

DECORATIVE
ARTS

AN ILLUSTRATED SUMMARY CATALOGUE OF THE COLLECTIONS OF THE J. PAUL GETTY MUSEUM

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Charissa Bremer-David
Department of Decorative Arts

WITH

Peggy Fogelman • Peter Fusco • Catherine Hess
*Department of European Sculpture
and Works of Art*

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CONTENTS

FOREWORD	6	German Decorative Arts		Netherlandish Decorative Arts	
PREFACE AND ACKNOWLEDGMENTS	7	Furniture	226	Furniture	274
ABBREVIATIONS	9	Architectural Woodwork	232	Metalwork	275
French Decorative Arts		Clocks	233	Glass	276
Furniture	12	Metalwork	234	Spanish Decorative Arts	
Architectural Woodwork and Fixtures	76	Ceramics	236	Metalwork	280
Clocks and Barometers	82	Glass	242	Ceramics	280
Scientific Instruments	93	Ivory	251	Glass	282
Metalwork	94	Scagliola	252	Chinese, Japanese, Persian, and Southeast Asian Decorative Arts	
Ceramics	119	Bohemian Decorative Arts		Chinese Ceramics	284
Mounted Oriental Porcelain	148	Glass	254	Chinese Textiles	287
Mounted Hardstones	159	Austrian Decorative Arts		Japanese Ceramics	287
Textiles	161	Ceramics	262	Persian Carpets	287
Carpets and Screens	164	Glass	262	Southeast Asian Furniture	288
Tapestries	166	English Decorative Arts		Indexes	
Decorative Drawings	179	Furniture	268	Index of Makers	290
Italian Decorative Arts		Architectural Woodwork and Fixtures	270	Index of Previous Owners	296
Furniture	184	Metalwork	270		
Metalwork	194	Mounted Oriental Porcelain	272		
Ceramics	197				
Glass	214				
Hardstones	223				
Mosaics	223				

FOREWORD

Anyone wanting a sample of the Getty Museum's growth in the past decade should put this book next to its predecessor of 1986 and turn the pages.

Between editions there have been 115 additions to the collection of French furniture and decorative arts, a collection that in 1984 was already the glory of the Getty Museum. These acquisitions include material in virtually every category, including objects of a kind conspicuously lacking in the earlier edition: various individual types of furniture not yet represented, a group of especially beautiful and rare French and German porcelain, and a miscellany of fine Neoclassical pieces. This astute purchasing has been the work of Gillian Wilson, who came to the Getty Museum in 1971 to build up the collection and apply a professional standard to its care and publication.

Just as striking in this edition is the addition of entire categories to the Getty Museum collection, accomplished since 1984 by a new curatorial department under Peter Fusco.

Although European sculpture is the main focus of this department, it is also charged with broadening the representation of European furniture and decorative arts. Collections of Italian maiolica and European glass were among its first purchases. Since then Italian furniture, *Kunstammer* objects, metalwork, and works of art in many other categories have been added. Altogether, these total some 141 acquisitions.

As I write, the foundations are being poured for a new museum that will house these collections. For French furniture and decorative arts there will be some sixteen galleries *en suite*, including five complete paneled rooms—space enough, at last, to exhibit the collection in the style it deserves. In other parts of the building, galleries are being designed for sculpture, glass, maiolica, metalwork, and other works of art outside France; some of this material will be shown in the paintings galleries as well. Since we can exhibit only a mere sampling in Malibu, the opening of the new museum will be an unveiling and celebration of these remarkable collections.

I owe Gillian Wilson and Peter Fusco, whose taste can be detected everywhere in this catalogue, my admiration for what they have brought about. Their staffs, especially Charissa Bremer-David, Peggy Fogelman, and Catherine Hess, have my gratitude for the collaboration that made the book possible.

John Walsh
Director

PREFACE AND ACKNOWLEDGMENTS

This book is a revised and expanded edition of *Decorative Arts: A Handbook of the Collections of the J. Paul Getty Museum* (Malibu, 1986).

The original volume contained entries on all the objects acquired by the Department of Decorative Arts through the middle of 1984. The growth of the Museum's decorative arts collection since that date and the formation of the Department of European Sculpture and Works of Art in 1984 have necessitated a new edition. The larger part is devoted to objects in the Department of Decorative Arts, which covers the area of Northern Europe from 1650 to 1815, while the remainder of the entries represent the acquisitions of the Department of European Sculpture and Works of Art: European objects to 1650 and Southern European objects (from Italy, Spain, and Portugal) to 1900.

The format remains the same: objects are grouped by country of origin and then arranged chronologically by medium and form. Each object is illustrated. Where appropriate and available, the following information is given: place of manufacture, date, artist or maker, materials, description of marks, measurements, accession number, provenance, exhibition history, and selected bibliography.

Two indexes are provided: the first lists makers with their dates; the second, the previous owners.

It is hoped that this new edition will serve as an interim survey of the Decorative Arts collection, pending the publication of that department's catalogues, as well as an introduction to a portion of the collections in the Department of European Sculpture and Works of Art. Objects which are not displayed in the galleries may be viewed by students and scholars by appointment.

This summary catalogue is based on files created by Gillian Wilson, Curator of Decorative Arts, and Peter Fusco, Curator of European Sculpture and Works of Art. The 1986 edition was compiled jointly by Adrian Sassoon and Gillian Wilson. The present book is largely the effort of Charissa Bremer-David, Department of Decorative Arts, and Peggy Fogelman, Peter Fusco, and Catherine Hess, Department of European Sculpture and Works of Art.

Many others within the Museum have contributed to the summary catalogue: the late David Cohen, Associate Curator of Decorative Arts, provided much essential data and unfailing assistance. Jeffrey Weaver, Assistant Curator of Decorative Arts, and Bernard Jazzar, Intern in the Department of

Decorative Arts, contributed information regarding marks, bibliography, and exhibition history. Brian Considine, Conservator of Decorative Arts and Sculpture, and Gordon Hanlon, Assistant Conservator, aided in the identification of materials. Jack Ross, Senior Photographer, was responsible for new photography. Kathleen Ryczek, former Senior Secretary in the Department of European Sculpture and Works of Art, assisted in organizing and typing portions of the manuscript.

A number of colleagues have generously given information over the years: Theodore Dell, New York; Rosalind Savill, Director of the Wallace Collection, London; Sir Geoffrey de Bellaigue, Surveyor of the Queen's Works of Art, London; Patrick Leperlier, Paris; Bruno Pons, Ecole Nationale du Patrimoine, Paris; Alexandre Pradère, Paris; Jean-Nérée Ronfort and Jean-Dominique Augarde, Paris; Anna Maria Massinelli, Florence; Michael Bohor, Florence; John Mallet, London; Kirsten Aschengreen-Piacenti, Palazzo Pitti, Florence; Bertrand Jestaz, Sorbonne, Paris; Leonard Amico, former Assistant Curator in the Department of European Sculpture and Works of Art, J. Paul Getty Museum; Rainer Zietz,

London; Ruth Blumka, New York; and Sheri Bernstein, Amy Lyford, Ken Wayne, Maria de Peverelli, Francesca Bewer, Anna Zagorsky, and Anne Collopy, all former interns in the Department of European Sculpture and Works of Art, J. Paul Getty Museum.

We also wish to acknowledge the contributions of the following: Antoine d'Albis, Manufacture Nationale de Sèvres; Daniel Alcouffe, the Musée du Louvre, Paris; Catherine Arminjon, the Ministère de la Culture, France; Rotraud Bauer, the Kunsthistorisches Museum, Vienna; Christian Baulez, Château de Versailles; Leslie Bowman, the Los Angeles County Museum of Art; Frances Buckland, London; Martin Chapman, the Los Angeles County Museum of Art; Andrew Ciechanowiecki, London; Timothy Clarke, Kent; Howard Coutts, the Bowes Museum, County Durham; Christian Witt-Döring, Österreichisches Museum für angewandte Kunst, Vienna; Winthrop Edey, New York; Pierre Ennès, the Musée du Louvre, Paris; Svend Eriksen, Copenhagen; Ronald Freyberger, New York; Peter Frieß, Munich; Carolyn Gay Nieda Gassmann, Paris; Alvar

González-Palacios, Rome; Burckhardt Göres, the Kunstgewerbemuseum Schloß Köpenick, Berlin; Michael Hall, London; John Hardy, London; Leslie Harris, Kedleston Hall, Derbyshire; Henry Hawley, the Cleveland Museum of Art; Peter Hughes, the Wallace Collection, London; Anne Ratzki-Kraatz, Paris; Guy Kurasewski, Château de Versailles; Ulrich Leben, Paris; Claire Le Corbeiller, the Metropolitan Museum of Art, New York; Roland de L'Espée, Paris; Jessie McNab, the Metropolitan Museum of Art, New York; Bozenna Majewska-Maszkowska, the Royal Castle, Warsaw; the late Stanley Margolis, the University of California, Davis; Sarah Medlam, the Victoria and Albert Museum, London; Daniel Meyer, Château de Versailles; Jeffrey Munger, the Museum of Fine Arts, Boston; Maria Leonor d'Orey, Museu Nacional de Arte Antiga, Lisbon; Bill Pallot, Paris; James Parker, the Metropolitan Museum of Art, New York; Tamara Préaud, Manufacture Nationale de Sèvres; Peter Pröschel, Munich; Carolyn J. Sargentson, the Victoria and Albert Museum, London; Béatrix Saule, Château de Versailles; Anna Somers-Cocks, London; Edith Standen, the Metropolitan Museum of Art, New York; and the late Sir Francis Watson, formerly Director of the Wallace Collection and

Surveyor of the Queen's Works of Art, England. We are most grateful to Theodore Dell, who kindly reviewed and corrected the manuscript, to Timothy Husband, for permission to use his manuscript for a forthcoming catalogue of the Museum's glass collection; to Leslie Thomas Fitch, for her fine design; and to our patient editor and indexer, Mollie Holtman.

Gillian Wilson
Curator
Department of Decorative Arts

Peter Fusco
Curator
Department of European Sculpture
and Works of Art

ABBREVIATIONS

The following abbreviations have been employed in referring to frequently cited works.

“ACQUISITIONS 1982”

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GETTY, COLLECTING

J. Paul Getty, *The Joys of Collecting* (New York, 1965).

GETTYMUSJ

The J. Paul Getty Museum Journal

HANDBOOK 1986

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HESS, MAIOLICA

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KJELLBERG, DICTIONNAIRE

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MORLEY-FLETCHER AND MCILROY,

EUROPEAN POTTERY

Hugo Morley-Fletcher and Roger McIlroy, *Christie's Pictorial History of European Pottery* (Englewood Cliffs, N.J., 1984).

OTTOMEYER AND PRÖSCHEL, VERGOLDETE BRONZEN

Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen: Die Bronzearbeiten des Spätbarock und Klassizismus* (Munich, 1986), vol. 1.

PALLOT, L'ART DU SIEGE

Bill G. B. Pallot, *L'Art du siège au XVIII^e siècle en France* (Paris, 1987).

SASSOON, VINCENNES AND SEVRES

PORCELAIN

Adrian Sassoon, *Vincennes and Sèvres Porcelain: Catalogue of the Collections, The J. Paul Getty Museum* (Malibu, 1991).

SAVILL, SEVRES

Rosalind Savill, *The Wallace Collection: Catalogue of the Sèvres Porcelain* (London, 1988), vols. 1–3.

VERLET, LES BRONZES

Pierre Verlet, *Les Bronzes dorés français du XVIII^e siècle* (Paris, 1987).

VERLET ET AL., CHEFS D'OEUVRE

Pierre Verlet et al., *Chefs d'oeuvre de la collection J. Paul Getty* (Monaco, 1963).

WILSON, "ACQUISITIONS 1977 TO MID
1979"

Gillian Wilson, "Acquisitions Made by the Department of Decorative Arts, 1977 to mid 1979," *The J. Paul Getty Museum Journal*, vol. 6-7 (Malibu, 1978-1979), pp. 37-52.

WILSON, "ACQUISITIONS 1979 TO MID
1980"

Gillian Wilson, "Acquisitions Made by the Department of Decorative Arts, 1979 to mid 1980," *The J. Paul Getty Museum Journal*, vol. 8 (Malibu, 1990), pp. 1-22.

WILSON, "ACQUISITIONS 1981"

Wilson, "Acquisitions Made by the Department of Decorative Arts, 1981-1982," *The J. Paul Getty Museum Journal*, vol. 10 (Malibu, 1982), pp. 63-86.

WILSON, SELECTIONS

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WILSON, "SÈVRES"

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WILSON ET AL., MOUNTED ORIENTAL
PORCELAIN

Gillian Wilson, F. J. B. Watson, and Anthony Derham, *Mounted Oriental Porcelain in the J. Paul Getty Museum* (Malibu, 1982).

EDITOR'S NOTE: In the provenance sections, the lack of a semicolon before a sale in parentheses indicates that the object was sold from the collection of that person, dealer, or gallery; dealers are set off by brackets; and unless otherwise noted, the year in which an object was acquired either by the J. Paul Getty Museum or by J. Paul Getty is reflected in the first two digits of the accession number.



FRENCH
DECORATIVE ARTS

*

Furniture

BOXES, CHESTS, AND
COFFERS

1

1. **Chest**

Late fifteenth century

Carved walnut

Height: 3 ft. 1 $\frac{3}{8}$ in. (94.9 cm); Width:
6 ft. 10 $\frac{1}{4}$ in. (208.9 cm); Depth: 2 ft. 3 in.
(68.6 cm)

Accession number 78.DA.108

PROVENANCE

[Ugo Bardini, 1960]; purchased by J. Paul
Getty for Sutton Place, Surrey; distributed
by the estate of J. Paul Getty to the J. Paul
Getty Museum.

EXHIBITIONS

Woodside, California, Filoli, on loan,
1983–1991.2. **Coffer**

Second half of the sixteenth century

Oak and iron

Height: 3 ft. 1 $\frac{3}{4}$ in. (95.5 cm); Width:
5 ft. 10 $\frac{3}{4}$ in. (179.7 cm); Depth: 2 ft. 5 $\frac{1}{8}$ in.
(75.2 cm)

Accession number 78.DA.124

PROVENANCE

O. V. Watney, Cornbury Park, Charlbury,
Oxfordshire, England (sold, Christie's,
Cornbury Park, May 22, 1967, lot 93); pur-
chased by J. Paul Getty for Sutton Place,
Surrey; distributed by the estate of J. Paul
Getty to the J. Paul Getty Museum.

EXHIBITIONS

Woodside, California, Filoli, on loan,
1983–1992.

2



3

3. **Box**

Paris, circa 1675–1680

Attributed to André-Charles Boulle

Oak veneered with ebony, boxwood, natural
and stained sycamore, mahogany, padouk,
walnut, amaranth, cedar, pear, satinwood,
brass, horn, and pewter stringingHeight: 1 ft. 4 $\frac{1}{2}$ in. (31.9 cm); Width:
2 ft. 2 in. (66.1 cm); Depth: 1 ft. 5 in.
(43.2 cm)

Accession number 84.DA.971

PROVENANCE

[B. Fabre et Fils, Paris, 1984].

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"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 46, p. 175, illus.

4. Two Coffers on Stands

Paris, circa 1684–1689

Attributed to André-Charles Boulle

Oak and walnut veneered with plain and red painted tortoiseshell, blue painted horn, ebony, amaranth, pewter, and brass; set with mirror glass; gilt-bronze mounts

One stand stamped *HY.RASKIN* at top of back for Henry Raskin, an early twentieth-century French restorer. Some mounts on each coffer and stand are stamped with the crowned *C* for 1745–1749.

82.DA.109.1: Overall Height: 5 ft. 1 7/8 in. (156.6 cm); Coffers (*première-partie*): Height: 2 ft. 2 3/8 in. (67 cm); Width: 2 ft. 11 3/8 in. (89.9 cm); Depth: 1 ft. 10 in. (55.8 cm); Stand: Height: 2 ft. 11 1/4 in. (89.6 cm); Width: 2 ft. 7 7/8 in. (80.9 cm); Depth: 1 ft. 9 1/2 in. (54.7 cm)

82.DA.109.2: Overall Height: 5 ft. 1 1/2 in. (156.2 cm); Coffers (*contre-partie*): Height: 2 ft. 2 3/8 in. (67 cm); Width: 2 ft. 11 1/4 in. (89.4 cm); Depth: 1 ft. 10 in. (55.8 cm); Stand: Height: 2 ft. 11 1/8 in. (89.2 cm); Width: 2 ft. 7 1/4 in. (79.4 cm); Depth: 1 ft. 8 in. (50.7 cm)

Accession number 82.DA.109.1.a-b and .2.a-b

PROVENANCE

82.DA.109.1: (?) C. F. Julliot (sold, Paris, November 20, 1777, lot 706, to M. de Luneville for 590 *livres*).

82.DA.109.1–2: Anatole Demidov, Prince of San Donato (1813–1870), San Donato Palace, Prato (near Florence) (offered for sale by his nephew Paul Demidoff, Prince of San Donato [died 1885], San Donato Palace, March 15, 1880, lots 1421–1422, bought in);



Marquis da Foz, Lisbon; Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 68, to Gaston Bensimon for 1,080 guineas); Anna Gould (duchess de Talleyrand), Palais Rose, Paris; Violette de Talleyrand (Mme Gaston Palewski), Château de Marais, Seine-et-Oise (offered for sale, Sotheby's, Monaco, May 26, 1980, lot 619, for 3,800,000 FF, bought in).

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Dauphin," *Nederland Kunsthistorisch Jaarbuch* 3 (1980), pp. 285–288, illus.; Wilson, "Acquisitions 1982," no. 1, pp. 13–18, illus.; Wilson, *Selections*, no. 6, pp. 12–13, illus.; *Handbook* 1986, p. 143, illus. (one); Pradère, *Les Ebénistes*, p. 68, nos. 131–132, p. 104; illus. p. 68, fig. 14; *Handbook* 1991, p. 157, illus. (one).

5. Pipe Box

Lorraine, circa 1710–1715
Bois de Sainte-Lucie (cerasus mahaleb)
 Height: 2 ³/₁₆ in. (6.5 cm); Width:
 1 ft. 10 ¹/₈ in. (59.5 cm); Depth: 8 ¹/₄ in.
 (21 cm)
 Accession number 88.DA.61

PROVENANCE

[Didier Aaron, Paris].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989),
 no. 69, p. 141, illus.



5

CABINETS

6. Cabinet

Burgundy, circa 1580, with late nineteenth-century additions

Based on engraved designs by Jacques I Androuet Du Cerceau (active 1549–1584) and Jan Vredeman de Vries (1527–1604)

Carved walnut set with painted panels
 The number 1580 painted on one panel.

Overall Height: 10 ft. 1 ¹/₈ in. (308.3 cm);

Width: 5 ft. 5 ³/₈ in. (166.2 cm); Depth:

1 ft. 10 ¹/₂ in. (57.1 cm)

Accession number 71.DA.89

PROVENANCE

Baron Achille Seillière, Château de Mello, Oise, France (sold, Galerie Georges Petit, Paris, May 9, 1890, lot 540); Gauthiot d'Anchier, Governor of Besançon, France; [Duveen Brothers, New York, 1930s]; Norton Simon Foundation (sold, Parke-Bernet, New York, May 7, 1971, lot 193); purchased by J. Paul Getty.

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6

7. Cabinet on Stand

Paris, circa 1675–1680

Attributed to André-Charles Boulle. Medals after Jean Varin

Oak veneered with ebony, tortoiseshell, pewter, brass, ivory, horn, boxwood, pear, thuya, stained and natural sycamore, satinwood, beech, amaranth, cedar, walnut, mahogany, ash; with drawers of lignum vitae; painted and gilded wood; bronze mounts

Height: 7 ft. 6½ in. (229.9 cm); Width:
4 ft. 11½ in. (151.2 cm); Depth: 2 ft. 2¼ in.
(66.7 cm)

Accession number 77.DA.1

PROVENANCE

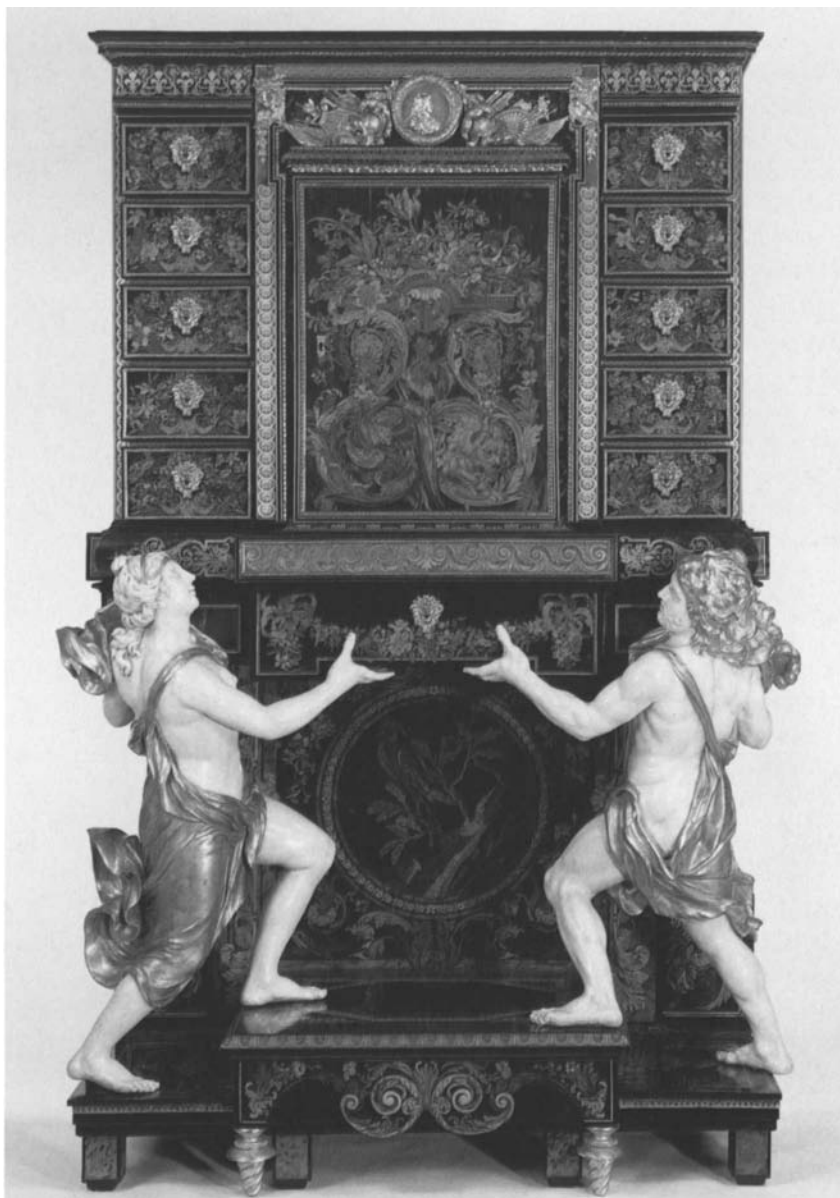
(?) William Ward, 11th Baron Ward (born 1817, created 1st Earl of Dudley 1860, died 1885), Witley Court, Worcestershire (house acquired, with contents, in 1838, from Lord Foley); (?) William Humble, 2nd Earl of Dudley (born 1867, died 1932), Witley Court, Worcestershire, circa 1920 (sold with the house to Sir Herbert Smith, Witley Court) (sold, Jackson-Stops and Staff, Witley Court, September 29, 1938, lot 582); Violet van der Elst, Harlaxton Manor, Lincolnshire (sold, Christie's, London, April 8, 1948, lot 142); John Prendergast, 6th Viscount Gort, Hamsterley Hall, County Durham (sold by his heirs, 1976).

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"A La découverte," *Connaissance des arts* 35 (January 15, 1955), p. 58, illus.; Stéphane Faniel et al., *Le XVIII^e siècle français* (Collection Connaissance des arts, Paris, 1958), illus. p. 53; "Current and Forthcoming Exhibitions," *Burlington Magazine* 120 (December 1978), p. 93, illus.; Wilson, "Acquisitions 1977 to mid 1979," no. 1, p. 37, illus.; Marvin D. Schwartz, "Bouffe Furniture," *Art and Antiques* 6 (April 1983), illus.



p. 72; Wilson, *Selections*, no. 3, pp. 6–7, illus.; Gillian Wilson, “A Late Seventeenth-Century French Cabinet at the J. Paul Getty Museum,” *The Art Institute of Chicago Centennial Lecture; Museum Studies* 10 (1983), pp. 119–131, illus.; *Handbook* 1986, p. 145, illus. p. 144; Lorenz Seelig, “Eine Reiterstatuette Kurfürst Max Emanuels von Bayern aus dem Jahr 1699,” *Anzeiger des germanischen Nationalmuseums* (1986), n. 34, p. 73; Pradère, *Les Ebénistes*, p. 94; p. 104, no. 103; illus. p. 93, fig. 49; *Handbook* 1991, p. 158, illus. p. 159.

8. Cabinet (*cabinet des médailles*)

Paris, circa 1710–1715

Attributed to André-Charles Boulle

Oak veneered with ebony, brass, and

tortoiseshell; gilt-bronze mounts;

sarrancolin des Pyrénées marble top

Height: 2 ft. 8½ in. (82.5 cm); Width:

4 ft. 7¼ in. (140 cm); Depth: 2 ft. 4½ in.

(72.5 cm)

Accession number 84.DA.58

PROVENANCE

Suzanne de Launay and Jules-Robert de Cotte, Paris; inventoried after their deaths as one of a pair of medal cabinets on November 20, 1767; by descent to their son, Jules-François de Cotte; inventoried in his collection on May 13, 1782 (sold, Paris, March 8, 1804, lot 34); Baron Gustave Salomon de Rothschild, Paris; Baronne Cecilie de Rothschild (née Ansbach, 1840–1912), Paris; Sir Philip Sassoon, Bt., London, by descent, 1912; Sybil Sassoon



8

(Marchioness of Cholmondeley, wife of the 5th Marquess, married 1913), Houghton Hall, Norfolk, by descent, after 1939 (sold, Christie's, London, April 12, 1984, lot 164).

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London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 71, illus.

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F. J. B. Watson, “The Marquess of Cholmondeley,” *Great Family Collections*, Douglas Cooper, ed. (Zurich, 1963), p. 228, illus.; Pierre Verlet, *La Maison du XVIII^e siècle en France: Société, décoration, mobilier* (Paris, 1966), p. 38, fig. 21; Wilson, “Acquisitions 1984,” pp. 67–71,

illus.; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 47, pp. 175–176, illus.; Pradère, *Les Ebénistes*, no. 157, p. 104, illus. p. 109, fig. 65; *Handbook* 1991, p. 162, illus.

9. **Armoire**

Paris, circa 1720–1725

Oak veneered with rosewood and olive;
modern fabric lining

Height: 5 ft. 9¼ in. (176 cm); Width:
3 ft. 2⅜ in. (97.5 cm); Depth: 1 ft. 5¼ in.
(43.5 cm)

Accession number 84.DA.852

PROVENANCE

Private collection, France; [La Cour de
Varenne, Paris].

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985),
no. 50, pp. 176–177, illus.



9



10

10. **Cartonnier with Bout de Bureau and Clock**

Paris, *cartonnier* and *bout de bureau*
circa 1740

Clock, 1746

Cartonnier and *bout de bureau* by Bernard II
van Risenburgh. Maker of the clock case
unknown. The clock movement by Etienne
II Le Noir. The clock dial enameled by
Jacques Decla

Oak veneered with ebonized wood and
painted with *vernis Martin*; enameled and
painted metal; glass; gilt-bronze mounts
Cartonnier and *bout de bureau* stamped
BVRB on the back; *cartonnier* also stamped
with the name of *E.J. CUVELLIER*, who
possibly restored it. Several mounts on
clock case stamped with the crowned *C* for
1745–1749. The clock dial and movement
are signed *Etienne LeNoir Paris*. The spring

of the striking train is dated 1746 and the
back of the dial bears the enameled inscrip-
tion *.decla.1746*. Metal plaque on the rear
of *cartonnier* engraved *Angela's 1835*; also a
torn typed label with *M....xandrine de....*
Height: 6 ft. 3⅝ in. (192 cm); Width:
3 ft. 4⅞ in. (103 cm); Depth: 1 ft. 4⅞ in.
(41 cm)

Accession number 83.DA.280

PROVENANCE

(?) Harriot Mellon Couotts (1777–1837?),
widow of Thomas Couotts and later Duchess

of St. Albans; Angela Georgina, Baroness
Burdett-Coutts (1814–1906, stepgrand-
daughter of Harriot, Duchess of St. Albans),
London, probably given to her in 1835 on
her twenty-first birthday; Hon. William
Bartlett Burdett-Coutts M.P. (husband
of Angela, Baroness Burdett-Coutts), by
descent, 1906 (sold, Christie's, London,
May 9, 1922, lot 144, for 4,200 guineas to
H. J. Simmons); Alexandrine de Roth-
schild, Paris; confiscated after the German
occupation of Paris in 1940; Edmond de

Rothschild, Paris, 1972; José and Vera Espirito Santo, Lausanne, Switzerland, after 1972.

BIBLIOGRAPHY

Sassoon, "Acquisitions 1983," no. 6, pp. 193-197, illus.; "Acquisitions/1983," *GettyMusj* 12 (1984), no. 8, pp. 263-264, illus.; *Handbook* 1986, p. 159, illus. p. 158; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 25; Pradère, *Les Ebénistes*, illus. p. 196, fig. 188; *Handbook* 1991, p. 175, illus. p. 174.

11. **Cabinet**

Paris, circa 1745-1750

Attributed to Bernard II van Risenburgh
Oak veneered with tulipwood, *bois satiné*,
and cherry; gilt-bronze mounts; *brèche*
d'Alep top

Inscribed *DAVAL* twice on the back.

Height: 3 ft. 9½ in. (115.8 cm); Width:
15 ft. 4½ in. (468.6 cm); Depth: 1 ft. 9½ in.
(54.5 cm)

Accession number 77.DA.91

PROVENANCE

Daval (*marchand-mercier*, died circa 1821), Paris, before 1822; Henri, comte de Greffulhe, Paris (sold by his widow, Sotheby's, London, July 23, 1937, lot 50, to both [Arnold Seligmann] and [Trevor and Co.], for £1,400); [David Drey, London, 1950s]; [Maurice Aveline, Paris, 1950s]; Antenor Patiño, Paris, circa 1957; [Aveline et Cie, Paris and Geneva].

BIBLIOGRAPHY

Charles Guellette, "Les Cabinets d'amateurs à Paris—La Collection de M. Henri de Greffulhe, Part 2: Ameublement," *Gazette des beaux-arts* 15 (1877), p. 466; Gerald Reitlinger, *The Economics of Taste* (London, 1963), vol. 2, p. 426; Wilson, "Acquisitions 1977 to mid 1979," no. 3, p. 37, illus.; Pradère, *Les Ebénistes*, p. 190, illus. p. 185, fig. 168.

12. **Pair of Cabinets**

Paris, circa 1745-1750

By Bernard II van Risenburgh

Oak veneered with *bois satiné*, kingwood,
and cherry; gilt-bronze mounts

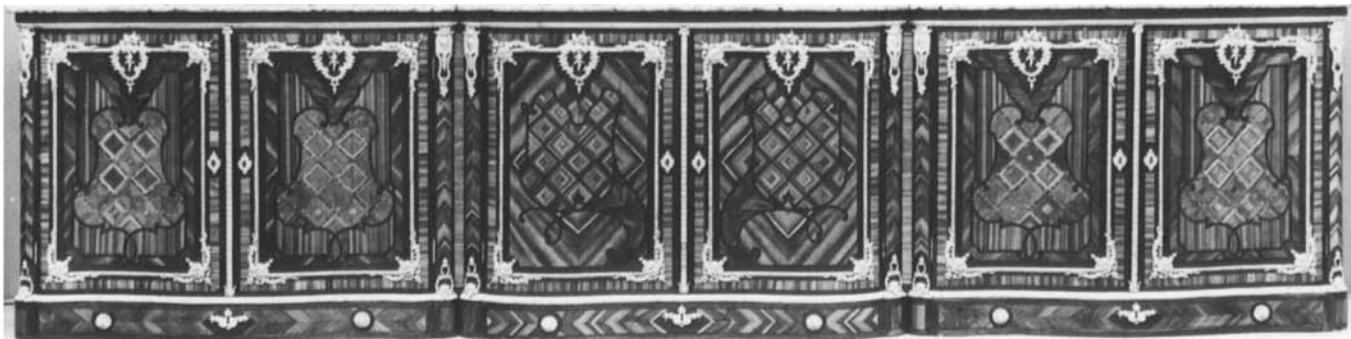
Each cabinet is stamped *B.V.R.B.* on back.

Height: 4 ft. 10⅞ in. (149 cm); Width:
3 ft. ¾ in. (101 cm); Depth: 1 ft. 7 in.
(48.3 cm)

Accession number 84.DA.24.1-2

PROVENANCE

(?) Sir John Hobart Caradoc, 2nd Baron Howden, Grimston Park, Tadcaster, Yorkshire, circa 1840; (?) Albert Denison, 1st Baron Londesborough, Grimston Park, 1850; (?) William Henry Forester, created Earl of Londesborough, Grimston Park (sold with the contents of Grimston Park in 1872 to John Fielden); Captain John Fielden (great-nephew of John Fielden) (sold, Henry Spencer and Sons, at Grimston Park, Tadcaster, Yorkshire, May 29-31, 1962, lot 372); [Etienne Lévy and René Weiller,





One of a pair

12

Paris, 1962]; [Raymond Kraemer, Paris, 1960s]; [Kraemer et Cie, Paris, 1970s].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 54, pp. 178–179, illus.; *Handbook* 1986, p. 164, illus. (one); Pradère, *Les Ebénistes*, illus. p. 188, fig. 174; Kjellberg, *Dictionnaire*, p. 139; *Handbook* 1991, p. 180, illus. (one).

13. Cabinet

Paris, circa 1765

By Joseph Baumhauer

Oak veneered with ebony, tulipwood, and amaranth; set with panels of seventeenth-century Japanese *kijimaki-e* lacquer; gilt-bronze mounts; yellow jasper top
Stamped *JOSEPH* between two fleur-de-lys under the apron.

Height: 2 ft. 11¼ in. (89.6 cm); Width: 3 ft. 11⅜ in. (120.2 cm); Depth: 1 ft. 11⅛ in. (58.6 cm)

Accession number 79.DA.58

PROVENANCE

[Kraemer et Cie, Paris, 1930–1939]; private collection, Brussels; [Lucien Delplace, Brussels]; [Les Antiquaires de Paris, circa 1976]; [Alexander and Berendt, Ltd., London, 1977].

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980," pp. 6–7, illus.; Wilson, *Selections*, no. 34, pp. 68–69, illus.; *Handbook* 1986, p. 171,



13

illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), pp. 15-45, figs. 26, 28; Pradère, *Les Ebénistes*, no. 16, p. 244; Kjellberg, *Dictionnaire*, p. 450; *Handbook* 1991, p. 187, illus. p. 186.



14

14. Cabinet

Paris, circa 1765
By Roger Vandercruse Lacroix
Oak veneered with *bois-de-rose*, amaranth, and green stained wood; gilt-bronze mounts; white marble interior shelf

Stamped *RVLC* and *JME* inside the drawer at top right-hand side. Paper label glued underneath printed with a ducal coronet above the typed inscription *CLUMBER*. Height: 3 ft. 1 in. (94 cm); Width: 1 ft. 11¼ in. (59.5 cm); Depth: 1 ft. 5¼ in. (43.8 cm)

Accession number 70.DA.81

PROVENANCE

Dukes of Newcastle-under-Lyme, Clumber, Nottinghamshire; Henry Pelham Archibald Douglas, 7th Duke of Newcastle (1864-1928), Clumber, Nottinghamshire, by descent (sold by his heir, Christie's, London, June 9, 1937, lot 253); [J. M. Botibol, London]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 125, illus.; Getty, *Collecting*, illus. p. 155.

15. Cabinet

Paris, circa 1785-1790, with marquetry panels and some gilt-bronze mounts of the late seventeenth century
Attributed to Philippe-Claude Montigny
Oak veneered with ebony, brass, pewter, tortoiseshell, and amaranth; gilt-bronze mounts; *blanco et nero antico* marble top
Height: 3 ft. 5¼ in. (104.8 cm); Width: 5 ft. 4⅞ in. (164.2 cm); Depth: 1 ft. 10½ in. (57.1 cm)

Accession number 72.DA.71



15

PROVENANCE

George Granville Sutherland-Leveson-Gower, 2nd Duke of Sutherland (1786-1861), the Picture Gallery, Stafford House, London, by 1848, and still present in 1895; [Arnold Seligmann, Paris] (sold, Galerie Jean Charpentier, Paris, June 4-5, 1935, lot 192); [François-Gérard Seligmann, Paris]; [French and Co., 1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

F. J. B. Watson, *Louis XVI Furniture* (London, 1960), no. 236, illus.; Jean Meuvret and Claude Frégnac, *Ebénistes du XVIII^e siècle français* (Paris, 1963), p. 37, illus.; Michael Stürmer, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), illus. pp. 156, 288; Marvin D. Schwartz, "Bouffe Furniture," *Art and Antiques* 6 (April 1983), illus. p. 67; Alexandre Pradère, "Bouffe de Louis XIV sous Louis XVI," *L'Estampille-L'Objet d'art* 0 (June 1987), pp. 56-57, 118; illus. p. 62.



16

16. Cabinet

Paris, 1788

By Guillaume Benneman; gilt-bronze mounts cast by Forestier (either Etienne-Jean or his brother Pierre-Auguste) and Badin from models by Gilles-François Martin, chased by Pierre-Philippe Thomire and gilded by André Galle; marble top supplied by Lanfant

Oak veneered with ebony, mahogany, and lacquer, set with *pietre dure* plaques of seventeenth- and eighteenth-century date; gilt-bronze mounts; *bleu turquin* marble top Stamped *G. BENEMAN* twice on top of the carcass and stenciled with a partial mark, possibly for the Château de Saint-Cloud, on back.

Height: 3 ft. ¼ in. (92.2 cm); Width: 5 ft. 5⅛ in. (165.4 cm); Depth: 2 ft. 1¼ in. (64.1 cm)

Accession number 78.DA.361

PROVENANCE

Louis XVI, one of a pair costing 5,954 *livres* in the *Chambre à coucher du Roi*, Château de Saint-Cloud, from October 4, 1788, until at least *an* II (1793–1794); Earls of Powis, Powis Castle, Wales, by 1848 (sold, Sotheby's, London, May 11, 1962, lot 262, for £33,000); John Allnat (sold, Sotheby's, London, June 21, 1974, lot 109, to Didier Aaron, Paris); [Aveline et Cie, Paris and Geneva].

EXHIBITIONS

London, The Victoria and Albert Museum, on loan, 1969–1974.

BIBLIOGRAPHY

“Powis Castle, Montgomeryshire, the Seat of the Earl of Powis,” *Country Life* 23 (May 9, 1908), illus. p. 670; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII^e siècle français* (Paris, 1963), pp. 306–307, illus.; Anthony Coleridge, “Clues to the Provenance of an Outstanding French Commode,” *Connoisseur* 162 (July 1966), pp. 164–166, illus.; Wilson, “Acquisitions 1977 to mid 1979,” no. 11, pp. 46–49, illus.; Gillian Wilson, “A Pair of Cabinets for Louis XVI’s Bedroom at Saint-Cloud: Their Present Appearance,” *Journal of the Furniture History Society* 21 (1985), pp. 4–47; Verlet, *Les Bronzes*, p. 213, illus. p. 46, fig. 39; Pradère, *Les Ebénistes*, illus. p. 406, fig. 502; Pierre Verlet, *Le Mobilier royal français*, vol. 4, *Meubles de la couronne conservés en Europe et aux Etats-Unis* (Paris, 1990), pp. 116–121, illus.; *Handbook* 1991, p. 197, illus. p. 196; Ulrich Leben, *Molitor: Ebéniste from the Ancien Régime to the Bourbon Restoration* (London, 1992), p. 150, fig. 153.



17

17. *Bonheur du Jour*

Paris, circa 1785–1790

Attributed to Adam Weisweiler; Wedgwood jasperware plaques designed by Elizabeth, Lady Templetown, and modeled by William Hackwood

Oak and mahogany veneered with amboyna, ebony, green stained harewood, and sycamore; set with five jasperware plaques with a green ground; gilt-bronze mounts; white marble top and shelf

Height: 3 ft. 6 $\frac{3}{8}$ in. (107.6 cm); Width: 2 ft. 3 $\frac{1}{4}$ in. (69.2 cm); Depth: 1 ft. 4 $\frac{1}{4}$ in. (41.3 cm)

Accession number 72.DA.59

PROVENANCE

(?) Baronne de Gunzburg, Paris (sold, Palais Galliera, Paris, March 2, 1972, lot 121); purchased at that sale by J. Paul Getty.

EXHIBITIONS

The Los Angeles County Museum of Art, *Wedgwood from California Collections: Georgian through Victorian, 1760–1901*, January 27–March 21, 1976.

BIBLIOGRAPHY

Patricia Lemonnier, *Weisweiler* (Paris, 1983), no. 211, illus. p. 28; Kjellberg, *Dictionnaire*, p. 872.

18. *Pair of Cabinets*

Paris, Cabinet .1 circa 1785; Cabinet .2 circa 1810

Pietre dure plaques: Italian and French, mid-seventeenth to late eighteenth century
Both cabinets attributed to Adam Weisweiler
Oak, pine, and beech veneered with ebony and mahogany; pewter stringing; set with *pietre dure* plaques and micromosaic roundels; gilt-bronze mounts; *portor d'Italie* tops



Cabinet .2

18



Cabinet .1

18

Cabinet .1 stamped *JME*.

Height: 3 ft. 4 in. (101.6 cm); Width: 4 ft. 11 $\frac{1}{8}$ in. (150.5 cm); Depth: 1 ft. 9 $\frac{1}{2}$ in. (54.5 cm)

Accession number 76.DA.9.1–.2

PROVENANCE

76.DA.9.1: M. Marin, Paris (sold, Paris, March 22, 1790, lot 712, for 3,100 *livres*); Vincent Donjeux, Paris (sold, Paris, April 29 et seq., 1793, lot 554, for 3,200 *livres*).
76.DA.9.1–.2: (?) William Beckford, Fonthill Abbey, Wiltshire; (?) Susan Beckford (Duchess of Hamilton, wife of Alexander Archibald Douglas, the 10th Duke of Hamilton and 7th Duke of Brandon, married 1810, died 1859), Hamilton Palace, Lanarkshire, Scotland; William, 12th Duke of Hamilton and 9th Duke of Brandon, Hamilton Palace, by descent (sold, Christie's, London, June 19, 1882, lots 185–186); Christopher Beckett-Denison, London (sold, Christie's, London, June 6, 1885, lot 817, to Maclean for 195 guineas, and lot 818, to Donaldson for 205 guineas); [Moss Harris, London]; Maharanee of Baroda, Paris (sold, Palais Galliera, Paris, November 29, 1973, lot 114 A–B); [Aveline et Cie, Paris]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Ronald Freyberger, "Hamilton Palace," *Apollo* 113, no. 238 (December 1981), pp. 401-409; Alvar González-Palacios, *Mosaici e Pietre Dure* (Milan, 1982), illus. p. 48; Kjellberg, *Dictionnaire*, p. 872; Alvar González-Palacios, "Capricci Gusto: Vecchio Barocco e Nuovo Classicismo," *Casa vogue antiques* 13 (May 1991), p. 77, illus. p. 79 (76.DA.9.1 only).

COMMODOES

19. **Commode**

Paris, circa 1710-1715

Pine and walnut veneered with *bois satiné*; gilt-bronze mounts

Stamped on the back with a crowned *M*, probably for the Château de Maisons, and an interlaced *AT* over *G.M* for the *garde-meuble* of the comte d'Artois.

Height: 2 ft. 9 $\frac{1}{16}$ in. (83.9 cm); Width: 4 ft. 7 $\frac{1}{4}$ in. (140.3 cm); Depth: 1 ft. 11 $\frac{1}{2}$ in. (59.7 cm)

Accession number 78.DA.87



19

PROVENANCE

Marquis de Longueil, Château de Maisons; comte d'Artois, Château de Maisons, after 1777; [(?) Léon Lacroix, Paris, 1938]; purchased by J. Paul Getty, 1938.



20

20. **Commode**

Paris, circa 1710-1715

Pine, oak, and walnut veneered with rosewood; gilt-bronze mounts; *rouge griotte de Félines* marble top

Height: 2 ft. 9 $\frac{1}{2}$ in. (85.1 cm); Width:

4 ft. (121.9 cm); Depth: 1 ft. 10 $\frac{3}{8}$ in.

(56.8 cm)

Accession number 73.DA.66

PROVENANCE

M. d'Eustache Bonnemert, Paris (sold, Paris, December 4-14, 1771, lot 164, for 210 *livres*); ducs d'Arenberg, Palais d'Arenberg, Brussels, until 1914; duchesse Mathildis d'Arenberg, Monaco; [Gérard Gallet, Cannes]; [French and Co., New York]; purchased by J. Paul Getty.

21. **Commode**

Paris, circa 1710-1715

Attributed to André-Charles Boulle

Oak and pine veneered with tulipwood and *bois satiné*; gilt-bronze mounts; *brocattelle violette du Jura* marble top

The top of the carcass is stamped *C.M.*

COCHOIS and printed in black ink with the number 55406. The bottom of the marble top is marked with the number 55406/19 in black wax pencil. Many mounts stamped with the crowned *C* for 1745-1749.

Height: 2 ft. 9 $\frac{3}{4}$ in. (85.7 cm); Width:

4 ft. 3 $\frac{3}{4}$ in. (131.4 cm); Depth: 1 ft. 11 in.

(58.4 cm)

Accession number 70.DA.80

PROVENANCE

(?) Henry Peter, 1st Lord Brougham (1778-1868), Cannes, 1840s or 1850s; (?) William, 2nd Lord Brougham (died 1886), England, after 1868; (?) Hon. Wilfred Brougham, England, after 1886; Maria Sophia Faunce (Hon. Mrs. Wilfred Brougham), England, after 1904; [J. M. Botibol, London, 1938]; purchased by J. Paul Getty, 1938.



21

BIBLIOGRAPHY

Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), p. 117, illus. p. 120, fig. 4; Kjellberg, *Dictionnaire*, p. 184.

22. **Commode**

Paris, circa 1725–1730

By Etienne Doirat

Oak, pine, and walnut veneered with kingwood; gilt-bronze mounts; *brèche d'Alep* top
Stamped *E. DOIRAT* on top of carcass.

Height: 2 ft. 10 in. (86.4 cm); Width: 5 ft. 6½ in. (168.9 cm); Depth: 2 ft. 4¼ in. (71.7 cm)

Accession number 72.DA.66

PROVENANCE

George Durlacher, London (sold, Christie's, London, April 6–7, 1938, lot 176, for 273 guineas to Sutch); ("Property of a Gentleman," sold, Christie's, London, December 1, 1966, lot 70, for 5,500 guineas to Perman); [Aveline et Cie, Paris, 1972]; purchased by J. Paul Getty.



22

BIBLIOGRAPHY

Jean-Dominique Augarde, "Etienne Doirat, Menuisier en Ebène," *GettyMusJ* 13 (1985), pp. 33–52, illus. p. 45; *Handbook* 1986, p. 152, illus.; Pradère, *Les Ebénistes*, illus. p. 122, fig. 78; Kjellberg, *Dictionnaire*, p. 264; *Handbook* 1991, p. 166, illus.



23

23. **Commode**

Paris, circa 1735–1740

By Charles Cressent

Pine and walnut veneered with *bois satiné* and amaranth; gilt-bronze mounts; *brèche d'Alep* top

Corner mounts are stamped with the crowned *C* for 1745–1749.

Height: 2 ft. 11½ in. (90.2 cm); Width: 4 ft. 5¼ in. (136.5 cm); Depth: 2 ft. 1½ in. (64.8 cm)

Accession number 70.DA.82

PROVENANCE

[Duveen Brothers, New York]; George J. Gould, Georgian Court, Lakewood, New Jersey; (possibly sold Anderson Galleries, New York, May 10–14, 1927, lot 1003); [Arnold Seligmann, Rey and Co., New York]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Cressent sale cat., January 15, 1757, lot 132; Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période 10* (Paris, 1919), no. 132, p. 215; André Boutemy, "Essais d'attributions de commodes et d'armoires à Charles Cressent," *Bulletin de la Société de l'Histoire de l'Art Français* (1927), pp. 77–79; Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 114–135; Verlet et al., *Chefs d'oeuvre*, p. 114, illus.; Getty, *Collecting*, p. 144, illus.; Wilson, *Selections*, no. 19, pp. 38–39, illus.; *Handbook* 1986, p. 153, illus. p. 152; Kjellberg, *Dictionnaire*, p. 204; *Handbook* 1991, p. 167, illus. p. 166.



24

24. Commode

Paris, circa 1737

By Bernard II van Risenburgh

Oak set with panels of black Japanese lacquer and painted with *vernis Martin*; cherry and amaranth on interior of the doors; gilt-bronze mounts; *sarrancolin* marble top; eighteenth-century silk fabric lining and silver metal *galon*

Stamped *BVRB* on top of carcass.

Height: 2 ft. 10 3/4 in. (88.3 cm); Width: 4 ft. 11 3/4 in. (151.9 cm); Depth: 1 ft. 10 1/4 in. (57.8 cm)

Accession number 65.DA.4

PROVENANCE

(?) Colbert family, France, by repute, from the eighteenth to the twentieth century; [René Weiller, Paris]; [Rosenberg and Stiebel, Inc., New York]; purchased by J. Paul Getty, 1953.

BIBLIOGRAPHY

Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty Museum," *Art Quarterly* 18, no. 2 (Summer 1955), pp. 121-122, 128, illus. fig. 11; F. J. B. Watson, *The Wrightsman Collection* (New York, 1966), vol. 1, p. 152; Hans Huth, *Lacquer of the West: The History of a Craft and an Industry, 1550-1950* (Chicago and London, 1971), p. 91, caption p. 145, illus. fig. 238; Wilson, *Selections*, no. 14, pp. 28-29, illus.; Daniel Alcouffe, "La commode du Cabinet de retraite de Marie Leczinska à Fontainebleau entre au Louvre," *La Revue du Louvre* 4 (1987), pp. 281-284, illus. p. 282; Pradère, "1737, La Première Commode en Laque du Japon," *Connaissances des arts* 436 (June 1988), pp. 108-113; Kjellberg, *Dictionnaire*, p. 139; Daniel Alcouffe, "Bernard Van



25

Risen Burgh: Commode," *Louvre: Nouvelles acquisitions du département des objets d'art 1985-1989* (Paris, 1990), p. 144.

25. Commode

Paris, circa 1740

Oak veneered with kingwood, walnut, amaranth, and padouk; gilt-bronze mounts; *brèche d'Alep* top

Stamped *DF* on top of carcass.

Height: 2 ft. 10 1/4 in. (87 cm); Width: 5 ft. 1 1/4 in. (155.5 cm); Depth: 2 ft. 1 in. (63.5 cm)

Accession number 76.DA.15

PROVENANCE

Mrs. S. Shrigley-Feigel, Crag Hall, Wray, Lancashire, England; [Alexander and Berendt, Ltd., London, 1976]; purchased by J. Paul Getty.



26

26. Commode

Paris, circa 1740

By Bernard II van Risenburgh

Oak set with panels of red Chinese lacquer and painted with *vernis Martin*; gilt-bronze mounts; *brèche d'Alep* topStamped *B. V.R.B.* once and *JME* twice on top of carcass.

Height: 2 ft. 9 in. (83.8 cm); Width: 3 ft. 9 in. (114.3 cm); Depth: 1 ft. 9 1/8 in. (54.9 cm)

Accession number 72.DA.46

PROVENANCE

Private collection, Paris (sold, Palais Galliera, Paris, March 2, 1972, lot 109); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Daniel Alcouffe, "La commode du Cabinet de retraite de Marie Leczinska à Fontaine-



27

27. Commode

Paris, circa 1745-1749

Attributed to Jean-Pierre Latz

Oak veneered with *bois satiné*; gilt-bronze mounts; *fleur de pêcher* marble top
Stamped *RESTAURE par P. SPOHN* on top of carcass and one mount stamped with the crowned *C* for 1745-1749.

Height: 2 ft. 10 1/2 in. (87.7 cm); Width: 4 ft. 11 1/8 in. (151.5 cm); Depth: 2 ft. 2 1/8 in. (65 cm)

Accession number 83.DA.356

bleau entre au Louvre," *La Revue du Louvre* 4 (1988), pp. 281-284, illus. p. 282; Kjellberg, *Dictionnaire*, p. 139; Daniel Alcouffe, "Bernard Van Risen Burgh: Commode," *Louvre: Nouvelles acquisitions du département des objets d'art 1985-1989* (Paris, 1990), p. 144.**PROVENANCE**

Sir Anthony de Rothschild, England; Hon. Mrs. Eliot Yorke (née Annie de Rothschild, daughter of Sir Anthony de Rothschild), England, by descent (sold, Christie's, London, May 5, 1927, lot 138, for 980 guineas to S. Founès); Mme Duselschon, Château de Coudira, Prégny, Switzerland; Mme Rouvière, Lausanne, Switzerland; [Maurice Segoura, Paris, 1983].

BIBLIOGRAPHYWilson, "Acquisitions 1983," pp. 196-199, illus.; *Acquisitions/1983*, "GettyMus] 12 (1984), no. 9, p. 264, illus.; *Handbook* 1986, p. 159, illus.; Pradère, *Les Ebénistes*, fig. 136, p. 160; *Handbook* 1991, p. 177, illus.



One of a pair

28

28. Pair of Commodes

Paris, circa 1750.

By Bernard II van Risenburgh

Oak and walnut veneered with tulipwood, kingwood, and amaranth; gilt-bronze mounts; one commode with a *brèche violette* top, one with a *brocatelle jaune* topEach commode stamped *B.V.R.B.* twice on top of carcass.Height: 2 ft. 10 $\frac{3}{8}$ in. (87.3 cm); Width: 3 ft. 4 $\frac{1}{8}$ in. (101.9 cm); Depth: 1 ft. 10 in. (55.9 cm)

Accession number 71.DA.96.I-2

PROVENANCE

(?) Given by Louis, Dauphin of France (1729-1765), to his father-in-law Frederick Augustus III, King of Poland, Dresden; listed in inventories of the Residenz, Dresden, in 1794 and 1798; Prince Ernst Heinrich von Wettin, Schloss Moritzburg (near Dresden), Saxony, and installed in the Tower Room circa 1924 (sold early 1930s);

[C. Ball, Paris, 1934]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 102); purchased at that sale by J. Paul Getty.

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Adolf Feulner, *Kunstgeschichte des Möbels* (Berlin, 1927), pp. 324-325; Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 36, illus.; Michael Stürmer, *Handwerk und höfische Kultur, Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), illus. p. 67; Wilson, *Selections*, no. 20, pp. 40-41, illus.; *Handbook* 1986, p. 163, illus. (one); Pradère, *Les Ebénistes*, illus. p. 189, fig. 175; Kjellberg, *Dictionnaire*, p. 139.

PROVENANCE

Edith and Sir Alfred Chester Beatty (1875-1968), London; purchased by J. Paul Getty, 1955, through Sir Robert Abdy.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 115, illus.; Getty, *Collecting*, pp. 144-145, illus.; Wilson, *Selections*, no. 23, pp. 46-47, illus.; *Handbook* 1986, p. 161, illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 36; Pradère, *Les Ebénistes*, no. 2, p. 244, illus. p. 233, fig. 236; Kjellberg, *Dictionnaire*, p. 454; *Handbook* 1991, p. 179, illus.



29

29. Commode

Paris, circa 1750

Attributed to Joseph Baumhauer

Oak set with panels of Japanese lacquer and painted with *vernis Martin*; gilt-bronze mounts; *campan mélangé vert* marble top
One trade label of the *marchand-mercier*

François-Charles Darnault pasted on top of carcass and another one pasted underneath.

Height: 2 ft. 10 $\frac{3}{4}$ in. (88.3 cm); Width: 4 ft. 9 $\frac{1}{2}$ in. (146.1 cm); Depth: 2 ft. $\frac{5}{8}$ in. (62.6 cm)

Accession number 55.DA.2

30. **Commode**

Paris, circa 1755

By Adrien Faizelot Delorme

Oak veneered with tulipwood and kingwood; gilt-bronze mounts; *lumachella pavonazza* marble top

Stamped *DELORME*, *JME*, and *N.PETIT* on top of carcass.

Height: 2 ft. 11½ in. (90.1 cm); Width: 4 ft. 9 in. (144.8 cm); Depth: 2 ft. 2¼ in. (66.6 cm)

Accession number 70.DA.79

PROVENANCE

Cécile Sorel, Paris; [Germain Seligmann, Paris] (sold, April 1933, to Mrs. Langdon K. Thorne, New York); [J. M. Botibol, London, 1938]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Paul Wescher, "French Furniture of the Eighteenth Century in the J. Paul Getty

Museum," *Art Quarterly* 18, no. 2 (Summer 1955), p. 118, illus. p. 124, fig. 8; André Boutemy, "Joseph," *Connaissance des arts* 157 (March 1965), p. 85, illus. p. 84; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 32; Kjellberg, *Dictionnaire*, p. 246.

