. Anonymous. Stone jug 'with halberdier', 16° century. Engraved, gilded, and painted glass, 17 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



329. **Anonymous**.

Pitcher with the crest of Catherine de Foix, Venice, before 1517.

Handblown transparent glass, polychrome enamel, gold, 37 cm.

Musée du Louvre, Paris. Renaissance.



330. Anonymous.

Jug with the crest of Anne of Brittany, 16<sup>th</sup> century.

Enamelled glass, 21 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.







# 331. **Anonymous.**Passover Lamb pendant, France, 16<sup>th</sup> century. Gold, baroque pearls, 3.5 x 3 cm. Musée des Arts décoratifs, Paris. Baroque.

## 332. Anonymous. Ship of Anne of Brittany's heart, 1514. Gold alloy, repoussé, guilloché, and enamelled, 15.6 x 13.1 x 6.4 cm. Musée Dobrée, Nantes.

#### $333.\ \textbf{Anonymous.}$

Ciborium from the treasury of the Order of the Holy Spirit, Paris, c. 1530. Quartz, gilded and enamelled silver, pearls, garnet, agate and mussel cameos, 33 cm. Musée du Louvre, Paris. Mannerism.



#### BENVENUTO CEllini (Florence, 1500-1571)

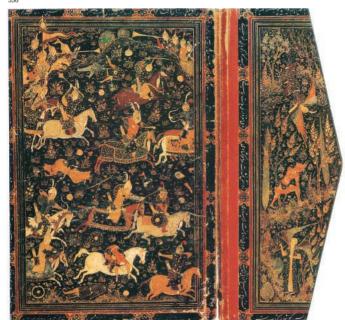
Italian artist, metalworker, and sculptor Benvenuto Cellini was the third child of Giovanni Cellini, a musician and artificer of musical instruments. When he reached the age of fifteen his father reluctantly consented to his being apprenticed to a goldsmith. He had already attracted notice in his native area when he was banished for six months in Siena, where he worked for a goldsmith; from there he moved to Bologna, where he progressed further in the trade. After visiting Pisa and after twice resettling for a short time in Florence, he left for Rome. He was nineteen. His first attempt at his craft there was a silver casket, followed by some silver candlesticks, and later by a vase for the bishop of Salamanca, which introduced him to the favourable notice of Pope Clement VII. In the attack upon Rome by the constable de Bourbon, which occurred immediately after, in 1527, the bravery and address of Cellini proved of particular service to the pontiff. From Florence he went to the court of the Duke of Mantua, and then again to Florence and Rome, where he was employed not only in the working of jewellery, but also in the execution of dies for private medals and for the papal mint.

Between 1540 and 1545 he worked at the court of Francis I at Fontainebleau and in Paris, where he created his famous salt cellar of gold enriched with enamel. After approximately five years of laborious and sumptuous work, the intrigues of the king's favourites led him to retire to Florence, where he employed his time in works of art, and exasperated his temper in rivalries with the uneasy natured sculptor Vaccio Bandinelli. During the war with Siena, Cellini was appointed to strengthen the defences of his native city, and, though rather shabbily treated by his ducal patrons, he continued to gain the admiration of fellow citizens by the magnificent works he produced. He died in Florence in 1571, unmarried, leaving no posterity, and was buried with great pomp in the church of Annunziata.

Besides the works in gold and silver, previously mentioned, Cellini executed several pieces of sculpture on a grander scale. The most distinguished of these is the bronze *Perseus*, a work first suggested by Duke Cosimo de' Medici. The casting of this great work gave Cellini the utmost trouble and anxiety; and its completion was hailed with rapturous homage from all parts of Italy.



336



#### 335. Anonymous.

Book cover with flaps, end of the year 1520. Leather, lacquered, painted, and gilded papier-mâché, 19.6 x 18.8 cm (cover); 29.6 x 9.2 cm (flaps). National Library of Russia, St Petersburg, Persian.

#### 336. Anonymous.

Book cover, 16th century.

Lacquered, painted, and gilded papier-mâché and leather, and accented gold, 41.6 x 28 cm (cover); 41.5 x 14 cm (flaps). National Library of Russia, St Petersburg. Persian.

#### 337. Anonymous.

Fabric with warriors and prisoners, Iran, 16th century.
Silk, 128 x 67 cm.
Musée des Arts décoratifs, Paris. Eastern.

#### 338. Anonymous.

Tapestry with medallion, 16th century. Silk, 248 x 199 cm. Khalili Collection. Eastern.

#### 339. Anonymous.

Velvet tunicle, 16th century.
Silk and silver, 118.5 x 33 cm.
The State Hermitage Museum, St Petersburg, Persian.

#### 340. Anonymous.

Prayer mat, known as 'Bellini', 16th century. Silk, 156 x 100 cm. Musée des Arts décoratifs, Paris.

### — RENAISSANCE —











341. Anonymous.
Farnese cabinet, middle of the 16th century.
Walnut, 230 x 213 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



343. Anonymous.

Chayère (chair for royals, nobles, or ecclesiastics), first half of the 16<sup>th</sup> century.

Stained wood, height: 147 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



342. Anonymous.

Serving cabinet from Joinville, 1524.

Oak, 144 x 129 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



344. Anonymous.

Chayère (chair for royals, nobles, or ecclesiastics), Île-de-France, c. 1550.

Stained walnut. Renaissance.



345. **Anonymous**.
Wardrobe with four doors and sixteen medallions with profiles, c. 1515-1520.
Stained oak, 232 x 176 x 70 cm.
Musée des Arts décoratifs, Paris. Renaissance.





# LÉONARD LIMOSIN (LIMOGES, C. 1505 – DETWEEN JANUARY 1575 AND FEBRUARY 1577)

Léonard Limosin was a French painter, enameller, illustrator, and engraver from the 16th century. Little is known about his life during his early period, probably he was a student of Léonard Pénicaud. In 1530, he was Painter to the King and completed several enamel pieces for churches and a number of pottery and glazed boards.

As his portraits were greatly beloved, he painted in 1544 the Queen of France, the wife of Francis I. In 1548, he was appointed servant of the king's chamber.

His enamelled pieces are sensational; Limosin devoted himself with a wide colour palette and coated his objects with purple or blue glaze. Through the certainty of his designs, the influences from the School of Fontainebleau, and his effortless execution, Leonard Limosin stands as the leading enameller of Limoges.

346. Léonard Limosin, c. 1505 - between January 1575 and February 1577, French.

Portrait of Eleanor of Hapsburg, 1536.

Painted enamel, 36 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.

347. **Léonard Limosin**, c. 1505 - between January 1575 and February 1577, French. *Peter the Apostle*, c. 1535. Painted enamel, 22.8 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



348. **Benvenuto Cellini**, 1500-1571, Italian.
Relief customised for the Palace of Fontainebleau gates, *The Nymph of Fontainebleau*, 1542-1543.
Bronze, 205 x 409 cm.
Musée du Louvre, Paris. Mannerism.



349. **Girolamo della Robbia**, 1488-1566, Italian. *Leda and the Swan*, c. 1540. Lacquered terracotta, 26 x 66 cm. Liebieghaus, Frankfurt am Main. Mannerism.



# Dirck Crabeth (1501-1574)

Son of a family of painters, Dirck Crabeth was a Dutch stained-glass painter, designer of tapestries and cartographer. With the establishment of his reputation, Crabeth received numerous commissions for stained glass windows. He executed one of his most important projects from 1555-1571. Completing eight windows for the grand St John Church in Gouda (Netherlands), it now belongs to the UNESCO heritage list. One of the first stained glass windows portrays the baptism of Jesus by John the Baptist, installed in 1555.

A number of original drawings by Crabeth for church windows are still conserved.

350. **Dirck Crabeth** and **Workshop**, 1501-1574, Dutch. Stained glass window depicting *The Taking of the Ark*, 1543. Grisaille, yellow silver, glass, and lead, 109.5 x 64.8 cm. Musée des Arts décoratifs, Paris.



351. Anonymous.

The Worship of the Golden Calf (detail), middle of the 16th century.

Threads of silk and silver, 34 x 51 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.



352. After Jean Cousin the Elder, c. 1490/1500 - after 1560, French.

Tapestry with the Story of St Mammes. St Mammes Giving Himself up to the Court of the Governor of Cappadocia, 1544. Tapestry, wool, and silk, 440 x 450 cm.

Musée du Louvre, Paris.



353. Anonymous.
'Fan' table, second half of the 16° century.
Stained wood, 82 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. Renaissance.





## JEAN GOUJON (Normandy c. 1510 – Bologna c. 1566)

The first mention of his name occurs in the accounts of the Church of Saint-Maclou in Rouen in the year 1540. On leaving Rouen, Goujon was employed by Pierre Lescot, the celebrated architect of the Louvre, on the restorations of Saint-Germain l'Auxerrois. In 1547, appeared Martin's French translation of Vitruvius, the illustrations of which were due, the translator tells us in his dedication to the king, to Goujon.

We learn from this statement not only that Goujon had been taken into the royal service on the accession of Henry II, but also that he had been previously employed under Bullant on the Château d'Ecouen. Between 1547 and 1549 he was employed in the decoration of the Loggia ordered from Lescot for the entry of Henry II into Paris, which took place on 16 June 1549. In the late 18th century, Bernard Poyet reconstructed Lescot's edifice into the Fontaine des Innocents, a considerable variation from the original design. At the Louvre, Goujon, under the direction of Lescot, executed the carvings of the southwest angle of the court, the reliefs of the Escalier Henry II, and the Tribune des Caryatides. Associated with Philibert Delorme in the service of Diana of Poitiers, Goujon worked on the embellishment of the Château d'Anet, which rose between 1548 and 1554.

Unfortunately, the building accounts for Anet disappeared. Goujon executed a vast number of other works of equal importance destroyed or lost in the great Revolution. In 1555, his name appears again in the Louvre accounts, and continues to do so every succeeding year up to 1562, when all trace of him is lost. In the course of that year an attempt was made to release from royal employment all those suspected of Huguenot tendencies. Goujon has always been claimed a Reformer; consequently, it is possible he fell victim to this attack.



354. **Jean Goujon**, c. 1510-1566, French. Relief, *Nymphs*, 1549. Stone, 74 x 195 cm. Musée du Louvre, Paris. Mannerism.

355. **Jean Goujon**, c. 1510-1566, French. *Nymph and Triton*, 1549. Stone, 73 x 195 x 12 cm. Musée du Louvre, Paris. Mannerism.

356. **Anonymous.**Fountain of Diana, middle of the 16<sup>th</sup> century.
Marble, 211 x 258 x 134 cm.
Musée du Louvre, Paris. Mannerism.

357. **Germain Pilon**, c. 1529-1590, French. Funerary spirit, 1558. Marble, 85 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.









358. **Anonymous.**Plaque of the harness of a horse of Henry II (detail), *The Death of Cleopatra*, c. 1556.
After a drawing by Étienne Delaune. Iron, 40 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.

359. **Anonymous.** Armour belonging to Henry II (detail), c. 1559. Polished and chiselled iron. Musée du Louvre, Paris. Mannerism.

#### 360. Anonymous.

Shield belonging to Henry II, c. 1555. Iron, partially coated with gold and silver. Musée du Louvre, Paris. Mannerism.





361. Anonymous. Armour belonging to Henry II, c. 1559. Polished and chiselled iron. Musée du Louvre, Paris. Mannerism.

362. Francesco Negroli and his brothers, 1510-1579, Italian. Armour of Henry's heir apparent, later Henry II, c. 1536-1547. Iron coated with silver, 181 x 67 cm; weight: 19.7 kg. Musée de l'Armée, Paris. Mannerism.







363. **Léonard Limosin**, c. 1505 - between January 1575 and February 1577, French. *The Descent from the Cross*, 1557.

Painted enamel, 33.5 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.

364. Léonard Limosin, c. 1505 - between January 1575 and February 1577, French.

Portrait of the High Constable of Montmorency, Limoges, 1556.

Painted enamel on copper, giltwood mount, 75 x 54 cm.

Musée du Louvre, Paris. Mannerism.

365. **Pierre Courteys**, 1520-1591/1602, French. *Jupite*, 1559. Painted enamel, 16.5 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.





#### 366. Anonymous. Table clock, Blois, c. 1560.

Silver, gilded brass, iron from Abbeville, 12 x 8 cm. Musée national de la Renaissance, Château d'Écouen, Écouen.

#### 367. Anonymous.

Bottle with the crest of Catherine de' Medici, c. 1560. Opaque glass, gilded and painted, 19.5 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.

### 368. Anonymous.

Ewer and basin, said to have belonged to Charles V, Antwerp, 1558-1559. Basin: Conquest of Tunis in 1835. Ewer: The Embarkment of the Troops of Charles V after Battle. Gilded silver and partially enamelled. Musée du Louvre, Paris.







369. Saint-Porchaire's Workshop, French. Ewer with the letter G, c. 1550. Ceramic from Saint-Porchaire, height: 37.2 cm. Musée du Louvre, Paris. Mannerism.



370. Anonymous.
Wine jug from the reign of Elizabeth I, 1560-1585.
White and blue porcelain, silver-plated mount, height: 25.6 cm.
Victoria and Albert Museum, London. Chinese.



371. **Anonymous.**Bottle with plum blossoms, c. 1560.
Ceramic.
Khalili Collection. Eastern.



372. **Pierre Reymond**, 1513-1584, French.
Plate with *Month of September, the Harvest*, Limoges, 1561.
Painted enamel on copper, grisaille, diameter: 18 cm.
Musée des Arts décoratifs, Paris. Mannerism.

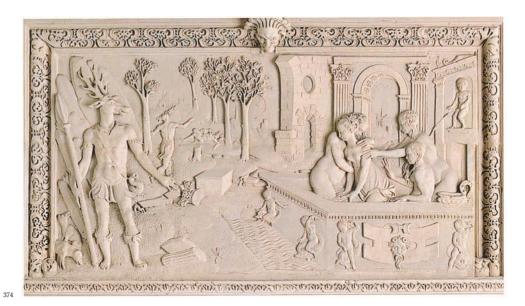


373. Anonymous.

Beer jug decorated with carnations and leaves, last quarter of the 16<sup>a</sup> century.

Ceramic, 26 x 14.5 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Eastern.



374. Anonymous. Mantle piece detail, Diana and Actaeon, 1562. Stone. Musée national de la Renaissance, Château d'Écouen, Écouen.



375. Germain Pilon, c. 1529-1590, French. The Fates, 1586. Marble, 162 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.

## Alessandro Vittoria (Trento, 1525 - Venice, 1608)

Alessandro Vittoria was a sculptor, engraver, medallist, and architect. Born in Trento, he worked from 1543 to 1547 in Sansovino's Workshop in Venice. After a few trips to Vicenza, Padua, and Brescia, he finally relocated to Venice, where began his artistic career.

His style, expressive, dramatic, and elegant, secured him a place in amongst the European mannerist sculptors. He was influenced by Sansovino and realised a magnificent work in Venice, including the caryatides at the Piazza di San Marco, Scalad'Oro in Doge's Palace, and many monumental altars, bronzes, and busts.

Vittoria worked with Palladio on the Villa Pisani and with Veronese.

He died in 1608 in Venice.



376. **Germain Pilon**, c. 1529-1590, French. *The Lamentation of Christ*, 1580-1585.

Probably adorned the altar at the Church of Sainte-Catherine-du-Val-des-Écoliers, in Paris.

Bronze, 47 x 82 cm. Musée du Louvre, Paris. Mannerism.



377. Alessandro Vittoria, 1525-1608, Italian. *Jupiter*, c. 1560.

Bronze, 72 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.



378. Jean Boulogne, 1529-1608, Flemish. Nessus and Deianeira, Florence, c. 1580. Bronze with red-brown patina, height: 42.1 cm. Musée du Louvre, Paris. Mannerism.







# 379. **Anonymous.**Dresser with harpies, 1570. Walnut, 147 x 130 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.

#### 380. **Anonymous.** Two-piece sideboard, end of the 16<sup>th</sup> century. Light walnut. High Renaissance.

381. Anonymous.

Wardrobe, said to be from Clairvaux, c. 1570.

Walnut, 246 x 136 cm.

Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.



382. Anonymous. Wardrobe, said to be by Hughes Sambin, c. 1580. Walnut and oak, partially gilded and painted, 206 x 150 cm. Musée du Louvre, Paris. High Renaissance.



383. Anonymous.
Fluted ewer, Florence, end of the last quarter of the 16<sup>st</sup> century.
Medici porcelain, height: 26 cm.
Musée du Louvre, Paris. Mannerism.



384. Francis II de' Medici Manufactory, Italian.
Wine bottle, 1581.
Fine Medici porcelain, decoration in blue cameo, 27.7 x 11.3 cm.
Musée national de la Céramique, Sèvres.



385. Anonymous. Glass chalice, probably from France, end of the 16th century. Handblown glass shaped whilst hot, height: 16.4; diameter: 15.3 cm. Musée des Arts décoratifs, Paris. High Renaissance.



386. François Briot, c. 1550 - after 1616, French.
Basin and ewer, c. 1585.
Molten tin, diameter: 45 cm (basin), 28 x 13.5 cm (ewer).
Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.



387. **Anonymous.**White and blue drinking bowl, 1599-1600.
Porcelain, height: 13.9 cm; diameter: 23.6 cm.
Victoria and Albert Museum, London. Chinese.



388. Anonymous. A pilgrim's water pitcher, Deccan Plateau (India), 15<sup>th</sup> century. Bronze, height: 30.5 cm. Khalili Collection. Eastern.

 $389. \ Anonymous.$  Table clock, end of the 16th century. Silver, gilded brass, iron,  $15\times10$  cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.











390. Anonymous.
Venetian cabinet, c. 1600.
Wood with ivory and mother-of-pearl, painted, 96 x 107 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.

391. Anonymous.
Cabinet 'with riders', 1615-1620.
Stained wood, 264 x 142 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.

392. Anonymous.

Dressing gown, c. 1600.
Silk, 129 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen. High Renaissance.

#### 393. Anonymous.

Mystical Marriage of St Catherine, c. 1610.
Framework of cloth, threads of silk and gold, 400 x 495 cm.
Musée national de la Renaissance, Château d'Écouen, Écouen, High Renaissance.



394. Anonymous.

Mazarin desk with seven drawers, 17<sup>th</sup> century.

Boulle-style marquetry, background in red-tinted tortoiseshell, inlay.

Châteaux de Umailles et de Trianon, Umailles. Baroque.

# BAROQUE

f all sovereigns, Louis XIV is certainly the monarch who best knew how to surround the royal majesty with the most dazzling splendour. He required sumptuous buildings for his habitation, and if Versailles as a palace realised his dreams, he still required that the furniture destined to fill those galleries with glittering mirrors, gildings, paintings, and sculptures, should be worthy of such companionship and should exhibit a magnificence unknown until that day. Logical in his conceptions, the king understood that he must entrust the manufacture of the carpets, furniture, and silverware to real artists. In order to gather the most talented, he initially granted apartments in the Louvre to each of those who had distinguished themselves by works of uncommon merit

This magnificence is also due to superbly-framed tapestries, to shimmering brocades, in which the cities of Lyon, Tours, and Venice excelled, to immense paintings by Le Brun and Van der Meulen.

On the other hand, wallpaper imitating leather and silk appeared and its unexpected cost-saving seemed appreciated. This period coincided unexpectedly with the end of rich stained glass windows, because transparent glass windows began to resemble our own modern variety. Indeed, the heavy and exuberant ceramic works of Bernard Palissy are spurned in favour of Chinese porcelain, earthenware from Rouen and Nevres, and this movement towards simplicity, both in shape and decor, was in conjunction with the contractions above.

Now we will delve more deeply into its recognisable traits. Boulle furniture: cased clocks, cupboards, drop-front tables, desks, corner cabinets, commodes, mirrors, etc., in ebony and black shell marquetry encrusted with engraved brass arabesques, decorated with chiselled bronzes. Decor: suns, flowerets, foliage, cartouches, scrolls, shells, and caps

placed in the axis, fleurs-de-lis alternating with the royal cipher, etc. Beds without posts with velvet and feather curtains with heavy canopies. Canopies, boxes in trimmed silk and tablecloths. Ceilings, panelled with mouldings and white and gold ornaments. Decorated with complex pelmets of unequalled wealth and strength.

The silverwork tends to assault the modesty of the wood. Furthermore, the idea of bulbous furniture, with wonderful commodes with practical drawers, first appeared under the Sun King, as did the idea of large desks replacing earlier counters and tables. Moreover, we should not forget that the art of cabinetmaking reached its peak at this time with its learned veneers, and the little pieces of furniture that would abound later, such as corner cupboards, shelves, consoles, which are nothing more than pieces derived from earlier commodes and desks. Indeed, the balconies and gates speak of the triumph of ironwork in general, and the way these pieces are covered in chiselled appliqués and giving them marble tablets dates from Louis XIV. Cabinet making would become clearer and the next period would play with the elements of form it had just recovered.

If, finally, under Louis XIV and Louis XV, the art of jewellery-making reaches its peak, under the Sun King, jewellery was as solemn and as noble in its splendour as it was fanciful and graceful under Louis XV.

True Louis XV style, according to the experts, is marked by a revival of the classical spirit and a rejection of the convoluted Régence style. J.F. Oëben, Madame de Pompadour's cabinetmaker, refocused on cabinets, reacting against the oppressive profusion of bas-reliefs and bronze ornaments in the tradition of C.A. Boulle. Another master cabinetmaker was Riesener. Riesener accents the rigid transformation of the Louis XV style. Gold working remained under the spell of the unique, contorted shapes expressed in

Meissonnier, Oppenord, and Prieur's designs until François Germain, Auber, Favolle, etc. returned to Greek simplicity.

Louis XV jewellery invokes the same spirit of simplicity and sobriety of details that pervades the entire style, although pieces were somewhat heavy and formal.

In the realm of tapestry, the Gobelins' activity never slowed down after the Great King's passing, although the solemnity of their projects diminished during the century of grace and lightness.

Although frames had expanded and acquired ornamental extravagances, the subjects of the paintings they held were 'amusing' and of small dimensions. Examples would be Charles-Antoine Coypel's depiction of Vie de Don Quichotte, Claude Audran's paintings of the seasons and the elements, and Boucher's images of the gods' great loves.

As is always the case, the jewellery created in the 18th century reflected the tastes of the times. The precious, undulating, contorted Rocaille genre of jewellery falls into the same system of ornamentation governing friezes and tympana, ceilings and panels, that goes all the way down to miniatures set in meticulously-gilded frames. The same pastoral and romantic scenes decorated medallions, buckles, and broaches often enhanced by a variety of gems or pearls. Likewise, eccentrically-shaped rings made from precious metals reflected the capricious ideal and grace of the period.

This was the age of Riesener's furniture and its precious marquetry enhanced by Gouthière's exquisite carvings, the age of large-scale nudity, of faded, subdued decorations with supple fabrics made in Lyon, and of white paint accented by a narrow sliver of gold. And it was still the age of fine fluting, garlands, ribbons, and hunting and fishing motifs and trophies.

Metalwork was inspired by goldsmith masters such as Gouthière and Germain. The latter was responsible for many of the most remarkable masterpieces of the  $18^{\rm th}$ 

century, while the former was more closely associated with gilded bronze work. At the time, coloured crystal was mixed with metal for a clear, transparent reflection like that of silver to create a bright ensemble and to liven up the simple shapes that followed the previous, more torturous ones. Blue crystal was preferred. Silver and its lovely motifs were used for salt shakers, teapots, and centrepieces supported by travs with discreet feet and decorated with acanthus leaves and bacchante heads among the usual garlands. The fever for metalwork produced a slew of small objects and cases: candy dishes, flasks, snuffboxes, etc. And, of course, there was that familiar Louis XVI knick-knack. the fan. Decorative fans were made from perfumed wood and ivory and trimmed with gold. They depicted the romantic subjects of the era: pastoral scenes and Chinese images, and they were embedded with beautiful ornaments. The snuffboxes and candy dishes cannot be overlooked with their cameos (a very fashionable piece of jewellery following the discovery of Pompeii), their enamels, their mosaic and their rare miniatures.

During Louis XVI's reign and through the early years of the French Revolution was the most impressive artistic period for the Sèvres factory in terms of both form and decoration. Chemistry had miraculously created regal blues, turquoises, violets, daffodil yellows, and corals to be used in decorating cups, glasses large and small, vases, and any other piece of tableware, much to the delight of enthusiasts. The Pajous, Falconets, and Clodions created exquisitely-slight, unglazed porcelain sculptures for Sèvres that nicely complemented the enormity of the large table pieces. The Louis XVI vase by Sèvres is generally Classical, with a handle formed by scrolls or laurel leaves and other foliage.

The era we have just outlined ended in revolution, but only after taking advantage of a necessary and engaging evolution in good taste, subtlety, and distinction to create a welcome diversity of styles.



395. **Anonymous.**Pitcher, Paris, 1603-1604.
Silver, 18 x 18.2 cm.
Musée des Arts décoratifs, Paris. Mannerism.





396. **Anonymous.**Pencil holder, 17<sup>th</sup> century.
Bamboo, height: 13.5 cm.
National Palace Museum, Taipei. Chinese.

397. Anonymous. Pencil holder, 17<sup>th</sup> century. Bamboo, height: 15.4 cm. Shanghai Museum, Shanghai. Chinese.



398. **Anonymous.**Jug, 17<sup>a</sup>-19<sup>a</sup> century.
Ivory, height: 45.4 cm.
National Palace Museum, Taipei. Chinese.

399. Anonymous. Knife and fork, 17th century. Figures made of ivory. Sexmuseum Amsterdam, Amsterdam.





400. **Jean I or Jean II Limosin**, active beginning of the 17<sup>th</sup> century, French. Water pitcher: *Triumphal Procession of Bacchus, Amphitrite, and Poseidon*, c. 1600-1620. Painted enamel, polychrome, height: 27.8 cm. Musée national de la Renaissance, Château d'Écouen, Écouen. Mannerism.



401. Suzanne de Court, 1575-1625, French.

Plate with *The Clever Virgins and the Foolish Virgins*, beginning of the 17<sup>th</sup> century.

Painted enamel on copper, 38.5 x 49.5 cm.

Musée du Louvre, Paris. Mannerism.



402. **Anonymous.**Wall light of Maria de' Medici, c. 1630.
Gilded silver, cameos, carnelian, 45 cm.
Musée du Louvre, Paris. Mannerism.



403. Pierre Delabarre (mount), recognised master in 1625, French.
Water pitcher, c. 1630 (mount).
Carnelian, enamelled gold, 28 cm.
Musée du Louvre, Paris. Mannerism.







406. **Anonymous.**Ear sofa, beginning of the 17th century.
Natural wood with leaf and shell carvings. Baroque.



407. **Anonymous.** Chairs with arms, beginning of the 17th century. Wood and fabric cover.



408. **Anonymous**. Alsatian chest, 17<sup>th</sup> century. Walnut, intarsia decoration.



409. **Anonymous**.
Cabinet, Paris, c. 1645.
Ebony on oak frame and poplar veneer, blackened fruitwood base, 184 x 158.5 cm.
Musée du Louvre, Paris.

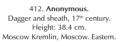


410. **Anonymous.**Cabinet of ebony, first half of the 17<sup>th</sup> century.
Ebony.
Musée Saint-Loup, Troyes.



411. Anonymous. Round shield for young Louis XIII, c. 1610. Molten, engraved, and gilded iron, velvet, weight: 2.1 kg. Musée de l'Armée, Paris. Baroque.





#### 413. Anonymous.

King Louis XIII's armour, c. 1620-1630. Blackened iron, gilded copper, linen, leather, 140 x 74 cm, weight: 26.8 kg. Musée de l'Armée, Paris. Baroque.

#### 414. Anonymous.

Louis XIII's colletin, c. 1630.

Molten, repoussé, chiselled, and burnished silver, velvet, satin trimmed with gold, 18 x 35 x 12 cm, weight: 1.3 kg.

Musée de l'Armée, Paris. Baroque.







415. Mortlake Manufactory, 1619 - end of the 17th century, English. Tapestry with the cycle of *The Four Horsemen of the Apocalypse: Christ's Charge to Peter* (after Raphael), c. 1640. Wool, silk and metal threads, 410 x 610 cm. Mobilier national, Paris. Classisism.



416. Mortlake Manufactory, 1619 - end of the 17\* century, English.

Tapestry with the cycle of *The Four Horsemen of the Apocalypse: The Sacrifice at Lystra*, c. 1640.

Wool, silk and metal threads, 420 x 650 cm. Mobilier national, Paris. Classisism.



417. Mortlake Manufactory, 1619 - end of the 17th century, English.

Tapestry with the cycle of *The Four Horsemen of the Apocalypse: The Conversion of the Proconsul or The Blinding of Elymas, c.* 1640.

Wool, silk and metal threads, 405 x 645 cm. Mobilier national, Paris. Classisism.



418. After Jules Romain, 1499-1546, Italian.

The Battle of Zama, tenth tapestry from the set of the Hunts of Maximilian, 17th century.

Tapestry, wool and silk, 435 x 740 cm.

Musée du Louvre, Paris. Classisism.

420. Mortlake Manufactory, 1619 - end of the 17th century, English.

Tapestry with the cycle of *The Four Horsemen of the Apocalypse:*The Miraculous Draught of Fishes, c. 1640.

Wool, silk and metal threads, 493 x 440 cm. Mobilier national, Paris. Classisism.



419. Raphael de La Planche and Michael I von Corneille, c. 1601-1664, French.
Tapestry with *The Story of Clorinda and Tancred: The Meeting of Clorinda and Tancred*, c. 1645-1660.
Wool and silk, 312 x 385 cm. Musée des Arts décoratifs, Paris. Classisism.







421. **Anonymous.**Golden chest belonging to Anna of Austria,
middle of the 17th century.
Gold, wood covered with blue silk, 25.2 x 47.5 x 36.2 cm.
Musée du Louvre, Paris.

422. **Anonymous.** Box, Goa, India, 17<sup>th</sup> century. Silver, 57 x 40 x 32 cm. Private collection. Eastern.

423. Anonymous.
Canopy bed from the Castle of Effiat, c. 1650.
Natural walnut, carved Genoa velvet, trim with
silk embroidery, 295 x 192 x 165 cm.
Musée du Louvre, Paris.







Augsburg, c. 1650. Ivory, silver, and gilded silver, 70 x 88 x 42 cm. Private collection.





## Pierre Gole (Bergen, c. 1620 – 27 November 1684)

Pierre Gole was a well-known carpenter of the 17th century. Born in Bergen, he soon relocated to Paris. Being the half-brother of André-Charles Boulle (*Boulle marquetry*), Pierre Gole learned the fundamentals of inlaid work of tortoiseshell and brass.

He was employed by Cardinal Mazarin and worked as a carpenter for Louis XIV. He produced cabinets and other furniture inlays for the king and royal palaces, including the furnishings for the royal bedroom of Louis XIV in 1663. This cabinet retains an impressive quality, made out of various woods and inlaid with ivory.

Gole died in 1685.

425. **Pierre Gole**, c. 1620-1684, Dutch.
Cabinet on stand, 1661-1665.
Veneered in ivory and tortoiseshell, ebony mouldings and brass mounts, on a pine carcase, with walnut drawers, 126 x 84 x 40 cm.
Victoria and Albert Museum, London. Louis XIV style.

426. Pierre Gole (attributed to), c. 1620-1684, Dutch.
Casket and cabinet, Paris, c. 1655.
Softwood, veneered in tortoiseshell, ivory, stained ivory, ebony, kingwood, walnut, pear, yew, barberry, wood, casket: 23.8 x 47.7 x 34 cm; base: 63.2 x 60 x 40 cm.
Musée des Arts décoratifs, Paris. Louis XIV style.



# Thomas Hache (1664 - 13 March 1747)

The Hache family is a family of cabinetmakers from Grenoble. Thomas Hache began as journeyman in Chambéry and learned of Italian decor. Later, he entered the workshop of the cabinetmaker Michel Chevalier. In 1721, he received a patent for the furniture of the Duchess of Orléans. The commission for furniture and wood carvings increasingly grew. At the end of his life, Thomas Hache worked in collaboration with his son Peter and his grandson Jean-François in a workshop. Jean-François Hache would become the most famous cabinetmaker in the family dynasty and had acquaintance with Jean-François Oeben, eventually inheriting the workshop from his father.

427. Thomas Hache, 1664-1747, French. Commode, Grenoble, end of the 17th century. Wood inlay, native colour.

428. Anonymous.

Game table from the baroque period, end of the 17th century - beginning of the 18th century.

Fruitwood, 69.5 x 45 cm.

Private collection.









429. **Anonymous.**Plate painted with twelve colours, 1660-1722.
Enamel, diameter: 17.2 cm.
The Palace Museum, Beijing.

430. Anonymous.
Pear-shaped vase, 17th century.
Porcelain, height: 34 cm.
The Palace Museum, Beijing. Chinese.

431. Anonymous. Tea kettle, 1662-1722. Porcelain, height: 8.8 cm. National Palace Museum, Taipei. Chinese.



432. **Anonymous**.
Plate with butterflies and peachtree branches, 1680-1735.
Porcelain, 36 cm.
The Palace Museum, Beijing, Chinese.



433. **Anonymous**.
Vase decorated with dragons and insects, 17th-18th century.
Jade, height: 28.8 cm.
Tianjin Museum, Tianjin. Chinese.



434. Anonymous.

Two fish-shaped alcohol tankards, Qing dynasty, Kangxi period (1662-1722).

Green porcelain, polychrome embellishment, 15.5 x 21.5 cm.

Musée national des Arts asiatiques – Guimet, Paris. Chinese.





435. Anonymous.

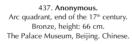
Ornate corsage, France or Spain, end of the 7th century.

Silver, gilded silver, gold, rose-cut diamonds,
emeralds, amethyst, height: 20 cm.

Musée des Arts décoratifs, Paris. Baroque.

436. **Anonymous**. Ritual crown, Nepal, 1677. Gilded copper and precious stones, height: 76 cm. Victoria and Albert Museum, London. Indian.





439. **Anonymous.**Armillary sphere, 1669.
Silver plated, sandalwood, height: 37.5 cm.
The Palace Museum, Beijing. Chinese.



438. Anonymous.

Quiver with the crest of the Duke of Burgundy, second half of the 17th century.

Blue velvet, decorated with gold and silver, 79 x 12 cm; weight: 1.2 kg.

Musée de l'Armée, Paris.









440. Anonymous.

Bottle, end of the 17th century.

Faience with molten decoration, height: 18 cm.

The State Hermitage Museum, St Petersburg. Persian.

441. **Anonymous**. Amphora in Tang style, 1680-1735. Porcelain, height: 51.8 cm. The Palace Museum, Beijing. Chinese.

442. 'De Grieksche A' Manufactory. Porcelain vase, Delft, c. 1710. Faience, height: 77 cm; diameter: 46 cm. Musée des Arts décoratifs, Paris.



443. Saint-Cloud Manufactory, 1674-1766, French.
A pair of funnel-shaped vases and a pair of water pitchers, c. 1700.
Soft-paste porcelain, decorated with blue glass, funnel-shaped vases:
height: 20.8 cm; diameter: 9.8 cm. Water pitchers: height: 21 cm; diameter: 9.8 cm.
Musée des Arts décoratifs, Paris.

444. Autruche Manufactory (attributed to), French. Navel-shaped plate, Neum, c. 1660. Faience, tin-glazed, kiln-baked after decoration,  $6.7 \times 50.2 \times 51.3$  cm. Musée des Arts décoratifs, Paris.



# André-Charles Boulle (Paris, 10 November 1642 – Paris, 29 February 1732)

The royal carpenter André-Charles Boulle was the first to decorate furniture with gilded bronze, making him the greatest French cabinetmaker of the 17th and 18th centuries. He was also the maker of numerous furnishings for Louis XIV, his family, and the royal estate. Initially, his father educated him on the artistic techniques regarding sculpture, drawing, painting, and gilding. Thanks to the young artist, the family workshop gained considerable recognition.

In May 1672, he receives an assignment at the Louvre.

From 1684-1692, the king commissions the panelling and the flooring of his study at Versailles, disappeared since the 18th century.

The brass- and tortoiseshell-inlaid marquetry by Boulle were such great successes, that they would be henceforth known as 'boullework'. The artist was as innovative with his bronze application and in his form of leafs as in his furniture pieces, including the creation of new models, such as the 'commode', conceptualised by himin 1708. The beauty of his furnishings was recognised not only in France, but also throughout Europe.

In 1700, he received a commission from the Duchess of Burgundy to design the furniture for the Château de la Ménagerie. Jules Hardouin-Mansart later commissioned him to complete two commodes for the Grand Trianon in Versailles.

Boulle's technique spread across France and the rest of Europe, and his model would be reproduced throughout the middle of the 18th century and the Second Empire.

445. André-Charles Boulle, 1642-1732, French. Wardrobe, c. 1700.

Veneered in ebony, kingwood, polychrome wood inlay, brass, tin, tortoiseshell and horn on oak frame, gilded bronze, 255.5 x 157.5 x 58 cm. Musée du Louvre, Paris, Louis XIV style. 446. André-Charles Boulle, 1642-1732, French. Chest on a console base, c. 1690-1695. Archives Galerie Steinitz, Paris. Louis XIV style.





447. André-Charles Boulle (attributed to), 1642-1732, French. Commode, c. 1710.

Veneered in ebony, brass and tortoiseshell inlay, gilded bronze, marble portor,  $86 \times 148$  cm. Musée du Louvre, Paris. Louis XIV style.

### 448. Anonymous.

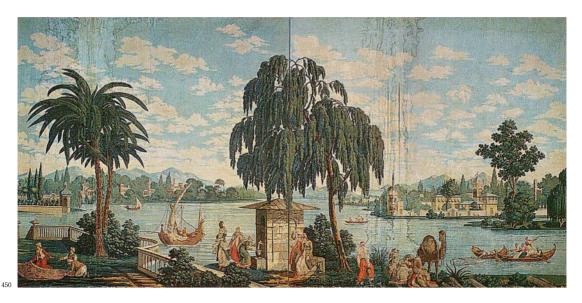
Small table, Mughal, 17th century.

Gold with enamel and precious stones, 23.7 x 23.7 x 10 cm.

The State Hermitage Museum, St Petersburg. Eastern.

449. Antoine Morand, 1674-1757, French. Automaton clock, 1706. Rose and palisander wood inlay, chiselled and gilded bronze, 275  $\times$  82  $\times$  82 cm. Mercury Salon, Palace of Versailles, Versailles.





450. **Anonymous.**Large panoramic image depicting the Bosphorus shore, 18th century.
Paper painted in the Dufour Manufactory, Paris.



 $\label{eq:451.4} 451. \ Anonymous.$   $\ Tapestry, \ 18^n \ century.$   $\ Wool, \ 152 \times 216 \ cm.$  The State Hermitage Museum, St Petersburg. Persian.



452. Claude Audran III, 1657-1734, French. Project for a ceiling painting, c. 1700. Gouache on paper. Musée des Arts décoratifs, Paris.

# François Boucher (Paris, 1703-1770)

Boucher is typical of the artist, whose ambitions are clearly defined and exactly proportioned to his capacity: he desired to please his contemporaries, to decorate walls and ceilings for them, and, in his better moments, realised perfectly what he set out to do. He bore the weight of an immense output, illustrating a book, or finishing off a fan as aptly as he rumpled the draperies of complaisant goddesses or peopled sky and wave with rosy and golden nudes. As a decorator he had gifts in no way inferior to those of his fascinating contemporary Tiepolo; he could also paint excellent portraits, or render intimate scenes with brilliance and deftness.



453

453. **Anonymous**.

Detail of a ceiling painting from the state house of the Countess of Verrue in Paris, c. 1715.

Musée des Arts décoratifs, Paris.



454. François Boucher, 1703-1770, French.

Le Montreur d'images. Fêtes Italiennes tapestry. (Italian Village Scenes), 1736.

Tapestry.

Manufacture royale de Beauvais, Beauvais.



455. Anonymous.

Don Quixote: The Ball in Barcelona, c. 1732-1736.
Tapestry, wool and silk, 360 x 505 cm.
Musée du Louvre, Paris. Rococo.



456. **Anonymous**Pendant depicting *The Assumption of the Virgin Mary*, 18<sup>th</sup> century.
Gold, crystal, glass painting, 7 x 5 cm.
Musée des Arts décoratifs, Paris. Rococo.



457. **Anonymous.**Earring, France, 18<sup>th</sup> century.
Silver, emeralds, aquamarine, rubies.
Musée des Arts décoratifs, Paris. Rococo.



458. André-Charles Boulle (attributed to), 1642-1732, French.
Pair of sconces, Paris, c. 1715-1720.
Gilded bronze, 52 x 23 cm.
Musée des Arts décoratifs, Paris. Rococo.



459. **Anonymous.**Ring with a fleur-de-lis, France, 18th century.
Gold, quartz.
Musée des Arts décoratifs, Paris. Rococo.



### 460. Anonymous.

Pendant with *Annunciation* and *Nativity*, 18<sup>th</sup> century.

Blue, red, white, and green enamel on gold, baroque pearls, 8.2 x 5 cm.

Musée des Arts décoratifs, Paris. Rococo.





# Charles Cressent (Amiens, 1685-1768)

Charles Cressent, the son of the royal cabinetmaker François Cressent, was born in 1685. Educated by his father at first, he later studied at the Académie de Saint-Luc in Paris, before going to work at the workshop of sculptor Joseph Poitou, André-Charles Boulle's rival.

Following the death of the latter, Cressent became the cabinetmaker regent. His commissioners include famous names, such as King Louis XV, John V, King of Portugal, and the Duke of Richelieu, etc. Cressent made commode with rich decoration, also referred to as 'palmes à fleurs', on high feet, made of two drawers and on a gilded bronze pedestal with floral motifs.

His most important work was done between 1725-1745, during which he created fixed forms for the desk and the commode of Louis XV.

Some of his furniture was seized twice during trial proceedings between 1722 and 1725, and again in 1748, 1756, and 1765.

Cressent completed various clocks of great fantasy, leading to the birth of Rococo.

He was without a doubt one of the most brilliant creators of the first half of the 18th century.

### 461. Anonymous.

Gilded chamber in the Rochegude mansion in Avignon, c. 1720.

Panelling, carved from lime and softwood, painted and gilded.

Musée des Arts décoratifs, Paris. Regency style.

### 462. Anonymous.

Double commode with corner mountings, Paris, c. 1725.
Oak and conifer wood, veneered in palisander and gilded walnut, gilded bronze, marble, 84 x 282 x 82.5 cm.
Musée des Arts décoratifs, Paris. Regency style.



463. **Joseph Poitou** (attributed to) and **Charles Cressent** (bronze), 1680-1719 and 1685-1768, French.
Wardrobe, c. 1715-1720.
Oak, veneered in violet-coloured wood, gilded bronze, 275 x 163 x 56 cm.
Musée des Arts décoratifs, Paris. Regency style.







 $\label{eq:continuous} \begin{tabular}{ll} 464. Anonymous. \\ Armchair with frame, back in curved medallion shape, 18th century. \\ Gilded wood, silk. \\ \end{tabular}$ 

 $465. \ \textbf{Anonymous}.$  Chair, c. 1670-1680. Chiselled and gilded beechwood, modern trimming, 114.7 x 70 x 80 cm. Musée des Arts décoratifs, Paris.

466. Anonymous. Chair, Paris, c. 1720. Chiselled and gilded beechwood, 112 x 76 x 63 cm. Musée des Arts décoratifs, Paris. Regency style.



467. Charles Cressent, 1685-1768, French.
Commode, c. 1730-1735.
Veneered in satinwood and kingwood, gilded bronze, Sarrancolin marble, 90 × 143 × 64 cm.
Musée du Louvre, Paris. Regency style.



468. Noël Gérard, before 1690-1736, French.

Ormolu polychrome mounted Boulle commode with two drawers, c. 1730.

Veneered in ivory, tin, copper, 134.6 x 87.6 x 66 cm.

Victoria and Albert Museum, London. Regency style.



469. Anonymous.

Four glass vials, second half of the 18\* century.

Colourless and transparent glass, gilded bottleneck and stopper, copper, height: 15 cm.

Private collection.



470. **Daniel Govaers**, known as **Gouers**, Master in Paris in 1717 - active until 1736. Snuff box, 1726-1727. Gold, diamonds, emeralds, 2.8 x 8.2 x 6.2 cm. Musée du Louvre, Paris.





472. **Anonymous**.
Peacock-shaped snuff box, 18\* century.
Enamel on copper, 4.6 x 3.7 cm.
The Palace Museum, Beijing. Chinese.



473. Anonymous.

Three-legged incense burner, Qing dynasty, 18° century.
Copper and enamel cloisonné, height: 42 cm; diameter: 36 cm.
Musée national des Arts asiatiques - Guimet, Paris. Chinese.



474. Anonymous.

Tea kettle, c. 1725-1730.

Meissen porcelain, polychrome decoration, and gold, height: 11 cm.

Musée national de la Céramique, Sèvres.



475. Ateliers Clérissy, French. Large serving platter, c. 1730. Faience, burned decoration, 61 x 48.5 cm. Musée des Arts décoratifs, Paris.



476. **Anonymous**.
Blue bowl, 1723-1725.
Glass, diameter: 17.3 cm.
Asian Art Museum, San Francisco. Chinese.



477. Sèvres Manufactory, 1740 - currently active; known at this time as the Vincennes Manufactory, French.
Cup, second quarter of the 18<sup>th</sup> century.
Mennecy porcelain, polychrome embellishment,
height: 8.6 cm; diameter: 15.5 cm.
Musée national de la Céramique, Sèvres.

## Sèvres Manufactory (Vincennes, 1740 – currently active)

The Sèvres Manufactory, located in Sèvres, the Hauts-de-Seine department, is one of the leading manufacturers of European porcelain. Founded in 1740, the manufactory is currently still open. Its current production takes into account the modern. Sèvres was the city of ceramic in 2010 with the Musée national de Céramique, and since 2012 the Musée national de la porcelaine Adrien-Dubouché in Limoges. The Vicennes manufactory was created, with the support of Louis XV and Madame de Pompadour. Its products placed it in competition with Chantilly and Meissen. In 1756, it relocated to Sèvres, in a building erected close to the Bellevue Palace, following Madame de Pompadour requests. Originally, the manufactory produced soft paste china.

From 1800 to 1847, the production steadily increased and gained international recognition, under the leadership of Alexandre Brongniart.

In 1875, the manufactory once again moved, this time to a special building, done by the French state, classified as a historical landmark, located near Parc de Saint-Cloud. The products are only exhibited in two galleries: the first located in Sèvres and the second in the heart of Paris, in 1st arrondissement, between the Louvre and the Comédie Française. Today, the manufactory organises numerous exhibitions all over the world and participates in various exhibitions and art fairs.

479. Anonymous. Bowl, c. 1749-1753. Vincennes porcelain, polychrome embellishment, height: 7 cm; diameter: 24 cm. Musée national de la Céramique, Sèvres.



478. **Anonymous.**Bowl, military battle scene of horsemen, c. 1745.
Capodimonte porcelain, height: 25 cm.





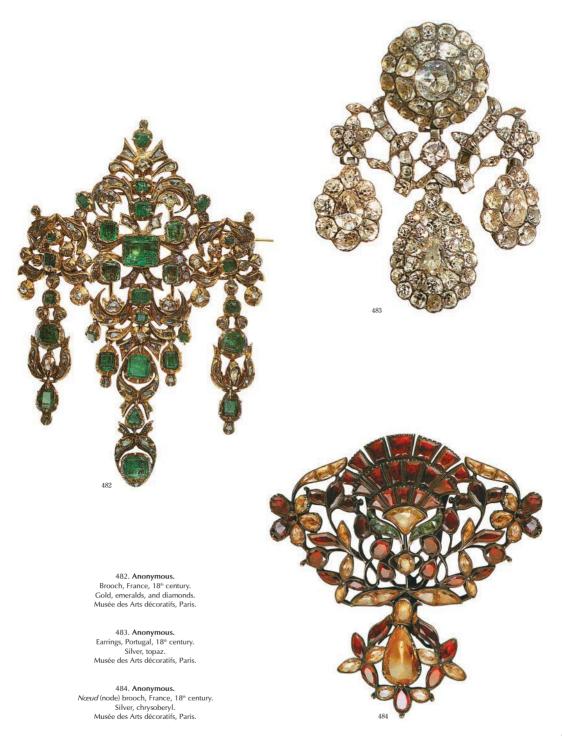


## Juste-Aurèle Meissonnier (Turin, c. 1695 – Paris, 1750)

Master of Rococo art, Juste-Aurèle Meissonnier was a painter, sculptor, designer, architect, and goldsmith. Louis XV bestowed upon him the title *Dessinateur du cabinet* and the royal goldsmith. He was one of the first artists to overlook symmetry in favour of skewed forms, mismastched patterns of plants and shellfish. In 1735, he published the book *Le Livre d'ornements en trente pièces*.

480. François-Thomas Germain, 1726-1791, French. Ewer and basin, 1756-1758. Silver, ewer: 27.5 x 12 x 17.8 cm; basin: 7.8 x 40.4 x 28.7 cm. Musée des Arts décoratifs. Paris.

481. Juste-Aurèle Meissonnier and Claude Duvivier, 1695-1750 (Meissonnier) and Master in 1720 (Duvivier), French. Candelabra, 1734-1735. Silver, 38.5 x 21.5 cm. Musée des Arts décoratifs, Paris. Rococo.





485. Anonymous. Coal oven, 18th century. Enamel cloisonné, height: 83 cm. The Palace Museum, Beijing. Chinese.



486. Anonymous.
Incense burner, 18th century.
Enamel, height: 101.5 cm; diameter: 55 cm.
British Museum, London. Chinese.



487. Anonymous. Ice box, 18\* century. Enamel cloisonné, length: 117 cm. Victoria and Albert Museum, London. Chinese.





488. Anonymous.

Vase with various flowers, 18th century.
Porcelain, height: 32.4 cm.

Asian Art Museum, San Francisco. Chinese.

489. Anonymous. Vase, 18<sup>th</sup> century. Porcelain, height: 52 cm. British Museum, London. Chinese.

490. Anonymous. Celadon vase, 18th century. Porcelain, height: 42 cm. Baur Collection, Geneva. Chinese.







491. Sèvres Manufactory, 1740 - currently active; known at this time as the Vincennes Manufactory, French. Duplessis sauceboat, 1756. Hard-paste porcelain, 26 x 19.4 cm. Musée des Arts décoratifs, Paris.

492. Anonymous.
Fish-shaped snuff box, 18\* century.
Glass, 7.5 x 3 cm.
The Palace Museum, Beijing. Chinese.





493. Villeroy Manufactory, 1720, French. Magot figure, c. 1740. Hard-paste porcelain, 20 x 21.5 cm. Musée des Arts décoratifs, Paris.

## 494. Anonymous.

Seated Guandi, Cing dynasty, 18<sup>th</sup> century.
Porcelain with enamel, coated in green, 29 x 12.5 cm.
Musée national des Arts asiatiques – Guimet, Paris. Chinese.





# Adrien Faizelot Delorme (Master 1748-1768)

Adrien Delorme, son of the cabinetmaker François Delorme, belonged to a family of crafters, as his brothers Jean-Louis and Alexis were also cabinetmakers. He became a master in 1748, and his workshop lied on Rue du Temple, similar to other manufacturers and merchants. From 1768 to 1770, he was appointed Juror of his community to replace his father. His original inlaid works show an outstanding quality, the lacquer and varnish contradict the Far East taste and secure his repute. Delorme produced tables, secretaries, but it is the curved commodes, with vibrant decoration and lacquer from China or Japan, geometric patterns or flower motifs, which assume an important place in his assembly of works. One of its decorations type consists of winding tendrils that decorate the veneer. Adrien Delorme was referred to in one of the annuals from his day as one of the adept artists to work with inlay. According to Pierre Verlet, "his works capture the boldest Rococo elements in the time of Louis XV.

# $495. \ \textbf{Anonymous.} \\ Sloping secretary, c. 1750. \\ Oak, violet-coloured wood inlay, kingwood, satin, gilded bronze, 90 <math>\times$ 85 cm.

496. Adrien Faizelot Delorme (attributed to) and Étienne-Simon Martin (attributed to), Master 1748-1768 and 1770, French. Sloping secretary, c. 1749-1570.

Poplar and linden wood, blue moire, blue paper, silver-coated bronze, gilded bronze, iron, 88 x 59 x 43 cm.

Musée des Arts décoratifs, Paris. Louis XV style.

Musée des Arts décoratifs, Paris. Louis XV style.





Veneered in fruitwood, Japanese lacquer, vernis Martin on oak frame, gilded bronze, Antin marble, 85 x 127 cm. Musée du Louvre, Paris. Louis XV style.

498. **Jacques-Philippe Carel**, c. 1688-1755, French. Commode, c. 1750. Oak, black varnished wood, kingwood, fruit woods

Oak, black varnished wood, kingwood, fruit woods and oak veneer, Coromandel lacquer, gilded bronze, Sarrancolin marble, 93 x 146 x 69 cm. Musée du Louvre, Paris. Louis XV style.





499. Sylvain-Nicolas Blanchard, 1723, known as Master in 1743, French. Chair, c. 1745.

Tapestry, decorated with flower bouquets.

Archives Galerie Didier Aaron, Paris. Regency style.



500. **Jean-Baptiste Cresson**, 1720-1781, French. The Queen's chair, c. 1755. Carved and painted beechwood, 96 x 70 x 53 cm. Musée des Arts décoratifs, Paris. Regency style.



501. Anonymous. Chair, c. 1750. Carved and painted beechwood, 84 x 60 x 49 cm. Musée des Arts décoratifs, Paris.



502. **Jean-Baptiste Gourdin**, 1723-1781, French.
The Queen's chair, c. 1770.
Moulded, carved, and painted beechwood and walnut (right arm), 96.5 x 65 x 55 cm.
Musée des Arts décoratifs, Paris. Regency style.



 $503. \ Anonymous.$  Armchair with heart-shaped back, Paris, c. 1750-1760. Beechwood, leather, and cane, 84 x 60 x 50 cm. Musée des Arts décoratifs, Paris.







504. Anonymous.
Teacup, saucer, and sugar bowl, c. 1753-1754.
Vincennes porcelain, lapis lazuli background,
depicting birds in mid-flight and rich golden framing.
Palazzo Pitti, Florence.





505. Anonymous.
Wine cooler, 1760.
Sèvres porcelain, blue background,
depicting polychrome bird reserves, 16.5 x 17.5 cm.
Palazzo del Quirinale, Rome.



506. **Fabrique Gaspard Robert**, 1722-1799, French.
Tureen, c. 1765-1770.
Tin faience, enamel kiln-baked before decoration, 30.5 x 38.3 x 27.5 cm.
Musée des Arts décoratifs, Paris.





## François-Thomas Germain (1726-1791)

The son of the silversmith Thomas Germain was François-Thomas Germain, a French jeweller, specialist of works of silver. He studied at the Académie royale de peinture and was a sculptor and goldsmith to the king from 1 May 1748. Following his father's death, he inherited an unbelievably valuable collection of designs and models, which he would use his entire life and from which he took the stamp. With Jacques Roettiers, he was received as a silversmith in 1751 by the king and obtained the order to smelt unusable silver cutlery and dishware.

The first important assignment François-Thomas Germain received was a table service, done in 1752 for the Nabob of Golconde. Even the King of Portugal recommended him for a large task. Germain was protected from hostilities by his father's shining reputation. He opened stores throughout Europe, but he handed out his gold at any price, which increased Germain's growing debt even more. With time, he would be pushed out of the Louvre and would lose his commission to make the dressing table for the Princess of Austurias. After the death of Louis XV, Germain sought to rejoin the Louvre, but he received a negative response. In this way, he lived the rest of his days in obscurity.



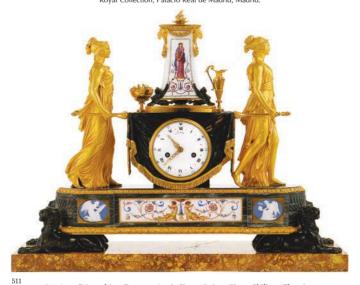
507. François-Thomas Germain, 1726-1791, French. Fire incense burner, 1757. Gilded bronze, 57 x 59 x 4 cm. Musée du Louvre, Paris. Rococo.

Naiad, 1756. Hard-paste porcelain, accentuated gold, gilded bronze,  $30 \times 52 \times 42$  cm. Musée du Louvre, Paris. Rococo.

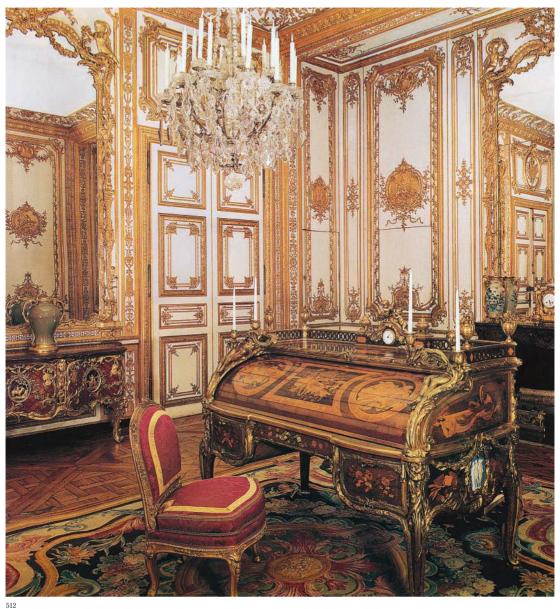
509. Claude-Siméon Passement, Claude Dauthiau, and Philippe Caffieri, 1702-1769, 1730-1809, and 1725-1772, French. Astronomical clock, 1754.
Gilded bronze, 83.2 x 53 cm. Clock Cabinet, Louis XV's living room, Palace of Versailles. Versailles.



510. F.L. Godon, Relojero de Camara de S.M.C. and Coteau, Spanish and French. Clock, last quarter of the 18th century. White marble and gilded bronze, 57 x 68 cm. Royal Collection, Palacio Real de Madrid, Madrid.



511. Jean-Démosthène Dugourc, Louis-Simon Boizot, Pierre-Philippe Thomire, and Robert Robin, 1740-1825, 1743-1809, 1751-1843, and 1742-1799, French. Clock, Sacred Fire of Vesta, 1788.
Gilded bronze and patinated bronze in black, Sèvres porcelain plate, turquin blue marble, 50.5 x 65 x 18 cm. Musée des Arts décoratifs, Paris.



012



## Martin Carlin (Freiburg im Breisgau, c. 1730-1785)

Martin Carlin was a cabinetmaker from Germany. He learned his craft in Paris and worked in Jean-François Oeben's workshop. He collaborated with the then-great merchants Poiriet and Daguerre. Carlin specialised in products of top quality and completed luxury furniture (commodes and secretaries), made of expensive and rare materials, belonging to the time of Louis XVI. He made posters with painted porcelain, mosaics of precious stones or lacquer.

Carlin received commissions only from the social elite, such as the royal family (Maria Antoinette), the aristocracy (Duchess of Mazarin), or the Comtesse du Barry.

His most famous pieces are those done for Bellevue Palace.

514. Anonymous. Console, part of a pair, c. 1760-17709. Carved and gilded wood. Musée Nissim de Camondo, Paris. Louis XVI style.







515. Jean-François Leleu, 1729-1807, French.
Commode of the Prince of Condé, 1772.
Oak frame, veneer of sycamore, rosewood and kingwood,
polychrome wood marquetry, gilded bronze, Griotte Rouge marble,
87 x 124 x 59 cm.

Musée du Louvre, Paris. Louis XVI style.

516. **Léonard Boudin**, 1735-1807, French. Secretary with doucine moulding, c. 1760. Rosewood inlay. Private collection.



517. Jean-Henri Riesener, 1734-1806, French. Low cabinet, c. 1775-1780. Oak, veneer of sycamore wood, velvet, inlay, 89 x 114 cm. Musée des Arts décoratifs, Paris. Louis XVI style.





518. Étienne Maurice Falconet, 1716-1791, French.

The Dancing Dog, c. 1758-1759.

Group in soft-paste Sèvres porcelain, 22.5 x 29.2 x 20.8 cm.

Musée national de la Céramique, Sèvres. Louis XVI style.

519. Anonymous.

Player of the Spanish Bagpipe, 1772.

Scuplture in biscuit porcelain.

Pavlovsk Palace, St Petersburg.





520. **Anonymous.** *The Soprano du Barry*, 1772.
Sculpture in biscuit porcelain, height: 22.5 cm.
Musée national de la Céramique, Sèvres.

521. Sèvres Manufactory, 1740 - currently active, French. Statue, The Emperor of China, c. 1776-1885. Hard-paste porcelain, 40.5 x 14.5 cm. Musée des Arts décoratifs, Paris.



522. Sèvres Manufactory, 1740 - currently active, French.
Plate from the service of Caroline of Naples, 1773.
Porcelain, diameter: 24 cm.
Musée des Arts décoratifs, Paris.





523. Sèvres Manufactory, 1740 - currently active, French.
Plate, 1773.
Porcelain, diameter: 24 cm.
Musée national de la Céramique, Sèvres.

524. Pierre-Joseph Rosset, French. Round plate, second size, 1775. Porcelain with gadroon, painted, height: 3.5 cm; diameter: 30 cm. Private collection, Paris.



525. **Anonymous.** Fruit basket, 1783. Porcelain, height: 7.5 cm; diameter: 25.3 cm. Museo Arqueológico Nacional, Madrid.



526. Philippe Castel, Nicolas Sisson, and Nicolas Schradre, French. Terrine, 1774.
Porcelain,  $25 \times 33 \times 20.5$  cm.
Museo Arqueológico Nacional, Madrid.

527. Meissen Manufactory, 1710 - currently active, German.
Breakfast dishes, c. 1780-1790.
Box lined with leather and silk, hard-paste porcelain, polychrome enamels
and highlights, covered with gold, box: 17.5 x 38.5 x 29 cm.
Musée des Arts décoratifs, Paris.







528

530



528. Anonymous.
Panel trim (detail), c. 1750.
Carved polychrome oak, 268 x 67 cm.
From the treasury of the Crécy-Couvé Palaces.
Musée des Arts décoratifs, Paris.

529. **Anonymous.**Decorative flower garland and stylised foliage.
Private collection. Louis XVI style.

530. **Jean-Siméon Rousseau** (attributed to), 1747-1820, French. Trim panel, 1782. Oil on wood. Musée des Arts décoratifs, Paris.



531





#### Jean-Henri Riesener (Gladbeck. 1734 – Paris. 1806)

As Marie Antoinette's favourite cabinetmaker, Jean Henri Riesener was the royal cabinetmaker for Louis XVI. After his arrival in Paris in 1755, Riesener visited Jean-François Oeben's workshop often. He completed a roll-top desk for Louis XVI and began to work in the study at the court, where he lived for ten years. Riesener quickly developed a strong reputation for his extremely-fine inlaid work, for the quality of the bronze and its elegance. His style was neo-classical with straight lines. The commissions steadily increased. The first piece that he signed was a secretary, commissioned by the king, began by Oeben and finished by Riesener in 1769.

This secretary is exhibited in a study at the Louvre, further decorated with brass work by Hervieux Duplessis and intricate inlay by Winant. His second masterpiece is a flat table, currently found at the Petit Trianon. For over ten years, Riesener was the main contractor of the royal family.

In 1755, he made the bedroom commode for Louis XVI in Versailles. Afterwards, two important pieces for Marie Antoinette: two corner cabinets and a commode made of mahogany with bronze decoration.

Despite his good reputation, his popularity sank after the French Revolution, and entered early retirement in 1800.

532. Jean-Henri Riesener, 1734-1806, French.
Rolltop desk of Marie Antoinette, 1784.
Oak and deal frame, veneer of sycamore, kingwood and rosewood, polychrome wood marquetry, gilded bronze, 103 x 113 x 64 cm.
Musée du Louvre, Paris. Louis XVI style.

533. Jean-Henri Riesener, 1734-1806, French. Rolltop desk, Louis XVI period. Marquetry and gilt ormolu. Louis XVI style.



534. Martin Carlin, c. 1730-1785, French.
Commode of Madame Victoire, 1785.
Ebony, Japanese lacquer, gilded bronze, white marble, 96 x 151 x 53 cm.
Musée du Louvre, Paris. Louis XVI style.

## Adam Weisweiler (Neuwied-am-Rhein, 1744 – Paris, 1820)

Adam Weisweiler was a brilliant cabinetmaker of the late 18th century. He established himself in the Faubourg St Antoine, quickly developing a good standing. Specialising in dainty and charming furnishings (cabinets, tables, etc.), he soon became known for his application of porcelain from the Sèvres Manufactory and Wedgewood. His creations were beloved by nobles and by the courts of Europe. He was the main contractor for the French court, the king of Naples, and Catherine the Great, of Russia. Weisweiler strived to complete an outstanding amount of furnishings, always of excellent quality. His creations evolved through time, and after the French Revolution, he became the contractor for the imperial court.

Today, many of his works are found in various museums, such as the Louvre or the Victoria and Albert Museum in London.



535. **Adam Weisweiler**, 1744-1820, French. Writing table, belonging to Marie Antoinette, 1784. Ebony, Japanese lacquer, mother-of-pearl, gilded bronze, and steel, 73.7 x 81.2 x 45.2 cm. Musée du Louvre, Paris. Louis XVI style.





538. Jean-Louis Morin, 1732-1787, French.
Quadratic image with blue background, 18th century.
Sèvres porcelain, 15 x 15 cm.
Musée des Arts décoratifs. Paris.



539. Louis-François Lécot and François-Antoine Pfeiffer, 1741-1800 and active 1771-1800, French. Platter, 1790. Porcelain, 28 x 28 cm. Musée national de la Céramique, Sèvres.



540. Sèvres Manufactory and Asselin de Villequier (decoration),
1740 - currently active, French.
Mustard pot, end of the 18th century.
Porcelain, height: 9 cm; diameter: 6.7 cm.
Musée national de la Céramique, Sèvres.



541. Sèvres Manufactory, 1740 - currently active, French. Helmet-shaped ewer, last quarter of the 18\* century. Porcelain, height: 28.5 cm. Musée national Adrien Dubouché, Limoges.



542. **Anonymous.**Arles commode, end of the 18<sup>th</sup> century.
Carved wood.







## Georges Jacob (Cheny, 6 July 1739 – Paris, 5 July 1814)

Georges Jacob is one of the most well-known cabinetmakers of the 18th century. Two of his sons Georges Jacob II and François-Honoré-Georges Jacob-Desmalter were also carpenters, as well as a grandson Alphonse Jacob-Desmalter. An orphan, he moved to Paris at age sixteen, where he became the apprentice to Jean-Baptiste Lerouge, a cabinetmaker. Later, he would become fellow mason at the same workshop. Specialising in seating furniture, he became a master on 4 September 1765 and opened his own workshop in 1775 on the Rue Meslée. He received commissions from the king, and Jacob was, until the end of the Ancien Regime, the official cabinetmaker to the crown. Among his employers, one finds Marie Antoinette, the king's brother, the future King Louis XVII, the Count of Artois, the Prince of Condé, and a few German princes.

Jacob was the first to apply mahogany and create new forms, inspired by the ancient Greeks and Romans. In the late 1780s, he completed a stool for artist David to use whilst painting. The Revolution deteriorated his financial situation, and on 13 August 1796, he handed over his finances to his sons, who founded La Maison Jacob-Frères. After the death of his son Georges Jacob II, he and another son, François-Honoré, opened a business, under the name 'Jacob-Desmalter et Cie', which reaped the favour of the king, compelting numerous furnishings for the imperial residence. In 1813, the company went bankrupt. Georges Jacob died in ruins in his house on Rue Meslée.

544. Georges Jacob, 1739-1814, French.
Commode (detail), c. 1792-1795.
Mahogany, satinwood, and kingwood,
wood patinated like bronze, ivory, carved bronze, marble.
Private collection. Louis XVI style.

545. Anonymous.
Travel secretary, c. 1795-1800.
Mahogany, stainless steel, gilded bronze, 104 x 74 x 32 cm.
Musée des Arts décoratifs, Paris.



546. Jacob Frères, 1768-1803 and 1770-1841, French. Bed of Madame Récamier, c. 1799. Mahogany, gilded and patinated bronze,  $100 \times 133 \times 100$  cm. Musée du Louvre, Paris. Louis XVI style.

#### $547. \ \textbf{Anonymous.}$

Woodwork at the lounge of the hotel Talairac, c. 1790.

Painted and gilded oak and conifer wood, mantle of cherry-red marble and gilded bronze.

Musée des Arts décoratifs, Paris.





# Modern Period

ne can argue the merits and the future of the new decorative art movement, but there is no denving it currently reigns triumphant over all Europe and in every English-speaking country outside Europe; all it needs now is management, and this is up to men of taste" (Jean Lahor, Paris 1901). Art Nouveau sprang from a major movement in the decorative arts that first appeared in Western Europe in 1892, but its birth was not quite as spontaneous as is commonly believed. Decorative ornament and furniture underwent many changes between the waning of the Empire Style around 1815 and the 1889 World Exhibition in Paris celebrating the centennial of the French Revolution. For example, there were distinct revivals of Restoration, Louis-Philippe, and Napoleon III furnishings still on display at the 1900 World Exhibition in Paris. Tradition (or rather imitation) played too large a role in the creation of these different period styles for a single trend to emerge and assume a unique mantle. Nevertheless there were some artists during this period that sought to distinguish themselves from their predecessors by expressing their own decorative ideal.

What then did the new decorative art movement stand for in 1900? In France, as elsewhere, it meant that people were tired of the usual repetitive forms and methods, the same old decorative clichés and banalities, the eternal imitation of furniture from the reigns of monarchs named Louis (Louis XIII to XVI) and furniture from the Renaissance and Gothic periods. It meant designers finally asserted the art of their time as their own. Up until 1789 (the end of the *Ancien Régime*), style had advanced by reign; this era wanted its own style. And (at least outside of France) there was a yearning for something more: to no longer be slave to foreign fashion,

taste, and art. It was an urge inherent in the era's awakening nationalism, as each country tried to assert independence in literature and in art. In short, everywhere there was a push towards a new art that was neither a servile copy of the past nor an imitation of foreign taste.

There was also a real need to recreate decorative art. simply because there had been none since the turn of the century. In each preceding era, decorative art had not merely existed; it had flourished gloriously. In the past, everything from people's clothing and weapons, right down to the slightest domestic object - from andirons, bellows, and chimney backs, to one's drinking cup - were duly decorated: each object had its own ornamentation and finishing touches. its own elegance and beauty. But the 19th century had concerned itself with little other than function; ornament, finishing touches, elegance, and beauty were superfluous. At once both grand and miserable, the 19th century was as 'deeply divided' as Pascal's human soul. The century that ended so lamentably in brutal disdain for justice among peoples had opened in complete indifference to decorative beauty and elegance, maintaining for the greater part of one hundred years a singular paralysis when it came to aesthetic feeling and taste. The return of once-abolished aesthetic feeling and taste also helped bring about Art Nouveau. France had come to see through the absurdity of the situation and was demanding imagination from its stucco and fine plaster artists, its decorators, furniture makers, and even architects, asking all these artists to show some creativity and fantasy, a little novelty and authenticity. And so there arose new decoration in response to the new needs of new generations.

The definitive trends capable of producing a new art would not materialise until the 1889 World Exhibition. There the English asserted their own taste in furniture; American silversmiths Graham and Augustus Tiffany applied new ornament to items produced by their workshops; and Louis Comfort Tiffany revolutionised the art of stained glass with his glassmaking.

An elite corps of French artists and manufacturers exhibited works that likewise showed noticeable progress: Emile Gallé sent furniture of his own design and decoration, as well as coloured glass vases in which he obtained brilliant effects through firing; Clément Massier, Albert Dammouse, and Auguste Delaherche exhibited flambé stoneware in new forms and colours; and Henri Vever, Boucheron, and Lucien Falize exhibited silver and jewellery that showed new refinements. Everything was culminating into a decorative revolution. Free from the prejudice of high art, artists sought new forms of expression. In 1891, the French Societé Nationale des Beaux-Arts established a decorative arts division.

The rise of Art Nouveau was no less remarkable abroad. In England, Liberty shops, Essex wallpaper, and the workshops of Merton-Abbey and the Kelmscott-Press under the direction of William Morris (to whom Edward Burne-Jones and Walter Crane provided designs) were extremely popular.

The 1925 Exhibition contained a classification never before seen in previous exhibitions: that of furniture sets. Architects had given up composing pieces of furniture as Robert de Cotte had done, creating pieces for Versailles, Jean-François Heurtier, and Charles François Darnaudin in arranging the Louis XVI library, and Charles Percier in designing the cradle for the King of Rome. The architect limited his domain to permanent decoration later supplemented by the tapestry-maker; in this setting, the cabinetmaker would later place his pieces of furniture. Such a concept would lead to a triple failure: the stylish decorations made in advance by the architect could hardly lend themselves to the work of the tapestry-maker or to the presentation of the cabinetmakers' models. The cause of this discordance has to be sought in the generalisation of rented apartments. A permanent residence, such as the old

mansions of the 18th century, needed an ephemeral decoration, no longer suitable for a rented apartment, which hosted new tenants every three, six, or nine years. It is to the honour of some architects to have revived, at the end of the 19th century, the past tradition of designing an entire interior. Thus, at the Exposition Universelle of 1900, in the French section, furniture sets could be seen, particularly those of Plumet made in collaboration with cabinetmaker Tony Selmersheim. The first interior designers, being architects, tended to convert the furniture into permanent decoration by connecting the book-cases to the skirting boards, the divans to the book-cases, and even the tables to the divans. A particular piece of furniture thus lost its movable nature and simply became part of the architecture.

Of all the industries that are related to finery, jewellery is the one that most clearly belongs to the decorative arts. In the past, jewellers would be linked with goldsmiths' guilds. Their art had an impact on sculpture and decoration. The price and the long life span of the stones and metals give the jewels an immortality that clothing, hats, and vanity accessories lack, worn for one season and forgotten about soon after. But only seemingly so. The value of the material, far from preserving the jewels, leads them to certain destruction. Portraits and rare drawings only enable us to imagine what the tags of Anne of Austria looked like, the necklace of the Queen, the diadem of Josephine or that of Empress Eugenie. A collector of antiquarian jewels can hardly put in his showcase anything but items of minor quality and importance; all the others had become obsolete. At all times the daughters wished a new mounting for the precious stones of their mothers. Since the Revolution, more frequent breaks in tradition, and more sudden and greater displacements of private fortune accelerated these transformations. The jewellery presented by the French section was generally designed according to the 'modern' spirit, from which the Exhibition took its inspiration. The sketches that were visibly inspired by an antique style or that evoked the decorative style fashionable after 1900 had been eliminated. It was a great service rendered to the French jewellery trade, forced to find a new style.



JEAN-BAPTISTE-Claude Odiot (Paris, 1763-1850)

Son of the goldsmith Jean Claude Odiot, Jean-Baptiste-Claude Odiot worked at the family workshop alongside his father until his death in December 1788. His work represents a return to the antique style and is heralded as the best of the French goldsmiths.

After the induction of a law on 15 September 1798, which forbade the export of gold or silver materials, Jean-Baptiste-Claude lost his work and enrolled in the army. He continued his goldsmithing during the imperial period, reaching the height of his fame in 1811. He obtained many commissions from the emperor and his family, such as the sceptre (found at Fontainebleau) and the coronation sword, the cradle for the King of Rome, a service for Pauline Borghese and Madame Mère, as well as furnishings and decorative items for the toilet for Empress Marie Louise, fully executed in silver-gold.

Louis XVIII bestowed upon him the National Order of the Legion of Honour during the Restoration.

His son, Charles Nicolas, who excelled in the application of Rococo-motifs, took after him, becoming the main contractor for Louis Philippe and the royal family of Orléans.





550. **Guillaume Martin Biennais**, 1764-1843, French. Bed table with toiletries, c. 1800. Mahogany, silver, gilded silver, crystal, and ivory. Musée national du château de Malmaison, Rueil-Malmaison. Empire style.

> 551. **Jacob-Desmalter**, 1770-1841, French. Chair, after 1803. Walnut, ebony inlay, and tin. Musée des Arts décoratifs, Paris. Empire style.

> 552. **Anonymous.** Standing mirror, c. 1810. Mahogany veneer, gilded bronze. Musée des Arts décoratifs, Paris. Empire style.







553. Félix Rémond, Jean-François Denière, and François Thomas Matelin, 1779 - after 1860, 1774-1866, and 1759-1815, French.

Duke of Bordeaux's ceremonial cradle, 1819.

Oak, ash burl veneer and inlay, walnut and kingwood, gilded bronze, 226 x 126 x 64 cm.

Musée des Arts décoratifs, Paris. Restoration style.

554. Félix Rémond, 1779 - after 1860, French.
The Queen's dressing table, c. 1823.
Oak, elm burl and amboyna burl veneer, gilded bronze, white marble.
Musée des Arts décoratifs, Paris. Restoration style.



555. Jean-Charles Develly, 1783-1862, French.
'Clodion' vase, Sèvres, 1817.
Hard-paste porcelain, gilded bronze, height: 76 cm; width: 55 cm.
Musée du Louvre, Paris. Louis XVI style.



556. Anonymous. 'Tombak' water pitcher, Turkey, 19th century. Gilded copper on mercury, 41 cm. Prince Naguib Abdallah's Collection. Eastern.



557. Bercy Manufactory (?), 1827-1867, French.
A pair of Medici vases, 1815-1830.
Handblown bicolour crystal and ormolu, height: 23.5 cm; diameter: 15 cm.
Musée des Arts décoratifs, Paris. Classicism inpired by antiquity.



558. **Anonymous.**Dressing table and chair, c. 1819.
Crystal, verre églomisé, gilded bronze, 78 x 122 x 64 cm.
Musée du Louvre, Paris. Restoration style.



559. Anonymous. Design for a bedroom, c. 1835. Watercolour. Musée des Arts décoratifs, Paris.



560. **Anonymous.**Plate, 19th century.
Faience, decoration painted under glaze, diameter: 21.4 cm.
The State Hermitage Museum, St Petersburg. Persian.



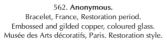
561. Anonymous.

Pendant, France, beginning of the 19th century.

Gold, hard-stone cameo, enamel, 4.5 x 3.2 x 4 cm.

Musée des Arts décoratifs, Paris. Restoration style.





563. Anonymous.

Bows brooch, Paris, 1819-1838.

Gold, baroque pearls, height: 19 cm.

Musée des Arts décoratifs, Paris. Restoration style.

564. **Anonymous.**Hairpin, 19<sup>th</sup> century.
Silver, glass.
Musée des Arts décoratifs, Paris. Restoration style.









565. Alexandre Georges Fourdinois, 1799-1871, French.
Empress Eugénie's standing mirror, 19th century.
Mahogany and gilded bronze, 232 x 127 cm.
Musée national du château de Compiègne, Compiègne. Second Empire style.

566. Georges-Alphonse Jacob-Desmalter, 1799-1870, French. Two-door library cabinet, lower part, 1832.
Veneer in palisander and rosewood, white marble, 110 x 180 cm.
Musée du Louvre, Paris. Empire style.



567

#### Guillaume Grohé (Wintersheim, 8 February 1808-1885)

Born the son of a farmer in the Grand Duchy of Hessen, Guillaume Grohé and his brother Jean Michel moved to Paris in 1827, where he began his work as a cabinetmaker. In 1829, he began a manufacturing and purchasing firm.

A worthy follower of Boulle, Grohé was a talented artist and quickly attained a good reputation, specialising in his style of furniture.

In 1849, he received the National Order of the Legion of Honour, becoming an Officer.

Grohé was a master of modern carpentry, completing furniture for the royal house. He received commissions from King Louis Philippe, Empress Éugenie, and Napolean III. He was the main contractor to the queen of England, Madame Marguerite Pelouze, for the furnishings done at Chenonceau, and the Duke of Aumale, for the manufacture of furniture at Chantilly.

Afterwards, he participated in the World's Exhibition, acting as Vice President and Juror.

His work is currently found in several museums, such as the Louvre, the Musée du Château de Fontainebleau, the Musée Condet, and Carnavalet.



568. Anonymous. Middle piece of a bracelet, Paris, after 1838. Gold, topaz, pearls, and enamel, 7.5 x 6.8 cm. Musée des Arts décoratifs, Paris.



Jean-Baptiste Klagmann, and Milleret, 1794-1860, 1794-1868, 1810-1867, French.

Bracelet model, 1842-1848.

Glass pearls, coated with ivory, two-tone gilt bronze, yellow and green ormolu, diameter: 7 cm.

Musée des Arts décoratifs, Paris.



570. Anonymous.

Necklace, forepart, Paris, after 1838.

Gold of various colours, gilded silver, amethyst, rubies, emeralds in cannetille and graineti, height: 8 cm; diameter: 4 cm.

Musée des Arts décoratifs, Paris.



## Alexandre-Gabriel Lemonnier (1808-1884)

Following the World Exhibition of 1851, the jeweller Alexandre-Gabriel Lemonnier received the Medal of Council and the Legion of Honour for his works and was appointed Jeweller to the Prince-President Napoleon III. He supplied several jewels for the emperor's wedding to Eugénie. Finally, in 1853, he was appointed Jeweller to the Crown, creating two crowns for the empress. The first contained stones from the crown of Charles X, which was replaced in 1855 by a simpler crown, as the empress desired a smaller, simpler, and lighter one. It contains 2,424 diamonds and fifty-six emeralds. With this item, Lemonnier won the silver medal at the World Exhibition in 1855.



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572. William Morris, 1834-1896, English. The Red House, 1860. Bexleyheath, London. Arts and Crafts Movement.

573. **Philip Speakman Webb** (original idea), 1831-1915, English. Corridor in the living quarters, 1860. The Red House, Bexleyheath, London. Arts and Crafts Movement.

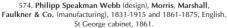


#### Philip Speakman Webb (Oxford, 1831 – Worth, 1915)

Philip Speakman Webb was an architect and one of the leading members of the Arts and Crafts Movement. Born in Oxford on 12 January 1831, he relocated to London to work as an assistant in the office of the Gothic-Victorian architect George Edmund Street. Thereby, Webb met William Morris in 1856, who had been actively working there for nine months. The two would establish a life-long friendship and partnership. In the later 1850s, he travelled with Charles Faulkner to France. A year later, the young architect designed the Red House in Bexleyheath, Kent for his friend William Morris.

Webb participated in 1861 in the founding of the firm Morris, Marshall, Faulkner and Co.

Between 1892 and 1894, he designed and built the Standen House for London-based lawyer James Beale. Webb retired in 1901, moved from London to the countryside in Worth, West Sussex, where he lived until his death in 1915. In contrast to his friend William Morris, Webb never published anything regarding his philosophy about architecture. However, we can still see its influence in various pieces of furniture and stained-glass windows.



Painted and gilded mahogany, pine and oak with copper mounts, 111 x 178 x 43 cm. Victoria and Albert Museum, London. Arts and Crafts Movement.



575. Edward Burne-Jones, 1833-1898, English.
Sideboard, *Ladies and Animals*, 1860.
Pine, painted with oil, with gold and silver leaf, 116.8 x 152.4 x 73.7 cm.
Victoria and Albert Museum, London. Arts and Crafts Movement.



576. William Morris, Edward Burne-Jones, and Dante Gabriel Rossetti, 1834-1896, 1833-1898, and 1828-1882, English.
Chair from Red Lion Square, c. 1857.
Wood and oil painting, 90 x 40 x 40 cm.
Private collection. Arts and Crafts Movement.





577. Alphonse Giroux and Cie, c. 1799-1867, French. Empress Eugénie's *bonheur-du-jour* writing desk, 1855. Carved linden wood, rosewood, ormolu, porcelain plates. Musée national du château de Compiègne, Compiègne.

578. Henri Auguste Fourdinois, 1830-1907, French.
Renaissance cabinet, 1867.
Carved walnut, lapis lazuli, jasper, ivory, and silver inlay, 253 x 143 x 60 cm.
Musée des Arts décoratifs, Paris. Classicism inspired by the Renaissance.

579. Morris, Marshall, Faulkner & Co, 1861-1875, English.
Adjustable chair, c. 1866.
Mahogany, upholstered in velvet from Utrecht, 96.5 x 73.7 x 83.8 cm.
Victoria and Albert Museum, London. Arts and Crafts Movement.