31. **Commode**

Paris, circa 1760

By Jean-François Oeben

Oak veneered with tulipwood, kingwood, sycamore, amaranth, and burr wood; gilt-bronze mounts; *campan mélangé vert* marble top

Stamped *J.F.OEBEN* and *JME* twice on top of carcass.

Height: 3 ft. ¼ in. (92 cm); Width: 4 ft. 7⅜ in. (140.6 cm); Depth: 1 ft. 6½ in. (47 cm)

Accession number 72.DA.54

PROVENANCE

Private collection, Paris (possibly Goupil de Douilla); [Frank Partridge, Ltd., London]; Guedes de Souza, Paris; [Etienne Lévy, Paris], and [Frank Partridge, Ltd., London, 1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Pradère, *Les Ebénistes*, illus. p. 261, fig. 278; Kjellberg, *Dictionnaire*, pp. 614, 619.



30



31

32. **Commode**

Paris, 1769

By Gilles Joubert

Oak veneered with kingwood, tulipwood, holly or boxwood, and ebony; gilt-bronze mounts; *sarrancolin* marble topPainted in black ink on the back with the inventory number *du No 2556.2* of the *Garde-Meuble de la Couronne*.Height: 3 ft. $\frac{3}{4}$ in. (93.5 cm); Width: 5 ft. $11\frac{1}{4}$ in. (181 cm); Depth: 2 ft. 3 in. (68.5 cm)

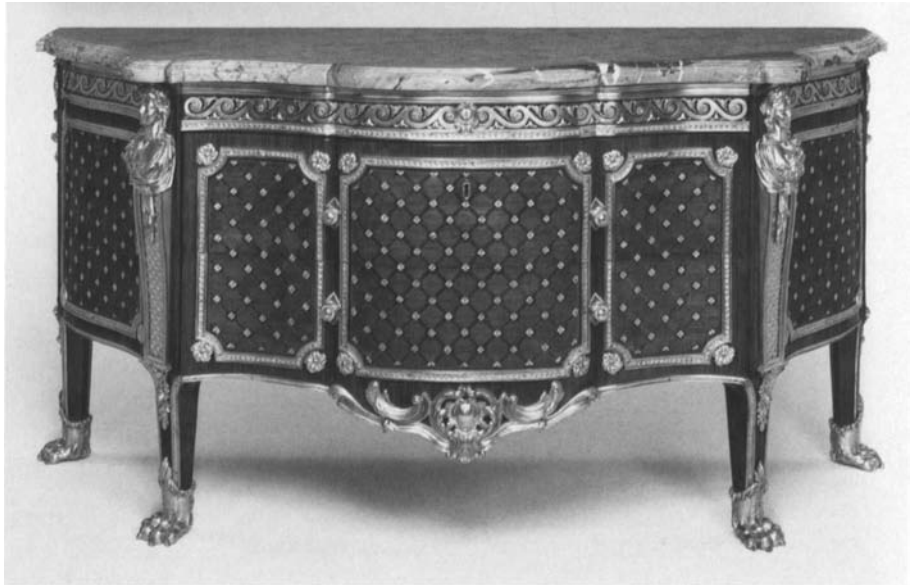
Accession number 55.DA.5

PROVENANCE

Made for Madame Louise of France (youngest daughter of Louis XV), Château de Versailles, 1769; Emmanuel-Felicité, duc de Duras, Maréchal de France, Château de Fontainebleau, 1785; (?) Baron Lionel Nathan de Rothschild (1808–1879), Gunnersbury Park, Middlesex; by descent to his son, Leopold de Rothschild (1845–1917), Hamilton Place, London; by descent to his son, Lionel Nathan de Rothschild (1882–1942), Exbury House, Hampshire; by descent to his son, Edmund de Rothschild (b. 1916), Inchmery House, Exbury, Hampshire (sold by him in 1947); Edith and Sir Alfred Chester Beatty (1875–1968), London; purchased by J. Paul Getty.

EXHIBITIONS

Paris, Hôtel de la Monnaie, *Louis XV: Un Moment de perfection de l'art français*, 1974, no. 422, pp. 320–321, illus.



32

BIBLIOGRAPHY

Paul Wescher, "A Commode by Gilles Joubert for Versailles in the J. Paul Getty Museum," *Art Quarterly* 19, no. 3 (Autumn 1956), pp. 324–325, illus.; Pierre Verlet, "Peut-on remeubler Versailles?," *Le Jardin des arts* (February 1958), p. 256, illus. p. 255; F. J. B. Watson, *Louis XVI Furniture* (London, 1960), no. 24, p. 105, illus.; Gerald Messadié, "J. Paul Getty, Malibu, California," *Great Private Collections*, Douglas Cooper, ed. (Zurich, 1963), pp. 180–191, illus. p. 187; Pierre Verlet, *French Royal Furniture* (London, 1963), pp. 77, 111, fig. 7; Verlet et al., *Chefs d'oeuvre*, p. 122, illus.; Getty, *Collecting*, p. 152, illus.; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII^e siècle français* (Paris, 1963), p. 68, fig. 1;

Svend Eriksen, *Early Neo-Classicism in France* (London, 1974), p. 321, pl. 120; Pierre Verlet, *Les Meubles français du XVIII^e siècle* (Paris, 1982), p. 27, illus. (detail) pl. 4; Wilson, *Selections*, no. 30, pp. 60–61, illus.; *Handbook* 1986, p. 173, illus.; Pradère, *Les Ebénistes*, no. 17, p. 216; Kjellberg, *Dictionnaire* (Paris, 1989), pp. 456, 758, illus. p. 759; Pierre Verlet, *French Furniture of the Eighteenth Century*, Penelope Hunter-Stiebel, transl. (Charlottesville, 1991), fig. 4, opposite p. 16; *Handbook* 1991, p. 189, illus.



Cupboard .1

33



Cupboard .2

33

CORNER CUPBOARDS

3. **Pair of Corner Cupboards**

Paris, circa 1740

By Bernard II van Risenburgh

Oak set with panels of black Japanese lacquer and painted with *vernis Martin*; gilt-bronze mounts; *sarrancolin* marble tops
Each cupboard stamped *B.V.R.B.* twice on top of carcass.

Height: 3 ft. 3 1/8 in. (99.4 cm); Width: 2 ft. 10 3/4 in. (88.3 cm); Depth: 2 ft. 1/8 in. (61.2 cm)

Accession number 72.DA.44.I-2

PROVENANCE

[Kraemer et Cie, Paris]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Kjellberg, *Dictionnaire*, p. 139.

BIBLIOGRAPHY

Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période 10* (Paris, 1919), pp. 128, 151-152; Jean Meuvret and Claude Frégnac, *Les Ebénistes du XVIII^e siècle français* (Paris, 1963), p. 46; Wilson, "Acquisitions 1977 to mid 1979," no. 15, p. 52, illus. (one) p. 51; Pradère, *Les Ebénistes*, detail illus. on cover.



One of a pair

34

34. **Pair of Corner Cabinets**

Paris, circa 1745

Attributed to Charles Cressent

Oak veneered with tulipwood, kingwood, and amaranth; gilt-bronze mounts

Height: 6 ft. 3 1/2 in. (191.8 cm); Width: 10 ft. 11 in. (332.7 cm); Depth: 1 ft. 3 1/2 in. (39.4 cm)

Accession number 79.DA.2.1-2

PROVENANCE

(?) Baron Mayer Alphonse de Rothschild, Paris, by 1905; Baron Edouard de Rothschild, Paris; Baron Guy de Rothschild, Paris; by descent to Baron David de Rothschild, Paris.



35

35. Corner Cupboard

Paris, cupboard: circa 1744–1755; clock: 1744
By Jacques Dubois after a drawing by
Nicolas Pineau; clock movement by Etienne
II Le Noir; enamel dial by Antoine Nicolas
Martinière
Oak veneered with *bois satiné*, tulipwood,
rosewood, and kingwood; enameled metal;
gilt-bronze mounts

Back of carcass stamped *J. DUBOIS* three
times and bears one paper label inscribed
in ink with the Rothschild inventory num-
ber *AR 653*. Painted twice with the same
number *AR 653* on the back. Signed *Etienne
Le Noir Paris* on dial and movement. Back
of dial signed and dated *a.n. martinière.
1744.-7. bre.*

Height: 9 ft. 6 in. (289.5 cm); Width:
4 ft. 3 in. (129.5 cm); Depth: 2 ft. 4½ in.
(72 cm)

Accession number 79.DA.66

PROVENANCE

Ordered by General Mokronowski through
the *marchand-mercier* Lullier of Warsaw
in 1753 for Count Jan Klemens Branicki
(1689–1772), Warsaw, Poland; (?) Christine
Branicka (sister of Count Branicki), by
descent; (?) Marianna Szymanowska (née
Potocka, granddaughter of Christine
Branicka); Baron Nathaniel de Rothschild,
Vienna, before 1896; Baron Alphonse de
Rothschild, in the Régence (or *Rote*) Salon,
Theresianum Gasse 16–18, Vienna, 1905;
confiscated by the Third Reich in March
1938 and destined for the Hitler Museum
in Linz; restituted to the Baroness Clarice
de Rothschild, Vienna, in 1947 and sent to
New York soon afterward; [Rosenberg and
Stiebel, Inc., New York]; [Wildenstein and
Co., New York, March 16, 1950, stock no.
18018]; [Georges Wildenstein, New York];
[Daniel Wildenstein, New York]; Akram
Ojjeh, 1978 (sold, Sotheby's, Monaco,
June 25–26, 1979, lot 60).

BIBLIOGRAPHY

Emile Molinier, *Histoire générale des arts
appliqués à l'industrie du V^e à la fin du
XVIII^e siècle*, vol. 3, *Le Mobilier au XVII^e et
au XVIII^e siècle* (Paris, 1896), pp. 146–147,
pl. 13; Baron Nathaniel de Rothschild,
Notizen über einige meiner Kunstgegenstände
(1903), no. 80; Robert Schmidt, *Möbel: Ein
Handbuch für Sammler und Liebhaber*
(Berlin, 1920), fig. 130; Adolf Feulner,
Kunstgeschichte des Möbels (Berlin, 1926),
p. 445, illus. p. 321; comte François de
Salverte, *Les Ebénistes du XVIII^e siècle:
Leurs oeuvres et leurs marques* (Paris, 1927),
pp. 104–105, pl. 18; (1953 ed.), p. 197, pl. 19;
and (Paris, 1963 ed.), p. 100, pl. 18; Adolf
Feulner, *Kunstgeschichte des Möbels seit dem
Altertum* (Berlin, 1927), pp. 330–331, Pineau
design illus. p. 321; Charles Packer, *Paris
Furniture by the Master Ebénistes* (Newport,
Monmouthshire, 1956), p. 34, fig. 40; F. J. B.
Watson, *Wallace Collection Catalogues:
Furniture* (London, 1956), p. 69; André
Boutemy, “Des Meubles Louis XV à grands
succès: Les Encoignures,” *Connaissance des
arts* 91 (September 1959), p. 36, illus. p. 41;
Jean Meuvret and Claude Frégnac, *Les
Ebénistes du XVIII^e siècle français* (Paris,
1963), pp. 101–102, illus. p. 100; Pierre
Verlet, *French Cabinetmakers of the Eigh-
teenth Century* (Paris, 1963), p. 102; F. J. B.
Watson, *The Wrightsman Collection* (New
York, 1966), vol. 1, p. 231; vol. 2, p. 544;
Alvar González-Palacios, *Gli ebanisti del
Luigi XV* (Milan, 1966), p. 67; Claude
Frégnac, *Les Styles français de Louis XIII à
Napoleon III* (Paris, 1975), p. 100, pl. 2;
Pierre Kjellberg, *Le Mobilier français du*

moyen age à Louis XV (Paris, 1978), p. 192, illus. no. 217, p. 193; Pierre Kjellberg, "Jacques Dubois," *Connaissance des arts* 334 (December 1979), p. 115, illus.; Adolf Feulner, *Kunstgeschichte des Möbels* (Frankfurt am Main, 1980), pp. 180-181, illus. no. 292, caption p. 358; Wilson, "Acquisitions 1979 to mid 1980," no. 1, pp. 1-3, illus.; Wilson, *Selections*, no. 21, pp. 42-43, illus.; William Kingsland, "Collecting French Furniture," *Art and Auction* (December 1983), p. 79, illus.; Pradère, *Les Ebénistes*, figs. 153-154, p. 173; *Handbook* 1986, p. 163, illus. p. 162; Kjellberg, *Dictionnaire*, pp. 267, 273, illus. p. 275; Stéphane Boiron, "Jacques Dubois, maître du style Louis XV," *L'Estampille-L'Objet d'art* 236 (June 1990), pp. 42-59, illus. pp. 52-53; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 83, fig. 258; *Handbook* 1991, p. 179, illus. p. 178.

36. Pair of Corner Cupboards

Paris, circa 1750-1755

Carcass and mounts attributed to Jean-Pierre Latz; marquetry panels attributed to the workshop of Jean-François Oeben
Oak veneered with amaranth, stained sycamore, boxwood, and rosewood; gilt-bronze mounts; *brèche d'Alep* tops

One cupboard once had two paper labels on the back: one inscribed illegibly [*Bollfrüd(ct)?*] in German, the other from the Victoria and Albert Museum with the



Cupboard .1

36



Cupboard .2

36



Cupboard .1

37



Cupboard .2

37

notation *DEPT. OF WOODWORK ON LOAN FROM L. Currie, Esq. No. 5 / 15.V.1917.*

Height: 3 ft. 2¼ in. (97.2 cm); Width: 2 ft. 9¼ in. (85.7 cm); Depth: 1 ft. 11⅞ in. (58.7 cm)

Accession number 72.DA.39.1-2

PROVENANCE

Laurence Currie, London, 1917; private collection, Berlin (sold, Hugo Helbing Gallery, Frankfurt am Main, June 23, 1936, lots 260-261); private collection, Germany (sold, Lempertz Gallery, Cologne, March 11, 1938, lot 217); private collection, New York (sold, Parke-Bernet, New York, October 21-22, 1955, lot 358); Philip R. Consolo, Palm Beach, Florida; (?) private collection, California; [Frank Partridge, Ltd., London, 1966]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

EXHIBITIONS

London, The Victoria and Albert Museum, on loan, 1917-1920, from Laurence Currie, Esq.

BIBLIOGRAPHY

Henry Hawley, "Jean-Pierre Latz, Cabinet-maker," *Bulletin of the Cleveland Museum of Art* 57-7 (September-October 1970), no. 49, p. 254, illus. (one), fig. 49; Wilson, *Selections*, no. 24, pp. 48-49, illus.

37. Pair of Corner Cupboards

Paris, circa 1750-1755

Carcass and mounts attributed to Jean-Pierre Latz; marquetry panels attributed to the workshop of Jean-François Oeben. Oak veneered with amaranth, stained sycamore, harewood, boxwood, and *lignum vitae*; gilt-bronze mounts; *brèche d'Alep* tops. Height: 3 ft. ¼ in. (92.1 cm); Width: 2 ft. 8¼ in. (81.9 cm); Depth: 2 ft. (61 cm). Accession number 72.DA.69.1-2

PROVENANCE

[Sidney J. Block, London]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Henry Hawley, "Jean-Pierre Latz, Cabinet-maker," *Bulletin of the Cleveland Museum of Art* 57-7 (September-October 1970), no. 50, p. 255, illus. (one), fig. 50.



Cupboard .1

38

38. Pair of Corner Cupboards

Paris, circa 1755

By Jacques Dubois

Oak painted with *vernis Martin*; gilt-bronze mounts; *brèche d'Alep* tops. Each stamped *J. DUBOIS* and *JME* on top of carcass.

Height: 3 ft. 2¼ in. (97.1 cm); Width: 2 ft. 7½ in. (80 cm); Depth: 1 ft. 11⅞ in. (58.6 cm)

Accession number 78.DA.119.1-2



Cupboard .2

38

PROVENANCE

Baron Nathaniel de Rothschild, Vienna;
Baron Alphonse de Rothschild, Vienna;
confiscated by the Third Reich in March
1938; restituted to the Baroness Clarice
de Rothschild, Vienna, in 1947; [Frank
Partridge and Sons, Ltd., London, 1950];
purchased by J. Paul Getty for Sutton Place,
Surrey; distributed by the estate of J. Paul
Getty to the J. Paul Getty Museum.

BIBLIOGRAPHY

Paul Wescher, "French Furniture of the
Eighteenth Century in the J. Paul Getty
Museum," *Art Quarterly* 18, no. 2 (Summer
1955), pp. 121-122; Verlet et al., *Chefs
d'oeuvre*, p. 120, illus.; Getty, *Collecting*,
p. 150, illus.; Hans Huth, *Lacquer of the
West: The History of a Craft and an Industry,
1550-1950* (Chicago and London, 1971), cap-
tion p. 145, fig. 234; Kjellberg, *Dictionnaire*,
p. 273; Stéphane Boiron, "Jacques Dubois,
maître du style Louis XV," *L'Estampille-
L'Objet d'art* 236 (June 1990), pp. 42-59,
illus. p. 56.

39. **Pair of Corner Cupboards**

Paris, circa 1765

By Pierre Garnier

Oak veneered with ebony, kingwood, ama-
ranth, boxwood, and (?) ebonized fruit-
wood; gilt-bronze mounts; gray-veined
white marble tops

Each cupboard stamped *P. GARNIER* on top
of carcass. One incised *I* on top of carcass,
4 on the other.



One of a pair

39

Height: 4 ft. 5¼ in. (135.2 cm); Width:
2 ft. (61 cm); Depth: 1 ft. 4½ in. (41.9 cm)
Accession number 81.DA.82.I-2

PROVENANCE

François-Ferdinand-Joseph Godefroy, Paris
(sold, Hôtel de Bullion, Paris, November 15,
1785, lot 238 bis, to [?] Harcourt); Espirito
Santo Family, Portugal, and Lausanne,
Switzerland (sold circa 1976); [Didier Aaron,
Inc., New York].

BIBLIOGRAPHY

Wilson, "Acquisitions 1981," no. 3, pp. 71-73,
illus.; Wilson, *Selections*, no. 31, pp. 62-63,
illus. figs 14-15; *Handbook* 1986, p. 170,
illus. (one); Pradère, *Les Ebénistes*, no. 238
bis, p. 250.

DESKS

40. **Desk (bureau "Mazarin")**

Paris, after 1692-circa 1700

Oak and walnut veneered with brass,
tortoiseshell, mother-of-pearl, pewter,
copper, ebony, painted and unpainted horn,
and painted paper; silvered-bronze mounts;
steel key

Top engraved with unidentified arms (later
replacement) beneath an electoral bonnet,
surrounded by the Collar and the Order
of the Toison d'Or, supported by crowned
lions.

Height: 2 ft. 3¾ in. (70.5 cm); Width:
2 ft. 11 in. (89 cm); Depth: 1 ft. 8 in. (51 cm)
Accession number 87.DA.77



40

PROVENANCE

Max Emanuel, Elector of Bavaria (1662–1726); Captain Thomas Leyland, London, circa 1854; William Cornwallis West, Ruthin Castle, Denbighshire; by descent around 1917 to his daughter, Mary-Theresa Olivia, Princess of Pless; David Style, Esq. (sold, Christie's, Wateringbury Place, Maidstone, Kent, June 1, 1978, lot 545); private collection, London (sold, Sotheby's, Monaco, June 21, 1987, lot 1097).

EXHIBITIONS

London, Gore House, Kensington, *French Decorative Arts*, 1854, lent by Captain Leyland; London, The South Kensington Museum, *Special Exhibition of Works of Art of the Mediaeval, Renaissance, and More Recent Periods*, June 1862, no. 812, lent by Captain Leyland.

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Top

40



41

41. **Double Desk**

Paris, circa 1750

By Bernard II van Risenburgh

Oak veneered with tulipwood, kingwood,
and amaranth; gilt-bronze mountsStamped *JME B. V.R.B. JME* underneath
and on interior of carcass. Underside of
carcass bears several red wax seals of the
Duke of Argyll.Height: 3 ft. 6½ in. (107.8 cm); Width:
5 ft. 2½ in. (158.7 cm); Depth: 2 ft. 9¾ in.
(84.7 cm)

Accession number 70.DA.87

PROVENANCE

(?) François Balthazar Dangé, *fermier
général*, Hôtel de Villemare, Place Ven-
dôme, Paris, recorded in the inventory
after the death of his wife Anne (née Jarry),March 27, 1772, and also in the inventory
after his own death, March 17, 1777 (sold,
September 1, 1777, Paris); purchased by his
nephew and heir Louis-Balthazar Dangé
de Bagneux (*fermier général*, 1739–1794),
recorded in the inventory after his death
in 1795; by inheritance to his wife Anne-
Marie Samson and recorded in her inven-
tory after death; by descent to her daughter
Marie-Emilie-Françoise Dangé, married
to Augustin Creuzé, in rue Saint-Honoré
[information: P. Leperlier]; Dukes of Argyll,
Inveraray Castle, Argyll, Scotland, by (?)
the early nineteenth century (sold by Ian,
11th Duke of Argyll, 1951); Sir Robert Abdy,
Bt., London, 1951; [Rosenberg and Stiebel,
Inc., New York, 1952]; purchased by J. Paul
Getty, 1952.

42

EXHIBITIONS

Paris, Hôtel de la Monnaie, *Louis XV: Un
Moment de perfection de l'art français*, 1974,
no. 430, pp. 327–328, illus.

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1955), p. 121, illus. p. 78; Jean Meuvret and
Claude Frégnac, *Les Ebénistes du XVIII^e
siècle français* (Paris, 1963), p. 78, illus.;
Gerald Messadié, "J. Paul Getty, Malibu,
California," *Great Private Collections*,
Douglas Cooper, ed. (Zurich, 1963),
pp. 180–191, illus. p. 188; Verlet et al.,
Chefs d'oeuvre, pp. 116–117, illus.; Claude
Frégnac, *Les Styles français* (Paris, 1975), pl. 4;
Pierre Verlet, *Les Meubles français du XVIII^e
siècle* (Paris, 1982), p. 27, pl. 3 (detail);
Wilson, *Selections*, no. 22, pp. 44–45, illus.;

“The Great Collections,” *French Connections: Scotland and the Arts of France* (Edinburgh, 1985), p. 66, fig. 30; *Handbook* 1986, p. 160, illus.; Pierre Cabanne, *L'Art du XVIII^e siècle* (Paris, 1987), p. 97, illus.; Kjellberg, *Dictionnaire*, pp. 135, 139, illus. p. 130; Pierre Verlet, *French Furniture of the Eighteenth Century*, Penelope Hunter-Stiebel, transl. (Charlottesville, 1991), fig. 3 opposite p. 16; *Handbook* 1991, p. 176, illus.

42. Rolltop Desk

Paris, circa 1785–1788

By Bernard Molitor. Some mounts cast by the *bronzier* François Rémond after designs by Gambier

Oak veneered with mahogany and lacquer; gilt-bronze mounts; *griotte de Flandre* marble top

Stamped *B. MOLITOR* on lip of one interior drawer.

Height: 4 ft. 6 in. (137 cm); Width: 5 ft. 11¼ in. (181 cm); Depth: 2 ft. 10¼ in. (87 cm)

Accession number 67.DA.9

PROVENANCE

(?) Louis XVI, listed in the inventory of the Château de Saint-Cloud, *an* II (1793–1794); [Vandyck, London] (offered for sale, Christie's, London, May 16, 1800, lot 101, and again February 12, 1801, lot 70, bought in); (?) Octavius E. Coope, London; Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 59); purchased at that sale by J. Paul Getty.

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SECRETAIRES

43. *Secrétaire*

Paris, circa 1755

By Jacques Dubois

Oak veneered with panels of red Chinese lacquer and painted with *vernis Martin*; gilt-bronze mounts; *brèche d'Alep* top
Stamped *J. DUBOIS* and *JME* at rear on right upright.

Height: 3 ft. 4½ in. (102.8 cm); Width: 3 ft. 9 in. (114.3 cm); Depth: 1 ft. 3⅜ in. (38.4 cm)

Accession number 65.DA.3

PROVENANCE

[Rosenberg and Stiebel, Inc., New York]; purchased by J. Paul Getty, 1951.

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Paul Wescher, “French Furniture of the Eighteenth Century in the J. Paul Getty Museum,” *Art Quarterly* 18, no. 2 (Summer 1955), p. 122, illus. p. 130; Gerald Messadié, “J. Paul Getty, Malibu, California,” *Great Private Collections*, Douglas Cooper, ed. (Zurich, 1963), pp. 180–191, illus. p. 189; Verlet et al., *Chefs d'oeuvre*, p. 121, illus.; Getty, *Collecting*, p. 151, illus.; Kjellberg, *Dictionnaire*, p. 273; Stéphane Boiron, “Jacques Dubois, maître du style Louis XV,” *L'Estampille-L'Objet d'art* 236 (June 1990), pp. 42–59, illus. p. 56.





44

44. *Secrétaire*

Paris, circa 1765–1770

By Joseph Baumhauer

Oak veneered with tulipwood, amaranth, ebony, and boxwood; gilt-bronze mounts; (?) *portor d'Italie* topStamped *JOSEPH* between two fleur-de-lys three times, twice on the left forecorner and once on the right forecorner.

Height: 4 ft. 6 in. (137 cm); Width:

3 ft. 5 in. (104 cm); Depth: 1 ft. 3 in. (38 cm)

Accession number 84.DA.969

PROVENANCE

Mrs. Orme Wilson (sold by her executors, Parke-Bernet, New York, March 25, 1949, lot 339); Paul Rosenberg, Paris; [Didier Aaron, Inc., New York, 1984].

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New York, The Cooper-Hewitt Museum, *Writing and Reading*, September 1981–January 1982; Richmond, Virginia, *Experts' Choice: One Thousand Years of the Art Trade*, April 22–June 12, 1983, p. 131, illus., lent by Didier Aaron, Inc.

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45. *Secrétaire*

Paris, circa 1770

Attributed to Jean-François Leleu

Oak veneered with amaranth, ebony, kingwood, tulipwood, boxwood, and burr amboyna; gilt-bronze mounts; steel fittings; *brèche d'Alep* top

Inked 1770 inside the carcass. Label printed *Earl of Rosebery* pasted on back.

Height: 3 ft. 6½ in. (107.3 cm); Width:

3 ft. 11¼ in. (120 cm); Depth: 1 ft. 5¼ in.

(43.6 cm)

Accession number 82.DA.81

PROVENANCE

Baron Mayer Amschel de Rothschild, Mentmore Towers, Buckinghamshire, late nineteenth century; Hannah de Rothschild (Countess of Rosebery, wife of the 5th Earl, married 1878, died 1890), Mentmore Towers, Buckinghamshire; Albert Primrose, 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire; Neil Primrose, 7th Earl of Rosebery, Mentmore Towers, Buckinghamshire (sold, Sotheby's, Mentmore Towers, May 18, 1977, lot 24); private collection, London, 1977; [Mallett's, London].

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Philippe Jullian, "Mentmore," *Connaissance des arts* 303 (May 1977), p. 82, illus.; Wilson, "Acquisitions 1982," no. 12, pp. 56–60, figs. 79, 81–84; Wilson, *Selections*, no. 37, pp. 56–57, illus.; Pradère, *Les Ebénistes*, p. 334, illus. p. 337, fig. 392; Kjellberg, *Dictionnaire*, illus. p. 509.



45



46

46. *Secrétaire*

Paris, circa 1770–1775

By Philippe-Claude Montigny

Oak and pine veneered with tortoiseshell, brass, pewter, and ebony bandings; gilt-bronze mounts

Stamped on the back *MONTIGNY JME*.

Height: 4 ft. 7½ in. (141.5 cm); Width: 2 ft. 9 in. (84.5 cm); Depth: 1 ft. 3¼ in.

(40.3 cm)

Accession number 85.DA.378

PROVENANCE

Monsieur de Billy, Paris (sold through the *marchand-mercier* A.-J. Paillet, Hôtel de

Bullion, Paris, November 15–19, 1784, lot 171, for 860 *livres* to Desmarest); Joseph-François de Paule, marquis de Vaudreuil, Paris (sold under the direction of Le Brun in the Grande Salle, rue de Cléry, Paris, November 26, 1787, lot 368, for 1,305 *livres* to Lerouge); [Kraemer et Cie, Paris, early 1960s]; Mme Jorge Ortiz-Linares, Paris (offered for sale, Sotheby's, Monaco, June 14, 1982, lot 423, bought in); [B. Fabre et Fils, Paris].

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Gillian Wilson, "A Secrétaire by Philippe-Claude Montigny," *GettyMusJ* 14 (1986), pp. 121–126, figs. 1, 4, 7; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 200, p. 246, illus.; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), p. 30; Pradère, "Boulle, du Louis XIV sous Louis XVI," *L'Estampille-L'Objet d'art* 0 (June 1987), pp. 56–67, 118, illus.; Pradère, *Les Ebénistes*, p. 305, illus. p. 307, fig. 347; *Handbook* 1991, p. 190, illus.

47. *Secrétaire*

Paris, circa 1775

By Martin Carlin, circular Sèvres porcelain plaque painted by Jean-Jacques Pierre *le jeune*; two of the frieze plaques and two of the spandrel plaques painted by Claude Couturier; central frieze plaque gilded by Etienne-Henri Le Guay.

Oak veneered with kingwood, boxwood, and ebony, incised with colored mastics; set with eight soft-paste porcelain plaques;

gilt-bronze mounts; white marble top Stamped *M. CARLIN* and *JME* twice on lower back. All the plaques except for two of the spandrels are painted in blue on their reverses with the crossed *L*'s of the Sèvres manufactory. On all but the central frieze plaque the crossed *L*'s enclose the date letter *X* for 1775; the circular plaque bears the painter's mark in blue of *P'* for Pierre *le jeune*, and in black, *216*; two spandrel and the two frieze plaques bear the painter's mark in blue. The central frieze plaque bears the gilder's mark *LG* in gold, partly rubbed. Rothschild inventory numbers each chalked twice on back of carcass: *KKU* 859, *AR* 542, *Iv* 1120, and 3.



47

Height: 3 ft. 11¼ in. (120 cm); Width: 3 ft. 1 in. (94 cm); Depth: 1 ft. 1¼ in. (34 cm)
Accession number 65.DA.2

PROVENANCE

Baron Nathaniel de Rothschild, Vienna, by 1903; Baron Alphonse de Rothschild, Vienna; confiscated by the Third Reich in March 1938; restituted to the Baroness Clarice de Rothschild, Vienna, in 1947 and sent to New York shortly afterward (sold privately, 1950); [Rosenberg and Stiebel, Inc., New York, 1950]; purchased by J. Paul Getty, 1950.

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(February 1986), pp. 384–395; Savill, *Sèvres*, vol. 2, pp. 612, 877, 879; n. 45, p. 613; nn. 45–46, p. 901; Pradère, *Les Ebénistes*, no. 29, p. 356; Kjellberg, *Dictionnaire*, p. 162; Daniel Alcouffe, "Secrétaire à abbattant," *Louvre: Nouvelles acquisitions du département des objets d'art, 1985–1989* (Paris, 1990), no. 71, p. 154, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 35, pp. 174–176, illus. pp. 175–177.

48. *Secrétaire*

Paris, circa 1775

By René Dubois

Oak veneered with kingwood, tulipwood, and lemonwood; incised with colored mastics; set with mother-of-pearl; gilt-bronze mounts; white marble top
Stamped *I.DUBOIS* and *JME* on back.
Height: 5 ft. 3 in. (160 cm); Width: 2 ft. 3⅞ in. (70.2 cm); Depth: 1 ft. 1¼ in. (33.7 cm)

Accession number 72.DA.60

PROVENANCE

Sir Richard Wallace, Paris; Lady Wallace, Paris, by inheritance, 1890; Sir John Murray Scott, London, by inheritance, 1897 (sold after his death, Christie's, London, June 24, 1913, lot 54); E. M. Hodgkins; [Jacques Seligmann, Paris]; Henry Walters, New York (sold by his widow, Parke-Berner, New York, April 26, 1941, lot 712); Baron and Baroness Cassel van Doorn, Paris (sold, Galerie Jean Charpentier, Paris, March 9, 1954, lot 90); Guedes de Souza, Paris;

[Frank Partridge and Sons, Ltd., London, 1972]; purchased by J. Paul Getty.

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49

49. *Secrétaire*

Paris, circa 1776 with early twentieth-century stand

By Claude-Charles Saunier, replaced stand by F. Durand *fils*; two of the Sèvres porcelain plaques painted by Jean-Baptiste Tandar and two by Edmé-François Bouillat; all four plaques gilded by François Baudouin *père*

Oak veneered with tulipwood and amaranth; set with four soft-paste porcelain plaques; gilt-bronze mounts; white marble top

Stamped *C.C.SAUNIER* on upper back; stamped *FDURAND Fils* on side rail of the stand. All of the plaques painted on their reverses with the blue crossed *L*'s of the Sèvres manufactory; on the two front plaques the crossed *L*'s enclose the date letter *Y* for 1776, and below is the painter's mark of three dots for Tandar; on the two side plaques the crossed *L*'s are flanked by the date letter *Y* for 1776 and the painter's mark *Y* for Bouillat; each plaque bears the gilder's mark *BD* in gold. Each plaque bears a paper price label (only one intact) printed with crossed *L*'s and inked 132 [*livres*]. Inscribed in pencil *Saunier le Jeune 1776* on carcass.

Height: 4 ft. 1 $\frac{7}{8}$ in. (126.8 cm); Width: 2 ft. 4 $\frac{5}{8}$ in. (72.8 cm); Depth: 1 ft. 4 $\frac{5}{8}$ in. (42.2 cm)

Accession number 67.DA.7

PROVENANCE

(?) Prince Narishkine, New York; Henry Walters, New York (sold by his widow, Parke-Bernet, New York, May 3, 1941, lot 1399); purchased at that sale by J. Paul Getty, through [Duveen].

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50

50. *Secrétaire*

Paris, circa 1777

By Martin Carlin; the large Sèvres plaques painted by Edmé-François Bouillat and the two smaller Sèvres porcelain plaques in the fall front painted by Raux *fils aîné*. Oak veneered with tulipwood, satinwood, amaranth, and ebony; set with five soft-paste porcelain plaques; enameled metal; gilt-bronze mounts; white marble top. Stamped *M.CARLIN* and *JME* twice under the drawer front. All porcelain plaques painted on their reverses with the blue crossed *L*'s of the Sèvres manufactory. On the two large plaques the crossed *L*'s are flanked by a *Y* on each side: one is the date letter for 1776, the other is the painter's mark; the two small plaques are each painted in black with the painter's mark

of a circle of dots; the long plaque in the frieze bears an unidentified painter's mark in blue and the date letter *Z* for 1777 with a paper price label printed with crossed *L*'s and inked 36 [*livres*]; the small plaque on the right bears the date letter *Z* for 1777 and the marks *X* and *10* in gold.

Height: 3 ft. 6¼ in. (107.9 cm); Width: 3 ft. 4½ in. (103 cm); Depth: 1 ft. 2 in. (35.5 cm)

Accession number 81.DA.80

PROVENANCE

(?) Don Francesco de Borja Alvarez de Toledo, 16th Duke of Medina-Sidonia and 12th Marquess of Villafranca; Don Pedro de Alcantara Alvarez de Toledo, 17th Duke of Medina-Sidonia (sold by his heir the Marquess of Villafranca, Hôtel Drouot, Paris, April 21, 1870, lot 23); purchased at that sale by Richard, 4th Marquess of Hertford, Paris, through [Nieuwenhuys]; Sir Richard Wallace, Paris, by inheritance, 1870; Lady Wallace, Paris, by inheritance, 1890; Sir John Murray Scott, Paris, by inheritance, 1897; Victoria, Lady Sackville, Paris, inherited 1912; [Jacques Seligmann, Paris]; Baron and Baronne Edouard de Rothschild, Paris; Baron Guy de Rothschild, Paris, by descent; Mr. and Mrs. Habib Sabet, Paris, early 1970s.

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F. J. B. Watson, *Wallace Collection Catalogues: Furniture* (London, 1956), p. 159; Wilson, "Acquisitions 1981," no. 1, pp. 63–66, illus.; Dorothée Guilleme-Brulon, "Les Plaques en porcelaine de Sèvres dans le mobilier," *L'Estampille* 163 (November 1983),

pp. 42–43, illus.; Wilson, *Selections*, no. 39, pp. 78–79; *Handbook* 1986, p. 175, illus.; Frederic Edelmann, "Musée Getty, Le Trust de l'art," *Beaux-arts magazine* (September 1987), no. 49, illus. p. 75; Savill, *Sèvres*, vol. 2, p. 877; n. 45, p. 901; vol. 3, p. 1063; n. 3, p. 1064; Pradère, *Les Ebénistes*, no. 28, p. 356; Kjellberg, *Dictionnaire*, p. 160; Sassoon, *Vincennes and Sèvres Porcelain*, no. 38, pp. 184–186, illus. pp. 184, 186; *Handbook* 1991, p. 192, illus.

51. *Secrétaire*

Paris, circa 1780

Attributed to Adam Weisweiler; one of the Sèvres porcelain plaques gilded by Henry-François Vincent *le jeune*

Oak veneered with amboyna and ebonized wood; set with five soft-paste porcelain plaques; gilt-bronze mounts; white marble top

One of the oval plaques and the two smaller rectangular plaques are marked in gold on the reverse with the crossed *L*'s of the Sèvres manufactory, adjacent to the gilder's mark 2000; the central plaque is inscribed *No353*. The central rectangular plaque and one of the oval plaques have paper Sèvres price labels printed with the crossed *L*'s; one is inked 72 [*livres*].

Height: 4 ft. 1 in. (124.5 cm); Width: 2 ft. 8½ in. (81.9 cm); Depth: 1 ft. 2¼ in. (37.5 cm)

Accession number 70.DA.83



51

PROVENANCE

Jules Lowengard, Paris, before 1908; Baron Nathaniel de Rothschild, Vienna; Baron Alphonse de Rothschild, Vienna; confiscated by the Third Reich in March 1938; restituted to the Baroness Clarice de Rothschild, Vienna, in 1947, and sent to New York soon afterward (sold privately, 1950); [Rosenberg and Stiebel, Inc., New York]; purchased by J. Paul Getty, 1950.

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52. **Secrétaire**

(?) Paris, circa 1780

Oak veneered with satinwood, fruitwoods, tulipwood, and ebony; incised with mastics
The back of the *secrétaire* bears six wax seals with the date 1830 and the word *CHARTÉ*; the back is inscribed with the number 10697.
Height: 4 ft. 11 $\frac{7}{8}$ in. (152 cm); Width: 3 ft. $\frac{1}{4}$ in. (92.2 cm); Depth: 1 ft. 9 $\frac{7}{8}$ in. (55.6 cm)

Accession number 85.DA.147

PROVENANCE

Unknown collection, Paris, circa 1830; private collection, Belgium (sold, Galerie Moderne, Brussels, March 15, 1976, lot 1305); [La Cour de Varenne, Paris, late 1970s–1982]; [Dalva Brothers, Inc., New York, 1982].



52

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53. **Secrétaire**

Paris, circa 1785

Attributed to Jean-Henri Riesener
Oak veneered with panels of black Japanese lacquer and ebony; interior fittings of mahogany; gilt-bronze mounts; black marble top



53

Two paper labels inked *Hamilton Palace* on the back.

Height: 5 ft. 1 in. (155 cm); Width: 3 ft. 8 $\frac{1}{4}$ in. (112.5 cm); Depth: 1 ft. 6 $\frac{1}{2}$ in. (47 cm)

Accession number 71.DA.104

PROVENANCE

George Watson Taylor, Erlestoke Mansion, Devizes, Wiltshire (sold, Erlestoke Mansion, July 9 et seq., 1832, lot 26); Alexander Archibald Douglas, the 10th Duke of Hamilton and 7th Duke of Brandon, Hamilton Palace, Lanarkshire, Scotland; listed in the Duke's Dressing Room in an inventory of 1835–1840; William, 12th Duke

of Hamilton and 9th Duke of Brandon, Hamilton Palace, by descent (sold, Christie's, London, July 10, 1882, lot 1296, to Samson Wertheimer); Cornelius Vanderbilt II (1843–1899), The Breakers, Newport, Rhode Island, by (?) the 1890s; Alice Vanderbilt (1846–1934, wife of Cornelius Vanderbilt II), The Breakers, Newport, Rhode Island; Gladys Moore Vanderbilt (Countess Laszlo Széchenyi, 1886–1965), by descent (sold by her heirs, Sotheby's, London, November 26, 1971, lot 71); purchased at that sale by J. Paul Getty.

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54. *Secrétaire*

Paris, circa 1824

Attributed to Alexandre-Louis Bellangé; possibly after designs by the marchand Philippe Claude Maëlrondt

Oak veneered with amaranth, thuya wood, ebony, and pewter; set with twelve hard-paste porcelain plaques; mirrored and painted glass; gilt-bronze mounts; *rouge griotte* marble top

The four porcelain plaques of the fall front are numbered 1, 2, 3, 4 on their reverse; the gilt-bronze collars at the bases of the legs are numbered 1, 2, 3, 4, 5, (?), 7, 8, 9, 10 and 11; the feet mounts are numbered 6 through 12; the leg sections are numbered 1 through 12. Inscribed on carcass, under oval porcelain plaque, *L'ovale ny les porcelaines n'ont point de marques.*

Height: 5 ft. $\frac{3}{8}$ in. (153.4 cm); Width: 2 ft. $10\frac{1}{16}$ in. (87.2 cm); Depth: 1 ft. $4\frac{1}{4}$ in. (42.6 cm)

Accession number 66.DA.1

PROVENANCE

Sold by M. Lapeyrière, *Receveur général des contributions du département de la Seine*, April 19, 1825, lot 97; reputedly purchased at that sale by Marie-Jean-Pierre-Hubert, duc de Cambacères, Paris; purchased from his heirs by Charles Michel, Paris, 1938; [W. Ball, New York, 1938]; purchased by J. Paul Getty, 1938.



54

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55

55. *Secrétaire*

(?) Paris, mid- to late nineteenth century; circular Sèvres porcelain plaque circa 1775. Oak veneered with mahogany, satinwood, and tulipwood; set with one soft-paste and seven hard-paste porcelain plaques; gilt-bronze mounts; white marble top. Stamped *LELEU*—a forged stamp for Jean-François Leleu—and *JME* at the top right and left corners of the back. Painted with *MA* under a crown, a false mark for Marie Antoinette, on back and bearing underneath a metal label stamped *HAMILTON PLACE*. Circular porcelain plaque painted on the reverse with the blue crossed *L*s of the Sèvres manufactory.

Height: 4 ft. 2 $\frac{5}{16}$ in. (128.8 cm); Width: 2 ft. 10 $\frac{1}{4}$ in. (87 cm); Depth: 1 ft. 2 in. (35.6 cm)

Accession number 63.DA.1

PROVENANCE

(?) Baron Lionel de Rothschild (1808–1874), Gunnersbury or New Court, Middlesex; Leopold de Rothschild (1845–1917), Hamilton Place, London, by 1889; Edmund de Rothschild (b. 1916), London; Frank Green, Esq., Ashwick House, Dulverton, Somerset (sold September 19, 1947); [Frank Partridge and Sons, Ltd., London]; purchased by J. Paul Getty, October 1950.

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TABLES

56. *Reading and Writing Table*

Paris, circa 1670–1675

Walnut and oak veneered with ivory, blue painted horn, and ebony; gilt-bronze moldings; steel; modern silk velvet

Height: 2 ft. 1 in. (63.5 cm); Width: 1 ft. 7 $\frac{1}{8}$ in. (48.5 cm); Depth: 1 ft. 2 in. (35.5 cm)

Accession number 83.DA.21

PROVENANCE

Made for Louis XIV; (?) Dupille de Saint-Severin, Paris (sold, Paris, February 21, 1785, lot 323); [Bernard Baruch Steinitz, Paris, 1982].

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56

57. **Table**

Paris, circa 1680

Attributed to Pierre Golle

Oak and rosewood veneered with ebony, satinwood, mahogany, tortoiseshell, pewter, and brass; gilded wood; gilt-bronze mounts

One drawer bears a paper label inked *N.55/48005*.

Height: 2 ft. 6½ in. (76.7 cm); Width: 1 ft. 4½ in. (42 cm); Depth: 1 ft. 2¼ in. (36.1 cm)

Accession number 82.DA.34

PROVENANCE

(?) Louis, Grand Dauphin of France; (?) H. Burgess (sold, Christie's, London, May 30, 1899, lot 49, for £22 ts.); Henry James Laird, Ardmore House, Blackheath Park, Middlesex (sold, Christie's, London, March 19, 1936, lot 147); private collection, Scotland (sold, Phillips, Glasgow, April 16, 1981, lot 305); [Alexander and Berendt, Ltd., London, 1981].

BIBLIOGRAPHY

Wilson, "Acquisitions 1982," no. 2, pp. 18–23, illus.; Wilson, *Selections*, no. 5, pp. 10–11, illus.; *Handbook* 1986, p. 145, illus.; Jacques Charles et al., *De Versailles à Paris: Le Destin des collections royales* (Paris, 1989), illus. p. 22, fig. 13; *Handbook* 1991, p. 158, illus.



57



Top

57

58. **Table**

Paris, circa 1680

Attributed to André-Charles Boulle

Oak veneered with tortoiseshell, pewter, brass, ebony, horn, ivory, boxwood, cherry, natural and stained sycamore, pear, thuya wood, satinwood, cedar, beech, and amaranth; gilt-bronze mounts

Height: 2 ft. 4⅜ in. (72 cm); Width: 3 ft. 7½ in. (110.5 cm); Depth: 2 ft. 5 in. (73.6 cm)

Accession number 71.DA.100

PROVENANCE

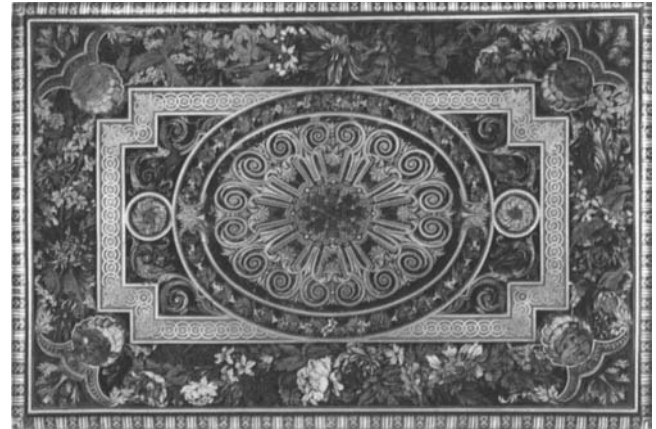
(?) Le Despencer Family, Mereworth Castle, Kent (sold, circa 1831, to Levy, Maidstone, Kent, £35); London art market, 1831; Richard, 2nd Duke of Buckingham and Chandos, Stowe House, Buckinghamshire (sold, Christie's, Stowe House, August 15 et seq., 1848, lot 256, to [Redfern] for £59); William Humble, 11th Baron Ward (created 1st Earl of Dudley, 1860, died 1885), 1848; William Humble, 2nd Earl of Dudley (died 1932), Dudley House, Park Lane, London; Sir Joseph C. Robinson, Bt., purchased with the contents of Dudley House; Dr. Joseph Labia (son-in-law of Sir Joseph C. Robinson), London (sold, Sotheby's, London, May 17, 1963, lot 137); [Ronald Lee, London, 1970]; [Alexander and Berendt, Ltd., London, 1971]; purchased by J. Paul Getty.

EXHIBITIONS

The Minneapolis Institute of Arts, June 29–September 3, 1972, no. 55.



58



Top

58

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Henry R. Forster, *The Stowe Catalogue: Priced and Annotated* (London, 1848), no. 256, p. 16; Michael Stürmer, *Handwerk und höfische Kultur: Europäische Möbelkunst im 18. Jahrhundert* (Munich, 1982), pp. 35, 215, illus.; Gillian Wilson, "A Late Seventeenth-Century French Cabinet at the J. Paul Getty Museum," *The Art Institute of Chicago Centennial Lecture: Museum Studies 10* (1983), pp. 119–131, illus.; Wilson, *Selections*, no. 4, pp. 8–9, illus.; Alvar González-Palacios, *Il Tempio del gusto: Le Arti decorative in Italia fra Classicismi e barocco* (Milan, 1986), no. 56, p. 26, illus.; *Handbook* 1986, p. 146, illus.; Pradère, *Les Ebénistes*, no. 301, p. 108, illus. p. 99, fig. 56; *Handbook* 1991, p. 160, illus.

59. Table

Paris, circa 1680
 Attributed to André-Charles Boulle
 Oak veneered with ebony, tortoiseshell, horn, pewter, brass, ivory, boxwood, walnut, satinwood or mahogany, amaranth, and stained sycamore; gilt-bronze mounts
 Height: 2 ft. 8¼ in. (82 cm); Width: 3 ft. 9⅞ in. (116.5 cm); Depth: 2 ft. 2 in. (66 cm)

Accession number 83.DA.22

PROVENANCE

[Bernheimer, Munich, 1920s]; Hermann, Graf von Arnim, Schloss Muskau, Saxony, taken to Munich, 1945.

BIBLIOGRAPHY

Hermann, Graf von Arnim and Willi Boelcke, *Muskau: Standesherrschaft zwischen*

Spree und Neisse (Berlin, 1978), illus. p. 27; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 2, p. 261, illus.; Pradère, *Les Ebénistes*, no. 302, p. 108.



59



60

60. Table (*bureau plat*)

Paris, circa 1710–1715

Attributed to André-Charles Boulle

Oak veneered with tortoiseshell, ebony, and brass; gilt-bronze mounts; leather top
 Height: 2 ft. 7¹¹/₁₆ in. (80.5 cm); Width: 3 ft. 2³/₄ in. (98.5 cm); Depth: 6 ft. 4⁹/₁₆ in. (195.4 cm)

Accession number 85.DA.23

PROVENANCE

Alexandre de Flahaut, comte de la Billarderie, or Charles Claude de Flahaut, comte d'Angiviller, Paris; by descent to Auguste-Charles-Joseph (1785–1870), comte de Flahaut de la Billarderie, Paris, and French ambassador to England 1860–1862; by descent to Emily de Flahaut, Baroness Keith and Nairne, Paris and London; (?) Lady Emily Fitzmaurice, London; A. E. H.

Digby, Esq. (sold, Sotheby's, London, June 22, 1951, lot 70); [Michel Meyer, Paris, 1985].

BIBLIOGRAPHY

“Le Meuble Boulle,” *Connaissance des arts* 2 (April 1952), p. 20; Stéphane Faniel et al., *Le XVIII^e siècle français* (Collection Connaissance des arts, Paris, 1958), p. 60, fig. 6; “Acquisitions/1985,” *GettyMusJ* 14 (1986), no. 193, p. 243, illus.; Pradère, *Les Ebénistes*, no. 82, p. 102, illus. p. 78, fig. 27.

61. Table (*bureau plat*)

Paris, circa 1725

Attributed to the workshops of André-Charles Boulle

Oak and pine veneered with *satiné rouge* and amaranth; modern leather top; gilt-bronze mounts

Black and white chalk drawing, possibly for a corner mount, on an interior panel.

Height: 2 ft. 6⁷/₈ in. (76.5 cm); Width: 6 ft. 7⁷/₈ in. (202.2 cm); Depth: 2 ft. 11¹/₄ in. (89.5 cm)

Accession number 67.DA.10

PROVENANCE

H. H. A. Josse, Paris (sold, Galerie Georges Petit, Paris, May 29, 1894, lot 152); purchased at that sale by Edouard Chappey, Paris (sold privately after 1900); Ernest Cronier, Paris (sold, Galerie Georges Petit, Paris, December 4–5, 1905, lot 135, to [Jacques Seligmann, Paris]); François Coty, Paris (sold, Galerie Jean Charpentier, Paris, November 30–December 1, 1936, lot 84, to [B. Fabre et Fils, Paris]); confiscated by the Third Reich, 1940–1945; [Cameron, London, 1949]; purchased by J. Paul Getty, 1949.

EXHIBITIONS

Paris, “Le Mobilier à travers les ages aux grand et Petit Palais,” *Exposition universelle de 1900*, no. 2904; Paris, *Exposition rétrospective de l'art français des origines à 1800*, 1900, p. 299, illus. p. 188.



61



62

BIBLIOGRAPHY

Alfred de Champeaux, *Portefeuille des arts décoratifs 7ème année* (Paris, 1884–1885), pl. 578; Emile Molinier, *Histoire générale des arts appliqués à l'industrie du XV^e à la fin du XVIII^e siècle*, vol. 3, *Le Mobilier au XVII^e et au XVIII^e siècle* (Paris, 1896), illus. p. 99; Frantz Marcou and Emile Moliner, *Catalogue officiel illustré de l'exposition rétrospective de l'art français des origines à 1800* (Paris, 1900), illus. pp. 113–114 and fol. 60; Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période 10* (Paris, 1919), pp. 113–114, 136–137, 145; Adolf Feulner, *Kunstgeschichte des Möbels seit dem Altertum* (Berlin, 1927), p. 314; Getty, *Collecting*, pp. 142–143, illus.; Pierre Verlet, *La Maison du XVIII^e siècle en France: Société,*

décoration, mobilier (Paris, 1966), no. 133, pp. 168–169, illus.; Claude Frégnac, *Les Styles français*, vol. 1 (Paris, 1975), p. 179, illus.; Wilson, *Selections*, no. 10, pp. 20–21, illus.

62. **Writing and Card Table**

Paris, circa 1725

Oak and pine veneered with *satiné rouge* and kingwood; walnut drawers; gilt-bronze mounts; modern silk velvet

Closed Height: 2 ft. 6¼ in. (76.8 cm);

Width: 3 ft. 3⅞ in. (101.3 cm); Depth:

1 ft. 8¼ in. (51.4 cm); Opened Height:

2 ft. 5⅞ in. (74 cm); Width: 3 ft. 3⅞ in.

(101.3 cm); Depth: 3 ft. 4 in. (101.6 cm)

Accession number 75.DA.2

PROVENANCE

Jane, Countess of Westmorland (wife of the 10th Earl, married 1800, died 1857), Cotterstock Hall, Northamptonshire, from the late eighteenth century; Lieutenant Colonel Hon. Henry Fane (son of Jane, Countess of Westmorland; died 1857), Cotterstock Hall; Henry Dundas, 5th Viscount Melville (cousin of Hon. Henry Fane, died 1904), Cotterstock Hall; Dundas family, Melville Castle, Scotland, until 1967; [Alexander and Berendt, Ltd., London]; [French and Co., New York]; purchased by J. Paul Getty.



63

63. **Table (*bureau plat*)**

Paris, circa 1735

Attributed to the workshops of André-Charles Boulle

Oak veneered with tulipwood; modern leather top; gilt-bronze mounts

Height: 2 ft. 7 $\frac{7}{8}$ in. (81 cm); Width: 6 ft. 4 $\frac{1}{4}$ in. (193.7 cm); Depth: 3 ft. 1 $\frac{1}{2}$ in. (95.2 cm)

Accession number 55.DA.3

PROVENANCE

F. F. Uthemann, St. Petersburg, late nineteenth century; in Helsinki by 1921; Edith and Sir Alfred Chester Beatty (1875–1968), London; purchased by J. Paul Getty.

EXHIBITIONS

Oslo, Norway, The Nasjonalgalleriet, on loan, 1921–1923.



64

64. **Table (*bureau plat*)**

Paris, circa 1745–1749

Attributed to Joseph Baumhauer

Oak veneered with *satiné rouge*; modern leather top; gilt-bronze mounts

All mounts stamped with the crowned C for 1745–1749.

Height: 2 ft. 7 $\frac{1}{16}$ in. (78.9 cm); Width: 5 ft. 11 $\frac{3}{8}$ in. (181.3 cm); Depth: 3 ft. 3 $\frac{3}{8}$ in. (100.7 cm)

Accession number 71.DA.95

BIBLIOGRAPHY

Alexandre Benois, "La collection de M. Utheman à St.-Petersbourg," *Starye gody* (April 1908), p. 181, illus.; Getty, *Collecting*, p. 143, illus. p. 142; Alexandre Pradère, "Le Maître aux Pagodes," *L'Estampille-L'Objet d'art* 256 (March 1992), pp. 22–44, illus. p. 35, fig. 17, p. 36, and no. 22, p. 43.

PROVENANCE

(?) Empress Elizabeth of Russia, given to her by Louis XV, 1745, or purchased by Count Vorontsov, St. Petersburg, in Paris, 1745; Empress Catherine II of Russia by descent, 1762, or purchased with the Vorontsov Palace; Helen, Duchess of Mecklenburg-Strelitz (Princess of Saxe-Altenburg), Cabinet de la Souveraine, Chinese Palace, Oranienbaum (near St. Petersburg), by 1904; [Duveen Brothers, New York, 1935]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan, by 1935 (sold, Christie's, London, June 24, 1971, lot 98); purchased at that sale by J. Paul Getty.

EXHIBITIONS

St. Petersburg, *Exposition rétrospective d'objets d'art à Saint-Petersbourg*, 1904, pp. 229, 231, illus. p. 232.