#### HENRI DASSON (Paris, 1825-1896)

Son of a shoemaker, the Paris-born Henri Dasson would quickly became the most famous cabinetmaker and bronzer of the second half of the 19th century. He successfully followed in the footsteps of the cabinetmaker Charles Winckelsen from Rue Vielle du Temple.

His furniture, decorated in bronze, inlaid, or lacquered panels reinvigorated the Louis XIV, Louis XV, and Louis XVI styles. After perfecting his craft, Dasson soon came under scrutiny of critics, receiving international recognition and great prizes, eventually becoming Legion Rider in 1883 and Officer in 1889.

The characteristic of his art comes from the originality of his creations, inspired by the 18th century, possessing much refinement and varied scenery, an exceptional quality of carving, use of varnish, Cuban mahogany, kingwood, and glass.

Henri Dasson participated in the World Exhibition of 1878, receiving the highest prize for his copy for Louis XV's desk, a masterpiece of carving. Lastly, he received the main prize at the World Exhibition in 1889.

Dasson ended his work in 1894.

580. Christofle Manufactory, François Gilbert, Georges Diebolt, and Pierre-Louis Rouillard, 1816-1891, 1816-1861, and 1820-1881, French. Table setting centrepiece, 1852-1856. Galvanic bronze and silver-plated bronze, 100 x 292 x 105 cm. Musée des Arts décoratifs, Paris. Neo-classiscism.

581. **Henri Dasson**, 1825-1896, French. Inkwell, Napolean III period. Boulle inlay and gilded bronze. Second Empire style.



582. **Jacob Meyer-Heine**, 1805-1879, French. Chest: *The Story of Psyche*, 1865. Wood, painted enamel plates on copper, 24.5 x 27.3 cm. Musée national de la Céramique, Sèvres. Second Empire style.





583. Eugène Fontenay, 1823-1887, French. Earrings, 1867. Gold, jade. Musée des Arts décoratifs, Paris. Second Empire style.

584. Eugène Fontenay, 1823-1887, French. Earring, 1867-1882. Gold, Iapis Iazuli, 7.5 x 2.5 cm. Musée des Arts décoratifs, Paris. Second Empire style.





585. Charles Duron and Sollier Frères, 1814-1872 and c. 1837-1867, French. Cup, 1867. Gold, enamel, lapis lazuli, and precious stones, height: 21 cm. Musée d'Orsay, Paris. Second Empire style.



586. Émile Gallé, 1846-1904, French.

Vase with two doves, 1871.

Height: 16 Agrand Castle, County Durham. Art Nouveau.



587. **Émile Gallé**, 1846-1904, French. Ceremonial glass, c. 1867-1876. Smoked glass, wheel-engraved decoration, enamelled and gilded, polychrome opaque enamel with gold relief, height: 23.3 cm; diameter: 10.9 cm. Musée d'Orsay, Paris. Art Nouveau.



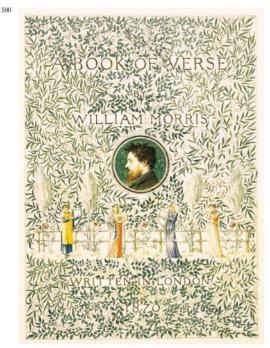






588. **Émile Gallé**, 1846-1904, French.
Glasses with heraldic decoration, c. 1868-1870.
Transparent glass, enamelled and gilded decoration,
polychrome opaque enamel with gold relief, height: 9.5; diameter: 5.5 cm.
Musée d'Orsay, Paris. Art Nouveau.







589. William Morris, 1834-1896, English.
Detail of Love Fulfilled, Poem from A Book of Verse, 1870.
Poem was written as a gift for Georgiana Burne-Jones.
Arts and Crafts Movement.

590. William Morris, 1834-1896, English.

A Book of Verse, 1870.
First page.
Victoria and Albert Museum, London. Arts and Crafts Movement.

591. William Morris, Charles Fairfax Murray, Louise Powell, and Graily Herwitt, 1834-1896, 1849-1919, 1882-1956, and 1864-1952, English. The Story of the Valiant Frithiof, c. 1873.

Watercolour and gilding on paper, 40.1 x 53 cm.
Paul Getty Library, Wormsley. Arts and Crafts Movement.





Walter Crane

(Liverpool, 1845 – Horsham, 1915)

Walter Crane was born in Liverpool in 1845. He was a British portrait, figure, and landscape painter.

He is considered one of the best illustrators of children's books and agreed with the Arts and Crafts Movement.

In January 1859, Crane began, at the age of thirteen, his three-year apprenticeship with Linton. He studied alongside him, the work of the Pre-Raphaelites Rossetti, Millais, and Burne-Jones and that of the old Italian masters. Ruskin's writing about the beauty and usefulness of art and dignity of crafters influenced him significantly.

After the completion of his apprenticeship, Crane attempted to start working. His work, from this period, consists of vignettes, landscape, and groups of people in formal attire. Crane learned to simplify the details.

In 1863, Crane met the book printer Edmund Evans, with whom he would develop a large portion of his creative work. Next, he drew a book cover for cheap, travel book for Evans. From 1865, he began to publish his own series on prize-worthy, colourful picture books, including Sing a Song of Sixpence, which he extended to over fifty titles over the next fifty years. His already famous illustrations influenced the appearance of children's literature in Great Britain during the 19th century. As Morris wanted to include art in the daily lives of all classes, he focused his attention on textiles, tapestries, and home decor.

Crane founded the Arts and Crafts Exhibition Society in 1888, for which he acted as President.

In 1894, he worked in the Kelmscott Press, with William Morris on the illustration for the fantasy novel *The Story of the Glittering Plain*. He wrote important books on decoration and presentation.

Walter Crane died on 1915 in Horsham, Sussex,

592. Walter Crane, 1845-1915, English. Swans, design for wallpaper, 1875. Gouache and watercolour, 53.1 x 53 cm. Victoria and Albert Museum, London. Art Nouveau. 593. **William Morris**, 1834-1896, English. *Odes of Horace*, 1874.

Manuscript.

Bodleian Library, University of Oxford, Oxford. Arts and Crafts Movement.



594

# Edward Coley Burne-Jones (Birmingham, 28 August 1833 – London, 17 June 1898)

Burne-Jones complete life's work presents his continuous attempt to achieve perfect beauty. Typically, Burne-Jones is considered a Pre-Raphaelite although he was not a founding member of the Pre-Raphaelite Brotherhood.

Burne-Jones' production in the second half of the  $19^{\rm th}$  century closely resembled Rossetti's style. No other British artist – from Constable to Francis Bacon – enjoyed such international fame as Burne-Jones. In retrospect, his superficial portrayals and avoidance of narratives are good characteristics of the early modern style and present the first step into the abstract movement.

It is probably no wonder that Vassily Kandinsky (1866-1944), in his book Über das Geistige in der Kunst (Concerning the Spiritual in Art), describes Rossetti and Burne-Jones as forbearers of abstract art.







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594. Dante Gabriel Rossetti or Edward Burne-Jones and Morris, Marshall, Faulkner & Co., 1828-1882, 1833-1898, and 1861-1875, English. Three Angels. 1870.

Three Angels, 1870.

Reconstructed stained glass window, from the east facade of the St James Church in Brighouse (destroyed).

Bradford Museums, Galleries & Heritage, Bradford. Arts and Crafts Movement.

595. **Edward Burne-Jones**, 1833-1898, English. *Faith, Hope, and Charity*, 1889. Stained glass window. St Martin's Church, Brampton. Arts and Crafts Movement.





596. Christofle Manufactory and Émile Reiber (design), 1830 - currently active and 1826-1893, French. Corner cabinet, 1874.

Main piece of ebony, palisander and blackened pear-tree wood, door of gilded or patinated galvanic bronze, copper, silver, gold, enamel cloisonné, 195 x 95 x 63 cm. Musée des Arts décoratifs, Paris. Second Empire style.

597. **Édouard Lièvre**, 1829-1886, French.
Valtesse de la Bigne's bed, 1877.
Patinated bronze, 410 x 260 x 200 cm.
Musée des Arts décoratifs, Paris. Second Empire style.

# Alphonse Fouquet (1828-1911)

A famous jeweller in the 19th century born in a merchant family, Alphonse Fouquet entered a jewellery-making workshop at the age of eleven. After his apprenticeship with Renouvat, at age nineteen, he began to decorate his own jewellery with pencil and gouache on sketchpaper. Through and through, he developed his own style, eventually finishing his jewellery in leather, ribbon, decorated with flowers.

The women of the 19th century loved to wear jewellery with harmonious ornamentation and stones. Fouquer's jewellery contradicted this in a sense. The large size and the generally-framed portraits with carved figures or women or fantastic animals were done similarly to those of the 16th century. The jewellery designers of the 19th century were inspired by those of the Middle Ages and the Renaissance.

Alphonse Fouquet created numerous bracelets, brooches, necklaces, tiaras, pins, and ornate corsages.

From 1862 to 1868, he led a workshop that manufactured an innovative series of jewellery with stones such as turquoise, lapis lazuli, pearls, sapphires, and topazes.

He triumphed at the World Exhibition of 1878 with its Renaissance-inspired jewellery made in collaboration with sculptors of the time.

His son George succeeded him. He focused more on Art Nouveau style, and collaborated with Alphonse Mucha.



598. Alphonse Fouquet, 1828-1911, French.
Clock and Sphinx chatelaine, 1878.
Chased gold, 12.7 x 1.5 cm.
Musée des Arts décoratifs, Paris. Inspired by the Renaissance.



599. Louis Rouvillois for Frédéric Boucheron, French. Tie pin, *Victory*, 1877. Enamel on the backside, gold, painted enamel, carnelian intaglio. Musée des Arts décoratifs, Paris. Art Nouveau. 601. Louis Rouvillois for Frédéric Boucheron, French.
Tie pin with double-sided scarab, 1878.
Sapphire, carved and trimmed with gold threads and rose-cut diamonds on silver, pin of gold, height: 8.5 cm; pin: 1.9 x 1.5 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.





#### Gabriel Viardot (1830-1906)

Gabriel Viardot is one of the most valued cabinetmakers of the end of the 19th century. As one of the first cabinetmakers with far-east influences, Viardot was an example for many other artists.

In the 1850s, he and his brother opened a store in Paris under the name Viardot Frères and Co. Due to Renaissance-style furniture, the two brothers earned a second class medal at the Paris World Exhibition of 1855.

In 1860, he separated from his brother and opened his own workshop. It is known that in 1875 Viardot worked daily with about ninety to hundred men and that he created a vitrine for the presentation of Clémence d'Ennery's eastern collection.

His luxurious pieces, of extraordinary quality, were the result of the substantial progress in the decorative arts area. He used ivory, pearls from Tonkin, and panel with Japanese lacquer.

His talent was frequently rewarded, hence his four medals in 1867, the silver medal in 1878, and the four gold medals from the World Exhibitions in Antwerp, Nice, and Paris.

Viardot died in 1906. His workshop continued under the leadership of his children.



604. **Auguste Rodin** and the **Sèvres Manufactory**, 1840-1917 and 1740 - currently active, French.
Saigon vase, *The Abduction*, 1880-1881.
Hard-paste porcelain, height: 23 cm; diameter: 13 cm.
Château-musée de Boulogne-sur-Mer, Boulogne-sur-Mer.



605. Auguste Rodin and the Sèvres Manufactory,
1840-1917 and 1740 - currently active, French.
Saigon vase, *The Elements*, 1879-1880.
Hard-paste porcelain, height: 19 cm; diameter: 10 cm.
Musée national de la Céramique, Sèvres. Inspired by the Japansese style.



606. Sèvres Manufactory, 1740 - currently active, French.
Blois pitcher, 1880-1883.
Hard-paste porcelain, enamel, gilded and customised decoration
from Lauth-Vogt, 42 x 27 cm.
Musée des Arts décoratifs, Paris.



607. Auguste Rodin and the Sèvres Manufactory, 1840-1917 and 1740 - currently active, French. Plate, *Air and Water*, 1879-1880. Hard-paste porcelain, diameter: 30 cm. Musée national de la Céramique, Sèvres.



608. Auguste Rodin and the Sèvres Manufactory, 1840-1917 and 1740 - currently active, French. Chinese antique vase, *Mythology*, 1880-1882. Hard-paste porcelain, height: 35 cm; diameter: 15.5 cm. Palais des Beaux-Arts, Lille. Inspired by Chinese style.







609. Auguste Rodin and the Sèvres Manufactory, 1840-1917 and 1740 - currently active, French. Plaque, *Young Woman and Child* or *Brother and Sister*, c. 1882. Hard-paste porcelain, 12.8 x 5.7 cm. Musée Rodin, Paris. Neo-classicism.

610. Auguste Rodin and the Sèvres Manufactory, 1840-1917 and 1740 - currently active, French. Jar from Pompeii Day, 1881-1882. Hard-paste porcelain, height: 32 cm; diameter: 23 cm. Musée national de la Céramique, Sèvres. Neo-classicism.

611. Maison Soufflot fils and Robert, founded in 1867, French.
Brooch, c. 1880.
Gold, silver, diamonds, stainless steel.
Musée des Arts décoratifs, Paris. Neo-classicism.







613

#### Auguste Rodin (Paris, 12 November 1840 – Meudon, 17 November 1917)

French sculptor Auguste Rodin took classes at the School of Decorative Arts, also called the 'Little School.' After failing the entrance exam three times, he was unable to attend the School of Fine Art. As if in revenge against the establishment, he became one of the greatest sculptors of the century. In 1864, Rodin became a student of Carrier-Belleuse, first a master, then friend, of whom he made a bust of, almost twenty years later. In 1877, Rodin exhibited at the Cercle de Bruxelles his plaster work, the Defeated, then at the Salon des Artistes Français under the title of Age of Bronze. The work provoked a real scandal, because the modelling appeared to be alive.

Accused of moulding from a cast, Rodin was finally cleared of all suspicion, notably as a result of the support of Carrier-Belleuse, and the affair finally allowed the genius of the sculptor to be revealed to the public. Now a recognised artist, he worked in a studio, in a marble works, on the Rue de l'Université in Paris. In 1880, the state commissioned a cast of his *Age of Bronze* and a monumental door, for the future Museum of Decorative Arts. It is the beginning of public commissions which, until the death of the artist, never ceased and always ended, paradoxically, in scandal. Revolutionising sculpture by liberating the form, the work of Rodin was also marked by his admiration for Michelangelo whose non finito method he utilised in his own way, by letting his figures appear from blocks of marble in which they are kept prisoner.



William Morris

(Walthamstow, 1834 - Kelmscott, 1896)

William Morris belonged to the most creative group of the Arts and Crafts Movement of Great Britain. The scope and depth of his work make him exceptional in the history of art and design. He was a revolutionary interior architect and book printer, a powerful and productive poet, a weaver, embroider, colourist, and calligrapher, and a staunch socialist and protector of historical buildings.

Starting in 1853, he studied at the Exeter College in Oxford, where he met and befriended Edward Burne-Jones.

Morris travelled in 1855, in the company of Burne-Jones, to northern France to see the gothic cathedrals.

He founded *The Oxford and Cambridge Magazine* in the beginning of 1856, and met Rossetti who encouraged him to leave architecture for paintings.

In 1861, Morris decided to found a decorative arts firm, in partnership with Peter Paul Marshall, Charles Faulkner, and Philip Speakman Webb, and artists Burne-Jones, Ford Madox Brown, and Rossetti.

In 1891, he founded Kelmscott Press (named after its original location) in Hammersmith, which publishes the Kelmscott Chaucer. This book was typeset by Morris and illustrated by Burne-Jones, and acts as the ideal example for Morris's objectives. It joins the beauty and usefulness of everyday objects.

Morris died in 1896 and is buried in a cemetery in Kelmscott under a simple headstone designed by Webb. His art, his ideals, and his life work pave the way for generations of artists who followed suit in his pursuit of 'the beauty of life'.

614. **William Morris**, 1834-1896, English. *Holland Park*, 1883. Hammersmith rug, 475.4 x 412.7 cm. Private collection. Arts and Crafts Movement.



615. **William Morris**, 1834-1896, English. *The Woodpecker*, 1885. Tapestry, 307 x 156 cm. William Morris Gallery, London. Arts and Crafts Movement.

616. Edward Burne-Jones, William Morris and Morris & Co., 1833-1898, 1834-1896 and 1875-1940, English. Pomona, 1885.

Tapestry, wool and silk on cotton weft, 300 x 210 cm. The Whitworth Gallery, University of Manchester, Manchester. Arts and Crafts Movement.

617. **William Morris**, 1834-1896, English. Curtain, *The Orchard*, c. 1880-1890. Linen. Victoria and Albert Museum, London. Arts and Crafts Movement.



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618. Edward Burne-Jones (designer), Kate Faulkner (decorator), and John Broadwood (manufacturer), 1833-1898, dates unknown, and 1732-1812, English.

Grand piano, 1883.

and John Broadwood (manufacturer), 1833-1898, dates unknown, and 1732-1812, English
Grand piano, 1883.

Oak, stained and decorated with gold and gilded-silver gesso, 266 x 140.5 x 45.7 cm.

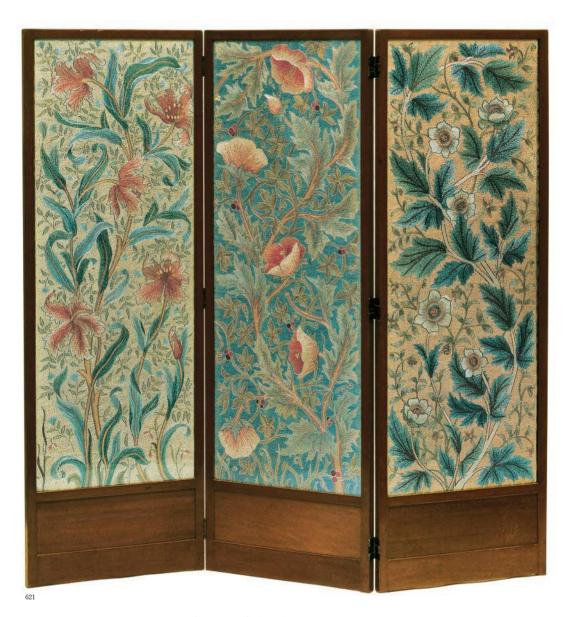
Victoria and Albert Museum, London. Arts and Crafts Movement.





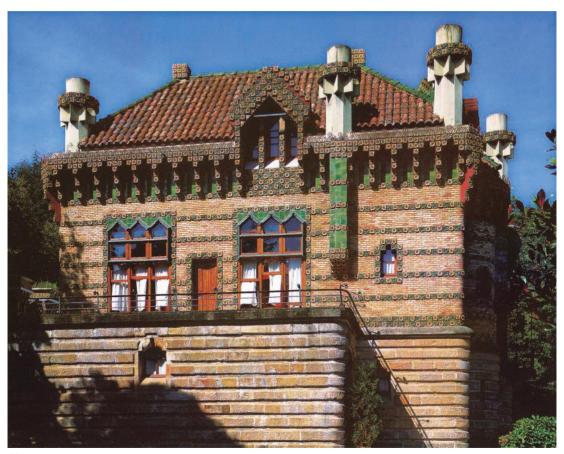
619. **Antoni Gaudí**, 1852-1926, Spanish. Dressing table, c. 1895. Wood. The Güell Family Collection, Barcelona. Art Nouveau.

620. Arthur Heygate Mackmurdo, 1851-1942, English. Chair, c. 1883. Mahogany and leather, 97.2 x 48.5 x 47 cm. Victoria and Albert Museum, London. Art Nouveau.



621. **John Henry Dearle** (designer) and **Morris & Co.** (manufacturer), 1859-1932 and 1875-1940, English. Screen, 1885-1910.

Mahogany frame with panels of embroidered silk and satin, 162.9 x 166.2 x 2.8 cm. Victoria and Albert Museum, London. Arts and Crafts Movement.



622

#### Antoni Gaudí (Reus. June 1852 – Barcelona, 1926)

Antoni Gaudí I Cornet was born in Reus in June 1852. In 1870, he enrolled in the architecture school of Barcelona. In the years 1876-1877, Gaudí worked alongside Francisco de Paula del Villar on the restoration of the apse of the Montserrat monastery and published his first writing regarding architecture. The following year, he acquired his architecture diploma and designed two streetlights for the Plaza Real.

As a young architecture, Gaudi would be influenced by the neo-gothic works of Viollet-le-Duc. He emancipated himself abruptly from all rigid styles, developing much originality and fantasy. Gaudi incorporated Art Nouveau principles, uniting architecture and interior design.

Gaudí undertook work for the Sagrada Família in Barcelona in 1882. Differences with the original architecture brought the contract to Gaudí's hands, who modified the original plans, making it the most ambitious project he would make in his life.

In 1883, he received the commission for Casa Vicens. The work for a garden began in 1900 on a hill in Barcelona, known today as Park Güell. In 1926 Antoni Gaudi was hit by a tram and succumbed to his injuries. He is buried in the crypt of the Sagrada Familia that he left unfinished. Worthy representative of Art Nouveau, Gaudi is probably one of the artists who breaks the most radically with traditions of the past. His work, listed as World Heritage by UNESCO, was once widely criticized. However, Barcelona remains today, in the eyes of all, the work of Antoni Gaudi.







624. Auguste Félix Delaherche, 1857-1940, French.
Vase, *Peacock Feathers*, c. 1889.
Sandstone, blue enamel decoration in cobalt and green on white slip, lead varnish, height: 42 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.

625. Émile Gallé, 1846-1904, French. Vase, *Orpheus*, 1888-1889. Blow-moulded glass, processed hot, wheel-engraved, and gilded, height: 26 cm. Musée des Arts décoratifs, Paris. Art Nouveau.

> 628. Alf Wallander, 1862-1914, Swedish. Vase, 1897. Porcelain. Kunstindustrimuseet, Copenhagen. Art Nouveau.

# — Modern Period —



626. Auguste Rodin and Jules Desbois, 1840-1917 and 1851-1935, French.
Design for decorative vase, c. 1890 (?).
Bronze, 35.5 x 24 cm.
Musée Rodin, Paris. Art Nouveau.



627. Émile Gallé, 1846-1904, French. Vase, Autumn Nightlights, 1891. Multi-layered crystal, partially-hammered surface, wheel-engraved decoration, height: 21.3 cm. Musée d'Orsay, Paris. Art Nouveau.







629. Louis Comfort Tiffany, 1848-1933, American.
Vase, 1892-1896.
Glass, brown and silver decoration, 9.5 x 9.5 cm.
University of Michigan Museum of Art, Ann Arbor (Michigan). Art Nouveau.

630. Louis Comfort Tiffany, 1848-1933, American.
Vase, 1892-1894.
Glass, silver glaze, 15 x 19 cm.
University of Michigan Museum of Art, Ann Arbor (Michigan). Art Nouveau.

### Louis Comfort Tiffany (New York, 1848-1933)

Born in the United States in 1848, Louis Comfort Tiffany was the son of Charles Tiffany, who founded his firm in September 1838 alongside John B. Young. The company Tiffany & Young would change in 1853 to Tiffany & Co., as Charles Tiffany became the sole proprietor of the firm.

In 1866, Louis Comfort studied at the National Academy of Design in New York. At the age of twenty-two, he developed an interest in glass; however, it would take another ten years before he would make serious designs for glass works. During this time he created, with great taste and extraordinary knowledge of Art Nouveau, glass objects original in form and colour and of the highest beauty, namely windows, lamps, and lampshades.

Whilst the company Tiffany & Co. fostered his passion, Louis Comfort founded his own firm in 1885, which specialised in works of glass. He developed new processes, most notably the manufacture of opaque glass (at the time, most artists relied on clear glass), and acted as a supporter of the Art and Crafts Movement begun in England by William Morris.

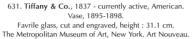
In 1839, Tiffany perfected a new technique for the manufacture of glass vases and glass bowls, the favrile technique, a handcrafted method for glass blowing, which produced different effects.

Bing's Maison de l'Art Nouveau in Paris exhibited Tiffany's works of glass in 1895.

In 1902, Louis Comfort Tiffany succeeded his father as head of Tiffany & Co., continuing to work with glassware. Thomas Edison later encouraged Tiffany to direct his attention toward electric lamps. From this moment on, Tiffany lamps became popular decorative and functional pieces, full of organic motifs: flowers, leaves, butterflies, and dragonflies.

Louis Comfort Tiffany died on January 1933 in New York. The company Tiffany & Co. continues to exist and has amassed a worldwide reputation for decorative pieces. The work of Louis Comfort Tiffany is still very much beloved and is in constant demand by collectors. The Metropolitan Museum of Art in New York owns many of his works, as they epitomise Art Nouveau.



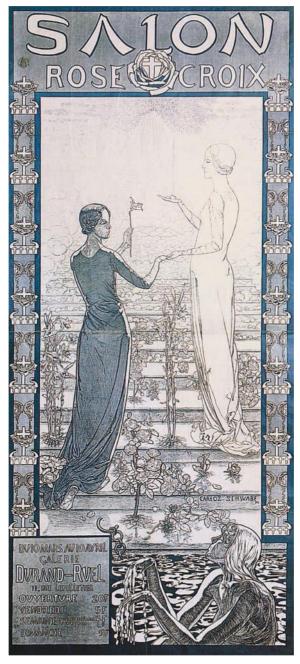


632. **Tiffany & Co.**, 1837 - currently active, American. Vase, 1893-1896. Favrile glass, 35.9 x 29.2 cm. The Metropolitan Museum of Art, New York. Art Nouveau.

633. **Zsolnay Porcelain Manufacture**, 1853 - currently active, Hungarian. Vase, 1899. Faience, glazed porcelain. Museum of Applied Arts, Budapest. Art Nouveau.







634. Carlos Schwabe, 1866-1926, Swiss, German-born.
Poster for the first Salon de la Rose + Croix, 1892.
Lithograph, 199 x 80 cm.
Private collection. Art Nouveau.





Aubrey Beardsley (Brighton, 1872 – Menton, 1898)

Aubrey Vincent Beardsley was born in the town of Brighton in 1872. The artistic and musical aptitude of the Beardsley children was quickly recognised. Beardsley studied at a school in Bristol for four years, during which he proved his talent for drawing as seen in the caricatures of his teachers and the illustrations done for the school newspaper *Past and Present*.

Beardsley's first attempt to enter the art world originates in a meeting with the famous painter Sir Edward Burne-Jones, who advised the young artist to study at the Westminster School of Art.

In the early 1890s, Beardsley produced a series of important title images and illustrations, namely those for Sir Thomas Malorys entitled *Le Morte d'Arthur*, for which Beardsley drew over 300 illustrations, vignettes, and ornaments.

His encounter with Oscar Wilde in 1893 was crucial. Wilde's so-called scandalous piece Salomé was published in the French language in 1894.

To the scandalous publication by Wilde, Beardsley provided the black-and-white illustrations for Lord Alfred Douglas's English translation, which helped spread his name amongst the public.

Beardsley's fame was finally established after the publication of the first issue of *The Yellow Book*, which he completed with Henry Harland. Together with Leonard Smithers, Beardsley would later found the magazine *The Savoy*, for which Beardsley work and drew. Facing terrible health issues, Beardsley travelled to southern France, but the warm climate did not have the desired effect.

Beardsley died during the night of the 15th to the 16th of March 1898 at twenty-five years of age, either as a result of his deteriorating health, or at his own hands from world-weariness.

Despite his short career, Beardsley's innovative style has had a lasting influence on Art Nouveau.

635. Aubrey Beardsley, 1872-1898, English. Poster for *The Studio*, 1893. Lithograph, 72.5 x 47 cm. Victoria and Albert Museum, London. Art Nouveau. 636. **Aubrey Beardsley**, 1872-1898, English. *The Toilet of Salome*, illustration for Oscar Wilde's play *Salome*, 1893. Print, ink on paper. Private collection. Art Nouveau.



#### Eugène Grasset (Lausanne, 1845 – Sceaux, 1917)

Eugène Grasset was born in the Swiss Lausanne in 1845. He was the son of the sculptor and decorator Samuel Joseph Grasset and learned painting under the patronage of François Louis David Bocion, before undertaking architecture courses at the Swiss Federal Institute of Technology in Zurich in 1861. After completing his studies, he travelled to Egypt in 1866. In 1871, he moved to Paris, where he discovered his passion for Japanese art partially thanks to the photographs of Charles Gillot.

In 1880, he designed for Gillot furniture and a dining room. The furniture, made of oak and walnut, feature imaginative animals and figures from folk art. From 1890 to 1903, Grasset taught at the École Guérin Design. His students included, among others, Augusto Giacometti and Paul Berthon. He then designed in 1890 the poster for *Jeanne d'Arc* starring Sarah Bernhardt.

Two years later, created Gasset in his design for the poster for *Encres Marquet* his ideal woman, a true and timeless Muse. The posters, full of symbolist, Pre-Raphaelite, and Japanese influences, are the embodiment of the spirit of Art Nouveau. Its perfect union of women, art, and nature would inspire Alphonse Mucha.

In 1894 he created the poster for the Salon des Cent.

In 1897, he worked for two French newspapers, Art et Décoration and L'Estampe et L'Affiche. Eugène Grasset died at Sceaux in 1917.

637. Eugène Grasset, 1845-1917, Swiss. Salon des Cent (Salon of the One Hundred), 1894. Print for a coloured poster. Victor and Gretha Arwas Collection. Viennese Secession.





638. Paul Berthon, 1872-1909, French.

Liane de Pougy at the Folies Bergère, 1892.

Coloured lithograph, 150 x 60 cm.

Bibliothèque nationale de France, Paris. Art Nouveau.

639. Eugène Grasset (sketch), Félix Gaudin (execution), 1845-1917 and 1851-1930, Swiss and French. Stained glass window, Spring, 1894. Glass and lead, 294 x 132 cm. Musée des Arts décoratifs, Paris. Art Nouveau.

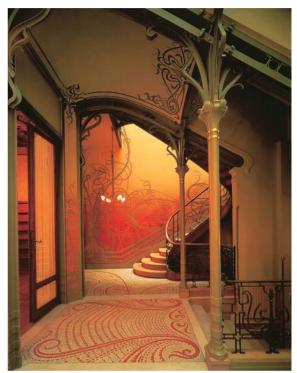




640. **Victor Horta**, 1861-1947, Belgian. Hôtel van Eetvelde, interior view of the salon, 1895. Brussels. Art Nouveau.

> 641. Victor Horta, 1861-1947, Belgian. Hôtel van Eetvelde, facade, 1895. Brussels. Art Nouveau.





#### Victor Horta (Gand, 1861 – Brussels, 1947)

Victor Horta was born in Ghent in 1861. Son of a shoemaker, he enrolled at the Academy of Fine Arts in his hometown and from 1874 to 1877, he attended a school for continued education. In 1878, he made his first trip to Paris on the occasion of the World Exhibition and apprenticed with the architect and decorator Jules Debuysson. The following year, he moved to Brussels, where he became a student at the Royal Academy.

In 1884, Victor Horta presented a design for the Parliament for which he was awarded the Godecharle architecture prize. Next year he built three houses in Ghent and in 1887, he won the three-year competition launched by the Academy of Fine Arts in Brussels for the Natural History Museum.

In 1900, Victor Horta designed a mansion for the chemist Emile Tassel. This achievement, even today, exemplifies Art Nouveau. This architectural project marks the beginning of a long series of commissions that will extend into the first decade of the 20° century, houses in its majority, mainly in the Belgian capital. Among the most famous: Hotel Tassel (1893), Hotel Solvay (1894), Hotel Van Eetvelde (1895), Hotel Aubecq (1899), and Hotel Max Hallet (1902). In 1898, he made a home and workshop for himself on Rue Américaine.

But the talent of Victor Horta is also seen in public projects. In 1895 he built, for the Association of Workers and funded by Solvay, the People's House.

Horta went into exile in the United States until 1919. Upon his return, he sold his home at Rue Américaine and began working on plans for the Palais des Beaux-Arts in Brussels.

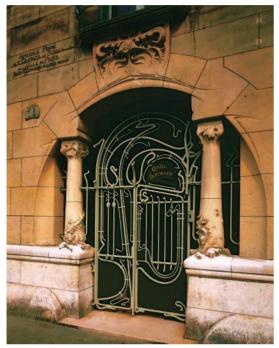
He died in 1947 at eighty-six years old.



04-



Standen, 1893. East Grinstead, West Sussex. Arts and Crafts Movement.





### HECTOR GUIMARD (Lyon, 1867 – New York, 1942)

Hector Guimard Germain was born in Lyon in 1867. At the age of fifteen, he entered the École des arts décoratifs in Paris, and then three years later the École des beaux-arts.

In 1888 he was commissioned to build a café for live music on the banks of the Seine (which was unfortunately destroyed during the floods of 1910). In 1889, he is responsible for the pavilion of the Power Expo at the World Exhibition and is responsible for the construction of the school Sacré-Cœur.

Between 1891 and 1893, he built various private homes.

The following year he travelled to England and Belgium, where he met Victor Horta and began his conversion to Art Nouveau style. Back in France in 1895, he strived for three years on the construction of Castel Béranger. This particular architectural masterpiece entirely designed by Guimard received the first prize for the most beautiful Parisian façade in 1899.

In 1898, Hector Guimard entered the contest launched for the Paris Metro, concentrating on the conservation of the kiosks at the stations' entrances. Eventually winning, he received the commissions to design the entrances. However, his style is not yet appreciated by all.

In 1903, he participated in an international exhibition at the Grand Palais and designed a pavilion. As a modernist architect, he took into consideration the physical and economic difficulties caused by the war requiring quick and economical solutions.

In 1930, he built the country house La Guimardière using pipes as porters and decorative elements. Following the outbreak of the Second World War, the then-sick Guimard fled to the United States.

Hector Guimard died in New York in 1942.

646. Hector Guimard, 1867-1942, French.
French. Castel Béranger, detail of the vestibule
5-1898. and door overlooking the courtyard, 1895-1898.
Paris. Art Nouveau.











Charles Rennie Mackintosh (Glascow, 1868 - London, 1928)

Charles Rennie Mackintosh was born in Glasgow in 1868. He began his architectural training in his hometown and attended art and design courses at Glasgow School of Art. During his studies, he met the MacDonald sisters, Margaret (whom he would marry in 1900)

In 1889, he joined the architectural firm Honeyman & Keppie.

The following year, he founded his own architectural office, and four years later the group The Four alongside the MacDonald sisters and McNair. The group soon participated in several international exhibitions. Through these exhibitions, Mackintosh's reputation began to build and the style of the group soon was dubbed the 'Glasgow style'. It was especially Mackintosh who inspired the Viennese Art Nouveau movement known as the Secession.

In 1894, Mackintosh designed his first architectural work, the corner tower of the building of the Glasgow Herald. Therefore he rejects the academic tradition of modern forms in building.

In 1897, he was responsible for the transformation of the Glasgow School of Art, a task that allowed him to assert his style. He sought to establish a synthesis between exterior architecture, interior design, and furniture. Always working with his wife, his works reflect their cooperation, his formal and straight style was enhanced by the floral and rolling shapes of Margaret.

Charles Rennie Mackintosh died at the end of 1928.

648. Charles Rennie Mackintosh. 1868-1928. Scottish. Cabinet, 1895.

Cypress, wood, and coloured metal, 195 x 158 x 45.6 cm. Glasgow School of Art, Glasgow. Arts and Crafts Movement.

649. Philip Speakman Webb (design) and John Garrett & Son (manufacturing), 1831-1915 and dates unknown, English. Altar table and cloth, 1896-1899,

> Oak, joined and carved, cloth embroidered with silk threads by May Morris, 94.7 x 145.7 x 66 cm. Victoria and Albert Museum, London. Arts and Crafts Movement.

> 650. Charles Rennie Mackintosh, 1868-1928, Scottish. Chair, 1897-1900. Oak, 136.5 x 50.3 x 45.5 cm. Victoria and Albert Museum, London, Arts and Crafts Movement,

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651. Gustave Serrurier-Bovy, 1858-1910, Belgian. Pedestal, 1897. Congolese rosewood. Norwest Corporation, Minneapolis. Art Nouveau.

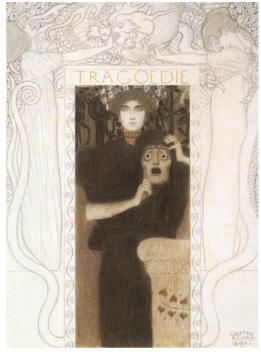
652. **Henry Van de Velde**, 1863-1957, Belgian. Chair, c. 1895. Wood, 94 x 44.1 x 41.7 cm. Virginia Museum of Fine Arts, Richmond. Art Nouveau.

653. Hector Guimard, 1867-1942, French. Seat for the smoking room, 1897-1898. Jarrah, engraved metal, modern trim, 260 x 262 x 66 cm. Musée d'Orsay, Paris. Art Nouveau.









654. Charles Rennie Mackintosh, 1868-1928, Scottish. Poster for *The Scottish Musical Review*, 1896. Coloured lithograph, 246.4 x 94 cm. The Museum of Modern Art, New York. Art Nouveau.

655. **Gustav Klimt**, 1862-1918, Austrian. *Final Design for the Allegory 'Tragedy'*, 1897. Black chalk, wash, accents of gold and white, 42 x 31 cm. Kunsthistorisches Museum Wien, Vienna. Viennese Secession.

656. **Alphonse Mucha**, 1860-1939, Czech.
Poster promoting the *Salon des Cents* in the *Hall de la Plume*, 1896.
Coloured lithograph, 64 x 43 cm.
Mucha Museum, Prague. Art Nouveau.

657. Alphonse Mucha, 1860-1939, Czech.
Poster for *Monaco – Monte-Carlo, chemin de fer P.L.M.*, 1897.
Coloured lithograph, 110.5 x 76.5 cm.
The Mucha Trust Collection. Art Nouveau.



## MONACO-MONTE-CARLO



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## Alphonse Maria Mucha (Ivancice, 1860 – Prague, 1939)

Alphonse Mucha was born on 14 July 1860 in Ivancice. Whilst working in an office for a living, he gave free rein to his passion for drawing. In 1879, he became a manufacturer for theater sets for the firm Kautsky-Brioschi-Burghard. Mucha then settled in the small town of Mikulov where he met Count Khuen, who asked him to decorate a dining room in Emmahof Castle, with murals. Mucha's ambition for decorative works on a large scale originates from this first experience.

In 1888, he enrolled at the Académie Julian, where he met Sérusier, Vuillard, Bonnard, Denis, and others which will constitute the group Nabis. Mucha style would be deeply influenced by the Symbolist movement and mysticism prevailing in Paris in literary and art circles during the second half of the 1880s. Art Nouveau exploded in Paris in 1895 when Guimard built Castel Beranger, as well as when Mucha's poster of Sarah Bernhardt in the role of Gismonda appeared in the streets of Paris. The enormous success of this theatre poster instantly projected Mucha to the top of the Parisian artistic world and provided financial security in the form of a contract committing to work for Sarah Bernhardt for six years. A series of striking posters, The Lady of the Camellias, Medea, La Tosca, and Hamlet, emerged over the next four years.

From the success of his work for Sarah Bernhardt, Mucha received many other commissions for posters. He created an idealised feminine type, instantly recognisable, and used for all kinds of advertisements. This character was from carnal mirth the hedonistic blond or the redhead of Chéret, whose voluptuous figure, melancholy and morbid refinement stem from the Raphaelites and whose dangerous femme fatale from the end of the century.

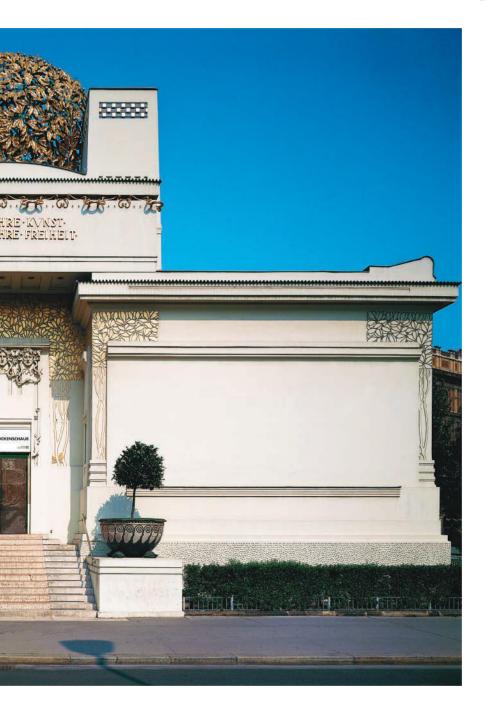
During the late 1890s, Mucha deploys his prodigious qualities of invention in the decorative arts. He designed, as well the furniture and cutlery, storefronts, jewellery and biscuit boxes.

Mucha's career in Paris peaked with his preparations for the World Exhibition in 1900.

In 1906, he sailed for America in search of lucrative commissions for portraits.

Mucha died in 1939.







659. **René Lalique**, 1860-1945, French.

Pendant, *Head of a Woman Wearing Two Poppy Flowers*, c. 1898-1899.

Gold, white chalcedony, enamel, blister pearl pendant, 10.2 x 5.7 cm.

Musée des Arts décoratifs, Paris. Art Nouveau.



660. René Lalique, 1860-1945, French. Ring, *Two Couples*, 1899-1901. Cast and chased gold, pearl button, height: 2.6 cm; diameter: 2.1 cm. Musée des Arts décoratifs, Paris. Art Nouveau.



661. **René Lalique**, 1860-1945, French. *Iris* bracelet, 1897.

Gold, enamel, and opal.

Private collection, New York. Art Nouveau.



662. **René Lalique**, 1860-1945, French.
Dragonfly-shaped brooch, 1897-1898.
Gold, enamel, chrysoprase, diamonds, and moonstone, 23 x 26.6 cm.
Calouste Gulbenkian Foundation, Lisbon. Art Nouveau.



#### René Jules Lalique (Av. 1860 – Paris, 1945)

René Lalique was born in the small village of Ay in the Marne department in 1860. From 1876 to 1878, he apprenticed for the Parisian jeweller, Louis Aucog. Then, from 1878 to 1880, he studied two years at the Sydenham Art College in London.

On his return to Paris, he earned his living by designing jewellery. He quickly abandoned the application of diamonds to works in order to use new materials of the time: semi-precious, horn, ivory, and glass.