BIBLIOGRAPHY

Denis Roche, *Le Mobilier français en Russie* (Paris, 1912), vol. 1, pl. 18; Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), p. ix, illus.; André Boutemy, "L'Ébéniste Joseph Baumhauer," *Connaissance des arts* 157 (March 1965), illus. p. 88; Jean-Dominique Augarde, "1749 Joseph Baumhauer, ébéniste privilégié du roi," *L'Estampille* 204 (June 1987), pp. 15-45, fig. 3; Pradère, *Les Ebénistes*, no. 27, p. 245.

65. Table (*bureau plat*)

Paris, circa 1745-1749

By Bernard II van Risenburgh

Oak veneered with tulipwood and ebony; modern leather top; gilt-bronze mounts
Stamped *B.V.R.B.* underneath. Some of the mounts stamped with the crowned *C* for 1745-1749.



65

Height: 2 ft. 7 in. (78.7 cm); Width:
5 ft. 4½ in. (163.8 cm); Depth: 2 ft. 7⅞ in.
(79.6 cm)

Accession number 78.DA.84

PROVENANCE

Henry Hirsch, London (sold, Christie's, London, June 11, 1931, lot 171); [J. M. Botibol, London, 1931]; purchased by J. Paul Getty, 1931.

BIBLIOGRAPHY

André Boutemy, "B.V.R.B. et la morphologie de son style," *Gazette des beaux-arts* 49 (March 1957), pp. 165-167; Barry Shifman, "A Newly-Found Table by Edward Holmes Baldock," *Apollo* 119 (January 1984), pp. 38-42, illus.; Kjellberg, *Dictionnaire*, p. 139.

66. Mechanical Writing and Toilet Table

Paris, circa 1750

By Jean-François Oeben

Oak veneered with tulipwood, amaranth, *satiné rouge*, kingwood, and various stained woods; iron mechanism; gilt-bronze mounts
Stamped *J.F.OEBEN* and *JME* underneath.
Height: 2 ft. 4¾ in. (73 cm); Width:
2 ft. 5⅞ in. (73.9 cm); Depth: 1 ft. 2⅞ in.
(37.8 cm)

Accession number 70.DA.84

PROVENANCE

[B. Fabre et Fils, Paris]; [Cameron, London]; purchased by J. Paul Getty, 1949.



66



Top

66

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 123, illus.; André Boutemy, "Jean-François Oeben Méconnu," *Gazette des beaux-arts* 63 (April 1964), pp. 207-224, illus. p. 215, fig. 23; Getty, *Collecting*, p. 153, illus.; Kjellberg, *Dictionnaire*, p. 619.



67



Top

67

67. Writing and Toilet Table

Paris, circa 1754

By Jean-François Oeben

Oak veneered with kingwood, tulipwood, amaranth, boxwood, sycamore, pear, satinwood, lemon, padouk, and stained hornbeam; leather; silk fabric lining; gilt-bronze mounts

Stamped *J.F.OEBEN* twice underneath table and inscribed in ink *No. 4*. Label underneath table printed *Mrs John D. Rockefeller, Jr.*; label inside drawer inked *C.64781J.D.R.JNR/10 West Fifty-fourth Street, New York*.

Height: 2 ft. 4 in. (71.1 cm); Width: 2 ft. 7½ in. (80 cm); Depth: 1 ft. 4⅞ in. (42.8 cm)

Accession number 71.DA.103

PROVENANCE

John George Murray (1871–1917), Marquess of Tullibardine, 8th Duke of Atholl, Scotland; Mary Gavin (Hon. Mrs. Robert Baillie-Hamilton), by inheritance; Lady Harvey, London, by inheritance; [Lewis and Simmons, Paris]; Judge Elbert H. Gary, New York (sold, American Art Association, April 21, 1928, lot 272, when the above provenance was given); [Duveen Brothers, New York]; [Raymond Kraemer, Paris]; Martha Baird (Mrs. John D. Rockefeller, Jr.) (sold, Parke-Bernet, New York, October 23, 1971, lot 712); [The Antique Porcelain Co., New York]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Wilson, *Selections*, no. 27, pp. 54–55, illus.; *Handbook* 1986, p. 166, illus.; Pradère, *Les Ebénistes*, illus. p. 255, fig. 264; Kjellberg, *Dictionnaire*, p. 619; *Handbook* 1991, p. 182, illus.**68. Writing Table**

Paris, circa 1755

By Bernard II van Risenburgh

Oak and pine veneered with tulipwood, kingwood, amaranth, and laburnum; modern leather panel; gilt-bronze mounts

Stamped *B.V.R.B.* and *JME* twice under the front rail. A label pasted underneath printed *Londesborough* under a coronet. Another label printed *J.J.ALLEN, Ltd., Furniture Depositories, LONDON* and stenciled *Countess Londesborough*.

68

Height: 2 ft. 5½ in. (74.9 cm); Width: 3 ft. 1⅞ in. (96.2 cm); Depth: 1 ft. 10¼ in. (57.6 cm)

Accession number 65.DA.1

PROVENANCE

Lady Grace Adelaide Fane (Countess of Londesborough, wife of the 2nd Earl, married 1887, died 1933), London (sold, Hampton and Sons, London, July 24, 1933, lot 123); [J. M. Botibol, London, by 1937]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 119, illus.; Getty, *Collecting*, p. 149, illus.; Kjellberg, *Dictionnaire*, p. 139.



69

69. **Table**

Paris, circa 1760

By Adrien Faizelot-Delorme

Oak veneered with amaranth and green stained burr yew; modern silver fittings in drawer for ink, sand, and sponge; gilt-bronze mounts

Stamped *DELORME* twice and *JME* once on drawer panel.

Height: 2 ft. 3⅞ in. (68.9 cm); Width: 11⅞ in. (29.4 cm); Depth: 9⅞ in. (24.4 cm)

Accession number 72.DA.64

PROVENANCE

Paris art market, early 1970s; [Rosenberg and Stiebel, Inc., New York, 1972]; purchased by J. Paul Getty.



70

70. **Card Table**

Paris, circa 1760

By Jean-François Oeben

Oak veneered with tulipwood, kingwood, and green stained burr wood; modern baize lining; gilt-bronze mounts

Stamped *J.FOEBEN* beneath.

Height: 2 ft. 3¼ in. (70.5 cm); Width: 2 ft. 9½ in. (85 cm); Depth: 1 ft. 2½ in. (36.8 cm)

Accession number 71.DA.105

PROVENANCE

Probably purchased by Sir Charles Mills or his son Charles Henry, created Lord Hillingdon in 1886, Essex; Charles, 4th Lord Hillingdon (born 1922), Essex, by descent (sold, Christie's, London, May 14, 1970, lot 102); [Frank Partridge, Ltd., London, 1970]; [French and Co., New York]; purchased by J. Paul Getty.

71. **Table**

Table: Paris, early twentieth century
 Porcelain: Sèvres manufactory, 1761
 Carcase perhaps by an imitator of Bernard II van Risenburgh; porcelain top painted by Charles-Nicolas Dodin after a design by François Boucher
 Painted oak; set with a soft-paste porcelain plaque; gilt-bronze mounts
 Stamped *B.V.R.B.* and *JME* underneath drawer. Underside of the porcelain plaque painted with the blue crossed *L's* of the Sèvres manufactory enclosing the date letter *I* for 1761, and with the painter's mark *k*.
 Height: 2 ft. 2 $\frac{3}{8}$ in. (66.9 cm); Width: 1 ft. 1 $\frac{5}{8}$ in. (34.6 cm); Depth: 11 $\frac{1}{8}$ in. (28.3 cm)
 Accession number 70.DA.85

PROVENANCE

Porcelain *Plateau* only: (?) Miss H. Cavendish-Bentinck (offered for sale, Christie's, London, March 3, 1893, lot 123, bought in); (?) John Cockshut, Esq. (sold after his death, Christie's, London, March 11, 1913, lot 92, to Harding). Table mounted with *Plateau*: Private English collection; [Rosenberg and Stiebel, Inc., New York, 1949]; purchased by J. Paul Getty, 1949.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 118, illus.; Getty, *Collecting*, p. 148, illus.; Hans Huth, *Lacquer of the West: The History of a Craft and an Industry, 1550-1950* (Chicago and London, 1971), p. 93, caption p. 145, fig. 231; Adrian Sassoon, "New Research on a Table



71



Top

71

Stamped by Bernard van Risenburgh," *GettyMusJ* 9 (1981), pp. 167-174, figs. 1-5, 8-9; Antoinette Fäy-Hallé et al., *François Boucher* (The Metropolitan Museum of Art, New York, 1986), no. 97, p. 355; Savill, *Sèvres*, vol. 2, n. 2f, p. 812; Kjellberg, *Dictionnaire*, p. 139; Sassoon, *Vincennes and Sèvres Porcelain*, no. 32, pp. 162-165, illus. pp. 163, 165.

72. **Toilet Table**

Paris, circa 1760-1765
 Attributed to Jean-François Leleu
 Oak veneered with kingwood, tulipwood, pear, satinwood, lemon, padouk, amaranth, sycamore, boxwood, and ebony; gilt-bronze mounts

The number 499 cast into the reverse of each mount. Paper label inked *B.F.A.C. 1913 Meyer Sassoon Esq.* inside drawer. Paper label printed *BURLINGTON FINE ARTS CLUB EXHIBITION OF THE FRENCH SCHOOL OF THE XVIIIITH CENT. 1913*, and another label inked *Mr. A. Barker présenté par M. Chenue, 24 Rue ... des petits Champs....* underneath table.
 Height: 2 ft. 3 $\frac{3}{8}$ in. (70.2 cm); Width: 1 ft. 10 $\frac{3}{8}$ in. (56.9 cm); Depth: 1 ft. 3 $\frac{3}{8}$ in. (40.3 cm)

Accession number 72.DA.49

PROVENANCE

[Alexander Barker, Esq.], probably acquired in Paris (sold, Christie's, London, June 11, 1874, lot 693); (?) Edmund, 1st Lord Grimsthorpe (1816-1905); Leopold George Frederick, 5th Viscount Clifden (sold,

Robinson and Fisher, May 21 et seq., 1895, lot 606, to [Seligmann, Paris], for 750 guineas); Mr. and Mrs. Meyer Sassoon, Pope's Manor, Berkshire; Violet Sassoon (Mrs. Derek C. Fitzgerald), Heathfield Park, Sussex (offered for sale, Sotheby's, London, November 22, 1963, lot 132, bought in; sold, Christie's, London, March 23, 1972, lot 88); purchased at that sale by J. Paul Getty.

EXHIBITIONS

London, The Burlington Fine Arts Club, 1913; London, Morton Lee and Mallet and Sons, *The Royal Cabinetmakers of France*, July 1951, no. 8, illus.



72



73

73. Console Table

Paris, circa 1765–1770

Design by Victor Louis; table attributed to Pierre Deumier

Silvered and gilt bronze; *bleu turquin* marble top

Each gilt-bronze element is stamped with the letter *B*.

Height: 2 ft. 7 $\frac{7}{8}$ in. (83.5 cm); Width: 4 ft. 3 in. (129.5 cm); Depth: 1 ft. 8 $\frac{1}{2}$ in. (52 cm)

Accession number 88.DF.118

PROVENANCE

Arturo Lopez-Willshaw, Paris (sold, Sotheby's, Monaco, June 23, 1976, lot 108);

purchased at that sale by The British Rail Pension Fund.

BIBLIOGRAPHY

François-Georges Pariset, "Jeszcze o Pracach Wiktora Louisa Dla Zamku Warszawskiego," *Biuletyn Historii Sztuki*, Nr. 2, Rok 24 (1962), pp. 141, 154; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 73, p. 142, illus.; David Harris Cohen, "The *Chambre des Portraits* Designed by Victor Louis for the King of Poland," *GettyMusJ* 19 (1991), pp. 75–98, illus. p. 89, fig. 23a; *Handbook* 1991, p. 187, illus.



74

74. Table

Table: Paris, circa 1770

Porcelain: Sèvres manufactory, 1764

Attributed to Martin Carlin

Oak veneered with tulipwood, ebony, and holly; set with four soft-paste porcelain plaques; gilt-bronze mounts; white marble lower shelf

The circular porcelain plaque painted on the reverse with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *L* for 1764.

Height: 2 ft. 3¼ in. (70.5 cm); Diameter: 1 ft. 3⅞ in. (39.1 cm)

Accession number 70.DA.74

PROVENANCE

Alfred de Rothschild, Halton, Buckinghamshire, after 1884; Almina Wombwell (daughter of Alfred de Rothschild, Countess of Carnarvon, wife of the 5th Earl, married 1895, died 1969), 1918; [Henry Symons and Co., London, 1919]; [French and Co., New York, 1919]; Mortimer L. Schiff, New York, 1919 (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 52); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Pradère, *Les Ebénistes*, no. 70, p. 359; Kjellberg, *Dictionnaire*, pp. 158, 162; Sassoon, *Vincennes and Sèvres Porcelain*, no. 33, pp. 166–169, illus. pp. 167–169.

75. Table

Table: Paris, circa 1773

Porcelain: Sèvres manufactory, 1773

Table by Martin Carlin; circular porcelain plaque attributed to Jacques-François Micaud

Oak veneered with tulipwood, holly, and ebony; set with four soft-paste porcelain plaques; gilt-bronze mounts
Table stamped *M. CARLIN* and *JME* underneath. Circular plaque painted with the blue crossed *L*'s of the Sèvres manufactory, the date 1773, and the painter's mark *X*.

Height: 2 ft. 5 in. (73.5 cm); Diameter: 1 ft. 3¼ in. (40 cm)

Accession number 70.DA.75



75

PROVENANCE

Alfred de Rothschild, Halton, Buckinghamshire, after 1884; Almina Wombwell (daughter of Alfred de Rothschild; Countess of Carnarvon, wife of the 5th Earl, married 1895, died 1969), 1918; [Henry Symons and Co., London, 1920]; [French and Co., New York, 1920]; Mortimer L. Schiff, New

York, 1920 (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 51); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 128, illus.; Getty, *Collecting*, p. 158; Dorothée Guillemé-Brulon, "Un décor pour les meubles," *L'Estampille* 165 (January 1984), pp. 18-30, illus. p. 24; Pradère, *Les Ebénistes*, no. 69, p. 359; Kjellberg, *Dictionnaire*, pp. 158, 162; Sassoon, *Vincennes and Sèvres Porcelain*, no. 34, pp. 170-172, illus. pp. 171-173.

76 Music Stand

Paris, circa 1770-1775

Attributed to Martin Carlin

Oak veneered with tulipwood and pearwood; incised with colored mastics; gilt-bronze mounts

Stamped *JME* under oval shelf.

Maximum Height: 4 ft. 10½ in. (148.6 cm);

Minimum Height: 3 ft. 1 in. (94.2 cm);

Width: 1 ft. 7¼ in. (50.2 cm); Depth: 1 ft. 2½ in. (36.8 cm)

Accession number 55.DA.4

PROVENANCE

Sir Robert Abdy, Bt., London; Edith and Sir Alfred Chester Beatty (1875-1968), London; purchased by J. Paul Getty.



76

BIBLIOGRAPHY

Paul Wescher, "An Inlaid Music Stand by Martin Carlin and Related Pieces," *Bulletin of the J. Paul Getty Museum of Art* (1959), vol. 1, no. 2, pp. 16-32, illus.; F. J. B. Watson, *Louis XVI Furniture* (New York, 1960), no. 125, pp. 130-131, illus.; Verlet et al., *Chefs d'oeuvre*, pp. 125-126, illus.; Getty, *Collecting*, p. 156, illus.



77

77. Table (*bureau plat*)

Paris, 1777

By Jean-Henri Riesener

Oak veneered with satinwood and amaranth;

modern leather top; gilt-bronze mounts

Underside of table painted in black with the

partly obliterated French royal inventory

mark *No. 2905*. Stamped under same panel,

in the form of a circle that is half cut away,

[*GARDE-MEUB*]*LE DE LA REINE* enclosing

the monogram *MA*. Also painted under-

neath table is a crown that originally

appeared over the letters *CT*, which are

now cut away.

Height: 2 ft. 5½ in. (74.9 cm); Width:

4 ft. 5½ in. (135.9 cm); Depth: 2 ft. 3⅞ in.

(70.8 cm)

Accession number 71.DA.102

PROVENANCE

Ordered by Marie-Antoinette for the *cabinet* of Louis XVI in the Petit Trianon, Versailles, and delivered on August 6, 1777 (sold, Versailles, August 25, 1793 to August 11, 1794, lot 828, for 600 *livres* to Dumont); [Frank Partridge and Sons, Ltd., London, 1967-1971]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes* (Fribourg, 1974), vol. 1, no. 69; vol. 2, no. 103; Christian Baulez and Denise Ledoux-Lebard, *Il mobile Francese dal Luigi XVI all'art decó* (Milan, 1981), p. 12, fig. 12; Jacques Charles et al., *De Versailles à Paris: Le Destin des collections royales*, (Paris, 1989), illus. p. 191; Kjellberg, *Dictionnaire*, p. 712; Pierre Verlet, *Le Mobilier royal français*, vol. 4, *Meubles de la couronne conservés en Europe et aux Etats-Unis* (Paris, 1990), pp. 80–82, illus. pp. II, 81.

78. **Toilet Table**

Paris, circa 1777–1780

Oak and pine veneered with tulipwood and stained holly; marquetry panels of amaranth, satinwood, pearwood, tulipwood, applewood, ebony, and other stained fruitwoods; gilt-bronze mounts

Height: 2 ft. 4 1/8 in. (71.3 cm); Width: 2 ft. 7 3/4 in. (80.6 cm); Depth: 2 ft. 8 1/8 in. (83 cm)

Accession number 72.DA.67

PROVENANCE

Sir Albert Edward Primrose, 6th Earl of Rosebery (sold, Christie's, London, December 2, 1971, lot 112); [French and Co., New York, 1971]; purchased by J. Paul Getty.



78

BIBLIOGRAPHY

Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes* (Fribourg, 1974), vol. 2, pp. 498–499.

79. **Writing Table (bureau plat)**

Table: Paris, circa 1778

Porcelain: Sèvres manufactory, circa 1778

The table by Martin Carlin; at least seven Sèvres porcelain plaques gilded by Jean-Baptiste-Emmanuel Vandé père. Oak veneered with tulipwood; set with fourteen soft-paste porcelain plaques; modern leather top; gilt-bronze mounts. Stamped *M. CARLIN* (partly effaced) and *JME* under front-right rail. Printed paper trade label of Dominique Daguerre underneath left-rear rail; three Russian inventory numbers painted on carcass; central drawer contains a paper label inked with the

twentieth-century Duveen inventory number 29615. Porcelain plaques marked variously (not all are marked) with the crossed *L*'s of the Sèvres manufactory in red, the date letters *AA* for 1778, Vandé's mark *VD*, and paper labels printed with the crossed *L*'s and inked with the prices of 30 and 96 [*livres*].

Height: 2 ft. 6 1/2 in. (77.5 cm); Width: 4 ft. 3 3/8 in. (131.2 cm); Depth: 2 ft. 3/8 in. (62 cm)

Accession number 83.DA.385

PROVENANCE

Grand Duchess Maria-Feodorovna of Russia (later czarina of Paul I), purchased in 1782 from the *marchand-mercier* Dominique Daguerre in Paris, installed in her *chambre à coucher* at Pavlovsk (near St. Petersburg), Russia; Russian Imperial Collections, Palace of Pavlovsk; [Duveen and Co., New York], purchased in 1931 from the Soviet government; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan, 1931 (sold, Christie's, London, June 24, 1971, lot 135); Habib Sabet, Geneva, 1971 (sold, Christie's, London, December 1, 1983, lot 54).

BIBLIOGRAPHY

Alexandre Benois, *Les Trésors d'art en Russie* (St. Petersburg, 1907), vol. 7, p. 186, pl. 20; Denis Roche, *Le Mobilier français en Russie* (Paris, 1913), vol. 2, pl. 55; Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), introduction p. vii



79

and non-paginated entry, illus.; Duveen and Co., *A Catalogue of Works of Art in the Collection of Anna Thomson Dodge* (Detroit, 1939), vol. 1, introduction pp. xv-xvi and non-paginated entry, illus.; Carl Dauterman et al., *Decorative Art from the S. H. Kress Collection at the Metropolitan Museum of Art* (London, 1964), pp. 112, 114, 130; Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge," *Connoisseur*

177, no. 711 (May 1971), pp. 34-36, illus.; Sassoon, "Acquisitions 1983," no. 10, pp. 201, 204-207, illus.; *Handbook* 1986, p. 174, illus.; Savill, *Sèvres*, vol. 2, p. 887; nn. 83, 87, p. 901; Pradère, *Les Ebénistes*, no. 39, p. 358; Kjellberg, *Dictionnaire*, pp. 160, 162, illus. p. 157; Sassoon, *Vincennes and Sèvres Porcelain*, no. 39, pp. 188-192, illus. pp. 189-192.

CARVED TABLES

80. Table

French, circa 1660-1670

Gessoed and gilded walnut; modern paint

Height: 2 ft. 8½ in. (77.5 cm); Width:
3 ft. 3½ in. (100.3 cm); Depth: 2 ft. 3 in.
(68.5 cm)

Accession number 87.DA.7

PROVENANCE

[Bernard Baruch Steinitz, Paris, 1986].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),
no. 65, p. 176, illus.



80

81. **Table or Stand**

Paris, circa 1700–1715
 Gessoed and gilded oak
 Height: 2 ft. 4½ in. (72.5 cm); Width:
 2 ft. 6½ in. (77 cm); Depth: 1 ft. 8½ in.
 (52 cm)
 Accession number 90.DA.23

PROVENANCE

English private collection; London art market; [B. Fabre et Fils, Paris, 1989].

BIBLIOGRAPHY

“Acquisitions/1990,” *GettyMusJ* 19 (1991), no. 55, p. 161, illus.



81



82

82. **Console Table**

Paris, circa 1725
 Gessoed and gilded oak; *lumachella pavonazza* marble top
 Pasted under back rail, the remains of a printed label, 102, *George Street, Portman Square, W1*.
 Height: 2 ft. 10⅜ in. (87.3 cm); Width:
 4 ft. 11⅞ in. (152.1 cm); Depth: 1 ft. 11¼ in.
 (59.1 cm)
 Accession number 72.DA.68

PROVENANCE

Christie Robert, London, circa 1885–1916; Baroness van Zuylen van Nyevelt van de Haar, Paris, by 1964 (sold, Palais Galliera, Paris, June 8, 1971, lot 77); [Rosenberg and Stibel, Inc., New York, 1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Eveline Schlumberger, “En Hommage à Gérard Mille: l’appartement qui illustre le mieux le style baroque qui couronna sa carrière de décorateur,” *Connaissance des arts* 146 (April 1964), illus. p. 71.

83. **Console Table**

Paris, circa 1725–1730
 Gessoed and gilded oak and pine;
 marble top
 Height: 2 ft. 10⅞ in. (87.5 cm); Width:
 2 ft. 3 in. (68.5 cm); Depth: 1 ft. 3¼ in.
 (40 cm)
 Accession number 85.DA.125

PROVENANCE

[Gerard Kerin, London] (sold, Christie’s, London, July 1, 1982, lot 42); [Didier Aaron, Paris]; [Rosenberg and Stibel, Inc., New York].

BIBLIOGRAPHY

“Acquisitions/1985,” *GettyMusJ* 14 (1986), no. 194, p. 244, illus.



83



84

Height: 2 ft. 10½ in. (87.6 cm); Width:
6 ft. 5⅝ in. (197.1 cm); Depth: 3 ft. 9⅝ in.
(115.8 cm)

Accession number 72.DA.58

PROVENANCE

(?) Baroness Lionel de Rothschild (née
Charlotte von Rothschild), Gunnersbury
Park, Middlesex; Alfred de Rothschild
(1842–1918), Halton, Buckinghamshire, by
1884; by descent to Edmund de Rothschild
(b. 1916), Exbury, Hampshire; [Frank
Partridge and Sons, Ltd., London, 1972];
[French and Company, New York, on con-
signment from Frank Partridge and Sons,
Ltd., London]; purchased by J. Paul Getty.

84. **Side Table**

Paris, circa 1730

Gessoed and gilded oak; *brèche violette* top

Height: 2 ft. 11⅛ in. (89.3 cm); Width:
5 ft. 7 in. (170.2 cm); Depth: 2 ft. 8 in.
(81.3 cm)

Accession number 79.DA.68

PROVENANCE

Vicomtesse de B..., Paris (sold, Hôtel
Drouot, Paris, April, 26, 1923, lot 21);
[François-Gérard Seligmann, Paris].

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
no. 3, pp. 5–6, illus.; *Handbook* 1986, p. 154,
illus.; *Handbook* 1991, p. 168, illus.

85. **Center Table**

Top: See entry no. 320 under

Italian Furniture

Support: Paris, circa 1745

Gessoed and gilded wood



85



86

86. **Console Table**

Paris, circa 1750–1755

Design closely related to the work of
Contant d'Ivry (1698–1777)

Gessoed and gilded oak; modern marble top

Height (without top): 3 ft. ¼ in. (92.1 cm);
Width: 5 ft. 8¾ in. (174.6 cm); Depth:
2 ft. 3¾ in. (70.5 cm)

Accession number 91.DA.21

PROVENANCE

The Barons of Hastings, Melton Constable, Norfolk; by descent to the 21st Baron, Sir Albert Edward Delaval (sold with the house in 1940 to the Duke of Westminster); Roger Gawn, Melton Constable, Norfolk (sold, Christie's, London, December 4, 1986, lot 96); [Jonathan Harris, London].

BIBLIOGRAPHY

Pallot, *L'Art du siège*, illus. p. 155; "Acquisitions/1991," *GettyMusJ* 20 (1992), no. 77, p. 174, illus.

87. **Console Table**

Paris, circa 1775

Gessoed, painted, and gilded oak; *bleu turquin* marble top

Height: 2 ft. 9¼ in. (85.7 cm); Width: 3 ft. 5¼ in. (104.7 cm); Depth: 1 ft. 6¼ in. (46.3 cm)

Accession number 89.DA.29

PROVENANCE

[Kraemer et Cie, Paris].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 56, p. 195, illus.



87



88

88. **Console Table**

Paris, circa 1780

After designs by Richard de Lalonde.

Painted walnut

Height: 2 ft. 9 in. (84 cm); Width: 2 ft. 9 in. (84 cm); Depth: 1 ft. ¾ in. (32.5 cm)

Accession number 91.DA.16

PROVENANCE

[B. Fabre et Fils, Paris, 1990].

BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 73, p. 173, illus.

SEAT FURNITURE

89. **Pair of Settees**

Settee .1: French, circa 1700

Settee .2: English, circa 1830

Gessoed and gilded wood; modern upholstery

Height: 3 ft. 10⅞ in. (117.1 cm); Width: 6 ft. 11¼ in. (212.7 cm); Depth: 2 ft. 1 in. (63.6 cm)

Accession number 78.DA.100.1-2

PROVENANCE

Sir Ivor Churchill Guest, Viscount Wimbourne (born 1873), Ashby St. Ledgers, Northampton, England; [Frank Partridge, Ltd., London]; purchased by J. Paul Getty for Sutton Place, Surrey, 1968; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.



One of a pair

89

EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 529, illus.; Woodside, California, Filoli, on loan, 1979–1991.

Both paper labels are partially covered by a second, round label printed with *A La Vieille Russie*.

Height: 1 ft. 6½ in. (47 cm); Width: 2 ft. 1 in. (63.5 cm); Depth: 1 ft. 6⅞ in. (48 cm)

Accession number 84.DA.970

PROVENANCE

Pierre Crozat (1661–1740), *trésorier de France à Paris* in 1704; by descent to his niece Antoinette-Louise-Marie Crozat de Thiers, comtesse de Béthune-Pologne (1731–1809); by descent to the families of La Tour du Pin and de Chabrillan; by descent to le comtesse Armand de Caumont La Force, née Anne-Marie de Chabrillan (1894–1983) and her son, le comte Robert-Henry de Caumont La Force, at the Château de

Thugny (Ardennes); [(?) David Zork Co., Chicago, Illinois]; [A La Vieille Russie, New York, 1984].

EXHIBITIONS

Reims, France, Palais archiepiscopal, 1876, (?) no. 267, lent by M. le comte de Chabrillan [information: P. Leperlier].

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 48, p. 176, illus.; Jean Feray, “Le Mobilier Crozat,” *Connaissance des arts* 429 (November 1987), pp. 67–68, n. 2; “The Crozat Suite,” *Christie’s Review of the Season 1988* (Oxford, 1989), pp. 214–215; Daniel Alcouffe, “Les récentes acquisitions des musées nationaux, Musée du Louvre, ‘Deux fauteuils du mobilier Crozat,’” *La Revue du Louvre et des Musées de France* 4 (1989), p. 264; Daniel Alcouffe, “Paire de Fauteuils,” *Louvre: Nouvelles acquisitions du département des objets d’art, 1985–1989* (Paris, 1990), no. 67, pp. 140–142.



90

90. **Stool (tabouret)**

Paris, circa 1710–1720

Gessoed and gilded walnut; modern leather upholstery

Stamped *GHC* under each side rail. The stool bears two paper labels, one glued to the inside of each side rail, printed with *From the David Zork Company / Exclusive Furniture and Decoration / 201–207 North Michigan Boulevard / Chicago, Illinois*.



One of four

91

91. **Four Armchairs (*fauteuils à la reine*)**

Paris, circa 1735

Gessoed and gilded walnut, modern silk velvet upholstery

Height: 3 ft. 5¼ in. (104.8 cm); Width: 2 ft. 1¼ in. (64.1 cm); Depth: 1 ft. 10¼ in. (57.8 cm)

Accession number 75.DA.8.1-4

PROVENANCE

Hubert de Givenchy, Paris; [Jacques Kugel, Paris]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Pallot, *L'Art du siège*, p. 108, illus.92. **Desk Chair (*fauteuil de cabinet*)**

Paris, circa 1735

Attributed to Etienne Meunier

Walnut; leather upholstery; velvet pocket linings; brass studs

Height: 2 ft. 11¾ in. (90.8 cm); Width: 2 ft. 4 in. (71.1 cm); Depth: 2 ft. 1¼ in. (64.1 cm)

Accession number 71.DA.91

PROVENANCE

[Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 48); purchased at that sale by J. Paul Getty.



92



One of two

93

93. **Two Armchairs (*fauteuils*) and Two Side Chairs (*chaises*)**

Paris, circa 1735-1740

Gessoed and gilded beech; modern silk upholstery

Armchairs: Height: 3 ft. 7½ in. (110.5 cm); Width: 2 ft. 6⅞ in. (76.6 cm); Depth: 2 ft. 8⅞ in. (83.7 cm); Side Chairs: Height: 3 ft. 1 in. (94.1 cm); Width: 2 ft. ⅜ in. (62 cm); Depth: 2 ft. 3⅜ in. (69.4 cm)

Accession number 82.DA.95.1-4

PROVENANCE

Private collection, England, from the eighteenth century until 1979; [William Redford, London, 1979]; [Alexander and Berendt, Ltd., London, 1979].



94

BIBLIOGRAPHY

Sassoon, "Acquisitions 1982," no. 4, pp. 28-33, illus.; *Handbook* 1986, p. 156, illus. (one armchair); Pallot, *L'Art du siège*, p. 102, illus.; *Handbook* 1991, p. 171, illus. (one armchair).

94. **Pair of Armchairs (*fauteuils à la reine*) and One Settee**

Paris, circa 1750-1755

By Jean Avisse

Gessoed and gilded oak; modern upholstery

Each chair stamped *IAVISSE* beneath rear rail. Settee stamped *IAVISSE* twice beneath rear rail.

Each chair stamped *IAVISSE* beneath rear rail. Settee stamped *IAVISSE* twice beneath rear rail.



One of a pair

94

Chairs: Height: 3 ft. 5¼ in. (104.7 cm); Width: 2 ft. 6 in. (76.2 cm); Depth: 1 ft. 11⅞ in. (59.6 cm); Settee: Height: 3 ft. 6 in. (106.7 cm); Width: 7 ft. ½ in. (214.5 cm); Depth: 3 ft. (91.4 cm)
Accession numbers: Chairs: 83.DA.230.1-2; Settee: 84.DA.70

PROVENANCE

Chairs: Private collection, New York (sold, Sotheby's, New York, October 1981, lot 314); [Matthew Schutz, Ltd., New York, 1982].
Settee: Mrs. Rose Freda, New York; [Edward De Pasquale, New York, 1983] (sold, Sotheby's, New York, May 4, 1984, lot 41).

BIBLIOGRAPHY

Bremer-David, "Acquisitions 1983," *GettyMusJ* 12 (1984), no. 8 (armchairs), pp. 198-199, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 10 (armchairs), p. 265, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 56 (settee), p. 179, illus.; Pallot, *L'Art du siège*, p. 278, illus. and p. 300; Kjellberg, *Dictionnaire*, pp. 33, 37.



95

95. **Armchair (*bergère à la reine*)**

Paris, circa 1755

By Nicolas Heurtaut

Gessoed and gilded wood; modern silk upholstery

Stamped *N. HEURTAUT* under rear rail.

Height: 3 ft. 3¼ in. (101 cm); Width: 2 ft. 7¼ in. (80.6 cm); Depth: 2 ft. 5¼ in. (75.5 cm)

Accession number 84.DA.69

PROVENANCE

Private collection, New York; [Matthew Schutz, Ltd., New York, circa 1960] (sold, Sotheby, Parke, Bernet, New York, May 4, 1984, lot 59).

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 59, p. 180, illus.; Kjellberg, *Dictionnaire*, p. 403.

96. **Pair of Armchairs (*fauteuils à la reine*)**

Frames: Paris, 1762

Upholstery: Aubusson, nineteenth century

Frames by Nicolas-Quinibert Foliot

Gessoed and gilded wood; wool tapestry

Each armchair stamped *NQ FOLIOT* inside rear rail and stenciled in the same place with a crowned *F* and the number 832 for the Château de Fontainebleau.



One of a pair

96

Height: 3 ft. ¾ in. (93.3 cm); Width: 2 ft. 2½ in. (67.6 cm); Depth: 1 ft. 9⅞ in. (55.5 cm)

Accession number 70.DA.70.1-2

PROVENANCE

Château de Versailles, 1762; Château de Fontainebleau; listed as in the lodgings of Charles-Claude de Taillepiéd, *seigneur de la Garenne*, on November 1, 1786, and again in 1787; Annette Lefortier, Paris (sold, American Art Association, New York, November 20, 1937, lot 151); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Pallot, *L'Art du siège*, pp. 284, illus., and 308-309; Kjellberg, *Dictionnaire*, p. 317.

97. **Armchair (*bergère*)**

Paris, circa 1765-1770

By Georges Jacob

Painted oak; pink and green silk upholstery
The frame of the chair is stamped *GIACOB* and with an anchor flanked by *C* and *P* beneath a crown, the mark of the Château de Chanteloup. The dust cover of the seat and the underside of the cushion are also stenciled with the mark of the Château de Chanteloup.

Height: 3 ft. 3 in. (99 cm); Width: 3 ft. 1 in. (94 cm); Depth: 2 ft. 6 in. (76 cm)

Accession number 88.DA.123

PROVENANCE

Etienne-François de Stainville, duc de Choiseul, Château de Chanteloup; Louis de Bourbon, duc de Penthièvre, Château de Chanteloup, 1785; "Poitevin Joubert et femme Fleury," after 1794, purchased at the sale of the contents of the château; [Bernard Baruch Steinitz, Paris, 1988].

BIBLIOGRAPHY

Alfred Gabeau, "Le Mobilier d'un château à la fin du XVIII^e siècle: Chanteloup," *Réunion des sociétés des beaux-arts des départements* (Paris, April 1898), pp. 529, 541; Jehanne d'Orliac, *La Vie merveilleuse d'un beau domaine français-Chanteloup du XIII^e siècle au XX^e siècle* (Paris, 1929), p. 231; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 74, pp. 142-143, illus.



One of a pair

98

PROVENANCE

Part of a suite of seat furniture acquired by the order of baron de Breteuil and delivered to the *garde meuble* in 1783; Château de Versailles (sold, November 25, 1793 [5 *frimaire*, an II], lot 5672, to Gastinet for 1,610 *livres*); Jacques, comte de Béraudière (sold, Paris, May 18-30, 1885, part of lot 902); [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 65); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 34; Pallot, *L'Art du siège*, p. 192, illus., and p. 301; Kjellberg, *Dictionnaire*, pp. 84-85.



97

98. Pair of Side Chairs (*chaises à la reine*)

Paris, circa 1765-1770

By Jean Boucault

Gessoed and gilded beech; modern silk velvet upholstery

Each stamped *J. BOUCAULT* and branded with a crowned double V, the mark of the Château de Versailles, under the seat rail.

Each also stenciled with various royal inventory numbers.

Height: 2 ft. 11 3/4 in. (91 cm); Width: 1 ft. 10 1/2 in. (57 cm); Depth: 2 ft. 2 1/4 in. (66.5 cm)

Accession number 71.DA.92.1-2

99. **Four Armchairs (*fauteuils à la reine*) and One Settee**

Paris, circa 1770–1775

By Jacques-Jean-Baptiste Tilliard

Gessoed and gilded beech; modern silk velvet upholstery

Each piece stamped *TILLIARD* under rear seat rail.

Chairs: Height: 3 ft. 4 in. (101.6 cm); Width: 2 ft. 5¼ in. (75 cm); Depth: 2 ft. 5½ in. (74.9 cm); Settee: Height: 3 ft. 11⅜ in. (120.3 cm); Width: 7 ft. 6½ in. (229.7 cm); Depth: 3 ft. 1¼ in. (94.6 cm)

Accession number 78.DA.99.1–5

PROVENANCE

Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London,



One of four

99

June 22, 1938, lot 55); purchased at that sale by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

BIBLIOGRAPHY

Wilson, *Selections*, no. 46, pp. 92–93, illus.; *Handbook* 1986, p. 174, illus. (one); Pallot, *L'Art du siège*, p. 218, illus., and p. 318; Kjellberg, *Dictionnaire*, p. 840; *Handbook* 1991, p. 190, illus. (one).

100. **Four Side Chairs (*chaises à la reine*)**

Paris, 1780–1781

By François-Toussaint Foliot after designs by Jacques Gondoin

Gessoed and gilded beech, modern silk upholstery

One chair stenciled *GARDE MEUBLE DE LA REINE* under seat rail. Another bears a label inscribed *Ex museo L. Double*.

Height: 2 ft. 11 in. (89 cm); Width: 1 ft. 9¼ in. (55 cm); Depth: 1 ft. 10¼ in. (56.5 cm)

Accession number 71.DA.93.1–4

PROVENANCE

Marie-Antoinette, Salon du Rocher, "Hameau de la Reine," Petit Trianon, Versailles, ordered from the *menuisier* François-Toussaint Foliot on November 29, 1780; (?) removed from the Château de Versailles, 1791; Léopold Double, Paris (sold, Paris, May 30–June 1, 1881, lot 427); Henri, comte de Greffulhe, Paris; [Duveen Brothers, New York]; Anna Thomson



99

Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 66); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 34, illus.; Kjellberg, *Dictionnaire*, p. 426; Jean-Pierre Babelon, "Un magnifique enrichissement des collections nationales-Musée national du Château de Versailles," *La Revue du Louvre et des Musées de France* 5 (1990), p. 350.



One of four

100



One of a pair

101

101. Pair of Folding Stools (*pliants*)

Paris, circa 1786

By Jean-Baptiste-Claude Sené; carved by Nicolas Vallois

Gessoed, painted, and gilded beech; modern upholstery

Each stool branded with three fleur-de-lys beneath a crown and with *TH*, the mark of the Palais des Tuileries.

Height (without cushion): 1 ft. 4¼ in.

(42 cm); Width: 2 ft. 4½ in. (72.5 cm);

Depth: 1 ft. 9 in. (53 cm)

Accession number 71.DA.94.1-2

PROVENANCE

Marie-Antoinette, from a set of sixty-four ordered in two groups by Jean Hauré in 1786, at the cost of 720 *livres* for each stool, for the gaming rooms in the Château de Fontainebleau and the Château de Compiègne; Palais du Luxembourg or Palais des

Tuileries, Paris, 1797–circa 1806; [Michel, Paris, 1933]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 69); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Pierre Verlet, "Les meubles sculptés du XVIII^e siècle: Quelques identifications," *Bulletin de la Société de l'histoire de l'art français* (1937), pp. 259–263; Pierre Verlet, *French Royal Furniture* (London, 1963), pp. 35–36; Anthony Coleridge, "Works of Art with a Royal Provenance from the Collection of the Late Mrs. Anna Thomson Dodge of Detroit," *Connoisseur* 177, no. 711 (May 1971), p. 34; Pierre Verlet, *Les Meubles français du XVIII^e siècle* (Paris, 1982), p. 227; Kjellberg, *Dictionnaire*, p. 818.

102. **Swivel Chair (*fauteuil* [?] *de toilette*)**

Paris, circa 1787

By Georges Jacob; carved by Triquet and Rode; originally painted by Chaillot and upholstered with fabric by Desfarges of Lyon

Beech; caning; modern silk velvet upholstery

Painted with 8758 (Dalva Brothers' inventory number) under the rail.

Height: 2 ft. 9¼ in. (84.5 cm); Width: 1 ft. 10⅞ in. (56.2 cm); Depth: 2 ft. 1⅞ in. (65 cm)

Accession number 72.DA.51



102



One of a pair

103

PROVENANCE

Marie-Antoinette, ordered by Bonnefoy-Duplan for the *chambre à coucher du treillage* in the Petit Trianon, Versailles, 1787 (sold with the contents of the Petit Trianon, Versailles, August 25 et seq., 1793, lot 2477, to the dealer Rocheux, Paris, through the agent *citoyen* Hébert); Edith M. K. Wetmore and Maude A. K. Wetmore, Château-sur-Mer, Newport, Rhode Island (offered for sale, Parke-Bernet, Château-sur-Mer, September 16–18, 1969, lot 1037, bought in; sold, Parke-Bernet, New York, February 20, 1971, lot 122); [Dalva Brothers, Inc., New York, 1971]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Michel Beurdeley, *La France à l'encan* (Fribourg, 1981), p. 109; Kjellberg, *Dictionnaire*, p. 426.

103. **Pair of Armchairs (*fauteuils à la reine*)**

Paris, circa 1790–1792

By Georges Jacob

Painted beech; modern silk upholstery
Each stamped *G'JACOB* under the front seat rail.

Height: 3 ft. 1 in. (94 cm); Width: 1 ft. 11½ in. (59 cm); Depth: 1 ft. 11¼ in. (60.5 cm)

Accession number 91.DA.15.1–2

PROVENANCE

[Kraemer et Cie, Paris, 1990].

BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 72, p. 172, illus. (one).



104



Chair .10

104

104. **One Settee and Ten Armchairs**
(two *bergères* and eight *fauteuils*)

Paris, circa 1810

Frames attributed to Jacob Desmalter et Cie; tapestry upholstery woven at the Beauvais manufactory

Mahogany; gilt-bronze mounts; silk and wool tapestry upholstery

Settee: Height: 3 ft. 4½ in. (102.9 cm);

Width: 6 ft. 2⅞ in. (190.2 cm); Depth:

2 ft. ⅛ in. (61.3 cm); Chairs: Height:

3 ft. 3⅝ in. (100.6 cm); Width: 2 ft. 1 in.

(63.5 cm); Depth: 1 ft. 7 in. (48.2 cm)

Accession number 67.DA.6.I-11

PROVENANCE

Private collection, Paris, by 1908; [Jacques Seligmann, Paris]; Grand Duke Nicolai Michailoff, Palais Michailoff, St. Petersburg, purchased December 4, 1912; Museums and Palaces Collections, Palais Michailoff, St. Petersburg (sold, Lepke, Berlin, November 7, 1928, lot 73, with a fire screen); Ives, comte de Cambacères, Paris; Edouard Mortier, 5th duc de Trévise, Paris (sold, Galerie Charpentier, Paris, May 19, 1938, lot 47); purchased at that sale by J. Paul Getty.

EXHIBITIONS

New York, The Cooper-Hewitt Museum, *L'Art de Vivre: Decorative Arts and Designs in France 1789-1989*, February-September 1989, illus. p. 19, fig. 10 (*fauteuil* 67.DA.6.10 only).

BIBLIOGRAPHY

Décorations intérieurs et meubles des époques Louis XV, Louis XVI et Empire, *Revue d'art décoratif* (1908-1909), illus. no. 17, pl. 7.

BEDS

105. **Bed (*lit à la turque*)**

Paris, circa 1750–1760

Attributed to Jacques-Jean-Baptiste Tiliard

Gilded beech; modern silk upholstery

Height: 5 ft. 8½ in. (174 cm); Width:

8 ft. 8¼ in. (264.8 cm); Depth: 6 ft. 2 in.

(188 cm)

Accession number 86.DA.535



105

PROVENANCE

Private collection, England, since the end of the eighteenth century; [Alexander and Berendt, Ltd., London, 1986].

BIBLIOGRAPHY

“Acquisitions/1986,” *GettyMusJ* 15 (1987), no. 106, p. 213, illus.; Pallot, *L’Art du siège* (Paris, 1987), p. 75, illus.

SUPPORTS

106. **Pair of *Gueridons***

Paris, circa 1680

Attributed to André-Charles Boulle

Oak veneered with ebony, tortoiseshell, blue painted horn, brass, pewter; gilt-bronze mounts

Height: 4 ft. 8⅝ in. (143.8 cm); Width

(at base): 1 ft. 4½ in. (41.9 cm); Depth (at

base): 1 ft. 5⅝ in. (43.5 cm)

Accession number 87.DA.5.I–2

PROVENANCE

(?) Pierre-Louis Randon de Boisset, Paris (sold, Paris, February 27 to March 25, 1777, lot 796, for 1,000 *livres*, to Sr. Platrier); (?) Pierre-Nicolas, baron Hoorn van Vlooswyck, Paris (sold, Paris, November 22, 1809, lot 593, to the dealer Hennequart); Princesse de Faucigny-Lucinge, Paris, circa 1937; [Maurice Segoura, Paris, 1986].

BIBLIOGRAPHY

Geneviève Mazel, “1777, La Vente Randon de Boisset et le marché de l’art au 18^e siècle,” *L’Estampille* 202 (April 1987), p. 41, illus.; Michel Beurdeley, “Paris 1777: La Vente Randon de Boisset ou le mécanisme secret des ventes publiques au XVIII^e siècle,” *Trois siècles de ventes publiques* (Fribourg, 1988), p. 53, illus.; “Acquisitions/1987,” *GettyMusJ* 16 (1988), no. 67, p. 177, illus.; Pradère, *Les Ebénistes*, nos. 255–256, p. 106.



One of a pair 106

107. **Pair of Pedestals**

Paris, circa 1700

Attributed to André-Charles Boulle

Pine and oak veneered with ebony, brass,
and tortoiseshell; gilt-bronze mounts

Height: 3 ft. 11¹/₆ in. (121.2 cm); Width:
1 ft. 9⁷/₈ in. (55.5 cm); Depth: 1 ft. 9⁷/₈ in.
(55.5 cm)

Accession number 88.DA.75.1-.2

PROVENANCE

Antoine-Alexandre Dubois, Paris (sold,
Paillet, Paris, December 18, 1788, lot 168, to
"Berotaire" for 5599 *livres*); ([?] sold, Paillet

et Delaroche, Paris, July 11, 1803, lot 41);
Baron James de Rothschild, Paris, before
1860; Baron Gustave Salomon de Roth-
schild, Paris; Baron Robert de Rothschild,
Paris; Baron Alain de Rothschild, Paris;
Baron Eric de Rothschild, Paris (sold, Hôtel
Drouot, Paris, December 4, 1987, lot 112);
[Same Art, Ltd., Zurich].

EXHIBITIONS

Paris, *L'Exposition de l'art français sous Louis
XIV et sous Louis XV au profit de l'oeuvre de
l'hospitalité du nuit* (1888), no. 94.

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989),
no. 68, pp. 140-141, illus.; Pradère, *Les
Ebénistes*, nos. 189-190, p. 105.



One of a pair 107

108. **Wall Bracket**

Paris, circa 1715-1720

Gessoed and gilded oak

Height: 1 ft. 6 in. (45.7 cm); Width:
1 ft. 9¹/₂ in. (54.6 cm); Depth: 8¹/₂ in.
(21.6 cm)

Accession number 84.DH.86

PROVENANCE

Private collection, New York; [Matthew
Schutz, Ltd., New York, 1984].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 49, p. 177, illus.



108



One of a pair

109

109. **Pair of Torchères**

Paris, circa 1725

Gessoed and gilded wood

Height: 5 ft. 8¼ in. (173.3 cm); Diameter (at top): 1 ft. 3¼ in. (40 cm); Diameter (at base): 1 ft. 10½ in. (57.1 cm)

Accession number 71.DA.98.1-2

PROVENANCE

[Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 75); purchased at that sale by J. Paul Getty.

110. **Pair of Supports (gaines)**

French, circa 1770

After designs by Jean-Charles Delafosse

Pine with traces of gesso and paint

Height: 4 ft. 2 in. (127 cm); Width: 1 ft. 4 in. (40.7 cm); Depth: 1 ft. (30.5 cm)

Accession number 89.DA.2.1-2

PROVENANCE

[Galeries Heilbrönnner]; [French and Co., New York, 1912-1925 (stock no. 5174)]; Mrs. James B. Haggin, New York, 1925; [Midtown Antiques, New York, 1950]; [Frederick P. Victoria and Son, Inc., New York, circa 1950-1988]; [Michel Otin, Paris]; [Patrick Perrin, Paris].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMus* 18 (1990), no. 55, p. 194, illus.

FIRE SCREENS

111. **Fire Screen (écran coulisse)**

Paris, circa 1785-1790

Attributed to Georges Jacob

Walnut

One upright of the screen is carved with the monogram *JH* and the other with *C(T?)*.Height: 4 ft. 2 in. (127 cm); Width: 2 ft. 7½ in. (80 cm); Depth: 1 ft. 5 in. (43 cm)
Accession number 88.DA.124

PROVENANCE

[Bernard Baruch Steinitz, Paris, 1988].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMus* 17 (1989), no. 80, pp. 144-145, illus.



110



111

DECORATIVE RELIEFS

112. **Still Life**

Paris, 1789

By Aubert-Henri-Joseph Parent

Limewood

Incised *AUBERT PARENT FECIT AN. 1789* under the base.Height: 2 ft. 3 $\frac{3}{8}$ in. (69.4 cm); Width:1 ft. 6 $\frac{7}{8}$ in. (47.9 cm); Depth: 2 $\frac{3}{8}$ in.

(6.2 cm)

Accession number 84.SD.76

PROVENANCE

David Peel, London; Paul Mellon (sold, Christie's, New York, November 22, 1983, lot 275); [Dalva Brothers, Inc., New York, 1983].

BIBLIOGRAPHY

Colin Streeeter, "Two Carved Reliefs by Aubert Parent," *GettyMusJ* 13 (1985), pp. 53-66, figs. 1a-d; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 65, p. 183, illus.113. **Still Life**

Paris, 1791

By Aubert-Henri-Joseph Parent

Limewood

Incised *AUBERT PARENT. 1791* under the base. An inventory number, *172n*, is stenciled in black on the back.

112



113

Height: 1 ft. 11 $\frac{1}{8}$ in. (58.7 cm); Width:1 ft. 3 $\frac{3}{8}$ in. (39.7 cm); Depth: 2 $\frac{1}{4}$ in.

(5.7 cm)

Accession number 84.SD.194

PROVENANCE

[Jacques Kugel, Paris, 1984].

BIBLIOGRAPHY

Colin Streeeter, "Two Carved Reliefs by Aubert Parent," *GettyMusJ* 13 (1985), pp. 53-66, figs. 3a-b; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 66, p. 183, illus.



114

Architectural Woodwork and Fixtures

FRAMES

114. **Frame for a Mirror**

Paris, circa 1690–1700

Gessoed and gilded oak; modern mirror glass

Height: 6 ft. 8 in. (183.5 cm); Width: 4 ft. 2 in. (127 cm); Depth: 4 in. (10.2 cm)

Accession number 87.DH.78

PROVENANCE

Private collection, Switzerland, 1980s; [Rainer Zietz, Ltd., London]; [Rosenberg and Stiebel, Inc., New York].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 68, p. 177, illus.

115. **Frame**

Paris, circa 1775–1780

(?) By Paul Georges

Gessoed and gilded oak

Overall Height: 6 ft. 10 in. (208.3 cm);

Width: 5 ft. ¼ in. (152.4 cm); Interior Height:

4 ft. 8⅞ in. (144 cm); Width: 3 ft. 7⅞ in. (109.8 cm)

Stamped *P. GEORGES* on back and inked *61* across the top.

Accession number 88.DA.49

PROVENANCE

George Baillie-Hamilton, 12th Earl of Haddington, Tynninghame House, East Lothian, Scotland (sold after his death, Sotheby's, Tynninghame House, September 28–29, 1987, lot 551); [Christopher Gibbs, London].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 75, p. 143, illus.



115



116

116. Frame for a Mirror

Paris, circa 1775–1780

Painted and gilded oak; modern mirror glass

Height: 6 ft. 1¾ in. (187.2 cm); Width: 4 ft. 3½ in. (131 cm); Depth: ¾ in. (9.5 cm)

Accession number 92.DH.20

PROVENANCE

[Kraemer et Cie, Paris].

BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993), in press, illus.PANELING AND
MANTELPICES**117. Ten Panels**

Paris, circa 1661

Design attributed to Charles Le Brun

Painted and gilded oak

Panels .1–.2: Height: 6 ft. 11⅞ in. (213 cm);

Width: 2 ft. 10⅝ in. (88 cm); Panels .3–.4:

Height: 6 ft. 11⅞ in. (213 cm); Width:

2 ft. 7⅞ in. (79 cm); Panels .5–.6: Height:

3 ft. 11¼ in. (120 cm); Width: 2 ft. 9¼ in.

(80.4 cm); Panels .7–.8: Height: 3 ft. 10⅞

in. (118 cm); Width: 2 ft. 9¼ in. (80.4 cm);

Panel .9: Height: 1 ft. 8⅞ in. (51 cm);

Width: 5 ft. 11⅞ in. (180.5 cm); Panel .10:

Height: 1 ft. 7½ in. (49.5 cm); Width:

6 ft. 8⅞ in. (202.25 cm)

Accession number 91.DH.18.1–.10



One of four

117



One of four

117

PROVENANCE

(?) Nicolas Fouquet, Château de Vaux-le-Vicomte; Felix Harbord, England, 1960s; Felix Fenston, England (sold by his widow, Sotheby's, London, May 25, 1990, lot 50, to [Christopher Gibbs, London]).

BIBLIOGRAPHY

"Acquisitions/1991," *GettyMusJ* 20 (1992), no. 76, p. 174, illus. (two).



118

118. **Mantelpiece**

(?) Paris, circa 1690–1700

Sarrancolin des Pyrénées marble (also known as *marbre d'Antin*) and *brèche violette*

Height: 5 ft. 10½ in. (179.1 cm); Width: 7 ft. 10¼ in. (240 cm); Depth: 1 ft. 1½ in. (34.3 cm)

Accession number 89.DH.30

PROVENANCE

[B. Fabre et Fils, Paris].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 52, p. 193, illus.



119

119. **Paneling**

Paris, 1725–1726

By Jacques Gaultier, *menuisier*, after the designs of Armand-Claude Mollet

Painted and gilded oak and walnut; *brèche d'Alep* mantelpiece; modern mirror glass

Height: 13 ft. (396.2 cm); Width: 26 ft. 9 in. (815 cm); Depth: 22 ft. (670.6 cm)

Accession number 71.DH.118

PROVENANCE

Guillaume Cressart, Hôtel Cressart, installed in 1725 and 1726 in the *chambre à coucher* of 18 place Vendôme, Paris; Louis-Auguste Duché, 1733; Jean-Baptiste Duché (brother of Louis-Auguste Duché), by 1743; Elisabeth-Louis Duché (wife of Jacques Bertrand, marquis de Scépeaux et de Beaupreau), after 1743; Elisabeth-Louise-Adélaïde de Scépeaux de Beaupreau (wife of the comte de La Tour d'Auvergne), 1769; Jean-Louis Milon d'Inval, Paris, 1774; by inheritance to his wife, Antoinette Bureau Seraudey (Mme d'Inval), in *an III* (1794–

1795) (sold by her heirs in 1836); Sophie Dawes (baronne de Feuchères), 1836; the *chambre à coucher* became the *salon* at this time (sold by her heirs after her death in 1841); the marquise de Las Marismas del Guadalquivir (Mme Alexandre Aguado), 1842; Union Artistique, 1865; [André Carlhian, Paris; *boiseries* removed in 1936]; [Duveen Brothers, New York, 1939; stored in Paris until removed to New York in 1959]; Norton Simon, New York, 1965; purchased by J. Paul Getty.

BIBLIOGRAPHY

René Colas, "Les Hôtels de la place Vendôme," *Paris qui reste: vieux hôtels, vieilles demeures, rive droite* (Paris, 1914), pp. 105–106, pl. 94; Bruno Pons, "Les boiseries de l'Hôtel Cressart au Getty Museum," *GettyMusJ* 11 (1983), pp. 67–88, illus.



Detail of one

120

120. Eleven Panels

Paris, circa 1730–1735

Oak

Panels .1–.2: Height: 9 ft. 2¼ in. (280 cm); Width: 4 ft. ½ in. (123 cm); Panels .3–.4: Height: 9 ft. 2¼ in. (280 cm); Width: 4 ft. 6½ in. (139 cm); Panels .5–.7: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 3¼ in. (40.4 cm); Panel .8: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 6¼ in. (46.3 cm); Panel .9: Height: 9 ft. 2 in. (279.4 cm); Width: 1 ft. 10 in. (55.9 cm); Panels .10–.11: Height: 6 ft. 1 in. (185.4 cm); Width: 10 in. (25.4 cm)

Accession number 84.DH.52.1–.11

PROVENANCE

Château de Marly-Le-Roi, Yvelines, by repute; Mallett family, Louveciennes, early nineteenth century; Mme Claude Melin, Louveciennes, 1984, by descent.

121. Mantelpiece

Paris, circa 1730–1735

Brecciated marble of a variety of *sarrancolin des Pyrénées*; modern brick

Height: 3 ft. 7½ in. (110.5 cm); Width: 5 ft. 9 in. (175.3 cm); Depth: 11½ in. (29.2 cm)

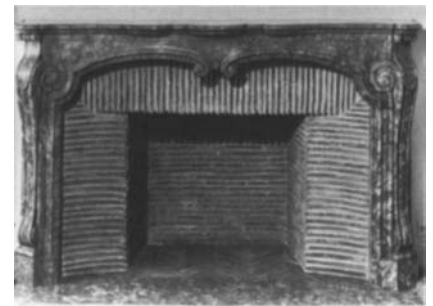
Accession number 85.DH.92

PROVENANCE

Private residence, Paris; [François Léage, Paris].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 195, p. 244, illus.



121



122

122. Paneled Room

Paris, circa 1755

Painted and gilded oak; four oil-on-canvas overdoor paintings; *brèche d'Alep* mantelpiece; modern mirror glass; gilt-bronze hardware

Height: 14 ft. 4 in. (436.9 cm); Width: 23 ft. 6½ in. (718 cm); Depth: 25 ft. 6 in. (777 cm)

Accession number 73.DH.107

PROVENANCE

An unidentified hôtel on the quai Malaquais, Paris, until 1900; Mme Doucet, Paris, 1900–1907; duc de Gramont, avenue Georges Mandel, Paris, 1907 (offered for sale in situ, Ader Picard, Paris, October 9, 1969, bought in); [R. and M. Carlhian, Paris]; purchased by J. Paul Getty.

BIBLIOGRAPHY

La comtesse Jean Louis de Maigret, "Un demi-siècle à l'Hôtel Gramont," *Connaissance des arts* 141 (November 1963), p. 92, illus.

123. Paneled Room

Paris, circa 1770–1775

Painted and gilded oak; plaster overdoors; mirror glass; *brèche d'Alep* mantelpiece; gilt-bronze hardware

Height (without cornice): 15 ft. ⅝ in. (458 cm); Width: 30 ft. 4⅙ in. (925 cm); Depth: 20 ft. 7⅞ in. (627 cm)

Accession number 84.DH.34

PROVENANCE

[Jacques Seligmann, Paris, 1920s];
[François-Gérard Seligmann, Paris].

124. Paneled Room

Paris, circa 1788–1789

Panels attributed to Rousseau de la Rotière after designs by Claude-Nicolas Ledoux

Painted and gilded oak; plaster overdoors; mirror glass; white marble mantelpiece

Four Double Doors: Height: 9 ft. 5¼ in. (287.7 cm); Width (of one door): 2 ft. 3¼ in. (70.5 cm); Four Large Panels: Height:

9 ft. 5⅞ in. (297.3 cm); Width: 2 ft. 8¼ in. (83.2 cm); Five Panels: Height: 9 ft. 3½ in. (285.1 cm); Width: 1 ft. 6½ in. (46.9 cm);

Four Panels: Height: 9 ft. 3½ in. (285.1 cm); Width: 1 ft. ½ in. (31.8 cm); Four Over-

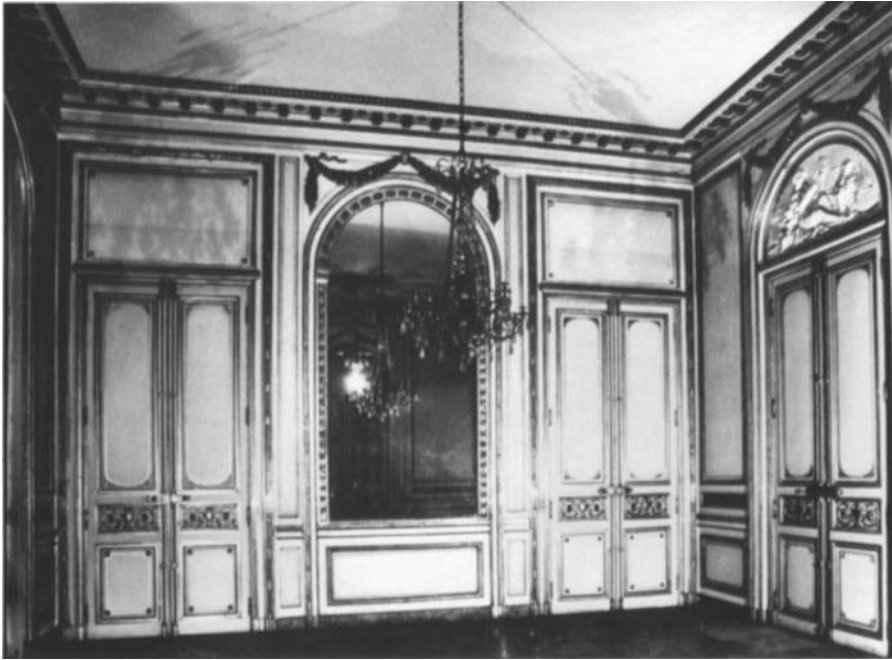
doors: Height: 2 ft. ¾ in. (90.8 cm); Width: 5 ft. ¾ in. (167 cm)

Accession number (moldings only)

91.DH.60.I–26

PROVENANCE

"Grand salon," Maison Hosten, rue Saint-Georges, Paris, until circa 1892; Mme C. Lelong, Paris, after 1892; Fournier, Paris,



Room as formerly installed in Paris

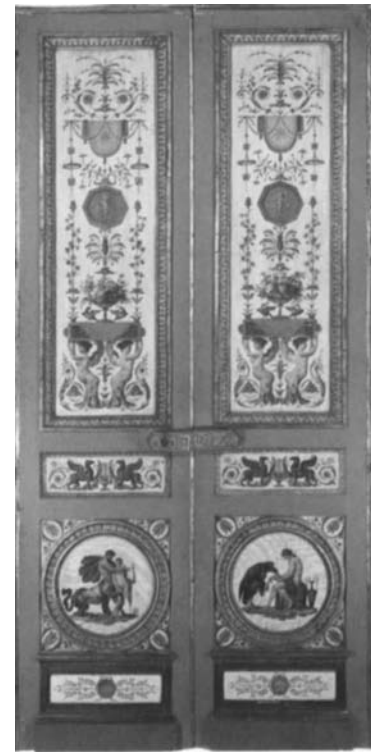
123

before (?) 1897; duc de Rivoli, no. 8 rue Jean Goujon, Paris, (?) 1897 to May 1913; [in storage with Maison Carlhian from May 1913 to January 1920, when consigned to both Maison Carlhian and Jacques Seligmann]; [Maison Carlhian and Jacques Seligmann, Paris, 1921].
Panels only: Otto Wolff, Cologne, 1925 or 1928; private collection, Cologne, before 1969; [Joachim Kaiser and Georg Fahrbach, Cologne, 1969–1986]; [Axel Vervoordt, Belgium, 1986]; acquired by the J. Paul Getty Trust.
Moldings only: [R. and M. Carlhian, Paris].

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Krafft and Ransonette, *Choix des plus belles maisons de Paris* (Paris, 1805), pl. 5; Alfred de Champeaux, *L'art décoratif dans le vieux Paris* (Paris, 1898), p. 319; Paul Marmottan, *Le Style empire: Architecture et décors d'intérieurs* (Paris, 1927), vol. 4, pp. 1–2, pls. 1–7; Marcel Ravat, *Claude-Nicolas Ledoux 1736–1806* (Paris, 1945), p. 51, pls. 50–59; Louis Hautecoeur, *Histoire de l'architecture classique en France*, vol. 5, *Révolution et l'empire* (Paris, 1953), pp. 347, 371; Jacques Hillairet, *Dictionnaire historique des rues de Paris* (Paris, 1963), vol. 2, p. 408; "Ledoux et Paris," *Cahiers de la rotonde* 3 (Paris, 1979),

pp. 128–129, illus. p. 181, fig. 106; Michel Gallet, *Claude-Nicolas Ledoux 1736–1806* (Paris, 1980), pp. 209–213, figs. 372–383; *La Nouvelle Athènes: Le Quartier Saint-Georges de Louis XV à Napoleon III* (Musée Carnavalet, Paris, 1984), no. 22, p. 20.



Two door panels

124



125

125. Wall Light

Lorraine (Nancy), circa 1700

*Bois de Sainte-Lucie (cerasus mahaleb)*Height: 2 $\frac{5}{16}$ in. (6.5 cm); Width:1 ft. 10 $\frac{3}{8}$ in. (59.5 cm); Depth: 8 $\frac{1}{4}$ in.

(21 cm)

Accession number 85.DH.284

PROVENANCE

[Neidhardt Antiquitäten GmbH, Munich, 1985].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 190, p. 242, illus.

NEWEL POST

126. Newel Post

Paris, circa 1735

Painted and gilded iron

Height: 2 ft. 11 $\frac{3}{8}$ in. (90.5 cm); Width:11 $\frac{1}{2}$ in. (29.2 cm); Depth: 1 ft. 3 $\frac{3}{4}$ in.

(40 cm)

Accession number 79.DH.164

PROVENANCE

A. Gignoux, Paris; purchased by J. Paul Getty, circa 1950.



126

Clocks and Barometers

127. Long-case Clock (*régulateur*)

Paris, circa 1680-1690

Case attributed to André-Charles Boulle;

the movement by Antoine I Gaudron

Oak veneered with tortoiseshell, ebony,

brass, and pewter; gilt-bronze mounts; glass

Inscribed *Gaudron Paris* on clock face andmovement and *Solem Audet Dicere Falsum*

(It dares the sun to tell a lie) on face.

Height: 8 ft. 1 $\frac{5}{16}$ in. (246.5 cm); Width:1 ft. 6 $\frac{7}{8}$ in. (48 cm); Depth: 7 $\frac{1}{2}$ in. (19 cm)

Accession number 88.DB.16

PROVENANCE

[Jeanne Durier, Paris, circa 1945]; private collection, Burgundy, from 1948-1988; [Alain Moatti, Paris].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 66, p. 140, illus.; *Handbook* 1991, p. 160, illus.**128. Model for a Mantel Clock**

Paris, circa 1700

Terracotta; enameled metal plaques

Height: 2 ft. 7 in. (78.7 cm); Width:

1 ft. 8 $\frac{1}{4}$ in. (52.1 cm); Depth: 9 $\frac{1}{2}$ in.

(24.2 cm)

Accession number 72.DB.52

PROVENANCE

[Dalva Brothers, Inc., New York]; purchased by J. Paul Getty.



127

EXHIBITIONS

New York, The Metropolitan Museum of Art, *Magnificent Time-Keepers*, January 1971–March 1972, no. 67.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 1, pp. 8–11, illus.; Wilson, *Selections*, no. 7, pp. 14–15, illus.; *Handbook* 1986, p. 149, illus.; Verlet, *Les Bronzes*, p. 164, illus. p. 164, fig. 200; C. E. Zonneville-Heyning, "Gilden," *Visuele Kunsten: Kunstgeschiedenis van de nieuwe tijd* 3 (1989), p. 44, illus.; *Handbook* 1991, p. 161, illus.



128



129

129. **Wall Clock (*pendule d'alcove*)**

Paris, circa 1710

Case attributed to André-Charles Boulle
Gilt bronze; blue painted horn; enameled metal; glass

Label on back inked *Vernon House, Staircase*.

Height: 2 ft. 4 in. (71.1 cm); Width: 11¼ in. (28.6 cm); Depth: 4½ in. (11.4 cm)

Accession number 73.DB.74

PROVENANCE

Charles William, 2nd Lord Hillingdon, Vernon House, London; Charles, 4th Lord Hillingdon, by descent (sold, Christie's, London, June 29, 1972, lot 56); [French and Co., New York, 1972]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 3, pp. 18–21, illus.

130. Long-case Musical Clock

Paris, circa 1712

Movement by Jean-François Dominicé; musical movement by Michel Stollenwerck; movement repaired and dial and hands replaced by Pierre-Bazile Lepaute; case and stand attributed to André-Charles Boulle; grill under dial and some mounts after drawings by Gilles-Marie Oppenordt. Oak veneered with brass and red painted tortoiseshell; enameled metal; bronze mounts; glass

Movement engraved *J.F. Dominicé Paris* and *Fait par Stollenwerck dans l'abbaye St. German à Paris*; dial engraved *LEPAUTE*.

Height: 8 ft. 7 in. (261.6 cm); Width: 3 ft. ½ in. (92.7 cm); Depth: 1 ft. 3 in. (38.1 cm)

Accession number 72.DB.40

PROVENANCE

(?) Vincent Donjeux, Paris (sold, Paris, April 29, 1793, lot 562); Peter Burrell, 1st Lord Gwydir (1754–1820); by descent to Peter Burrell, 2nd Lord Gwydir (1782–1865)



130

(sold, Christie's, London, March 11–12, 1829, lot 103, to [Samuel Fogg, London]); Henry George Brownlow, 4th Marquess of Exeter (sold, Christie's, London, June 7–8, 1888, lot 261, to [Charles Davis, London]); Cornelius Vanderbilt II (1843–1899), The Breakers, Newport, Rhode Island, by (?) the 1890s; Alice Vanderbilt (1846–1934, wife of Cornelius Vanderbilt II), The Breakers, Newport, Rhode Island; Gladys Moore Vanderbilt (Countess Laszlo Széchényi, 1886–1965), by descent (sold by her heirs in 1971 to [Rosenberg and Stiebel, Inc., New York]); [French and Co., New York, 1971]; purchased by J. Paul Getty, 1971.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 5, pp. 26–33, illus.; Jean-Nérée Ronfort, "André-Charles Boulle: Die Bronzearbeiten und seine Werkstatt im Louvre," *Vergoldete Bronzen: Die Bronzearbeiten des Spätbarock und Klassizismus*, Hans Ottomeyer and Peter Pröschel, eds. (Munich, 1986), vol. 2, p. 491.

131. Pedestal Clock

Paris, circa 1715–1720

Case attributed to André-Charles Boulle; movement by Julien II Le Roy. Oak veneered with tortoiseshell, ebony, and brass; enameled metal plaques; gilt-bronze mounts; glass

Movement engraved *Karel Solle 1846* and *4869* as well as *Julien Leroy* on backplate; enamel plaque painted *JULIEN LE ROY*.



Height: 9 ft. 4 in. (284.5 cm); Width:
2 ft. 3 $\frac{3}{8}$ in. (69.5 cm); Depth: 1 ft. 1 in.
(33 cm)

Accession number 74.DB.1

PROVENANCE

English collection, nineteenth century; the Duke of Medinaceli, Spain; [Smolen, Paris, circa 1962]; [Manuel Gonzales Lopez-Garcia, Galeria Velasquez, Madrid, circa 1965]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

EXHIBITIONS

Madrid, Sociedad Española de Amigos del Arte, *El reloj en arte*, May–June 1965, no. 10, illus.

BIBLIOGRAPHY

Luis Montañes, "Un péndulo desconocido de Julien Le Roy," *Dersa* (July 1967), no. 34, pp. 8–16, illus. p. 1; Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. 1 (Fribourg, 1974), p. 54; Wilson, *Clocks*, no. 2, pp. 12–17, illus.; *The Country Life International Dictionary of Clocks*, Alan Smith, ed. (New York, 1979), p. 87, fig. 7; Luis Montañes, *Relojes en ABC* (1983), pp. 96–99; Wilson, *Selections*, no. 9, pp. 18–19, illus.; *Handbook* 1986, p. 150, illus.; Verlet, *Les Bronzes*, p. 114, caption to fig. 141.



132. **Mantel Clock**

Paris, circa 1715–1725

Case attributed to André-Charles Boulle; movement by Paul Gudin, called Gudin *le jeune*; figure of Chronos after a model by François Girardon

Oak veneered with tortoiseshell, blue painted horn, brass, and ebony; enameled metal; gilt-bronze mounts; glass Movement engraved *Gudin lejeune Paris*; dial painted *GUDIN LE JEUNE PARIS*.

Height: 3 ft. 3¼ in. (100.9 cm); Width:
1 ft. 6⅞ in. (46 cm); Depth: 11¼ in.
(28.6 cm)

Accession number 72.DB.55

PROVENANCE

Count János Pálffy (sold, Bad Pistyan,
Czechoslovakia, June 30, 1924, lot 285);
[Etienne Lévy, Paris, 1971]; [French and Co.,
New York]; purchased by J. Paul Getty.

EXHIBITIONS

Paris, Hôtel George V, *Haute Joaillerie de
France*, June 1971; New York, The Frick
Collection, *French Clocks in North American
Collections*, November 1982–January 1983,
no. 38, p. 45, illus. p. 46.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 4, pp. 22–25, illus.; *The
Country Life International Dictionary of
Clocks*, Alan Smith, ed. (New York, 1979),
p. 90, fig. 6; Ottomeyer and Pröschel,
Vergoldete Bronzen, p. 40, fig. 1.2.5.



133

133. **Wall Clock (*pendule de répétition*)**

Paris, circa 1735–1740

Case attributed to Charles Cressent; move-
ment by Jean-Jacques Fieffé père
Gilt bronze; enameled metal; wood carcass;
glass

Dial painted *FIEFFE DELOBSERVATOIR*;
movement engraved *Fieffé Paris*.

Height: 4 ft. 4½ in. (133.3 cm); Width:
2 ft. 2½ in. (67.3 cm); Depth: 5⅞ in.
(14.4 cm)

Accession number 72.DB.89

PROVENANCE

Baron Mayer Alphonse de Rothschild,
Château de Ferrières, Tarn; Baron Edouard
de Rothschild, Château de Ferrières, by
descent; Baron Guy de Rothschild, Château
de Ferrières (sold, Sotheby's, London,
November 24, 1972, lot 7); purchased at
that sale by J. Paul Getty.

BIBLIOGRAPHY

Eveline Schlumberger, "Cafféri, le bronzier
de Louis XV," *Connaissance des arts* (May
1965), illus. p. 83; Wilson, *Clocks*, no. 6,
pp. 34–37, illus.; Gérard Mabillet, *Le Style
Louis XV* (Paris, 1978), p. 175, illus.; Otto-
meyer and Pröschel, *Vergoldete Bronzen*,
p. 112, fig. 2.3.4.

134. **Barometer on Bracket**

Paris, circa 1740

Clock case attributed to Charles Cressent;
bracket attributed to Jean-Joseph de
Saint-Germain; movement by Digue
Gilt bronze; enameled metal; wood carcass;
glass

Dial painted *DIGUE A PARIS*.

Height: 4 ft. 2 in. (127 cm); Width:
1 ft. 5½ in. (44.3 cm); Depth: 7¼ in.
(18.4 cm)

Accession number 71.DB.116

PROVENANCE

[Duveen Brothers, New York]; Anna
Thomson Dodge, Rose Terrace, Grosse
Pointe Farms, Michigan (sold, Christie's,
London, June 24, 1971, lot 40 [together
with no. 139 in this book]); purchased at
that sale by J. Paul Getty.

BIBLIOGRAPHY

Duveen and Co., *A Catalogue of Works of
Art of the Eighteenth Century in the Collection
of Anna Thomson Dodge* (Detroit, 1933),
non-paginated entry, illus.; Theodore Dell,



134

"The Gilt-Bronze Cartel Clocks of Charles Cressent," *Burlington Magazine* 109 (April 1967), pp. 210-217; Wilson, *Clocks*, nos. 8-9 (with no. 139 in this book), pp. 45-51, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 79, illus. fig. 1.12.7.



135

135. **Wall Clock (*pendule d'alcove*)**

Paris and Chantilly manufactory, circa 1740
 Movement by Charles Voisin
 Soft-paste porcelain; gilt bronze; enameled metal; glass
 Movement engraved *C^{les} Voisin Paris*.
 and dial painted *CHARLES VOISIN PARIS*
 Height: 2 ft. 5½ in. (74.9 cm); Width:
 1 ft. 2 in. (35.6 cm); Depth 4¾ in. (11.1 cm)
 Accession number 81.DB.81

PROVENANCE

[Jacques Kugel, Paris, 1980].

BIBLIOGRAPHY

Wilson, "Acquisitions 1981," no. 2, pp. 66-71, illus.; Wilson, *Selections*, no. 13, pp. 26-27, illus.; *Handbook* 1986, p. 154, illus. p. 155; *Handbook* 1991, p. 168, illus. p. 169.

136. **Mantel Clock**

Paris, circa 1742

Movement by Julien II Le Roy; enamel dial
 by Antoine-Nicolas Martinière
 Gilt bronze; enameled metal; glass



136

Dial painted *JULIEN.LE ROY. .DE LA. SOCIÉTÉ DES ARTS*; movement engraved on back *Julien Le Roy Paris*; dial enameled on reverse *a.n. martiniere 1742*.

Height: 1 ft. 6½ in. (46 cm); Width: 1 ft. ¾ in. (32.4 cm); Depth: 8½ in. (20.6 cm)

Accession number 79.DB.4

PROVENANCE

[Jacques Kugel, Paris, 1978].

EXHIBITIONS

New York, The Frick Collection, *French Clocks in North American Collections*, November 1982–January 1983, no. 52, p. 58, illus. p. 13.

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979," no. 14, pp. 50–52, illus.

137. **Wall Clock**

Paris, circa 1747

Case by Jacques Caffieri; movement by Julien II Le Roy; enamel dial by Antoine-Nicolas Martinière

Gilt bronze; enameled metal; glass
Case engraved *fait par Caffieri* and stamped with the crowned *C* for 1745–1749. Dial inscribed *JULIEN·LE·ROY·* and on reverse *a.n. Martiniere Privilégié Du Roi 1747*.

Movement engraved *Julien Le Roy Paris*.

Height: 2 ft. 6½ in. (77.5 cm); Width: 1 ft. 4 in. (40.6 cm); Depth: 4½ in. (11.4 cm)

Accession number 72.DB.45

PROVENANCE

Sold anonymously, Christie's, London, July 15, 1971, lot 21; [French and Co., New York]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 10, pp. 52–55, illus.; *The Country Life International Dictionary of Clocks*, Alan Smith, ed. (New York, 1979), p. 237, fig. 2; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 114, fig. 2.5.2.



138. **Planisphere Clock**

Paris, circa 1745–1749

Case attributed to Jean-Pierre Latz; movement (now missing) by Alexandre Fortier
Oak veneered with kingwood; bronze mounts; glass; gilt paper

Dial engraved *Inventé par A. FORTIER*; mounts of lower sections stamped with the crowned *C* for 1745–1749.

Height: 9 ft. 3 in. (282 cm); Width: 3 ft. ½ in. (92.7 cm); Depth: 1 ft. 3½ in. (39.5 cm)

Accession number 74.DB.2

PROVENANCE

Baron Gustave de Rothschild, Paris; Charles Davis (sold, Christie's, London, June 29, 1906, lot 132, for £577 to Stettiner); Maurice Ephrussi, Paris (offered for sale, Galerie Georges Petit, May 22, 1911, lot 63, [?] bought in); (sold, "Property of a Lady of Title," Sotheby's, London, November 24, 1972, lot 34); [Rosenberg and Stiebel, Inc., New York, 1974]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The Metropolitan Museum of Art, *The Grand Gallery*, CINOA, October 1974–January 1975, no. 44.

BIBLIOGRAPHY

Wilson, *Clocks*, no. 7, pp. 38–43, illus.; Wilson, *Selections*, no. 18, p. 36–37, illus.; Verlet, *Les Bronzes*, p. 115, illus.



138

139. **Clock on Bracket**

Paris, circa 1758

Movement by Jean Romilly; clock case attributed to Charles Cressent; bracket by Jean-Joseph de Saint-Germain
Gilt bronze; enameled metal; wood carcass; glass

Bracket stamped *ST. GERMAIN*; movement engraved and dial painted *Romilly Paris*; one spring inscribed for William II Blakey and dated 1758; all gilt-bronze elements stamped *E* on reverse.

Height: 4 ft. 2 in. (127 cm); Width: 1 ft. 5¼ in. (45.1 cm); Depth: 7¼ in. (18.4 cm)

Accession number 71.DB.115

PROVENANCE

George Jay Gould, Georgian Court, Lakewood, New Jersey; [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 40 [together with no. 134 in this book]); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), non-paginated entry, illus.; Theodore Dell, "The Gilt-Bronze Cartel Clocks of Charles Cressent," *Burlington Magazine* 109 (April 1967), pp. 210-217; Wilson, *Clocks*, nos. 8-9 (with no. 134 in this book), pp. 45-51, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 79, fig. 1.12.7.



139



140

140. Mantel Clock

Paris, circa 1763

Case attributed to Robert Osmond; movement by Etienne II Le Noir and/or Pierre-Etienne Le Noir

Patinated and gilt bronze; enameled metal; glass

Dial painted *Etienne Le Noir Paris* and movement engraved *Etienne le Noir Paris No. 396*; springs are inscribed *Masson 1763*.Height: 1 ft. 9 $\frac{3}{8}$ in. (54.3 cm); Width:1 ft. 5 $\frac{3}{4}$ in. (45.1 cm); Depth: 9 $\frac{1}{8}$ in.

(23.2 cm)

Accession number 73.DB.85

PROVENANCE

Sold, "Property of a Nobleman," Christie's, London, July 5, 1973, lot 31; purchased at that sale by J. Paul Getty.

BIBLIOGRAPHYWilson, *Clocks*, no. 11, pp. 56-59, illus.**141. Wall Clock on Bracket**

Paris, circa 1764

Movement by Lapina; case by Antoine Foullet

Oak veneered with panels of green, red, and cream painted horn; brass; enameled metal; gilt-bronze mounts

Stamped *ANT FOUVLLET JME* on back of

case and bracket. Movement engraved

Lapina A Paris; one spring is inscribed*Richard X de 1764 Mouvement foule M**Ebeniter* and a second spring is engraved*Richard X de 1764 Sonnerie A foulé Eben.*Height: 3 ft. 10 $\frac{3}{4}$ in. (118.7 cm); Width:1 ft. 7 $\frac{1}{2}$ in. (49.5 cm); Depth: 11 $\frac{1}{4}$ in.

(28.6 cm)

Accession number 75.DB.7

PROVENANCE

Private collection, Cornwall; [Alexander and Berendt, Ltd., London, 1974].

BIBLIOGRAPHYWilson, *Clocks*, no. 12, pp. 60-63, illus.;Ottomeyer and Pröschel, *Vergoldete Bronzen*,p. 158, fig. 3.2.6; Verlet, *Les Bronzes*, p. 122,illus. p. 113, fig. 137; Pradère, *Les Ebénistes*,

p. 275.



141



142

142. Mantel Clock

Paris, circa 1769

Movement by workshop of Charles Le Roy; case attributed to Etienne Martincourt

Gilt bronze, enameled metal

Painted *CHARLES LE ROY A PARIS* on dial;movement engraved *Ch^{les} Le Roy Paris*and stamped *2417* on backplate; two movement springs are signed and dated *Richard Fevrier 1772*.

Height: 2 ft. 4 in. (66 cm); Width:

1 ft. 11½ in. (59.7 cm); Depth: 1 ft. 1⅞ in. (33.3 cm)

Accession number 73.DB.78

PROVENANCE

Louis XV, *Chambre du Roi*, Marly; furnished by the *valet de chambre-horloger du Roi*, Alexandre Lefaucheur, in May 1769 for the Menus Plaisirs; later in the *Salle du Conseil* of the Palais des Tuileries, 1790; stored in the Hôtel de Coigny, Paris, between August 10, 1792, and 24 *prairial*, an II (June 2, 1794); Palais Petit Luxembourg, Paris, from 29 *frimaire*, an IV (December 20, 1795); (?) the marquis de Saint-Cloud (sold, Hôtel Drouot, February 25–26, 1861, lot 1); [Kraemer et Cie, Paris]; [French and Co., New York, 1973].

EXHIBITIONS

The Detroit Institute of Arts, 1973; New York, The Frick Collection, *French Clocks in North American Collections*, November 1982–January 1983, no. 63, illus. p. 67.

BIBLIOGRAPHYWilson, *Clocks*, no. 13, pp. 64–76, illus.;Wilson, *Selections*, no. 32, pp. 64–65, illus.;Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 181, fig. 3.7.10; *Handbook* 1986, p. 169, illus.; *Handbook* 1991, p. 186, illus.**PROVENANCE**

Marquis da Foz, probably removed from Lisbon to London (sold, Christie's, London, June 10, 1892, lot 65); Mrs. Orme Wilson (sold, Parke-Bernet, New York, March 25–26, 1949, lot 386); Mme Lucienne Fribourg (sold, Parke-Bernet, New York, April 19, 1969, lot 189); [Alexander and Berendt, Ltd., London]; Frau Quandt, Bad Homburg, Germany; [B. Fabre et Fils, Paris], owned jointly with [Jeremy, Ltd., London, 1986].

BIBLIOGRAPHY

"Acquisitions/1986," no. 108, p. 214, illus.

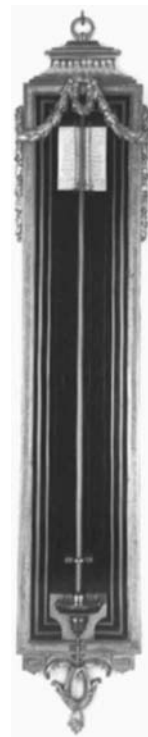
143. Barometer

Paris, circa 1770–1775

Oak veneered with ebony; gilt-bronze mounts; enameled metal; ivory; glass barometrical tube

Height: 4 ft. ½ in. (123.2 cm); Width: 9½ in. (24.1 cm); Depth: 1⅞ in. (4.8 cm)

Accession number 86.DB.632



143



144

144. **Mantel Clock**

Paris, circa 1785

Attributed to Pierre-Philippe Thomire; dial enameled by Dubuisson

Gilt and patinated bronze; enameled metal; *vert Maurin des Alpes* marble; white marble
Enameled clock ring inscribed on the interior *Dubuisson*; movement scratched with *Sweden 1811*.

Height: 1 ft. 9 in. (53.3 cm); Width: 2 ft. 1½ in. (63.8 cm); Depth: 9¼ in. (23.5 cm)

Accession number 82.DB.2

PROVENANCE

Private collection, Sweden, by 1811; (sold, Sotheby's, London, December 11, 1981, lot 99).

BIBLIOGRAPHY

Wilson, "Acquisitions 1981," pp. 79-84, illus.; Alvar González-Palacios, *The Adjectives of History* (P. and D. Colnaghi and Co., London, 1983), pp. 44-45; Wilson, *Selections*, no. 42, pp. 84-85, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 299, fig. 4.18.8.145. **Mantel Clock (*pendule squelette*)**

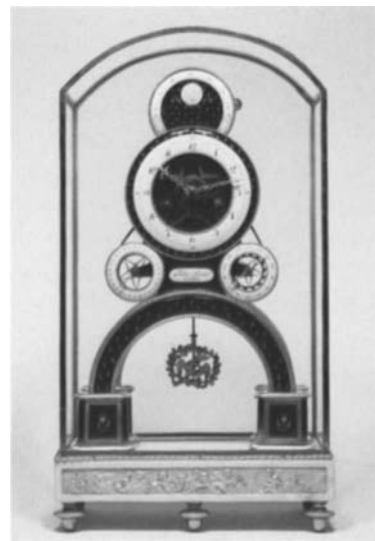
Paris, circa 1790-1800

Movement by Nicolas-Alexandre Folin; enamel plaques by Georges-Adrien Merlet
Gilt bronze; enameled metal; white marble base; glass and gilded metal case
Painted *Folin L'ainé A PARIS* on dial; painted *G. Merlet* on one enameled ring.
Height: 1 ft. 7½ in. (49.5 cm); Width: 10⅞ in. (27.6 cm); Depth: 5½ in. (14 cm)
Accession number 72.DB.57

PROVENANCE

Louis Guiraud (sold, Palais Galliera, Paris, December 10, 1971, lot 35); [French and Co., New York, 1971].

BIBLIOGRAPHY

Wilson, *Clocks*, no. 14, pp. 68-71, illus.

145

Scientific Instruments

146. Pair of Globes

Paris, terrestrial globe, circa 1728

Celestial globe, circa 1730

Globes made by the Abbé Jean-Antoine Nollet; terrestrial map engraved by Louis Borde and celestial map engraved by Nicolas Bailleul, called Bailleul *le jeune*; *camomille* and *capucin* lacquered decoration attributed to the Martin family

Printed paper; *papier mâché*; wood painted with *vernis Martin*; bronze; glass

The terrestrial globe is inscribed *Dedie et présenté a S.A.S. MADAME LA DUCHESSE DU MAINE par [son] tres humble et très obéissant [serviteur] Nollet. Lic. en Theologie. [1728], Borde exc., and GLOBE TERRESTRE DRESSÉ sur les observations les plus nouvelles et le plus exactes approuvées par Mrs. de l'Academie Roiale des sciences Paris avec privilege du Roi. 1728 Monté par l'auteur.*

The celestial globe is inscribed *DEDIÉ et présenté à S.A.S. Monseigneur le Comte de [Cle]rmont [par son très] humble [et] tres [obéissent] serv[iteur] [Nollet de la So]ciété des Arts 1730. and Globe celeste [calculé pour l'année [17]30 sur les observa[tions] les plus nouvelles [et le]s plus exactes. [AP]aris avec privilege[le] du Roy. Baillieul le je[une] sculptit. Monté par l'auteur.* Each stand painted underneath in yellow N. 32 and in blue, perhaps stenciled, (?) 3323.

Height: 3 ft. 7¼ in. (110 cm); Width: 1 ft. 5½ in. (45 cm); Depth: 1 ft. ½ in. (32 cm)

Accession number 86.DH.705.I-2



146

PROVENANCE

Guillaume de Gontaut-Biron, 12th marquis de Biron, Paris; le duc de Talleyrand and by descent to le duc de Dino Andia y Talleyrand-Périgord, Château de Saint-Brice-sous-Forêt, Pavillon Colombe, Val d'Oise; [Maurice Segoura, Paris].

BIBLIOGRAPHY

Wladimir d'Ormesson, *Merveilles des Châteaux de l'Île de France: Collection réalités* (Paris, 1965), p. 131, illus.; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 101, p. 211, illus.; Jean-Nérée Ronfort, "Science and Luxury: Two Acquisitions by the J. Paul Getty Museum," *GettyMusJ* 17 (1989), pp. 47-82, figs. 13-17; *Handbook* 1991, p. 176, illus.



147

147. Compound Microscope and Case

Paris, after 1749

Micrometric stage invented by Michel-Ferdinand, duc de Chaulnes

Gilt bronze; enamel; shagreen; glass; case of wood; gilded leather; brass; velvet; silver *galon* and lace; various natural specimens in slides; and a number of extra lensesMicroscope: Height: 1 ft. 6 $\frac{7}{8}$ in. (48 cm);Width: 11 in. (28 cm); Depth: 8 $\frac{1}{16}$ in.

(20.5 cm); Case: Height: 2 ft. 2 in. (66 cm);

Width: 1 ft. 1 $\frac{1}{4}$ in. (34.9 cm); Depth:10 $\frac{1}{8}$ in. (27 cm)

Accession number 86.DH.694

PROVENANCE

Private collection, Paris (sold, Sotheby's, Monaco, February 23, 1986, lot 901); Mrs. Kila Kugel, New York, 1986.

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 102, p. 212, illus.; Jean Perfettini, *Le Galuchat*, 1988, pp. 62-63, illus.; Jean-Nérée Ronfort, "Science and Luxury: Two Acquisitions by the J. Paul Getty Museum," *GettyMusJ* 17 (1989), pp. 47-82, figs. 18-19, 21, 23, 25, 28-29, 35; *Handbook* 1991, p. 175, illus.

Metalwork**GILT BRONZE: CANDELABRA AND CANDLESTICKS****148. Pair of Girandoles**

Paris, circa 1680-1690

Gilt bronze; beads and drops of rock crystal, coral, jasper, amethyst, carnelian, agate, and garnet

Height: 1 ft. 3 in. (38 cm); Width: 10 in.

(25.5 cm); Diameter (at base): 5 in. (13 cm)

Accession number 85.DF.382.1-2

PROVENANCE

[Bernard Baruch Steinitz, Paris].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 188, p. 241, illus.



One of a pair

148



One of a pair

149

149. **Pair of Candlesticks**

Paris, circa 1680–1690

Gilt bronze

Height: 10 in. (25.4 cm); Diameter: 5¼ in. (14.6 cm)

Accession number 72.DF.56.I–.2

PROVENANCE

Baron Nathaniel de Rothschild, Vienna; Baron Alphonse de Rothschild, Vienna; confiscated by the Third Reich in March 1938; restituted to the Baroness Clarice de Rothschild, Vienna, in 1947; [Rosenberg and Stibel, Inc., New York, 1971]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 58, illus.

150. **Pair of Girandoles**

Paris, circa 1730

Rock crystal; gilt bronze

Height: 2 ft. 10 in. (86.3 cm); Width: 2 ft. ½ in. (62.3 cm); Depth: 1 ft. 2¼ in. (37.5 cm)

Accession number 75.DF.53.I–.2

PROVENANCE

[Kraemer et Cie, Paris]; purchased by J. Paul Getty.



One of a pair

150



One of a pair

151

151. **Pair of Candlesticks**

Paris, circa 1780

By Etienne Martincourt

Gilt bronze

Each candlestick stamped *MARTINCOURT* under base. One inscribed *Louis Antoine Blois* and *LA* inside base.

Height: 11¼ in. (29.9 cm); Diameter: 5⅜ in. (13.7 cm)

Accession number 72.DF.48.I–.2

PROVENANCE

Mr. and Mrs. Meyer Sassoon, Pope's Manor, Berkshire, by 1914; Violet Sassoon (Mrs. Derek C. Fitzgerald) (sold, Christie's, London, March 23, 1972, lot 59); purchased at that sale by J. Paul Getty.

EXHIBITIONS

London, The Burlington Fine Arts Club, 1914, no. 117.

BIBLIOGRAPHY

F. J. B. Watson, *Wallace Collection Catalogues: Furniture* (London, 1956), p. 95; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 230, illus.



One of a pair

152

152. **Pair of Candelabra**

Elephants: German (Meissen manufactory),
circa 1741–1745

Flowers: (?) Vincennes manufactory, circa
1745–1750

Mounts: Paris, circa 1750

Elephants modeled by Peter Reinicke
in 1741

Hard-paste porcelain elephants; soft-paste
porcelain flowers; gilt-bronze mounts

Height: 9 1/8 in. (23.2 cm); Width: 9 1/4 in.
(24.7 cm); Depth: 4 1/8 in. (10.5 cm)

Accession number 75.DI.68.I–2

PROVENANCE

Baron Maximilian von Goldschmidt-
Rothschild, Frankfurt am Main; [Rosenberg
and Stiebel, Inc., New York, 1975]; pur-
chased by J. Paul Getty.

153. **Pair of Candelabra**

Paris, circa 1775

Attributed to Pierre Gouthière

Gilt bronze

Height: 1 ft. 3 in. (38.3 cm); Width: 8 1/2 in.
(21.6 cm); Depth: 7 7/8 in. (19.9 cm)

Accession number 72.DF.43.I–2

PROVENANCE

(?) Baron Henri de Rothschild, Paris;
[François-Gérard Seligmann, Paris, circa
1948]; Carreras Savedra, Director of the
Museum of Fine Arts, Buenos Aires;
[Jacques Helft, Buenos Aires]; [French and
Co., New York]; purchased by J. Paul Getty.



One of a pair

153

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*,
p. 230, illus.

154. **Pair of Candelabra**

Paris, circa 1785

Attributed to Pierre-Philippe Thomire and
Louis-Simon Boizot

Patinated and gilt bronze; white and *griotte*
marble

Height: 2 ft. 10 3/4 in. (83.2 cm); Diameter:
11 1/2 in. (29.2 cm)

Accession number 86.DF.521.I–2

PROVENANCE

(?) Anatole Demidov, Prince of San Donato,
San Donato Palace, Pratolino, near Florence
(sold, San Donato Palace, March 15, 1880,
lot 804, *en suite* with a mantel clock);
[Bernard Baruch Steinitz, Paris].

BIBLIOGRAPHY

“Acquisitions/1986,” *GettyMusJ* 15 (1987),
no. 109, p. 214, illus.; *Handbook* 1991, p. 196,
illus.



One of a pair

154

155. **Pair of Candelabra**

Paris, circa 1784-1786

Attributed to L. F. Feuchère

Blued metal; gilt bronze

Height: 3 ft. 8¼ in. (113.7 cm); Width:
1 ft. 5¾ in. (45.1 cm); Depth: 10½ in.
(26.7 cm)

Accession number 71.DF.99.1-2

PROVENANCE

Baron Mayer Amschel de Rothschild, Mentmore Towers, Buckinghamshire; Hannah de Rothschild (Countess of Rosebery, wife of the 5th Earl, married 1878, died 1890), Mentmore Towers; Albert Primrose, 6th Earl of Rosebery, Mentmore Towers, by inheritance (sold, Sotheby's, London, April 17, 1964, lot 25); [Claude Sère, Paris, 1964]; private collection, Paris, late 1960s; [Frank Partridge and Sons, Ltd., London, 1971]; purchased by J. Paul Getty.

EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February-April 1933, no. 485, illus.

BIBLIOGRAPHY

"French Furniture at the Exhibition of 'Three French Reigns', 25 Park Lane," *Country Life* 73-1884 (February 25, 1933), p. 206, figs. 5, 7; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 261, illus.; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 101, fig. 321.



One of a pair

155

GILT BRONZE: CHANDELIERS

156. **Chandelier**

Paris, circa 1700

Lead glass and rock crystal; gilt bronze

Height: 3 ft. 6 $\frac{1}{8}$ in. (107 cm); Diameter:2 ft. 5 $\frac{1}{8}$ in. (74 cm)

Accession number 88.DH.17

PROVENANCE

[Kraemer et Cie, Paris].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989),
no. 67, p. 140, illus.



156



157

157. **Chandelier**

Paris, circa 1700

Gilt bronze

Height: 3 ft. 9 $\frac{1}{4}$ in. (115 cm); Diameter:3 ft. 6 $\frac{1}{4}$ in. (110 cm)

Accession number 87.DE.28

PROVENANCE

Edouard Chappey, Paris, circa 1900;

[Michel Meyer, Paris, 1986].

EXHIBITIONS

Paris, *Exposition Universelle de 1900*, 1900,

no. 2891, p. 190.

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),
no. 69, p. 177, illus.

158. **Chandelier**

Paris, circa 1710

Attributed to André-Charles Boulle

Gilt bronze

Each element is stamped with the crowned
C for 1745–1749.

Height: 2 ft. 6 $\frac{1}{2}$ in. (77.5 cm); Diameter:

2 ft. 8 in. (81.3 cm)

Accession number 76.DE.13

PROVENANCE

Antenor Patiño, Paris; [Kraemer et Cie,
Paris, 1976]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*,
p. 51, illus.; Jean-Nérée Ronfort, "André-
Charles Boulle: die Bronzearbeiten und
seine Werkstatt im Louvre," *Vergoldete
Bronzen: Die Bronzearbeiten des Spätbarock
und Klassizismus*, Hans Ottomeyer and
Peter Pröschel, eds. (Munich, 1986), vol. 2,
p. 505; Verlet, *Les Bronzes*, pp. 91, 269, fig. 98.



158



159

159. **Chandelier**

(?) Paris, circa 1710–1715

Colored and plain glass; silvered foils lacquered with pink and green translucent varnish; silvered pakton; gilt and silvered bronze; rock crystal

Height: 2 ft. 5½ in. (75 cm); Diameter: 2 ft. 8 in. (81.3 cm)

Accession number 74.DH.29

PROVENANCE

Private Collection, Turin; [Jacques Kugel, Paris]; [Michel Meyer, Paris]; [Kraemer et Cie, Paris]; purchased by J. Paul Getty.

160. **Chandelier**

Paris, circa 1818–1819

By André Galle

Glass; enameled metal; gilt bronze

Height: 4 ft. 3 in. (129.5 cm); Diameter: 3 ft. 2 in. (96.5 cm)

Accession number 73.DH.76

PROVENANCE

Sold, Hôtel Drouot, Paris, early 1960s; (sold, Hôtel Drouot, Paris, February 7, 1972, lot 83); [Kraemer et Cie, Paris, 1972]; [French and Co., New York]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Michael Shapiro, "Monsieur Galle, Bronzier et Doreur," *GettyMusJ* 6–7 (1978–1979), pp. 61–66, illus. figs 3–5, 8; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 359, illus.; *Handbook* 1986, p. 179, illus.



160



One of a pair

161

GILT BRONZE:
WALL LIGHTS AND BRACKETS161. **Pair of Girandoles**

(?) Paris, circa 1710

Silvered bronze; mirror glass; oak support
Girandole .1 is painted 22 in black on the wooden backing and its *bobèche* is stamped with the crowned C for 1745–1749. *Girandole* .2 is painted 20 in black on the wooden backing and its *bobèche* is indistinctly stamped with the crowned C.

Height: 1 ft. 7½ in. (50 cm); Width: 11½ in. (29.5 cm); Depth: 6¾ in. (17.2 cm)
Accession number 85.DG.49.I-2

PROVENANCE

Swedish art market, circa 1980; [Michel Meyer, Paris, 1984].

EXHIBITIONS

New York, The Cooper-Hewitt Museum and Pittsburgh, The Carnegie Museum, *Courts and Colonies: The William and Mary Style in Holland, England, and America*, November 1988–May 1989, no. 126, p. 169, illus.

BIBLIOGRAPHY

John A. Cuadrado, "Antiques: Lighting and Style," *Architectural Digest* (April 1983), p. 106, illus.; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 209, p. 249, illus.



162

162. **Pair of Wall Lights**

Paris, circa 1700–1715

Gilt bronze

Height: 1 ft. 9½ in. (54.6 cm); Width: 1 ft. (30.5 cm); Depth: 9 in. (22.9 cm)

Accession number 85.DE.383.I-2

PROVENANCE

[François Léage, Paris].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 191, p. 242, illus.



One of a pair

163

163. Pair of Wall Lights

Paris, circa 1715–1720

Attributed to André-Charles Boulle

Gilt bronze

Height: 1 ft. 8 $\frac{1}{16}$ in. (51 cm); Width: 1 ft. 2 in. (35.5 cm); Depth: 9 $\frac{1}{16}$ in. (25 cm)

Accession number 83.DF.195.1–2

PROVENANCE

Pierre de Faucigny-Lucinge, Vaux-le-Penil (near Melun); [François-Gérard Seligmann, Paris]; Samuel Kahn, Verbere (Oise) and Nice; [Bernard Baruch Steinitz, Paris, 1982].

BIBLIOGRAPHY

Jean-Nérée Ronfort, "Le Fondeur Jean-Pierre Mariette et la Fin de l'Atelier d'André-Charles Boulle," *L'Estampille* 173 (September 1984), pp. 72–73, illus.;Bremer-David, "Acquisitions 1983," no. 4, p. 187, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 6, p. 263, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 62, illus. pp. 62, 83; Jean-Nérée Ronfort, "André-Charles Boulle: Die Bronzearbeiten und seine Werkstatt im Louvre," *Vergoldete Bronzen: Die Bronzearbeiten des Spätbarock und Klassizismus*, Hans Ottomeyer and Peter Pröschel, eds. (Munich, 1986), vol. 2, p. 495; n. 229, p. 519; Anna Saratowicz, "Apliki do Sali Rycerskiej," *Kronika Zamkowa* 3-17 (1988), pp. 18–30, illus. p. 20.**164. Pair of Wall Lights**

(?) Paris, circa 1730

Gilt bronze

Height: 1 ft. 11 in. (58.5 cm); Width: 11 $\frac{1}{8}$ in. (28.3 cm); Depth: 8 in. (20.3 cm)

Accession number 78.DF.89.1–2

PROVENANCE

[Cameron, London, 1950]; purchased by J. Paul Getty, 1950.

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 109, illus.**165. Wall Bracket**

Paris, circa 1730–1735

Gilt bronze, brass, with oak core

Height: 1 ft. $\frac{1}{4}$ in. (32.5 cm); Width: 1 ft. 3 $\frac{3}{8}$ in. (39 cm); Depth: 6 $\frac{3}{4}$ in. (17.2 cm)

Accession number 87.DF.136



One of a pair

164



165

PROVENANCE

Paul Wallraf, London (sold, Sotheby's, London, December 8, 1983, lot 579); [La Cour de Varenne, Paris, 1987].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 70, pp. 177-178, illus.

166. **Four Wall Lights**

Paris, circa 1740

Soft-paste porcelain flowers; gilt bronze

Height: 1 ft. 6 in. (45.7 cm); Width:

1 ft. 1½ in. (34.3 cm); Depth: 7¼ in.

(19.7 cm)

Accession number 75.DE.4.I-4



One of four

166

PROVENANCE

Henry Seymour, London (with another pair); [French and Co., New York (six)]; two lights sold to [Arnold Seligmann, Rey and Co., 1941], later in the Georges Lurcy collection, New York; Rita Lydig, (?) New York, 1927; Sidney J. Lamon, New York (sold, Christie's, London, November 29, 1973, lot 69); [Frank Partridge and Sons, Ltd., London, 1973]; purchased by J. Paul Getty.

167. **Pair of Wall Lights**

Paris, circa 1745-1749

Gilt bronze

Each light bears one crowned C for

1745-1749.

Height: 2 ft. 4½ in. (72.4 cm); Width:

1 ft. 6¾ in. (47.6 cm); Depth: 10½ in.

(26.7 cm)

Accession number 89.DE.26.I-2

PROVENANCE

European private collection; [Alexander and Berendt, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 53, p. 193, illus.; *Handbook* 1991, p. 177, illus.



One of a pair

167

168. **Four Wall Lights**

Paris, circa 1750

Attributed to Jacques Caffieri

Gilt bronze

Two lights stamped with a crown flanked by CR for *Casa Reale* and the inventory numbers C.562.1 and C.562.2 on front near base.

Two other lights stamped similarly C.1068.1 and C.1068.2.

Height: 3 ft. 1 in. (94 cm); Width:

1 ft. 10¾ in. (57.8 cm); Depth: 1 ft. 1⅜ in.

(34 cm)

Accession number 84.DE.41.I-4

PROVENANCE

Mme Louise-Elisabeth of France (Duchess of Parma), Palazzo di Colorno (near Parma), circa 1753; ducal collection of Parma; private collection, France (sold, Ader, Picard et

Tajan, Paris, December 12, 1978, lot 48); [Partridge (Fine Arts) Ltd., London, 1978]; private collection, London; [Partridge (Fine Arts) Ltd., London, 1983].

BIBLIOGRAPHY

Bremer-David, "Acquisitions 1984," no. 3, pp. 76–79, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 57, p. 180, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, pp. 100, 140, illus.; Alvar González-Palacios, *Il Tempio del Gusto: Le arti decorative in Italia fra Classicismi e barocco* (Milan, 1986), vol. 1, p. 206; vol. 2, pp. 230–231, fig. 453; *Handbook* 1986, p. 161, illus. (one).



One of four

168

169. **Four Wall Lights**

(See entry no. 303.)

Paris, 1756

By François-Thomas Germain

Gilt bronze

Two wall lights engraved *FAIT PAR F.T.GERMAIN.SCULP.ORF.DU ROI AUX GALLERIES DU LOUVRE.1756* at lower right and left. Two stamped with Palais du Luxembourg inventory number *1051 LUX 1* and two with *1051 LUX 2*. All punched with Château de Compiègne inventory marks *CP* under a crown and *N^o 28*, at lower rear. Various numbers stamped on *bobèches* and drip pans.

Wall Light .1.a: Height: 3 ft. 3¼ in.

(99.6 cm); Width: 2 ft. 7⁄8 in. (63.2 cm);

Depth: 1 ft. 4⅛ in. (41.0 cm); Wall Light

.1.b: Height: 3 ft. 1¼ in. (94.6 cm); Width:

1 ft. 10⅜ in. (57.5 cm); Depth: 1 ft. 1⅛ in.

(34.6 cm); Wall Light .2.a: Height:

3 ft. 4½ in. (102.9 cm); Width: 2 ft. 1 in.

(63.5 cm); Depth: 1 ft. 1½ in. (34.3 cm);

Wall Light .2.b: Height: 2 ft. 11⅛ in.

(89.2 cm); Width: 1 ft. 10⅜ in. (56.8 cm);

Depth: 1 ft. 3⅞ in. (40.3 cm)

Accession number 81.DF.96.1.a–.b and

.2.a–.b

PROVENANCE

Made for Louis-Philippe, duc d'Orléans; four pairs installed in the *Chambre de Parade* and the *Salon des Jeux* of the Palais Royal, Paris, circa 1756; sold privately in 1786 by Louis-Philippe-Joseph, duc d'Orléans, and purchased by the *bronzier* Feuchère (probably Pierre-François Feuchère) for Louis XVI; four pairs purchased by the Mobilier Royal, Paris, August 30, 1786, and described as having damaged gilding; two



One of four

169

pairs regilded by Feuchère in the first six months of 1787 for 500 *livres* a pair and installed in the *Salon des Nobles de la Reine*, Château de Compiègne, until 1791; Government of France, Palais du Luxembourg, Paris, after 1792; Baron Mayer Amschel de Rothschild, the Great Dining Room, Mentmore Towers, Buckinghamshire, late nineteenth century; Hannah de Rothschild (Countess of Rosebery, wife of the 5th Earl, married 1878, died 1890), Mentmore Towers; Albert Primrose, 6th Earl of Rosebery, Mentmore Towers (sold, Sotheby's, London, April 17, 1964, lot 18); [François-Gérard Seligmann, Paris]; private collection,

Argentina and Switzerland (offered for sale, Sotheby's, Monaco, June 14–15, 1981, lot 148a–b, bought in).

BIBLIOGRAPHY

Denis Diderot and Jean d'Alembert, *Encyclopédie ou dictionnaire raisonné des sciences, planches* (Paris, 1762), vol. 1, s.v. "architecture," pls. 32–33; Axelle de Broglie de Gaigneron, "Le 3^{ème} Témoin de l'art de F-Th. Germain, bronzier," *Connaissance des arts* 199 (September 1968), pp. 76–77, illus.; Max Terrier, "L'Appliqué: Sa Provenance," *Connaissance des arts* 201 (November 1968), pp. 32–33; Svend Eriksen, *Early Neo-Classicism in France* (London, 1974), p. 349, pl. 202; Pierre Verlet, "Bronzes d'ameublement français du XVIII^e siècle: Notes et documents," *Bulletin de la Société de l'histoire de l'art français* (1980), pp. 200–201, illus. p. 203; Michel Beurdeley, *La France à l'encan 1789–1799* (Fribourg, 1981), p. 167, pls. 177–178; Wilson, "Acquisitions 1981," no. 4, pp. 73–78 (with a note on conservation by Barbara Roberts); Wilson, *Selections*, no. 25, pp. 50–51, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 145, illus.; *Handbook* 1986, p. 164, illus. (one); Jean-Louis Baritou and Dominique Foussand, *Chevolet-Contant-Chaussard: Un Cabinet d'architectes au siècle des lumières* (Lyon, 1987), pp. 135–140, illus. p. 182; Verlet, *Les Bronzes*, pp. 296–299, illus. p. 30, fig. 18; p. 171, fig. 209; p. 256, fig. 275; p. 297, figs. 327–329; p. 298, figs. 330–331; Pallot, *L'Art du siècle*, p. 160, illus.; Anna Saratowicz, "Apliki do Sali Rycerskiej,"

Kronika Zamkowa 3–17 (1988), pp. 18–30; Jacques Charles et al., *De Versailles à Paris: Le Destin des collections royales* (Paris, 1989), illus. p. 143, fig. 2; Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 75, fig. 237; *Handbook* 1991, p. 180, illus. (one).

170. Six Wall Lights

Paris, circa 1765–1770

By Philippe Caffieri

Gilt bronze

Lights 78.DF.263.1 and 82.DF.35.1 stenciled *No 151* on back. Light 82.DF.35.1 engraved *fait par Caffieri* on one drip pan and stamped with the numbers 2 and 3 on back. 82.DF.35.2 stamped with the number 4 on back.