In 1894, he designed costume jewellery for the actress Sarah Bernhardt which quickly thrust him into salons, such as the Salon de la Société des Artistes Français. Although an excellent sculptor, draftsman, and printmaker, he became world-known thanks to his jewellery. His reputation grew as he participated in international exhibitions in Brussels, Munich, Turin, Berlin, London, St Louis, and Liège.

In 1900, during the World Exhibition in Paris, he won the Grand Prize and was awarded the Legion of Honour. Lalique was then the most famous Art Nouveau jeweller. His fame is such that today when we talk about art jewellery, it refers to 'Lalique-style'. These works essentially show the flora and fauna, including peacock and insects. The turning point in his creation was when he ordered the creation of a perfume bottle.

After the First World War, he bought a glassware Wingen-sur-Moder in Alsace, where he began a new career, that of glassmaking, at the age of fifty-six years. After marrying the daughter of the sculptor Auguste Ledru, he had a son, Marc, who in the 1930s followed his father's footsteps. When he inherited the firm in 1945, the production changed to crystal glass.

Today, the company he founded still works.

663. **René Lalique**, 1860-1945, French.
Bat-shaped ring, 1899.
Silver, transparent blue enamel, moonstone, gold, height: 1.2 cm; diameter: 1.9 cm.
Musée des Arts décoratifs. Paris. Art Nouveau.

664. **René Lalique**, 1860-1945, French. Winged female figure, c. 1899. Bronze. Private collection, New York. Art Nouveau.







665. **Alphonse Mucha**, 1860-1939, Czech. *Cocorico*, magazine cover, issue no. 1, December 1898.

Mucha Museum, Prague. Art Nouveau.

666. **Akseli Gallen-Kallela**, 1865-1931, Finnish. *Flame*, Ryijy tapestry, 1899. Woven wool. Museum of Arts and Design, Helsinki. Art Nouveau.

667. **József Rippl-Rónai,** 1861-1927, Hungarian. *Woman in Red,* 1898.

Embroidered tapestry.

Museum of Applied Arts, Budapest. Art Nouveau.





668. Ludwing von Hofmann, 1861-1945, German.
Poster for the first exhibition of the Berlin Secession, 1899.
Coloured lithograph.

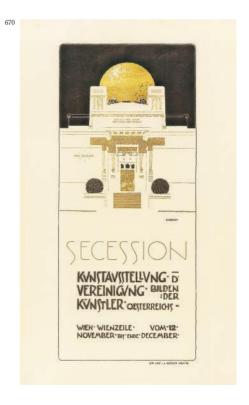
Staatliche Museen zu Berlin, Berlin, Viennese Secession.

669. Koloman Moser, 1868-1918, Austrian.

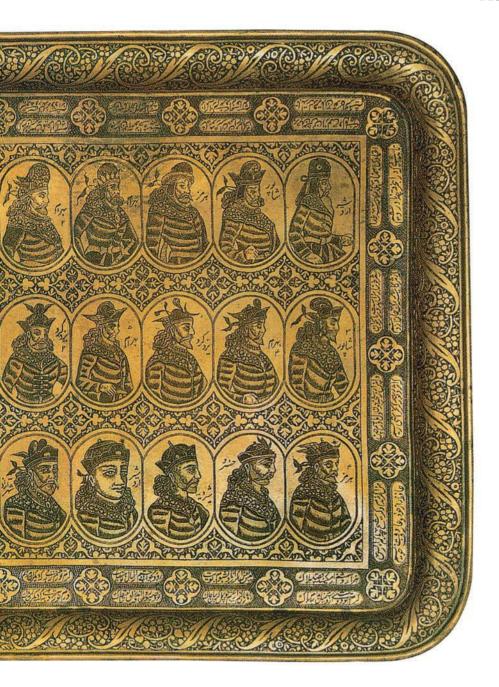
Mädchenkopf (Young Girl's Head), design for the cover of Ver Sacrum, vol. 2, no. 4, 1899.

Chinese ink on cardboard, 41 x 41 cm. Wien Museum Karlsplatz, Vienna. Viennese Secession.

670. Joseph Maria Olbrich, 1867-1908, Austrian. Poster for the 2<sup>nd</sup> exhibition of the Viennese Secession. Lithograph, 86.2 x 51.2 cm. Hessisches Landesmuseum, Darmstadt. Viennese Secession.









672. Lucien Falize, 1839-1897, French. Jar, *Arts and Crafti*s, 1895. Gold and enamel, height: 22.3; diameter: 8.9 cm. Musée des Arts décoratifs, Paris. Art Deco.

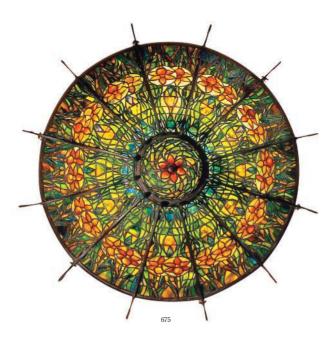
675. **Louis Comfort Tiffany**, 1848-1933, American. Lamp, *Daffodil*, c. 1899. Lead glass, height: 96.5 cm. Courtesy McClelland & Lars Rachen, Ltd, New York. Art Nouveau.



673. Fernand Dubois, 1861-1939, Belgian. Candelabra, 1899. Plated bronze. Horta Museum, Brussels. Art Nouveau.



674. Henry Van de Velde, 1863-1957, Belgian. Candelabra, 1898-1899. Silver. Musées royaux des Beaux-Arts de Belgique, Brussels. Art Nouveau.









676. Gustave Serrurier-Bovy, 1858-1910, Belgian. Bedroom furniture: bed, 1899. Polished mahogany, brass, original silk-embroidered and stencilled panels, with embroidery application. Musée d'Orsay, Paris. Art Nouveau.

677. Émile Gallé, 1846-1904, French. Cabinet with decoration in form of umbellifer or acanthus, Japanese-style door and vases, c. 1900. Inlaid work and glass. Private collection. Art Nouveau.

678. Édouard Colonna, 1862-1948, French. Music cabinet, 1900. Fruit tree wood. Made for the Art Nouveau pavilion at the World Exhibition of 1900. Macklowe Gallery, New York. Art Nouveau.



#### Adolf Loos (Brno, 1870 – Kalksburg, 1933)

Adolf Loos was born in the city of Brno into a sculpting family. After studying at the Academy of Fine Arts in Vienna and later at the University of Technology in Dresden, Adolf Loos travelled for three years to the United States (1893-1896), where he gained artisanal and technical experience in all possible areas. Shortly before his return to Vienna, deeply influenced by his stay in the United States, he sought to establish a career as an architect in Vienna.

Adolf Loos building designed and built in 1909-1910 for the couturier Goldmann & Salatsch (das Looshaus) caused a scandal: no more columns, no frames around the windows – just patches of bare wall. And this precisely vis-a-vis the Michaelertor, a neo-baroque dome with a passage leading to the Imperial Palace in Vienna and the usual place of cabs. The Viennese were outraged. A contrast could not be more obvious. Although a railing extends around the building which optically separates the ground floor from the four upper floors, the facade was just too naked and in such bad taste according to the almost unanimous opinion of the Viennese.

Nevertheless, Loos remained faithful to its architectural design: an end to Art Nouveau. With another building, the Steiner House (1910), protected as a historic monument since 1996, he pushed the concept further. He traced the path of modern architecture in central Europe with its various villas and buildings for housing, but also with its commercial buildings and interiors. Mentioned here in particular is the Café Museum. He explained and defended this path in some writings, especially in his text *Ornament and Crime* (1908).

Adolf Loos died on 23 August 1933 in Vienna.





#### Émile Gallé (Nancy, 1846-1904)

Émile Gallé was born in May 1846 in Nancy. At nineteen, he worked in the glassware factory Lorraine, Burgun, Schewerer, & Co. where he deepened his knowledge of glassmaking techniques and forms. Curious by nature, Emile Gallé was introduced to glassblowing. Thereafter, he travelled to London, spending long periods in the South Kensington Museum (now the Victoria and Albert Museum), and Paris. Botany enthusiast, throughout his travels he studied plants, animals, and insects which he drew carefully and later referenced in his decorative works. Back in Nancy, he began to work in 1867, with his father, for whom he designed new pieces of ceramics, furniture, and jewellery.

In 1873, he created, in the family factory, his own glassworks where he implemented the methods learned beforehand.

In 1877, he took over the management of the Gallé establishments.

In 1878, he participated in the World Exhibition held in Paris, influenced by the achievements of some contemporaries.

At the Exhibition of 1889, during which he was awarded the Grand Prize, he presented artistic glass creations, using innovative and original materials such as etched glass cameo or glass paste. He also developed new forms of glass vases, with new colours. Pioneering Art Nouveau, the Gallé style was born thereof.

These achievements were met with great success and Émile Gallé received several awards. He was appointed Officer of the Legion d'Honneur and Commander in 1900.

In 1901, he created, alongside other artists including Majorelle and Daum, the Nancy School where he became chairman. The following year, he participated at the Exhibition of Decorative Arts in Turin. The achievements of this period are recognisable by the presence of an engraved star after the signature of the master. Gallé's works were produced until 1933. The factory closed its doors in 1935.

680. Emile Gallé, 1846-1904, French. King Solomon's Amphora, 1900. Glass, height: 116 cm. Musée de l'École de Nancy, Nancy. Art Nouveau. 681. Emile Gallé, 1846-1904, French. Table lamp, *Rhododendron*, c. 1900. Cameo glass, engraved. Private collection. Art Nouveau.

#### — Modern Period —



682. Daum, glass factory founded in 1878, French. Vase, c. 1900. Cameo glass, wheel-engraved glass, and wood. Private collection. Art Nouveau.



683. Emile Gallé, 1846-1904, French. Vase, *Iris*, c. 1900. Glass, wheel-engraved glass. Private collection, Japan. Art Nouveau.



684. **Gustav Gurschner**,1873-1970, Austrian. Lamp, *Nautilus*, 1899-1900. Bronze and nautilus shell. Virginia Museum of Fine Arts, Richmond. Viennese Secession.



685. Philippe Wolfers, 1858-1929, Belgian. Vase, c. 1900. Glass and metal. Private collection, Brussels.



687. **Koloman Moser**, 1868-1918, Austrian. Glasses, c. 1900. Transparent and white glass, 32 x 4.5 x 4.5 cm. Universität für angewandte Kunst Wien, Vienna. Art Nouveau.

688. **Keller Brothers**, 1878, German.
Carafe for water or wine, 1900.
Gilded silver, 26 x 18 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.



686. Louis Comfort Tiffany, 1848-1933, American. Vase, c. 1900. Favrile glass, height: 51.1 cm. The Museum of Modern Art, New York. Art Nouveau.









689. Louis Comfort Tiffany, 1848-1933, American. Punch service with three ladles, 1900. Favrile glass, gilded silver, copper, 38.8 x 61 cm. Virginia Museum of Fine Arts, Richmond. Art Nouveau.

690. Tiffany & Co., 1837 - currently active, American. Service with four glasses and spoon within an art nouveau case, c. 1900. Favrile glass and gilded silver. Macklowe Gallery, New York. Art Nouveau.

691. Louis Comfort Tiffany, 1848-1933, American.
Document holder with three dividers, c. 1900.
Gilded bronze with lattice work and foliage and honey-coloured,
marbled glass, height: 25 cm.
Private collection. Art Nouveau.



#### Félix Bracquemond (Paris, 28 May 1833 – Sèvres, 27 October 1914)

Painter and engraver of the second half of the 19th century, Felix Bracquemond was a leading figure in the world of art. Producer of more than 800 engravings and precursor of Japonism in France, Bracquemond trained as a lithographer before being noticed by Joseph Guichard, a student of Ingres who took his workshop. His engravings portray landscapes, everyday scenes, or copies of works by artists such as Gustave Moreau and Camille Corot.

Bracquemond quickly befriended the Impressionists, including Manet and Degas and exhibited for the first time at the Paris Salon in 1852. In 1856, he discovered prints by artist Hokusai. Representations of insects, crustaceans, fish, flowers, and birds inspired him, making him the initiator of Japonism in France.

In 1860, he returned to the workshop of Théodore Deck, later of Eugène Rousseau, who then commissioned designs for a table service for the World Exhibition. Bracquemond used Japanese-inspired elements.

At the World Exhibition of 1867, he successfully presented his 'Rousseau' service.

In 1882, he was made a Knight of the Legion d'Honneur and Officer in 1889. Before becoming honorary member of the Société des peintres graveurs in 1890, Felix Bracquemond published the book *Du Dessin et de la couleur* in 1887.

Bracquemond played an important role in the French decorative arts and the revival of engraving.







695. Henri Vever, 1854-1942, French.
Pendant, *Sylvia*, 1900.

Gold, agate, rubies, diamonds, and rose-cut diamonds, 12 x 6.5 cm.
Presented at the World Exhibition of 1900.
Musée des Arts décoratifs, Paris. Art Nouveau.

696. Georges Fouquet, 1858-1929, French. Brooch, *Orchid*, 1900. Gold, enamel, rubies, and pearls. Anderson Collection. Art Nouveau.

697. **René Lalique**, 1860-1945, French. Necklace, *Dragonfly*, c. 1900-1902. Gold, enamel, watercolour, and diamonds. Private collection, London. Art Nouveau.





698. **René** Lalique, 1860-1945, French. Haircomb, *Lily of the Valley*, 1900. Gold, horn, enamel, 16 x 9.1 cm. Musée des Arts décoratifs. Paris. Art Nouveau.



# HENRI VEVER (MEIZ, 16 OCTOBER 1854 – NOYERS, 1942)

Henri Vever came from a family of jewellers based in Metz. The House of Vever was founded in 1821 by his grandfather Pierre-Paul Vever and was controlled by his father Ernest in 1848.

Henri was an apprentice at Laguet Brothers around 1871 and became the craftsman. He later undertook courses at the *Académie des Beaux-Arts*, where he studied drawing and ornamental design. He then joined the workshop of Jean Léon Gérôme.

Vever entered the family business with his brother Paul in 1874, assuming management during the following years. The reputation of the House of Vever continually grew. The two brothers exhibited for the first time at the World Exhibition in Paris and won one of two grand prizes. After this, they participated in other major exhibitions such as Moscow (1891) and Chicago (1893). In their creations, wildlife or mythical creatures are usually embellished by the use of stones, diamonds, and rubies.

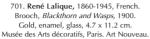
In addition to creating jewellery in Art Nouveau style, Henri Vever wrote a book on the history of jewellery, La Bijouterie française au XIX siècle.



699. Paul and Henri Vever, 1850-1915 and 1854-1942, French. Haircomb, *Daphnis and Chloe*, 1900. Ivory, pearls, gold, enamel, 18 x 4.5 cm. Musée des Arts décoratifs, Paris. Art Nouveau.

700. Paul and Henri Vever, 1850-1915 and 1854-1942, French. Haircomb, *Mistletoe*, 1900. Gold, shell, pearls, enamel, 17.1 x 10 cm. Musée des Arts décoratifs, Paris. Art Nouveau.





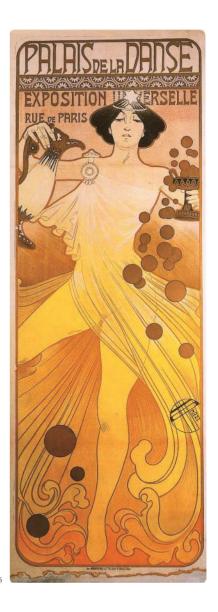
702. René Lalique, 1860-1945, French.
Pendant, *Roosters*, c. 1901-1902.
Cast and chased gold, decoration engraved on the backside. Rooster heads and feathers of transparent enamel on gold. Surround of the central stone and frontal feathers in gold with mounted stones. Central stone held in place by an eyelet in the upper part, 6.9 x 5.1 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.

703. Georges Fouquet, 1858-1929, French. Brooch with Winged Snake, 1902. Gold, enamel, diamonds, and pearls. Private collection, New York. Art Nouveau.









704. **Hippolyte Lucas**, 1854-1925, French. *At Water's Edge*, 1900. Aquatint. Macklowe Gallery, New York. Art Nouveau.

705. Manuel Orazi, 1860-1934, Italian.

Dance Palace. Poster for the official dance theatre
at the World Exhibition of 1900.

Coloured lithograph. Victor and Gretha Arwas Collection. Art Nouveau.





707. **Hector Guimard**, 1867-1942, French.
The entrance of the metro station at Porte Dauphine, c. 1900.
Paris. Art Nouveau.

708. Georges Hoentschel, 1855-1915, French.
Salon du bois, Paris, 1900.
Algerian plane-tree wood, glass, brass, silk wallpaper, 712 x 143 x 600 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.



# Georges Hoentschel (1855-1915)

Georges Hoentschel was a French architect, designer, ceramic artist, and collector. He designed interior rooms for the Duke of Gramont, the King of Greece, the Marquise of Ganay, and the emperor of Japan. He designed the banner for the applied arts division at the World Exhibition of Paris in 1900, as well as in St Louis in 1904. His work, especially his study of wood from 1900, is exhibited in the Musée des Arts décoratifs in Paris. Georges Hoentschel was also known as a collector in the United States, and some of his 1,800 pieces comprise the foundation of the department of Middle Ages and French 18th century art in the Metropolitan Museum of Art in New York.

Those who knew Hoentschel would describe him as "the elegance of the heart and the intelligence of taste."  $\,$ 

Friend of Marcel Proust, Auguste Rodin, Georges Feydeau, Victor Hugo, Edgar Degas, Léopold Stevens, he was also a talented ceramic artist following Jean Carriès, with a fondness for the Impressionists, encouraging him to collect works of Monet, Manet, Turner, and Sisley. Georges Hoentschel is buried in the Père Lachaise cemetery in Paris.





709. **Henri Vever**, 1854-1942, French. *Vase with Locusts*.

Bronze and enamelled silver.

Presented at the Salon de la Société Nationale des Beaux-Arts in 1904, Paris.

Robert Zehil Collection. Art Nouveau.

710. Imperial Glass Factory in St Petersburg (manufacturer).
Vase, 1904.
Cased and wheel-cut glass, height: 25 cm.
Victoria and Albert Museum, London. Art Nouveau.

711. Tiffany & Co., 1837 - currently active, American.
Lamp, *Wisteria*, 1902.
Bronze and glass.
Private collection. Art Nouveau.





712. **Émile Gallé**, 1846-1904, French. Lamp, *Mushroom*, 1902. Triple- and double-blown glass shaped hot, height: 82 cm. Musée de l'École de Nancy, Nancy. Art Nouveau.



713. **Daum** and **Louis Majorelle**, glass factory founded in 1878 and 1859-1926, French. *Prickly Pear*, 1902.

Patinated bronze and glass.

Musée de l'École de Nancy, Nancy. Art Nouveau.





### Koloman Moser (Vienna, 1868-1918)

Kolosam Moser was born in Vienna in 1868. He studied painting at the Academy of Fine Arts in Vienna, and later at the University of Applied Arts in Vienna, where he was a student of Gustav Klimt. In this time, Moser also befriended the architects and decorators Joseph Maria Olbrich and Josef Hoffmann.

From the beginning of the 1890s, whilst still working as an illustrator, Moser began to develop an innovative and individual variation of Art Nouveau.

In 1897, he, with Klimt, Olbrich, and Hoffmann, founded a new alliance of artists and architects to promulgate a new aesthetic ideal, with which they revolutionised art. The result was the Vienna Secession, the proud Viennesse counterpart of Art Nouveau. Moser designed, for the house designed by Olbrich, the glass windows and the textiles, and produced furniture and various decorative objects, done primarily in glass.

In 1900, Moser organised the 6th Secession exhibition (20 January – 15 February) as a articulation of Art Nouveau, for which he worked as a set designer.

Later Moser worked in various countries (France, Germany, Switzerland, the Netherlands, and Belgium), and most specifically in the cities of Bern, Hamburg, and Paris. Moser took part, with Klimt and Josef Hoffman, of the much-celebrated project for the now famous Stoclet Palace in Brussels. He left the Secession the same year, and the Wiener Werkstätte two years later. His style changed radically, from a Belgian- and French-influenced Art Nouveau with endless dancing arches to a prosaic version of Art Nouveau with long and geometric forms.

From 1907, Moser worked exclusively as a painter.

He died in October 1918 at the age of fifty from larynx cancer.

He was fascinated by numerous aspects of art, from painting to interior decoration, from drawing to carpentry. He is therefore the embodiment of artistic production, a main tenent of Art Nouveau.



714. Koloman Moser, 1868-1918, Austrian.
Cabinet for the Moser House, 1901.
Soft wood, painted white (originally white and blue), iron mount, 95.5 x 111 x 54 cm.
Österreichisches Museum für angewandte Kunst, Vienna.
Viennese Secession.

715. **Charles Rennie Mackintosh**, 1868-1928, Scottish. Chair, 1904. Oak.

Glasgow School of Art, Glasgow. Art Nouveau.

716. Henry Van de Velde, 1863-1957, Belgian. Desk, 1901-1902. Wood. Österreichisches Museum für angewandte Kunst, Vienna. Art Nouveau.

717. Koloman Moser, 1868-1918, Austrian.
Secretary and chair, 1903.
Cedar, inlay, copper, and gilding, 145.5 x 119.4 x 60 (secretary);
70 x 60 x 60 cm (chair).
Victoria and Albert Museum, London. Art Nouveau.

718. Koloman Moser, 1868-1918, Austrian.
Patterned cabinet, before 1904.
Rosewood and satinwood inlaid with rosewood,
maple and pearl, 138.5 x 98.8 x 49.5 cm.
Sammlung der Fondation Kamm, Kunsthaus Zug, Zug.
Viennese Sec













719. Richard Riemerschmid, 1868-1957, German. Tankard, 1902. Salt-glazed stoneware, cast body, with applied decoration and feet, painted in blue, pewter lid,  $14 \times 15 \times 11.5$  cm. Victoria and Albert Museum, London. Art Nouveau.

720. René Lalique, 1860-1945, French.
Brooch, *The Kiss*, c. 1904-1906.
Thorned mount: patinated and engraved silver; intaglio plate:
embossed glass relief, patinated, 4.9 x 7 cm.
Musée des Arts décoratifs, Paris. Art Nouveau.

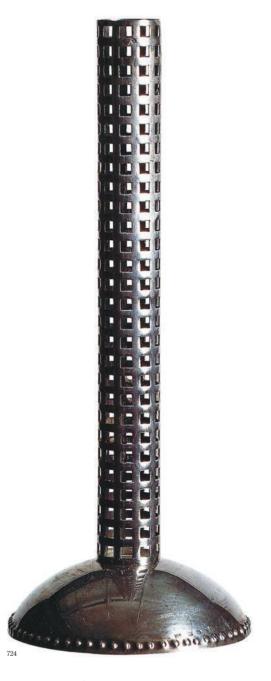
721. **Koloman Moser**, 1868-1918, Austrian. Pendant for children, 1904. Enamel on silver plate, copper, 2.7 x 3 cm. Leopold Museum, Vienna. Viennese Secession.



722. **Koloman Moser**, 1868-1918, Austrian. Lamp with glass rod for the Schwestern Flöge in Vienna, 1904. Nickel silver and glass, 37.5 x 18.5 x 18.5 cm. Private collection. Viennese Secession.



723. **Koloman Moser**, 1868-1918, Austrian. Fruit basket, 1904. Silver, 5.4 x 16.4 x 16.4 cm. Private collection. Viennese Secession.



724. **Koloman Moser**, 1868-1918, Austrian. Vase, 1904. Silver, 21.5 x 8.6 x 8.6 cm. Leopold Museum, Vienna. Viennese Secession.





725. Koloman Moser, 1868-1918, Austrian.
Reliefs for local metal workshops in Vienna, Neustifigasse 32-34, Vienna 7, 1904.
Gilded silver in a wooden frame, 15 x 14.8 cm (each piece).
Wien Museum Karlsplatz, Vienna. Viennese Secession.





726. Koloman Moser, 1868-1918, Austrian. Reliefs for Dr Hermann Wittgenstein's living room, 1904. Gilded copper, 22.6 x 22.5 cm (each piece). Wien Museum Karlsplatz, Vienna. Viennese Seccession.



727. Koloman Moser, 1868-1918, Austrian.

Drawing for stained glass window of Am Steinhof Church, 1905-1906.

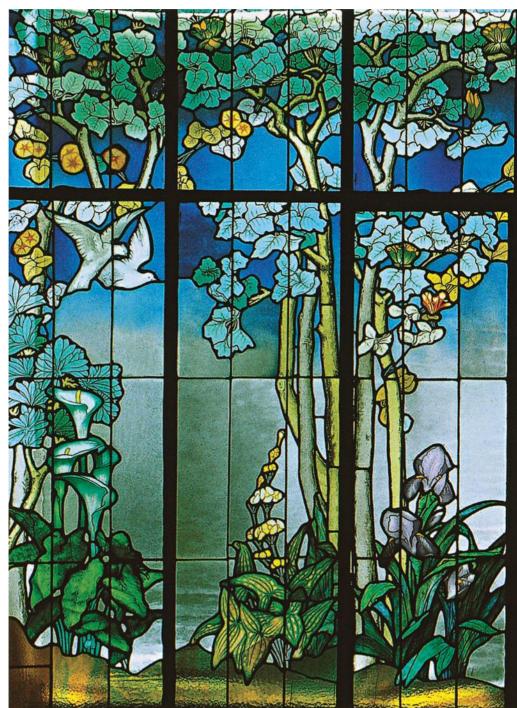
Pencil, ink, opaque colours, 86 x 114 cm.
Österreichisches Museum für angewandte Kunst, Vienna. Viennese Secession.

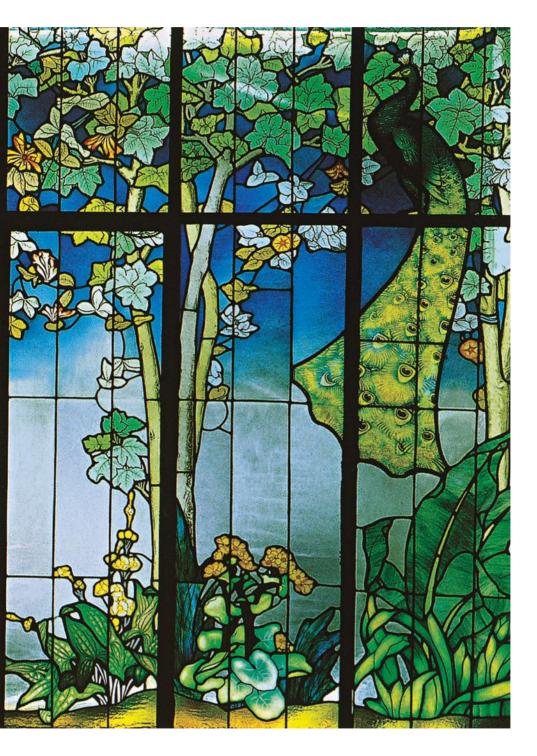


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728. Koloman Moser, 1868-1918, Austrian. Eastern window, lit by sunlight. Am Steinhof Church, Vienna. Viennese Secession.

729. **Jacques Gruber**, 1870-1936, French. Veranda, known as *La Salle*, 1904. Multi-layered glass, painted glass, American chenille glass, American iridescent stretch glass, acid etching, 243 x 344 cm. Musée de l'École de Nancy, Nancy. Art Nouveau.







# Louis Majorelle (Toul, 1859 – Nancy, 1926)

Louis Majorelle was born in 1859 in Toul in the Meurthe-et-Moselle department of France. He began his art education at the École nationale supérieure d'art in Nancy and continued it in 1877 at the École nationale supérieure des Beaux-Arts in Paris. Two years later, Majorelle returned to Nancy, as his father laid on his deathbed. He inherited, with his brother, the family's furniture and porcelain manufacturing firm.

Louis Majorelle followed in his father's footsteps, in that he produced Rococo-inspired furniture to sell in France and its colonies. After Emile Gallé converted him to the principles of Art Nouveau in 1894, Majorelle would become one of the most important followers of this art style within the school at Nancy.

He would be inspired by then dominating principles of Naturalism and Symbolism. He gained much recognition for his furniture pieces, inlaid with straight-lined water lilies.

At the same time, Majorelle began to decorate furniture with metal and bronze, as a means to reinforce architecture lines or specific decorative elements. In 1898, he asked the architect Henri Sauvage to design his house in Nancy. The Villa Majorelle or Villa Jika (for the initial of his wife Jeanne Kretz) was the work of one artist for another. The house, in its architectural design, as well as its interior decor, epitomises the Art Nouveau ideals.

Majorelle's collaboration with the glass manufactory of the Daum brother resulted in an original combination of colours and shapes. His work later evolved to contain fine and easy lines, which although not part of Art Nouveau, implied the arrival of Art Deco of the 1920s.

Louis Majorelle was one of the most important and most celebrated manufacturers of Art Nouveau furniture at the time of his death in 1926. His legacy lies in his elegant but original style, which swayed in rhythm with nature.

730. Louis Majorelle, 1859-1926, French.

Water Lillies, 1905-1909.

Bed: mahogany and serpentwood, inlay of various woods, gilded and chased bronze.

Musée d'Orsay, Paris. Art Nouveau.

733. Eugène Gaillard, 1862-1933, French.
Small round table with stools, c. 1913.
Main piece of padauk, stools veneered in Madagascan palisander,
height: 71 cm; diameter: 70 cm.
Musée des Arts décoratifs. Paris. Art Nouveau.



731. Bruno Paul, 1874-1968, German. Armchair, Germany, 1905. Beech frame with satinwood veneer, inlaid in oak, with original raw-silk upholstery, height: 100 cm. Victoria and Albert Museum, London.



1875-1968 and 1875-1966, French. Chair, 1912. Gold beech, lacquered in green and red, arms and seat of green leather,  $87 \times 53$  cm.

Musée des Arts décoratifs, Paris. Art Nouveau.









734. Louis Comfort Tiffany, 1848-1933, American.
Bowl with silver rim in grapevine pattern, 1907.
Cameo glass, sterling silver, 12 x 27.3 cm.
The Chrysler Museum of Art, Norfolk (Virginia). Art Nouveau.

735. Koloman Moser, 1868-1918, Austrian. Tin with lid, 1906. Sammlung der Fondation Kamm, Kunsthaus Zug, Zug. Viennese Secession.

736. Bertold Löffler, 1874-1960, Austrian.
Torn fan for the Cabaret Fledermaus, c. 1908.
Quisquilien Sammlung, Österreichisches Theatermuseum, Vienna.
Viennese Secession.



737. Koloman Moser, 1868-1918, Austrian. Poster for a soiree of Sonaten von Beethoven, 1908. Coloured lithograph, 95.3 x 31.8 cm. Wien Museum, Vienna. Viennese Secession.

738. Georges Lepape, 1887-1971, French. Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, 1911. Calotype, letterpress, line block and stencil. Victoria and Albert Museum, London.

739. Koloman Moser, 1868-1918, Austrian. Cover sheet of the score of Julius Bittner's opera Der Musikant, 1909. Typography, 28 x 20.5 x 3 cm. Galerie Pabst, Munich. Viennese Secession.



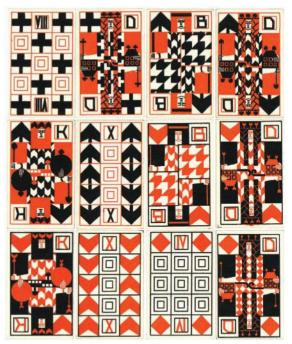




740. **Ditha Moser**, 1883-1969, Austrian. Tarot cards, 1908. Coloured lithograph, 11.5 x 5.5 cm. Universität für angewandte Kunst Wien, Vienna. Viennese Secession.  $743. \ \ Ditha \ \ Moser, 1883-1969, \ Austrian.$   $Year \ 1913 \ \ Calendar, 1913.$  Coloured lithograph,  $13.1 \times 8.3 \ cm.$  Österreichisches Museum für angewandte Kunst, Vienna. Viennese Secession.



741. Koloman Moser, 1868-1918, Austrian.
Poster for Jacob & Josef Kohn for an auction in Russia, c. 1904.
Coloured lithograph, 94.7 x 62.6 cm.
Österreichisches Museum für angewandte Kunst, Vienna.
Viennese Secession.



 $742. \ \ Ditha \ \ Moser, 1883-1969, \ Austrian.$  Card game Whist, 1910.
Prints on red and black cards,  $8\times5$  cm.
Österreichisches Museum für angewandte Kunst, Vienna. Viennese Secession.



















### Joseph Maria Olbrich (ODAVA. 1867 - Düsseldorf, 1908)

The Opava-born Joseph Maria Olbrich was a student of Otto Wagner, who opened the young student's mind and cultivated his talent. As the eldest son, his parents set a rigidly-academic plan for him. Instead he became a bricklayer before enrolling a vocational school in Vienna at age fifteen, where he enrolled in architecture courses. Four years later, he would graduate with the best possible marks.

After a temporary stay in Opava, he began his studies at the University of Applied Arts in Vienna. Otto Wagner noticed Olbrich, and hired the now mid-twenty year old at his architectural firm.

Olbrich did not limit himself as an architect, instead he designed furniture and ceramic dishware. He and another were responsible for the interior decoration of the then prestigious German liner, SS Kronprinzessin Cecilie.

His fame would reach the US, where he corresponded with members of the American Institute of Architects. The project list from 1900-1908 is unbelievably long, and alongside all these activities, he managed to publish on his architectural theories in Ideen von Olbrich (1900) and Architektur von Olbrich.

It is as though, with his unrest and his unbelievably many projects, he knew of his short life span. Joseph Maria Olbrich died of leukaemia on 8 August 1908 in Düsseldorf.

> 744. Antoni Gaudí,1852-1926, Spanish. Casa Milà, 1905-1910, Barcelona,

745. Joseph Maria Olbrich, 1867-1908, German. Wedding Tower in Mathildenhöhe in Darmstadt, 1908. Photograph by Jürgen Schreiter, 2009. Städtische Kunstsammlung Darmstadt, Mathildenhöhe Darmstadt, Darmstadt. Viennese Secession.



746. Charles and Henry Greene, 1868-1957 and 1870-1954, American.

The Gamble House, 1908-1909.

Pasadena (California). Arts and Crafts Movement.



747. Charles and Henry Greene, 1868-1957 and 1870-1954, American.

The Gamble House, main entrance, 1908-1909.

Pasadena (California). Arts and Crafts Movement.



# Frank Lloyd Wright (Richland Center, 8 June 1867 – Phoenix, 9 April 1959)

Frank Lloyd Wright was born on 8 June 1867 in Richland Center, Wisconsin. Influenced by the English Arts and Crafts Movement, Frank Lloyd Wright, was the creator of many museums, churches, hotels, and especially many houses. He started alongside Louis H. Sullivan, the first American Art Nouveau architect who took Wright under his wing.

His first important work was his own house in Oak Park. Frank Lloyd Wright discovered Japanese architecture at the Columbian Exposition in Chicago in 1893. It was a revelation. Afterwards, he made many trips to Japan. The same year, he received his first commission, the Winslow House.

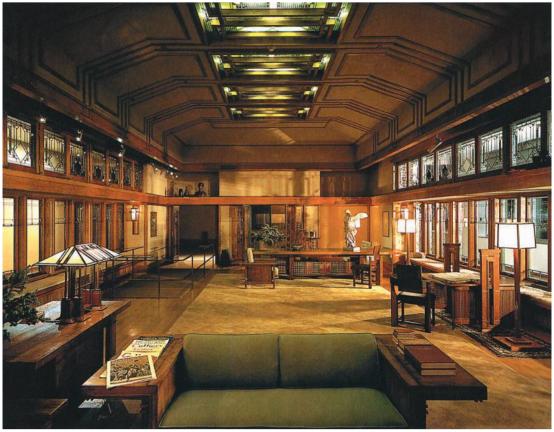
By 1897, his style asserted itself more and more with the construction of *Prairie Houses*, on which he played with the natural elements of the landscape. One of the leading examples is the Fallingwater House, built in 1934-1937, in Pennsylvania. But before was Wright's Robie House realised in 1908-1910, in Illinois, an elevated and large house.

In 1909, Frank Lloyd Wright travelled to Europe. He attended and influenced avant-garde architects in Austria, such as Gropius and Mies Van der Rohe. Upon his return in 1911, he settled in Wisconsin. During the crisis of 1929, he moved to Phoenix, and took the lead of a large agency with more than fifty workers after the Second World War.

In 1934, he began a series called Usonian Homes for the middle class, generally L-shaped and designed to be practical.

Frank Lloyd Wright was one of the first to integrate the interior in his architectural design. He designed more than 800 projects, half of which were realised. Wright created simple shapes, stone and wooden houses, and with geometric and bass elements. Furniture, architecture, and lifestyle should coincide.

The Guggenheim Museum in New York, opened in 1959, remains as his major work.





# Albert Dammouse (Paris, 1848-1926)

Son of the sculptor and manufacturer-decorator Pierre Adolphe Dammouse, Albert Dammouse studied in Paris at the École nationale des Arts Décoratifs and the Académie des Beaux-Arts. He opened his workshop in Sèvres in 1871 and began working with porcelain, which he decorated and heated under a large fire to obtain sensitive-coloured reliefs. He worked his entire life with numerous artists and provided models of manufacture for Limousine, Pouyat, and Dubreuil, who turned to him to finish parts for the World Exhibition in 1878, earning him numerous awards. Already a gold medallist in 1874 from the Union Centrale des Arts, he had a great success at the World Exhibition in 1878, and received a gold medal anew in 1889.

In 1892, he built his own oven in Sèvres, and developed the method of 'pâte-sur-pâte'. Moving toward earthenware, he could express his talent as a decorator and colourist through a wide range of colours.

The career of Albert Dammouse reflects the evolution of the ceramic art, since the Second Empire until the time of Art Nouveau. His work is rich and varied, influenced by the artistic trends of his time (Naturalism, Japonism) and by the appearance of other well-known Sèvres artists such as Félix Bracquemond or Ernest Chaplet.



750. **Hector Guimard**, 1867-1942, French. Vase, c. 1910. Patinated bronze and ceramic, height: 26 cm. Robert Zehil Collection. Art Nouveau.



751. Albert Dammouse, 1848-1926, French. Dishes, c. 1910. Molten embossed glass, height: 8.8 and 6.5 cm. Musée des Arts décoratifs, Paris. Art Nouveau.



## Josef Hoffmann (Brinice, 15 December 1870 – Vienna, 7 May 1956)

Josef Hoffmann was an Austrian architect of the 20° century. After studying at the University of Vienna, Hoffmann went to Italy where he discovered a geometric and richly-ornate style. He was a member of the Vienna Secession in 1897, with Gustav Klimt, Koloman Moser, and Josef Olbrich, a combination of Art Nouveau and Art Deco. They completed architectural projects or furniture and were recognised for their rectilinear geometric style. He was considered the Viennese architect par excellence.

In 1903, with Olbrich, Klimt, and Moser, he founded the Wiener Werkstätte for decorative arts. He designed not only in France but also abroad, particularly in Brussels, where he completed the

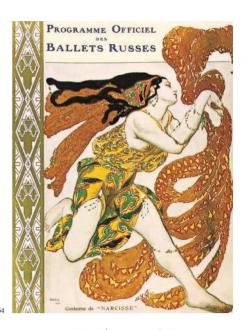
Stoclet Palace, and exhibited at pavilions in Cologne, Paris, or Venice. As avant-garde architect,
Robert Mallet-Stevens and Ruhlmann were great influences. Throughout his career, he combined simplicity and refinement. He was a pioneer of modernism and the Art Deco movement.



753. **Léon Bakst**, 1866-1924, Russian. Costume of an Indo-Persian dancer for the ballet *Cleopatra*, 1909. Watercolour and gold on paper, 48 x 31 cm. Private collection, Paris.



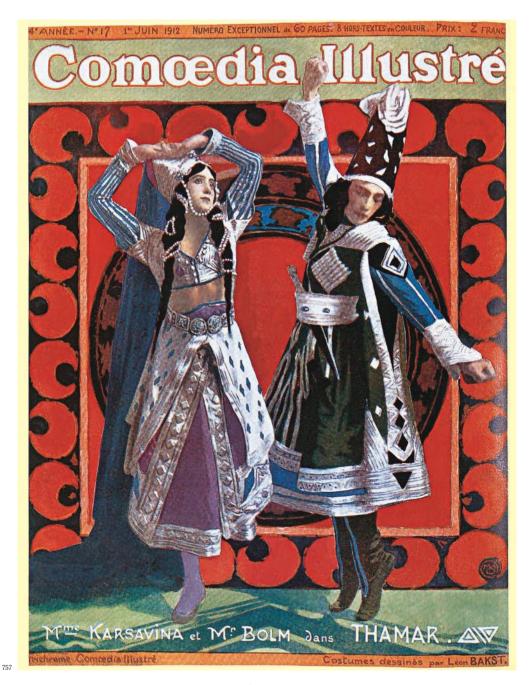
755. **Léon Bakst**, 1866-1924, Russian. Costume design for the ballet Le *Dieu Bleu*, 1912. Watercolour, graphite, accented with gold colour on paper, 43 x 28 cm. Musée national d'Art moderne, Centre Georges Pompidou, Paris.



754. **Léon Bakst**, 1866-1924, Russian.
Cover page for the official program of the Ballet Russes (Bacchante in the production of *Narcissus*), 1911.
31 x 20 cm. Private collection.



756. **Léon Bakst**, 1866-1924, Russian.
Costume design for the Firebird for the ballet *The Firebird*, 1910.
Watercolour and gouache on paper. Private collection.



757. **Léon Bakst**, 1866-1924, Russian. Cover page of the *Comcedia Illustré* (1912), 1912. The Queen Thamar and the Prince from the ballet *Thamar*. National Gallery of Australia, Canberra.



# Léon Bakst (Grodno, 9 May 1866 – Paris, 27 December 1924)

Léon Baskt (born as Lev Samoilovich Rosenberg) was born on 9 May 1866 in Grodno (currently Belarus) in a middle-class Jewish family.

He studied painting at the Academy of Fine Arts in St Petersburg. Bakst began his artistic career as an illustrator for various magazines and made the acquaintance of Alexandre Benois, who introduced him to the European artistic circles. He later studied at the Académie Julian in Paris. On his return to St Petersburg in 1896, his career was gaining momentum after the publication of his first books on scenography and his portraits. In 1898, he became the co-founder, with Alexandre Benois and Serge Diaghilev, of *Mir Iskusstva* (The World of Art).