Height: 2 ft. 1½ in. (64.8 cm); Width: 1 ft. 4½ in. (41.9 cm); Depth: 1 ft. ¼ in. (31.1 cm)

Accession numbers 78.DF.263.1–4 and 82.DF.35.1–2

PROVENANCE

78.DF.263.1–4: (?) Sold, Hôtel Drouot, Paris, May 26–27, 1921, lot 99, to de Friedel; private collection, Paris (sold, Étude Couturier Nicolaj, Paris, April 6, 1978, lot 52); [Alexander and Berendt, Ltd., London, 1978]. 82.DA.35.1–2: Henri Smulders, Amsterdam (sold, two from a set of four, Frederik Muller and Co. [Mensing et Fils], Amsterdam, June 26–27, 1934, lot 98); private collection, Los Angeles, probably purchased in Paris; Mr. Lee Greenway, Los Angeles (sold,

Sotheby's, Los Angeles, October 21, 1980, lot 787A); [Alexander and Berendt, Ltd., London, 1980].

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979," no. 7, pp. 42–43, illus. (one); Sassoon, "Acquisitions 1982," no. 10, pp. 52–53, illus.; Wilson, *Selections*, no. 35, pp. 70–71, illus. (one); Ottomeyer and Pröschel, *Vergoldete Bronzen*, pp. 190–191, illus.; *Handbook* 1986, p. 173, illus. (one); Verlet, *Les Bronzes*, p. 293, illus. p. 199, fig. 228, and p. 253, fig. 267; *Handbook* 1991, p. 189, illus. (one).



One of six



One of four

171

171. Four Wall Lights

Paris, circa 1765–1770

Attributed to Philippe Caffieri

Gilt bronze

Height: 1 ft. 10¼ in. (56.5 cm); Width:

1 ft. 3¾ in. (40 cm); Depth: 10¼ in. (26 cm)

Accession number 92.DF.18.1–4

PROVENANCE

Sold, Palais Galliera, Paris, March 29, 1966, lot 45, to [B. Fabre et Fils, Paris, circa 1977]; private collection, Paris, circa 1977; [Maurice Segoura, Paris].

BIBLIOGRAPHY

“Acquisitions/1992,” *GettyMusJ* 21 (1993), in press, illus.



One of six

172

172. Six Wall Lights

Paris, circa 1775

After a design attributed to Richard de Lalonde

Gilt bronze

Height: 2 ft. 3 in. (68.6 cm); Width:

1 ft. 1¼ in. (33.7 cm); Depth: 10½ in. (26.7 cm)

Accession numbers 74.DF.3.1–2 and

77.DF.29.1–4

PROVENANCE

74.DF.3.1–2: [Alexander and Berendt, Ltd., London, 1974]; purchased by J. Paul Getty. 77.DF.29.1–4: Sold, Christie's, London, December 2, 1976, lot 3; [Alexander and Berendt, Ltd., London, 1976].



One of a pair

173

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 173, illus. p. 172, fig. 3.5.4 (here attributed to Jean-Louis Prieur); Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), n. 84, p. 110.

173. Pair of Wall Lights

Paris, circa 1781

Attributed to Pierre Gouthière, after a design by François-Joseph Bélanger
Gilt bronze

Height: 1 ft. 8½ in. (52.1 cm); Width:

10¹⁵/₁₆ in. (27.8 cm); Depth: 7 in. (17.8 cm)

Accession number 74.DF.5.1–2

PROVENANCE

[Kraemer et Cie, Paris, 1974]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 243, illus.

174. **Pair of Wall Lights**

Paris, circa 1787

Attributed to Pierre-Philippe Thomire

Gilt bronze

Height: 3 ft. 6½ in. (107.9 cm); Width:

1 ft. 10⅞ in. (57 cm); Depth: 11⅞ in.

(30.1 cm)

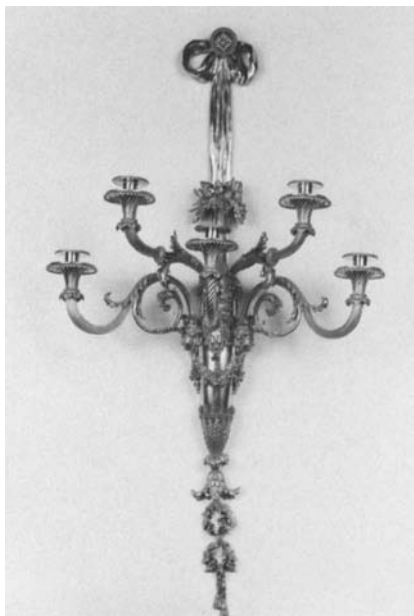
Accession number 83.DF.23.1–2

PROVENANCE

Ducs de Mortemart, Château de Saint-Vrain, Seine-et-Oise, from the eighteenth century, by descent until 1982; [Maurice Segoura, Paris, 1982].

BIBLIOGRAPHY

Sassoon, "Acquisitions 1983," no. 11, pp. 207–208, 211, illus.; "Acquisitions/1983," *Getty/MusJ* 12 (1984), no. 13, p. 266, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 290, illus. p. 291.



One of a pair

174

175. **Pair of Wall Lights**

Paris, circa 1787–1788

Attributed to Pierre-François or

Jean-Pierre Feuchère

Gilt bronze

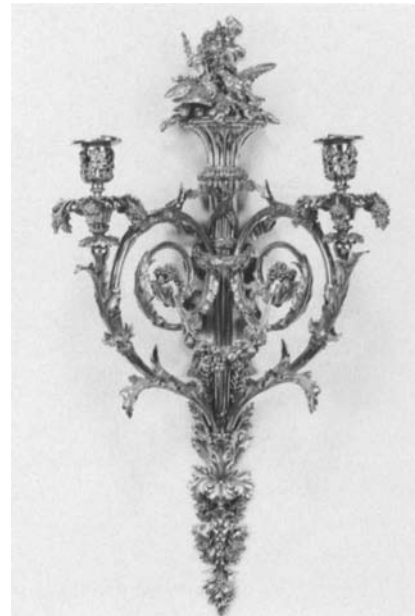
Height: 2 ft. ¼ in. (61.6 cm); Width:

1 ft. ⅞ in. (32 cm); Depth: 7¼ in. (18.5 cm)

Accession number 78.DF.90.1–2

PROVENANCE

J. Bardac, Paris; Paul Dutasta, Paris (sold, Galerie Georges Petit, Paris, June 4, 1926, lot 105); (?) Rothschild collection, Paris; [Rosenberg and Stiebel, Inc., New York]; purchased by J. Paul Getty, 1953.



One of a pair

175

BIBLIOGRAPHY

Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 292, illus.; Verlet, *Les Bronzes*, pp. 336, 378–379, illus. p. 383, fig. 393.

GILT BRONZE: FIREDOGS

176. **Pair of Firedogs**

Paris, circa 1735

Gilt bronze

Left: Height: 1 ft. 2 1/8 in. (35.9 cm); Width: 1 ft. 3 in. (38.1 cm); Depth: 9 1/8 in. (24.4 cm);

Right: Height: 1 ft. 3/4 in. (32.3 cm); Width: 1 ft. 3 1/4 in. (38.7 cm); Depth: 8 7/8 in. (22.6 cm)

Accession number 71.DF.II4.1-2

PROVENANCE

[Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 18); purchased at that sale by J. Paul Getty.



Firedog .1

176



One of a pair

177

177. **Pair of Firedogs**

Paris, circa 1735

By Charles Cressent

Gilt bronze

Height: 1 ft. 3 1/4 in. (38.7 cm); Width: 1 ft. 2 3/8 in. (36.4 cm); Depth: 8 1/8 in. (20.6 cm)

Accession number 73.DF.63.1-2

PROVENANCE

Private collection, Paris; [Didier Aaron, Paris, by 1971]; [French and Co., New York, 1972]; purchased by J. Paul Getty.

EXHIBITIONS

Amsterdams Historisch Museum, *Fourth International Exhibition Presented by CINOA*, March-May 1970, no. 237.

BIBLIOGRAPHY

Marie-Juliette Ballot, *Charles Cressent: Sculpteur, ébéniste, collectionneur, Archives de l'art français: Nouvelle période 10* (Paris, 1919), p. 218; Wilson, *Selections*, no. 17, p. 34, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 112.

Firedog .2

176

178. **Pair of Firedogs**

Paris, circa 1775

Attributed to Pierre Gouthière

Gilt bronze; dark blue enamel panels

Stamped in various places with either the letters *A*, *E*, or *EA*.

Height: 1 ft. 3¼ in. (40 cm); Width:

1 ft. 3 in. (38 cm); Depth: 5½ in. (14 cm)

Accession number 62.DF.1.1-2

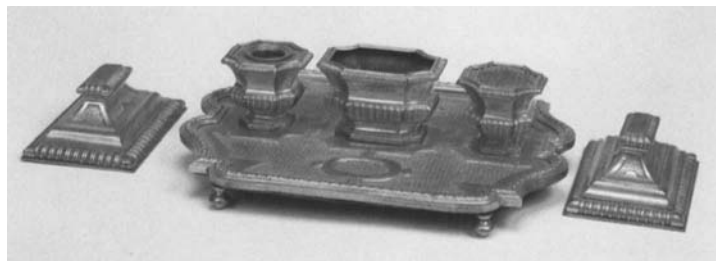
PROVENANCE

(?) Louise-Jeanne de Durfort, duchesse de Mazarin, Paris (sold, Paris, December 10-15, 1781, lot 285); comtesse de Clermont-Tonnerre, Paris (sold, Hôtel Drouot, Paris, October 10-13, 1900, lot 290); private collection, Paris (sold, Hôtel Drouot, Paris, February 4, 1909, lot 96); Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 45); purchased at that sale by J. Paul Getty.



One of a pair

178



179

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 130, illus.; Getty, *Collecting*, p. 150; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 272, illus.

GILT BRONZE: INKSTANDS

179. **Inkstand and Paperweights**

Paris, circa 1715

Gilt bronze

Inkstand: Height: 4¼ in. (10.8 cm); Width:

1 ft. 2⅞ in. (37.2 cm); Depth: 11⅞ in.

(28.2 cm); Paperweights: Height: 2⅞ in.

(6.7 cm); Width: 6⅜ in. (16.2 cm); Depth:

4½ in. (11.4 cm)

Accession number 75.DF.6.1-3

PROVENANCE

[Michel Meyer, Paris]; [Kraemer et Cie, Paris, 1975]; purchased by J. Paul Getty.

180. **Inkstand**

Porcelain: Chinese, early eighteenth century

Lacquer: French, circa 1750

Mounts: Paris, circa 1750

Hard-paste porcelain, *vernis Martin*; gilt-bronze mounts

Height: 8 in. (20.3 cm); Width: 1 ft. 2 in.

(35.6 cm); Depth: 10½ in. (26.7 cm)

Accession number 76.D1.12

PROVENANCE

[B. Fabre et Fils, Paris, 1976]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Wilson et al., *Mounted Oriental Porcelain*, no. 14, pp. 68-69, illus.



180



181

181. Inkstand

Paris, circa 1810

White marble; gilt bronze; velvet

Height: 3½ in. (8.9 cm); Width: 1 ft. 6½ in.

(47 cm); Depth: 9½ in. (24.1 cm)

Accession number 73.DJ.67

PROVENANCE

Adolphe Lion, Paris, 1929; Mrs. Benjamin Stern, New York (sold, American Art Association, New York, April 4-7, 1934, lot 848); [Frederick Victoria, Inc., New York]; [Mallett and Son, Ltd., London, 1973]; purchased by J. Paul Getty.



182

182. Inkstand

(?) Paris, late nineteenth century

Oak veneered with rosewood; set with hard-paste porcelain plaques; gilt-bronze mounts

One plaque bears an unidentified mark in script. Base pasted with paper label printed *Palace of Pavlovsk* in Russian, inked with the inventory number 1004, and over stamped with a French customs stamp. Another

paper label inked with the Duveen inventory number 29652 and another stenciled with a French customs stamp. Base painted 1044 in white and *Uh.6522* in blue.

Height: 3⅞ in. (9.8 cm); Width: 11¼ in. (28.6 cm); Depth: 7¼ in. (18.4 cm)

Accession number 71.DH.97

PROVENANCE

Russian Imperial Collections, Palace of Pavlovsk (near St. Petersburg), until the early twentieth century; [Duveen Brothers, New York]; Anna Thomson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 33); purchased at that sale by J. Paul Getty.

EXHIBITIONS

The Detroit Institute of Arts, *French Taste in the Eighteenth Century*, April-June 1956, no. 174, illus. p. 50.

BIBLIOGRAPHY

Savill, *Sèvres*, vol. 2, n. 15, p. 860.

*L'Etude*

183

GILT BRONZE:
FIGURAL BRONZES**183. Pair of Figures, *L'Etude* and *La Philosophie***

Paris, circa 1780-1785

Attributed to Pierre-Philippe Thomire after models by Louis-Simon Boizot

Patinated and gilt bronze

Male Figure: Height: 1 ft. 1 in. (33 cm);

Width: 1 ft. 2 in. (35.7 cm); Depth: 4⅞ in.

(11.7 cm); Female Figure: Height: 1 ft. 1 in.

(33 cm); Width: 1 ft. 1⅞ in. (35.2 cm);

*La Philosophie*

183

Depth: 4⅞ in. (11.7 cm)
Accession number 88.SB.113.1-2

PROVENANCE

Private collection, Château de la Chesais, Eaubonne (sold, Sotheby's, Monaco, February 5, 1978, lot 20); purchased at that sale by The British Rail Pension Fund.

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 78, p. 144, illus.

PAINTED BRONZE:
FIGURAL BRONZES

184. **Pair of Decorative Bronzes**

Paris; silver, 1738-1750; bronzes, 1745-1749
The lacquer painting of the figures is attributed to Etienne-Simon Martin and Guillaume Martin

Painted bronze; silver

The base of each bronze is stamped with the crowned *C* for 1745-1749. Each silver element is marked with a crowned *Y* (the warden's mark used between October 4, 1738, and October 12, 1739); a fox's head (the Paris discharge mark for small works in silver and gold used between October 4, 1738, and October 12, 1744); and a helmet with open visor (the Paris discharge mark for works in gold and small works in old silver used between October 13, 1744, and October 9, 1750). The silver also bears an obliterated mark which might be a charge or maker's mark.

Height: 9 in. (22.8 cm); Diameter: 6 in. (15.2 cm)

Accession number 88.DH.127.1-2

PROVENANCE

Marquise de Pompadour, Paris, before 1752; [Kraemer et Cie, Paris]; private collection, Paris, purchased circa 1910; [Jean-Luc Chalmin, Paris, 1988].

BIBLIOGRAPHY

Livre-Journal de Lazare Duvaux, Marchand-Bijoutier ordinaire du Roy, 1748-1758, Louis Courajod, ed. (Paris, 1873), vol. 2, p. 135, no. 1213; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 72, p. 142, illus.; *Handbook* 1991, p. 172, illus. (one).



One of a pair

SILVER

185. **Fountain**

Paris, 1661-1663, with English alterations of 1695, 1758, and circa 1762

Jean IV Le Roy, probably altered in London in 1695 by Ralph Leeke, in 1758 by Phillips Garden, and again later in the eighteenth century

Silver

Marked on body with the maker's stamp of *J.L.R.* flanking a scepter and the device of a laurel wreath and two grains below a fleur-de-lys; a crowned *R* (the warden's mark used between December 30, 1661, and January 26, 1663). Scratched with the weights *348 14* (partially obliterated) and *363 13* under base. Engraved with the arms of Curzon and Colyear on central cartouche. Height: 2 ft. 1⅞ in. (65.2 cm); Width: 1 ft. 2⅞ in. (35.9 cm); Depth: 1 ft. 2¼ in. (36.2 cm)

Accession number 82.DG.17

PROVENANCE

In England by 1694, when probably adapted from a lidded one-handled vase with a spout mounted higher, and when a matching fountain and two basins were made by Ralph Leeke; Sir Nathaniel Curzon, 1st Baron Scarsdale (born 1726, married Caroline Colyear 1750, died 1804), Kedleston Hall, Derbyshire, by 1750; Earls of Scarsdale, Kedleston Hall, by descent (offered for sale, Christie's, London, July 16, 1930, lot 42, bought in; offered for sale, Christie's,



185

London, November 7, 1945, bought in); [Jacques Helft, Paris, 1940s]; Arturo Lopez-Willshaw, Paris, late 1940s; Patricia Lopez-Willshaw (widow of Arturo Lopez-Willshaw), Paris (offered for sale, Sotheby's, Monaco, June 23, 1976, lot 48, bought in).

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Louis XIV: Faste et décors*, May–October 1960, no. 378, pl. 58.

BIBLIOGRAPHY

Jacques Helft, *French Master Goldsmiths and Silversmiths* (New York, 1966), pp. 60–61, illus.; Wilson, *Selections*, no. 2, pp. 4–5, illus.; Gillian Wilson, "The Kedleston Fountain: Its Development from a Seventeenth-Century Vase," *GettyMusJ* II (1983), pp. 1–12, figs. 1–4, 6–7, 9, 11, 16–17.

186. Pair of Tureens, Liners, and Stands

Paris, 1726–1729

By Thomas Germain, with arms added in 1764 by his son François-Thomas Germain Silver

Marked variously on tureens, liners, and stands with a crowned *K* (the warden's mark used between August 13, 1726, and August 13, 1727); a crowned *M* (the warden's mark used between August 12, 1728, and August 26, 1729); a crowned *A* overlaid with crossed *L*'s (the charge mark used between May 6, 1722, and September 3, 1727, under the *fermier* Charles Cordier); a crowned *A* on its side (the charge mark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); (?) a chancellor's mace (the discharge mark used between September 3, 1727, and December 22, 1732); an artichoke mark (for old works in silver to which new parts have been added, used between November 22, 1762, and December 23, 1768); and with three obliterated marks, probably of Thomas Germain. One tureen, stand, and liner engraved *N^o. 1*, the others *N^o. 2*; tureens engraved with the weights $.48^{m_1}oz_2^d$



One of a pair

186

and $.48^{m_3}oz_2^d$; stands engraved with the weights $.48^{m_2}d$ and $.48^{m_5}d$. Both stands, one with the added date 1764, engraved *FAIT.PAR.F.T.GERMAIN.ORS.CUL.P.D.U.R OY.AUX GALLERIES.DU LOUVRE.APARIS*. The coat of arms of the Mello e Castro family engraved on stands and applied on tureens.

Tureens: Height: $6\frac{7}{8}$ in. (17.4 cm); Width: 1 ft. $6\frac{1}{2}$ in. (47 cm); Depth: 10 in. (25.4 cm); Stands: Height: $1\frac{7}{16}$ in. (3.7 cm); Width: 1 ft. $10\frac{7}{16}$ in. (57 cm); Depth: 1 ft. 4 in. (40.6 cm)

Accession number 82.DG.I2.I-2

PROVENANCE

(?) Jacques-Samuel Bernard (1686–1753), comte de Coubert, in the *salle à manger* of his hôtel, 46 rue du Bac, Paris [information: B. Pons]; altered by François-Thomas Germain in 1764 for D. Martinho de Mello e Castro, Count of Galveias, the Portuguese ambassador in London (1755) and in Paris

from 1760–1761 (temporarily residing in the hôtel Jacques-Samuel Bernard in the rue du Bac), and later Secretary of State to King José I and subsequently to Queen Maria I, listed in the September 14, 1796, inventory of his possessions (taken after his death) with their lids decorated with artichokes, cauliflowers, birds, shells, and shrimp (these lids were probably lost at the beginning of the nineteenth century); Mello e Castro de Vilhena family, Portugal and Paris, by descent; (sold, Christie's, Geneva, November 11, 1975, lot 230); Jean Rossignol, Geneva, 1975.

EXHIBITIONS

Lisbon, Museu Nacional de Arte Antiga, *Exposição de arte francesa*, May–June 1934, nos. 230–231; Paris, Musée des Arts Décoratifs, *Les Trésors de l'orfèvrerie du Portugal*, November 1954–January 1955, no. 453.

BIBLIOGRAPHY

Daniel Alcouffe, *Louis XV: Un Moment de perfection de l'art français*, Hôtel de la Monnaie, Paris, 1974, no. 484, p. 358; Thomas Milnes-Gaskell, "Thomas Germain," *Christie's Review of the Season 1975* (London and New York, 1976), pp. 219–221, illus.; Wilson, "Acquisitions 1982," no. 3, pp. 24–28, illus.; Wilson, *Selections*, no. 11, pp. 22–23, illus.; Armin B. Allen, *An Exhibition of Ornamental Drawings* (New York, 1982), no. 53, illus.; *Handbook* 1986, p. 157, illus. (one); Bruno Pons, "Hôtel Jacques-Samuel Bernard," *Le Faubourg Saint-Germain: la rue du Bac, Etudes offertes à Colette Lamy-Lassalle* (Paris, 1990),

pp. 126–153; Leonor d'Orey, *The Silver Service of the Portuguese Crown* (Lisbon, 1991), pp. 24–25, illus. p. 25.



187

187. **Lidded Ecuelle**

Paris, 1727

By Claude-Gabriel Dardet

Silver-gilt

Marked on bowl with the maker's stamp of C.G.D., a dart, and two grains below a crowned fleur-de-lys; a crowned L (the warden's mark used between August 13, 1727, and August 12, 1728); a crowned A (the charge mark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); a fleur-de-lys within a pomegranate (the discharge mark used on large silver objects between September 3, 1727, and December 22, 1732); an unidentified flower, possibly a lily of the valley (a discharge mark used to indicate a minimum standard of silver between 1727 and 1732); and a boar's head (the "restricted warranty" of .800 minimum silver standard

used in Paris exclusively from May 10, 1838). Bowl engraved with the coat of arms of the Moulinet family, probably in the nineteenth century.

Height: 4¼ in. (10.8 cm); Width: 11¼ in. (29.9 cm); Depth: 7⅞ in. (18.7 cm)

Accession number 71.DG.77.a–b

PROVENANCE

Moulinet family, Île-de-France; M. Marquis, Paris (sold, Hôtel Drouot, Paris, February 10–18, 1890, lot 110 [?]); David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, lot 17); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Emile Dacier, *L'Art au XVIII^{ème} siècle en France* (Paris, 1951), no. 192, p. 110, illus.

188. **Lidded Bowl and Stand**

Lacquer: Japanese, early eighteenth century

Mounts: Paris, circa 1727–1738

Wood lacquered with red and brown pigments; gold powder; silver-gilt mounts
Lid, bowl, and stand mounts variously marked with the unidentified maker's stamp P.L.R. with a crescent, two grains, and a fleur-de-lys; a crowned bell (the Paris countermark used between September 3, 1727, and December 22, 1732, under the *fermier* Jacques Cottin); a crowned S (the warden's mark used between September 18, 1734, and September 23, 1735); and an unidentified mark.



188

Overall Height: $5\frac{5}{16}$ in. (14.1 cm); Bowl: Height: $5\frac{3}{16}$ in. (13.2 cm); Width: $7\frac{3}{8}$ in. (18.7 cm); Depth: $5\frac{3}{8}$ in. (13.6 cm); Stand: Height: $\frac{7}{8}$ in. (2.3 cm); Diameter: $7\frac{1}{16}$ in. (18.2 cm)

Accession number 84.DH.74.I.2a-2b

PROVENANCE

Hans Backer, London; Martin Norton, London.

BIBLIOGRAPHY

Nieda, "Acquisitions 1984," no. 2, pp. 72-76, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 52, p. 177, illus.

189. Pair of Sugar Castors

Paris, 1743

By Simon Gallien

Silver

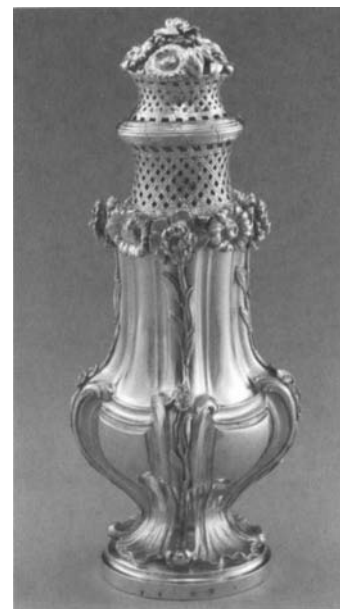
Each castor is marked with the maker's stamp of S.G., a sun and two grains below a crowned fleur-de-lys; a crowned C (the warden's mark used between May 30, 1743, and July 6, 1744); a crowned A (the charge mark used between October 4, 1738, and October 13, 1744, under the *fermier* Louis Robin); a fox's head (the discharge mark used on small silver objects between October 4, 1738, and October 13, 1744); a salmon's head (the discharge mark used on small silver objects between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a fly (the countermark used between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a laurel leaf (the countermark used between October 13, 1756, and November 22, 1762, under the *fermier* Eloy Brichard); an open right hand (the countermark used between November 22, 1762, and December 23, 1768, under the *fermier* Jean-Jacques Prévost); an N inscribed in an oval (the Dutch date letter for 1822 for works in precious metal); and an ax (a Dutch standard mark used since 1852 for old silver objects returned to circulation). The base of castor .1 is inscribed 409; the base of castor .2 is inscribed 409A. Castor .1: Height: $10\frac{1}{4}$ in. (26 cm); Diameter: $4\frac{1}{2}$ in. (11.5 cm); Castor .2: Height: $10\frac{1}{2}$ in. (26.6 cm); Diameter: $4\frac{3}{8}$ in. (11.7 cm)
Accession number 84.DG.744.I-2

PROVENANCE

F. J. E. Horstmann (sold, Frederik Müller, Amsterdam, November 19-21, 1929, lot 178); Jean-Louis Bonnefoy, Paris; Sir Robert Abdy, Bt., Newton Ferrers, Cornwall; by descent to Sir Valentine Abdy; [S. J. Phillips, London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 53, p. 178, illus.



One of a pair

189

190. **Pair of Lidded Tureens, Liners,
and Stands**

Paris, 1744–1750

By Thomas Germain

Silver

Marked variously on the tureens, liners, lids, and stands with a crowned *D* (the warden's mark used between July 6, 1744, and November 27, 1745); a crowned *I* (the warden's mark used between July 18, 1749, and July 15, 1750); a crowned *K* (the warden's mark used between July 15, 1750, and January 22, 1751); an indistinct mark, possibly a crowned *A* (the charge mark used between October 4, 1738, and October 13, 1744, under the *fermier* Louis Robin); a crowned *A* (the charge mark used between October 13, 1744, and October 10, 1750, under the *fermier* Antoine Leschaudel); a hen's head (the discharge mark used on small silver objects between October 10, 1750, and October 13, 1756, under the *fermier* Julien Berthe); a boar's head (the discharge mark used on large silver objects between October 10, 1750, and October 13, 1756); and a laurel leaf (the countermark used between October 13, 1756, and November 22, 1762, under the *fermier* Eloy Brichard); and several obliterated marks. One tureen, liner, lid, and stand engraved with *DUN*^o 3; the other with *DUN*^o 4. Stands scratched with various dealers' marks of twentieth-century date. Originally engraved with an archbishop's coat of arms surrounded by the collar and cross of the Order of Christ, now partly erased and replaced with the arms of Robert John Smith, 2nd Lord Carrington.



190

Tureens: Height: 11 $\frac{3}{16}$ in. (30 cm); Width: 1 ft. 1 $\frac{3}{4}$ in. (34.9 cm); Depth: 11 $\frac{1}{8}$ in. (28.2 cm); Stands: Height: 1 $\frac{1}{8}$ in. (4.2 cm); Width: 1 ft. 6 $\frac{3}{16}$ in. (46.2 cm); Depth: 1 ft. 6 $\frac{1}{16}$ in. (47.2 cm)
Accession number 82.DG.13.1–2

PROVENANCE

(?) Archbishop Dom Gaspar de Bragança (1716–1789, archbishop of Braga 1757), Braga, Portugal; Robert John Smith, 2nd Lord Carrington (succeeded to the title in 1838), England; [S. J. Phillips, London, 1920s or 1930s]; Mr. and Mrs. Meyer Sassoon, Pope's Manor, Berkshire, by the 1930s; [S. J. Phillips, London]; [Jacques Helft, Paris]; José and Vera Espirito Santo, Paris, by 1954 (sold, Christie's, Geneva,

April 27, 1976, lot 446); private collection, Geneva, 1976.

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Les Trésors de l'orfèvrerie du Portugal*, November 1954–January 1955, no. 455, illus.

BIBLIOGRAPHY

Thomas Milnes-Gaskell, "Thomas Germain," *Christie's Review of the Season 1975* (London and New York, 1976), pp. 219–221, illus.; Wilson, "Acquisitions 1982," no. 7, pp. 39–45, illus.; *Storia degli Argenti*, Kirsten Aschengreen-Piacenti, ed. (Novara, 1987), p. 129, illus.; *Handbook* 1991, p. 173, illus. (one).



191

191. **Tray**

Paris, 1750

By François-Thomas Germain
Silver

Marked underneath with the maker's stamp of *FT.G.*, a lamb's fleece, two grains, and a crowned fleur-de-lys; a crowned *K* (the warden's mark used between July 15, 1750, and January 22, 1751); a crowned *A* with palm and laurel branches (the charge mark used between October 10, 1750, and October 13, 1756, under the *fermier* Julien Berthe); a boar's head (the "restricted warranty" of .800 minimum silver standard used in Paris exclusively from May 10, 1838); and a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970). Engraved in the center with the arms of the marquis de Menars. Height: 1 $\frac{3}{8}$ in. (3.8 cm); Width: 8 $\frac{5}{8}$ in. (21.9 cm); Depth: 7 $\frac{7}{8}$ in. (20 cm)
Accession number 71.DG.78

PROVENANCE

Marquis de Menars; (?) Junius Spencer Morgan, New York; [Puiforcat, Paris, by 1926, and through 1938]; David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, lot 24); purchased at that sale by J. Paul Getty.

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du XVI^e siècle au début du XIX^e*, April–May 1926, no. 91; London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 388; New York, The Metropolitan Museum of Art, *French Domestic Silver*, May–September 1938, no. 149, pl. 85.

BIBLIOGRAPHY

S. Brault and Y. Bottineau, *L'Orfèvrerie française du XVIII^e siècle* (Paris, 1959), p. 186, pl. 17; Faith Dennis, *Three Centuries of French Domestic Silver: Its Makers and Its Marks* (New York, 1960), vol. 1, p. 116, fig. 149; Henry Nocq, *Le Poinçon de Paris* (Paris, 1968), vol. 2, p. 243, illus. opposite p. 244.

192. **Sauceboat on Stand**

Paris, 1762

By Jean-Baptiste-François Cheret
Silver; silver-gilt

Sauceboat and stand marked with maker's stamp of *J.B.C.*; a key and two grains below a crowned fleur-de-lys; a crowned *Y* (the warden's mark used between July 21, 1762, and July 13, 1763); a crowned *A* with laurel



192

leaves (the charge mark used between November 22, 1762, and December 23, 1768, under the *fermier* Jean-Jacques Prévost); crossed laurel branches (the charge mark used on small silver objects between November 22, 1762, and December 23, 1768, under the *fermier* Jean-Jacques Prévost); a pointer's head (the discharge mark used on small silver objects between November 22, 1762, and December 23, 1768); a hunting horn (the countermark used between December 23, 1768, and September 1, 1775, under the *fermier* Julien Alaterre); a man's slipper (the countermark used between September 1, 1775, and April 7, 1781, under the *fermier* Jean-Baptiste Fouache); a boar's head (the "restricted warranty" of .800 minimum silver standard used in Paris exclusively from May 10, 1838); and a swan in an oval (the standard mark for silver of unknown origin that is sold at auction as used by contracting countries between July 1, 1893, and 1970). A coat of arms has probably been burnished off the cartouche on the sauceboat.

Height: 4¾ in. (12.1 cm); Width: 5½ in. (14.3 cm); Depth: 7¾ in. (19.8 cm)
Accession number 71.DG.76.1-2

PROVENANCE

Dukes of Buckingham and Chandos, London (sold 1903); J. H. Fitzhenry, London (sold, Christie's, London, November 20, 1913, lot 214); [Gaston Bensimon, Paris]; David David-Weill, Paris (sold, Palais Galliera, Paris, November 24, 1971, lot 14); purchased at that sale by J. Paul Getty.

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du XV^e siècle au début du XIX^e*, April–May 1926, no. 108, on loan from David David-Weill.

BIBLIOGRAPHY

Storia degli Argenti, Kirsten Aschengreen-Piacenti, ed. (Novara, 1987), p. 128, illus.

193. **Pair of Candelabra**

Paris, 1779–1782

By Robert-Joseph Auguste
Silver

Marked variously with maker's stamp of *R.J.A.* with a palm branch and two grains, below a crowned fleur-de-lys; a crowned *P* (the warden's mark used between July 18, 1778, and July 21, 1781); a crowned *S* (the warden's mark used between August 1, 1781, and July 13, 1782); the letters *P.A.R.I.S.* (the charge mark used between September 1, 1775, and April 7, 1781, under the *fermier* Jean-Baptiste Fouache); crossed *L*'s (the charge mark used between April 7, 1781,



One of a pair

193

and June 4, 1783, under the *fermier* Henry Clavel); a jug (the discharge mark used on works destined for export between April 7, 1781, and June 4, 1783); an ant in a rectangle (the mark of .800 minimum standard for works imported into France from contracting countries as used since July 1, 1893); and the letter *G* (of unknown meaning). Each base engraved with the monogram *GR III* under a crown.

Height: 1 ft. 10⅞ in. (56.1 cm); Width: 1 ft. 3⅞ in. (38.5 cm) Depth: 1 ft. 2⅞ in. (36.5 cm)

Accession number 84.DG.42.1-2

PROVENANCE

From a service made for George III of England; (?) Ernst Augustus, Duke of

Cumberland and Brunswick-Lüneburg, King of Hanover, 1837; (?) Ernst Augustus, Duke of Cumberland and Brunswick-Lüneburg, 1851 (sold after his death, circa 1924); Cartier, Ltd., London, by 1926; Louis Cartier, Paris, by the 1960s; Claude Cartier, Paris, 1970s (sold, Sotheby's, Monaco, November 25–27, 1979, lot 824, with another pair of matching candelabra); Veronique Cartier, Paris, 1979.

EXHIBITIONS

Paris, Musée des Arts Décoratifs, *Exposition d'orfèvrerie française civile du XV^e siècle au début du XIX^e*, April–May 1926, no. 144, on loan from Cartier, Ltd., London; Paris, Galerie Mellerio, *L'Orfèvrerie et le bijou d'autrefois*, 1935, no. 70.

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Faith Dennis, *Three Centuries of French Domestic Silver: Its Makers and Its Marks* (New York, 1960), vol. 1, no. 20, p. 45, illus. vol. 2, p. 31; Claude Frégnac et al., *Les Grands orfèvres de Louis XIII à Charles X* (Collection Connaissance des arts, Paris, 1965), pp. 240–241, fig. 2; Jacques Helft, *French Master Goldsmiths and Silversmiths* (New York, 1966), p. 240, fig. 2; Serge Grandjean et al., *Cinq années d'enrichissement du patrimoine national 1975–1980*, Grand Palais, Paris, November 1980–March 1981, no. 109, pp. 128–129; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 63, p. 182, illus. (one); Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 108, fig. 344.



194

GOLD: JEWELRY

194. **Hercules Pendant**

Paris, circa 1540

Gold; white, blue, and black enamel; and a baroque pearl

Height: 2 3/8 in. (6 cm); Width: 2 1/8 in. (5.4 cm)

Accession number 85.SE.237

PROVENANCE

Baron Alphonse de Rothschild, Vienna;
 Baron Nathaniel de Rothschild, Vienna;
 C. Ruxton Love, New York (sold, Christie's,
 Geneva, November 13, 1984, lot 45); [David,
 Inc., Vaduz].



Back view

194

EXHIBITIONS

New York, A La Vieille Russie, *The Art of the Goldsmith and the Jeweller*, November 6–23, 1968, no. 8, p. 15.

BIBLIOGRAPHY

Yvonne Hackenbroch, "Bijoux de l'École de Fontainebleau," *Actes du Colloque International sur l'Art de Fontainebleau* (Paris, 1975), p. 71, figs. 1–2; Yvonne Hackenbroch, *Renaissance Jewellery* (London, 1979), dust jacket illus. and pl. 7, nos. 140A–B, pp. 63–64; *Christie's Review of the Season 1984* (Oxford, 1985), p. 338; Souren Melikian, *Art and Auction* 7 (January 1985), p. 144; "La Côte du Mois," *L'Estampille 177* (January 1985), p. 67; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 216, pp. 252–253, illus.; *Handbook* 1991, p. 204, illus.

ENAMELS

195. **Prudence Comesso Hat Badge**
(*enseigne*)

1550–1560

Gold; white, blue, red, and black enamel; chalcedony; and a table-cut diamond

Height: 2 1/4 in. (5.7 cm)

Accession number 85.SE.238

PROVENANCE

Baronne James de Rothschild, Paris, 1866;
 Thomas F. Flannery, Jr., Winnetka, Illinois
 (sold, Sotheby's, London, December 1, 1983,
 lot 288); [David, Inc., Vaduz].

EXHIBITIONS

Loyola University of Chicago, *The Art of Jewelry, 1450–1600*, 1975, no. 9; The Fine Arts Museums of San Francisco, *The Triumph of Humanism: Three Phases of Renaissance Decorative Arts 1450–1600*, October 1977–January 1978, no. 99.



195

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196. **Twelve Plaques with Scenes from the Passion of Christ**

Limoges, 1530s

By Jean II Pénicaud

Polychrome enamel on copper with gold highlights

Each stamped on back under clear counter-enamel with a *P* surmounted by a crown (Pénicaud workshop stamp). Also inscribed *SANCT. PETR.* on Saint Peter's robe in *The Entry into Jerusalem* plaque and *IOSEP . DABAR* on robe of Joseph in *The Entombment* plaque.

Height (each plaque): approx. 3 $\frac{7}{16}$ in. (9.4 cm); Width: approx. 2 $\frac{1}{2}$ in. (7.3 cm)
Accession number 88.SE.4.I–.12

PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 12–16, 1884, lot 472); Mante collection, Paris, 1884; by descent to Robert Mante, Paris, until 1986; [Same Art, Ltd., Zurich].



196

EXHIBITIONS

Lille, *Exposition rétrospective de l'art français au Trocadéro*, 1889, no. 1037.

BIBLIOGRAPHY

Hippolyte Mireur, *Dictionnaire des ventes d'art faites en France et à l'étranger. . .* (Paris, 1901–1912; rpr. Hildesheim, 1971), p. 522; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 89, pp. 148–150, illus.; Peggy Fogelman,

"The Passion of Christ: Twelve Enamel Plaques in the J. Paul Getty Museum," *GettyMusJ* 18 (1990), pp. 127–140.



Mars

197



Juno

197

197. ***Allegory of Charles IX as Mars***
Allegory of Catherine de' Medici as Juno

Limoges, 1573

Léonard Limosin

Polychrome enamel on copper and silver with painted gold highlights; modern frames

Signed LL on sword of Mars, dated 1573 in center of cloud at left of Mars. Signed LL at bottom of cloud in bottom center of Juno.

Inscribed on backs at a later date *C DE MEDICIS* and *CHARLES IX*.

Height: 6 5/8 in. (17.5 cm); Width: 9 in. (23 cm), each plaque, without frames

Accession numbers: 86.SE.536.1 (Mars); 86.SE.536.2 (Juno)

PROVENANCE

Debruge-Dumenil, 1847; Albert Primrose, 6th Earl of Rosebery, Mentmore Towers, Buckinghamshire (sold, Sotheby's, London, May 20, 1977 [*hors catalogue*]); Lord Astor, Hever Castle (sold, Sotheby's, London, May 6, 1983, lot 296); [Cyril Humphris, London].

BIBLIOGRAPHY

Joseph Laborde, *Description des objets d'art qui composent la collection Debruge Dumenil* (Paris, 1847), nos. 704-705; Joseph Laborde, *Notice des émaux, bijoux, et objets divers exposés dans les galeries du Musée du Louvre* (Paris, 1853), pp. 186-187; Louis Dimier, *Histoire de la peinture de portrait en France au XVI^e siècle*, vol. 3 (Paris and Brussels, 1926), no. 33, p. 250; Philippe Verdier, *The Frick Collection*, vol. 8 (New York, 1977), no. 13, pp. 124, 126; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 199, pp. 218-219, illus.

Ceramics

198. **Oval Basin**

Saintes, circa 1550

Attributed to Bernard Palissy

Lead-glazed earthenware

Height: 2 5/8 in. (6.6 cm); Length: 1 ft. 7 in. (48.2 cm); Width: 1 ft. 2 1/2 in. (36.8 cm)

Accession number 88.DE.63

PROVENANCE

Carl Becker, Cologne; private collection, England; British art market.

BIBLIOGRAPHY

Katalog der Kunst-Sammlung, Consul Carl Becker, J. M. Heberle (H. Lempertz Söhne), Versteigerung zu Köln (Cologne, 1898), no. 12, p. 2; Alan Gibbon, *Céramiques de Bernard Palissy* (Paris, 1986), book jacket; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 84, p. 146, illus.



198

199. (?) **Model for a Ceramic Vessel**

Paris, circa 1725–1730

Terracotta

Incised under the base *EX MUSEO P.C. DE. MONCREIFFE. DOCT. ET. SOC.*

SORBONICI. ECLE AE DUEN (?) SI

DECANUS. Modeled with the arms, monogram, and coronet (now partly missing) of Louis-Henri, prince de Condé, duc de Bourbon.

Height: 1 ft. $\frac{3}{4}$ in. (32.4 cm); Width: 11 $\frac{3}{4}$ in. (29.8 cm); Depth: 11 $\frac{3}{4}$ in. (29.8 cm)

Accession number 83.DE.36

PROVENANCE

Louis-Henri, 7th prince de Condé, duc de Bourbon, Château de Chantilly (1692–1740); (?) François-Augustin Paradis de Moncrif (1687–1770); Pierre-Charles de Moncrif, archbishop of the cathedral church d'Autun, recorded as item 6 in Moncrif's *cabinet de curiosités* in the inventory taken after his death on September 25, 1771 [information: B. Pons]; David David-Weill, Paris; [Didier Aaron, Paris, 1981].

BIBLIOGRAPHY

Wilson, "Acquisitions 1983," no. 5, pp. 187, 189–192, 194, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 7, p. 263, illus.



199



200

NIVERNOIS

200. **Lidded Jug**

Nivernois, 1680–1690

Tin-glazed and painted earthenware

Height: 7 $\frac{1}{2}$ in. (19.1 cm); Width: 7 $\frac{1}{2}$ in. (18.1 cm); Depth: 4 in. (10.2 cm)

Accession number 88.DE.126

PROVENANCE

De Jouvenal collection, France; [Georges Lefebvre, Paris, 1988].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 65, p. 140, illus.

SAINT-CLOUD

201. **Lidded Ewer and Basin**

Porcelain: Saint-Cloud manufactory, early eighteenth century

Mounts: Paris, 1717–1722

Soft-paste porcelain, underglaze blue decoration; silver mounts

The base of the ewer bears a paper label *S.L. 4338.8* and *Charles E. Dunlap*. Each silver mount has a fleur-de-lys without a crown (the Paris discharge mark for small silver works used between October 23, 1717, and May 5, 1722) and an indistinct mark.

Ewer: Height: 6 $\frac{1}{8}$ in. (17 cm); Width: 5 in. (12.8 cm); Depth: 4 in. (10.2 cm); Basin: Height: 3 $\frac{1}{16}$ in. (8.1 cm); Diameter: 8 $\frac{1}{4}$ in. (20.8 cm)

Accession number 88.D1.II2.1–.2



201

PROVENANCE

Mrs. H. Dupuy, New York (sold, Parke-Bernet, New York, April 3, 1948, lot 358); estate of Mrs. Charles E. Dunlap, New York (sold, Sotheby, Parke, Bernet, New York, December 3, 1975, lot 231); purchased at that sale by The British Rail Pension Fund.

EXHIBITIONS

New York, The Metropolitan Museum of Art, *Masterpieces of European Porcelain*, 1949, no. 144; Malibu, The J. Paul Getty Museum, on loan, 1982-1988.

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 70, p. 141, illus.

MOUSTIERS

202. **Lidded Jar**

Moustiers, (?) Clérissey manufactory, circa 1723-1725

Tin-glazed earthenware

Painted with the arms of Jean d'Arlatan, marquis de la Roche and baron de Lauris, on the jar and lid. The base is painted in blue (?) *FA*.

Height: 10¼ in. (26 cm); Diameter: 8¾ in. (22.5 cm)

Accession number 84.DE.917.a-b

PROVENANCE

Jean d'Arlatan, marquis de la Roche, circa 1723; [Nicolier, Paris].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 51, p. 177, illus.



202



203

203. **Plate**

Moustiers, Olerys manufactory, circa 1740-1760

Earthenware; polychrome enamel decoration

Height: 1⅞ in. (3.7 cm); Diameter: 1 ft. 5⅞ in. (44.8 cm)

Accession number 87.DE.25

PROVENANCE

[Georges Lefebvre, Paris, 1986].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 75, p. 178, illus.



204

CHANTILLY

204. **Tea Service**

Chantilly manufactory, circa 1730–1735
Soft-paste porcelain; polychrome enamel
decoration
Tray: Height: $\frac{13}{16}$ in. (2.1 cm); Width:
 $8\frac{13}{16}$ in. (22.4 cm); Depth: $8\frac{1}{16}$ in. (22.7 cm);
Cups: Height: $1\frac{1}{16}$ in. (4 cm); Width: $\frac{3}{4}$ in.
(8.2 cm); Depth: $2\frac{5}{8}$ in. (6.7 cm); Saucers:

Height: $\frac{3}{16}$ in. (2.3 cm); Width: $4\frac{1}{16}$ in.
(11.6 cm); Depth: $4\frac{1}{2}$ in. (11.5 cm); Sugar
Bowl: Height: $3\frac{1}{8}$ in. (7.7 cm); Width:
 $4\frac{3}{8}$ in. (11.1 cm); Depth: $4\frac{1}{16}$ in. (10.3 cm);
Teapot: Height: $3\frac{1}{2}$ in. (8.9 cm); Width:
 $5\frac{1}{8}$ in. (13.1 cm); Depth: $3\frac{1}{16}$ in. (8.4 cm)
Accession number 82.DE.167.1–.5

PROVENANCE

[Klaber and Klaber, London, 1980];
[Winifred Williams, Ltd., London, 1982].

EXHIBITIONS

New York, The Cooper-Hewitt Museum,
Design in the Service of Tea, August–
October 1984.

BIBLIOGRAPHY

Sassoon, "Acquisitions 1982," no. 5,
pp. 33–36, illus.



One of a pair

205

205. **Pair of *Magot* Figures**

Chantilly manufactory, circa 1740
Soft-paste porcelain; polychrome enamel
decoration; gilt-bronze mounts
Height: 7 in. (18 cm); Width: 7 in. (18 cm);
Depth: 7 in. (18 cm)
Accession number 85.DI.380.1–.2

PROVENANCE

Miss A. Phillips, London (sold, Sotheby's, London, February 28, 1961, lot 56); [Winifred Williams, Ltd., London]; [Partridge (Fine Arts) Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 197, p. 245, illus.

206. **Chamber Pot (*bourdaloue*)**

Chantilly manufactory, circa 1740

Soft-paste porcelain; polychrome enamel decoration

Painted on the base with the iron-red hunting horn mark of the Chantilly manufactory.



Height: 3¹/₁₆ in. (9.8 cm); Width: 7¹/₁₆ in. (19.6 cm); Depth: 4³/₈ in. (11.8 cm)

Accession number 82.DE.9

PROVENANCE

Pierre de Regainy, Paris, 1957; Wilfred J. Sainsbury, England; [Kate Foster, Rye, England]; [Rosenberg and Stiebel, Inc., New York, 1977].

BIBLIOGRAPHY

Sassoon, "Acquisitions 1982," no. 6, pp. 36-38, illus.



207



206

LUNEVILLE

207. **Pair of Busts: Louis XV and Marie Leczinska**

Lunéville manufactory, circa 1755

Lead-glazed earthenware (*faïence fine*)

Bust of Louis XV: Height: 1 ft. 8⁷/₈ in.

(53 cm); Width: 9⁷/₁₆ in. (24 cm); Depth:

9⁷/₈ in. (25 cm); Bust of Marie Leczinska:

Height: 1 ft. 8⁷/₈ in. (53 cm); Width: 6¹/₈ in.

(15.5 cm); Depth: 9⁷/₈ in. (25 cm)

Accession number 86.DE.668.1-2

PROVENANCE

[Michel Vandermeersch, Paris].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 103, pp. 212–213, illus.

MENNECY

208. **Bust of Louis XV**

Mennecy manufactory, circa 1750–1755

Soft-paste porcelain

Height: 1 ft. 5 in. (43.2 cm); Width: 9 $\frac{1}{16}$ in.

(24.5 cm); Depth: 5 $\frac{1}{16}$ in. (14.5 cm)

Accession number 84.DE.46



208

PROVENANCE

Private collection, Paris (sold, Hôtel Drouot, Paris, March 14, 1910, lot 44); [Vandermeersch, Paris, late 1940s]; Mr. and Mrs. William Brown Meloney, Riverdale, New York, late 1940s; [The Antique Porcelain Co., Zurich, from late 1950s].

BIBLIOGRAPHY

Babette Craven, "French Soft Paste Porcelain in the Collection of Mr. and Mrs. William Brown Meloney," *Connoisseur* 143 (May 1959), pp. 135–142, fig. 10; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 55, p. 179, illus.; *Handbook* 1986, p. 160, illus.; *Handbook* 1991, p. 176, illus.

209. **Figure of a Street Vendor**

Mennecy manufactory, circa 1755–1760

Soft-paste porcelain

Impressed on the right side of the base with the Mennecy manufactory mark *DV*.



Height: 9 $\frac{3}{8}$ in. (23.9 cm); Width: 4 $\frac{1}{2}$ in.

(11.5 cm); Depth: 4 $\frac{1}{4}$ in. (10.7 cm)

Accession number 86.DE.473

PROVENANCE

Mr. and Mrs. William Brown Meloney, Riverdale, New York; [The Antique Porcelain Co., New York, 1986].



209

BIBLIOGRAPHY

Babette Craven, "French Soft Paste Porcelain in the Collection of Mr. and Mrs. William Brown Meloney," *Connoisseur* 143 (May 1959), p. 142; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 104, p. 213, illus.

SCEAUX

210. **Vase (*pot-pourri*)**

Sceaux manufactory, circa 1755

Attributed to Jacques Chapelle

Glazed earthenware; polychrome enamel decoration

Height: 1 ft. 1 in. (33 cm); Width: 9½ in. (24.1 cm); Depth: 6 in. (15.2 cm)

Accession number 85.DE.347

PROVENANCE

Florence J. Gould, Villa El Patio, Cannes (sold, Sotheby's, Monaco, June 27, 1984, lot 1588); [The Antique Porcelain Co., London].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 198, p. 245, illus.



210



211

VINCENNES

211. **Lidded Bowl and Stand (*écuelle ronde et plateau rond*)**

Vincennes manufactory, circa 1752–1753

Soft-paste porcelain, *bleu lapis* ground color; polychrome enamel decoration; gilding
Bowl and stand both painted underneath with the blue crossed *L*'s of the Vincennes manufactory; both incised *I*.



Bowl: Height: 5½ in. (14 cm); Width: 8¾ in. (22.2 cm); Depth: 6⅞ in. (16.7 cm); Stand: Height: 1⅞ in. (4.1 cm); Diameter: 8⅞ in. (22.8 cm)

Accession number 89.DE.44.a–b

PROVENANCE

Private collection, England; [Alexander and Berendt, Ltd., London, 1988].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 51, p. 192, illus.



212

212. **Watering Can (*arrosoir, deuxième grandeur*)**

Vincennes manufactory, 1754

Painted by Bardet

Soft-paste porcelain, polychrome enamel decoration; gilding

Painted underneath with the blue crossed *L*'s of the Vincennes manufactory (with a dot at their apex) enclosing the date letter *B* for 1754, and with the painter's mark of two short parallel lines. Incised *4*.



Height: 7¼ in. (19.7 cm); Width: 9⅞ in. (24.5 cm); Depth: 5⅞ in. (13 cm)
Accession number 84.DE.89

PROVENANCE

Florence, Countess of Northbrook (wife of the 2nd Earl, married 1899, died 1946) (sold, Christie's, London, November 25, 1940, part of lot 78); Hugh Burton-Jones, England, 1940; Kathleen Burton-Jones (Mrs. Gifford

Scott) (sold, Sotheby's, London, June 12, 1984, lot 172); [Winifred Williams, Ltd., London, 1984].

BIBLIOGRAPHY

Adrian Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), pp. 89-91, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 58, p. 180, illus.; *Sotheby's Concise Encyclopedia of Porcelain*, David Battie, ed. (London, 1990), p. 107, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 1, pp. 4-7, illus. pp. 5, 7.



213

213. **Vase (cuvette à tombeau, première grandeur)**

Vincennes manufactory, 1754-1755
Painted by the crescent mark painter
Soft-paste porcelain, *bleu céleste* ground color; polychrome enamel decoration; gilding

Painted underneath with the blue crossed L's of the Vincennes manufactory enclosing the date letter *A* for 1753, and with the painter's mark of a crescent.



Height: 9¼ in. (23.4 cm); Width: 11⅞ in. (30 cm); Depth: 8½ in. (21.6 cm)
Accession number 73.DE.64

PROVENANCE

(?) Sold by the Vincennes manufactory between January 1 and August 20, 1756, to the *marchand-mercier* Lazare Duvaux, Paris, for 840 *livres*; (?) sold by Lazare Duvaux on March 1, 1756, to Count Joachim Godske Moltke of Copenhagen, Denmark, as part of a garniture of five vases (sold by his descendants in Paris in the nineteenth century); [(?) Gilbert Lévy, Paris, early twentieth century]; private collection, Paris; [Rosenberg and Stiebel, Inc., New York, early 1970s]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Le Livre-Journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy, 1748-1758, Louis Courajod, ed. (Paris, 1873), vol. 2, no. 2420, p. 274; Savill, *Sèvres*, vol. 1, p. 33; n. 2a, p. 40; Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes* (Paris, 1991), p. 67, illus., and no. 195, p. 180, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 2, pp. 8-10, illus. pp. 9, 11.



One of a pair

214

214. **Pair of Pot-pourri Vases (pots-pourris Pompadour, troisième grandeur)**

Vincennes manufactory, 1755
Model design by Jean-Claude Duplessis;
painted by Jean-Louis Morin after engraved designs by François Boucher
Soft-paste porcelain, *bleu lapis* ground color, carmine red decoration; gilding
Each vase painted under the base with blue crossed L's of the Vincennes manufactory enclosing the date letter *C* for 1755, also with Morin's mark *M* in blue and two blue dots. Each vase incised 2 under the base.



Height: 10 in. (25.5 cm); Diameter: 6 in.
(15.2 cm)

Accession number 84.DE.3.I-2

PROVENANCE

(?) Sold by the Sèvres manufactory between August 20, 1756, and September 1756 to the *marchand-mercier* Lazare Duvaux, Paris, for 180 *livres* each; (?) sold by Lazare Duvaux in September 1756 to Frederick, 3rd Viscount St. John, 2nd Viscount Bolingbroke, Lydiard Park, Wiltshire; anonymous collection (sold, Sotheby's, London, March 5, 1957, lot 96); [The Antique Porcelain Co., London, 1957]; private collection; [The Antique Porcelain Co., London, 1983].

BIBLIOGRAPHY

Adrian Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in 1984," *GettyMusJ* 13 (1985), pp. 91-94, illus.; "Acquisitions/1983," *GettyMusJ* 13 (1985), no. 60, p. 181, illus.; Savill, *Sèvres*, vol. 1, p. 129; n. 3k, p. 132; nn. 26, 32, p. 134; vol. 2, p. 851; n. 59, p. 857; Sassoon, *Vincennes and Sèvres Porcelain*, no. 3, pp. 12-18, illus. pp. 13-15, 18.



215

SEVRES

215. **Basket (*panier, deuxième grandeur*)**
Sèvres manufactory, 1756
Soft-paste porcelain, green ground color;
gilding
Painted under the base with the blue
crossed *L*'s of the Sèvres manufactory
enclosing the date letter *D* for 1756, and
with three dots. Incised with *répateur's* mark
PZ under the base.



Height: 8 $\frac{3}{8}$ in. (22 cm); Width: 7 $\frac{7}{8}$ in.
(20.1 cm); Depth: 7 $\frac{1}{8}$ in. (18 cm)
Accession number 82.DE.92

PROVENANCE

Private collection, France (sold, Christie's,
London, June 28, 1982, lot 19); [Armin B.
Allen, New York, 1982].

BIBLIOGRAPHY

Sassoon, "Acquisitions 1982," no. 8,
pp. 45-47, illus.; Wilson, *Selections*, no. 26,
pp. 52-53, illus.; Adrian Sassoon, "Sèvres:
Luxury for the Court," *Techniques of the
World's Great Masters of Pottery and Ceramics*,
Hugo Morley-Fletcher, ed. (Oxford, 1984),
pp. 52-57, illus.; *Handbook* 1986, p. 165,
illus.; Antoine d'Albis, "Le Marchand Mer-
cier Lazare Duvaux et la Porcelaine de Vin-
cennes," *Les Décors des boutiques parisiennes*,
La Delegation à l'Action Artistique de la
Ville de Paris, eds. (Paris, 1987), pp. 76-88;
Savill, *Sèvres*, vol. 2, p. 752; n. 3d, p. 756;
Sassoon, *Vincennes and Sèvres Porcelain*,
no. 4, pp. 20-22, illus. pp. 21-22; *Handbook*
1991, p. 181, illus.



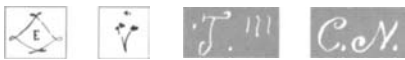
216

216. **Ewer and Basin (*broc et jatte feuille d'eau, première grandeur*)**

Sèvres manufactory, 1757

Possibly modeled after a design by Jean-Claude Duplessis

Soft-paste porcelain, pink ground color; polychrome enamel decoration; gilding
Basin painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *E* for 1757, and with an unidentified painter's mark. Ewer incised *.T.m*; basin incised *C.N.*



Ewer: Height: 7 $\frac{7}{16}$ in. (19.2 cm); Width: 5 $\frac{1}{8}$ in. (14.1 cm); Depth: 3 $\frac{1}{16}$ in. (8.1 cm);
Basin: Height: 2 $\frac{3}{4}$ in. (7.1 cm); Width: 11 $\frac{1}{2}$ in. (29.1 cm); Depth: 8 $\frac{7}{16}$ in. (22.1 cm)
Accession number: 84.DE.88.a-b

PROVENANCE

(?) William John Cavendish-Bentinck-Scott, 5th Duke of Portland (died 1879); Dukes of Portland, by descent, Welbeck Abbey, Nottinghamshire (sold, Henry Spencer and

Sons, Retford, Nottinghamshire, July 23, 1970, lot 288); [Winifred Williams, Ltd., London, 1970]; Eric Robinson, Mereworth Castle, Kent (sold, Sotheby's, London, June 12, 1984, lot 213); [Winifred Williams, Ltd., London, 1984].

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217. **Pair of Figure Groups: *The Flute Lesson (Le Flûteur)* and *The Grape Eaters (Les Mangeurs de Raisins)***

Sèvres manufactory, circa 1757-1766

After designs by François Boucher

Soft-paste biscuit porcelain, traces of red pigment

The Flute Lesson incised *F* on back.



The Flute Lesson: Height: 8 $\frac{3}{4}$ in. (22.3 cm); Width: 10 in. (25.4 cm); Depth: 6 in. (15.2 cm); *The Grape Eaters*: Height: 9 in. (22.9 cm); Width: 9 $\frac{3}{4}$ in. (24.8 cm); Depth: 7 in. (17.8 cm)



The Flute Lesson

217



The Grape Eaters

217

Accession number 70.DE.98.I-2

PROVENANCE

Goury de Rosland, Paris (sold, Galerie Georges Petit, Paris, May 29-30, 1905, lot 108); Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 27); purchased at that sale by J. Paul Getty.

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218. **Tray (plateau carré, deuxième grandeur)**

Sèvres manufactory, 1758

Soft-paste porcelain; pink ground color; polychrome enamel decoration; gilding
Painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter *F* for 1758, and with an unidentified painter's mark of a blue *E*. Incised *60* underneath.



Height: $\frac{5}{16}$ in. (2.3 cm); Width: 5 in. (12.7 cm); Depth: $\frac{5}{16}$ in. (12.8 cm)
Accession number 72.DE.75

PROVENANCE

Anne and Deane Johnson, Los Angeles (sold, Sotheby's, New York, December 9, 1972, lot 27); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Savill, *Sèvres*, vol. 2, n. 3m, p. 589; Sassoon, *Vincennes and Sèvres Porcelain*, no. 7, pp. 36–38, illus. p. 37.



218

219. **Pair of Cups and Saucers (*gobelets Calabre et soucoupes*)**

Sèvres manufactory, 1759

Painted by Charles Buteux père

Soft-paste porcelain, pink and green ground colors; polychrome enamel decoration; gilding

Saucers painted underneath with the blue crossed L's of the Sèvres manufactory enclosing the date letter *g* for 1759, and with the painter's mark of a blue anchor.

One cup incised under the base with an *h*; the other cup incised with an indecipherable mark in script.



219

Cups: Height: $3\frac{1}{4}$ in. (8.3 cm); Width: 4 in. (10.2 cm); Depth: $3\frac{3}{8}$ in. (7.9 cm); Saucers: Height: $1\frac{1}{8}$ in. (4.1 cm); Diameter: $6\frac{1}{6}$ in. (15.7 cm)

Accession number 72.DE.74.1-2

PROVENANCE

Otto and Magdalena Blohm, Hamburg (sold, Sotheby's, London, July 5, 1960, lots 126-127); Anne and Deane Johnson, Los Angeles (sold, Sotheby's, New York, December 9, 1972, lot 21); purchased at that sale by J. Paul Getty.

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E. S. Auscher, *A History and Description of French Porcelain* (London and New York, 1905), pl. 4; Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm* (Munich and London, 1953), p. 101, illus.; Savill, *Sevres*, vol. 2, pp. 629, 652; n. 2, p. 637; n. 134, p. 666; Sassoon, *Vincennes and Sevres Porcelain*, no. 8, pp. 39-40, illus. pp. 40-41.



Vase .1

220



Vase .1 back view

220



Vase .2

220



Vase .2 back view

220

220. **Pair of Vases (*pot-pourri à bobèches*)**
Sèvres manufactory, 1759
Painted by Charles-Nicolas Dodin after engraved designs by David Teniers *le jeune*
Soft-paste porcelain, pink and green ground colors; polychrome enamel decoration; gilding
One painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *G* for 1759, and with Dodin's mark *k*. Various paper collectors' labels pasted under the bases. One vase unmarked.



Height: 9¹³/₁₆ in. (24.9 cm); Width: 5¹/₁₆ in. (14.4 cm); Depth: 3¹/₁₆ in. (9.4 cm)
Accession number 75.DE.65.I-2

PROVENANCE

[Duveen Brothers, New York]; J. Pierpont Morgan, London and New York; J. Pierpont Morgan, Jr., New York (sold, Parke-Bernet, New York, March 25, 1944, lot 647); Paula de Koenigsberg, Buenos Aires, 1945; Claus de Koenigsberg, Buenos Aires; [Rosenberg and Stiebel, Inc., New York, 1975]; purchased by J. Paul Getty.

EXHIBITIONS

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P. G. Konody, "Die Kunsthistorische Sammlung Pierpont Morgans," *Kunst und Kunsthandwerk* (Vienna, 1903), no. 6, p. 158; comte Xavier de Chavagnac, *Catalogue des porcelaines françaises de M. J. Pierpont Morgan* (Paris, 1910), no. 107, pl. 32; Gillian Wilson, "Sèvres Porcelain at the J. Paul Getty Museum," *GettyMusJ* 4 (1977), pp. 5-24, illus.; Adrian Sassoon, "Sèvres Vases," *Techniques of the World's Great Masters of Pottery and Ceramics*, Hugo Morley-Fletcher, ed. (Oxford, 1984), pp. 64-67, illus. p. 31; Pierre Ennès, "Essai de reconstitution d'une garniture de Madame de Pompadour," *Journal of the Walters Art Gallery* 42-43 (1984-1985), pp. 70-82; J. Pierpont Morgan, *Collector: European Decorative Arts from the Wadsworth Atheneum*, Linda Horvitz Roth, ed. (Hartford, 1987), p. 203; Barry Shifman, "Eighteenth-Century Sèvres Porcelain in America," *Madame de Pompadour et la floraison des arts* (Montréal, 1988), pp. 118-123; Sassoon, *Vincennes and Sèvres Porcelain*, no. 9, pp. 42-48, illus. pp. 42-45.

221. **Lidded Pot-pourri Vase (*vase or pot-pourri vaisseau à mât, deuxième grandeur*)**
Sèvres manufactory, circa 1760
Painting attributed to Charles-Nicolas Dodin



221



Back view

221

Soft-paste porcelain, pink and green ground colors; polychrome enamel decoration; gilding
 Painted underneath with the blue crossed *L*'s (partially abraded) of the Sèvres manufactory.
 Height: 1 ft. 2 3/4 in. (37.5 cm); Width: 1 ft. 1 1/16 in. (34.8 cm); Depth: 6 1/16 in. (17.4 cm)
 Accession number 75.DE.II.a-b

PROVENANCE

(?) George William, 6th Earl of Coventry, Croome Court, Worcestershire; George William, 7th Earl of Coventry, Croome Court, Worcestershire (sold, Christie's, London, June 12, 1874, part of lot 150, for £10,500); William Humble, 1st Earl of Dudley, Dudley House, London, 1874; (sold privately, 1885-1886); William J. Goode, London (offered for sale, Christie's, London, July 17, 1895, part of lot 147, bought in for £8,400; sold, Christie's, London, May 20, 1898, part of lot 94b, for £6,450 to Pilkington); [Asher Wertheimer, London, 1898]; [Duveen Brothers, New York]; J. Pierpont Morgan, New York, 1908-1910 (purchased for £15,500); J. Pierpont Morgan, Jr., New York, 1913 (sold, Parke-Bernet, New York, January 8, 1944, lot 486); Paula de Koenigsberg, Buenos Aires, 1945; Claus de Koenigsberg, Buenos Aires; [Rosenberg and Stibel, Inc., New York, 1975]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The Metropolitan Museum of Art, on loan 1914-1915 from J. Pierpont Morgan; Buenos Aires, Museo Nacional de Bellas Artes, *Exposición de obras maestras: Colección Paula de Koenigsberg*, October 1945, no. 205, illus.; Buenos Aires, Museo Nacional de Arte Decorativo, *El arte de vivir en Francia del siglo XVIII*, September-November 1968.

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lain in America," *Madame de Pompadour et la floraison des arts* (Montréal, 1988), pp. 118-123; Savill, *Sèvres*, vol. 1, p. 192; nn. 43-44, p. 55; n. 25, p. 117; n. 3h, p. 196; n. 23, p. 197; Sassoon, *Vincennes and Sèvres Porcelain*, no. 10, pp. 49-56, illus. pp. 51, 53-55; *Handbook* 1991, p. 183, illus.

222. **Pair of Vases (*pots-pourris fontaine* or *pots-pourris à dauphins*)**

Sèvres manufactory, circa 1760
 Painting attributed to Charles-Nicolas Dodin

Soft-paste porcelain, pink, green, and *bleu lapis* ground colors; polychrome enamel decoration; gilding
 Painted underneath the central section of one vase with the blue crossed *L*'s of the Sèvres manufactory.



Height: 11 3/4 in. (29.8 cm); Width: 6 1/2 in. (16.5 cm); Depth: 5 1/4 in. (14.6 cm)
 Accession number 78.DE.358.I-2

PROVENANCE

Marquise de Pompadour, Hôtel Pompadour, Paris, 1760-1764; Mme Legère, Paris (sold, Paris, December 15-17, 1784, part of lot 152); (?) Grace Caroline, Duchess of Cleveland (married the 6th Duke 1815, died 1883); William Goding, before 1862 (sold, Christie's, London, March 19, 1874, lot 100, to [E. Rutter, Paris] [for the Earl of



Vase .1

222



Vase .1 back view

222



Vase .2

222



Vase .2 back view

222

Dudley], for £6,825); William Humble, 1st Earl of Dudley (offered for sale, Christie's, London, May 21, 1886, lot 194, bought in for £2,625, returned to Dudley House, London); Sir Joseph C. Robinson, Bt., acquired circa 1920 with the contents of Dudley House, London; Dr. Joseph Labia (son-in-law of Sir J. C. Robinson, Bt.), London (sold, Sotheby's, London, February 26, 1963, lot 23); [The Antique Porcelain Co., London and New York, 1963]; Nelson Rockefeller, New York, 1976-1977; The Sloan-Kettering Institute for Cancer Research, New York, 1976-1977.

EXHIBITIONS

London, The South Kensington Museum, *Special Loan Exhibition of Works of Art*, June 1862, nos. 1281-1282, lent by William Goding; Memphis, Dixon Gallery and Gardens, and New York, Rosenberg and Stiebel, Inc., *Louis XV and Madame de Pompadour: A Love Affair with Style*, 1990, no. 57, p. 97 and p. 84; illus. p. 85, fig. 60; *Handbook* 1991, p. 184, illus. (one).

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at Boughton House," *Apollo* 110, no. 210 (August 1979), pp. 128–133, illus.; Madeleine Jarry, *Chinoiserie* (New York, 1981), p. 120, illus. (detail of one); Wilson, *Selections*, no. 28, pp. 56–57, illus.; Adrian Sassoon, "Sèvres Vases," *Techniques of the World's Great Masters of Pottery and Ceramics*, Hugo Morley-Fletcher, ed. (Oxford, 1984), pp. 64–67, illus.; Pierre Ennès, "Essai de reconstitution d'une garniture de Madame de Pompadour," *Journal of the Walters Art Gallery* 42–43 (1984–1985), pp. 70–82; Pierre Ennès, *Nouvelles Acquisitions du département des objets d'art, 1980–1984* (Musée du Louvre, Paris, 1985), p. 135; *Handbook* 1986, p. 168, illus. (one); Barry Shifman, "Eighteenth-Century Sèvres Porcelain in America," *Madame de Pompadour et la floraison des arts* (Montréal, 1988), pp. 118–123, illus. p. 123; Savill, *Sèvres*, vol. 1, p. 192; n. 29, p. 68; nn. 24, 33, p. 197; Sassoon, *Vincennes and Sèvres Porcelain*, no. 11, pp. 57–63, illus. pp. 58–62.



One of a pair

223

223. **Pair of Lidded Chestnut Bowls**
(*marronnières à ozier*)

Sèvres manufactory, circa 1760
Soft-paste porcelain, *bleu céleste* ground color; polychrome enamel decoration; gilding

Bowl .1 incised underneath with the mark *j* and with *FR* for the *répateur*.



Bowl .1: Height: 5¼ in. (13.4 cm); Width: 10⅞ in. (27 cm); Depth: 8⅞ in. (21.1 cm);

Bowl .2: Height: 5¼ in. (13.4 cm); Width: 10½ in. (26.7 cm); Depth: 8⅞ in. (20.8 cm)

Accession number 82.DE.171.1–2

PROVENANCE

Swiss art market, 1980; [Armin B. Allen, New York, 1980].

BIBLIOGRAPHY

Savill, *Sèvres*, vol. 2, p. 759; n. 4f, p. 761; Sassoon, *Vincennes and Sèvres Porcelain*, no. 12, pp. 64–68, illus. pp. 65, 67.

224. **Plaques on a Jardinière**

Paris, circa 1760

Painting attributed to Charles-Nicolas Dodin

Soft-paste porcelain, green ground color; polychrome enamel decoration; gilding; gilt-bronze frame

Height: 6⅞ in. (16.6 cm); Width: 11½ in. (29.2 cm); Depth: 5⅞ in. (14.3 cm)

Accession number 73.D1.62

PROVENANCE

Miss Botham (sold after her death, Christie's, London, May 5, 1817 et seq., lot 96, for £61 10s to the Earl of Yarmouth [later 3rd Marquess of Hertford]); private collection, Paris; [Gaston Bensimon, Paris]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Savill, *Sèvres*, vol. 1, n. 18, p. 191; vol. 2, p. 838; n. 11, p. 841; Sassoon, *Vincennes and Sèvres Porcelain*, no. 13, pp. 69–70, illus. pp. 69, 71.



224



225

225. **Vase (*cuvette Mahon, troisième grandeur*)**

Sèvres manufactory, 1761

Painted by Jean-Louis Morin

Soft-paste porcelain, pink ground color overlaid with blue enamel; polychrome enamel decoration; gilding

Painted under one foot with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *I* for 1761, and with Morin's mark *M*.



Height: 5⁷/₈ in. (15 cm); Width: 9¹/₆ in. (23 cm); Depth: 4¹/₆ in. (11.9 cm)
Accession number 72.DE.65

PROVENANCE

Sold, March 30, 1763, by the Sèvres manufactory to Lemaître, as part of a *garniture* with another *cuvette Mahon*, for 264 *livres* each, and with a *cuvette à masques*; de Bargigli collection (offered for sale, Christie's,

Geneva, April 22, 1970, lot 18, bought in; sold, Christie's, London, October 4, 1971, lot 42); [Olivier Lévy, Paris, 1971]; [French and Co., New York, 1971]; purchased by J. Paul Getty.

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Gillian Wilson, "Sèvres Porcelain at the J. Paul Getty Museum," *GettyMusJ* 4 (1977), pp. 19–24, illus.; Savill, *Sèvres*, vol. 1, pp. 38, 93; nn. 40, 43, p. 42; n. 44, p. 55; nn. 15, 22, p. 97; Sassoon, *Vincennes and Sèvres Porcelain*, no. 14, pp. 72–76, illus. p. 73.



Cup: Height: 3³/₁₆ in. (9.1 cm); Width: 4³/₁₆ in. (10.7 cm); Depth: 3³/₈ in. (8.6 cm);
Saucer: Height: 1¹/₂ in. (3.8 cm); Diameter: 6¹/₈ in. (15.6 cm)

Accession number 79.DE.62.a–b

PROVENANCE

[Olivier Lévy, Paris]; [French and Co., New York, early 1970s]; Mrs. John W. Christner, Dallas (sold, Christie's, New York, June 9, 1979, lot 241).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980," p. 19, illus.; Savill, *Sèvres*, vol. 2, p. 675; nn. 21, 26, p. 685; Sassoon, *Vincennes and Sèvres Porcelain*, no. 15, pp. 78–80, illus. pp. 79–80.



226

226. **Cup and Saucer (*gobelet et soucoupe enfoncé, première grandeur*)**

Sèvres manufactory, 1761

Soft-paste porcelain, pink ground color overlaid with blue enamel; polychrome enamel decoration; gilding

Saucer painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *I* for 1761, and with a dot. Saucer incised *oo* underneath. Cup incised *DU* underneath in two places.



227



Stand

227

227. **Lidded Bowl on Stand (*écuelle ronde et plateau rond*)**

Sèvres manufactory, 1764

Painted by Pierre-Antoine Méreaud *l'ainé*
Soft-paste porcelain; polychrome enamel
decoration; gilding

Bowl and stand both painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *L* for 1764, and with Méreaud's mark *S*. Bowl incised *DU* and *O* and the stand, *L*.



Bowl: Height: 4 $\frac{7}{8}$ in. (12.4 cm); Width: 7 $\frac{3}{4}$ in. (19.7 cm); Depth: 6 in. (15.2 cm);
Stand: Height: 1 $\frac{1}{16}$ in. (3.9 cm); Diameter: 8 $\frac{5}{16}$ in. (21.1 cm)

Accession number 78.DE.65.a-c

PROVENANCE

Madame Louise of France (youngest daughter of Louis XV), 1764; Mrs. Lyne Stephens, Norfolk, London, and Paris (sold, Christie's, London, May 9 et seq., 1895, lot 733, to William Boore for £130); Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 25); purchased at that sale by J. Paul Getty.

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Barry Shifman, "A Newly Discovered Piece of Royal Sèvres Porcelain," *GettyMusJ* 6-7 (1978-1979), pp. 53-56, illus.; Wilson, *Selections*, no. 33, p. 66-67, illus.; *Handbook* 1986, p. 169, illus.; Barry Shifman, "Eighteenth-Century Sèvres Porcelain in America," *Madame de Pompadour et la floraison des arts* (Montréal, 1988), pp. 118-123; Savill, *Sèvres*, vol. 2, pp. 648, 800; n. 33d, p. 663; n. 99c, p. 665; n. 36, p. 804; Sassoon, *Vincennes and Sèvres Porcelain*, no. 16, pp. 81-82, illus. pp. 82-83; *Handbook* 1991, p. 185, illus.



228

228. **Covered Cup and Saucer (*gobelet à lait et soucoupe, deuxième grandeur*)**

Sèvres manufactory, circa 1760-1765

Soft-paste porcelain; *camaïeu rose* enamel
decoration; gilding

The base of the cup is incised with a reverse
S above a dot.



Cup: Height: 3 $\frac{1}{16}$ in. (9.1 cm); Width: 5 $\frac{1}{2}$ in. (14 cm); Depth: 3 $\frac{13}{16}$ in. (9.7 cm);
Saucer: Height: 1 $\frac{13}{16}$ in. (4.3 cm); Diameter: 7 $\frac{5}{8}$ in. (19.3 cm)

Accession number 87.DE.134.a-c

PROVENANCE

(?) Isabella Anne Ingram-Shepherd, 2nd
Marchioness of Hertford, Hertford House,

London, 1834; (sold, Christie's, London, March 25, 1985, lot 9); [Winifred Williams, Ltd., London].

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"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 73, p. 178, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 17, pp. 84–86, illus. pp. 85–87.

229. **Pair of Lidded Vases (*vases à têtes de bouc*)**

Sèvres manufactory, circa 1768

Possibly molded by Michel-Dorothee

Coudray; possibly finished by the *répateur* Nantier

Soft-paste porcelain, *bleu nouveau* ground color; gilding

Each incised *c.d.* underneath for the *mouleur*.

Vase .1 incised *N 1*; Vase .2 incised *N 2* underneath for the *répateur*.



Height: 1 ft. 1⁷/₁₆ in. (34.2 cm); Width: 8³/₈ in. (21.9 cm); Depth: 6³/₈ in. (16.8 cm)
Accession number 82.DE.36.I–2

PROVENANCE

(?) Sold by the Sèvres manufactory to Henry Pelham-Clinton, through Sir John Lambert, October 5, 1768, for 600 *livres* each; Earls of Lincoln, by descent (sold, Christie's, London, June 9, 1937, part of lot 115); [J. Rochelle Thomas, London]; private collection, New York (sold, Parke-Bernet, New York, January 12, 1957, lot



One of a pair

247); Christian Humann, New York (sold, Sotheby's, New York, April 22, 1982, lot 41); [Armin B. Allen, New York, 1982].

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Sassoon, "Acquisitions 1982," no. 11, pp. 54–56, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 18, pp. 88–92, illus. pp. 89, 91, 93.

230. **Pair of Vases ([?] vases œuf)**

Sèvres manufactory, 1768–1769

Figure painting attributed to Jean-Baptiste-Etienne Genest

Soft-paste porcelain, *bleu Fallot* ground; grisaille enamel decoration; gilding; gilt-bronze mounts

Vase .1 incised with the number 4 on its body, foot, and twice on its lid; Vase .2 incised with the number 1 on the body, with (?) 3 on its foot, and 2 on its lid.



Height: 1 ft. 5¾ in. (45.1 cm); Width: 9½ in. (24.1 cm); Depth: 7½ in. (19.1 cm)
Accession number 86.DE.520.1–2

PROVENANCE

Purchased by Sir Harry Fetherstonhaugh, Uppark, Sussex, from the *marchand-mercier* Rocheux, Paris, September 22, 1819; Alfred de Rothschild, in the South Drawing Room, Halton, Buckinghamshire, 1884; Leopold de Rothschild, Ascott, Buckinghamshire, before 1918; by descent to Lionel de Rothschild, Exbury, Hampshire; by descent to



Vase .1



Vase .2

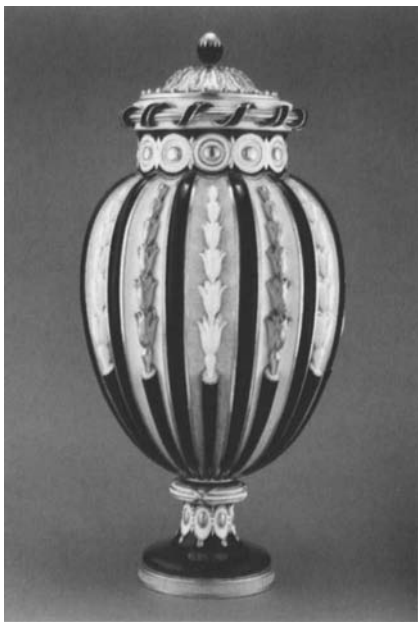
230

230

Edmund de Rothschild, Exbury House, Hampshire, 1942 (sold with a mounted *vase Hébert*, Christie's, London, July 4, 1946, lot 90); [Frank Partridge, Ltd., London]; Seymour Egerton, 7th Earl of Wilton, London, 1947 (this pair of vases only, without the *vase Hébert*); Sir Charles Clore, London and Monte Carlo (sold after his death, Christie's, Monaco, December 6, 1945, lot 6).

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231

231. **Vase (*vase à chaîne* or *vase à côte de melon*)**

Sèvres manufactory, circa 1765–1770

After a design attributed to Jean-Claude Duplessis père; modeled by Michel-Dorothe Coudray and possibly Roger père
Soft-paste porcelain, *bleu nouveau* ground color; gilding

Painted underneath with the blue crossed *L*'s of the Sèvres manufactory: foot ring incised *CD* and foot incised *R*.



Height: 1 ft. 5¾ in. (45 cm); Diameter: 8⅝ in. (22.2 cm)

Accession number 90.DE.113

PROVENANCE

The Earls of Sefton, Croxteth Hall (near Liverpool) (sold in the early 1970s); private collection, England; [Alexander and Berendt, Ltd., London, 1989].

BIBLIOGRAPHY

"Acquisitions/1990," *GettyMusJ* 19 (1991), no. 56, p. 161, illus.

232. **Tea Service (*déjeuner ruban*)**

Sèvres manufactory, circa 1765–1770

Gilded by Etienne-Henri Le Guay

Soft-paste porcelain; polychrome enamel decoration; gilding



Tray (*plateau ovale polylobé*) painted underneath with the blue crossed *L*'s of the Sèvres manufactory and with Le Guay's mark *LG* in gold; also bears the original price label (no price indicated) and incised with an oval crossed by a line. Teapot (*théière Calabre*) incised with an arrow and an indecipherable mark ([?]₉₀₁); lidded sugar bowl (*pot à sucre Calabre*) incised with a square. One cup (*gobelet Bouillard*) painted underneath with the blue crossed *L*'s of the Sèvres manufactory and with the gilder's mark for Le Guay, *LG*, in gold. Second cup incised with an *F* and the same indecipherable mark as on the teapot. Both saucers (*soucoupes*) painted underneath with the blue crossed *L*'s of the Sèvres manufactory and with the



232

gilder's mark for Le Guay, *LG*, in gold; one saucer incised with a cross and two dots and the other with an *X* within a square.

Tray: Height: 1 7/8 in. (4.8 cm); Width: 1 ft. 3 1/4 in. (38.8 cm); Depth: 10 1/4 in. (26 cm); Teapot: Height: 4 7/8 in. (12.4 cm); Width: 6 1/2 in. (16.5 cm); Depth: 3 3/4 in. (7.6 cm); Lidded Sugar Bowl: Height: 2 7/16 in. (6.2 cm); Diameter: 3 in. (7.6 cm); Cup: Height: 2 5/16 in. (8.8 cm); Width: 3 5/8 in. (9.2 cm); Depth: 2 1/4 in. (7 cm); Saucer: Height: 1 1/4 in. (3.2 cm); Diameter: 5 1/4 in. (3.3 cm)

Accession number 89.DE.25.I-5

PROVENANCE

[Michel Vandermeersch, Paris]; [Bernard Dragesco and Didier Cramoisian, Paris, 1988].

BIBLIOGRAPHY

"Acquisitions/1989," *GettyMusJ* 18 (1990), no. 50, p. 192, illus.



233

233. Lidded Vase (*vase à panneaux, première grandeur*)

Sèvres manufactory, circa 1765-1770
Reserve scene after a painting by Nicolas Berchem

Soft-paste porcelain, *bleu nouveau* ground color; polychrome enamel decoration; gilding; gilt-bronze mount

The interior of the lip is incised 2.

2

Height: 1 ft. 6 3/4 in. (47.5 cm); Width: 10 1/4 in. (26 cm); Depth: 8 7/16 in. (20.5 cm)
Accession number 85.DE.219.a-b

PROVENANCE

(?) Comte de Jarnac, Thomastown Castle, Ireland (sold, Christie's, London, June 23, 1876, lot 89); William Humble, 1st Earl of Dudley; possibly sold by his widow; Alfred de Rothschild, Halton, Buckinghamshire, by 1884; by descent to Lionel de Rothschild,

Exbury, Southampton, Hampshire, 1918; by descent to Edmund de Rothschild, Exbury, Hampshire, 1942 (sold, Christie's, London, July 4, 1946, lot 87, to [Frank Partridge, Ltd., London]); Col. Norman Colville, England; private collection, California (sold, Christie's, New York, January 30, 1985, lot 137); [The Antique Porcelain Co., New York].

BIBLIOGRAPHY

C. Davis, *A Description of the Works of Art: Collection of Alfred de Rothschild* (London, 1884), vol. 2, fig. 87; C. Gay Nieda, "A Sèvres Vase à Panneaux," *GettyMusJ* 14 (1986), pp. 127-134, figs. 1-3, 8-9; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 199, p. 246, illus.; Savill, *Sèvres*, vol. 1, pp. 278, 325, and 380; n. 31, p. 244; n. 19, p. 281; n. 3c, p. 332; n. 21, p. 383; vol. 3, p. 1125; Sassoon, *Vincennes and Sèvres Porcelain*, no. 21, pp. 106-110, illus. pp. 107-108, 110-111.

234. Cup and Saucer (*gobelet Bouillard et soucoupe*)

Sèvres manufactory, 1770

Painted by Jacques Fontaine

Soft-paste porcelain, *bleu céleste* ground color; grisaille enamel decoration; gilding
Cup painted with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *r* for 1770, and with Fontaine's mark of five dots. Cup incised *C*; saucer incised 6.



Cup: Height: 2½ in. (6.3 cm); Width:
3⅝ in. (9.2 cm); Depth: 2⅜ in. (7.1 cm);
Saucer: Height: 1¼ in. (3.2 cm); Diameter:
5¼ in. (13.5 cm)

Accession number 79.DE.65.a-b

PROVENANCE

Private collection (sold, Christie's, London,
June 21, 1976, lot 151); Mrs. John W.
Christner, Dallas (sold, Christie's, New
York, June 9, 1979, lot 227).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item B, p. 19, illus.; Sassoon, *Vincennes and
Sèvres Porcelain*, no. 20, pp. 102-105, illus.
pp. 103-104.



235



234

235. **Cup and Saucer (*gobelet litron et
soucoupe, deuxième grandeur*)**

Sèvres manufactory, 1773

Painted by Etienne-Jean Chabry; gilded by
Michel-Barnabé Chauveaux *ainé*

Soft-paste porcelain, *bleu céleste* ground
color; polychrome enamel decoration;
gilding

Cup and saucer painted underneath with
the blue crossed *L*'s of the Sèvres manufac-
tory enclosing the date letter *U* for 1773, and
with Chabry's mark *ch* in blue; also painted
with Chauveaux's mark # in gold. Saucer
incised *da* underneath.



Cup: Height: 2½ in. (6.7 cm); Width:
3½ in. (8.9 cm); Depth: 2⅝ in. (6.6 cm);
Saucer: Height: 1⅞ in. (3.9 cm); Diameter:
5⅞ in. (13.9 cm)

Accession number 79.DE.64.a-b

PROVENANCE

Sold, Sotheby's, London, July 26, 1977, lot
345; Mrs. John W. Christner, Dallas (sold,
Christie's, New York, June 9, 1979, lot 226).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item C, p. 19, illus.; Sassoon, *Vincennes and
Sèvres Porcelain*, no. 22, pp. 112-114, illus.
pp. 113-114.

236. **Pair of Vases (*vases bouc du Barry B*)**

Sèvres manufactory, 1778

Painted by Fallot; gilded by Jean Chauveaux
le jeune

Hard-paste porcelain; polychrome enamel
decoration; gilding

Each vase painted underneath with the
gold crossed *L*'s of the Sèvres manufactory
flanked by the date letters *AA* in gold for
1778, all under a crown for hard paste;
each vase also painted underneath with
Chauveaux's mark *JN* in gold and with an
abraded (?) *F* for Fallot.



Height: 11 7/8 in. (29.5 cm); Width: 7 in.
(17.9 cm); Depth: 4 3/4 in. (12 cm)
Accession number 70.DE.99.1-2

PROVENANCE

Sir Richard Wallace, Paris, probably
acquired after 1870; Lady Wallace, Paris,
by inheritance, 1890; Sir John Murray
Scott, Paris, by inheritance, 1897; Victoria,
Lady Sackville, Paris, by inheritance, 1912;
[Jacques Seligmann, removed to New York,
1916-1917]; Mortimer L. Schiff, New York
(sold by his heir John L. Schiff, Christie's,
London, June 22, 1938, lot 26); purchased at
that sale by J. Paul Getty.

BIBLIOGRAPHY

Rosalind Savill, "A Pair of Sèvres Vases:
From the Collection of Sir Richard Wallace
to the J. Paul Getty Museum," *GettyMusJ* 14
(1986), pp. 135-142, figs. 1a-c; Savill, *Sèvres*,
vol. 1, p. 442; n. 45, p. 446; vol. 3, n. 2,
p. 1022; Sassoon, *Vincennes and Sèvres Porce-
lain*, no. 23, pp. 115-118, illus. pp. 116-117.



One of a pair

236

237. **Garniture of Three Vases (*vases des âges: vase des âges à têtes de vieillards, première grandeur; vases des âges à têtes de jeunes femmes, deuxième grandeur*)**

Sèvres manufactory, 1781

After designs by Jacques François Deparis,
at least one vase modeled by Etienne-Henry
Bono, painted by Antoine Caton after
engravings by Jean-Baptiste Tilliard; enamel
jeweling by Philippe Parpette and gilding by
Etienne-Henri Le Guay père

Soft-paste porcelain, *bleu nouveau* ground
color; polychrome enamel decoration;
opaque and translucent enamel "jewels";
gilding and gold foils



Vase .1 (with the scene "Minerva protects
Telemachus and preserves him from Cupid's
darts") is incised *IO B age 1e g* (for *première
grandeur*) on the base and *IO.B* on the
neck. Vase .2 (with the scene "Venus, in
order to satisfy her resentment against
Telemachus, brings Love to Calypso") is
painted underneath with the gold crossed
L's of the Sèvres manufactory and with *LG*,
the gilder's mark; it is incised *39 A* on the
base and *A 16* on the neck. Vase .3 (with the
scene "Telemachus, in the deserts of Oasis,
is consoled by Temosiris, Priest of Apollo")



237

is painted underneath with the gold crossed *L*'s of the Sèvres manufactory and with *LG*; it is incised *age 2e g* (for *deuxième grandeur*) on the base and *Bono* over *B* on the neck.

Vase .1: Height: 1 ft. 6½ in. (49.6 cm); Width: 10⅞ in. (27.7 cm); Depth: 7⅞ in. (19.3 cm); Vase .2: Height: 1 ft. 4 in. (40.8 cm); Width: 9¾ in. (24.8 cm); Depth: 7¼ in. (18.4 cm); Vase .3: Height: 1 ft. 3⅓ in. (40.5 cm); Width: 10 in. (25.4 cm); Depth: 7⅓ in. (18 cm)

Accession number 84.DE.718.1-3

PROVENANCE

Louis XVI, in the bibliothèque at the Château de Versailles, November 2, 1781; Lionel de Rothschild, Exbury, Hampshire; by descent to Edmund de Rothschild, Exbury, Hampshire, 1942 (sold, Christie's, London, July 4, 1946, lot 89, for £1,575 to "FP" [Frank Partridge?]); [The Antique Porcelain Co., London, by 1951].

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Pierre Verlet, "Orders for Sèvres from the French Court," *Burlington Magazine* 96 (July 1954), pp. 202-206; Adrian Sassoon, "Vincennes and Sèvres Porcelain Acquired by the J. Paul Getty Museum in

1984," *GettyMusJ* 13 (1985), no. 4, pp. 98-104, figs. 22-23, 25-33; "Acquisitions / 1984," *GettyMusJ* 13 (1985), no. 64, p. 182, illus.; Geoffrey de Bellaigue, *Sèvres Porcelain in the Collection of Her Majesty the Queen: The Louis XVI Service* (Cambridge and New York, 1985), p. 12, fig. 8, and p. 24, no. 2; Svend Eriksen and Geoffrey de Bellaigue, *Sèvres Porcelain: Vincennes and Sèvres 1740-1800* (London and Boston, 1987), p. 139, no. 147, p. 339, illus. p. 338; Savill, *Sèvres*, vol. 1, p. 458; n. 25, p. 462, and vol. 3, p. 1056; n. 16, p. 1017; n. 10, p. 1057; Sassoon, *Vincennes and Sèvres Porcelain*, no. 25, pp. 126-135, illus. pp. 127-134; *Handbook* 1991, p. 193, illus.



238

238. **Cup and Saucer (*gobelet litron et soucoupe*)**

Sèvres manufactory, 1781

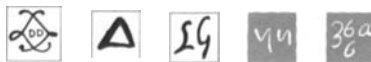
Ground color painted by Antoine Capelle; the painted reserve and cameos attributed to Pierre-André Le Guay; flat gilding by Etienne-Henri Le Guay; enamel jewelry by Philippe Parpette

Soft-paste porcelain, brown ground color ([?] *merde d'oie*); polychrome enamel decoration; enamels in imitation of jewels; gilding and gold foils

Cup and saucer both painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letters *DD* for 1781, and with Capelle's blue triangular

mark. Saucer also painted with the gilder Le Guay's mark *LG* in blue. Saucer is incised 44; cup is incised 36a and 6. Saucer bears a paper label under the base inked *Colln. of the Marchioness of Conyngham 1908*.

R.M. Wood Esq.



Cup: Height: 2 3/4 in. (6.9 cm); Depth: 3 1/16 in. (9.4 cm); Saucer: Height: 1 3/8 in. (3.6 cm); Diameter: 5 1/16 in. (13.5 cm)
Accession number 81.DE.28.a-b

PROVENANCE

Jane, Marchioness of Conyngham (wife of the 3rd Marquess, married 1854, died



Cup, front view

238

1907), London and Ascot, Berkshire (sold, Christie's, London, May 4, 1908, lot 289, to [Harding] for 1629 guineas 15s); R. M. Wood, London (sold, Christie's, London, May 27, 1919, lot 96, to [Mallett's, London], for 152 guineas 12s); Henry Walters, New York (sold by his widow, Parke-Bernet, New York, November 30, 1943, lot 1009); private collection, New York (sold, Christie's, New York, December 3, 1977, lot 166); [Armin B. Allen, New York, 1977].

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One of a pair

239

239. **Pair of Vases (*vases Bolvry à perles or vases à cartels Bolvry*)**

Sèvres manufactory, 1781–1782

Painted by Vincent Taillandier, Mme Geneviève Taillandier, and Philippe Castel
Hard-paste porcelain, pink *fond pointillé*;
polychrome enamel decoration; gilding

Both vases are painted underneath with the crowned, blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *EE* for 1781–1782, and with the painter's mark for Vincent Taillandier, a fleur-de-lys. Vase .1 is incised *gu* under the base.



Height: 1 ft. 4 $\frac{7}{8}$ in. (42.5 cm); Width: 9 in. (22.9 cm); Depth: 6 $\frac{5}{8}$ in. (16.8 cm)

Accession number 88.DE.137.1–2

PROVENANCE

[Jacques Seligmann, Paris]; (anonymous sale, Nouveau Drouot, Paris, June 16, 1987, lot 104); [Jean Lupu, Paris, 1988].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 76, pp. 143–144, illus.

PROVENANCE

William J. Goode (sold, Christie's, London, July 17–18, 1895, lot 17, as "formerly the property of the Director of the Sèvres Porcelain Factory," for 39 guineas to Gibson); private collection, England; [Bernard Dragesco and Didier Cramoisian, Paris, 1987].

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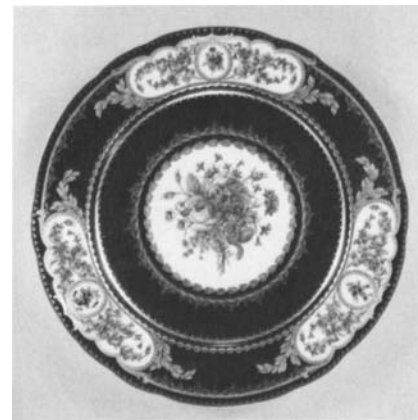
Edouard Garnier, *La Porcelaine tendre de Sèvres* (Paris, 1889), pl. xxvi; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 77, p. 144, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 26, pp. 136–137, illus. pp. 136–137.

240. **Plate (*assiette d'échantillons*)**

Sèvres manufactory, 1782

Ground color painted by Antoine Capelle, flowers painted by Jacques-François-Louis de Laroche; gilded by Henri-Martin Prévost
jeune

Soft-paste porcelain, (?) *fond Capelle* ground color; colored enamel decoration; gilding
Painted underneath with the blue crossed *L*'s of the Sèvres manufactory enclosing the date letter *EE* for 1782, the painters' marks for Capelle, a blue triangle, and Laroche, *Lr* in script, the gilder's mark, an *HP* in gold, and incised *31a*.



240



Height: 1 in. (2.5 cm); Diameter: 9 $\frac{1}{16}$ in. (23.6 cm)

Accession number 88.DE.2



One of a pair

241

241. **Pair of Vases** (*vases hollandois nouveaux*, [?] *deuxième grandeur*)

Sèvres manufactory, 1785

Painted by Jacques-François-Louis de Laroche; gilded by Antoine-Toussaint Cornaille

Soft-paste porcelain, *bleu céleste* ground color; polychrome enamel decoration; gilding

Each base painted underneath with the blue crossed *L*'s of the Sèvres manufactory and Laroche's mark *Lr* in script. Base of each central section incised 25; one base section incised *O*.



Height: 10 ft. (25.3 cm); Width: 7 $\frac{7}{8}$ in. (22.5 cm); Depth: 6 $\frac{1}{4}$ in. (15.9 cm)
Accession number 83.DE.341.1-2

PROVENANCE

(?) The Rt. Hon. Lord Ashburton, Buckingham, Norfolk (sold, Christie's, London, February 24, 1869, lot 64, for 819 guineas to Rhodes); Baroness Alexis de Goldschmidt-Rothschild, Switzerland; [Lovice Reviczky A. G., Zurich, 1983].

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Sassoon, "Acquisitions 1983," no. 12, pp. 209-211, 214, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 14, p. 266, illus.; Savill, *Sèvres*, vol. 1, p. 111; n. 2h, p. 116; vol. 3, n. 5, p. 1040; Sassoon, *Vincennes and Sèvres Porcelain*, no. 27, pp. 138-141, illus. pp. 139, 141.

242. **Pair of Lidded Bowls** (*vases cassolettes à monter*)

Paris and Sèvres manufactory, circa 1785
Mounts attributed to Pierre-Philippe Thomire

Hard-paste porcelain, *bleu nouveau* ground color; *rouge griotte* marble; gilt-bronze mounts

Height: 1 ft. 2 $\frac{3}{4}$ in. (37.5 cm); Width: 1 ft. 1 $\frac{1}{2}$ in. (34.3 cm); Depth: 10 $\frac{1}{4}$ in. (26.1 cm)

Accession number 73.D1.77.1-2



One of a pair

242

PROVENANCE

Mrs. H. Dupuy, New York (sold, Parke-Bernet, New York, April 3, 1948, lot 404); private collection, South America; [P. Cei and E. Lugli, Florence]; [French and Co., New York, 1973]; purchased by J. Paul Getty.

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Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 268, illus.; Savill, *Sèvres*, vol. 1, n. 17, p. 209; n. 51, p. 480; Sassoon, *Vincennes and Sèvres Porcelain*, no. 28, pp. 142-144, illus. p. 143.



243

243. **Wine Bottle Cooler (*seau à bouteille ordinaire*)**

Sèvres manufactory, 1790
 Model designed by Jean-Claude Duplessis;
 painted decoration attributed to Charles-Eloi Asselin after engraved designs by Charles Monnet and Jean-Baptiste-Marie Pierre;
 gilding attributed to Etienne-Henri Le Guay
 Soft-paste porcelain, *bleu nouveau* ground color; polychrome enamel decoration;
 gilding
 Bowl incised 38 underneath; foot ring incised 5. Monogram WJG for the owner William J. Goode scratched on the underside in two places.



Height: 7⁷/₁₆ in. (18.9 cm); Width: 10³/₁₆ in. (25.8 cm)

Accession number 82.DE.5

PROVENANCE

Made for Louis XVI, ordered in 1783 for the Château de Versailles and delivered in December 1790; (?) Musée National, Paris, sold 1797–1798; Robert Napier, Glasgow, the Shandon collection, by 1862 (sold, Christie's, London, April 11, 1877, lot 347, for £262 10s to Goode); William J. Goode, London (sold, Christie's, London, July 17, 1895, lot 136, for 230 guineas to Waller); T. W. Waller, Esq. (sold, Christie's, London, June 8, 1910, lot 171, for £630 to A. Wertheimer); [Asher Wertheimer, London] (sold, Christie's, London, June 16, 1920, lot 30, for £84 to Clements); private collection (sold as nineteenth century, Sotheby's, Begravia, April 24, 1980, lot 162); private collection, England (sold, Sotheby's, London, October 21, 1980, lot 207); [Winifred Williams, Ltd., London, 1980].

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J. C. Robinson, *Catalogue of the Works of Art Forming the Collection of Robert Napier* (London, 1865), no. 3501 or 3502, p. 260; Adrian Sassoon, "Two Acquisitions of Sèvres Porcelain," *GettyMusJ* 10 (1982), pp. 91–94, illus.; Wilson, *Selections*, no. 48, pp. 96–97, illus.; Geoffrey de Bellaigue, *Sèvres Porcelain in the Collection of Her*

Majesty the Queen: The Louis XVI Service (Cambridge and New York, 1986), no. 149, pp. 28, 45, 52, 55–56, 64, 222, 259, 266; *Handbook* 1986, p. 178, illus.; Sassoon, *Vincennes and Sèvres Porcelain*, no. 29, pp. 146–150, illus. pp. 147, 149, 151; *Handbook* 1991, p. 197, illus.



Cooler .1

244

244. **Pair of Wine Bottle Coolers (*seaux à demi-bouteilles ordinaires*)**

Sèvres manufactory, 1791
 Model designed by Jean-Claude Duplessis;
 gilded by Jean-Jacques Dieu
 Hard-paste porcelain, black ground color; platinum and gold decoration
 Each cooler painted underneath with the gold crossed L's of the Sèvres manufactory enclosing the date letters OO in gold for 1792–1793, all under a crown for hard paste; each cooler also painted with Dieu's triangular mark (abraded on one). *Répareur's* mark AB incised on one; BS incised on the other.



Height: 6⁷/₁₆ in. (16.3 cm); Width: 9¹/₁₆ in. (23.4 cm); Depth: 7³/₁₆ in. (18.6 cm)
Accession number 72.DE.53.I-.2

PROVENANCE

[Dalva Brothers, Inc., New York, 1972];
purchased by J. Paul Getty.

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Wilson, *Selections*, no. 49, pp. 98–99, illus.;
The Cooper-Hewitt Museum, *Wine: Celebration and Ceremony* (New York, 1985),
p. 97, illus. (one); Sassoon, *Vincennes and
Sèvres Porcelain*, no. 30, pp. 152–156, illus.
pp. 153, 155, 157.



Cooler .2

244



245

245. Teapot (*théière litron*)

Sèvres maufactory, late eighteenth century,
painted decoration later
Soft-paste porcelain, carmine red enamel;
gilding
Painted underneath with the blue crossed
L's of the Sèvres manufactory. Incised 26
and 48.



Height: 3⁷/₁₆ in. (8.8 cm); Width: 4¹/₁₆ in. (11.9 cm); Depth: 2¹/₁₆ in. (6.8 cm)
Accession number 79.DE.63.a-.b

PROVENANCE

Mrs. John W. Christner, Dallas (sold,
Christie's, New York, June 9, 1979, lot 204).

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Wilson, "Acquisitions 1979 to mid 1980,"
item D, p. 19, illus.; Sassoon, *Vincennes
and Sèvres Porcelain*, no. 31, pp. 158–160,
illus. pp. 159, 161.

Mounted Oriental Porcelain

246. Ewer

Porcelain: Chinese, Kangxi (1662–1722),
circa 1660

Mounts: Paris, circa 1700–1710

Hard-paste porcelain; polychrome enamel
decoration; gilt-bronze mounts

Height: 1 ft. 6¹/₈ in. (46.1 cm); Width:
1 ft. 1⁷/₈ in. (35.2 cm); Depth: 5³/₈ in.
(13.8 cm)

Accession number 82.DI.3

PROVENANCE

Edward R. Bacon, New York, by 1919;
[Gaston Bensimon, Paris] (sold, Hôtel
Drouot, Paris, November 18–19, 1981,
lot 103).



246

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John Getz, *Catalogue of Chinese Art Objects, Including Porcelains, Potteries, Jades, Bronzes, and Cloisonné Enamels, Collected by Edward R. Bacon* (New York, 1919), no. 65, p. 31, pl. 12; Wilson, "Acquisitions 1981," no. 6, pp. 85–86, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 1, pp. 21–23, illus.; *Handbook* 1986, p. 146, illus.; *Handbook* 1991, p. 163, illus.



247

247. **Pair of Lidded Vases**

Porcelain: Chinese, Kangxi (1662–1722)
Mounts: Paris, circa 1710–1715
Hard-paste porcelain; polychrome enamel decoration; gilt-bronze mounts
Height: 1 ft. 3¾ in. (40 cm); Diameter: 11 in. (27.9 cm)
Accession number 72.D1.50.1–2

PROVENANCE

M. and Mme Louis Guiraud, Paris (sold, Palais Galliera, Paris, December 10, 1971, lot 11); [Alexander and Berendt, Ltd., London, 1971]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 14, illus.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 60, illus. pp. 252–253, figs. 158a–b; Wilson et al., *Mounted Oriental Porcelain*, no. 2, pp. 24–27, illus.

248. **Pair of Lidded Vases**

Porcelain: Chinese, Kangxi (1662–1680)
Mounts: Paris, circa 1715–1720
Hard-paste porcelain; polychrome enamel decoration; gilt-bronze mounts
Mounts stamped with the crowned C for 1745–1749.
Height: 1 ft. 1½ in. (34.2 cm); Width: 1 ft. ¾ in. (32.5 cm); Depth: 1 ft. 1 in. (33 cm)
Accession number 75.D1.5.1–2

PROVENANCE

Bouvier collection, France; [Jacques Seligmann, Paris, before 1938]; Mrs. Langdon K. Thorne, New York; [Matthew Schutz, Ltd., New York, 1975]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 3, illus.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 59, illus. p. 250, fig. 151; Wilson et al., *Mounted Oriental Porcelain*, no. 4, pp. 32–35, illus.



One of a pair

248



249

249. **Lidded Bowl**

Porcelain: Japanese (Imari), circa 1700
 Mounts: Paris, circa 1717–1722
 Hard-paste porcelain; polychrome enamel decoration; gilding; silver mounts
 Height: 11 in. (27.9 cm); Width: 1 ft. 1 3/8 in. (34 cm); Depth: 10 7/8 in. (27.5 cm)
 Accession number 79.D1.123.a–b

PROVENANCE

Mrs. Walter Hayes Burns, North Mymms Park, Hertfordshire, by 1933; Major General Sir George Burns (grandson of Mrs. Walter Hayes Burns), North Mymms Park (sold, Christie's, North Mymms Park, September 24–26, 1979, lot 45).

EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 226; New York, The Frick Collection, *Mounted Oriental Porcelain*, December 1986–March 1987, no. 13, illus.

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980," no. 5, pp. 8–9, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 3, pp. 28–31, illus.; *Handbook* 1986, p. 148, illus.; *Handbook* 1991, p. 164, illus.



250

250. **Lidded Bowl**

Porcelain: Japanese (Imari), circa 1680
 Mounts: Paris, circa 1717–1727
 Hard-paste porcelain, underglaze blue decoration; polychrome enamel; gilding; silver mounts
 Silver elements marked variously with a fleur-de-lys without a crown (the Paris discharge mark for small silver works used between October 23, 1717, and May 5, 1722); a butterfly (the countermark used between May 6, 1722, and September 2, 1727, under the *fermier* Charles Cordier); a dog's head

(the Paris discharge mark for small works used between December 22, 1732, and October 3, 1738); and a salmon's head (the Paris discharge mark for small silver works used between October 13, 1744, and October 9, 1750).

Height: 8 3/4 in. (22.3 cm); Width: 10 5/8 in. (27.1 cm); Depth: 8 3/8 in. (21.2 cm)
 Accession number 74.D1.27

PROVENANCE

Consuelo Vanderbilt (Mme Jacques Balsan); [Matthew Schutz, Ltd., New York, 1974]; purchased by J. Paul Getty.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 114, illus. p. 403, fig. 439; Wilson et al., *Mounted Oriental Porcelain*, no. 5, pp. 36–38, illus.

251. **Lidded Bowl**

Porcelain: Chinese, Kangxi (1662–1722)
 Mounts: Paris, circa 1722–1727
 Hard-paste porcelain; enamel decoration;
 gilding; silver mounts
 Each silver mount bears a dove (the Paris
 discharge mark for small silver works used
 between May 6, 1722, and September 2,
 1727, under the *fermier* Charles Cordier).
 Height: 8 in. (20.3 cm); Diameter: 9 $\frac{7}{8}$ in.
 (25.1 cm)
 Accession number 87.D1.4

PROVENANCE

[Jacques Kugel, Paris, 1986].

BIBLIOGRAPHY

“Acquisitions/1987,” *GettyMusJ* 16 (1988),
 no. 71, p. 178, illus.



251



252

252. **Pair of Lidded Vases**

Porcelain: Chinese (Dehua), Kangxi
 (1662–1722), circa 1700
 Mounts: Paris, circa 1722–1727
 Hard-paste porcelain; silver mounts
 Each lid and base mount bears a dove (the
 Paris discharge mark for small silver works
 used between May 6, 1722, and September 2,
 1727, under the *fermier* Charles Cordier); a
 boar's head facing right (the Paris discharge
 mark for small and old works used between
 December 23, 1768, and September 1, 1775,
 under the *fermier* Julien Alaterre); and the
 profile head of Minerva (the mark for .800
 standard silver works sold in France after
 May 10, 1838).
 Vase .1: Height: 7 $\frac{5}{16}$ in. (19.2 cm); Width:
 3 $\frac{1}{4}$ in. (8.3 cm); Depth: 2 $\frac{7}{8}$ in. (7.3 cm);
 Vase .2: Height: 7 $\frac{5}{8}$ in. (19.4 cm); Width:
 3 $\frac{1}{4}$ in. (8.3 cm); Depth: 2 $\frac{7}{8}$ in. (7.3 cm)
 Accession number 91.D1.103.1–2

PROVENANCE

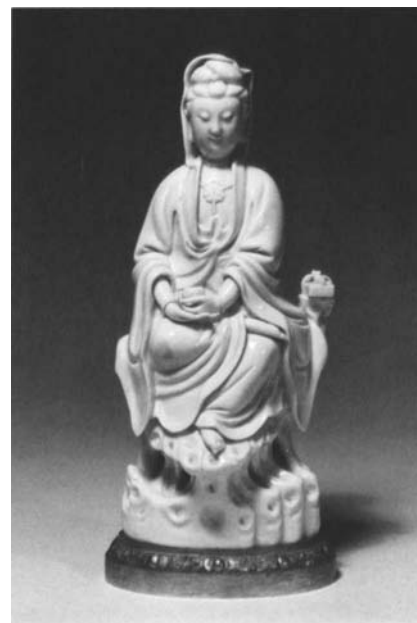
Gift of Mme Simone Steinitz, Paris, 1991.

BIBLIOGRAPHY

“Acquisitions/1991,” *GettyMusJ* 20 (1992),
 no. 75, p. 174, illus. (one).

253. **Figure of Guanyin**

Porcelain: Chinese, Kangxi (1662–1722)
 Mounts: Paris, circa 1735–1740
 Hard-paste porcelain; gilt-bronze mount
 Height: 1 ft. 1 $\frac{1}{4}$ in. (33.6 cm); Width: 5 $\frac{3}{4}$ in.
 (14.6 cm); Depth: 4 in. (10.2 cm)
 Accession number 78.D1.64



253

PROVENANCE

Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 15); purchased at that sale by J. Paul Getty.



254

254. **Bowl on Stand**

Bowl: Chinese, Kangxi (1662-1722)
Stand: Japanese (Imari), late seventeenth century
Mounts: French, circa 1740
Hard-paste porcelain; polychrome enamel decoration; gilding; gilt-bronze mounts
Bowl painted with unidentified coat of arms.
Height: 7½ in. (18.7 cm); Diameter: 7⅓ in. (19.9 cm)
Accession number 74.D1.28

PROVENANCE

Anne Beddard (sold, Sotheby's, London, June 15, 1973, lot 36); [Frank Partridge, Ltd. London, 1973]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980-January 1981, no. 9, illus.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), illus. p. 406, fig. 451; Wilson et al., *Mounted Oriental Porcelain*, no. 6, pp. 39-41, illus.

255. **Pair of Decorative Groups**

Figures, rockwork, and foo-dogs: Chinese, Kangxi (1662-1722)
Spheres: Chinese, Qianlong (1736-1795)
Flowers: Chantilly manufactory, circa 1740
Mounts: Paris, circa 1740-1745
Hard- and soft-paste porcelain; polychrome enamel decoration; gilt-bronze mounts
Height: 1 ft. (30.4 cm); Width: 9 in. (22.8 cm); Depth: 5 in. (12.7 cm)
Accession number 78.D1.4.1-2

PROVENANCE

H. J. King (sold, Christie's, London, February 17, 1921, lot 13, to [Duveen]); Edgar Worsch, New York, 1928; Robert Ellsworth, New York, 1975; (sold, Robert C. Eldred Co., Inc., New York, August 29-30, 1975, lot 151); Alan Hartman, New York; [Matthew Schutz, Ltd., New York, 1977].