Around 1902-1903, he began his career as a designer at the Hermitage Theatre and Alexandrinsky Theatre in St Petersburg. He then received many orders from the Mariinsky Theatre. He also taught drawing at the prestigious school of painting Yelizaveta Zvantseva where he had Marc Chagall as a student and organised the Russian section of the annual art exhibition of the Salon d'Automne in Paris.

He returned to France in 1908 and worked with Serge Diaghilev to create the dance company Les Ballets Russes. His creations, brilliant and exotic, had a decisive influence on fashion and decorative arts. His most admired costumes are no doubt those he created for Diaghilev's ballets: Scheherazade (1910) and The Afternoon of a Faun (1912). Diaghilev appointed him Director of Arts in 1911. The lavish sets created by Bakst earned him an international reputation very quickly. Expelled from Russia due to his Jewish origins, he decided to permanently settle in Paris and in 1912 and in 1920, was the editor of Vogue magazine. Condé Nast persuaded him to publish one of his drawings for a cover. He died in Paris on 27 December 1924, at the age of fifty-eight.

758. **Léon Bakst**, 1866-1924, Russian. The blue god's costume for the ballet *Le Dieu Bleu*, 1912. Silk, satin, and sequins. National Gallery of Australia, Canberra.





759. **Léon Bakst**, 1866-1924, Russian. Nymphs' costumes for the ballet *The Afternoon of a Faun*, 1912. Silk, lamé fabric, ribbon, and wool. National Gallery of Australia, Canberra.

760. Léon Bakst, 1866-1924, Russian. The Queen's costume for the ballet *Thamar*, 1912. Silk, wool, lamé fabric, shawl, metal medallions, jewellery. National Gallery of Australia, Canberra.



761. Jean Dunand, 1877-1942, French.
Pocket watch, 1914-1918.
Stainless steel coated with gold and silver, height: 6 cm; diameter: 4.5 cm.
Musée des Arts décoratifs, Paris.

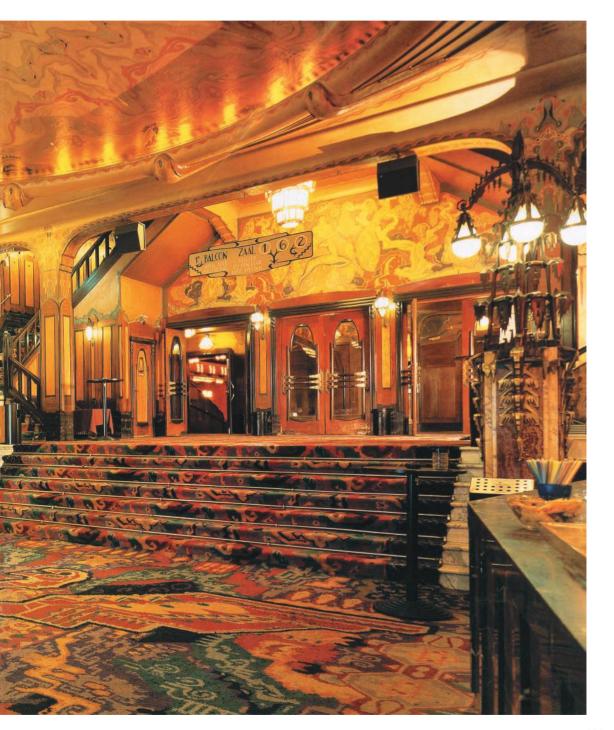
762. Louis Comfort Tiffany, 1848-1933, American.
Venetian rectangular box, c. 1915.
Gilded bronze with sigil cover, geometric strips and rosettes. The interwoven bands represent false hinges, height: 12.5 cm.
Private collection. Art Nouveau.



763. Louis Comfort Tiffany, 1848-1933, American. Vase, 1913. Favrile glass, 52.5 x 13 cm. The Museum of Modern Art, New York.

764. **Jaap Gidding**, 1887-1955, German. Lobby at the Pathé Tuschinski, movie theatre, 1918-1921. Amsterdam.









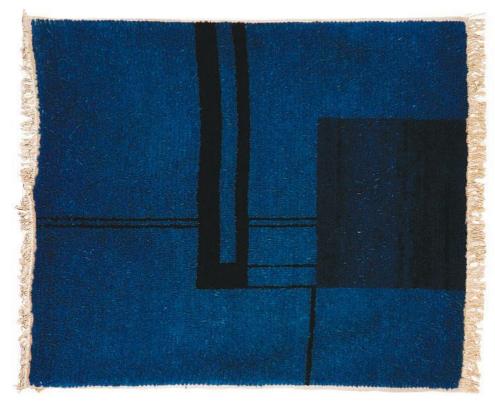
#### Sonia Delaunay (Gradischsk, Odessa region, 14 November 1885 – Paris, 1979)

Born in Ukraine in 1888, Sofia Ilinitchna Terk came from a working class family. Adopted by her uncle, she spent her childhood in St Petersburg and travelled to Finland, Switzerland, Italy, and Germany. In 1903, she studied drawing in Karlsruhe, Germany before going to Paris with her uncle, where she studied at the Académie de la Palette. She discovers Gauguin, Bonnard, and Vuillard, and completes her first painting in 1907, Jaune Finlandaise. In order to stay in France, she married Wilhelm Uhde in 1908 but divorced soon thereafter. She met Robert Delaunay and assumed the name Sonia Delaunay in 1910. After the birth of her son Charles in 1911, she began her first projects, the robes simultanées.

During the First World War, they both sought refuge in Spain and Portugal. In 1918, she worked in Madrid with Diaghilev's *Les Ballets Russes*. During the 1920s, she focuses mainly on decorative arts and fashion, designing scarves, coats, and fabrics for apparel and furnishing, but also theatre and cinema costumes, posters, poems, and objects.

In 1925, she participated in the Exposition des Arts décoratifs and opened, at the same time, a shop with Jacques Heim. She returned to painting in the 1930s, and joined with Robert Delaunay Abstraction-Création group. The group realised murals for the pavilions for aviation and railways for the World Exhibition of 1937. In 1939, together they organised the Salon des Réalités nouvelle at the Galerie Charpentier.

Robert died in 1941, and Sonia moved to Grasse, where she lived with Hans and Sophie Arp until 1944. Without Robert, she continued to produce abundantly and received the Legion of Honor in 1975.



765. Sonia Delaunay, 1885-1979, French. Illustration for Blaise Cendrars' *La prose du Transsibérien et de la Petite Jehanne de France*, 1913. Watercolour, text imprinted on Japanese paper, book cover with coloured parchment, 199 x 36 cm, measurements of the closed work: 18 x 11 cm.

The Hague, Netherlands. Art Deco.

766. **Hedwig Jungnik**, German. Rug with abstract forms, 1921-1922. Linen, cotton, wool, silver ribbons, and artificial silk, 90 x 125 cm. Klassik Stiftung Weimar, Weimar. Bauhaus.

767. Eileen Gray, 1878-1976, Irish. Rectangular rug, c. 1923. Wool, geometric motifs in night blue and black, 154 x 128 cm. Private collection.

> 768. **Anonymous.** Shawl, c. 1925. Handsewn velvet and silk. Victoria and Albert Museum, London.







769. Émile Gallé, 1846-1904, French. Vase with tree and sea motifs, 1919-1935. Glass, height: 51 cm. Musée de l'École de Nancy, Nancy. Art Nouveau.

770. **Émile Gallé**, 1846-1904, French. Vase, depicting the Guanabara Bay in Rìo, 1919-1935. Glass, height: 46 cm. Musée de l'École de Nancy, Nancy. Art Nouveau.



771. Otto Prutscher, 1880-1949, Austrian. Coffee and tea service, c. 1920. Silver and ivory, 2 x 59 x 46 cm (tray). Victoria and Albert Museum, London.



## Eileen Gray (Enniscorthy, 9 August 1878 – Paris, 31 October 1976)

Eileen Gray was born on 9 August 1879 in Enniscorthy, Ireland. She studied at the Slade School of Art and arrived in Paris in 1902 to take courses at the Académie Julian, as well as the Académie Colarossi. From the beginning, Gray showed a special interest in the technique of lacquer and returned to London in 1907 to further her art. She relocated permanently to Paris in 1937.

Gray's exhibition in 1913 at the Salon des Artistes décorateurs was a success. She completed decorative panels combining lacquer and rare wood with Japanese-inspired motifs, attracting the attention of art collector Jacques Doucet, who ordered the three panels including the famous screen *Le Destin*. Eileen Gray realised her own furniture for a long time for Inagaki, a Japanese craftsman and specialist in ivory and lacquer work.

In 1922, she opened her own gallery, the Galerie Jean Désert in the Faubourg Saint-Honoré and set out a number of her works: screens, curtains, carpets, mirrors, etc. The gallery would attract a chic clientele, but was abandoned in 1930.

In 1923, she designed the Boudoir de Monte-Carlo for the 14th Salon des Arts décoratifs. It attracted the attention of the de Stijl movement, including of its leader J.J. Oud. Grey, with Breuer, Rietveld, and Perriand pioneered steel tube furniture.

Thereafter, encouraged by the Romanian architect Jean Badovici, Eileen Gray turned to architecture. Both worked hard on the villa called *E -1027*, located in Roquebrune, for which Le Corbusier painted new mural works.

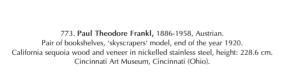
Around 1930-1932, Gray built, whilst respecting the five points of modern architecture set by Le Corbusier, her own villa *Tempe Pailla* in Castellar, in southern France. A villa with ultra-modern furniture, gadgets, consoles drawers, cupboards, etc.

After the war, well ensconced in the architectural environment, Gray continued her work. In 1973, several retrospective exhibitions were held, including at the Royal Institute of British Architects and at the Architectural League of New York.

Eileen Gray died at the age of ninety-eight years.







774. Marcel Breuer and Gunta Stölzl, 1902-1981 and 1897-1983, German.
African chair, 1921.
Enamelled oak, cherry wood, hemp, wool, cotton, silk, 179.4 x 65 x 67.1 cm.

Enamelled oak, cherry wood, hemp, wool, cotton, silk, 179.4 x 65 x 67.1 cm. Bauhaus-Archiv Museum für Gestaltung, Berlin. Bauhaus.







### JACQUES-ÉMILE RUHLMANN (Paris, 28 August 1879 – Paris, 15 November 1933)

Jacques-Émile Ruhlmann, son and grandson of industrialists, who owned a painting firm, was born on 28 August in Paris. After completing his military service, he began designing his own furniture and visited the shops of cabinetmakers in his neighbourhood: Gevens, Stauffacher, etc. On the death of his father in 1907, Ruhlmann took hold of the industrial firm.

He exhibited wall papers at the Salon d'Automne in 1910 and at the Salon des Artistes décorateurs, and participated in major exhibitions in France and abroad, thereby acquiring fame.

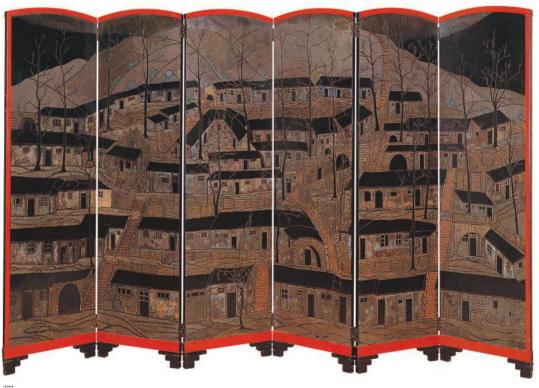
The State commissioned him for projects, and the Metropolitan Museum of Art in New York and the Egyptian Museum in Cairo acquired furniture from him. His taste for luxury, the refinement of his furniture, as well as its aesthetic usefulness and their pure form, reflect the personal style of Ruhlmann. He only used rare and refined materials, the Macassar ebony, Cuban mahogany, kingwood, amboine, and many others.

The 1925 exhibition steered Ruhlmann to the forefront of the French movement of Decorative Arts. His building 'L'Hôtel du Collectionneur' was a success. That same year, he was awarded the Legion of Honour and Officer in 1932.

Ruhlmann also completed a variety of supplies for Jacques Neubauer's shop and a piano for Pleyel. Jacques-Émile Ruhlmann died at the age of fifty-four on 15 November 1933. His company was subsequently dissolved.

775. **Jacques-Émile Ruhlmann**, 1879-1933, French.
'Cabanel' commode, c. 1921-1922.
Veneer in ivory from Macassar, glass, ivory, 133.5 x 75.5 x 39.5 cm.
Private collection.

776. Jacques-Émile Ruhlmann, 1879-1933, French.
'État rectangle' cabinet, c. 1922-1923.
Veneer in kingwood, ivory and ebony inlay, gilded bronze, interior of velvet, 126.7 x 84 x 31.5 cm.
Musée des Arts décoratifs. Paris.







#### Adelaïde Alsop Robineau (1865-1929)

Adelaïde Alsop Robineau was an American painter from New York. She was one of the most important ceramists of her generation. One of the few women of the American Arts and Craft Movement, she became noteworthy for making her pots from 'clay to finish'.

Adelaïde became interested in Chinese painting and married Samuel E. Robineau in 1899 in France. The same year, the couple launched *Keramic Studio* for ceramic artists and potters.

She trained at Alfred University with Charles Binns, an American potter, and was part of art academy of People's University, an institution founded by Edward Gardner in Missouri.

There is a picture of her from 1910 showing her with her famous pot *Scarab Vase*, which earned her international recognition.

778. Adelaïde Alsop Robineau, 1865-1929, American.
Fox and Grapes, 1922.
Pot coated with engraved and enamelled porcelain, height: 18.4 cm.
Jordan-Volpe Gallery Collection, New York. Arts and Crafts Movement.

779. Jais Nielsen, 1885-1961, Danish. Vase, 1924. Enamelled sandstone, height: 54 cm; diameter: 37 cm. Musée des Arts décoratifs, Paris.





780. **Gerhard Henning**, 1880-1967, Swedish. *The Chinese Bride*, Denmark, 1922. Painted porcelain. Royal Porcelain Factory, Copenhagen.

781. Max Krehan and Gerhard Marcks, 1875-1925 and 1889-1981, German. Jar with handle, 1922. Private collection. Bauhaus.

#### Max Krehan (11 July 1875 – 16 October 1925)

Max Krehan was a German potter. In 1900, after obtaining the status of master potter, he entered the Krehan Pottery, led by his father in Dornburg. In 1919, when the Bauhaus in Weimar opened, its founder, Walter Gropius, established a workshop for pottery manufacture, with the intent to have it located in Weimar. Gropius proposed that Max Krehan join the Bauhaus to teach pottery, he refused for not wanting to leave his hometown. He did agree to teach students at his workshop in Dornburg, about fifteen miles from the Bauhaus. Krehan was then instructor of craftsmanship and encouraged his students to produce traditional pottery.

He died at the age of fifty in 1925.





#### 783. Theodor Bogler and Aelteste Volkstedter Porzellanmanufaktur, 1897-1968 and 1900 - currently active, German. Moka pot consisting of six parts, 1923. Klassik Stiftung Weimar, Weimar, Bauhaus.

#### Josef Hartwig (Munich, 1880-1956)

Munich-born sculptor Josef Hartwig was a member of the generation of teachers of the Bauhaus in Weimar. At the age of thirteen, Josef Hartwig began an apprenticeship in the studio of sculptor Simon Korn. There he created plaster models for architectural projects which allowed him to come into contact with famous architects such as Theodor Fischer.

Josef Hartwig then studied sculpture at the Academy of Fine Arts in Munich, led by Balthasar Schmidt from 1904 to 1906. By working as an architectural sculptor, he managed to pay for his studies and also took courses in architecture, design, and art history.

He moved to Berlin in 1910, where he worked as a sculptor for some eleven years.

In 1921, Walter Gropius called him to the Bauhaus in Weimar and made him head of the sculpture workshop of stone and wood. In this workshop, Hartwig produced plastic walls, based on projects by Oskar Schlemmer. These works, installed in the staircase of the building of the workshop, would be removed in 1928 because they were considered "useless ornaments."

Josef Hartwig also taught sculpture, geometry, and perspective at the school of art in Frankfurt.

In the following years, Hartwig worked with major artists such Gerhard Marcks, Georg Kolbe, Toni Stadler, and Richard Scheibe. In addition to sculpture, Hartwig also showed an interest in restoration. Since 1938 until the end of World War II, he worked in the restoration workshop of the Städtische Skulpturengalerie in Frankfurt am Main.

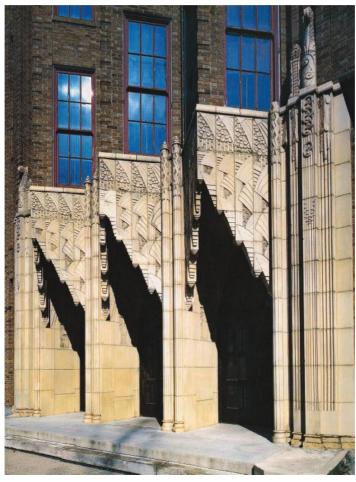
After 1945, he became master of the restoration workshop of the Frankfurt Liebieghaus.

Josef Hartwig died at the age of seventy-six years.

782. **Josef Hartwig**, 1880-1956, German.
Bauhaus chess set, 1923-1924.
Solid wood (pear), cardboard, paper, 5.5 x 12.5 x 12.5 cm.
Musée national d'Art moderne, Centre Georges Pompidou, Paris. Bauhaus.



784. Eileen Gray, 1878-1976, Irish. Brick screen, c. 1923-1925. Wood lacquered in black, 196.5 x 32 cm (each partition). Private collection.

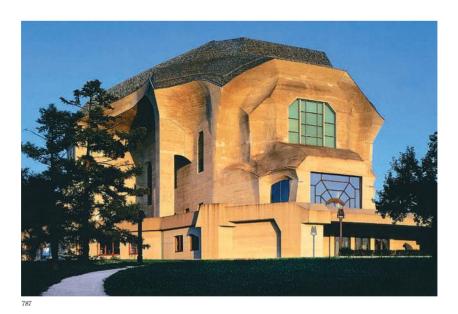


#### Francis Barry Byrne (Chicago, 19 December 1883 – Evanston, 18 December 1967)

Son of a blacksmith, Francis Barry Byrne was forced to leave school at age fourteen, after the death of his father. Without special experience, he became an apprentice in the office of architect Frank Lloyd Wright in 1902. He remained there for five years before moving to Seattle in 1908, where he joined Andrew Willatzen who had also completed an apprenticeship with Wright. Together, they built more than fifty residential and commercial buildings. After a period of working with Wright's sons in San Diego, he was appointed Director by Walter Burley Griffin in Chicago and opened his own practice after the Second World War. From this period, he would focus exclusively on projects of religious buildings. He was the only member of the group of architects from the Prairie School to build in Europe, namely the Church of Christ the King in Cork, Ireland in 1928. He continued to accept orders until his death in 1967.



786. **Gerrit Rietveld**, 1888-1965, Dutch. Rietveld Schröder House, 1924. Utrecht. De Stijl.



787. **Rudolf Steiner**, 1861-1925, Austrian. *Goetheanum*, 1924-1928.
Dornach.





788. Pierre Legrain, 1889-1929, French. Table and bench, c. 1924. Lacquered wood, silver, black and chrome.

789. Armand Albert Rateau, 1882-1938, French. Bathroom, c. 1924-1925. Marble, bronze, glass, staff, and stucco. Musée des Arts décoratifs, Paris.

790. **Pierre Legrain**, 1889-1929, French. Tabouret, c. 1923. Lacquered wood, gilded horn, 52 x 26.7 x 64.1 cm. Virginia Museum of Fine Arts, Richmond.



#### Pierre Legrain (Levallois-Perret, 10 February 1889-1929),

Pierre Legrain was an important artist in the movement of the decorative arts. Born in 1889, son of a rich industrialist, Pierre Legrain became interested in drawing at the age of twelve. He attended the École des arts appliqués Germain Pilon and joined the Paul Iribe's workshop in 1908.

He revered the art of bookbinding by Jacques Doucet, who entrusted him with the creation of bindings for his collection of manuscripts. This successful venture led him to open his own studio in 1919.

Legrain is also a furniture designer, he produced about 1,200 furniture pieces. Most of his pieces were inspired by Africa or Cubism, and were executed in exotic materials such as wood, metal, or ivory.

In 1925 he was commissioned to decorate Doucet's studio in Neuilly.

Legrain is known for his very personal geometric styles. His work shaped his virtuosity and use of rare materials, without great ornamentation. His inspiration comes undeniably from avant-garde artists of the early  $20^{th}$  century.

In 1929, whilst he was at the peak of his career, co-founder of the UAM (Union des artistes modernes), Pierre Legrain died at the age of forty.

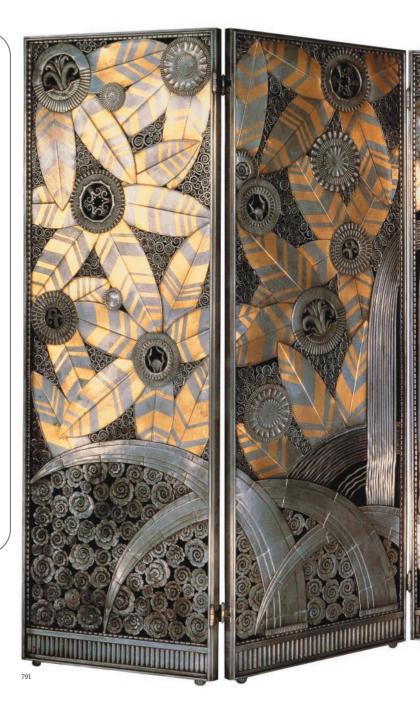
#### Edgar Brandt (Paris, 24 December 1880 – Collonge-Bellerive, 8 June 1960)

Edgar Brandt was the greatest blacksmith of the early 20th century. He left the École professionnelle de Vierzon with training metalworker and is recognised for his skill and ingenuity. He finished military service in Nancy and travelled to Paris in 1902 in hopes of opening a workshop. Through his gold and silver jewellery manufacturing, Edgar exercised the modern style and received many commissions, even from the provinces. He was appreciated as a young artist. During the Exposition internationale des arts décoratifs et industriels modernes. Edgar worked as an ironworker and had his own pavilion to exhibit. On 10 December 1925. Brandt opened his gallery, the first Art Deco gallery in Paris and produces ironwork. furniture, decorative objects, and sculptures. He collaborated with Daum, Lalique, and Ruhlmann.

His fame took an international turn, as his Art Deco works reached the United States and Canada. More and more young artists began to imitate him.

Among his most famous works are the colourful ramp of the main staircase of the Town Hall in Euville, a fireplace in the lounge at the Salon Grands Voyageurs, the Gare de l'Est in Paris, and the ironwork at the CIC bank in Nancy.

The works of Edgar Brandt, long forgotten, continue to attract new attention.



791. Edgar Brandt, 1880-1960, French. Screen, *Oasis*, c. 1924. Iron and brass, 181.6 x 63.5 cm (each partition). Private collection, Paris. Art Deco.







EXPOSITION INTERNATIONALE

PLANTS DÉCORATIFS

ET INDUSTRIELS

MODERNES

AVRIL-OCTOBRE

794. **Robert Bonfils**, 1886-1972, French.
Poster for the *Exposition internationale des arts décoratifs de Paris*, 1925.
Colour woodblock poster, 65.1 x 39.7 cm.
Victoria and Albert Museum. London.

#### Joost Schmidt (1893-1948)

Joost Schmidt was a typographer and sculptor. Shortly after its founding, he entered the Bauhaus in Weimar and completed his studies as a sculptor under the guidance of Johannes Itten and Oskar Schlemmer. His remarkable performance immediately attracted attention. Whilst an apprentice, he was responsible for the Bauhaus exhibition of 1923, located in the hall of the main building. Schmidt also distinguished himself in the field of graphics, as shown in the poster he created for the exhibition of the Bauhaus in Weimar.

In 1925, shortly after completing his degree in sculpting, Joost Schmidt became a teacher at the Bauhaus, being given the leadership of the sculpture studio. Schmidt also taught at the print shop.

In 1935, several years after the closure of the Bauhaus (1933), Joost Schmidt taught at the Reimann School in Berlin. In 1946, he participated in the organisation of events and exhibitions for the USA Exhibition Center and began a book on the Bauhaus.

Joost Schmidt died in 1948.

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795. Emil Bisttram, 1895-1976, American.

Pearls and Things and Palm Beach, 1925.

Watercolour, 42.5 x 29.5 cm.

Susan and Herbert Adler Collection.

793. **Joost Schmidt**, 1893-1948, German. Poster for the *Bauhaus* exhibition in Weimar, 1925. Bauhaus-Archiv Museum für Gestaltung, Berlin. Bauhaus.



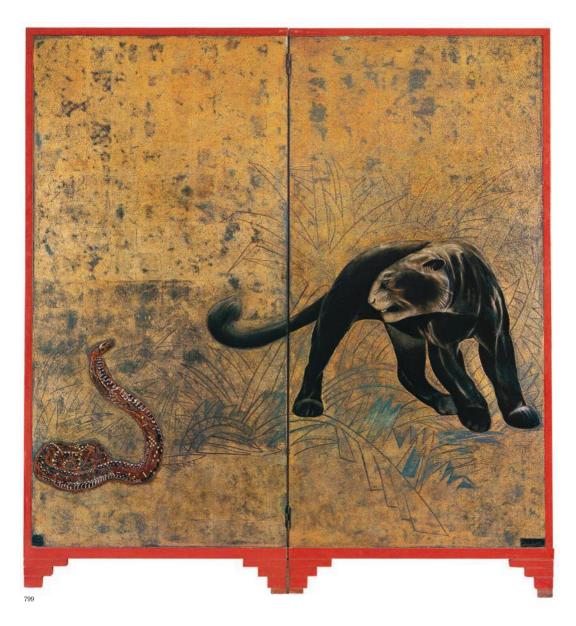
796. Cartier, founded in 1847, French. Brooch, 1914. Carved rubies and onyx, teardrop pearl, tourmaline, diamonds, onyx, and briolette. Private collection.



797. Louis Vuitton, founded in 1854, French. Travel bag or nécessaire 'Marthe Chenal', exhibited in Paris in 1925. Musée Louis Vuitton, Asnières.



798. Anonymous. Handbag with a small mirror, c. 1924. Felt, leather, satin, brass, and tapestry. Victoria and Albert Museum, London.



799. **Jean Dunand**, 1877-1942, French. Screen with two partitions, c. 1925. Lacquer and ivory. Exhibited at the *Salon des Artistes décorateurs* in 1928. Art Deco.







800. **Paul Manship**, 1885-1966, American. *Dancer and Gazelle*, 1916.

Bronze, 81.9 × 88.9 × 27.9 cm.

The Metropolitan Museum of Art, New York.

801. **Carl Milles**, 1875-1955, Swedish. *Dancing Maenad*, 1912.

Bronze, 71 x 50 x 10 cm.

Carl Milles Museum, Stockhlom. Art Nouveau.

802. **Paul Manship**, 1885-1966, American.

Actaeon, 1925.
Bronze, 48 x 52 cm.
Smithsonian American Art Museum, Washington, D.C.
Realism.
Photograph: Edward Owen.





# Paul Manship (Saint Paul, Minnesota, 25 December 1885 – New York, 31 January 1966)

Paul Howard Manship was born on Christmas Day in St Paul, Minnesota. He began his studies at the Institute of Arts and Sciences and continued his training in New York in 1903. Colourblind, he first attempted painting, but then turned to sculpting. In New York, he enrolled at the Art Student League and found a place in the workshop of the sculptor Solon Borglum whom Manship would always refer to as his greatest influence.

He then became apprentice to Isidore Konti, who pushed him to participate in the Prix de Rome. In 1909, at twenty-three years old, he became the youngest American sculptor to win the Prix de Rome. It was during his stay in Europe, particularly in Italy and Greece, that Manship refined his style, combining ancient Greek and Roman influences, neoclassicism, and modernism.

Returning to New York in 1912, he married Isabel McIlwaine on 1 January 1913, with whom he had four children, two of whom will become artists. The same year in February, an exhibition dedicated to him was held at the Architectural League of New York. This critical success would be the first in a long line.

Until the end of Second World War, he continued to receive commissions. He then became a member of the National Academy of Fine Arts in Buenos Aires in 1944, the Académie des Beaux-Arts in Paris in 1945, and the Academy of St Luke in Rome in 1952. He received the gold medal in sculpture from the National Institute of Arts and Letters in 1945.

After the Second World War, his works were criticised as ultra-conservative, and his popularity began to drop. He believed that contemporary sculpture expressed nothing significant, that it only directed to a self-proclaimed elite and depicted only the ideas of the artist.

However, he continued to work until his death in 1966, but his works no longer appeared in the press.

803. Carl Milles,1875-1955, Swedish. Europa and the Bull, 1923-1924. Bronze, 78.1 x 66.7 x 33 cm. Tate Collection, London. Photograph: Christie's, New York.

804. **Paul Manship**, 1885-1966, American. *Diana*, 1925.

Bronze, 124.4 x 109.3 cm.

Smithsonian American Art Museum, Washington, D.C. Realism.



805. Jacques-Émile Ruhlmann, Jean Dunand, and Jean Lambert-Rucki, 1879-1933, 1877-1942, and 1888-1967, French and Polish. Furniture, 1925. Black lacquer and carved decorations in silver. DeLorenzo Gallery, New York. Art Deco.



806. **Sir Edward Maufe**, 1883-1974, English. Desk, 1925.

Mahogany carcase, with ebony writing and top surfaces, gessoed and gilded with white gold, with haldu wood footrest and feet, and ivory, rock crystal and silk handles, 107 x 134.3 x 53 cm.
Victoria and Albert Museum, London. Art Deco.



807. **Pierre Legrain**, 1889-1929, French.
Reading chair, c. 1925-1928.
Satin, mahogany and burl veneer, silver metal, braided leather, 115 x 59 x 45 cm.
Musée des Arts décoratifs, Paris.



808. Pierre Chareau, 1883-1950, French. Telephone table 'MB152', c. 1925. Walnut, 80 x 104 x 64 cm. Private collection, Paris. Art Deco.



809. Jacques-Émile Ruhlmann,1879-1933, French.
Pair of armchairs, c. 1925.
Macassar ebony and bronze with Aubusson tapestry.
Private collection. Art Deco.





811. Charlotte Perriand, 1903-1999, French.
Small round table, 1927.
Nickelled glass and brass on four-edged base, height: 71 cm; diameter: 65 cm.
Private collection. Art Deco.

#### CHARIOTTE PERRIAND (Paris, 24 October 1903 – 27 October 1999)

Charlotte Perriand was a French designer and architect, born to a father who was a tailor and a mother who was a haute couture seamstress. Graduating from UCAD (Union Centrale des Arts décoratifs), in 1927 she joined her cousin, the famous architect Le Corbusier, and Pierre Jeanneret, and completed several metal furniture, including highly-recognised, adjustable chair. She, with Pierre Chareau, became a founding member of UAM (Union des Artistes Modernes) in 1929, chaired by Robert Mallet-Stevens. This movement aimed to exploit new materials and new technology.

After the Second World War, Charlotte Perriand played an important role in the creation of the Radiant City (Ville Radieuse), designed by Le Corbusier. Her career allowed her to travel around the world, particularly to Japan in the 1940s where she was an industrial art advisor to the Ministry of Trade and Industry. Her style was greatly influenced by her travels, and Perriand turned her mind to wood. Straw, bamboo, tree branches became elements of choice.

Charlotte Perriand died in 1999 at the age of eighty-six.



812. Eileen Gray, 1878-1976, Irish.
'Bibendum' chair, c. 1926-1929.
Cover of ivory-coloured linen, chrome, 63 x 88 cm.
Private collection. Art Deco.

810. Eileen Gray, 1878-1976, Irish. Dressing table, 1926-1929.

Oregon pine, plywood, cork, aluminium, glass, traces of turquoise blue, 161 x 60 x 165 cm.
Musée des Arts décoratifs. Paris. Art Deco.



813. Franz Hagenauer, 1906-1986, Austrian. Mirror, c. 1925. Copper and reflective glass. Bröhan-Museum, Berlin. Art Deco.



815. Maison Boucheron, founded in 1858, French. Brooch, 1925. Platinum, onyx, coral, and diamonds, 10.8 x 5.2 cm. Musée des Arts décoratifs, Paris. Art Deco.



## Maison Boucheron (Paris, 1858 – currently active)

Artisan and talented artist, Frédéric Boucheron founded the House of Boucheron in 1858 in the Galerie de Valois, at Palais-Royal, before transferring to 26 Place Vendôme in 1893. The House of Boucheron has five lines of products: jewellery, fine jewellery, watches, perfumes, and glasses. Originality, mystery, sensuality, and extreme refinement characterise the famous jewellery.

The jewellery created was largely inspired by nature, which explains why gems are regularly accompanied by animals (snakes, frogs, owls, or even dragonflies). This passion for nature is still present today.

The House of Boucheron quickly gained an international reputation and won numerous awards, including a gold medal at the World Exhibition in 1867, the Grand Prix at the World Exhibition in 1878, and gold medal at the World Exhibition of Paris in 1900.

Frédéric Boucheron disappeared in 1902 leaving the family company to his son Louis. The House of Boucheron was sold in 2000.

814. Maison Boucheron, founded in 1858, French.
Decoration for a corsage, 1925.
Lapis lazuli, coral, jade and onyx set with rhinestones and gold, turquoise pendant, diamonds, and platinum.
Boucheron SAS, Paris. Art Deco.





817. **René Lalique**, 1860-1945, French. *Suzanne Bathing*, 1925.

Glass.

Private collection, Japan. Art Nouveau.

#### François Décorchemont (Conches-en Ouche, 26 May 1880 – 19 February 1971)

The father of the French François Décorchemont was a sculptor, and so François Décorchemont became a ceramist and glassmaker. He began his training at the École nationale des Arts décoratifs. His technique of using a fine glass paste that kept the glass together and was sheer, made him internationally renowned. His style, his finesse, simple and colourful results reflected his desire to give his creations sculptural effects, and in the shapes and the lines of his designs are represented a new ornamental design concept. Décorchemont turned then to stained glass window in the 1930s. Religious iconography dominates the second part of his career, and he worked in about thirty churches.



818. François Décorchemont, 1880-1971, French.
Large vase with two leaf-shaped handles, 1925.
Glass paste moulded by low-cast waxing; height: 24 cm; diameter with handles: 25 cm.
Musée des Arts décoratifs, Paris. Art Deco.

816. Edgar Brandt, 1880-1960, French. Entrance door, Madison Avenue, New York, c. 1925. Wrought iron with bronze applications. Art Deco.





#### Pierre Chareau (Bordeaux, 1883 – New York, 1950)

Chareau began his career in 1903, as designer for the French office of Waring & Gillow, which he left in 1914. In 1919, he opened his own architecture and design agency, and designed modern piece following his acquaintance with Louis Dalbet. This collaboration led to several works, works that are today masterpieces of 20th century arts, namely a 1923 lamp, entitled *La Religieuse*.

His main work was La Maison de verre, which he completed with Annie and Jean Dalsace between 1928 and 1932. Done over three stories, the facade of the interior courtyard was made entirely of glass. The structure was realised by the confidence of the designers and the use of logistical piping decorative elements. He produced furniture made of metal and wood and a series of lamps with alabaster shades, whose shapes epitomise a unique and true 'Chareau style'. In 1939, he moved to the US and died in New York, in 1950.



820. Jacques-Émile Ruhlmann, 1879-1933, French.
'Fan' wall light, c. 1925.
Alabaster and chromed bronze, 45.8 x 69.5 x 37 cm.
Private collection. Art Deco.



821. Pierre Chareau, 1883-1950, French. Standard lamp, 'Religieuse SN31', c. 1927. Indian rosewood, alabaster, wrought iron patinated black, 186.5 cm. DeLorenzo Gallery, New York. Art Deco.



822. **Donald Deskey**, 1894-1989, American. Table lamp, c. 1927. Chrome and glass,  $33 \times 11.1 \times 13.3$  cm. Museum of Fine Arts, Boston. Courtesy of the Museum of Fine Arts, Boston. Art Deco.







823. Maison Paul and Raymond Templier, 1891-1968, French. Bracelet with brooch, c. 1925-1930. Silver, platinum, gold, onyx, and diamonds. Virginia Museum of Fine Arts, Richmond. Art Deco.

> 824. **Jan** and **Joël Martel**, 1896-1966, French. *Musical Saw Player*, 1927. Sculpture of zinc, 77.5 x 46 x 36 cm. Private collection. Abstract art.

825. René Lalique, 1860-1945, French. Lamp, 'Two Peacocks', 1920 (design). Glass with moulded and carved decoration, on bakelite base, height: 45.1 cm. Victoria and Albert Museum, London. Art Nouveau.



### René Paul Chambellan (West Hoboken, 15 September 1893 – 29 November 1955)

Sculptor, designer, and architect, Rene Paul Chambellan studied at the Académie Julian in Paris and worked in New York and New Jersey. Specialist in architectural sculpture, Chambellan made many ornate works, including the Rockefeller Center in New York for which he created a bronze door and a fountain called *La Source*, the New York State Office Building in 1929, and the Tribune Tower in Chicago in 1935. He participated in many development projects, such as town halls, banks, hospitals, shops, churches, etc. and renovated a permanent exhibition of arts and crafts decorative in Radio City building.

826. René Paul Chambellan, 1893-1955, American.
Entrance to the luxury suite of Chanin Building, New York, 1928.
Wrought iron and bronze.
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York. Art Deco.



# CARTIER (Paris. 1847 – CURRENTIV ACTIVE)

Founded in 1947 by Louis-François Cartier, the company Cartier designs, manufactures, and sells jewellery and luxury watches. The family company, under the management of the son Alfred Cartier, relocated Rue de la Paix (its current address) in Paris in 1899 and was made famous by his grandson Louis Cartier. It expanded to London in 1902 and New York in 1909.

The talent of Louis-François and Alfred attracted wealthy houses and acquired them a worldwide reputation. Characterised by its know-how and inspired by cultures worldwide, the company, in the early 20th century, was a precursor of Art Deco jewellery, seen in its bright colours and stylised shapes.

La Maison Cartier has more than 300 shops and 5,500 employees worldwide. It now belongs to the group Richemont, headquartered in Geneva.



827. Cartier, founded in 1847, French. 'Egyptian Temple Gate' Clock, 1927. Gold, silver-gold, ivory, coral, enamel, lapis lazuli, carnelian, emeralds. Cartier Collection, Geneva. Art Deco.

828. Paul Theodore Frankl, 1886-1958, Austrian. 'Puzzle' desk, c. 1927. Red lacquer, silver leaf, silvered handles, height: 83.8 cm. Art Deco.

## — Modern Period —





830. **Gérard Sandoz**, 1902-1995, French. Cigarette case marked with 'Black, Star & Frost', c. 1927. Silver, red, black, and ecru lacquer. Private collection. Art Deco.



829. **Gérard Sandoz**, 1902-1995, French. *Semaphore* brooch, c. 1928.

White gold, yellow gold, platinum, onyx, coral, and diamonds, 8.7 x 5 cm.

Private collection, London. Art Deco.

831. **Gérard Sandoz**, 1902-1995, French. Ring, 1928. Gold, silver, red, black, and ecru enamel. Jean-Pierre Malga Collection. Art Deco.



832. **Gustave Miklos**, 1888-1967, French. *Sun God*, 1928.

Gilded plaster, 66 x 16 cm.

Private collection. Art Deco.



### Rudolf Belling (Berlin, 28 August 1886 – Krailling, 9 June 1972)

Rudolf Belling was a major supporter of modernism in Germany. After attending school in Steglitz, he received placement to learn craftsmanship. He undertook drawing classes in 1909 and worked in a workshop for sculpture. In 1911, he studied at art school in Berlin. During the First World War, he was sent to Adlershof.

In 1923, he made twenty-three sculptures, which reveal the sophisticated integration cubist and futurist principles. The head was produced by a conjoining of different geometric shapes, each having an almost mechanical precision and efficiency.

Active in the organisation to help spread the Modernism throughout German-speaking countries, Belling was labelled as a 'degenerate artist' by the Nazi regime, and was dismissed from his teaching position. He was eventually exiled and moved to New York. The Nazi regime forbade him from returning home. In 1937, he went to Turkey. In 1955, he was made a Grand Officer of the Order of Merit of the Federal Republic of Germany.



834

833. **Paul Manship**, 1885-1966, American. *The Rape of Europa*, 1925.

Bronze.

Lionel and Geraldine Sterling Collection, USA.

834. **Rudolf Belling**, 1886-1972, German. *Sculpture 23*, 1923. Brass, 48 x 19.7 x 21.5 cm. The Museum of Modern Art, New York. Abstract art.

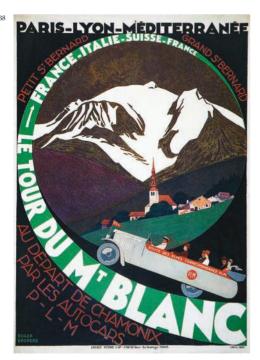


835. Erik Magnussen, 1884-1961, American. Tea service: *The Lights and Shadows of Manhattan*, 1927. Burnished silver with gold panels and oxidized grey metal. Charles H. Carpenter Jr Collection. Art Deco.



836. Marianne Brandt, 1893-1983, German. Teapot, c. 1924. Silver and ivory, height: 7.3 cm. The Metropolitan Museum of Art, New York. Bauhaus.



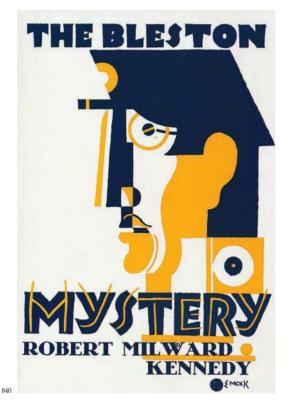




837. Cassandre (Adolphe Mouron), 1901-1968, Ukrainian.
Poster for the *Nord Express*, 1927.
Colour lithograph, 105.4 x 75 cm.
Victoria and Albert Museum, London. Art Deco.