Group .1

255



Group .2

255

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979," no. 5, pp. 40-41, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 7, pp. 42-44, illus.; *Handbook* 1991, p. 172, illus. (one).



One of a pair

256

256. **Pair of Lidded Vases**

Porcelain: Chinese, Kangxi (1662–1722)

Mounts: Paris, circa 1745–1749

Hard-paste porcelain; polychrome enamel decoration; gilding; gilt-bronze mounts

Mounts on vases stamped with the crowned C for 1745–1749.

Height: 1 ft. ½ in. (31.8 cm); Width: 1 ft. ¼ in. (31.2 cm); Depth: 8 ½ in. (21.6 cm)

Accession number 72.DI.4I.I–2

PROVENANCE

Baroness van Zuylen van Nyevelt van de Haar, Paris (sold, Palais Galliera, Paris, June 8, 1971, lot 42); [Michel Meyer, Paris]; [Rosenberg and Stibel, Inc., New York, 1971]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 16, illus.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen* (Braunschweig, 1980), p. 63, illus. p. 260, fig. 175; Wilson et al., *Mounted Oriental Porcelain*, no. 8, pp. 45–47, illus.

257. **Pair of Ewers**

Porcelain: Chinese, Kangxi (1662–1722)

Mounts: Paris, circa 1745–1749

Hard-paste porcelain, celadon ground color; underglaze blue and copper red decoration; gilt-bronze mounts

Mounts stamped with the crowned C for 1745–1749. Mounts of ewer .1 also stamped No and No 16; painted under the base in red B-27-a. Mounts of ewer .2 stamped No 16; painted under the base in red B-27-b. Height: 1 ft. 11 ⅞ in. (60 cm); Width: 1 ft. 1 in. (33 cm); Depth: 8 ½ in. (21.5 cm) Accession number 78.DI.9.I–2

PROVENANCE

Ives, comte de Cambacérès, Paris; Germaine Ancel, Paris; [François-Gérard Seligmann, Paris]; [Jacques Helft, Paris]; [Hans Stibel, Paris]; Henry Ford II, Grosse Pointe Farms, Michigan (sold, Sotheby, Parke; Bernet, New York, February 25, 1978, lot 56).



257

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 28, illus.; New York, The Frick Collection, *Mounted Oriental Porcelain*, December 1986–March 1987, no. 19, illus.

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979," no. 6, pp. 41–42, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 9, pp. 48–52, illus.; F. J. B. Watson, "Chinese Porcelains in European Mounts," *Orientations* 12 (September 1981), vol. 9, pp. 26–33, illus. p. 29.

258. **Lidded Bowl**

Porcelain: Chinese, Kangxi (1662–1722), circa 1700–1720
Mounts: Paris, circa 1745–1749
Hard-paste porcelain, celadon ground color; gilt-bronze mounts
Mounts stamped with the crowned *C* for 1745–1749. Inside of bowl incised with a six-character Chinese reign mark of the Ming emperor Xuande. Base painted with the two characters *zen you* (precious jade).
Height: 1 ft. 3¼ in. (40 cm); Width: 1 ft. 3½ in. (39.3 cm); Depth: 11 in. (27.8 cm)
Accession number 74.D1.19

PROVENANCE

Sold, Galerie Jean Charpentier, Paris, December 14, 1933, lot 107; Mme Henry Farman, Paris (sold, Palais Galliera, Paris, March 15, 1973, lot 25); [Partridge (Fine



258

Arts), Ltd., London, 1973]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 19, illus.

BIBLIOGRAPHY

Wilson et al., *Mounted Oriental Porcelain*, no. 10, pp. 53–57, illus.

259. **Pair of Vases**

Porcelain: Chinese, Kangxi (1662–1722)
Mounts: Paris, circa 1745–1749
Hard-paste porcelain; polychrome enamel decoration; gilt-bronze mounts
Mounts for each vase stamped with the crowned *C* for 1745–1749.
Height: 1 ft. ½ in. (31.7 cm); Width: 1 ft. 2 in. (35.5 cm); Depth: 10½ in. (26.7 cm)
Accession number 79.D1.121.1–.2

PROVENANCE

Masurel family, France (sold late 1970s); [Bernard Baruch Steinitz, Paris]; [Alexander and Berendt, Ltd., London, 1979].

EXHIBITIONS

New York, The China Institute in America, *Chinese Porcelains in European Mounts*, October 1980–January 1981, no. 20, illus.; New York, The Frick Collection, *Mounted Oriental Porcelain*, December 1986–March 1987, no. 18, illus.

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980," no. 6, pp. 9–10, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 11, pp. 58–61, illus.; F. J. B. Watson, "Chinese Porcelains in European Mounts," *Orientations* 12 (September 1981), no. 9, pp. 26–33, illus. p. 31.



One of a pair

259



260

260. Vase

Porcelain: Chinese, Yongzheng, circa 1730
 Mounts: Paris, circa 1745–1750
 Hard-paste porcelain, celadon ground color;
 gilt-bronze mounts
 Height: 1 ft. 2½ in. (36.8 cm); Width: 6 in.
 (15.2 cm); Depth: 4½ in. (11.5 cm)
 Accession number 75.D1.69

PROVENANCE

Trustees of Swinton Settled Estates (sold,
 Christie's, London, December 4, 1975, lot
 46); purchased at that sale by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America,
Chinese Porcelains in European Mounts,
 October 1980–January 1981, no. 18, illus.

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches
 und japanisches Porzellan in europäischen
 Fassungen* (Braunschweig, 1980), p. 94, illus.
 p. 330, fig. 318; Wilson et al., *Mounted
 Oriental Porcelain*, no. 12, pp. 62–64, illus.

261. Pair of Pot-pourri Vases

Porcelain: Japanese (Arita or early Hirado
 kilns), late seventeenth century
 Mounts: Paris, circa 1750
 Hard-paste porcelain, celadon ground color;
 polychrome enamel decoration; gilt-bronze
 mounts
 Height: 6 in. (15.2 cm); Width: 7⅜ in.
 (18.7 cm); Depth: 6½ in. (16.5 cm)
 Accession number 77.D1.90.1–.2



One of a pair

261

PROVENANCE

(?) M. Jullienne, Paris (sold by C. F. Julliot,
 Paris, 1767, no. 1403); (?) Pierre-Louis
 Randon de Boisset, Paris (sold, Paris,
 February 3, 1777, lot 603, to the duchesse
 de Mazarin for 600 livres); (?) C. F. Julliot,
 Paris (sold, Paris, November 20, 1777, lot
 331); (?) Radix de Sainte-Foix, Paris (sold,
 Paris, April 22, 1782, lot 55, for 130 livres
 to Lebrun); (?) Jean-Baptiste-Pierre Lebrun,
 Paris (sold, Paris, April 11, 1791, lot 698, for
 120 livres to M. Paillet, who was probably
 the *commissaire-priseur*); [Didier Aaron and
 Claude Lévy, Paris, 1970s]; [Etienne Lévy,
 Paris, 1977].

EXHIBITIONS

New York, The Frick Collection, *Mounted
 Oriental Porcelain*, December 1986–March
 1987, no. 27, pp. 82–83, illus.

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979,"
 no. 2, p. 37, illus.; Wilson et al., *Mounted
 Oriental Porcelain*, no. 13, pp. 65–67, illus.;
 Geneviève Mazel, "1777, La Vente Randon
 de Boisset et le marché de l'art au 18^e siècle,"
L'Estampille 202 (April 1987), p. 47, illus.;
 Michel Beurdeley, "Paris 1777: La Vente
 Randon de Boisset ou le mécanisme secret
 des ventes publiques au XVIII^e siècle," *Trois
 siècles des ventes publiques* (Fribourg, 1988),
 p. 53, illus.

262. **Vase**

Porcelain: Chinese, Qianlong (1736-1795)
Mounts: Paris, circa 1750-1755
Hard-paste porcelain, celadon ground color;
gilt-bronze mounts
One mount marked on inside with a
double *T*.
Height: 1 ft. 2½ in. (36.9 cm); Width:
1 ft. 4¼ in. (41.2 cm); Depth: 11 in.
(27.9 cm)
Accession number 72.D1.42

PROVENANCE

[Rosenberg and Stibel, Inc., New York,
1972]; purchased by J. Paul Getty.

EXHIBITIONS

New York, The China Institute in America,
Chinese Porcelains in European Mounts,
October 1980-January 1981, no. 8, illus.



262



263

BIBLIOGRAPHY

D. F. Lunsingh Scheurleer, *Chinesisches
und japanisches Porzellan in europäischen
Fassungen* (Braunschweig, 1980), p. 95, illus.
p. 334, fig. 326; Wilson et al., *Mounted
Oriental Porcelain*, no. 15, pp. 70-73, illus.

263. **Lidded Pot**

Porcelain: Chinese (Dehua), Kangxi
(1662-1722)
Mounts: Paris, circa 1765-1770
Hard-paste porcelain; gilt-bronze mounts
Porcelain lid impressed with a seal mark.
Height: 9⅞ in. (25.1 cm); Width: 7⅜ in.
(18.7 cm); Depth: 6¼ in. (15.9 cm)
Accession number 78.D1.359

PROVENANCE

[Kraemer et Cie, Paris, 1960s]; Henry Ford
II, Grosse Pointe Farms, Michigan (sold,
Sotheby, Parke, Bernet, New York, Febru-
ary 25, 1978, lot 61); [Partridge (Fine Arts)
Ltd., London, 1978].

EXHIBITIONS

New York, The China Institute in America,
Chinese Porcelains in European Mounts,
October 1980-January 1981, no. 11, illus.

BIBLIOGRAPHY

Wilson, "Acquisitions 1977 to mid 1979,"
no. 9, pp. 45-46, illus.; Wilson et al.,
Mounted Oriental Porcelain, no. 16,
pp. 74-76, illus.; F. J. B. Watson, "Chinese
Porcelains in European Mounts," *Orienta-
tions* 12 (September 1981), no. 9, p. 30.

264. **Pair of Mounted Vases**

Porcelain: Chinese, Kangxi (1662-1722)
Mounts: Paris, circa 1770-1775
Hard-paste porcelain, black ground color;
gilding; gilt-bronze mounts
Vase .1 bears a paper label (torn) underneath
reading *HELIOT FILS. eIII....* Vase .2 is
stamped once with *EM* on the base mount.
Height: 1 ft. 7¼ in. (49 cm); Width: 9¼ in.
(24.7 cm); Depth: 7⅞ in. (20 cm)
Accession number 92.D1.19.1-2

PROVENANCE

Laurent Heliot, (?) Paris (sold, Hôtel
Drouot, Paris, December 3, 1985, lot 55);
[B. Fabre et Fils, Paris].



264

BIBLIOGRAPHY

Compagnie des Commissaires-Priseurs de Paris, *Drouot, 1985-1986, l'art et les enchères* (Paris, circa 1986), p. 302, illus. p. 210; "Acquisitions/1992," *GettyMusJ* 21 (1993), in press, illus.

265. **Mounted Vase**

Porcelain: Chinese, Kangxi (1622-1722)
Mounts: Paris, circa 1785
Hard-paste porcelain, purple ground color; gilt-bronze mounts
Height: 1 ft. 9 5/8 in. (54.2 cm); Width: 10 3/8 in. (27 cm); Depth: 9 7/8 in. (25 cm)
Accession number 87.D1.137

PROVENANCE

[Michel Meyer, Paris, 1987].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 74, pp. 178-179, illus.



265

266. **Standing Vase**

Porcelain: Chinese, Qianlong (1736-1795), mid-eighteenth century
Mounts: Paris, circa 1785
Mounts attributed to Pierre-Philippe Thomire
Hard-paste porcelain, blue ground color; gilt-bronze mounts; *rouge griotte* marble
Bowl painted underneath with an indistinct date (?) 1781.
Height: 2 ft. 7 3/4 in. (81 cm); Diameter: 1 ft. 10 in. (56.5 cm)
Accession number 70.D1.115

PROVENANCE

(?) Princesse Isabella Lubormirska, Castle Lancut, Poland; by descent to Count Alfred Potocki (great-great-grandson of Princess Isabella Lubormirska), Castle Lancut, removed 1944; [Rosenberg and Stiebel, Inc., New York, 1953]; purchased by J. Paul Getty, 1953.

BIBLIOGRAPHY

Verlet et al., *Chefs d'oeuvre*, p. 132, illus.; Getty, *Collecting*, p. 162; Geoffrey de Bellaigue, *Sevres Porcelain from the Royal Collection: The Queen's Gallery* (London, 1979-1980), no. II, pp. 31-32; D. F. Lunsingh Schleurleer, *Chinesisches und*



266

japanisches Porzellan in europäischen Fassungen (Braunschweig, 1980), p. 86, illus. p. 308, fig. 275; Michel Beurdeley, *La France à l'encan 1789-1799* (Fribourg, 1981), p. 118, illus.; Wilson et al., *Mounted Oriental Porcelain*, no. 17, pp. 77-81, illus.; Wilson, *Selections*, no. 45, pp. 90-91, illus.; Ottomeyer and Pröschel, *Vergoldete Bronzen*, p. 269, illus. p. 268; *Handbook* 1986, p. 177, illus.; Savill, *Sèvres*, vol. 1, p. 469; n. 10, p. 475; *Handbook* 1991, p. 195, illus.



One of a pair

267

267. **Pair of Vases**

Porcelain: Chinese, Kangxi (1662-1722)
Mounts: French (possibly German), circa 1860-1870
Mounts attributed to Bormann
Hard-paste porcelain, blue ground color; gilt-bronze mounts
Height: 1 ft. 11½ in. (59.7 cm); Width: 1 ft. (30.6 cm); Depth: 11⅞ in. (28.2 cm)
Accession number 78.D1.240.1-2

PROVENANCE

Mrs. Evelyn Saint George, Cam House, London (sold, Sotheby's, London, July 24-25, 1939, lot 81); purchased at that sale by J. Paul Getty.

EXHIBITIONS

Woodside, California, Filoli, on loan, 1979-1991; New York, The Frick Collection, *Mounted Oriental Porcelain*, December 1986-March 1987, no. 44, pp. 116-117, illus.

BIBLIOGRAPHY

Wilson et al., *Mounted Oriental Porcelain*, no. 18, pp. 82-84, illus.; F. J. B. Watson, "Mounted Oriental Porcelain," *The Magazine Antiques* (April 1987), pp. 813-823, illus.

268. **Pair of Vases**

Porcelain: Chinese, Kangxi (1662-1722)
Mounts: Paris, circa 1870-1900
Hard-paste porcelain; polychrome enamel decoration; gilding; gilt-bronze mounts
Height: 1 ft. 10½ in. (57.2 cm); Diameter: 8¼ in. (21.2 cm)
Accession number 78.D1.239.1-2



One of a pair

268

PROVENANCE

Mme Louis Burat, Paris (sold, Galerie Jean Charpentier, Paris, June 17-18, 1937, lot 55); (sold anonymously, Sotheby's, London, July 1, 1966, lot 38); [Frank Partridge, Ltd., London, 1966]; purchased by J. Paul Getty, 1967.

BIBLIOGRAPHY

Wilson et al., *Mounted Oriental Porcelain*, no. 19, pp. 85-87, illus.

Mounted Hardstones

269. Vase

Paris, circa 1760

Bianco e nero antico marble; gilt-bronze mounts

Height: 1 ft. ½ in. (31.7 cm); Width: 1 ft. 7¼ in. (50.2 cm); Depth: 11⅛ in. (28.3 cm)

Accession number 79.DJ.183

PROVENANCE

Sold, "Property of a Lady," Christie's, London, December 6, 1979, lot 4.

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980," no. 2, pp. 4-5, illus.



269



One of a pair

270

270. Pair of Vases

Paris (possibly Italian), circa 1765-1770

After an engraving by Benigo Bossi of a design by Eunemond-Alexandre Petitot
Porphyry, red marble; gilt-bronze mounts

Height: 1 ft. ¾ in. (38.7 cm); Width: 1 ft. 4⅛ in. (41 cm); Depth: 10⅞ in. (27.7 cm)

Accession number 83.DJ.16.1-2

PROVENANCE

Sir Everard Joseph Radcliffe, 5th Bt. (1884-1969), Ridding Park, Yorkshire; [Lovice Reviczky A. G., Zurich, 1982].

EXHIBITIONS

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271. Vase

Paris, circa 1770

Granite; gilt-bronze mounts

Height: 1 ft. 2⅞ in. (37.2 cm); Width: 1 ft. 7 in. (48.2 cm); Depth: 8½ in. (21.6 cm)

Accession number 89.DJ.31

PROVENANCE

(?) Richard, 4th Marquess of Hertford (1800-1870), rue Lafitte, Paris; (?) Sir Richard Wallace (1818-1890), rue Lafitte, Paris, by inheritance; (?) Lady Wallace (died 1897), rue Lafitte, Paris, by inheritance; Sir John Murray Scott, rue Lafitte, Paris, until 1912; (?) Victoria, Lady Sackville, rue Lafitte, Paris, by inheritance; [(?) Jacques Seligmann, Paris]; Baronne de Gunzburg, avenue Foch, Paris; [Maurice Segoura, Paris].



271

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272. **Lidded Bowl**

Paris, circa 1770
 Porphyry; gilt-bronze mounts
 Height: 1 ft. 4 in. (40.6 cm); Width:
 1 ft. 4½ in. (41.9 cm); Depth: 9½ in.
 (24.1 cm)
 Accession number 73.DJ.88

PROVENANCE

I. Rosenbaum, Frankfurt am Main (sold, Parke-Bernet, New York, December 5-6, 1946, lot 309); [Dalva Brothers, Inc., New York, 1973]; purchased by J. Paul Getty.



272

273. **Pair of Urns**

Paris, circa 1780
 Porphyry; gilt-bronze mounts
 Height: 1 ft. 2 in. (35.6 cm); Diameter: 9 in.
 (22.9 cm)
 Accession number 74.DJ.24.1-2

PROVENANCE

[Matthew Schutz, Ltd., New York, 1974];
 purchased by J. Paul Getty.



One of a pair

273

274. **Pair of Standing Tazzas**

Paris, circa 1785
Jaune foncé marble and (?) *brèche violette*;
 gilt-bronze mounts
 One mount, a replacement, stamped *BY*
 for the *bronzier* Louis-Auguste-Alfred
 Beurdeley.
 Height: 1 ft. 2⅞ in. (37.8 cm); Width:
 9⅝ in. (24.3 cm); Depth: 9⅞ in. (25.2 cm)
 Accession number 74.DJ.4.1-2

PROVENANCE

Napoléon Lannes, 2nd duc de Montebello;
 Louis-Auguste-Alfred Beurdeley, Paris, by
 1882; Alfred-Emanuel-Louis Beurdeley (son
 of Louis-Auguste-Alfred Beurdeley), Paris
 (sold, May 19-20, 1899, lot 178); Lindon
 collection (sold, Sotheby's, London, June
 26, 1964, lot 87); [R. L. Harrington, Ltd.,
 London, 1967]; [Dalva Brothers, Inc., New
 York]; purchased by J. Paul Getty.



One of a pair

274

275. **Pair of Vases (*jardinières*)**

Paris, circa 1785

Brèche violette; gilt-bronze mounts; brass liners

Height: 8¼ in. (21 cm); Diameter: 7¼ in. (18.5 cm)

Accession number 88.DJ.121.1-2

PROVENANCE

[Mallett at Bourdon House, Ltd., London, 1988].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 79, p. 144, illus.

One of a pair

275



276

Textiles

276. **Length of *Passementerie***

French, circa 1670

Green, orange, and cream silk; wire; paper; parchment

Height: 2 ft. 8¼ in. (81.9 cm); Width: 7¼ in. (18.5 cm); Depth: 1½ in. (4 cm)

Accession number 86.DD.667

PROVENANCE

[Juliette Niclausse, Paris, 1986].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 98, p. 210, illus.277. **Pair of Embroidered Bed Hangings**

Paris, circa 1690

Design attributed to Daniel Marot

Linen embroidered with silk and wool; linen lining

Panel .1: Height: 11 ft. 2¾ in. (342 cm); Width: 3 ft. ⅛ in. (91.7 cm); Panel .2:

Height: 11 ft. 3 ⅜ in. (343 cm); Width: 3 ft. ⅛ in. (93 cm)

Accession number 85.DD.266.1-2



One of a pair

277

PROVENANCE

Lt. Col. A. Heywood-Lonsdale, Shavington Hall, Salop; [Partridge (Fine Arts), Ltd., London, 1985].

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"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 189, p. 242, illus.; Anne Ratzki-Kraatz, "Two Embroidered Hangings in the Style of Daniel Marot," *GettyMusJ* 20 (1992), pp. 89-106, illus.

278. **Hangings for a Bed**

French, circa 1690-1715

Silk satin, cording, velour, silk embroidery, damask panels; linen linings

Height: 15 ft. 7 $\frac{3}{8}$ in. (415 cm); Width: 5 ft. 11 $\frac{1}{2}$ in. (182 cm); Depth: 6 ft. (183 cm)
Accession number 79.DD.3

PROVENANCE

Château de Montbrian, near Messimy, Aix-en-Provence; [P. Bertrand et Cie, Paris, 1933]; [Gerald C. Paget, London and New York, 1970s].

EXHIBITIONS

Paris, Salon des Arts Ménagers, Grand Palais, *L'Exposition rétrospective de la chambre à coucher*, January-February 1933, no. 129, illus.; Versailles, Château de Versailles, Salon de la Guerre, June 1936.



278

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Wilson, "Acquisitions 1977 to mid 1979," no. 12, pp. 48-49, illus.; Anne Ratzki-Kraatz, "A French Lit de Parade 'A la Duchesse' 1690-1715," *GettyMusJ* 14 (1986), pp. 81-104, illus.

279. **Six Painted Panels**

Paris, circa 1780

Gouache on silk with gold paint

One panel painted with the monograms *MJL* and *LSX* of the comte and comtesse de Provence.

Height: 4 ft. 9 in. (144.8 cm); Width: 7 in. (17.8 cm)

Accession number 73.DH.89.I-6

PROVENANCE

Made for Louis-Stanislas-Xavier and Marie-Josephine-Louise, comte and comtesse de Provence (sold as part of a set of eight panels from the "Bureaux des Bâtiments [du Roi]," July 15, 1794 [27 *messidor*, an II], lot 16112, for 150 *livres* to *citoyen* Bouchard [information: C. Baulez]); Baron Louis de Rothschild (sold, Parke-Bernet, New York, May 13, 1955, lot 165); [Dalva Brothers, Inc., New York, 1973]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Wilson, *Selections*, no. 43, pp. 86-87, illus.





280

Carpets and Screens

280. Carpet

Savonnerie manufactory, circa 1663
Probably made in the workshops of
Philippe Lourdet
Wool and linen
Length: 21 ft. 11 $\frac{3}{8}$ in. (669 cm); Width:
14 ft. 5 in. (440 cm)
Accession number 70.DC.63

PROVENANCE

Louis XIV, by 1667; Church of Saint-André-des-Arts, Paris, 1769; (?) Parguez-Perdreau, Paris, March 1914; [Arnold Seligmann, Paris, March–June 1914]; George A. Kessler, June 1914; Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie's, London, June 22, 1938, lot 77); purchased at that sale by J. Paul Getty.

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Jules Guiffrey, *Inventaire général du mobilier de la couronne sous Louis XIV: Tapis* (Paris, 1885–1886), (?) no. 18, p. 378; Verlet et al., *Chefs d'oeuvre*, pp. 134–135, illus.; Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: The Savonnerie* (Fribourg, 1982), p. 174; nn. 5, 11, p. 421; Wilson, *Selections*, no. 1, pp. 2–3, illus.

281. Carpet

Savonnerie manufactory, before May 3, 1680
Woven under the direction of the Lourdet family after the design of François Francart and Baudoin Yvart (*le père?*) according to the scheme of Charles Le Brun
Wool
Length: 29 ft. 9 $\frac{3}{4}$ in. (908.6 cm); Width:
15 ft. 7 in. (472.1 cm)
Accession number 85.DC.515

PROVENANCE

Delivered to the *garde meuble* on May 3, 1680, by “Veuve” Lourdet for Louis XIV, Galerie du bord de l'eau, Louvre, Paris; on loan to Pierre-Paul, marquis d'Ossun (1713–1788), *Ambassadeur Extraordinaire et Plénipotentiaire de France*, 1759, from



281

circa 1769–1775; [(?) Jacques Seligmann, Paris, 1926]; Mme Jorge Ortiz-Linares (née Graziella Patiño), Paris; by descent to Georges Ortiz, Geneva.

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Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: The Savonnerie* (Fribourg, 1982), p. 203; 72nd carpet p. 491; nn. 119, 123, p. 430; n. 143, p. 432; n. 149, p. 433; and included as a line drawing in a folding plan of the Galerie du bord de l'eau; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 187, p. 240, illus.

282. **Pair of Three-panel Screens**

Savonnerie manufactory, woven between 1714 and 1740

Woven after designs by Jean-Baptiste Belin [Belain or Blin] de Fontenay and Alexandre-François Desportes

Wool and linen; modern velvet backing; wooden frame

Height: 8 ft. 11¾ in. (273.6 cm); Width: 6 ft. 4⅛ in. (193.2 cm)

Accession number 83.DD.260.1–2

PROVENANCE

(?) Mme d'Yvon, Paris (sold, Galerie Georges Petit, Paris, May 30–June 4, 1892, lot 673); [Jacques Seligmann, Paris] (sold, Galerie Georges Petit, Paris, March 9–12, 1914, lot 343); [Germain Seligmann, Paris, 1927]; [François-Gérard Seligmann, Paris, by 1960] (sold, Sotheby's, Monaco, June 14–15, 1981, lot 54); [Dalva Brothers, Inc., New York, 1981].



282

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283

283. **Four-panel Screen**

Savonnerie manufactory, woven between 1719 and 1769
Woven after designs by Alexandre-François Desportes
Wool and linen; modern velvet backing; wooden frame; brass nails
Height: 6 ft. 7/8 in. (185.1 cm); Width: 8 ft. 6 in. (259.1 cm)
Accession number 75.DD.1

PROVENANCE

The Earl of Caledon, Tyttenhanger Park, Hertfordshire; [Alexander and Berendt, Ltd., London, 1973]; private Australian collection; [Alexander and Berendt, Ltd., London, 1975]; purchased by J. Paul Getty.

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Pierre Verlet, *The James A. de Rothschild Collection at Waddesdon Manor: The Savonnerie* (Fribourg, 1982), p. 15; n. 20, p. 467; Wilson, *Selections*, no. 12, pp. 24–25, illus.

Tapestries

284. **Fragment of a Verdure Tapestry**

French, circa 1630
Wool
Height: 10 ft. 10 in. (330.5 cm); Width: 7 ft. 11 1/2 in. (242.5 cm)
Accession number 69.DD.37

PROVENANCE

Gift of Dr. Albert Best, Los Angeles, 1969.

285. **Tapestry, *The Offering to Bacchus* from the Grotesque Series**

Beauvais manufactory, circa 1685–1730
After a design by Jean-Baptiste Monnoyer
Wool and silk
Height: 9 ft. 5 1/4 in. (289 cm); Width: 6 ft. 7 1/4 in. (201 cm)
Accession number 86.DD.645

PROVENANCE

Rothschild collection, Vienna; (anonymous sale, Christie's, London, June 22, 1939, lot 159); (sold, Christie's, London, July 1, 1982, lot 3, to [Bernheimer Fine Arts, Ltd., London]).

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 99, pp. 210–211, illus.



284



285

286. **Six Tapestries from *The Story of the Emperor of China Series***

Beauvais manufactory, circa 1690–1705

Woven under the direction of Philippe Béhagle after designs by Guy-Louis Vernansal, Jean-Baptiste Monnoyer, and Jean-Baptiste Belin [Belain or Blin] de Fontenay
Wool and silk

All woven with the arms and monogram of the comte de Toulouse.

The Collation:

Signature *VERNANSAL.INT.ET.PU* woven at lower center of scene, in border of carpet.

Height: 13 ft. 10½ in. (423 cm);

Width: 10 ft. 2 in. (310 cm)

Accession number 83.DD.336

The Harvesting of Pineapples:

Woven *BEHAGLE* at lower right.

Height: 13 ft. 7½ in. (415 cm);

Width: 8 ft. 5½ in. (258 cm)

Accession number 83.DD.337

The Astronomers:

Height: 13 ft. 9 in. (419 cm);

Width: 10 ft. 5½ in. (319 cm)

Accession number 83.DD.338

The Emperor on a Journey:

Height: 13 ft. 7½ in. (415 cm);

Width: 8 ft. 4 in. (254 cm)

Accession number 83.DD.339

The Return from the Hunt:

Woven *BEHAGLE* at lower right.

Height: 13 ft. 8½ in. (418 cm);

Width: 9 ft. 6 in. (290 cm)

Accession number 83.DD.340

The Empress's Tea:

Height: 13 ft. 9 in. (419.1 cm);

Width: 6 ft. 3 in. (195 cm)

Accession number 89.DD.62

PROVENANCE

Made for Louis-Alexandre de Bourbon, comte de Toulouse and duc de Penthièvre, as part of a set of ten tapestries in the *Chambre du Roi* and the *Antichambre du Roi* of the Château de Rambouillet in 1718; by descent to his son, Louis-Jean-Marie de Bourbon, duc de Penthièvre; by descent to his daughter, Louise-Marie-Adélaïde de Bourbon; by descent to her son, Louis-Philippe d'Orléans, King of the French (six tapestries from the set sold, Paris, January 25–27, 1852, lot 8); Thérèse d'Albert-Luynes d'Uzès, France (sold in America in 1926); John Thompson Dorrance, Sr., Newport, Rhode Island; by descent to John Thompson Dorrance, Jr. 83.DD.336–340: [Rosenberg and Stiebel, Inc., New York, 1983].

89.DD.62: The Preservation Society of Newport County, Château-sur-Mer, Newport, Rhode Island, 1970s.

EXHIBITIONS

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markt," *Cicerone* 18 (1926), pp. 271–272; Edith Standen, "The Story of the Emperor of China: A Beauvais Tapestry Series," *Metropolitan Museum of Art Journal* 2 (1976), pp. 103–117; Bremer-David, "Acquisitions 1983," no. 1, pp. 173–181, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 3, pp. 261–262, illus.; Edith Standen, "The Audience of the Emperor from the series 'The Story of the Emperor of China,'" *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 2, pp. 461–468; Jacqueline Boccard, "Voyages du grand siècle: Tapisseries de Beauvais, de Bruxelles et des Gobelins," *Les Antiquaires au Grand Palais: XIV^e biennale internationale* (Paris, 1988), pp. 112–118; Jacqueline Boccard, *Ames de Laine et de Soie* (Saint-Just-en-Chaussée, 1988), p. 306, illus.; "Acquisitions/1989," *GettyMusJ* 18 (1990), no. 54, pp. 193–194, illus.



The Emperor on a Journey 286



The Return from the Hunt 286



The Astronomers 286



The Harvesting of Pineapples 286



The Collation 286



The Empress's Tea 286



287

287. **Tapestry, *Le Cheval Rayé* from the *Anciennes Indes* Series**

Gobelins manufactory, circa 1690–1730
 After a cartoon by Albert Eckhout and Frans Post, retouched by Jean-Baptiste Monnoyer, Jean-Baptiste Belin [Belain or Blin] de Fontenay, René-Antoine Houasse, François Bonnemer, and Alexandre-François Desportes
 Wool and silk
 Woven with the arms of the Camus de Pontcarré de Viarmes de la Guibourgère families.
 Height: 10 ft. 10 in. (326 cm); Width: 18 ft. 10 in. (580.2 cm)
 Accession number 92.DD.21

PROVENANCE

(?) Jean-Baptiste-Elie Camus de Pontcarré, seigneur de Viarmes (1702–1775), and his wife Françoise-Louise Raoul de la Guibourgère; by descent to Louis-Jean-Népomucène-François-Marie Camus de la Guibourgère (1747–1794); by descent to Alexandre-Prosper Camus de la Guibourgère (1793–1853), Château de la Guibourgère, Bretagne; [Bernard Blondeel, Antwerp, Belgium, 1991].

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“Acquisitions/1992,” *GettyMusJ* 21 (1993), in press, illus.

288. **Tapestry Carpet**

(?) Beauvais manufactory, circa 1700–1725
 Wool and silk
 Length: 12 ft. 3 in. (371.5 cm); Width: 8 ft. 1 in. (246.3 cm)
 Accession number 86.DC.633

PROVENANCE

(?) Sold, Hôtel Drouot, Paris, May 27, 1910, one of four sold as lots 131–134; ([?] sold, Christie’s, London, March 6, 1923, lot 629, as one of a pair); ([?] B. Fabre et Fils, Paris); Thenadey collection, Paris; [Mayorcas, Ltd., London, 1985].

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“Acquisitions/1986,” *GettyMusJ* 15 (1987), no. 100, p. 211, illus.



288

289. **Tapestry, *Le Mois de Décembre, Le Château de Monceaux* from *Les Maisons Royales* Series**
Gobelins manufactory, before 1712
The cartoon painted by François van der Meulen, Baudrain Yvart *le père*, Jean-Baptiste Monnoyer, Pierre (Bouille) Boels, Guillaume Anguier, Abraham Genoels after designs by Charles Le Brun. Woven under



the direction of Jean de la Croix
Wool and silk
The lower right *galon* bears the woven signature *I.D.L. CROX*.
Height: 10 ft. 4¼ in. (316 cm); Width: 10 ft. 9 in. (328 cm)
Accession number 85.DD.309

PROVENANCE

Comte de Camondo, Paris (sold, Galerie Georges Petit, Paris, February 1-3, 1893, lot 291); Gaston Menier, Paris (sold, Galerie Charpentier, Paris, November 22, 1936, lot III); Baron Gendebien-Salvay, Belgium; [Vincent Laloux, Brussels].

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Le Journal des arts, January 28, 1893 (Paris); Maurice Fenaille, *Etat général de la Manufacture des Gobelins, 1600-1900* (Paris, 1903-1923), vol. 2, pp. 161-162; Charissa Bremer-David, "Tapestry 'Le Château de Monceaux' from the series *Les Maisons Royales*," *GettyMusJ* 14 (1986), pp. 105-112, figs. 1a-b; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 192, pp. 242-243, illus.; Jacqueline Boccara, *Ames de Laine et de Soie* (Saint-Just-en-Chausée, 1988), p. 207, illus. p. 209; Edith A. Standen, "The Jardin des Plantes: An *Entrefenêtre* for the Maisons Royales Gobelins Tapestry Series," *Bulletin du Centre internationale d'études des textiles anciennes* 68 (1990), p. 49; illus. p. 51, fig. 4; *Handbook* 1991, p. 162, illus. p. 163.

290. **Tapestry, *Char de Triomphe***
Gobelins manufactory, 1715-1716
Woven from the cartoon by Baudrain Yvart *le père* after a design by Charles Le Brun
Wool and silk
Part of the original backing bears the inscription *No. 194 Ports. Du Char, / 6: Sur 3: au[ne]. de haut 2: au[ne] 1/2 de Cours* over 10-6 six pieces 8 520. Woven with the arms of France and Navarre.

Height: 11 ft. 4½ in. (347 cm); Width:
8 ft. 9¼ in. (267 cm)
Accession number 83.DD.20

PROVENANCE

Delivered to the *Garde Meuble de la Couronne* on October 27, 1717; Mme Fulco de Bourbon, Patterson, New York; Michael de Bourbon (son of Mme Fulco de Bourbon), Pikeville, Kentucky.

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Maurice Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins* (Paris, 1903), vol. 2, pp. 16–22; Wilson, *Selections*, no. 8, pp. 16–17, illus.; Bremer-David, “Acquisitions 1983,” no. 3, pp. 183–185, 187, illus.; “Acquisitions/1983,” *GettyMusJ* 12 (1984), no. 5, p. 263, illus.; *Handbook* 1986, p. 147, illus.; enlarged detail p. 140.



290



291

291. **Tapestry, *The Loves of the Gods: Bacchus and Ariadne, Jupiter and Antiope***

Beauvais manufactory, circa 1722–1749
Woven after paintings by François Boucher
Wool and silk
Height: 12 ft. (366 cm); Width: 24 ft. 9 in.
(754 cm)
Accession number 63.DD.6

PROVENANCE

(?) Royal family of Portugal; Jules Paul Porgès, Portugal and later Paris; C. Ledyard Blair; [French and Co., New York, 1937]; purchased by J. Paul Getty, 1937.

EXHIBITIONS

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of *Art* (New York, 1985), vol. 2, pp. 534–543; Edith Standen, “The *Amours des Dieux*: A Series of Beauvais Tapestries After Boucher,” *Metropolitan Museum of Art Journal* 19/20 (1986), pp. 63–84, illus. p. 69.

292. **Tapestry, *Chancellerie***

Gobelins manufactory, circa 1728–1730
Woven by Etienne-Claude Le Blond after designs by Guy-Louis Vernansal and Claude Audran

Wool and silk

A fleur-de-lys and *G. LE BLOND* are woven in lower right corner.

Height: 11 ft. 1 in. (338 cm); Width: 8 ft. 10¼ in. (270 cm)

Accession number 65.DD.5

PROVENANCE

Woven for Germain-Louis Chauvelin, marquis de Grosbois and *Garde des Sceaux* (1685–1762); [(?) French and Co., New York]; Mortimer L. Schiff, New York (sold by his heir John L. Schiff, Christie’s, London, June 22, 1938, lot 74); purchased at that sale by J. Paul Getty.

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Maurice Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins* (Paris, 1904), vol. 3, p. 139; Heinrich Göbel, *Wandteppiche* (Leipzig, 1923), vol. 2, part 1, pp. 172–173; Verlet et al., *Chefs d’oeuvre*, p. 133, illus.; Edith Standen, “Portière with the Chauvelin Arms,” *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 1, pp. 361–364.



292



293

293. **Tapestry, *Portière aux Armes de France***

Gobelins manufactory, circa 1730–1743
Woven from a cartoon by Pierre-Josse Perrot, under the direction of Etienne-Claude Le Blond

Wool and silk

A fleur-de-lys, the letter *G*, and part of an *L* [for Le Blond] are woven into the *galon* of the lower right corner.

Height: 11 ft. 10 in. (355 cm); Width: 8 ft. 9 in. (262.5 cm)

Accession number 85.DD.100

PROVENANCE

Richard, 4th Marquess of Hertford, Paris, before 1870; by inheritance to Sir Richard Wallace, Paris, before 1890; by inheritance to Lady Wallace, Paris, 1890; by inheritance to Sir John Murray Scott, Paris, 1897; Victoria, Lady Sackville, Paris, 1912; [M. and Mme Jacques Seligmann, Paris (sold in the late 1940s)]; [François-Gérard Seligmann, Paris, 1953]; private collection; [François-Gérard Seligmann, Paris, 1985].

EXHIBITIONS

Paris, Union Centrale des Beaux-Arts Appliqués à l’Industrie, *Musée rétrospectif*, 1865, no. 5734; Paris, *Exposition d’art français du XVIII^e siècle*, 1916, no. 113., p. 87, illus.

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Maurice Fenaille, *Etat général de la Manufacture des Gobelins, 1600–1900* (Paris, 1903), vol. 3, pp. 310–314; Heinrich Göbel, *Wandteppiche* (Leipzig, 1923), vol. 2, part 1, p. 156; “Acquisitions/1985,” *GettyMusJ* 14 (1986), no. 196, pp. 244–245, illus.; *Handbook* 1991, p. 170, illus.; detail illus. p. 154.



294

294. **Tapestry, *The Toilet of Psyche***

Beauvais manufactory, circa 1741–1753
Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk

Signature *BESNIER & OUDRY - A*
BEAUVAIS woven at lower right.

Height: 11 ft. (335 cm); Width: 8 ft. 9 in. (267 cm)

Accession number 63.DD.2

PROVENANCE

Sir Anthony de Rothschild, London; Henry Walters, Baltimore (sold by his widow, Parke-Bernet, New York, April 26, 1941, lot 739, to [French and Co., New York]); purchased by J. Paul Getty.

BIBLIOGRAPHY

Madeleine Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222–231.

295. **Tapestry, *The Toilet of Psyche***

Beauvais manufactory, circa 1741–1770
Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk

Signature *BESNIER·ET·OUDRY·A*
BEAUVAIS woven in lower right *galon*.

Height: 9 ft. 4 in. (284.5 cm); Width: 13 ft. 5 in. (409 cm)

Accession number 68.DD.23

PROVENANCE

Rupert Edward Cecil Lee Guinness, 2nd Earl of Iveagh (1874–1967), Pyrford Court, Surrey (sold, Christie's, Pyrford Court, June 4, 1968, lot 206); purchased at that sale by J. Paul Getty.



295



296

296. **Tapestry, *The Toilet of Psyche***

Beauvais manufactory, circa 1749
Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk

Height: 10 ft. (305 cm); Width: 15 ft. 6 in. (472.5 cm)

Accession number 71.DD.470

PROVENANCE

Duc de Gramont, Paris (sold, Galerie Georges Petit, Paris, May 22, 1925, lot 73); [Duveen Brothers, London, 1933]; Anna Thompson Dodge, Rose Terrace, Grosse Pointe Farms, Michigan (sold, Christie's, London, June 24, 1971, lot 137); purchased at that sale by J. Paul Getty.

EXHIBITIONS

London, 25 Park Lane, *Three French Reigns*, February–April 1933, no. 528, pl. 88; San Marino, California, The Henry E. Huntington Library and Art Gallery, January–July, 1989.

BIBLIOGRAPHY

Jules Badin, *La Manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours* (Paris, 1909), p. 60; Duveen and Co., *A Catalogue of Works of Art of the Eighteenth Century in the Collection of Anna Thomson Dodge* (Detroit, 1933), introduction pp. iii-iv and non-paginated entry, illus.

297. **Tapestry, *The Abandonment of Psyche***

Beauvais manufactory, circa 1750
Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk
Signature *f. Boucher* woven at lower left.
Height: 11 ft. 11½ in. (364.5 cm); Width: 9 ft. 2 in. (280 cm)
Accession number 63.DD.3

PROVENANCE

Sir Anthony de Rothschild, London; E. M. Hodgkins, Paris; [French and Co., New York]; purchased by J. Paul Getty, 1937.

BIBLIOGRAPHY

Jules Badin, *La Manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours* (Paris, 1909), p. 60; George L. Hunter, *The Practical Book of Tapestries* (Philadelphia, 1925), pp. 169, 249; Madeleine Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222-231.



297



298

298. **Tapestry, *Psyche at the Basketmakers***

Beauvais manufactory, circa 1750
Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk
Signature *f. Boucher* woven at lower left and the arms of France and Navarre at the top, center.
Height: 11 ft. 4 in. (345.5 cm); Width: 8 ft. 3 in. (251.5 cm)
Accession number 63.DD.4

PROVENANCE

Edward Cecil Guinness, 1st Earl of Iveagh (1847-1927), London; Walter Guinness, London; [Jacques Seligmann, Paris, by 1931 (inv. no. 1346)]; purchased by J. Paul Getty, 1938.

BIBLIOGRAPHY

Jules Badin, *La Manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours* (Paris, 1909), p. 60; George L. Hunter, *The Practical Book of Tapestries* (Philadelphia, 1925), p. 144; Madeleine Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222-231; Geraldine C. Hussman, "Boucher's *Psyche at the Basketmakers*: A Closer Look," *GettyMusJ* 4 (1977), pp. 45-50.



299

299. **Tapestry, *Psyche at Cupid's Palace***

Beauvais manufactory, circa 1750

Woven after a painting by François Boucher, under the administration of Nicolas Besnier and the direction of Jean-Baptiste Oudry
Wool and silk

Height: 10 ft. 11 in. (322.7 cm); Width: 18 ft. 7¼ in. (568.4 cm)

Accession number 63.DD.5

PROVENANCE

Sir Anthony de Rothschild, London; E. M. Hodgkins, Paris; [French and Co., New York]; purchased by J. Paul Getty, 1937.

BIBLIOGRAPHY

Jules Badin, *La Manufacture de tapisseries de Beauvais depuis ses origines jusqu'à nos jours* (Paris, 1909), p. 60; Madeleine Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222–231.300. **Four Tapestries from *The Story of Don Quixote Series***

Gobelins manufactory, 1772–1773

Central narrative panels designed by Charles-Antoine Coypel and the *alentours* designed by Jean-Baptiste Belin [Belain or Blin] de Fontenay, Claude Audran III, François Desportes, and Valade; woven in the workshop of Michel Audran

Wool and silk

DON QUIXOTTE GUERI DE SA FOLIE, PAR LA SAGES [sic]:Signature *AUDRAN* woven at bottom right corner and with the date 1773 in the *galon*.

Height: 12 ft. 2 in. (371 cm); Width: 12 ft. 10 in. (391 cm)

Accession number 82.DD.66

LE REPAS DE SANCHE, DANS L'ILE DE BARATARIA [sic]:Signature *AUDRAN* and date 1772 woven in the *galon* and the border at the bottom right corner; also woven with the manufactory mark *G* in the *galon*.

Height: 12 ft. 2 in. (371 cm); Width: 16 ft. ½ in. (502 cm)

Accession number 82.DD.67

ENTREE DE SANCHE DANS L'ILE DE BARATARIA [sic]:Signature *AUDRAN* woven at the bottom right corner and with the date 1772 in the *galon*.

Height: 12 ft. 2 in. (371 cm); Width: 13 ft. 9¼ in. (421 cm)

Accession number 82.DD.68

POLTRONNERIE DE SANCHE A LA CHASSE [sic]:Signature *AUDRAN* woven in the bottom right corner and with the date 1772 in the *galon*.

Height: 12 ft. 2 in. (371 cm); Width: 13 ft. 6 in. (411 cm)

Accession number 82.DD.69

PROVENANCE

Given by Louis XVI on August 20, 1786, to Albert and Marie-Christine (sister of Marie Antoinette), Duke and Duchess of Saxe-Teschen, Joint Governors of the Austrian Netherlands; Karl Ludwig Johann Joseph Lorenz, Duke of Teschen, 1822; Albrecht Friedrich Rudolf, Duke of Teschen, 1847; Friedrich Maria Albrecht Wilhelm Karl, Duke of Teschen, Schloss Haltburn, Burgenland, Austria, 1895, removed to London, 1936; Alice Bucher, Lucerne, Switzerland (offered for sale, Sotheby's, London, December 8, 1967, lot 1, bought in); [Galerie Römer, Zurich, 1981] (sold, Sotheby's, Monaco, June 14, 1982, lot 571).

BIBLIOGRAPHY

Maurice Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins* (Paris, 1904), vol. 3, pp. 237ff.; Heinrich Göbel, *Wandteppiche* (Leipzig, 1923), vol. 2, part 1, p. 163; Bremer-David, "Acquisitions 1982," no. 13, pp. 60–66, illus.; Wilson, *Selections*, no. 36, pp. 72–73, illus.; Edith Standen, "The Memorable Judgment of Sancho," *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 1, pp. 369–375; *Handbook* 1986, p. 172, illus. (82.DD.66 only); Jonathan Bourne and Vanessa Brett, *Lighting in the Domestic Interior: Renaissance to Art Nouveau* (London, 1991), illus. p. 114, fig. 369; *Handbook* 1991, p. 191, illus. (82.DD.68 only).



Don Quixote gueri de sa folie

300



Le Repas de Sancho

300



Entree de Sancho

300



Poltronerie de Sancho

300

301. **Four Hangings from the *Tentures de Boucher Series***

Gobelins manufactory, circa 1775-1776
Central scenes after paintings by François Boucher; *alentours* after designs by Maurice Jacques and Louis Tessier; woven under the direction of Jacques Neilson
Wool and silk

Diana and Callisto, Vertumnus and Pomona:
Signature *neilson. ex.* woven at lower right, and *F.Boucher* in the medallion of *Vertumnus and Pomona*.

Height: 12 ft. 7 in. (383.5 cm); Width: 20 ft. 6 in. (624.8 cm)

Accession number 71.DD.466

Venus on the Waters:

Signature *neilson. ex.* woven at lower right.
Height: 12 ft. 7 in. (383.5 cm); Width: 10 ft. 5 in. (317.5 cm)

Accession number 71.DD.467

Venus and Vulcan:

Signature *neilson. ex.* woven at lower right.
Height: 12 ft. 6 in. (381 cm); Width: 16 ft. (487.7 cm)

Accession number 71.DD.468

Aurora and Cephalus:

Signature *neilson. ex.* woven at lower right.
Height: 12 ft. 6 in. (381 cm); Width: 10 ft. 7 in. (322.5 cm)

Accession number 71.DD.469

PROVENANCE

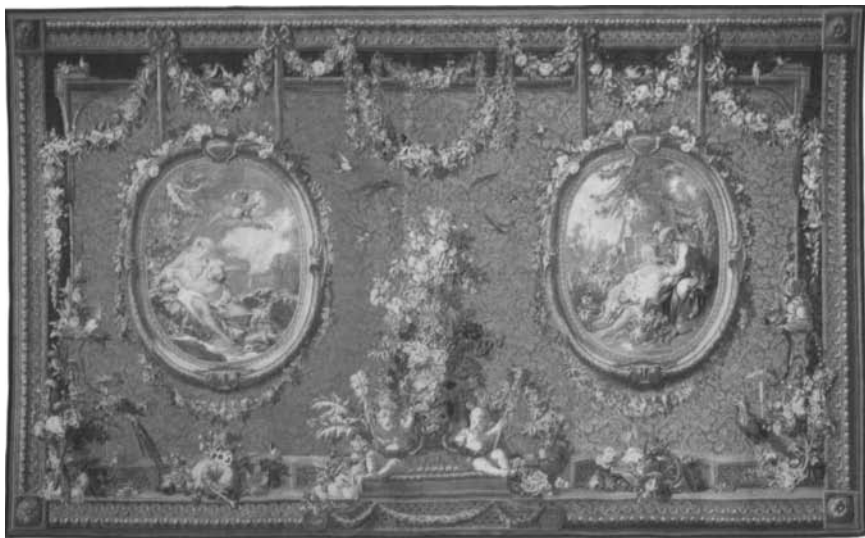
Given by Louis XVI in 1782 to the Grand Duke Paul Petrovitch (later Czar Paul I) and Grand Duchess Maria Feodorovna of Russia; hung at the Palace of Pavlovsk (near St. Petersburg) until circa 1925 (sold by the Soviet government); [Duveen Brothers, New York]; Norton Simon (sold, Parke-Bernet, New York, May 8, 1971, lot 233); purchased at that sale by J. Paul Getty.

EXHIBITIONS

Pennsylvania, The Allentown Art Museum, *Great Periods of Tapestry*, February 1961.

BIBLIOGRAPHY

Grand Duchess Maria Feodorovna, "Descriptions of the Grand Palace of Pavlovsk, 1795," *Les Trésors d'art en Russie* (St. Petersburg, 1907), vol. 3, 1903, illus.; Maurice Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins* (Paris, 1904), vol. 4, pp. 285-287, illus.; George Leyland Hunter, *The Practical Book of Tapestries* (Philadelphia, 1925), p. 190; Phyllis Ackerman, *Tapestry: the Mirror of Civilization* (New York, 1933), p. 277, pl. 45; Edith Standen, "The Tapestry Room from Croome Court," *Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art* (London, 1964), p. 52; Madeleine Jarry, "A Wealth of Boucher Tapestries in American Museums," *Antiques* (August 1972), pp. 222-231; Wilson, *Selections*, no. 38, pp. 76-77, illus.; Edith Standen, "Croome Court Tapestries," *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 1, p. 397.



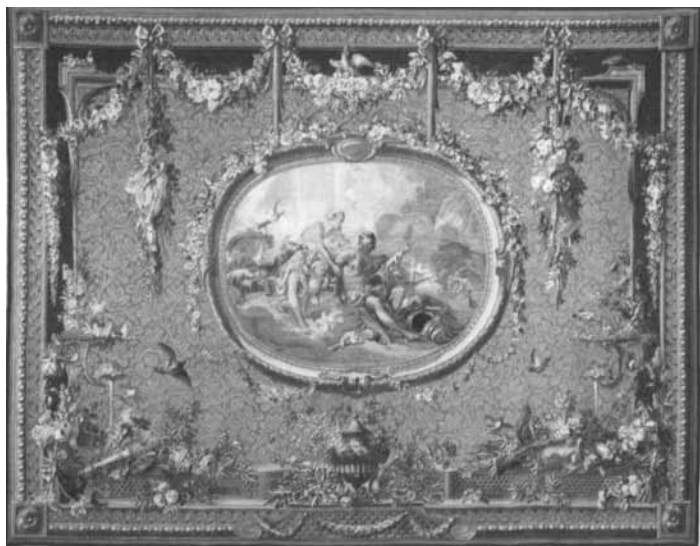
Diana and Callisto, Vertumnus and Pomona

301



Venus on the Waters

301



Venus and Vulcan

301



Aurora and Cephalus

301



302

302. **Tapestry, Neptune and Amynone from the Tentures de Boucher Series**

Gobelins manufactory, circa 1781–1783
Central scene after a painting by François Boucher; *alentour* after designs by Maurice Jacques and Louis Tessier; woven under the direction of Jacques Neilson
Wool and silk

F. Boucher. Pix woven in central oval panel and *neilson ex.* woven in the lower right of the *alentour*.

Height: 12 ft. $\frac{3}{4}$ in. (368 cm); Width: 15 ft. 6 in. (472.5 cm)

Accession number 73.DD.90

PROVENANCE

One of four tapestries given by Louis XVI in 1784 to Prince Henry of Prussia; Jules Porgès (sold, Galerie Georges Petit, Paris, June 18, 1924, no. 244); (sold, Galerie Charpentier, Paris, May 28, 1954, no. 145); private collection, France, 1957; conte Francesco Castellbarco Albani, Italy (sold, Sotheby's, Palazzo Capponi, Florence, May 22, 1973, lot 79); purchased at that sale by J. Paul Getty.

BIBLIOGRAPHY

Maurice Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins* (Paris, 1904), vol. 4, pp. 285–289, illus.; Hermann Schmitz, *Bildteppiche, Geschichte der Gobelinwirkerei* (Berlin, 1919), p. 304; Stéphane Faniel et al., *French Art of the Eighteenth Century* (Collection Connaissance des arts, New York, 1957), vol. 1, p. 161, fig. c; Edith Standen, "The Tapestry Room from Croome Court," *Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art* (London, 1964), p. 52; Edith Standen, "Croome Court Tapestries," *European Post-Medieval Tapestries and Hangings in the Metropolitan Museum of Art* (New York, 1985), vol. 1, p. 397.

PROVENANCE

F. A. Maglin, 1902; [François-Gérard Seligmann, Paris].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 105, p. 213, illus.

Decorative Drawings

303. **Drawing for a Wall Light**

(See entry no. 169)

Paris, circa 1760–1780

Attributed to Contant d'Ivry

Pen and black ink on paper

Inscribed (recto) in ink in the lower right

(S) *Girandolle de dessus la chem[inée] [...?]/*

de Jeu dans l'Elevation No. 6.... Inscribed (verso) in pencil *Bachelier* and, in ink, below

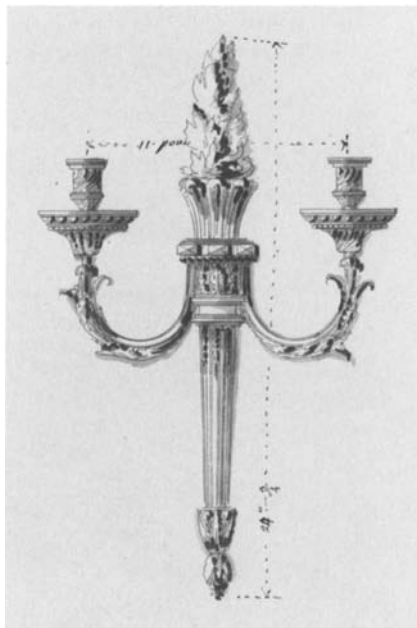
F. A. Maglin 1902. Inscribed in pencil on separate rectangles glued to the reverse *lr* and *Thre Van Thulden*. Unidentified watermark.

Height: 10 $\frac{7}{16}$ in. (26.5 cm); Width: 6 $\frac{3}{4}$ in. (17.1 cm)

Accession number 86.GA.692



303



304

304. **Drawing for a Wall Light**

Paris, circa 1775

Attributed to Richard de Lalonde

Pen and black ink with wash on paper
Unidentified watermark.Height: 11 3/4 in. (29.9 cm); Width: 8 1/4 in.
(20.7 cm)

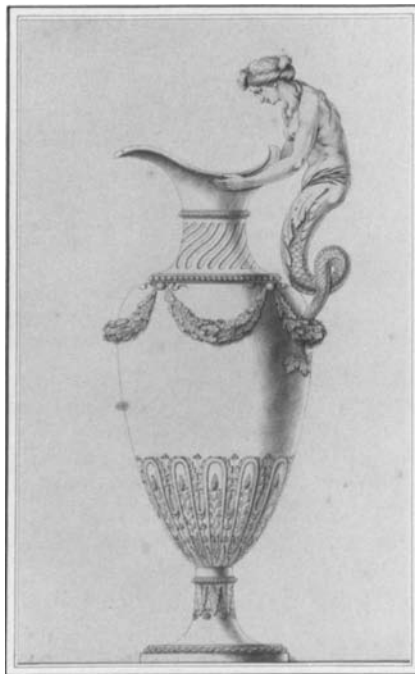
Accession number 79.GA.179

PROVENANCE

Maison Odiot, Paris (sold, Sotheby's,
Monaco, November 26, 1979, lot 609).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item B, p. 12, illus.; Ottomeyer and
Pröschel, *Vergoldete Bronzen*, pp. 173-174,
fig. 3.5.3 (here attributed to Jean-Louis
Prieur); Jonathan Bourne and Vanessa Brett,
*Lighting in the Domestic Interior: Renaissance
to Art Nouveau* (London, 1991), illus. p. 110,
fig. 353.