838. Rogers Broders, 1883-1953, French. Poster for Le Tour du mont Blanc, 1927. Lithograph, 101.6 x 63.5 cm. Victoria and Albert Museum, London. Art Deco.

839. Cassandre (Adolphe Mouron), 1901-1968, Ukrainian. Poster for *L'Oiseau bleu, Train Pullman*, 1929. Colour lithograph, 100 x 61.6 cm. Museum of Fine Arts, Boston. Art Deco.





Cassandre (Adolphe Jean Marie Mouron) (Charkiw, 24 January 1901 – Paris, 17 July 1968)

Adolphe Jean Marie Mouron was born in Ukraine on 24 January 1901. He studied at the École des Beaux-Arts in Paris before joining the Académie Julian. French graphic designer, poster artist, stage designer, lithographer, painter, and typographer, Cassandre grew interested in the Bauhaus movement, and would be greatly influenced by it.

In 1922, he signed his works with his artist name 'Cassandre', and made his first advertising work. "Posters offer the painter a means of connecting with the man in the street," he said.

In 1925, Cassandre received the grand prize at the Exposition internationale des Arts décoratifs for his advertisement *Le Bûcheron*, made for a furniture store in 1923.

In 1927, he produced posters for L' Étoile du Nord, Le Nord Express, and L'Intran.

Also decorator, Cassandre made his first theatre set in 1933 for Jean Giraudoux's *Amphitryon 38*. Additionally, he taught courses at the École nationale supérieure des arts décoratifs. Deeply influenced by cubism and purism, he was also inspired by the Italian Futurists. Moreover, his style was defined by simplicity and geometrical shapes, clean lines, and an emphasis on typography. He created many posters for ocean liners including that of *Normandie*, made in 1930.

In 1936, the Metropolitan Museum of Art in New York held a retrospective of Cassandre's posters. He then signed a contract with *Harper's Bazaar* and moved to the United States. Cassandra focused, thereafter, on theatre sets and painting.

In 1950, a second retrospective of his work took place at the Musée des Arts décoratifs.

Cassandre committed suicide at the age of sixty-seven, on 17 June 1968.

840. Edward McKnight Kauffer, 1890-1954, American.
Book cover for *The Bleston Mystery* by Robert Milward Kennedy, 1928.
Engraving with coloured lines.
Victoria and Albert Museum, London. Art Deco.

841. Theyre Lee-Elliott, 1903-1988, English. Book cover for *Pastel* by Georgette Heyer, 1929. Engraving with coloured lines. Victoria and Albert Museum, London. Art Deco.



### HENRI LAURENS (Paris, 1885-1954)

Henri Laurens was one of the first sculptors to operate and develop the innovations of Cubism. His early works, like many sculptures produced in the early 1900s, were strongly influenced by Rodin. He turned first to the French-Romanesque and Gothic sculpture as a means to escape the penetrating pathos of Rodin. The intimate friendship he developed with Georges Braque in 1911, the same time that analytic Cubism gave way to synthetic Cubism with the introduction of collage, helped him to make effective progress. Since one of his legs had been amputated in 1909, Laurens was exempted from military service, which ended the career of Braque. During the First World War, he expressed his new Cubist ideas in a series of sculptures entitled Constructions, made of wood and polychrome plaster, through which he explored typically cubist themes, such as fragmented nudes and still lifes of ordered workshops (Bottle and Glass, 1917 and Guitar, 1917-1918). At that time, Laurens, along with Picasso, Braque, Gris, and Léger, was represented by the dealer Leonce Rosenberg. Like most of them, he parted from Rosenberg at the end of the war, and for a time gave in to the dealer Daniel-Henry Kahnweiler. A token of appreciation and a sign of his status as a vogue artist, in 1924 the Russian impresario Serge Diaghilev commissioned him to decorate the stage for the ballet Le Train bleu, which took place on a beach in the south of France. There he met the music of Darius Milhaud, costumes of Coco Chanel, and a curtain of Picasso.

From the mid-1920s, Laurens moved away from the angular aspect of his cubist style and adopted a more gentle way, more sensual and organic, focusing on the theme of the female nude.



845



843. Jean Dunand, 1877-1942, French. Panel: Veiled Josephine Baker, 1927. Lacquer.
The Dunand Family Collection.

844. Auguste Lazo. Tile with Mayan motif, 1928. Sandstone. John P. Axelrod Collection, Boston. Cubism.

845. Paul Colin, 1892-1985, French. Josephine Baker, plate from Tumulte noir, 1927. Lithograph.

846. William van Alen, 1883-1953, American. Entrance hall at the Chrysler Building, 1927-1930. New York. Art Deco.









William van Alen was a recognised American architect having made the Chrysler Building in New York. Van Alen studied at the Pratt Institute in Brooklyn before working in the office of Clarence True. In 1911, Van Allen collaborated with H. Craig Severance to build multi-levelled shopping malls that broke with the conventional rules of material. He was subsequently contacted by Walter Chrysler to build a skyscraper in the glory of the tycoon. He wanted to have the tallest building in the world. Van Allen imagined a stainless steel spear 58.4 metres high, resting atop of the building. The first stone was laid on 19 September 1928 and the inauguration of the building took place on 27 May 1930. The title of tallest building in the world Chrysler Building was surpassed by the Empire State Building, measuring 381 metres.



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847. Edgar Brandt, 1880-1960, American. Lift panel, *The Storks of Alsace*, 1928. Lacquer, iron, bronze, and wood, 195 x 151 cm. Victoria and Albert Museum, London. Art Deco.

848. William van Alen, 1883-1953, American. Lift door, Chrysler Building, New York, 1927-1930. Metyl-wood veneer. Art Deco.

#### 849. René Paul Chambellan and Jacques Delamarre,

1893-1955 and 1906-1986, American. Frieze in the Chanin Building, 1929. Repoussé copper. Art Deco.

850. Heinsbergen Decorating Company (Anthony Heinsbergen), 1894-1988, American.

Design for the ceiling at the Pantages Theater, Los Angeles, c. 1929. Watercolour on paper. Art Deco.







# Le Corbusier (La Chaux-de-Fonds, 6 October 1887 – Roouebrune-Cad-Martin, 27 August 1965)

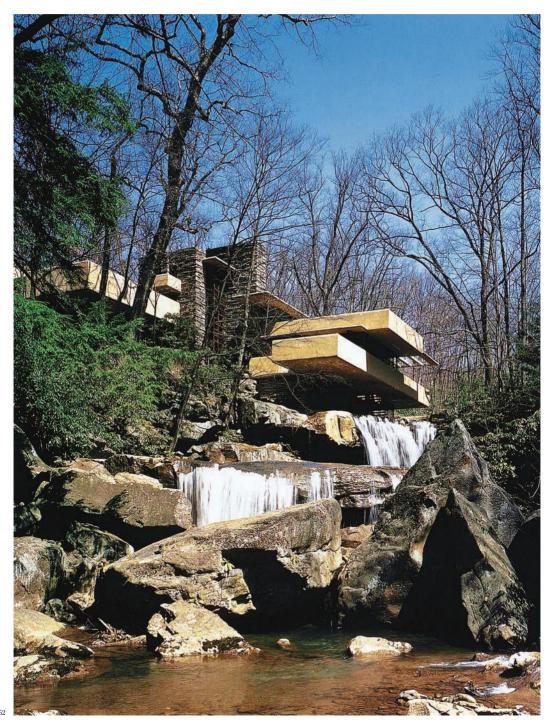
The architect, painter, and sculptor Charles-Édouard Jeanneret-Gris was born in Switzerland. He studied at his local art school before completing his training with August Perret between 1908-1909. At the age of fifteen, he completed his first graphic work, for which he was distinguished at the exhibition of decorative arts in Turin in 1902.

After travelling through Italy, Austria, southern Germany, and eastern France, Le Corbusier met Eugène Grasset, from whom he learned the characteristics of technical drawing for reinforced concrete engineering. He then worked as designer at Peter Behrens's architectural firm.

In 1917, he moved to Paris. Perret introduced him to Amédée Ozenfant, who in turn introduced him to oil painting. Together, they would develop the foundation of Purism. In their opinion, art should awaken the spirit of austerity and should condemn opulance. This aspect would resurface in the works of Le Corbusier. In 1920, Le Corbusier, together with poet Paul Dermée and Ozenfant, founded the magazine L'Esprit Nouveau, where he signed under his pseudonym Le Corbusier for the first time. In 1922, he built his first house in Paris, and then that of Amédée Ozenfant.

Later, he merged with his father Pierre Jeanneret and founded an agency in Paris. He designed numerous villa and workshops, including the Villa Stein in 1927 and the Villa Savoye in 1929. In the late 1920s, he designed furniture, and he founded the Union des Artistes Modernes (UAM). In the 1930s, protected by the economy, he participated in various international competitions, making an international name for himself. He devoted himself to the study of the urban planning of North Africa, Brazil, Argentina, etc.

After the war, he reconstructed the city centre in Marseille and the Notre Dame du Haut in Ronchamp with changes to a less-harmonious style than that of previous years. As promoter of modernity, Le Corbusier defines the history of architecture and the 20th century.









853. Maurice Marinot, 1882-1960, French.
Small bottle, *The Golden Parrot*, 1928.
Handblown glass, shaped hot, metallic bubbles, and coloured interlayers between three layers of transparent glass, 15.5 x 12 cm.
Musée des Arts décoratifs, Paris.

854. Otar, American. Inkwell, c. 1928. Copper and brass, height: 11.4 cm. Mitchell Wolfson Jr Collection, Miami Dade Community College, Miami.

855. **Gilbert Rohde**, 1894-1944, American. Tea service, c. 1928. Tin plated with silver and blackened wood, height: 6.9 cm; diameter of the tray: 19.7 cm. Miles J. Lourie Collection. Art Deco.





856. Tiffany & Co., 1837 - currently active, American.
Desk clock.
Silver, jade, quartz, black onyx, and enamel, signed, height: 12.7 cm.
Location unknown. Art Deco.

857. **Jean Goulden**, 1878-1946, French. Clock, 1928. Silvered bronze and enamel. Stephen E. Kelly Collection. Art Deco.

858. Paul Theodore Frankl, 1886-1958, Austrian. Clock, 1928-1929. Polished and burnished silver. Art Institute of Chicago, Chicago. Art Deco.





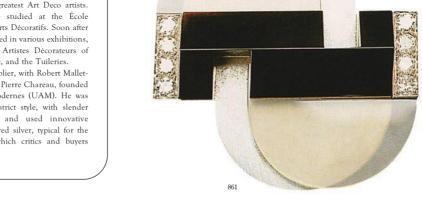
859. **Gérard Sandoz**, 1902-1995, French.
Pendant with chain, c. 1929.
Pink gold, white gold, yellow gold, silver, and labradorite, 10.3 x 3.6 cm.
Private collection. Art Deco.



### Raymond Templier (Paris, 21 April 1891-1968)

Raymond Templier, the son and grandson of jewellers, whose family name also is 'jewellery sculptor', was one of the greatest Art Deco artists. From 1909 to 1912, he studied at the École Nationale Supérieure des Arts Décoratifs. Soon after his graduation, he participated in various exhibitions, in particular in the salon Artistes Décorateurs of 1911, the Salon d'Automne, and the Tuileries.

In 1929, Raymond Templier, with Robert Mallet-Stevens, Jean Puiforcat, and Pierre Chareau, founded the Union des Artistes Modernes (UAM). He was the first to incorporate a strict style, with slender shapes, geometric lines, and used innovative materials, like black-lacquered silver, typical for the new Art Deco style, to which critics and buyers responded to well.



861. Raymond Templier, 1891-1968, French. Brooch, 1929. Platinum, onyx, frosted crystal, diamonds, 4.5 x 4.5 cm. Musée des Arts décoratifs, Paris, Art Deco.

860. Raymond Templier, 1891-1968, French. Cigarette case, 1928. Silver, eggshell, and lacquer, enamel interior. Bröhan-Museum, Berlin. Art Deco.



## JEAN DUNAND (LANCY, 20 May 1877 – Paris, 7 June 1942)

Jean Dunand was born on 20 May 1877 in Lancy, Switzerland. His father was a gold smelter for watchmaking.

In 1891, he entered a sculpture class in the school for industrial design in Geneva. In 1896, he received a stipend to travel to Paris, where he was an apprentice to the sculptor Jean Dampt, who taught him to sculpt in different materials, such as plaster, bronze, stone, and ivory. Jean Dunand would be chosen by Dampt as one of three students to visit his estate in Touraine, to further learn about sculpting.

Dunand presented at the World Exhibition as a Swiss artist, and won the gold medal for his sculpture Quo Vadis.

From 1903 to 1906, he collaborated with Dampt to design the mansion of the Viscountess of Béarn and realized sculptures for panelling, door frames, and furniture.

He turned completely to the decorative arts in 1905. Dunand discovered Japanese lacquer craftsmanship, attracted to its brilliance and vibrant colours. He learned this technique from the Japanese Sougawara, who worked with Eileen Gray.

In August 1914, he enrolled as a volunteer to the French Red Cross. Upon his return, still fascinated by lacquer, Dunand continued his research and experiences and also participated in many fairs and exhibitions gaining fame. His style evolved into simple, geometric shapes.

On 1 November 1919, he was made Chevalier of the Legion of Honour,

In 1923, he accentuated his geometric designs with contrasting colours, Japanese red on black.

In collaboration with the coachbuilder Henri Labourdette, he realised interiors for limousines, using lacquer and eggshell.

In 1927, Dunand participated in the decoration of the liner Île de France and in 1928 designed the programme for Josephine Baker's first 'farewell', done for her audience. He then worked on the interior design of the steamer L'Atlantique, whose theme was revolved around the fauna and flora of tropical regions. The boat burned and all lacquers by Dunand were destroyed.

Jean Dunand died on 7 June 1942 at the age of sixty-five.







863. **Gérard Sandoz**, 1902-1995, French. Cuff links, c. 1929. Silver, red, black, and eggshell lacquer. Historical Design, New York. Art Deco.





865. Jean Dunand, 1877-1942, French. Large and small sideboard, commissioned by Templeton Crocker, c. 1928. Lacquered wood. Peter and Sandra Brant Collection. Art Deco.



866. Jean Dunand, 1877-1942, French.
Dining room table with eight chairs, commissioned by Templeton Crocker, c. 1928.
Lacquered wood and eggshell.
Peter and Sandra Brant Collection. Art Deco.

### Robert Mallet-Stevens (Paris, 4 March 1886 – Paris, 8 February 1945)

Robert Mallet-Stevens was born 4 March 1886 in Paris. Architect, designer, teacher, he was one of the key figures of modern architecture. By 1905, he studied at the École Spéciale d'Architecture.

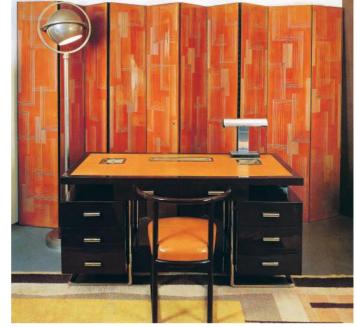
Mallet-Stevens mainly drew architectural designs and interior designs and undergoes for many years, the influence of Josef Hoffmann. After the war, he created a number of private residences, theatres, cinemas, offices, and public gardens. In 1923-1924, Mallet-Stevens realised sets for Marcel l'Herbier's movie L'Inhumaine.

As regards to the field of architecture, Villa Paul Poiret and Villa des Frères Martel remain two of his major works. Robert Mallet-Stevens created furniture in simple shapes, without ornament, using mostly wood and metal. Lighting played an important role in his interiors.

In 1929, he became president of the Union des Artistes Modernes (UAM) which united avant-garde designers and architects.

Appointed Director of Fine Arts in Lille in 1930, he then took part in the exhibition in Brussels in 1935 and at the Universal Exhibition of 1937, where he received numerous commissions.

During the occupation, he took refuge in western France and died in Paris in 1945, after a long illness.



867



867. Robert Mallet-Stevens, 1886-1945, French. Desk with leather surface with built-in, nickelled pencil cases, c. 1928 and chair of lacquered stainless steel tubes by Labormétal, c. 1929. Art Deco.

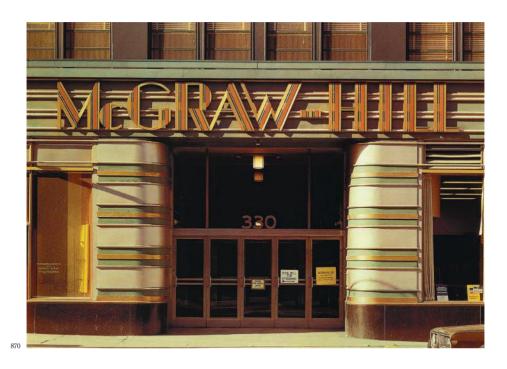
868. Robert Mallet-Stevens, 1886-1945, French.
Dressing table, 1929-1932.
Sycamore and aluminium veneer, 110 x 113 cm.
Private collection. Art Deco.













### William F. Lamb (Brooklyn, 21 November 1883 – 8 September 1952)

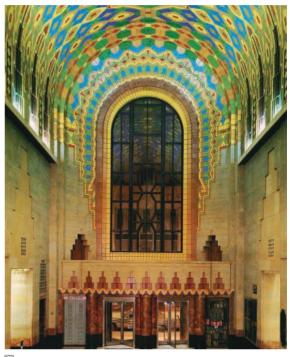
Born in Brooklyn in 1883 and of Scottish origin, William Frederick Lamb, son of an architect, studied architecture at Columbia University in New York, and graduated from the École des Beaux-Arts in Paris in 1911. The same year, he joined the architectural firm Carrère & Hastings, where he met the man who would become his partner: Richard H. Shreve. Together they founded Shreve & Lamb and Shreve, Lamb & Harmon in 1929. Following a commission from John J. Raskob, Lamb drew plans for what will remain for decades the tallest skyscraper in world. On 1 May 1931, the Empire State Building was completed. He participated in the realisation of many other skyscrapers such as 14 Wall Street, headquarters for Forbes magazine, and 500 Fifth Avenue.

870. **Raymond Hood,** 1881-1934, American. Entrance of the McGraw-Hill building, New York, 1930. Art Deco.

871. Robert S. Degolyer and Charles L. Morgan, 1890-1947 (Morgan), American. Entrance of the apartment complex 'Powhatan', Chicago, 1929. Art Deco.

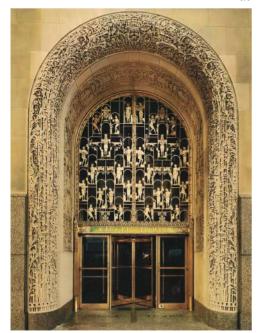
872. William F. Lamb, 1883-1952, American. Empire State Building, New York, 1929-1930. Art Deco.





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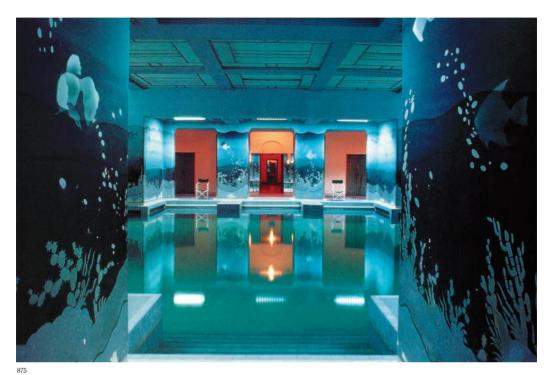
873. Wirt Rowland, Smith, Hinchman & Grylls Associates Inc. and Thomas di Lorenzo, 1878-1946 (Rowland), American. Main foyer at the Guardian Building, Detroit, 1929. Black marble from Belgium and red marble from Numidia, Mankato stone, and Rookwood ceramic. Art Deco.

> 874. **Rubush & Hunter**, American. Vestibule at the Circle Tower, Indianapolis, 1929-1930. Chiselled hot stones and bronze doors. Art Deco.

> > 875. **Anonymous.**Swimming pool, 1929-1944.
> > Umaid Bhawan Palace, Jodhpur. Art Deco.

876. **Anonymous**.
The Maharajah's bathroom, beginning of the year 1930.
Umaid Bhawan Palace, Jodhpur. Art Deco.

877. **Anonymous.** The Maharajah's bedroom, 1931-1940. New Palace, Morvi. Art Deco.









### Clarisse Cliff (Tunstall, 20 January 1899 – 23 October 1972)

Queen of decorative art, Clarisse Cliff was an active English ceramist between 1922 and 1963. Born into a working class family, she began to work from the age of thirteen years in the pottery industry. She was gilder at first and then began to paint by hand. In 1916, she joined the factory AJ Wilkinson's Royal Stattfordshire Pottery. Her talent did not go unnoticed. She attended evening classes at the Burslem School of Art and learned sculpture at the Royal College of Art in London. Clarisse Cliff was the first woman to mass produce her own hand-painted creations. Cliff ceramics are defined by very bright colours with designs never seen before, a stark contrast with those of the time, done in traditional, white porcelain. Described as fantastic or bizarre, works by Cliff surprised the audience because of their communicative joy and explosive colours. She later became artistic director, and her production explodes. Unfortunately after the war, production decreases and Clarisse Cliff retired in 1963. Eleven years later, she died sitting in her garden, listening to the radio. Clarisse Cliff works are now highly sought after.

878. **Clarice Cliff**, 1899-1972, English. Vase, *Sunray*, c. 1929. Stoneware painted with enamels. Victoria and Albert Museum, London. Art Deco.





879. Wilhelm Kage, 1889-1960, Swedish. Silvered vase, Sweden, c. 1930. Silver-coated sandstone, height: 20.4 cm. Victoria and Albert Museum, London.

880. Rockwood Pottery Company and Wilhelmine Rehm, founded in 1880 and 1899-1967, American. Vase, 1930. Height: 16.5 cm. John P. Axelrod Collection. Art Deco.

881. Thelma Frazier Winter, 1908-1977, American. Octagonal plate, 1930. Diameter: 33.1 cm. Martin Eidelberg Collection. Art Deco.





882. **Jean Fouquet**, 1899-1984, French. Pendant, c. 1930. White gold, yellow gold, and citrine, 8 x 7 cm. Private collection, Paris. Art Deco.



883. **Robert Lallemant**, 1902-1954, French. Ball vase, c. 1930. Enamelled ceramic, height: 16 cm. Private collection. Art Deco.



884. Thelma Frazier Winter, 1908-1977, American. Vase, *Amazon*, 1930. Grey enamel, white relief, height: 25.4 cm. Cowan Pottery Museum, Rocky River (Ohio). Art Deco.



885. Anonymous. Liquor service, Czech Republic, c. 1930. Dark smoked glass. Museum of Decorative Arts, Prague. Art Deco.



886. Robert Lallemant, 1902-1954, French. Roll vase, c. 1930. Emanelled ceramic, decorated with golden cloud-shaped dots, height: 17 cm. Private collection. Art Deco.

> 887. **Jean Dunand**, 1877-1942, French. Vase, 1931. Lacquered brass. Musée d'Art moderne de la Ville de Paris, Paris. Art Deco.







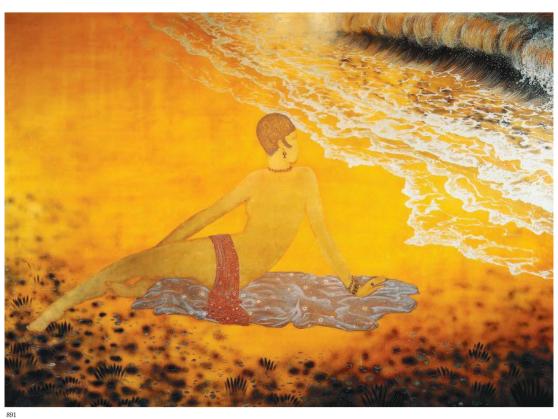
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888. **Ruth Reeves**, 1892-1966, American. Hanging: *Manhattan*, 1930. Printed cotton voile, length: 87 cm. Victoria and Albert Museum, London. Art Deco. 889. **Ruth Reeves**, 1892-1966, American. *The American Scene*, 1930.

Block-printed cotton, plain weave; lined with cotton, plain weave, 215.9 x 106.7 cm.

Museum of Fine Arts, Boston. Art Deco.





# — Modern Period —





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892. **Jean Dunand**, 1877-1942, French.

The People of Africa (Cameroon) and The People of Asia (Indochina), 1930.

Lacquered aluminium panels.

Musée du quai Branly, Paris.



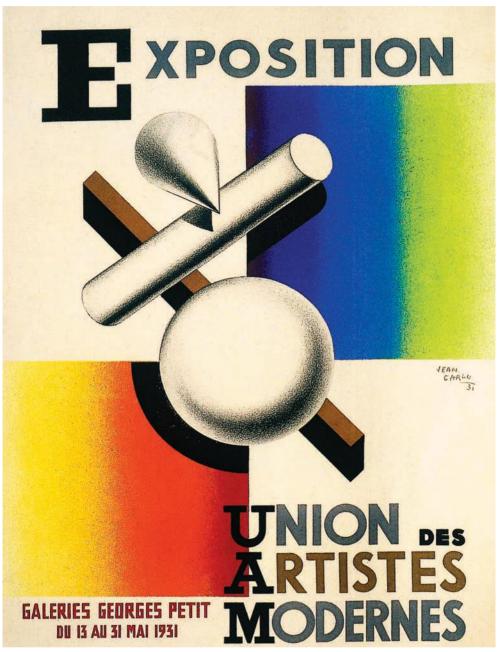




893. **Ivan da Silva Bruhns,** 1881-1980, French. Rugs (manufactured by the Savigny Workshop), c. 1930. Wool. Galerie Camoin Demachy, Paris.

> 894. **Hélène Henry**, 1891-1965, French. Aubusson tapestry, c. 1930. Wool, 276 x 196 cm. Private collection.

895. Fernant Léger, 1881-1955, French. 'Paris' tapestry, c. 1930. Wool, 236.7 x 126.4 cm. Private collection.



896. Jean Carlu, 1900-1997, French.
Poster for the second exhibition of *Union des artistes modernes* at the Galerie Georges Petit, 1930.
Colour lithograph.
Musée des Arts décoratifs, Paris. Art Deco.





897. **Demetre Chiparus**, 1886-1947, Romanian. *Les Girls*, c. 1930. Bronze and ivory. Private collection.

898. Raoul-Eugène Lamourdedieu, 1877-1953, French. Lamp, c. 1930. Bronze, marble, and glass, 42.8 x 35 cm. Victoria and Albert Museum, London.



### Joël and Jan Martel (Nantes, 5 March 1896 – 16 March and 26 September 1966)

Martel twin brothers were born in Nantes in 1896. Sculptors, they also realised memorials, decorative bas-reliefs for public buildings and even a baptismal font, which they would sign with their family name. In 1925, they were discovered at the Internationale des Arts décoratifs et industriels modernes by Robert Mallet-Stevens, after he saw their cubist trees for the tourist pavilion. They built a studio house in Paris that was classified as a historical monument in 1990. They also contributed to the Union des Artistes Modernes, a group of French architects and decorators. Throughout their careers, they remained attached to their regional traditions, and would even create a folk group that recorded more than one hundred and fifty popular songs.



900. **Jan** and **Joël Martel**, 1896-1966, French. *Nude*, c. 1930. Sculpture of silvered Lakarmé, height: 200 cm. Private collection.



901. Pierre Chareau, 1883-1950, French. Double bed, c. 1930. Palisander from Rio and wrought iron, patinated black,  $59 \times 205 \times 190$  cm. Galerie L'Arc en Seine, Paris. Art Deco.



902. **Jean Dunand**, 1877-1942, French. Bed, 1930s. Wood and lacquer. Private collection.







906. **Jean Dunand**, 1877-1942, French. Screen, 1931.

Black chinese lacquer, gold leaf, and red lacquer, 298 x 54 cm (each partition).

Private collection. Art Deco.

907. Paul Theodore Frankl, 1886-1958, Austrian. Cabinet for men, c. 1930.

Red wood and black lacquer inlaid with silver and gold plated round shapes, silver leaf on upper part and gold leaf on the base, mahogany interior.

Cincinnati Art Museum, Cincinnati (Ohio). Art Deco.

908. **Donald Deskey**, 1894-1989, American. Screen, c. 1930.

Wood, canvas, metal fittings, aluminum leaf, and paint, 194.3  $\times$  148.6 cm. Museum of Fine Arts, Boston. Art Deco.





909. John Vassos, 1898-1985, American. Portable phonograph, Victor Special model, 1930. Metal and plastic. Victoria and Albert Museum. London.



910. **Stewart & McGuire**, American. Nut vending machine, end of 1930. Height: 48.3 cm. Ronald and Norma Keno Collection.



### Kem Weber (Berlin, 1889-1963)

Designer and architect, Karl Emanuel Martin Weber was born in 1889. He began by attending Eduard Schultz's cabinetmaking workshop, and then enrolled at the School of Decorative Arts, where he studied with Bruno Paul. He travelled to San Francisco in 1915 to oversee the German pavilion at the Panama Pacific International Exposition. He then moved to Santa Barbara, where he taught art and opened a workshop. He became an American citizen in 1924. Weber then worked in industrial design and established his design studio in Los Angeles in 1927. Many projects are controlled by him, including film sets.

Two of his works are particularly renowned: the clock Zephyr, made around 1934 and found at the Metropolitan Museum in New York, considered a work of 'Streamline Moderne', a popular style, inspired by the aesthetics of Art Deco that burgeoned in the 1920s. The second famous piece being the chair Airline, made to furnish Disney studios.

Kem Weber is also recognised as the architect of the Walt Disney Studios complex in Burbank, California.

> 911. **Kem Weber**, 1889-1963, German. Coffee pot, c. 1930. Plated silver and rosewood, height: 26.7 cm. Alan Moss Collection.



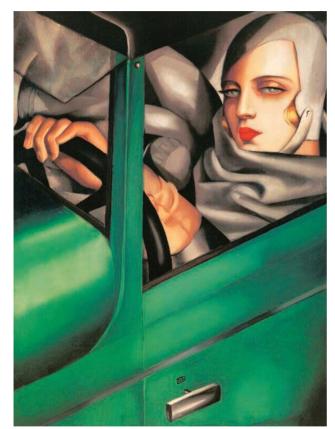
912. **Peter Müller-Munk**, 1907-1967, American. Water pitcher, *Normandie*, 1935. Chrome-plated brass, 30.5 x 7.6 x 23.8 cm. The Metropolitan Museum of Art, New York.



913. **Norman Bel Geddes**, 1893-1958, American. Cocktail service, *Manhattan*, 1937. Chrome-plated brass, shaker:  $33 \times 8.3$  cm; cups:  $11.4 \times 6.4$  cm; tray:  $36.8 \times 29.2$  cm. The Metropolitan Museum of Art, New York.



914. **Peter Müller-Munk**, 1907-1967, American. Kettle on stand with burner, 1931. Silver and ivory, kettle: 14.9 x 26.7 x 9.5 cm; tray: 2.5 x 62.9 x 34.9 cm. The Metropolitan Museum of Art, New York.





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## TAMARA de Lempicka (Warsaw, 16 May 1898 – Cuernavaca, 18 March 1980)

Tamara de Lempicka is the most famous Polish Art Deco painter of the period. She was born into a wealthy bourgeois Polish family. Tamara discovered her passion for art in 1911 during a trip to Italy with her grandmother. In 1917, Bolsheviks came into power in Russia following the revolution and established a new regime. Tamara and her husband Tadeusz managed to flee the country and lived in Paris for twenty years.

In 1920, she took painting lessons with Maurice Denis and André Lhote and chose to name Tamara de Lempicka. She started to develop a style that was fashionable, trendy, as well as erotic and revealed her creations to the public for the first time at the Salon d'Automne in Paris in 1922. Lempicka's name was also listed as a presenter at the exhibition at the Bottega di Poesia in Milan in 1925, and the first world exhibition of Art Deco held in Paris. German fashion magazine *Die Dame* ordered one of her most famous works, an self-portrait entitled *Tamara in the Green Bugatti*.

The artist received commissions from the Boucard family and painted a portrait of her husband Tadeusz, shortly before their divorce that same year. She met Baron Raoul Kuffner and moved into a luxury apartment on the Rue Méchain, designed by modern architect Robert Mallet-Stevens. Her work and creativity suffered from Hitler's rise to power and the ensuing serious realities, and the stock market crash on Wall Street. She entered a long period of depression. In 1939, Lempicka and Kuffner departed to the United States and settled in Los Angeles. Lempicka continued to paint and was easily seduced by the sensual world and attracting high society of Hollywood. They then moved to NewYork. Her new life in the high society of New York was reflected in her work. Her figurative paintings and experiences with abstract impressionism aroused little interest. Her career began to falter. Tamara de Lempicka began to sink slowly in the dark.

In 1962, following the death of Baron Kuffner, she moved to Houston with her daughter and son.

In 1973, a retrospective exhibition was devoted to her at the Galerie du Luxembourg, an exhibition that was a great success. Having found fame once again, she moved with her daughter in 1974 to Cuernavaca, Mexico, where she spent the rest of her life, constantly marred by her inability to live in peace with her family and others.

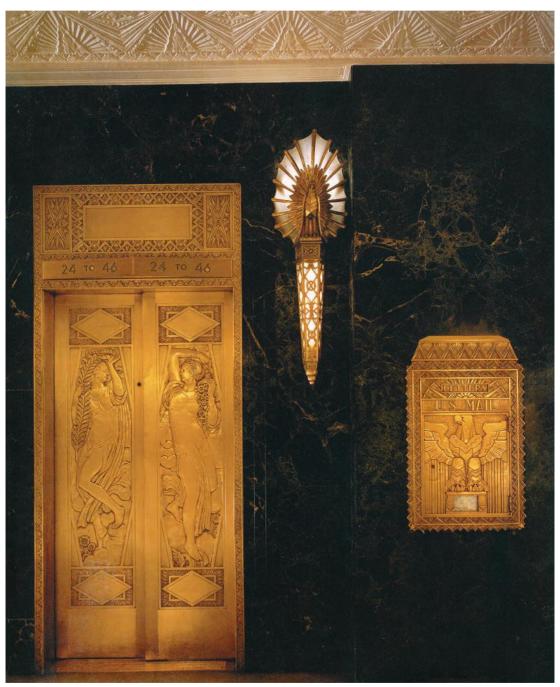
Tamara de Lempicka died on 18 March 1980.

915



917. **Rapp & Rapp Architects**, American. Auditorium for the Paramount Theater, 1931. Aurora (Illinois). Courtesy of Paramount Arts Center. Art Deco.









920. **Jean Desprès**, 1889-1980, French. Brooch, c. 1932. Silver, lacquer, painted and engraved varnish, 5.9 x 3.1 cm. Musée des Arts décoratifs, Paris. Art Deco.

> 921. Wells Coates, 1895-1958, Canadian. Ekco AD-65, radio, 1932. Bakelite, 39.5 x 40.5 x 21 cm. Victoria and Albert Museum, London.





922. **René Herbst**, 1891-1982, French.
Dressing table, 1931.
Chromed stainless steel, glass, lacquer, three-part mirror, built-in lamp, 71.5 x 109 x 60 cm.
Musée des Arts décoratifs, Paris. Art Deco.

923. **Denham Maclaren**, 1903-1989, English. Chair, Great Britain, c. 1930. Glass and zebra print, 68 x 57 x 85 cm. Victoria and Albert Museum, London.



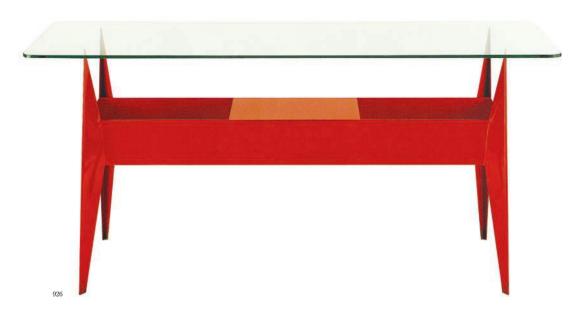
924. **Poul Henningsen**, 1894-1967, Danish.

Baby grand piano, *Mira Flygel*, c. 1931.

Chrome metal, golden lacquer, red leather, black-lacquered wood, keys of ivory and ebony, 94 x 141.5 cm.

Private collection.





925. **Kurt Umen**, 1901-1997, American. Table lamp with detachable lampshade, 1934. Copper and chrome. Allan Moss Associates Ltd Collection.

926. **André Hermant**, 1908-1978, French. Library table, 1937. Painted sheet steel, glass, 92 x 200 x 65 cm. Musée des Arts décoratifs, Paris.





927. Hildreth Meiere, 1892-1961, American.

Dance, art deco rondel, 1932.

Metal.

Radio City Music Hall facade, Rockefeller Center, New York. Art Deco.

928. **Alfred Janniot**, 1889-1969, French. *Tahiti*, 1931.

Plate from the bas-relief for Jean Charbonneaux's musée des Colonies. Sculptural decoration for the musée des Colonies, palais de la Porte Dorée. Art Deco.

929. **Rayner Hoff**, 1894-1937, English. *Sacrifice*, 1934.
Bronze.

Central sculpture in the Hall of Silence, ANZAC Memorial, Sydney.





930. **Anonymous.**Pair of ear clips, 'Crest' or 'Helmet', 1931-1934.
White gold, platinum, sapphire, and lacquer.
Primavera Gallery, New York. Art Deco.



931. Georges Fouquet, 1858-1929, French.
Brooch, 1931.
White gold, blue enamel, and diamonds.
Private collection. Art Deco.



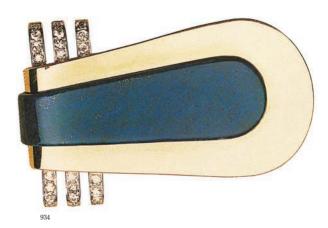
#### JEAN MAYODON (Sèvres, 1893 – Paris, 1967)

Jean Mayodon lived his childhood in the arts since his father was an amateur painter and sculptor. He entered in the Bracquemond workshop, where he met Rodin, Monet, Gauguin, and the dancer Isadora Duncan, whose dancing he portrayed on his vases. He produced a ceramic with figural decoration in the ancient taste. Antiquity was depicted by round newts, sirens, dancers, gods and heroes.

Mayodon lived and worked most of his life in his workshop in Sèvres. In 1919, he exhibited twenty polychrome ceramics at the Musée Galliera.

During the 1930s, he became interested in architectural decorating and realised monumental works (decorative panels, sculptures, fountains, fireplaces). He was knighted Legion of Honour in 1931 and officer in 1954 and became director of the Sèvres Manufactory from 1940 to 1942. His works show an undeniable technical quality.

932. **Jean Mayodon**, 1893-1967, French. Brooch, c. 1938. Silver and gold, enamelled ceramic. Private collection.





933. Jean Lambert Rucki, Maison Georges Fouquet, and Charles Girard, 1888-1967 (Rucki) and 1895-1936 (Fouquet), Polish and French. Clip, 1937.

Gold, 6.5 x 6 cm. Musée des Arts décoratifs, Paris.

934. Jean Fouquet, 1899-1984, French. Clip, 1937. Gold, lacquer, diamonds with old brilliant cut,  $6.2\times3.9$  cm. Musée des Arts décoratifs, Paris.

935. **Raymond Templier** and **Joseph Csaky**, 1891-1968 and 1888-1971, French and Hungarian. Pendant, *Kneeling Woman*, 1940. Gold, silver, and ivory. Mme Cheska Vallois Collection, Paris.





936. Air King Product Company, American.
Radio, Air King model, 1934.
Red coating with inscription: 'Air King Product Co B'Klyn N.Y. USA', height: 10.5 cm.
Private collection.





937. **Kem Weber**, 1889-1963, German. *Zephyr*, electronic clock, c. 1934. Brass and bakelite, 8.3 × 20.3 × 7.9 cm. The Metropolitan Museum of Art, New York. Streamline Moderne.

938. **Walter Dorwin Teague**, 1883-1960, American.
Camera *KodakBantam Special*, 1933-1936.
Chromed metal branded 'Kodal Bantam Special, made in USA
Eastman Kodak Company, Rochester, N.Y.', height: 7.6 cm.
Mitchell Wolfson Jr Collection, The Wolfson-Florida International
University, Miami Beach.

939. Ronson Company, American.
Lighter, *Touch Tip*, 1935.
Enamelled copper, height: 8.9 cm.
Mitchell Wolfson Jr Collection, The Wolfsonian-Florida International
University, Miami Beach. Streamline Moderne.





942





940. **Sidney Biehler Waugh**, 1904-1963, American. *Mariner's Bowl*, 1935.
Glass, 5.7 x 39.4 cm.
Brooklyn Museum, New York.

941. **Séraphin Soudbinine**, 1867-1944, French, born in Russia. Bottle, c. 1935. Enamelled porcelain, height: 28.5 cm; diameter: 12 cm. Musée des Arts décoratifs, Paris.

942. Sidney Biehler Waugh, 1904-1963, American. 'Gazelle' bowl, 1935. Glass, 18.4 x 17.8 cm. The Metropolitan Museum of Art, New York.



### Séraphin Soudbinine (Nizhny Novgorod, 1867-1944)

Of Russian origin, Seraphim Soudbinine remained in Rodin's studio for ten years. He discovered in 1923, during a trip to the United States with the painter Sorine, a collection of ceramics from the Far East at the Metropolitan Museum in New York. On his return to France, he gave up sculpture and devoted himself to ceramics. After years of work, Soudbinine became master in the field and opened his studio in Rue Broca in Paris, destroyed during the Second World War. Soudbinine also worked at the Sevres Manufactory. His inspiration came from the East, from China to Korea. Robustness, ruggedness, and refinement, matt and glazed stoneware are characteristic of the sculptor's art.

This covered pot was donated by the artist to the Musée des Arts décoratifs in Paris. The animal carved on the lid recalls the influence of oriental art.

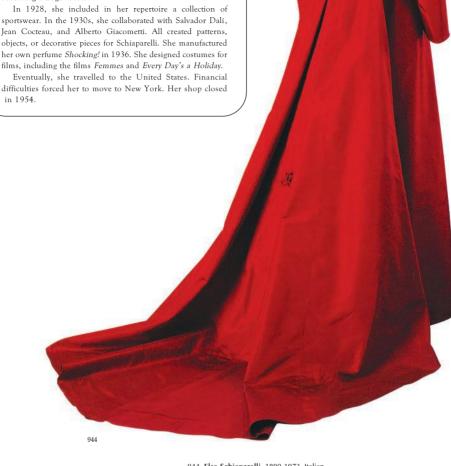
# Elsa Schiadarelli (Rome, 10 September 1890 - Paris, 13 November 1973) Elsa Schiaparelli was an Italian fashion designer. Her father was

an Egyptologist, and she was the wife of the theosophist Count William de Wendt de Kerlor After studying philosophy at the University in Rome, she

opened her first shop in Paris in 1927. She completed a collection of jumpers patterned with tie and knot shapes,

becoming a huge success. In 1928, she included in her repertoire a collection of sportswear. In the 1930s, she collaborated with Salvador Dalí, Jean Cocteau, and Alberto Giacometti. All created patterns. objects, or decorative pieces for Schiaparelli. She manufactured her own perfume Shocking! in 1936. She designed costumes for

Eventually, she travelled to the United States. Financial difficulties forced her to move to New York. Her shop closed in 1954.



944. Elsa Schiaparelli, 1890-1973, Italian. Evening coat, 1939. Scarlet taffeta. Victoria and Albert Museum, London.







### JEANNE LANVIN (Paris, 1 January 1867 – Paris, 6 July 1946)

Jeanne Lanvin was a well-known French seamstress. At age thirteen, she began to work at a hat shop, and trained as a seamstress and milliner. In 1885, she opened her own fashion workshop in Faubourg Saint-Honoré and her first shop in 1889. The birth of her daughter Marie-Blanche, for whom she designed much clothing, inspired her to start a collection for children. Her fashion is known for, above all, its elegance and quality. Jeanne Lanvin had four favourite colours: Lanvin blue, Velasquez green, Polignac pink, and black.

Later, she designed cloth and perfumes (beginning with the perfume Arpège), as well as a sportswear collection.

Following Jeanne Lanvin's death in 1946, her daughter Margaret assumed control of the company, bought by L'Oréal in 1990. Lanvin fashion house was famous for its "chic à la française".

945. **Jean Patou**, 1880-1936, French. Evening gown, 1932-1934. Tulle with pearls. Victoria and Albert Museum, London. 946. Charles James, 1906-1978, American. Evening gown, 1937. Black satin decorated with silk ribbon. Victoria and Albert Museum, London. 947. **Jeanne Lanvin**, 1867-1946, French. Evening gown, 1935. Mauve-coloured satin. Victoria and Albert Museum, London.







### ANNE DANGAR (Kempsey, New South Wales, 1887 – Sablons, 1951)

Anne Dangar was Australian with Irish roots. She studied at the art school in Sydney and was, for nine years, assistant to John Ashton, an Impressionist painter. In 1926, she moved to Paris and studied under André Lhote at the Academy in Montparnasse. She learned also of ceramic art. Upon discovering Albert Gleizes's book La Peinture et ses lois, Anne Dangar experienced a revelation, and she decided to move to Moly in 1930. She remained there for twenty years, whilst creating ceramics with the potter Nicholas de Saint-Désirat and Bert à Roussillon. Dangar applied local clay and natural colours, in order to lend her milk tankards, plates, and jugs a rustic shape. She had her unique style and perfectly dominated Cubism. Inspired by the work of Gleizes, she produced large stoneware tableware with mythological and religious themes. Today, some of her works can be found at the Musée des Arts décoratifs. Anne Dangar died on 1951 in Sablons.

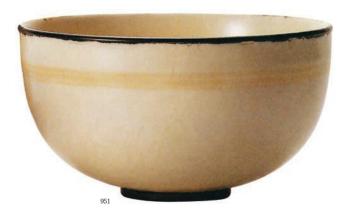
948. **Jean Mayodon**, 1893-1967, French. Vase with top, c. 1937. Faience, height: 34 cm; diameter: 27.5 cm. Musée des Arts décoratifs, Paris.

950. **Anne Dangar**, 1885-1951, Australian, born in Ireland. *Plate with the Virgin Mary and Christ Child*, c. 1937.

Faience, diameter: 47 cm.

Musée des Arts décoratifs, Paris.

949. Jean Besnard, 1889-1958, French.
Plate, 1937.
Faience, partially enamelled, height: 6 cm; diameter: 32.5 cm.
Musée des Arts décoratifs, Paris.





### Raoul Dufy (Le Havre, 1877 – Forcalouier, 1953)

The French artist was born in Le Havre in 1877. At the beginning of his career, he was significantly influenced by the Fauve movement and his colourful works with bold contours reflect this approach. He attended the École des Beaux-Arts in Le Havre where he met Othon Friesz. In later years, his forms became geometric, the space structured – clear signs of Cubism. Later, he developed a very personalised style with easy lines, light colours, and strong ornamental character. He enjoyed painting flowers, fashionable tennis courts, views of the French Riviera, and elegant parties. Raoul Dufy died in 1953.

951. **Émile Decoeur**, 1876-1953, French. Bowl, 1938. East sandstone, enamelled, monogrammed in the impressi

Cast sandstone, enamelled, monogrammed in the impression in the base, height: 5.9 cm; diameter: 11.1 cm.

Musée des Arts décoratifs, Paris.

952. **Joan Miró**, 1893-1983, Spanish. Vase, 1941. Enamelled sandstone, height: 28.5; diameter: 29 cm. Musée des Arts décoratifs, Paris.

953. **Raoul Dufy**, 1877-1953, French. Vase with Bathers on a Black Background, 1938. Enamelled faience, height: 23.5 cm; diameter: 23 cm. Musée des Arts décoratifs, Paris.





954. **Gilbert Poillerat**, 1902-1988, French. Table, 1943. Table legs of wrought iron, moulded tabletop, 73 x 288 x 110 cm. Musée des Arts décoratifs, Paris.



955. **René Coulon**, 1908-1997, French. Chair, 1938. Polished glass surface, bent and tempered, leather seat, 86 x 59 x 56 cm. Musée des Arts décoratifs, Paris.



956. Jean Prouvé, 1901-1984, French. Amphitheatre chair, 1952. Metal, wood, and aluminium, 92 x 70 x 60 cm. Musée des Arts décoratifs, Paris.



957. **Charlotte Perriand**, 1903-1999, French. Lounger made of bamboo, 1941. Unique model, 74 x 140 x 52 cm. Musée des Arts décoratifs, Paris.

958. Bruno Mathsson, 1907-1988, Swedish. 'Pemilla' chair, 1943. Birch, webbing of vegetable fibres, 90 x 71 x 102 cm. Musée des Arts décoratifs, Paris.







961. Pablo Picasso, 1881-1973, Spanish.
Vase with flowers, 1948.
Faience engobed and enamelled, height: 56 cm; diameter: 33.5 cm.
Musée des Arts décoratifs, Paris. Cubism.

### Pablo Ruiz Picasso (Malaga, 25 October 1881 – Mougins, 8 April 1973)

Pablo Ruiz Picasso was born in Spain in 1881 and was a very productive artist. It so happens that his interest lied in painting, sculpture, drawing, as well as ceramic. After his arrival in Paris in 1904, he met the jeweller and ceramist Paco Durrio. He began to work with clay and completed Femme agenouillée se coiffant. From 1946 to the late 1960s, Picasso created mostly ceramics. During a visit to the pottery fair in Vallauris, he met Suzanne and Georges Ramie. The couple owned a ceramic workshop. The latter procured him a place in the Madoura Workshop, which would become exclusive vendor to his pottery. The production of ceramics during the 'Vallauris period' stands between 4,000 to 4,506 pieces. As honorary citizen of the city, Picasso made Vallauris popular for ceramic.

959. **Georges Serré**, 1889-1956, French. Buddha's head, c. 1937. Sandstone, height: 49.6 cm; diameter: 25.6 cm. Musée des Arts décoratifs, Paris.

960. **Jean Émile Puiforcat**, 1897-1945, French. Vase, 1945. Silver, height: 16 cm; diameter: 15.5 cm. Musée des Arts décoratifs, Paris.



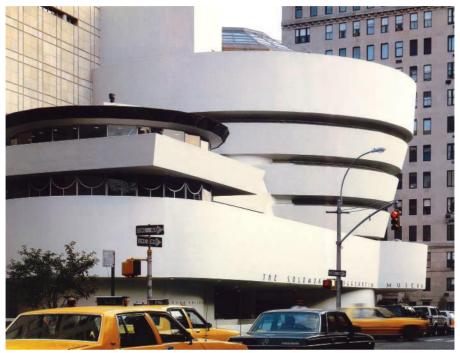


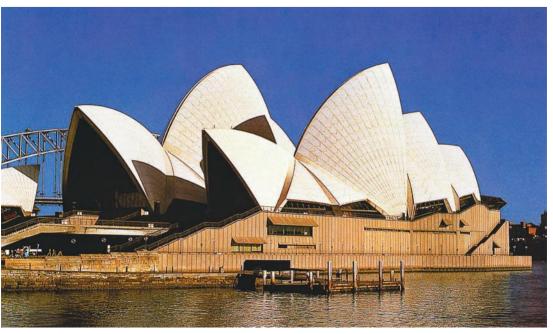
963. **Georges Jouves**, 1910-1964, French. *Woman* jug, c. 1946.
Enamelled faience, 43.5 x 32 x 25.5 cm. Musée des Arts décoratifs, Paris.

964. Odette Lepeltier, 1914-2006, French. *Motherhood*, c. 1947. Enamelled faience, height: 40.4 cm. Musée des Arts décoratifs, Paris.









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967. **Jorn Utzon, Hall, Todd** and **Littlemore**, 1918-2008 (Utzon), Sydney Opera House, 1957-1973. Sydney.





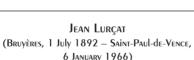


968. **Jean Royèr**e, 1902-1981, French. 'Liane' lamp, c. 1950-1955. Metal tube, original lampshade in Rhodoid, 250 x 240 cm. Musée des Arts décoratifs, Paris.

> 969. **Viviana Torun**, 1927-2004, Swedish. Necklace, *Body Sculpture*, 1951-1958. Silver, rutile quartz, glass, 20 x 10 cm. Musée des Arts décoratifs, Paris.

970. Alexander Calder, 1898-1976, American. Brooch, c. 1955. Hammered silver, 13 x 9.5 cm. Musée des Arts décoratifs, Paris.





The painter Jean Lurçat was a creator of tapestries, as well as ceramics. In 1912, he and his brother André moved to Paris. He enrolled at the Académie Colarossi and later learned at the workshop of the graphic designer Bernard Naudin. There, he discovers Matisse and Cézanne. Subsequently, he became a painting apprentice to the fresco painter Jean-Paler Lafitte. In 1917, Jean Lurçat, under the patronage of his mother, completed his first canvas. Afterwards, he took many trips to Berlin, Rome, Naples, and Palermo, eventually settling in Paris, where he exhibited at the Salon des Indépendants. He was the first, in 20th century tapestry, to unite architecture with contemporary art.

In the late 1930s, Lurçat entered the workshop of Louis Delachenal in Sèvres. Jean Lurçat had a deeply-personalised style with stark colour contrast and vivid motifs, also seen in his tapestries. In the last years of his life, he worked in the famed porcelain manufactory Haviland & Co. in Limoges, and he completed models of great finesse. He was one of the most important actors in the revitalisation of the art of the 20th century.

971. **Line Vautrin**, 1913-1997, French. Necklace, *Leapfrog*, 1950-1955. Gilded bronze, enamel, length: 24 cm; diameter: 13 cm. Musée des Arts décoratifs, Paris.

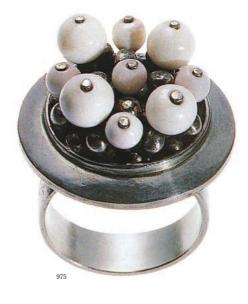
972. **Jean Schlumberger**, 1907-1987, French. Clip, *Fish*, 1956. Gold, amethyst, rubies, aquamarine, red lacquer, 6.4 x 4.6 cm. Musée des Arts décoratifs, Paris. Art Deco.





973. **Jean Lurçat**, 1892-1966, French. Pendant, *Face of the Moon*, 1959-1960. Hammered 24-carat gold, 9.5 x 6.5 cm. Musée des Arts décoratifs, Paris. Art Deco.







974. **Jean Schlumberger**, 1907-1987, French. Hat part, c. 1938. Gilded metal, coral, enamel, 17 x 4 cm. Musée des Arts décoratifs, Paris.

975. **Saara Hopea-Untracht**, 1925-1984, Finnish. Ring, 1960. Silver, spheres of white coral, 3.3 x 2.6 cm. Musée des Arts décoratifs, Paris.

976. Georges Braque, 1882-1963, French. Clip, Hera, c. 1962. Figure in gold, waves in sapphire over platinum, 4.3 x 6 cm. Musée des Arts décoratifs, Paris. Cubism.



Roger Tallon (Paris, 6 March 1929 – 20 October 2011)

Born in Paris in 1929, the designer Roger Tallon made an international career for himself and is regarded a pioneer of industrial design in France. After his studies in engineering, Tallon joined an office for technical and aesthetic studies Technès, founded by the father of industrial design Jacques Viénot. Before Roger Tallon assumed control of the company in the wake of Viénot's death in 1959, he taught at the art school in Paris, where he offered the first courses in design throughout all of France. In 1963, he went even further, in that he founded a department of design at the École Nationale Supérieure des Arts Décoratifs in Paris. At the same time, he met with avantgarde artists and collaborated with his friends Yves Klein, Arman, or Caesar. As explorer and designer, he produced more than 400 projects between 1953 and 1973, such as the portable TV *Télévia P111*, a slide projector for Kodak, and a graphic system for the magazine *Art Press.* Roger Tallon quickly designed objects for all areas, such as the coral-red train car for SNCF, the furnicular railway in Montmartre, and the Eurostar project. With good reason, he received in 1992 the title Commandeur des Arts et des Lettres. Before his death in 2011, he bequeathed his complete archive to the Musée des Arts décoratifs in Paris. Besides an impressive career, Roger Tallon established the job of industrial designer.

977. Roger Tallon, 1929-2011, French.
Service '3T', 1967.
Ceramic porcelain made by Raynaud porcelain; crystal glass made by Daum;
stainless steel cutlery made by Ravinet d'Enfert.
Musée des Arts décoratifs, Paris.





979. Jean Lurçat, 1892-1966, French. Baroque vase, c. 1960. Enamelled faience, height: 38.5 cm; diameter: 31 cm. Musée des Arts décoratifs, Paris.

### Jean Dubuffet (Le Havre, 1901 – Paris, 1985)

The French sculptor Jean Dubuffet was born into a family of wine dealers. After completing a night course at the art school in Le Havre, he travelled to Paris in 1918, where enrolled at the Académie Julian, discontinuing his studies just six months later. In 1924, he stopped painting for the next eight years, in order to continue his father's shop.

He finally decides in 1942, after several interruptions, to focus entirely on painting. His work was exhibited in Paris, New York, and Basel and caused much controversy. In 1965, he began to make sculptures out of foamed polystyrene and painted with vinyl. Starting in 1969, he received more commissions for public work, such as *The Group of Four Trees* at the One Chase Manhattan Plaza in New York in 1969 and the sculpture *La Tour Aux Figures* for the French state, located in the city of Île Saint-Germain since 1983. Jean Dubuffet considered these monumental sculptures as cell proliferation, a continuation in the space between place, figure, and object. In those given three-dimensional space, he allowed his graphics to escape from the sheet and invade monumental elements in the surrounding.

978. Jean Dubuffet, 1901-1985, French. Paysage portatif (Portable Landscape), 1968. Transferred onto polyester, 80 x 130 x 75 cm.



980. Gabriel-Sébastien Simonet, known as Sébastien, 1909-1990, French. *Tree with Branches*, c. 1960.

Terracotta, partially engobed, base of wood, height: 33.5 cm; length: 31 cm.

Musée des Arts décoratifs, Paris.



981. Jean and Jacqueline Lerat, 1913-1992 and born 1920, French. Anthropomorphic vase, 1974. Sandstone, burned wood, 45 x 30 cm. Musée des Arts décoratifs, Paris. Expressionism.



982. Gilbert Portanier, bom 1926. Vase, 1964. Red terracotta, enamelled and engobed, height: 95 cm. Musée des Arts décoratifs, Paris.





983. Antoine Phlippon and Jacqueline Lecoq, 1930-1995 and born 1932, French. TV cabinet, turntable and bar, 1959. Post-formed formica, polished brass, chrome steel, 120 x 60 cm (each component). Musée des Arts décoratifs, Paris.

984. Clive Barker, born 1952, American. Van Gogh's Chair, 1966. Chromed stainless steel, height: 86.4 cm. Sir Paul McCartney Collection.



985. **Joe Colombo**, 1930-1971, Italian. *Tube Chair*, Italy, 1969.
Four PVC cylinders, coated with red Arex Lasckina Softalon, six metal seals with twelve rubber balls, original cover, 60 x 47 cm.
Musée des Arts décoratifs, Paris.



986. **Jean Dinh Van**, born 1927, French. Ring, 1966. Gold, pearls, 2.5 x 1.2 cm. Musée des Arts décoratifs, Paris.



988. Mutsuo Yanagihara, born 1934, Japanese. Vase, 1985. Enamelled sandstone, height: 43.5 cm; width: 7 cm. Musée des Arts décoratifs, Paris.



### JEAN DINH VAN (born 11 September 1927 )

Jean Van Dinh has a Vietnamese father and a French mother. In 1950, he began his studies of applied arts and jewellery making in Paris and joined Cartier, where he learned the craft of jewellery. His work is influenced by Chinese symbols. In 1965, he founded his own studio and completed in 1967, the famous ring with two pearls, signed by Pierre Cardin and currently found at the Musée des Arts décoratifs. Recognised worldwide, Dinh Van collaborates with Cartier and signs his rings 'Cartier-Dinh Van'. In the late 1970s, he opened new stores on Madison Avenue and in Geneva and Brussels. In 2008, he opened another on Champs-Elysées in Paris. In the early 2010s, he established the brand *Pi Independent* in collaboration with the Italian designer Lapo Elkann. Many jewellery pieces by Dinh Van are exhibited at the Musée des Arts décoratifs.

987. **Jean Dinh Van**, born 1927, French. Pendant, *Razor Blade*, 1972. Gold, 4.5 x 2.3 cm. Musée des Arts décoratifs, Paris.

### — Modern Period —



989. **Richard Meitner**, born 1949, Dutch. Vases, *Violation du fond (Breaching the Depths*), 1984. Handblown glass, enamelled and painted wood, 65 x 100 x 10 cm. Musée des Arts décoratifs, Paris.



990. Ettore Sottsass, 1917-2007, Italian.
Vase from the series *Yantra*, 1969.
Enamelled faience, height: 43 cm; width: 25 cm.
Musée des Arts décoratifs, Paris. Minimalism.

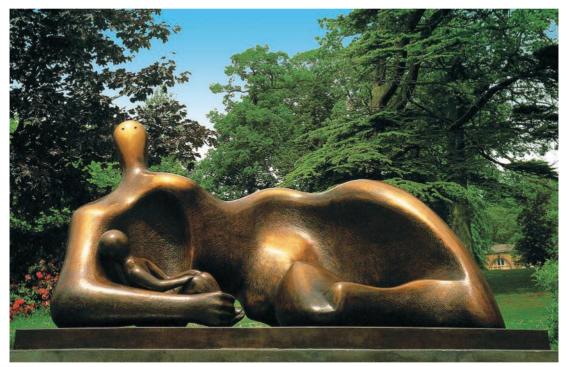


991. Henri Gargat, born 1928, French. Bracelet, 1984. Brushed aluminium, gold, diameter: 10 cm. Musée des Arts décoratifs, Paris.



### Niki de Saint Phalle (Paris, 1930 – San Diego, California, 2002)

The French sculptor Niki de Saint Phalle spent her childhood in New York. A self-taught artist, she began painting in 1950. In 1952, she returned to Paris, and after 1960, lived with the sculptor Jean Tinguely. In 1961, she began to create her shot-reliefs, artworks where she used a shotgun to pierce suspended paint cans located over an assembly of different materials found in relief; whilst emptying these bags, the paint would finish the work. Her first solo exposition took place at the Alexander Iolas's Gallery in New York in 1961. During this time, she joined the New Realist group in Paris and began creating slightly more conventional sculptures, many of them made to express a political intention. She later began making extremely large artworks, including She from 1966, showing a woman lying down with entrails including film projections, installations and machines that can be seen through a small opening between her legs. Later in her career, Saint Phalle wrote plays, directed films, created architectural projects, and continued to sculpt. A large retrospective of her work was organised in Munich in 1987.



993

### HENRY MOORE (Castleford, Yorkshire, 1898 – Hertfordshire, 1986)

The British sculptor Henry Moore is considered one of the most important sculptors of the 20th century. His bronze and stone sculptures constitute the major 20th-century manifestation of the humanist tradition in sculpture. The son of a Yorkshire coal miner, he was enabled to study at the Royal College of Art by a rehabilitation grant after being wounded in the First World War. His early works were strongly influenced by the Mayan sculpture he saw in a Paris museum. From around 1931 onwards, he experimented with abstract art, combining abstract shapes with human figures, at times leaving the human figure behind altogether. Much of his work is monumental, and he is particularly well-known for a series of reclining nudes. These female figures, echoing the forms of mountains, valleys, cliffs and caves, extended and enriched the landscape tradition which he embraced as part of his English artistic heritage.







994. **Kimpei Nakamura**, born 1935, Japanese. Sculpture, 1985. Porcelain, partially enamelled, gold application, 42.5 x 35 cm. Musée des Arts décoratifs, Paris.

995. **Wayne Fischer**, born 1953, American. Vase, 1997. Enamelled porcelain, 53 x 36 x 35 cm. Musée des Arts décoratifs, Paris.

996. Pierre Bayle, 1945-2004, French. Alabaster, 1985-1987. Engobed and burned terracotta, height: 58 cm; width: 13.5 cm. Musée des Arts décoratifs, Paris.



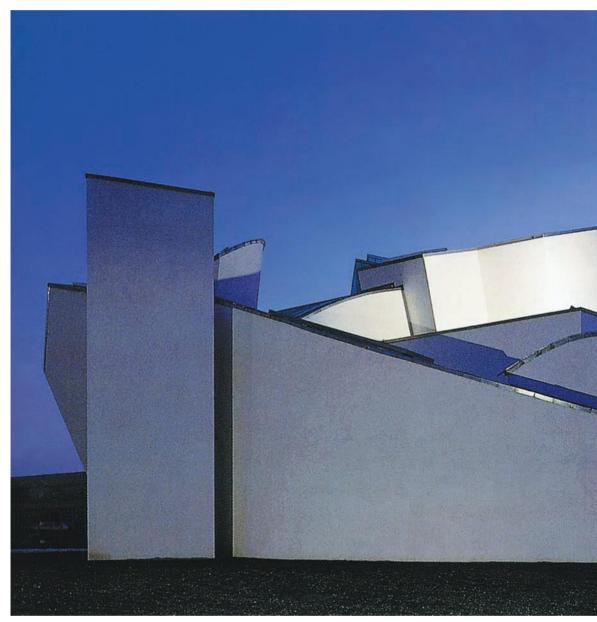
997. Élisabeth Garouste and Mattia Bonetti, bom 1949 and 1952, French and Swedish.
Cabinet, Hell, 1998.
Wrought iron and enamelled terracotta, 103 x 135 x 48 cm.
Musée des Arts décoratifs, Paris.

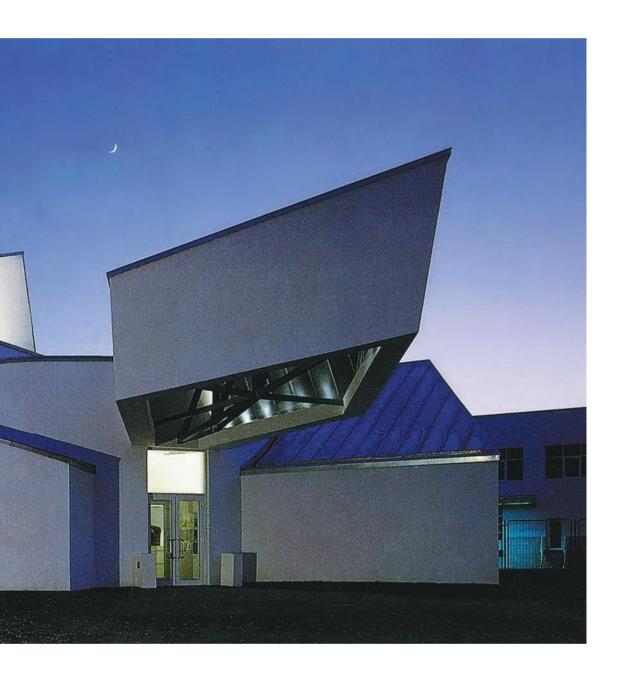


998. Alison Britton,born 1948, English. Green Striped Pat, 1999. Enamelled faience, height: 48 cm; width: 27 cm. Musée des Arts décoratifs, Paris.



999. Shiro Kuramata, 1934-1991, Japanese. Acrylic, Stool, Japan, 1990. Acrylic, aluminum, feathers, finished in colourful alumina,  $54 \times 33$  cm; diameter: 33 cm. Musée des Arts décoratifs, Paris.





## CHRONOLOGY

Prehistory				
	3,000,000 BCE - 400,000 BCE	400,000 BCE - 3000 BCE		
IBERIAN PENINSULA	800,000 BCE: First Neanderthal men (Spain)	15,500-13,500 BCE: Rock paintings in the Altamira cave		
ITALY				
FRANCE	1,800,000 BCE: First tools attestation (pebbles) 400,000 BCE: Fire harnessing	25,000-23,000 BCE: Venus of Lespugue 21,000 BCE: Venus of Brassempouy 18,000-15,000 BCE: Rock paintings of Lascaux 4000 BCE: Beginnings of the megalithic civilisation		
BRITISH ISLES				
CENTRAL EUROPE (GERMANY INCLUDED)		23,000 BCE: Venus of Willendorf		
FLANDERS (BELGIUM, NETHERLANDS)				
GREECE		3200-2700 BCE: The Cyclades civilisation		
AFRICA	3,000,000 BCE: First men's appearance in Eastern and Southern Africa	4000 BCE: Sahara desert's dryness, migration <mark>s tow</mark> ards Western Africa 3300 BCE: First handwritings' appearance in Egypt		
AMERICAS				
RUSSIA				

	Antiquity					
	3000 BCE - 0	0-476 CE				
IBERIAN PENINSULA	1000 BCE: Beginnings of the Iron Age 2 <sup>nd</sup> -1 <sup>st</sup> centuries BCE: Roman conquest					
ITALY	800 BCE: Beginnings of the Etruscan civilisation in Tuscany 753 BCE: Foundation of Rome 3*-2** centuries BCE: Punic wars 44 BCE: Julius Caesar's murder 31 BCE: Actium battle. Birth of the Roman Empire	64: Great fire of Rome and first Christians persecutions led by Nero 79: Vesuvius eruption, destruction of Pompei and Herculaneum 293: Diocletian installs the Triumvirate, dividing the Empire's government between Eastern and Western 410: The sack of Rome by the Visigoths 476: Fall of the Western Roman Empire				
FRANCE	600 BCE: Founding of Marseille, first mention of Gaul 58-51 BCE: Gallic wars. Vercingetorix's defeat	406: Beginnings of the great invasions in Gaul, because of the Rhine's frost				
BRITISH ISLES						
CENTRAL EUROPE (GERMANY INCLUDED)	2 <sup>rd</sup> millennium BCE: Appearance of the Germanic peoples	9: Teutoburg battle, victory of the Germanic tribes over the Romans				
FLANDERS (BELGIUM, NETHERLANDS)						
GREECE	2700-1200 BCE: Minoan civilisation in Crete 800 BCE: Increasing of the trade with the Near East, then with 800-510 BCE: Archaic period 750 BCE: Beginnings of the Greek colonisation towards the W 561 BCE: Pisistratus becomes a tyrant of Athens. Autocracy in greek cities 510-323 BCE: Classical Greece 508 BCE: Cleisthenes installs democracy in Athens 490-479 BCE: Greco-Persian wars 323-146 BCE: Hellenistic Greece	est				
	146 BC	E-330 CE: Roman Period				
AFRICA	3100-343 BCE: Pharaonic Egypt 814 BCE: The Phoenicians found Carthage 332 BCE: Alexander the Great enters in Egypt 331 BCE: Founding of Alexandria 146 BCE: Destruction of Carthage by the Romans 30 BCE: Egypt goes under the Roman rule	2 <sup>nd</sup> -3 <sup>nd</sup> centuries: Christianity expands through North Africa 429: Arrival of the Vandals in Africa				
AMERICAS						
RUSSIA						

MIDDLE AGES				
	476-1200	1200-1299		
IBERIAN PENINSULA	542: Great bubonic plague 711: Beginnings of the Muslim conquest 756: Abd al-Rahman founds the Umayyad Emirate in Cordoba 596: Toledo becomes the capital of the Visigothic kingdom	1200: Introduction of the Arabic numerals in Europe 1212: The combined armies of Aragon and Castile defeat the Almohads at the Battle of Las Navas de Tolosa 1238: The Moors set their last refuge in Granada		
ITALY	756: Pepin the Short delivers Rome besieged by the Lombards 962-973: Otto the first is crowned in Rome, first emperor of the Holy Roman Empire	c. 1200: The compass arrives in Europe for purpose of navigation c. 1200: The paper arrives in Europe 1204: Sack of Constantinople by the Crusaders 1209: Foundation of Franciscan and Domenican monastic orders preaching against heresy and praising poverty and charity 1215: Lateran Council 1271: Marco Polo reaches China 1276: First paper mill set in Italy		
FRANCE	481: Clovis becomes king of the Franks 496: Clovis becomes a convert to Christianity 511-751: Merovingian dynasty 732: Charles Martel defeats the Muslim army in Poitiers 751-987: Carolingian dynasty 800: Charlemagne is crowned emperor 987: Hughes Capet, first king of the Capetian dynasty 987-1328: Capetian dynasty 1066: Conquest of England by William, Duke of Normandy 1095: First crusade	1233: Pope Gregory IX starts the Papal Inquisition. Extirpation of the Cathars in southern France 1226-1270: King St Louis of France (Louis IX), last crusade		
	1180-1223: King Philip Augustus II o	f France. Building of the Louvre		
BRITISH ISLES		1215: King John forced to sign the Magna Carta		
CENTRAL EUROPE (INCLUDING GERMANY)	843: Treaty of Verdun, division of the Carolingian empire into three kingdoms 919-936: Henry I the Fowler, King of Germany 962: Creation of the Holy Roman Empire 1122: Concordat of Worms 1138-1152: Conrad III of Germany. Hohenstaufen dynasty	1260: Albert the Great writes a major book on botanical studies		
FLANDERS (BELGIUM, NETHERLANDS)		1214: Philip Augustus of France wins the Battle of Bouvines. Starts along period of French control		
GREECE	1054: Definitive schism between the Orthodox Church and the Roman Catholic Church 1185: Storming of Salonica by the Normans			
AFRICA	634: Omar I unifies Arabia and starts the first Muslim conquest (Hijra) 7" century: North Africa conquest by Arabs 800: Introduction of the Arabic numerals			
AMERICAS				
RUSSIA	862: Arrival of the Viking king Rourik, fondator of the first russian dynasty 989: The emperor Vladimir converts Russians to Christianity 1157-1327: Vladimir-Suzdal principality	1207: The Mongols spread xylography in Eastern Europe 1223: Invasion of Russia by Mongols 1242: Alexander Nevsky begins to unify Russia		

	MIDDLE AGES				
	1300-1349	1350-1399			
IBERIAN	1309: First portulan (navigation map)	1385: Victory of Juan I of Portugal over the Castilians			
PENINSULA	1232-1492: The Nasrid d	ynasty rules Granada			
ITALY	1308: Dante writes the <i>Divine Comedy</i> . Flourishing of vernacular literature 1348: The plague (known as the Black Death) arrives in Europe	1378: Two popes are elected, one in Italy, one in France. Beginning of the Great Schism			
	1349-1353: Boccaccio w	rrites the <i>Decameron</i>			
	1309: Avignon becomes residence of Pope Clement V 1320-1330: Endemic wars and development of sea trade	1378: Two popes are elected, one in Italy, one in France. Beginning of the Great Schism			
FRANCE	1309-1423: Avignon becomes re 1328-1589: Hou 1337-1453: England and France	use of Valois			
BRITISH ISLES	1346: Canon powder arrives in Europe and is used for the first time at the battle of Crecy	1382: John Wycliffe finishes translating the Latin Bible into English			
	1337-1453: England and France start the Hundred Years' War				
CENTRAL EUROPE (INCLUDING GERMANY)	1310: Experiments on reflection and refraction of light	1356: Emperor Charles IV issues the Golden Bull. Prague becomes centre of learning and culture			
FLANDERS (BELGIUM, NETHERLANDS)		1369: Marriage of Philip the Bold, Duke of Burgundy, to Margaret of Flanders, beginning of Burgundian rule in the Low Countries			
GREECE	14 <sup>th</sup> century: Beginnings of	f the Ottoman Greece			
AFRICA					
AMERICAS					
RUSSIA					

	Renaissance				
	1400-1449	1450-1499			
IBERIAN PENINSULA	15 <sup>th</sup> c 16 <sup>th</sup> c.: Navigation with caravels	1456: The Portuguese discover the Cape Verde 1469: Reign of the Catholic Monarchs (Ferdinand of Aragon and Isabella of Castille) 1478: Sixtus IV issues the Bull establishing the Spanish Inquisition 1492: Moors driven out of Spain. End of 800 years of Islamic presence in Spain. Columbus reaches the New World 1498: Vasco da Gama arrives in India			
ITALY	1407: Bank of St George established in Genoa as the first public bank 1413: Brunelleschi invents the pictorial perspective	1453: Turkish conquest of Constantinople			
	1429: Saint Joan of Arc leads the French to victory against the English 1431: Joan of Arc is burned alive in Rouen				
FRANCE	1328-15	589: Valois dynasty			
BRITISH ISLES		1455: War of the Roses 1485-1509: Reign of Henry VII Tudor, King of England			
CENTRAL EUROPE (INCLUDING GERMANY)	1445: Invention of the moveable type (first printer)	1456: Gutenberg produces the first printed Bible 1493: Maximilian I establishes the Habsburg family as a major international power Late 15 <sup>th</sup> century: Invention of the art of etching (with Daniel Hopfer)			
FLANDERS (BELGIUM, NETHERLANDS)					
GREECE					
AFRICA	Mid 15th century: Beginning of the slave trade by the Europeans				
AMERICAS		1492: Columbus reaches the New World			
RUSSIA		1480: Ivan III Vasilevich frees Russia from Mongol domination			

		Renaissance			
		1500-1549	1550-1599		
IBERIAN PENINSULA	1500: First Portuguese explorers disembark in Brazil 1506: Hernán Cortés, conquistador, arrives in the New World 1513: Pacific Ocean discovered by Vasco Nuñez de Balboa 1520: Magellan sails across the Pacific Ocean 1521: Hernán Cortés defeats the Aztecs. A 300 year colonial period starts 1543: First scientific study of human anatomy (Andreas Vesalius) 1549: Francis Xavier establishes the first Christian mission in Japan		1571: Battle of Lepanto, Ottomans defeated by the Venetian and the Spanish 1588: Spanish Armada defeated by England. End of Spanish commercial supremacy		
		1516-1555: Charles V, F	loly Roman Emperor		
ITALY	1530: Enc	1494-1559: It. 1527: Sack of Rome by th I of the Florence Republic (1500-1530). Under the reign o 1545-1563: Council of Trei	ne troops of Charles V f Cosimo de' Medici, Tuscany acquires the title of Grand Duchy		
FRANCE		ncis I, King of France Marignan, victory of Francis I against the Swiss	1552: Ambroise Paré practices the first vessel ligature 1562-1598: Wars of Religion 1572: St Bartholomew's Day massacre: massive killings of Protestants in France during the night of St Bartholomew 1598: Edict of Nantes proclaimed by French King Henry IV End of the Wars of Religion		
		1328-1589: Val 1494-1559: It: 1589-1792: Hous	alian wars		
BRITISH ISLES		gn of Henry VII Tudor, King of England II is excommunicated by the Pope	1553-1558: Reign of Marie Tudor, Queen of England. Return to Catholicism 1558-1603: Elizabeth I, Queen of England. Protestantism established in the Church of England		
CENTRAL EUROPE (INCLUDING GERMANY)	Spreads the Hal Comté, Hungar 1517: Martin Lu of the Reformat 1519-1555: Rei 1529: Turkish ir	ither posts his 95 theses: Protestant Revolt and beginning	1560: Spreading of Calvinism		
FLANDERS (BELGIUM;	1508-1519: Reign of Maximilan I, emperor of the Holy Roman Empire. Spreads the Habsburgs' reign to Burgundy, the Netherlands, Franche- Comté, Hungary and Bohemia		1568: General revolt in the Netherlands 1581: Creation of the Dutch Republic (Independence of the Northern provinces from Spain)		
NETHERLANDS)	1519-1555: Reign of Charles V, emperor of the Holy Roman Empire				
GREECE					
AFRICA					
AMERICAS	1506: Hernán ( 1521: The cond	uguese explorers disembark in Brazil Cortés, conquistador, arrives in the New World juistador Hernán Cortés defeats the Aztecs arro conquers the Inca Empire	1588: Spanish Armada defeated by England. End of Spanish commercial Supremacy		
RUSSIA		1533-1584: Ivan IV of Russia (Ivan the Terrible)	first ruler of Russia to assume the title of tsar		

	BAROQUE				
	1600-1649	1650-1699			
IBERIAN PENINSULA	1598-1621: Philip III rules Spain, Naples, Sicily, Southern Netherlands and Portugal 1621: Victories against the French and Dutch 1648: Defeat of Spain against France, peace of Westphalia, concession of the Flanders' territories				
ITALY	1610: Galileo Galilei first uses the telescope 1616: Galileo forbidden by the Church to further scientific work 1644: Evangelista Torricelli invents the barometer				
FRANCE	1610-1643: Louis XIII, King of France 1618-1648: The Thirty Years War 1648: Defeat of Spain against France, peace of Westphalia, concession of the Flanders' territories	1661-1715: Louis XIV, King of France. Castle of Versailles transformed 1685: Revocation of the Edict of Nantes (Protestantism declared illegal in France)			
BRITISH ISLES	1600: Founding of the British East India Company 1640-1660: English Revolution led by Oliver Cromwell (1599-1658)	1666: Great fire of London 1687: Isaac Newton's theories of the law of motion and principle of gravity 1698: Invention of the steam engine by Thomas Savery			
CENTRAL EUROPE (INCLUDING GERMANY)	1619-1637: Reign of Ferdinand II, emperor of the Holy Roman Empire				
FLANDERS (BELGIUM; NETHERLANDS)	1608: Hans Lippershey invents the telescope 1625: Dutch settle in Manhattan and establish New York	1672-1678: Intruding of Louis XIV's army in the Netherlands			
GREECE					
AFRICA					
AMERICAS	1607-1675: British colonisation of North America 1624: Dutch set in Manhattan and establish New York	1681: King Charles II of England grants a land charter to William Penn for the area that now includes Pennsylvania			
RUSSIA					

Baroque				
	1700-1749	1750-1799		
IBERIAN PENINSULA	1701-1714: War of the Spanish Succession and Treaty of Utrecht			
ITALY	1709 and 1748: Discovery of the ruins of Herculaneum and Pompeii			
FRANCE		1756-1763: Seven Years War 1763: Treaty of Paris. France ceded Canada and all its territory east of the Mississippi River to England 1770: Nicolas-Joseph Cugnot built the first automobile 1783: First flight in hot air balloon 1789: Lavoisier publishes studies of chemistry 1789: Beginning of the French Revolution 1792-1804: First Republic established 1793-1794: Reign of Terror led by Robespierre 1793: Louis XVI executed. Opening of the Musée du Louvre 1798-1799: Expedition of Bonaparte in Egypt		
BRITISH ISLES	1707: Acts of Union merges the Kingdom of England and the Kingdom of Scotland in the "United Kingdom."	1768-1779: James Cook explores the Pacific 1768: The Royal Academy is founded, with the painter Joshu <mark>a Reynolds</mark> 1780-1810: First Industrial Revolution in England 1788: Colonisation of Australia by the United Kingdom		
CENTRAL EUROPE (INCLUDING GERMANY)	1738: Vienna Treaty. End of the war of Polish Succession 1741: Beginning of the Austrian War of Succession	1796: Aloys Senefelder invents lithography		
FLANDERS (BELGIUM; NETHERLANDS)		1794: Southern Netherlands conquered by the French		
GREECE				
AFRICA		1794: In France, the Convention forbids slavery		
AMERICAS	Early 18th century: Benjamin Franklin invents the bifocal lens and performs studies on electricity	1763: Treaty of Paris. France cedes Canada and all its territory east of the Mississippi River to England 1775: American war of Independence 1776: Official founding of the United States, declaration of Independence from Great Britain 1789: Election of George Washington		
RUSSIA	1703: Foundation of St Petersburg 1721-1725: Reign of Peter I of Russia, first emperor of the Russian Empire	1762-1796: Catherine II, Empress of Russia		

	Modern Times					
	1800-1810	1811-1820	1821-1830	1831-1840	1841-1850	
IBERIAN PENINSULA	1810-1826: The Spanish cologained their independence	onies of America, except for C	uba and Puerto Rico,			
ITALY						
FRANCE	1802: Treaty of Amiens (end of the wars with France) 1804: Napoleon I crowned emperor	1814: Abdication of Napoleon defeated by the armies of Britain, Russia and Austria. Louis XVIII ascends the throne	1822: Champollion deciphers hieroglyphs	1839: Nicéphore Niepce and Louis Daguerre invent the daguerreotype (early process of photography)	1848: Napoleon III is sacred Emperor of the 2 <sup>rd</sup> Empire	
BRITISH ISLES		1811-1820: Regency period. Flowering of the arts and literature 1815: George Stephenson invents the railroad		1834: A furnace destroys most of Westminster Palace		
		locomotive		1837-1901: Reign of Victoria Kingdom of Great Britain an		
CENTRAL EUROPE (INCLUDING GERMANY)	1806: Dissolution of the Holy Roman Empire					
FLANDERS (BELGIUM; NETHERLANDS)		1815: Defeat of the French army against Prussia and England at Waterloo		1831: Belgian independence from the Netherlands		
GREECE			1821: Beginning of the Greek Independence War 1830: Creation of the first Greek independent state			
AFRICA	1802: Slavery is reestablished by Napoleon			1833: Slavery is abolished in the British colonies 1880-1881: First Boer War	1848: Slavery is abolished a second time in the French colonies	
AMERICAS	1803: Louisiana sold to the United States by Napoleon	1812: War with Great Britain	1823: Monroe Doctrine	1834: Thomas Davenport makes the first electric motor commercially successful	1848: James W. Marshall discovers Gold in California	
	1810-1826: The Spanish color	onies of America, except for C ce	uba and Puerto Rico,			
	- Independent		1825-1855: Nicolas I, Ts	sar of Russia, enforces military s of the Orthodox Church	discipline,	
RUSSIA	1801: Assassination of Tsar Paul I. Alexander I is brought to power	-1812: Napoleon invades Russia				

Modern Times					
1851-1860	1861-1870	1871-1880	1881-1890	1891-1900	
	1861: Italian Kingdom is proclaimed. Victor-Emmanuel II is crowned				
1854-1856: Crimean War, United Kingdom and France	1869: Charles Cros invents a process for colour photography (based on three colours)	1871: Repression of the Commune in Paris	1885: First use of vaccine for rabies invented by Louis Pasteur	1895: August and Louis Lumière invent the first motion-picture projector 1898: Marie Curie discovers radium	
declare war on Russia	1870: French defeated by Prussia. Fall of Second Empire	1871-1914: Exp	ansion of French Colonial Empire	(Indochina and Africa)	
1854-1856: Crimean War, United Kingdom and France declare war on Russia 1859: Publication of Darwin's <i>Origin of Species</i>	1867: Publication of the first volume of Karl Marx's <i>Capital</i>		1875-1940: Third Republic		
	1837-1901: Victoria, Queen of	Great Britain. India under control	of the British Empire (1857-1947)		
	1867: Bismarck becomes Chancellor of the North German Confederation	1871: Proclamation of the German Empire 1877: Heinrich Hertz discovers electromagnetic radiation, first radio emission	1890-1900: Discovery of psychoanalysis by Sigmund Freud in Vienna 1888-1918: Reign of William I	I, German emperor and King of Prussia	
			1884-1885: Partition of Africa between the colonial powers during the Berlin Conference	1899-1902: Second Boer War	
1860: Election of Abraham	1862: Emancipation Proclamation (end of slavery) 1861-1865: American Civil War	1876: Alexander Graham Bell invents the telephone	1890: Halifax is the first city to	1897: New York Journal publishes the first comic strip	
Lincoln	1868: Christopher Latham Sholes develops the typing machine	1879: First incandescent lamp (Thomas Alva Edison and Joseph Wilson Swan)	be totally lit up with electricity	1898: Spanish-American War	
	1848-1896: Gold rus	hes toward West America			
1854-1856: Crimean War, United Kingdom and France	1860s: Russian populist movement (the narodniki) 1861: Emancipation of the serfs				
declare war on Russia	1855-1881: Tsar Alex	rander II of Russia			
	1033-1001. Isali Alex	ando-11 Of Nassia			

Modern Times					
1900-1910	1911-1920	1921-1930	1931-1940		
			1931: Attempted coup by Franco		
	1914-1918: First World War		1936-1939: Spanish Civil War		
			1939-1945: Second World War		
		1922-1943: Mussolini leads Italy, o	creation of a fascist state		
	1914-1918: First World War 1915: Vittorio Emanuel III declares war on Austria-Hungary	1922: Benito Mussolini's march on Rome. Creation of the U.S.S.R. 1929: Lateran Treaties, creation of the State of Valican			
			1939-1945: Second World War		
1907: Louis Lumière develops a process for colour photography	1914-1918: First World War		1939-1945: Second World War		
1908: Pirst cartoon shown (invention of cellulos)	1919: Treaty of Versailles (official end of First World War)				
1903: Woman's right to vote	1914-1918: First World War	1925: John Baird invents the			
		television	1939-1945: Second World War		
	1912-1913: Balkan Wars				
	1914: Assassination of the Archduke Franz Ferdinand and his wife the Duchess of Hohenberg at Sarajevo 1914-1918: First World War 1915: Einstein works out the theory of	1925-1926: Heisenberg and Schrödinger's theories of quantum mechanics			
	1916: Freud. <i>Introduction to Psychoanalysis</i>				
		1919-1933: Weimar Republic			
1888-1918: Reign of William	II, German emperor and King of Prussia		1933-1945: Hitler, Chancellor of Germany		
	1914-1918: First World War		1939-1945: Second World War		
	1912-1913: Balkan Wars				
	1914-1918: Germany loses its colonies				
1900: First flight on a biplane of Wilbur and Orville Wright 1910: Dunwoody and Pickard invent the crystal detector (used for receiving radio broadcast)	1914: Henry Ford mechanises mass- production. Inauguration of the Panama canal 1917: USA enters the First World War		1939-1945: Second World War		
1904-1905: Russo-Japanese War. Rivalry for dominance in Korea and Manchuria	1914-1918: First World War 1917: Russian Revolutions. Abdication of Tzar Nicolas II	1922-1953: Stalin General Secreta of the Soviet Union	ry of the Communist Party  1939-1945: Second World War		
	1907: Louis Lumière develops a process for colour photography 1908: Hirst carteon shown (invention) of cellulos)  1903: Woman's right to vote  1888-1918: Reign of William 1900: First flight on a biplane of Wilbur and Orville Wright 1910: Dunwoody and Pickard invent the crystal detector (used for receiving radio broadcast)	1914-1918: First World War  1915: Vittorio Emanuel III declares war on Austria-Hungary  1907: Louis Lumière develops a process for colour photography 1908: Institution of cellulos)  1914-1918: First World War 1919: Treaty of Versailles (official end of First World War) 1903: Woman's right to vote 1914-1918: First World War 1912-1913: Balkan Wars 1914: Assassination of the Archduke Franz Ferdinand and his wife the Duchess of Hohenberg at Sarajevo 1914-1918: First World War 1915: Einstein works out the theory of relativity 1916: Freud. Introduction to Psychoanalysis 1888-1918: Reign of William II, German emperor and King of Prussia 1914-1918: First World War 1912-1913: Balkan Wars 1914-1918: Germany loses its colonies 1900: First flight on a biplane of Wilbur and Orville Wright 1910: Dunwoody and Pickard invent the crystal detector (used for receiving radio broadcast) 1904-1905: Russo-Japanese War, Rivalny for dominance in Korea and Marchuria. 1917: USA enters the First World War 1917: Russian Revolutions.	1914-1918: First World War 1915: Louis Lumère develops a process for colour photography 1900: Avertandor of cellulos) 1903: Woman's right to vote 1914-1918: First World War 1903: Woman's right to vote 1914-1918: First World War 1915: Einstein worls out the Avchduke Franz Ferdinand and his wife the Duchess of Hohenberg at Sarajevo 1914-1918: First World War 1915: Einstein worls out the theory of relativity 1916: Freud. Introduction to Psychoanalysis 1914-1918: First World War 1915: Einstein worls out the theory of relativity 1916: Freud. Introduction to Psychoanalysis 1914-1918: First World War 1915: Einstein worls out the theory of relativity 1916: Freud. Introduction to Psychoanalysis 1914-1918: Cermany loses its colonies 1900: First flight on a biplane of Wilbur and Orville Wright 1916: Dunwoody and Pickard invent the crystal detector (used for receiving radio broadcas) 1917: USA enters the First World War 1919: USA enters the First World War		

Modern Times					
1941-1950	1951-1960	1961-1970	1971-1980	1981-1990	1991-2000
			1975: Death of Franco. Restoration of the Spanish monarchy		
1945: Execution of Mussolini. End of fascist state					
	1958: Fifth Republic	1000 First will flight of the			
1945-1960: Conflicts and Deco Indochina (1946-1954), Africa (	onisation. Algeria (1945-1947), 1956-1960), Maghreb (1954-1962)	1969: First trial flight of the Concord between France and Great Britain			
1947: India gains its independence from the British Empire	1953: James Watson and Francis Crick discover the structure of DNA 1955: First radio telescope in Jodrell Bank		1973: First babies born through in-vitro fertilisation		
1939-1945: Second World		1947-1991: Cold War  1961: Erection of the Berlin Wall		1989: Fall of the Berlin Wall	
War				Jenni Man	
1946-1949: Civil War				1981: Greece enters the EU	
1948: South Africa under apartheid	1951: Independence of Libya 1956: Independence of Morocco and Tunisia 1960: Almost all French colonies take their independence	1962: Algerian Independence	1974-1975: end of the Portuguese colonies	the EO	1994: Genocide in Rwanda 1994: Nelson Mandela is elected in South Africa
1941: Attack on Pearl Harbor by the Japanese 1942: First nuclear fission bomb 1944: First computer at the University of Pennsylvania 1945: Atomic bombing of Hiroshima	1950-1953: War of Korea 1951: First nuclear reactor 1960: Theodore Maiman invents the laser 1960: First satellite for telecommunication created by the NASA	1969: Neil Armstrong and Edwin Aldrin walk on the moon	1972-1976: Vietnam War 1973: Oil Crisis. Military Coup in Chile	1981: First space shuttle launched by the United States	
1945: Yalta Conference	1953: Khrushchev, leader of Soviet Union, starts de-Stalinisation 1957: Sputnik, first satellite launched	1961: First cosmonaute, Yuri Gagarin orbits around the planet		1989: Collapse of Communism	

# LEGEND

PREHISTORY	MODERN ERA	
Paleolithic	Arts & Crafts	Ashcan School
Neolithic	Naïve Art	Bauhaus
Ancient Egypt	Art Nouveau	Camden Town group
Ancient Greece	Pre-Raphaelite Brotherhood	COBRA
ANTIQUITY	Barbizon School	Constructivism
Ancient Egypt	Hudson River School	Cubism
Ancient Greece	nuuson kiver school	Cubisiti
Ancient Rome	Impressionism	Dada
MIDDLE AGES	Naturalism	Expressionism
Byzantine	Neo-classicism	Abstract Expressionism
Gothic	Post-Impressionism	Fauvism
Romanesque	Realism	Figuration Libre
RENAISSANCE	Romanticism	Futurism
Byzantine	Symbolism	New Realism
Renaissance	Symbolism	New Realistii
High Renaissance	Abstract Art	Pop Art
5	American Scene	Post-Impressionism
Mannerism		
BAROQUE	Art Deco	Rayonnism
Baroque	Art Informel	Regionalism
Neo-classicism	Minimal Art	Social Realism
Rococo	Art Nouveau	Surrealism
Romanticism	Arte Povera	Symbolism

## GLOSSARY

### Abstract Art

International 20th century

Artistic style started in 1910. Involves the renunciation of naturalistic representations, and creates art without references to figurative reality. The term is also used to describe different movements of Abstraction, such as those of Geometric Abstraction, Abstract Expressionism, and Invited Abstraction

### Aiguière

(French for water jug) a name for a water container, in the time from the Middle Ages to the Baroque period.

#### Alabaster

Name applied to two distinct mineral substances, the one a hydrous sulphate of lime and the other a carbonate lime. The former is the alabaster of the present day, the latter is generally the alabaster of the ancients. The two kinds are readily distinguished from each other by their relative hardness (the ancient alabaster being harder than the modern one). Highly esteemed in the ancient times, it was used for perfume bottles, sculptures and even sarcophagi.

### Aluminium

Most abundant metal in the earth's crust where it always occurs in combination, malleable, ductile, light, with high resistance to oxidation. It has a bluish silver-white colour.

### Armature

Iron skeleton with stout bars for the arms and legs fixed in the pose of the future figure.

### Art Deco

International art style from the early 1920s, a style in design, sculpture, painting, and architecture.

### Art Nouveau

International, late  $19^{\text{th}}$  century and beginning of the  $20^{\text{th}}$ .

Painting characterised by decorative motifs, with shapes inspired by vegetation, sinuous curves, simple compositions, and a denial of volume. Style influencing painting, sculpture, architecture, and design.

#### Arts and Crafts Movement

Reform movement from England, starting around 1860. It can be seen as the English counterpart to the French Art Nouveau.

### Baptismal font

Vessel used in churches to hold the water for the Christian baptism. Located in a baptistery (separate hall or chapel where baptisms occur), baptismal fonts belong to a period when adults were baptised by immersion.

#### Baroqu

Europe, 17th and first half of the 18th century.

In opposition to intellectualism and the coldness of mannerism, Baroque has a more immediate iconography. Characterised by dramatic light effects, dynamic movements, contrasting forms, and optical illusions. A style found in furniture, architecture, and sculpture.

#### Byzantine

European style from the 5th to the 15th century. The style derived from a frontal representation of identified Paleo-Christian iconography.

### Cabinet

Furniture piece, luxury closet composed of many drawers; but also depository for various types of precious objects (curiosity cabinet).

#### Cameo

Term applied to engraved works executed in relief on hard or precious stones.

#### Ceramic

Objects made of clay and burned in the oven at high temperature, such as stoneware or clay jugs. Porcelain objects are also considered ceramic pieces.

### Classicism

Europe, 17th century.

Style aiming for an ideal of beauty inspired by Greco-Roman Antiquity. Carracci developed it in Italy, while it was imported to France by Poussin and Le Lorrain. Emphasises the perfection of the drawing and the superiority of historic painting.

### Clav

Fine-grained, almost impalpable substance, very soft, more or less coherent when dry, plastic and retentive of water when wet. It consists essentially of hydrous aluminium silicate with various impurities. Modelled to make a sculpture, it can also be used for casts.

#### Crater

A special jar used in Ancient Greece to mix water and wine.

### F

An opaque or glassy substance applied to metals or ceramic.

#### Expressionism

Germanic countries, early 20th century.

Works of a great expressivity, characterised by thick outlines, strong colours, anatomic and spatial distortions. Associated with the *Der Blaue Reiter* and *Die Brücke* groups.

### Gothic

Europe, from 13th to early 16th century.

Style characterised by an organisation of space and more dynamic representations. An international gothic style of great ornamental wealth emerged in Burgundy, Bohemia, and Italy (14th-15th century).

#### Gypsum

An abundant mineral consisting of hydrated sulfate, mostly white or colourless, grainy to lumpy. The Romans discovered that through heating, the resulting substance could be mixed with water to harden and make plaster.

### Hammered work

Plates of bronze hammered over a wooden core, rudely cut into the required shape, giving shape and strengthening the thin metal.

### Lvory

Term confined to the material deriving from the tusk of the elephant.

### Lapis lazuli

Jewellery stone composed of a blue-glazed mineral mixture, used for over 7,000 years in jewellery-making, as well as in the decoration of mosaics and sculptures.

#### Limestone

Sedimentary rock, composed mainly of calcite and aragonite. Used frequently as building material for its easy malleability.

### Low relief (basso relieve)

The relief is wholly attached and may scarcely rise above the surface, or it may exceed in projection to about a half the proportionate depth (or thickness) of the figure or object represented.

### Mannerism

Europe, 1525-1600.

Elegant and refined style, dominated by secular subjects, complex compositions, long, muscular and stylised bodies, captured in complex poses, and having an abundance of precious details.

### Marble

Term applied to any limestone or dolomite which is sufficiently close in texture to admit of being polished. Famous quality marbles are Pentelic marble in Ancient Greek sculptures or Carrara marble from the Renaissance period until now.

### Metalwork

Gold, silver, and bronze worked in several different ways, for example: moulded into a certain shape then adorned through hammer and embossing (repoussé).

### Minimalism

USA, late 1960s.

Based on a reduction of historic content and expressive in a minimum degree. Geometric and tall, simplified forms,

### Modelling

- 1. In painting and sculpting, the object or person used as an example.
- 2. Preliminary sculpture made in malleable material (wax, clay, plaster).

#### Mosaic

A picture or pattern composed by arranging small (and coloured) pieces of stone or glass. Mosaics were used during the Roman period, the Middle Ages, and in particular during the Byzantine period, and would be further developed by Art Nouveau artists.

### Naturalism

Europe, 1880-1900.

Extension of realism, Naturalism praises an even more realistic approach of nature.

### Parts

In architecture, the word "portal" designates an elevated structure serving as a façade or as a main entrance to a large building in front of the door. It often takes the form of a splay in front of the main doors of an edifice, forming an overhanging shelter. The portal is built around the doors themselves. This

distinguishes it from a porch, which extends outward from the building. The portal is the frame of the door and the arch which extends from it, either corbelled or supported by buttresses or columns.

### Realism

France, middle of the 19th century.

The rendering of everyday characters, subjects and events in a manner close to reality, in contrast to classical, idealised forms. It inspired Corot, Millet and the Barbizon School of painters.

#### Renaissance

Europe, c. 1400-1520.

Period of great creative and intellectual activity, breaking away from the restrictions of Byzantine Art. Study of anatomy and perspective through an appreciation and understanding of the natural world.

#### Retable

A frame or shelf enclosing decorated panels above and behind an altar.

#### Rococo

Europe, 1700-1770.

An exuberant style which began in France, characterised by great displays of ornamentation; tumultuous compositions; light, delicate colours; and curving forms.

### Sandstone

Consolidated sand rock built up of sand grains held together by a cementing substance.

### Sarcophagus

Name given to a coffin in stone, which, on account of its caustic qualities, according to Pliny, consumed the body forty days; also by the Greeks to a sepulchral chest, in stone or other material, which was more or less enriched with ornaments and sculptures.

#### Secretar

A writing desk with shelves on top. There are several shapes and types of secretaries.

### Sideboard

Furniture piece with cupboards and drawers, placed along a wall and used for storing dishes, glasses, and table linen. Developed during the Renaissance.

### Terracott

Originally used to define clay sculptures 'sun-dried' only. Can also be used to define fired clay. This word comes from the Italian 'terra cotta', literally 'baked earth'.

### Vienna Secession

Austrian art movement that arose from the coalition of several avant-garde artists at the end of the 19th century. This Art Nouveau movement is more geometric in style. The leader is Gustav Klimt.

### Wood

Solid compact or fibrous substance forming the trunk, branches an droots of voluminous plants. Lighter and more malleable than stone, it was often used for sculptures of small scale or in regions where sculptural stone was not easy to find.

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Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and child, Unicorn, Anonymous Plate with a prince hunting lions, Anonymous Plate with parince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with The Clever Virgins and the Foolish Virgins, Suzanne de Court Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Anonymous Portable attar, Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for I de High Constable of Montmorency, Léonard Limosin Poster for I the High Constable of Montmorency, Léonard Limosin Poster for I to Toiseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for Le Tour du mont Blanc, Rogers Broders	949 607 522 738 429 252 111 432 372 401 133 950 539 519 761 258 616 422 136, 278 909 346 364 737 839 792	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Sceptre of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Danald Deskey Screen, Huts, Jean Dunand Screen, Daosi, Edgar Brandt Screen with two partitions, Jean Dunand Sculpture, Zi, Rudolf Belling Sculpture, Kimpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Sceretary and chair, Koloman Moser Self-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '37', Roger Tallon Service induding a shot glass, wine glass, pitcher, and flute, Josef Hoffmann	260 261 604 605 637 788 8183 240 777 71 621 906 908 777 7917 799 834 953 494 567 516 717 915 829 977
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate virth a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for Ide High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for Ide High Constable of Montmorency, Léonard Limosin Poster for Ide Toiseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for Ide Tois of Manuel Blanc, Rogers Broders Poster for Monaco – Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Low Lethic Limos of the Veinewes Secession, Joseph Maria Olbrich	949 607 522 738 429 252 1111 432 372 401 133 950 539 519 761 258 616 422 136, 278 90 346 344 737 839 792 838 657 670	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lefements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sceptre of Charles V, Anonymous Sceptre of Charles V, Anonymous Scepte, Salon Manufacturer) Sceen, Jean Dunand Screen, Jean Dunand Screen, Donaid Deskey Screen, Huts, Jean Dunand Screen, Oasis, Edgar Brandt Screen with two partitions, Jean Dunand Screen, Oasis, Edgar Brandt Screen with two partitions, Jean Dunand Sculpture 23, Rudolf Belling Sculpture, Kimpel Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohe Secretary with doucine moulding, Léonard Boudin Secretary with doucine moulding, Léonard Boudin Secretary with doucine moulding, Léonard Boudin Secretary in the Green Bugatit, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '31'', Roger Tallon Service including a shot glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co.	260 261 604 605 637 788 183 78 240 71 621 906 908 8777 791 799 834 494 567 516 717 915 829 977
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with Jean and peachtree braches, Anonymous Plate with Month of September, the Hanest, Pierre Reymond Plate with Month of September, the Hanest, Pierre Reymond Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain ses, 'De Griekesche A' Manufactory Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrait of Eleanor of Hapsburg, Leonard Limosin Portrait of the High Constable of Montmorency, Leonard Limosin Poster for a soiree of Sonaten von Beethoven, Koloman Moser Poster for the Cruse with the Constable of Montmorency, Leonard Limosin Poster for La Crosisier noire, Anonymous Poster for La Crosisier noire, Anonymous Poster for the Monaco — Monte-Carlo, chemin de fer PLM, Alphonse Mucha Poster for the Bauhaus exhibition in Weiman, Joset Schmidt	949 607 522 738 429 252 111 431 950 539 761 1258 6142 136, 178 909 346 364 737 839 792 838 657 670	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Scepte of Charles V Anonymous Scripio's shield, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Jean Dunand Screen, Huts, Jean Dunand Screen, Huts, Jean Dunand Screen, Huts, Jean Dunand Screen, Huts, Manufacturer, Seat for the smoking room, Hector Guimard Seated Gouand, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Self-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandox Service 371; Roger Tallos, Service including a shot glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet virto privalle deanly monymous Serving cabinet virto plainted.	260 261 604 605 637 708 183 78 240 711 621 906 908 777 791 799 834 494 653 494 516 711 715 829 977 775 2690 342 300
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Hanest, Pierre Reymond Plate with Month of September, the Hanest, Pierre Reymond Plate with the figure of a bird, Anonymous Plate with the Wirgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Griekesche A' Manufactory Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrait of Eleanor of Hapsburg, Leonard Limosin Portrait of Eleanor of Hapsburg, Leonard Limosin Poster for a solice of Sonaten von Beethoven, Koloman Moser Poster for It Civiseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for La Croisière noire, Anonymous Poster for the Tome Amonte Carlo, chemin de fer PLM, Alphonse Mucha Poster for the Buhaus exhibition in the Weinners, Sckmidt Poster for the Farsk shibition of the Weinners, Sckmidt Poster for the Farsk shibition of the Perinn Geessin, Ludwing von Hofmann	949 607 522 738 429 252 252 311 141 143 950 539 519 761 1258 6142 136, 178 909 346 364 737 839 909 346 364 737 839 792 838 657 670 793 793 794 668	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Sceptre of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Dass; Edgar Brandt Screen with two partitions, Jean Dunand Sculpture, Ximpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Sceretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Sernel-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '37', Roger Tallon Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shawl, Anonymous Shawl, Anonymous	260 261 604 605 637 788 888 8240 1621 906 908 777 791 799 834 944 557 516 717 915 829 977 752 690 342 300 768
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate virth a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with honth of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the flogue of a bird, Anonymous Plate with the flogue of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, "De Grieksche A' Manufactory Portable altar, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portatio of the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the Civicau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for the Town dum nort Blanc, Rogers Broders Poster for the Town of Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Exposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Exposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the First Salon de la Rose + Croix, Carlos Schwabe	949 607 522 738 429 252 1111 432 372 401 133 950 539 519 761 258 616 422 136, 278 90 946 346 737 839 792 838 657 793 794 668 654	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sarcophagus, Anonymous Scepte of Charles V, Anonymous Scipio's shield, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Parantia Selling Sculpture, Kimpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Sempahore prooch, Gérard Sandoz Semigle 17, Roger Tallon Service vist', Roger Tallon Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield David and Goliath Anonymous Shield David and Goliath Anonymous Shield David and Goliath Anonymous	260 261 604 605 637 788 8183 240 1621 906 908 777 791 799 834 994 567 516 717 915 829 977 752 690 342 300 300 300 300 300 300 300 300 300 30
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the fogure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptich, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrait of the High Constable of Montmorency, Léonard Limosin Portrait of the High Constable of Montmorency, Léonard Limosin Poster for La Croisière noire, Anonymous Poster for La Croisière noire, Anonymous Poster for La Croisière noire, Anonymous Poster for the Bauhaus exhibition in Weiman, Joest Schmidt Poster for the Bauhaus exhibition of the Berin Secession, Joseph Maria Olbrich Poster for the first exhibition of the Berin Secession, Ludwing von Hofmann Poster for the first exhibition of the Berin Secession, Ludwing von Hofmann Poster for the first exhibition of the Berin Secession, Ludwing von Hofmann Poster for the first exhibition of the Berin Secession, Ludwing von Hofmann	949 607 522 738 429 252 111 431 950 539 761 1258 6142 136, 778 909 346 364 737 839 792 838 657 670 793 794 668 634 741	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sarcophagus, Anonymous Scepte of Charles V, Anonymous Scipio's shield, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Parantia Selling Sculpture, Kimpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Sempahore prooch, Gérard Sandoz Semigle 17, Roger Tallon Service vist', Roger Tallon Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield David and Goliath Anonymous Shield David and Goliath Anonymous Shield David and Goliath Anonymous	260 261 604 605 637 708 183 78 240 711 621 906 908 777 791 799 834 494 653 494 516 717 717 752 690 342 300 768 360 267 332
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Crucifixon and the Twelve Apostles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrait of Eleanor of Hapsburg, Leonard Limosin Portrait of Eleanor of Hapsburg, Leonard Limosin Poster for a soiree of Sonaten von Beethoven, Koloman Moser Poster for It Oliseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for La Croisière noire, Anonymous Poster for the Buhaus exhibition in the Wiennese Secession, Joseph Maria Olibrich Poster for the Buhaus exhibition of the Berin Secession, Ludwing von Hofmann Poster for the Faschibition of the Neinnese Secession, Doseph Maria Olibrich Poster for the Hirst exhibition of the Berin Secession, Joseph Maria Olibrich Poster for the Faschibition of the Neinnese Secession, Doseph Maria Olibrich Poster for the Faschibition of the Merin Georges Broders Poster for the Fasch Salon Roder Schon for an auction in Russia, Koloman Moser Poster for the Fasch Salon Roder Roder (Adolphe Mouron) Poster for the Fasch Salon Roder Roder	949 607 522 738 429 252 111 431 950 539 519 761 1258 6442 136, 278 906 346 364 737 839 792 838 657 670 793 794 668 634 741 837	Sacrifice, Rayner Hoff Sacrifice of Isaac, Elippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carying the Gate of Gaza, Anonymous Sarcophagus, Anonymous Scepter of Charles V, Anonymous Scepter of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Oasis, Edgar Brandt Screen with two paritions, Jean Dunand Sculpture 23, Rudolf Belling Sculpture 23, Rudolf Belling Sculpture, Kimpel Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary in the Green Bugatit, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service; 1377, Roger Tallon Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet with plant detail, Anonymous Shalot, Anonymous Shield belonging to Henry II, Anonymous Shield belonging to Henry II, Anonymous Shrine of St Usrula, Hans Hemling	260 261 604 605 637 708 183 71 11 621 906 908 777 791 799 834 994 653 494 456 7117 915 829 977 777 775 829 977 775 829 834 836 836 836 836 836 836 836 836 836 836
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with parince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the flogre of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, "De Grieksche A' Manufactory Portable altar. Anonymous Portable altar. Crucifixion and the Twelve Apostles, Anonymous Portable altar. Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the Civicau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for the Town of Manuer Caroline, chemin de fer P.L.M., Alphonse Mucha Poster for the Evale whibition of the Viennese Secession, Joseph Maria Olbrich Poster for the Keposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Keposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Nord Express, Cassandre (Adolphe Mouron) Poster for the Nord	949 607 522 738 429 252 1111 432 372 401 133 950 539 519 761 258 616 422 136, 278 909 346 346 474 337 794 686 634 741 837 794 688 634 741 837 657 670 793 794 688 634 741 837 658	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Scepte of Charles V, Anonymous Scripio's shield, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Donald Deskey Screen, Huts, Jean Dunand Screen, Ponald Deskey Screen, Huts, Jean Dunand Screen, Parantia Saigney Saigney Screen, Huts, Jean Dunand Screen with two partitions, Jean Dunand Sculpture, Kimpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Semphore prooch, Gérard Sandoz Semphore brooch, Gérard Sandoz Semice '37', Roger Tallon Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield, David and Goliakh, Anonymous Shield, David and Goliakh, Anonymous Shield, David and Goliakh, Anonymous Shield Delonging to Henry II, Anonymous Shield For David and Goliakh, Anonymous Shirine of St Ursula, Hans Hemling Shrine of the Three Kinne, Nicholas of Verdun	260 261 604 605 637 78 78 78 240 906 908 7777 777 777 777 781 791 793 494 954 454 757 516 777 752 693 300 300 267 332 180 267 332 180 267
Plate, Jean Besnard Plate, Jean dWater, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with parince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with Month of September, the Harvest, Pierre Reymond Plate with the Giuger of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, "De Grieksche A' Manufactory Portable altar. Crucifixion and the Twelve Apostles, Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the Hory Lorsable of Montmorency, Léonard Limosin Poster for the Town of Marchalle of Montmorency, Léonard Limosin Poster for the Pue Apostice of Sonaten von Beethoven, Koloman Moser Poster for the Town of Monte-Carlo, chemin de fer PLM., Alphonse Mucha Poster for the Exposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Kapostion internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Nord Express, Cassandre (Adolphe Mouron) Poster for the Nord Express, Cassandre (Adolphe Mouron) Poster for the Nord	949 607 522 738 429 252 1111 432 372 401 133 950 539 519 761 258 616 422 136, 278 939 466 364 737 839 794 668 634 741 837 794 668 634 741 837 654 886 635 655	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacion vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Sceptre of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Daoid Deskey Screen, Huts, Jean Dunand Screen, Daois, Edgar Brandt Screen with two partitions, Jean Dunand Sculpture, Ximpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Sernel-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '37', Roger Tallon Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield, David and Gollath, Anonymous Shield, David and Gollath, Anonymous Shield, David and Gollath, Anonymous Shield Set Domnic of Silos, Anonymous Shrine of St Ursula, Hans Hemling Shroud of St Cermain, Anonymous Shroud of St Lezarus of Autun, Anonymous	260 261 604 605 637 78 788 78 240 71 71 71 791 777 791 799 834 954 953 494 567 516 717 752 829 977 775 516 829 977 830 829 978 830 840 841 841 842 843 844 845 845 847 847 847 847 847 847 848 848 849 849 849 849 849 849 849 849
Plate, Jean Besnard Plate, Jean d Water, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate flow and Water, Auguste Rodin and the Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with the floure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pornona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrat of the High Constable of Montmorency, Léonard Limosin Portrat of the High Constable of Montmorency, Léonard Limosin Poster for a soiree of Sonaten von Beethoven, Koloman Moser Poster for Monaco – Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Tour wom the Blanc, Rogers Broders Poster for Monaco – Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Fauhaus exhibition in Welman, Joes Schmidt Poster for the Freschilotion of the Viennese Secession, Joseph Maria Olbrich Poster for the High Schmidt of the Viennese Secession, Joseph Maria Olbrich Poster for the Freschilotion of the Viennese Secession, Doseph Maria Olbrich Poster for the Freschilotion of the Viennese Secession of Paris, Robert Bonfils Poster for the Freschilotion of the Viennese Secession, Doseph Maria Olbrich Poster for the F	949 607 522 738 429 252 111 431 133 550 539 519 761 1258 6442 136, 278 936 634 737 839 792 838 657 670 793 794 668 634 741 837 794 8668 634 741 837 755 650 656 655 656 655	Sacrifice, Rayner Hoff Sacrifice of Isaac, Elippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacrifice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Lements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carying the Gate of Gaza, Anonymous Sarcophagus, Anonymous Scepte of Charles V, Anonymous Scepte of Charles V, Anonymous Scepte of Charles V, Anonymous Sceen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Sceen, Jean Dunand Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Jean Dunand Screen, Jean Scharles (Jean Brandt Screen, Jean Jean Jean Jean Jean Jean Jean Jean	260 261 604 605 637 708 183 71 11 621 906 6908 777 7791 7999 834 494 653 494 567 516 6717 777 777 775 829 977 777 775 829 834 836 836 836 836 836 836 836 836 836 836
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Plate, Jean Besnard Plate, Jean M Water, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate fillustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicorn, Anonymous Plate with a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with butterfiles and peachtree braches, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with the flugre of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the figure of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, "De Grieksche A' Manufactory Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for Lo Croisère noire, Anonymous Poster for the Ture of the Pierre of Sonaten von Beethoven, Koloman Moser Poster for the Ture of the Pierre of Sonaten von Beethoven, Koloman Moser Poster for the Ture of the Pierre of Sonaten von Beethoven, Koloman Moser Poster for the Ture of the Pierre of Constable of Montmorency, Léonard Limosin Poster for the Ture of the Pierre of Constable of Montmorency Léonard Limosin Poster for the Ture of the Pierre of Constable of Montmorency Léonard Limosin Poster for the Fuerth of the River of Constable of Montmorency Léonard Limosin Poster for the Rund of the Rose of Constable of Montmorency Léonard Limosin P	949 607 522 738 429 252 1111 432 372 401 133 950 539 519 761 258 616 422 136, 278 909 346 346 474 137 737 839 792 838 657 670 793 794 668 634 741 837 654 886 635 655 656 943 232 340 209	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacion vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Sceptre of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Daois, Edgar Brandt Screen, Pluts, Jean Dunand Screen, Pass, Edgar Brandt Screen with two partitions, Jean Dunand Sculpture, Ximpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Serfel-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '37', Roger Tallon Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield, David and Gollath, Anonymous Shield, David and Gollath, Anonymous Shield Delonging to Henry III, Anonymous Shield St Loavid and Gollath, Anonymous Shirlor of St Lozarus of Autun, Anonymous Siridus belonging to Referance, Anonymous Silvered vase, Wilhelm Kage Situla belonging to Bakeranef, Anonymous Silvered vase, Wilhelm Kage Situla belonging to Bakeranef, Anonymous Silvered vase, Wilhelm Kage	260 2611 604 6055 637 708 183 78 240 711 621 906 908 7777 799 834 494 556 751 815 829 9777 752 690 342 360 360 285 753 360 285 757 391 392 393 393 394 395 395 395 395 395 395 395 395 395 395
Plate, Jean Besnard Plate, Jean Mayter, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate flow and Water, Auguste Rodin and the Sèvres Manufactory Plate, illustration from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicom, Anonymous Plate with a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with the flow of a bird, Anonymous Plate with the flow of a bird, Anonymous Plate with the flower of a bird, Anonymous Plate with the flow of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Plater, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, 'De Grieksche A' Manufactory Portable altar, Anonymous Portable altar, Crucifixon and the Twelve Apostiles, Anonymous Portable phonograph, Victor Special model, John Vassos Portrat of the High Constable of Montmorency, Léonard Limosin Portrat of the High Constable of Montmorency, Léonard Limosin Poster for a soiree of Sonaten von Beethoven, Koloman Moser Poster for Monaco – Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Touseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for Le Tous d mont Blanc, Rogers Broders Poster for Monaco – Monte-Carlo, chemin de fer P.L.M., Alphonse Mucha Poster for the Bunbaus exhibition of the Viennese Secession, Joseph Maria Olbrich Poster for the Faschibition of the Viennese Secession, Joseph Maria Olbrich Poster for the Faschibition of the Viennese Secession, Deseph Maria Olbrich Poster for the Faschibition of the Viennese Secession of Paris, Robert Bonfile Poster for the Faschibition of the Viennese Secession of Paris, Robert Bonfile Poster fo	949 607 522 738 429 252 111 431 133 550 539 519 761 1258 6442 136, 278 836 447 737 839 792 838 657 670 793 794 668 634 741 837 794 866 634 741 837 794 896 668 634 741 837 668 634 741 837 794 896 668 634 741 837 792 838 838 657 670 93 794 838 794 838 657 793 794 838 658 654 896 634 232 340 209 225	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacinfice of Isaac, Lorenzo Ghiberti Saigon vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Salon des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carping the Gate of Gaza, Anonymous Screpto of Charles V, Anonymous Screpto of Charles V, Anonymous Screpio's shield, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Danald Deskey Screen, Huts, Jean Dunand Screen, Pass, Edgar Brandt Screen, Pass, Edgar Brandt Screen with two partitions, Jean Dunand Sculpture, Simpel Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary-commode, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Self-Portrait in the Green Bugatif, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '31', Roger Tallon Service with four Jasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet with plant detail, Anonymous Sheidel belonging to Henry II, Anonymous Shield belonging to Henry II, Anonymous Shield belonging to Henry II, Anonymous Shien of St Lozain, Han Hemling Shrine of St Ursula, Hans Hemling Shrine of St Lozains of Autun, Anonymous Sieboard, Ladies and Animals, Edward Burne-Jones Signet ring, Anonymous Sieboard, Ladies and Animals, Edward Burne-Jones Signet ring, Anonymous	260 261 601 605 605 637 708 8 240 711 621 906 6908 777 7791 7999 834 494 653 494 516 717 715 829 977 7752 6900 342 3000 267 332 285 193 140 142 559 104 142 559 104 142 159 104 142 159 104 142 159 169 169 169 169 169 169 169 169 169 16
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Plate, Jean Besnard Plate, Jean d Water, Auguste Rodin and the Sèvres Manufactory Plate from the service of Caroline of Naples, Sèvres Manufactory Plate fillustation from Les choses de Paul Poiret vues par Georges Lepape, Georges Lepape Plate painted with twelve colours, Anonymous Plate: Virgin and Child, Unicorn, Anonymous Plate with a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with a prince hunting lions, Anonymous Plate with Month of September, the Harvest, Pierre Reymond Plate with the flugre of a bird, Anonymous Plate with the Virgin Mary and Christ Child, Anne Dangar Platter, Louis-François Lécot and François-Antoine Pfeiffer Player of the Spanish Bagpipe, Anonymous Pocket watch, Jean Dunand Polyptych, Virgin and Child Surrounded by Saints, Antonio de Carro Pomona, Edward Burne-Jones, William Morris and Morris & Co. Porcelain vase, "De Grieksche A' Manufactory Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable altar, Crucifixion and the Twelve Apostles, Anonymous Portable of the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for the High Constable of Montmorency, Léonard Limosin Poster for Loiseau bleu, Train Pullman, Cassandre (Adolphe Mouron) Poster for the Town of Monte-Carlo, chemin de fer PLM, Alphonse Mucha Poster for the Exposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Exposition internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Kipschilon internationale des arts décoratifs de Paris, Robert Bonfils Poster for the Nord Express, Cassandre (Adolphe Mouron) Pos	949 607 522 738 429 252 1111 433 950 539 519 761 258 616 422 136, 278 139 396 997 918 988 657 793 794 668 634 741 837 654 886 635 656 943 232 340 209 225 713 531 80	Sacrifice, Rayner Hoff Sacrifice of Isaac, Filippo Brunelleschi Sacrifice of Isaac, Lorenzo Ghiberti Sacion vase, The Abduction, Auguste Rodin and the Sèvres Manufactory Saigon vase, The Elements, Auguste Rodin and the Sèvres Manufactory Saion des Cent (Salon of the One Hundred), Eugène Grasset Salon du bois, Georges Hoentschel Samson Carrying the Gate of Gaza, Anonymous Sacrophagus, Anonymous Sceptre of Charles V, Anonymous Screen, John Henry Dearle (designer) and Morris & Co. (manufacturer) Screen, Jean Dunand Screen, Daois Edgar Brandt Screen, Paus Belling Sculpture, Kimpei Nakamura Seat for the smoking room, Hector Guimard Seated Guandi, Anonymous Secretary with doucine moulding, Léonard Boudin Secretary orthomous, Guillaume Grohé Secretary with doucine moulding, Léonard Boudin Secretary and chair, Koloman Moser Self-Portrait in the Green Bugatti, Tamara de Lempicka Semaphore brooch, Gérard Sandoz Service '37', Roger Tallon Service including a shot glass, wine glass, pitcher, and flute, Josef Hoffmann Service with four glasses and spoon within an art nouveau case, Tiffany & Co. Serving cabinet from Joinville, Anonymous Shield, David and Goliath, Anonymous Shield, David and Goliath, Anonymous Shield David and Goliath, Anonymous Shield St Dominic of Silos, Anonymous Shield St Dominic of Silos, Anonymous Shirien of St Ursula, Hans Hemling Shrine of the Three Kings, Nicholas of Verdun Shroud of St Cermain, Anonymous Siloping secretary, Adrien Faizelot Delorme (attributed to) and Etienne-Simon Martin (attributed to) Small bottlet, The Golden Parrot, Mauvice Marinot	260 261 604 605 637 708 183 78 240 711 621 906 908 777 799 834 494 567 715 829 97 77 751 834 994 567 777 751 834 995 836 908 777 799 834 995 836 908 836 908 837 777 799 834 834 836 908 836 908 837 837 838 838 838 838 838 838 838 83
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Solomon and the Queen of Sheba, Paul Vredeman De Vries		Jacquemart de Hesdin, Maître de la Trinité, Pseudonym-Jacquemart	
and Adriaen van Nieulandt	405 520	and Limbourg Brothers	247 983
The Soprano du Barry, Anonymous The Sorrowful Virgin, Master of the Triptych of Louis XII	312	TV cabinet, turntable, and bar, <b>Antoine Phlippon</b> and <b>Jacqueline Lecoq</b> Two adornments depicting immortals, <b>Anonymous</b>	983 62
Soup tureen, Jean-Baptiste-Claude Odiot	549	Two designs for the ornamentation of the Pantages Theater,	
St Bernard's goblet, Anonymous	256	Heinsbergen Decorating Company (Anthony Heinsbergen)	869
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From ancient pottery to Tiffany stained glass, decorative art has been a fundamental part of the human experience for generations. Whilst fine art is confined to galleries and museums, decorative art is the art of the everyday, combining beauty with functionality in objects ranging from the prosaic to the fantastical. In this work, Victoria Charles celebrates the beauty and artistic potential behind even the most quotidian of objects. Readers will walk away from this text with a newfound appreciation for the subtle artistry of the manufactured world.