305

305. **Drawing for a Ewer**

Paris, circa 1775-1780

Attributed to Robert-Joseph Auguste

Pen and brown ink with brown and gray
wash on paper

Unidentified watermark.

Height: 1 ft. 3 1/16 in. (40.2 cm); Width:
10 1/16 in. (25.6 cm)

Accession number 79.GA.180

PROVENANCE

Maison Odiot, Paris (sold, Sotheby's,
Monaco, November 26, 1979, lot 610).

BIBLIOGRAPHY

Claude Frégnac et al., *Les Grands Orfèvres de
Louis XIII à Charles X* (Collection Connais-
sance des arts, Paris, 1965), p. 194, illus.;
Wilson, "Acquisitions 1979 to mid 1980,"
item B, p. 12, illus.; Savill, *Sèvres*, vol. 1,
p. 469; n. 7, p. 475.

306. **Drawing for Urns and Vases**

Paris, circa 1780

Pen and black ink with gray, black, and
brown wash on paperInscribed *Salembier* in pencil, perhaps a
later attribution to Henri Salembier.

Unidentified watermarks.

Height: 1 ft. 8 13/16 in. (52.9 cm); Width:
3 ft. 6 15/16 in. (109.5 cm)

Accession number 79.GA.178

PROVENANCE

Maison Odiot, Paris (sold, Sotheby's,
Monaco, November 26, 1979, lot 584).



306

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item A, p. 11, illus.

PROVENANCE

Maison Odier, Paris (sold, Sotheby's,
Monaco, November 26, 1979, lot 612).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item E, p. 16, illus.

307. **Drawing for an Inkstand**

Paris, circa 1780

Attributed to Robert-Joseph Auguste
Pen and black ink with blue and yellow
wash on paper

Unidentified watermark.

Height: 1 ft. 5 $\frac{5}{16}$ in. (44 cm); Width:
1 ft. 3 $\frac{3}{16}$ in. (38.9 cm)

Accession number 79.GA.181



307

308. **Drawing for a Wine Cooler**

Paris, circa 1785-1790

Attributed to Jean-Guillaume Moitte

Pen and black ink with gray wash on paper
Stamped *J.B.C. Odier No.* at lower right and
inked 228. Unidentified watermark.

Height: 1 ft. 2 $\frac{7}{16}$ in. (36.6 cm); Width:
1 ft. $\frac{1}{2}$ in. (31.8 cm)

Accession number 79.GA.182

PROVENANCE

Maison Odier, Paris (sold, Sotheby's,
Monaco, November 26, 1979, lot 627).

BIBLIOGRAPHY

Wilson, "Acquisitions 1979 to mid 1980,"
item D, pp. 14-15, illus.



The background is a detailed black and white illustration of a classical interior wall. It features a central panel with a dark background and white text. The panel is framed by a white border. The surrounding wall is covered in intricate floral and architectural designs. At the top and bottom, there are decorative moldings with scalloped and fluted patterns. The wall is adorned with various flowers, including large daisies, chrysanthemums, and smaller blossoms, interspersed with dark, leafy foliage. The overall style is reminiscent of 18th-century Italian decorative arts.

ITALIAN
DECORATIVE ARTS



Furniture

CASSONI

309. *Cassone*

Milan, second half of the sixteenth century

Walnut, partially gilt

Height: 2 ft. 5 $\frac{1}{8}$ in. (73.9 cm); Width:
5 ft. 5 $\frac{3}{4}$ in. (167 cm); Depth: 2 ft. $\frac{1}{8}$ in.
(61.3 cm)

Accession number 68.DA.8

PROVENANCE

Earls of Warwick, Warwick Castle; [Frank Partridge and Sons, Ltd., London]; purchased by J. Paul Getty.

EXHIBITIONS

The Fine Arts Museums of San Francisco, *The Triumph of Humanism*, September 29, 1977–January 18, 1978, p. 91, fig. 107; Tulsa, The Philbrook Art Center, *Gloria dell'arte: A Renaissance Perspective*, October 26, 1979–January 27, 1980 (Tulsa, 1979), no. 85, p. 53, illus.



309

310. *Cassone*

(?) Rome, second half of the sixteenth century

Walnut, partially gilt

Height: 2 ft. 5 $\frac{1}{8}$ in. (74 cm); Width:
5 ft. 5 $\frac{3}{8}$ in. (166.6 cm); Depth: 2 ft. $\frac{1}{4}$ in.
(61.8 cm)

Accession number 78.DA.120



310

PROVENANCE

[H. Blairman and Sons, London, 1963]; purchased by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

EXHIBITIONS

Tulsa, The Philbrook Art Center, *Gloria dell'arte: A Renaissance Perspective*, October 26, 1979–January 27, 1980 (Tulsa, 1979), no. 86, p. 53, illus.

311. **Pair of Cassoni**

Umbria, 155(?)

Attributed to Antonio Maffei

Carved walnut, originally partially gilt

Cassone .1 inscribed on a paper label in a late seventeenth- or early eighteenth-century hand *L'arme che si vede nel mezzo della parte d'avanti di questo cassone è della famiglia*



One of a pair

311

dei Conti di Coccorone e di Antignano detti [poi?] dei Conti ò dei Comitibus abitanti in Foligno, esi[stenti?] questi [in?] casa di Contessa Pressilla moglie del Conte Cesare Bentivogli seniore, il di cui matrimonio seguì circa l'[anno] 155[9?] onde è verisimile che tanto questo quanto l'altro simil cassone fossero fatti in congiuntura dei loro sponsali et erano nella maggior parte dorati come può ancor vedersi da diverse reliquie scoperte nel ripulirli e son fattuta del celebre scultore Maffei.

Cassone .1: Height: 2 ft. 5½ in. (75 cm); Width: 5 ft. 11½ in. (181.5 cm); Depth (at top): 1 ft. 11¼ in. (59 cm); Depth (at feet): 3 ft. 6 in. (76.2 cm); *Cassone .2:* Height: 2 ft. 5 in. (73.5 cm); Width: 5 ft. 11¾ in. (178.75 cm); Depth (at top): 1 ft. 11¼ in. (59 cm); Depth (at feet): 2 ft. 5 in. (73.75 cm)

Accession number 88.DA.7.I-2

PROVENANCE

Private collection, England; [Same Art, Ltd., Zurich].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 87, pp. 147–148, illus.



312

312. **Credenza**

Florence, circa 1600–1650

Carved walnut

Height: 3 ft. 9¼ in. (114.93 cm); Width: 6 ft. 7¼ in. (202.56 cm); Depth: 1 ft. 9½ in. (54.61 cm)

Accession number 78.DA.107

PROVENANCE

[Ugo Bardini, 1960]; purchased by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

EXHIBITIONS

Woodside, California, Filoli, on loan, 1983–1992.



313

313. **Credenza**

(?) Umbria, late seventeenth century (later remade)

Carved walnut

Height: 3 ft. 10¼ in. (118.74 cm); Width:
4 ft. 1¼ in. (124.46 cm); Depth: 1 ft. 10½ in.
(57.15 cm)

Accession number 78.DA.109

PROVENANCE

[Ugo Bardini, 1960]; purchased by J. Paul Getty for Sutton Place, Surrey; distributed by the estate of J. Paul Getty to the J. Paul Getty Museum.

COMMODES314. **Commode**

Venice, circa 1745-1750

Painted, gilt, and silvered oak

Height: 2 ft. 8⅞ in. (81.5 cm); Width:
4 ft. 9⅞ in. (147 cm); Depth: 2 ft. ⅝ in.
(62.5 cm)

Accession number 83.DA.282

PROVENANCE

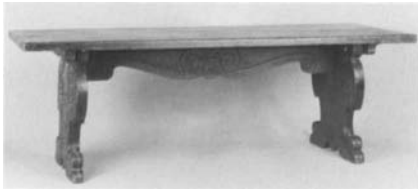
(?) Orsini Family, Italy; (sold, Saint-Malo, France, 1982) [Didier Aaron, Paris]; (sold, Sotheby's, London, July 15, 1983, lot 114); [Alexander and Berendt, London].

BIBLIOGRAPHY

"Acquisitions/1983," *GettyMusJ* 12 (1984), no. 17, p. 267, illus.; *Handbook* 1986, p. 191, illus.



314



315

TABLES

315. **Table**

Tuscany, sixteenth century

Walnut

Height: 2 ft. 10 in. (86.4 cm); Width:
8 ft. 6 in. (259 cm); Depth: 2 ft. 10 in.
(86.4 cm)

Accession number 78.DA.121

PROVENANCE

[Ugo Bardini, 1963]; purchased by J. Paul
Getty for Sutton Place, Surrey; distributed
by the estate of J. Paul Getty to the J. Paul
Getty Museum.

316. **Octagonal Table**

Northern Italian (possibly Mantua),
circa 1550

Rosso di Verona inlaid with *nero antico* and
cipollina marble

Height: 2 ft. 9¼ in. (84.5 cm); Width (of
top): 3 ft. 9½ in. (115.5 cm)

Accession number 90.DA.33

PROVENANCE

(?) Palazzo Gonzaga, Mantua (exh. cat.,
Stedelijk Museum, 1934); private collection,
the Netherlands, 1934; private collection,
Paris, since 1975; [Alain Moatti, Paris].

EXHIBITIONS

Amsterdam, Stedelijk Museum, *Italiaansche
Kunst in Nederlandsch Bezit*, July 1–Octo-
ber 1, 1934, no. 1008.



316

PROVENANCE

[Same Art, Ltd., Zurich].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),
no. 117, pp. 217–218, illus.

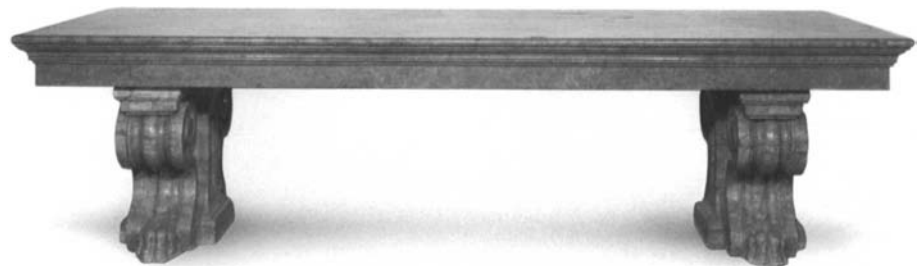
317. **Table**

The Veneto, late sixteenth century

Rosso di Verona marble

Height: 2 ft. 7⅞ in. (81 cm); Width:
9 ft. 11⅝ in. (308 cm); Depth: 4 ft. ⅝ in.
(123.5 cm)

Accession number 86.DA.489



317



318

318. **Pietre Dure Table**

Florence or Rome

Tabletop: circa 1580–1600

Pietre dure and marble mosaic including *breccia di Tivoli* (or *Quintilina*), *giallo antico*, *nero antico*, *breccia rossa*, *breccia cenerina*, *breccia verde*, *broccatello*, *bianco e nero antico*, serpentine, alabaster *fiorito* and alabaster *a tartaruga*, lapis lazuli, coral, rock crystal, and yellow and black jasper

Length: 4 ft. 5¼ in. (136.5 cm); Width: 3 ft. 8½ in. (113 cm);

Base: circa 1825

Carved and gilt wood

Height: 2 ft. 11¾ in. (89.9 cm)

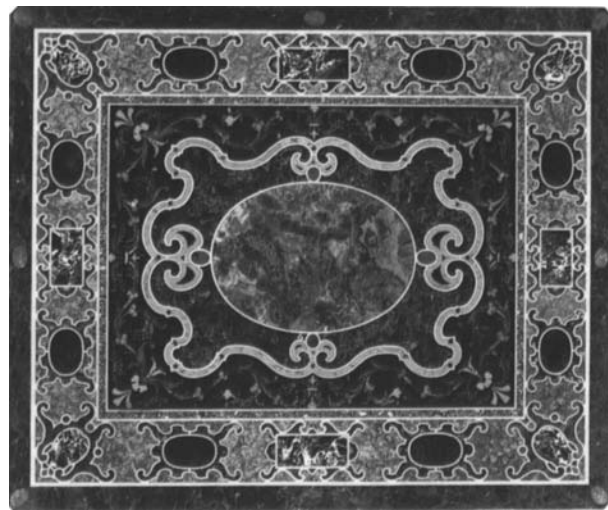
Accession number 92.DA.70

PROVENANCE

Corsini, Florence, by at least the nineteenth century; by descent in the Corsini family; [Same Art, Ltd., Zurich, 1991].

BIBLIOGRAPHY

Leonardo Ginori Lisci, *I Palazzi di Firenze nella storia dell'arte* (Florence, 1972), vol. 1, p. 152 (reproduces nineteenth-century archival photograph of object); Alessandra Guicciardini Corsi Salviati, *Affreschi di Palazzo Corsini a Firenze 1650–1700* (Florence, 1989), pl. 23 (reproduces same photograph as above); "Acquisitions/1992," *GettyMusJ* 21 (1993), in press, illus.



Top

318

319. **Console Table**

(?) Piedmont, circa 1730

Carved and gilt wood with *sarrancolin* marble top

Height: 2 ft. 10¼ in. (86.9 cm); Width: 6 ft. 5¼ in. (196.2 cm); Depth: 3 ft. 6¾ in. (78.1 cm)

Accession number 78.DA.118

PROVENANCE

Elsie de Wolfe, New York.



319

PROVENANCE

(?) Baroness Lionel de Rothschild (née Charlotte von Rothschild), Gunnersbury Park, Middlesex; Alfred de Rothschild (1842–1918), Halton, Buckinghamshire, by 1884; by descent to Edmund de Rothschild (b. 1916), Exbury, Hampshire; [Frank Partridge and Sons, Ltd., London, 1972]; [French and Company, New York, on consignment from Frank Partridge and Sons, Ltd., London]; purchased by J. Paul Getty.

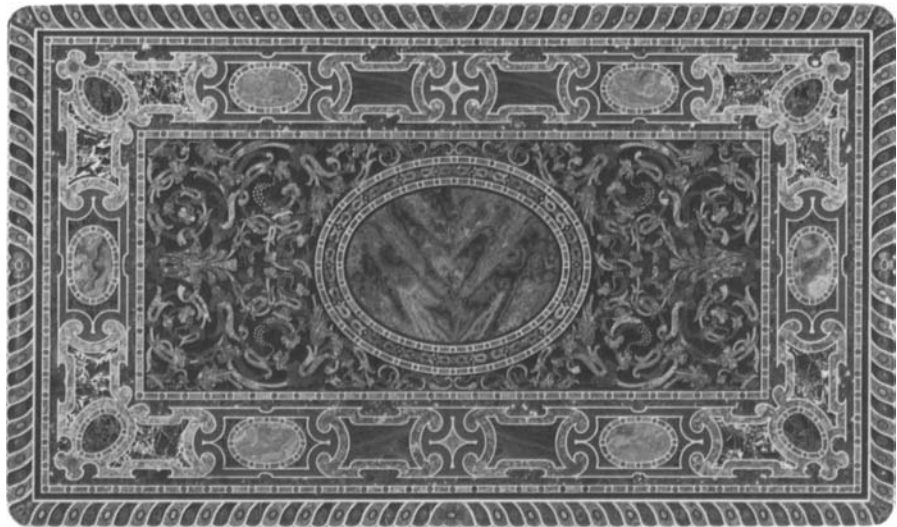
BIBLIOGRAPHY

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum* (Malibu, 1977), no. 49, p. 38, illus.

320. **Center Table**

Top: Florence or Rome, circa 1600–1620
Support: See entry no. 85 under *French Furniture*

Pietre dure and marble mosaic top
Width: 6 ft. 5 $\frac{1}{8}$ in. (197.1 cm); Depth:
5 ft. 3 $\frac{3}{8}$ in. (115.8 cm)
Accession number 72.DA.58



Top

320



321

321. Side Table

Rome, circa 1670

Design attributed to Johann Paul Schor,
called Giovanni Paolo Tedesco

Carved and gilt wood

Height: 5 ft. 6⁵/₁₆ in. (170 cm); Width:
7 ft. 4¹/₂ in. (225 cm); Depth: 2 ft. 9⁷/₁₆ in.
(85 cm)

Accession number 86.DA.7

PROVENANCE

Rudolph Hegetschweile, Zurich, since 1947;
[International Patent Trust Reg., Vaduz,
Liechtenstein].

322

322. Side Table

Rome, circa 1720–1730

Gilt pine

Height: 3 ft. 1 in. (93.9 cm); Width: 6 ft. 3 in.
(190.5 cm); Depth: 3 ft. 2 in. (96.5 cm)

Accession number 82.DA.8

PROVENANCE

Private collection, England; Belgian art
market; [Jacques Kugel, Paris, 1981].

BIBLIOGRAPHY

Handbook 1986, p. 188, illus.; *Handbook*
1991, p. 215, illus.**323. Side Table**

Italian, circa 1760–1770

Carved and gilt-wood base surmounted by
a marble topHeight: 3 ft. 5⁵/₁₆ in. (105 cm); Width:
5 ft. ¼ in. (153 cm); Depth: 2 ft. 5¹/₈ in.
(74 cm)

Accession number 87.DA.135

PROVENANCE

Private collection, Switzerland; [Danae Art
International, S.A., Panama].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988),
no. 79, p. 181, illus.; *Handbook* 1991, p. 216,
illus.



323



324

324. **Table**

(?) Naples, 179(?)

By Francesco Abbiati

Oak, walnut, and poplar veneered with purplewood, satinwood, ebony, and various fruitwoods

Signed and dated in the central roundel of marquetry on the top, *FRANCO ABBIATI / 179(?)*.

Height: 2 ft. $\frac{5}{8}$ in. (77.8 cm); Width: $10\frac{1}{6}$ in. (87.5 cm); Depth: $10\frac{1}{6}$ in. (87.5 cm)
Accession number 84.DA.77

PROVENANCE

Private collection, Cleveland, Ohio; [Dalva Brothers, Inc., New York].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 254, p. 258, illus.



Top

324

SEAT FURNITURE

325. **Side Chair**

Turin, circa 1710–1715

Gilt wood with modern silk upholstery copying the original silk

Height: 4 ft. 2 5/8 in. (118.5 cm); Width: 1 ft. 9 7/8 in. (55.6 cm); Depth: 2 ft. 3 1/8 in. (69.5 cm)

Accession number 83.DA.281



325

PROVENANCE

House of Savoy, Racconigi, Turin; Mrs. Walter Hayes Burns (née Morgan), North Mymms Park, Hertfordshire; Major-General Sir George Burns, North Mymms Park (sold, Christie's, North Mymms Park, September 24–26, 1979, lot 215 [one of five]); [Partridge (Fine Arts), Ltd., London, 1979–1983].

BIBLIOGRAPHY

“Acquisitions/1983,” *GettyMusJ* 12 (1984), no. 16, p. 267, illus.

326. **Set of Four Armchairs**

Venice, circa 1730–1740

Carved, gessoed, and gilt walnut; upholstered in modern Genoese velvet

Armchair .1: Height: 2 ft. 10 3/4 in. (137.8 cm); Width: 2 ft. 9 1/2 in. (85.1 cm); Depth: 2 ft. 10 3/4 in. (88.3 cm); Armchair .2: Height: 4 ft. 7 1/8 in. (140 cm); Width: 2 ft. 9 7/8 in. (86 cm); Depth: 2 ft. 10 1/4 in. (87.3 cm); Armchair .3: Height: 4 ft. 6 1/2 in. (138.5 cm); Width: 2 ft. 9 3/4 in. (85.8 cm); Depth: 2 ft. 11 3/4 in. (89.8 cm); Armchair .4: Height: 4 ft. 7 1/4 in. (140.3 cm); Width: 2 ft. 9 7/8 in. (86 cm); Depth: 2 ft. 9 1/4 in. (84.5 cm)

Accession number 87.DA.2.1–4

PROVENANCE

Private collection, England, since the eighteenth century; [Alexander and Berendt, Ltd., London, 1984].

BIBLIOGRAPHY

“Acquisitions/1987,” *GettyMusJ* 16 (1988), no. 78, pp. 180–181, illus.



One of four

326



327

327. Folding Stool

Turin, circa 1735

Carved and gilt wood

Branded twice with three fleurs-de-lys and with the letters *FON* for the Château de Fontainebleau

Height: 1 ft. 4¼ in. (41.1 cm); Width: 2 ft. 3⅜ in. (68.9 cm); Depth: 1 ft. 5⅝ in. (43.5 cm)

Accession number 74.DA.26

PROVENANCE

Château de Fontainebleau during the nineteenth century; [Matthew Schutz, Ltd., New York].

EXHIBITIONS

The Detroit Institute of Arts, March 7–June 13, 1975.

BIBLIOGRAPHY

Gillian Wilson, *Decorative Arts in the J. Paul Getty Museum*, 1977, p. 33, no. 42, illus.

328. Daybed

Turin, designed between 1832–1835

By Filippo Pelagio Palagi (born in Bologna 1775–1860)

Maple inlaid with mahogany

On back of frame, 3421 stenciled in green paint from Racconigi inventory of 1900 (obscured by upholstery), *Dazio Verificato* ink stamp, *PPR 3421* incised stamp. On frame of upholstered seat *Dazio Verificato* ink stamp, *Racconigi Camera da letto degli Augusti Sposi* in pencil across front. On frame structure 37 in ink on part of a label, a pencil design for inlay.

Height: 2 ft. 1½ in. (80 cm); Width:

7 ft. 4⅛ in. (224 cm); Depth: 2 ft. 3⅛ in. (69 cm)

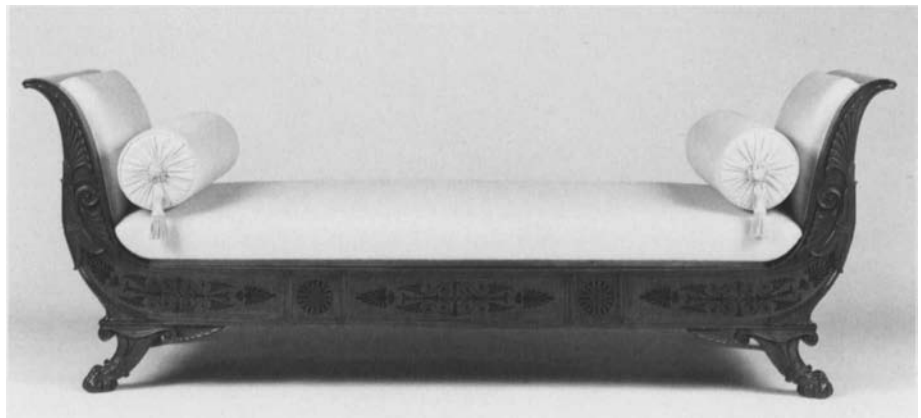
Accession number 86.DA.511

PROVENANCE

King Carlo Alberto, Racconigi Palace (near Turin), until 1922; 1938–1980 in a private Swiss collection; [Heim Gallery, Ltd., London, 1980].

BIBLIOGRAPHY

“Acquisitions/1986,” *GettyMusJ* 15 (1987), no. 118, p. 218, illus.; *Handbook* 1991, p. 219, illus.



328

Metalwork

329. Mortar

Venice, circa 1550

Bronze

Height: 1 ft. 7¼ in. (48.9 cm); Diameter:
1 ft. 11½ in. (59.7 cm)

Accession number 85.SB.179

PROVENANCE

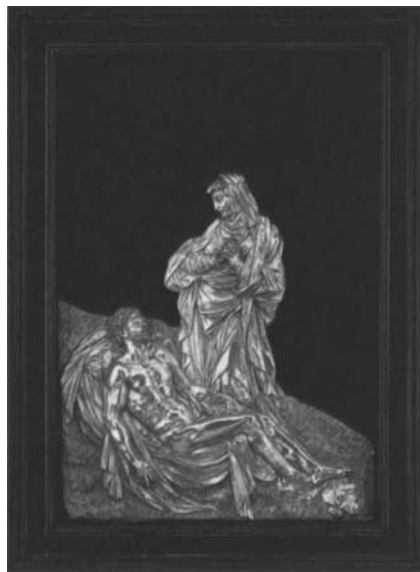
Sold, Sotheby's, London, July 14, 1977, lot 156; [Rainer Zietz, Ltd., London]; [Rosenberg and Stibel, Inc., New York]; Barbara Piasecka Johnson, Princeton, New Jersey; [Rosenberg and Stibel, Inc., New York].

BIBLIOGRAPHY

Acquisitions/1985," *GettyMusJ* 14 (1986), no. 222, p. 254, illus.



329



330

330. *Virgin Mourning the Dead Christ*

Venice, 1586–1587

By Cesare Targone

Finely chased *repoussé* gold on obsidian (in a black nineteenth-century wood frame)

Signed ·OPUS·CAESARIS·TAR·VENETTI· below Christ's feet.

Gold Relief: Height: 11⅞ in. (29 cm);

Width: 10¼ in. (26 cm); Obsidian Plaque:

Height: 1 ft. 3⅞ in. (38.5 cm); Width:

10⅞ in. (26.5 cm)

Accession number 84.SE.121

PROVENANCE

Sir Julius Wernher, Bt. (died 1912); by descent to Sir Harold Wernher, Bt.; (sold, Christie's, London, November 16, 1950, lot 157, to David Black, Sr.); [Bernard Black (Black-Nadeau, Ltd.), Monte Carlo].

EXHIBITIONS

The Los Angeles County Museum of Art, "Curator's Choice," December 11, 1978–February 11, 1979.

BIBLIOGRAPHY

Ulrich Middeldorf, "In the Wake of Guglielmo della Porta," *Connoisseur* (February 1977), pp. 75–84; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 251, pp. 256–257, illus.

331. Basin

Genoa, 1620–1625

By a Dutch or Flemish artist working in Genoa after a design by Bernardo Strozzi
Silver

Diameter: 2 ft. 5¼ in. (75.5 cm)

Accession number 85.DG.81

PROVENANCE

(?) Commissioned by the Genoese Doge Alessandro Giustiniani-Longo di Luca, 1544–1624; Longhi Giustiniani; Giovanna Musso Piantelli, 1892; [Aetas Antiqua, S.A., Panama].



331

EXHIBITIONS

Genoa, *Esposizione artistico archeologico industriale aperta nelle Sale dell'Accademia Linguistica*, 1868, no. 55, p. 115; Genoa, Palazzo Bianco, *Mostra d'Arte Antica*, 1892, no. 86, p. 75; Genoa, Palazzo Spinola and Palazzo Reale, *Genova nell'Età Barocca*, May 2–July 26, 1992; Frankfurt, Schirn Kunsthalle, *Kunst in der Republik Genua*, September 4–November 8, 1992.

BIBLIOGRAPHY

Hugh Macandrew, "A Silver Basin Designed by Strozzi," *Burlington Magazine* 113 (January 1971), pp. 4–11; Ronald W. Lightbown, "A Note on the Silver Basin," *Burlington Magazine* 113 (January 1971), p. 11; Hugh Macandrew, "Genoese Silver on Loan to the Ashmolean Museum," *Burlington Magazine* 114 (September 1972), pp. 611–620; Carl Hernmarck, *The Art of the European Silversmith 1430–1830* (London and New York, 1977), vol. 1, p. 233; *Handbook* 1991, p. 212, illus.; David A. Scott, "Technological, Analytical, and Microstructural Studies of a Renaissance Silver Basin," *Archeomaterials* 5, no. 1 (Winter 1991), pp. 21–45; Franco Boggero and Farida Simonetti, *Argenti genovesi da parata tra cinque e seicento* (Turin, 1992), no. 7, p. 233, pls. 20–23; pp. 132, 135–143.



332

332. **Wall Plaque**

Southern Italian, 1730-1740

By Francesco Natale Juvara

Silver and lapis lazuli

Height: 2 ft. 3⁷/₁₆ in. (70 cm); Width:1 ft. 8¹/₂ in. (52 cm)

Accession number 85.SE.127

PROVENANCE

(?)House of Savoy, since its pendant is last recorded as belonging to a member of that family (Antonio Morassi, *Antica Oreficeria*

Italiana [Milan, 1936], no. 316); [Siran Holding Company, Geneva].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 223, p. 254, illus.; *Handbook* 1991, p. 216, illus.



333

333. **Pair of Candelabra**

Northern Italian, circa 1830-1840

By Pelagio Palagi

Gilt and chased bronze

Height: 2 ft. 11¹/₂ in. (90 cm)

Accession number 85.DF.22.I-2

PROVENANCE

(?)Palazzo Reale, Turin; Jacob Rothschild, London, 1983; [P. and D. Colnaghi and Co., London].

EXHIBITIONS

London, P. and D. Colnaghi and Co., *The Adjectives of History: Furniture and Works of Art 1550-1870*, 1983, no. 47.

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 224, p. 255, illus.

Ceramics

334. Jug with Pecking Bird (*boccale*)

Tuscany, early fifteenth century

Tin-glazed earthenware

Height: 9 $\frac{7}{8}$ in. (25 cm); Diameter (at lip): 3 $\frac{1}{4}$ in. (9.5 cm); Maximum Width: 6 $\frac{3}{8}$ in. (16.2 cm)

Accession number 84.DE.95

PROVENANCE

Private collection, the Netherlands; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 155, pp. 239-240, illus.; Hess, *Maiolica*, no. 3, pp. 17-19.



334

Height: 1 ft. $\frac{1}{4}$ in. (31.1 cm); Diameter (at lip): 5 $\frac{7}{8}$ in. (14.3 cm); Maximum Width: 11 $\frac{3}{4}$ in. (29.8 cm)

Accession number 85.DE.56

PROVENANCE

Wilhelm von Bode, Berlin; Glogowski, Berlin (sold, Sotheby's, London, June 8, 1932, lot 58); August Lederer, Vienna; Erich Lederer, Geneva.

BIBLIOGRAPHY

Henry Wallis, *Oak-Leaf Jars: A Fifteenth-Century Italian Ware Showing Moresco Influence* (London, 1903), p. 35, illus. p. 9, fig. 7; Wilhelm von Bode, *Die Anfänge der Majolikakunst in Toskana* (Berlin, 1911), pl. 14; Joseph Chompert, *Répertoire de la majolique italienne*, vol. 2 (Paris, 1949), fig. 648; Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 1, p. 76; vol. 2, pls. 61-62, 63c; Giovanni Conti, *L'Arte della maiolica in Italia*, 2nd ed. (Milan, 1980), pls. 45-46; Anna Moore Valeri, "Florentine 'Zaffera a Rilievo' Maiolica: A New Look at the 'Oriental Influence,'" *Archaeologia medievale* 2 (1984), pp. 477-500, fig. 4b; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 211, p. 251, illus.; Hess, *Maiolica*, no. 5, pp. 23-25; *Handbook* 1991, p. 200, illus.

335. Two-handled "Oak-Leaf" Drug Jar (*orciuolo biansato*)

Florence, circa 1420-1440

Tin-glazed earthenware

Marked with a three-runged ladder surmounted by a cross painted on each side and a P, possibly intertwined with a backward C, below each handle.



335

336. **Cylindrical "Oak-Leaf" Jar (*albarello*)**

Florence, circa 1420–1440

Tin-glazed earthenware

Height: 6½ in. (16.5 cm); Diameter (at lip):

3⅜ in. (9.7 cm); Maximum Diameter:

4⅜ in. (12.2 cm)

Accession number 85.DE.57

PROVENANCE

Ugo Grassi, Florence; August Lederer, Vienna; Erich Lederer, Geneva.

BIBLIOGRAPHY

John Rothenstein, "Shorter Notices: Two Pieces of Italian Pottery," *Burlington Magazine* 85 (August 1944), p. 205, pl. C; Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 1, p. 78; vol. 2, fig. 83c;



336

Giovanni Conti, *L'Arte della maiolica in Italia*, 2nd ed. (Milan, 1980), no. 48; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 213, p. 251, illus.; Hess, *Maiolica*, no. 6, pp. 26–27.



337

337. **Dish (*bacino*)**

Florence, circa 1425–1440

Tin-glazed earthenware

Height: 1¼ in. (4.4 cm); Diameter: 9⅛ in. (25.3 cm)

Accession number 84.DE.94

PROVENANCE

E. R. Paget, London; Alfred Pringsheim, Munich; A. Kauffmann, London; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Otto von Falke, *Majoliksammlung Pringsheim in München* (The Hague, 1914–1923), vol. 1, p. 4, fig. 4; Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 2, no. 50d, pl. 50; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 152, p. 239, illus.; Hess, *Maiolica*, no. 4, pp. 20–22.

338. **Two-handled "Oak-Leaf" Jar (*orciuolo biansato*)**

Florence, circa 1425–1450

Tin-glazed earthenware

Marked with a six-pointed asterisk below each handle.

Height: 1 ft. 3½ in. (39.4 cm); Diameter (at lip): 7⅞ in. (19.3 cm); Maximum Width:

1 ft. 3¼ in. (40 cm)

Accession number 84.DE.97

PROVENANCE

Contini-Bonacossi, Florence; [Nella Longari, Milan]; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 1, pp. 83, 457; vol. 2, pl. 112; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 157, p. 240, illus.; Hess, *Maiolica*, no. 7, pp. 28–30.



338

339. **Two-handled "Oak-Leaf" Drug Jar**
(*orciuolo biansato*)

Florence, circa 1431

Tin-glazed earthenware

Painted with a copper green and manganese purple crutch on each handle and marked with a six-pointed asterisk surrounded by dots below each handle.

Height: 9 $\frac{7}{8}$ in. (25 cm); Diameter (at lip): 4 $\frac{15}{16}$ in. (12.5 cm); Maximum Width: 9 $\frac{5}{8}$ in. (24.5 cm)

Accession number 84.DE.98

PROVENANCE

Sir Thomas Ingilby, Bt., North Yorkshire (offered for sale, Sotheby's, London, July 2, 1974, lot 261, withdrawn) (sold, Sotheby's, London, April 14, 1981, lot 13); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

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340. **Two-handled Jar** (*orciuolo biansato*)

Florence, circa 1432-1450

Tin-glazed earthenware

Marked below each handle with a six-pointed asterisk surrounded by dots.

Height: 6 $\frac{1}{2}$ in. (16.5 cm); Diameter (at lip): 4 $\frac{1}{8}$ in. (10.5 cm); Maximum Width: 7 in. (17.8 cm)

Accession number 85.DE.58

PROVENANCE

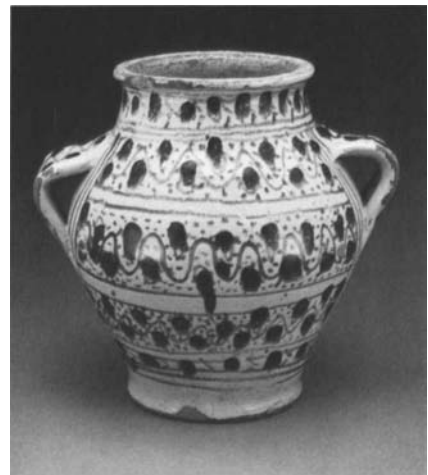
Stefano Bardini, Florence; Elie Volpi, Florence (sold, Jandolo and Tavazzi, Rome, April 25-May 3, 1910, lot 777); (sold, Lempertz, Cologne, May 6, 1953, lot 414); Dr. Bak, New York; (sold, Sotheby's, New York, December 7, 1965, lot 15); August Lederer, Vienna; Erich Lederer, Geneva.

BIBLIOGRAPHY

Galeazzo Cora, *Storia della maiolica di Firenze e del contado del XIV e del XV secolo* (Florence, 1973), vol. 1, p. 80; vol. 2, fig. 107b; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 212, p. 251, illus.; Hess, *Maiolica*, no. 9, pp. 34-35.



339



340



341

341. **Cylindrical Jar (*albarello*)**

Florentine area, circa 1440-1450

Tin-glazed earthenware

Height: 7 $\frac{5}{16}$ in. (18.6 cm); Diameter (at rim):4 $\frac{1}{8}$ in. (10.5 cm); Maximum Diameter:4 $\frac{5}{8}$ in. (11.8 cm)

Accession number 84.DE.100

PROVENANCE

Sold, Sotheby's, London, November 22, 1983, lot 194; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 153, p. 239, illus.; Hess, *Maiolica*, no. 11, p. 39.342. **Cylindrical Jar (*albarello*)**

Florentine area, mid-fifteenth century

Tin-glazed earthenware

Inscribed marks on underside (graduations?).

Height: 7 $\frac{1}{8}$ in. (18.1 cm); Diameter (at lip):3 $\frac{3}{4}$ in. (9.5 cm); Maximum Width: 5 $\frac{1}{8}$ in.

(13 cm)

Accession number 84.DE.96

PROVENANCE

J. Chompret, Paris (sold, Hôtel Drouot, Paris, December 15, 1976, lot 19); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 156, p. 240, illus.; Hess, *Maiolica*, no. 10, pp. 36-38.

342



343

343. **Two-handled Armorial Jar (*albarello biansato*)**

Florentine area or Umbria, circa 1450-1500

Tin-glazed earthenware

AMA.DIO painted on one side.Height: 8 $\frac{3}{4}$ in. (22.2 cm); Diameter (atrim): 4 $\frac{1}{2}$ in. (11.4 cm); Maximum Width:9 $\frac{3}{16}$ in. (23.4 cm)

Accession number 84.DE.99

PROVENANCE

Alfred Pringsheim, Munich (sold, Sotheby's, London, June 7, 1939, lot 3); [Alfred Spero, London]; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Otto von Falke, *Majolikammlung Pringsheim in München* (The Hague, 1914-1923), vol. 1, no. 11, pl. 8; Mario Bellini and Giovanni Conti, *Maioliche italiane del rinascimento* (Milan, 1964), p. 89, fig. A; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 159, p. 240, illus.; Hess, *Maiolica*, no. 12, pp. 40-42.



344

344. **Jug with Bust Medallion (*brocca*)**

Florentine area, circa 1450–1500

Tin-glazed earthenware

Height: 1 ft. 1 $\frac{1}{8}$ in. (34.6 cm); Diameter (at rim): 3 $\frac{7}{8}$ in. (9.8 cm); Maximum Width: 1 ft. 1 in. (33 cm)

Accession number 84.DE.101

PROVENANCE

Savile family, Rufford Abbey, Nottingham (sold, Knight, Frank and Rutley in association with Christie's, London, October 11–20, 1938, lot 879); [Alfred Spero, London]; (sold, Sotheby's, London, December 4, 1956, lot 24); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 7); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Christie's Review of the Season 1975 (London and New York, 1976), p. 394; Morley-Fletcher and McIlroy, *European Pottery*, p. 26, fig. 3; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 154, p. 239, illus.; Hess, *Maiolica*, no. 13, pp. 43–45.



Alternate view

344



345

345. **Two-handled Cylindrical Jar (*albarello biansato*)**

Faenza, circa 1460–1480

Tin-glazed earthenware

Inscribed marks under foot (graduations?).

Height: 9 in. (22.9 cm); Diameter (at lip): 4 $\frac{7}{16}$ in. (11.2 cm); Maximum Width: 9 $\frac{3}{8}$ in. (23.8 cm)

Accession number 84.DE.102



Alternate view

345

PROVENANCE

Sold, Christie's, London, October 3, 1983, lot 237; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 160, p. 240, illus.; Hess, *Maiolica*, no. 14, pp. 46-48.

346. Peacock-pattern Dish

(?) Faenza, circa 1470-1500
Tin-glazed earthenware
Height: 2½ in. (6.3 cm);
Diameter: 1 ft. 3⅞ in. (39 cm)
Accession number 84.DE.103



346

PROVENANCE

Sir William Stirling-Maxwell, Bt., K.T.; Lt. Col. W. J. Stirling, Keir (sold, Sotheby's, London, June 18, 1946, lot 79); F. D. Lycett-Green, Goudhurst, Kent (sold, Sotheby's, London, October 14, 1960, lot 24); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 14); [Cyril Humphris, London]; [Rainer Zietz, Ltd., London].

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Jörg Rasmussen, *Italienische Majolika* (Hamburg, 1984), p. 71, n. 1; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 162, p. 241, illus.; Hess, *Maiolica*, no. 15, pp. 49-51.

347. Cylindrical Drug Jar (*albarello*)

Faenza, circa 1480
Tin-glazed earthenware
S. ACETOSITATI CIT[RUS] painted on banderole label.
Height: 1 ft. ⅜ in. (31.5 cm); Diameter (at lip): 4 ⅞ in. (11.1 cm); Maximum Diameter: 4 ⅞ in. (12.4 cm)
Accession number 84.DE.104

PROVENANCE

Alfred Pringsheim, Munich; (sold, Sotheby's, London, June 7, 1939, lot 9); Charles Damiron, Lyons; Paul Damiron; (sold, Sotheby's, London, November 22, 1983, lot 212); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Otto von Falke, *Majolikammlung Pringsheim in München* (The Hague, 1914-1923), vol. 1, no. 22, pl. 15; Emil Hannover, *Pot-*



347

tery and Porcelain (London, 1925), fig. 117; Charles Damiron, *Majoliques italiennes* (privately printed, 1944), no. 27; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 161, p. 241, illus.; Hess, *Maiolica*, no. 17, pp. 55-57; *Handbook* 1991, p. 202, illus.



348

348. **Plate with Saint Peter**

Faenza or (?) Cafaggiolo, circa 1500
Tin-glazed earthenware
Height: 1 $\frac{7}{8}$ in. (4.8 cm);
Diameter: 10 $\frac{1}{4}$ in. (27.3 cm)
Accession number 84.DE.108

PROVENANCE

Private collection, Switzerland; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 170, p. 242, illus.; Hess, *Maiolica*, no. 20, pp. 64-65.

349. **Ecce Homo**

Faenza or (?) Florentine area, circa 1500
Tin-glazed earthenware
Height: 1 ft. 11 $\frac{3}{4}$ in. (60.3 cm); Width: 1 ft. 11 $\frac{1}{2}$ in. (59.7 cm); Depth: 10 $\frac{1}{4}$ in. (26 cm)
Accession number 87.SE.148

PROVENANCE

Private collection, Belgium; (sold, Sotheby's, London, April 7, 1987, lot 44); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Burlington Magazine 129 (March 1987), illus. p. 1; *Il giornale dell'arte*, no. 45 (1987), p. 90, fig. 50; "Acquisitions/1987," *GettyMusJ* 16 (1988), no. 77, p. 180, illus.; Hess, *Maiolica*, no. 16, pp. 52-54.



349



350

350. **Alla Porcellana Dish (tondino)**

Cafaggiolo, circa 1500-1525
Attributed to Jacopo di Stefano di Filippo ([?]1490-after 1576)
Tin-glazed earthenware
Signed on the reverse, *J[acop]o chafaggiuolo* or *In chafaggiuolo* in blue.
Height: 1 $\frac{7}{8}$ in. (4.8 cm); Diameter: 9 $\frac{5}{16}$ in. (24.3 cm)
Accession number 84.DE.109

PROVENANCE

Charles Loeser, Torri Gattaia (sold, Sotheby's, London, December 8, 1959, lot 55); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 19); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Galeazzo Cora and Angiolo Fanfani, *La maiolica di Cafaggiolo* (Florence, 1982), p. 66, fig. 48; Morley-Fletcher and McIlroy,

European Pottery, p. 44, fig. 1; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 171, p. 242, illus.; Hess, *Maiolica*, no. 21, pp. 66–68.



351

351. **Lustered Display Plate with Female Bust (*piatto da pompa*)**

Deruta, circa 1500–1530

Tin-glazed earthenware

Inscribed *VIVIS ERO VIV[U]S E MORTV[U]S ERO VIV[U]S* on the scroll.

Height: 3½ in. (8.8 cm); Diameter:

1 ft. 4⅞ in. (42.8 cm)

Accession number 84.DE.II0

PROVENANCE

R. W. M. Walker, London; (sold, Christie's, London, July 25, 1945, lot 73); Adda collection, Paris; (sold, Christie's, London, November 20, 1967, lot 87); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Bernard Rackham, *Islamic Pottery and Italian Maiolica* (London, 1959), no. 34b, p. 143, pl. 231; Morley-Fletcher and McIlroy, *European Pottery*, p. 52, fig. 7; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 172, p. 243, illus.; Hess, *Maiolica*, no. 22, pp. 69–71.

352. **Cylindrical Jar with Lame Peasant (*albarello*)**

Cylindrical Jar with Woman and Distaff (*albarello*)

Faenza, circa 1510

Tin-glazed earthenware

Marked on the back of each jar, *B^o*.

Height: 9¾ in. (24.8 cm); Diameter (at lip):

5⅞ in. (12.9 cm); Maximum Diameter: Jar .1:

6¼ in. (15.9 cm); Jar .2: 6⅞ in. (16.8 cm)

Accession number 84.DE.II2.I–.2

PROVENANCE

J. Pierpont Morgan, New York; Joseph E. Widener, Elkins Park, Pennsylvania (sold, Samuel T. Freeman and Co., Philadelphia, June 20, 1944, lots 326–327); Dr. Bak, New York (sold, Sotheby's, New York, December 7, 1965, lot 54); Benjamin Sonnenberg, New York (sold, Sotheby's, New York, June 5, 1979, lot 356); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Bernard Rackham, "A New Chapter in the History of Italian Maiolica," *Burlington Magazine* 27 (May 1915), p. 50; *Inventary of the Objets d'Art at Lynnewood Hall, Elkins Park, Estate of the Late P.A.B. Widener* (privately printed, Philadelphia, 1935),



Jar .1

352



Jar .2

352

pp. 67–68; Mario Bellini and Giovanni Conti, *Maioliche italiane del rinascimento* (Milan, 1964), p. 100, pls. A, C; Jörg Rasmussen, *Italienische Majolika* (Hamburg, 1984), pp. 84, 86; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 163, p. 241, illus.; Hess, *Maiolica*, no. 24, pp. 75–81.



353

353. **Dish with a Cupid on a Hobbyhorse (*tondino*)**
 (?) Castel Durante, circa 1510–1520
 Tin-glazed earthenware
 Height: $\frac{5}{16}$ in. (2.4 cm); Diameter: $9\frac{1}{4}$ in. (23.5 cm)
 Accession number 84.DE.II6

PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27, 1878, lot 34); Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 60); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 22); [Cyril Humphris, London]; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Bernard Rackham, “The Damiron Collection,” *Apollo* 25 (1937), p. 256, fig. 7; Joseph Chompert, *Répertoire de la majolique italienne*, vol. 2 (Paris, 1949), pl. 13, fig. 93; *Christie's Review of the Season 1975* (London and New York, 1976), p. 396; Morley-Fletcher and McIlroy, *European Pottery*, p. 66, fig. 3; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 174, p. 243, illus.; Hess, *Maiolica*, no. 29, pp. 29–31.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 164, p. 241, illus.; Hess, *Maiolica*, no. 18, pp. 58–60.



354

354. **Dish with a Scene from the *Aeneid* (*coppa*)**
 Faenza, circa 1515–1520
 Tin-glazed earthenware
 Marked on the underside with a crossed circle with a smaller circle in each of the four quarters.
 Height: $2\frac{1}{8}$ in. (5.4 cm); Diameter: $9\frac{1}{16}$ in. (24.6 cm)
 Accession number 84.DE.I06
- PROVENANCE
 Sold, Sotheby's, London, November 21, 1987, lot 42; [Rainer Zietz, Ltd., London].



355

355. **Cylindrical Drug Jar (*albarello*)**

Faenza, circa 1520–1530

Tin-glazed earthenware

FILONIJ P[ER]SICHI painted on the banderole label.Height: 1 ft. 2⁹/₁₆ in. (37 cm); Diameter (at lip): 4⁵/₁₆ in. (12.5 cm); Maximum Diameter: 6¹/₂ in. (16.5 cm)

Accession number 84.DE.105

PROVENANCE

Stora, Paris; Whitney Warren, New York (sold, Parke-Bernet, New York, October 7, 1943, lot 448); (sold, Sotheby's, London, November 22, 1983, lot 197); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 166, p. 242, illus.; Hess, *Maiolica*, no. 25, pp. 82–84.

PROVENANCE

Ralph Bernal, London (sold, Christie's, London, March 5, 1855, lot 1767); (sold, Christie's, London, April 12, 1976, lot 179, pl. 13); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Morley-Fletcher and McIlroy, *European Pottery*, p. 65, fig. 8; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 175, p. 243, illus.; Hess, *Maiolica*, no. 30, pp. 97–100.356. **Armorial Plate with *The Flaying of Marsyas***

Urbino, mid-1520s

By Nicola (di Gabriele Sbraghe) da Urbino

Tin-glazed earthenware

Height: 2¹/₄ in. (5.7 cm); Diameter:1 ft. 4¹/₆ in. (41.4 cm)

Accession number 84.DE.117



356



357

357. **Lustered Armorial Plate**

Gubbio, 1524

Produced in the workshop of Maestro Giorgio Andreoli

Tin-glazed earthenware

Signed and dated *M^o G^o 1524* on the reverse.Height: 2⁷/₈ in. (7.3 cm);Diameter: 1 ft. 3¹/₆ in. (39.9 cm)

Accession number 84.DE.111

PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 41; [Cyril Humphris, London]; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 173, p. 243, illus.; Hess, *Maiolica*, no. 23, pp. 72-74.

358. **Plate with *Hero and Leander (tagliere)***

Faenza, circa 1525

Tin-glazed earthenware

Marked with a swan on the reverse.

Height: 1½ in. (3.8 cm); Diameter:

1 ft. 5⅝ in. (44 cm)

Accession number 84.DE.II3

PROVENANCE

Henri Gautier, Paris (sold, Hôtel Drouot, Paris, May 4, 1929, lot 28); George Duracher, London (sold, Christie's, London, April 7, 1938, lot 26); Henry S. Reitlinger, London; Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 25); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Joseph Chompret, *Répertoire de la majolique italienne*, vol. 2 (Paris, 1949), fig. 458; *Christie's Review of the Season 1975* (London and New York, 1976), p. 397; Morley-Fletcher and McIlroy, *European Pottery*, p. 36, fig. 5; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 165, p. 241, illus.; Hess, *Maiolica*, no. 26, pp. 85-87.



358



359

359. **Plate with *The Abduction of Helen***

Urbino, 1534

By Francesco Xanto Avelli

Tin-glazed earthenware

Dated and inscribed on the reverse,

.M.D.XXXIIII / Quest'è l' pastor che mal mirò l' bel/volto / D'Helena Greca, e, quel famoso rapto / pel qual fu' l' mondo sotto sopra volto. / and signed .Fra[ncesco]:Xa[n]to. A[velli]. / da Rovigo, i[n] / Urbino.

Height: 2½ in. (6.3 cm);

Diameter: 1 ft. 6⅞ in. (46.1 cm)

Accession number 84.DE.II8

PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 44; [Rainer Zietz, Ltd., London].

EXHIBITIONS

P. and D. Colnaghi and Co., London, *Objects for a "Wunderkammer,"* 1981, no. 65, pp. 124-125.

BIBLIOGRAPHY

Christie's Review of the Season 1975 (London and New York, 1976), p. 397; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 176, p. 243, illus.; Hess, *Maiolica*, no. 31, pp. 101-103; *Handbook* 1986, p. 184, illus.



360

360. Dish with Three Saints (*coppa*)

Faenza, circa 1535

By Baldassare Manara

Tin-glazed earthenware

Obverse painted with a shield containing a holy cross flanked by *M* and *C* below annulets; inscribed on the scroll *PETRE DILIGIS ME* and signed on the reverse, *Baldasara Manara fa[e]n[tino]* or *Baldasara Manara fa[e]n[za]*.

Height: 1½ in. (3.8 cm);

Diameter: 8⅞ in. (21.5 cm)

Accession number 84.DE.107

PROVENANCE

Stora, Paris; Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 20); Paul Damiron (sold, Sotheby's, London, November 22, 1983, lot 209); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Charles Damiron, *Majoliques italiennes* (privately printed, 1944), no. 79; Joseph Chompert, *Répertoire de la majolique italienne*, vol. 1 (Paris, 1949), p. 77; illus. p. 2, fig. 500; *Art at Auction: The Year at Sotheby's* (London, 1983–1984), p. 290; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 167, p. 242, illus.; Hess, *Maiolica*, no. 19, pp. 61–63.



361

361. Molded Dish with an Allegory of Love (*crespina*)

Faenza, circa 1535

Tin-glazed earthenware

Height: 2⅞ in. (7.3 cm);

Diameter: 11 in. (28 cm)

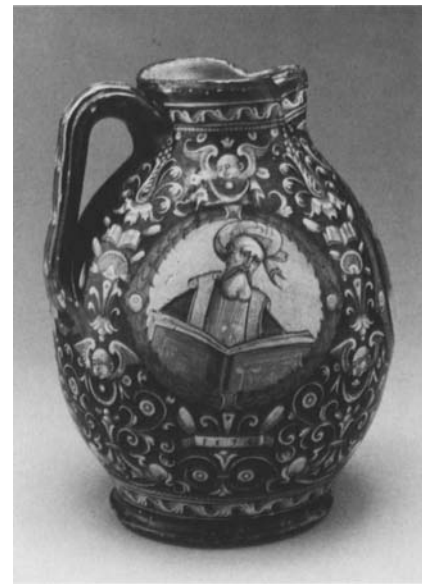
Accession number 84.DE.114

PROVENANCE

Prince Thibaut d'Orléans, Paris (sold, Sotheby's, London, February 5, 1974, lot 30); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 168, p. 242, illus.; Hess, *Maiolica*, no. 27, pp. 88–90.



362

362. Jug with *Berettino* Ground (*boccale*)

Faenza, 1536

Tin-glazed earthenware

Dated 1536 on each of four tablets under the medallions and marked *Elixeo* beside a bearded and turbaned old man.

Height: 1 ft. 13/16 in. (32.5 cm); Diameter (at lip): 5¼ in. (13.3 cm); Maximum Width: 10¼ in. (26 cm)

Accession number 84.DE.115

PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27–29, 1878, lot 230); J. Pierpont Morgan, New York; George R. Hann, Sewickley Heights, Pennsylvania (sold, Christie's, on the Hann premises, Treetops, Sewickley Heights, May 19, 1980, lot 91); [Rainer Zietz, Ltd., London].

EXHIBITIONS

The Metropolitan Museum of Art, New York, 1913–1916.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 169, p. 242, illus.; Hess, *Maiolica*, no. 28, pp. 91–93.



363

363. *A Candelieri Plate*

Venice, circa 1540–1560
Tin-glazed earthenware
Marked on the obverse .S.P.Q.R.
Height: 2¼ in. (5.7 cm);
Diameter: 1 ft. 6¾ in. (47.7 cm)
Accession number 84.DE.120

PROVENANCE

Royal collection (see Marryat, below); Robert Strauss, London (sold, Christie's, London, June 21, 1976, lot 52); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Joseph Marryat, *A History of Pottery and Porcelain* (London, 1857), p. 34, fig. 18; *Christie's Review of the Season 1975* (London and New York, 1976), p. 400; Morley-Fletcher and McLroy, *European Pottery*, p. 86, fig. 1; "Acquisitions/ 1984," *GettyMusJ* 13 (1985), no. 178, p. 244, illus.; Hess, *Maiolica*, no. 33, pp. 108–111.

364. *Pilgrim Flask and Cover with Marine Scenes (fiasca da pellegrino)*

Urbino, circa 1560–1570
Produced in the workshop of Orazio Fontana
Tin-glazed earthenware
Height: 1 ft. 5⅞ in. (44.1 cm); Maximum
Width: 11¼ in. (28.6 cm)
Accession number 84.DE.119.a-.b.

PROVENANCE

Thomas F. Flannery, Jr., Winnetka, Illinois (sold, Sotheby's, London, November 22, 1983, lot 160); [Edward Lubin, New York]; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 177, pp. 243–244, illus.; Hess, *Maiolica*, no. 32, pp. 104–107.



364



365. **Basin with *Deucalion and Pyrrha*
(*bacile trilobato*)**

Urbino, circa 1565–1571

By Orazio Fontana or produced in his workshop

Tin-glazed earthenware

Height: 2½ in. (6.3 cm);

Diameter: 1 ft. 6¼ in. (46.3 cm)

Accession number 86.DE.539

PROVENANCE

Baron Adolphe de Rothschild, Paris, between 1870 and 1890; Baron Maurice de Rothschild, Paris, until 1916; [Duveen Brothers, New York]; private collection, Stuttgart; (sold, Reimann and Monatsberger, Stuttgart, January 1986); [Alain Moatti, Paris].

BIBLIOGRAPHY

Antiquitäten-Zeitung 25 (1985), p. 611;
“Acquisitions/1986,” *GettyMusJ* 15 (1987),
no. 114, p. 216, illus.; Hess, *Maiolica*, no. 34,
pp. 112–115, illus.; *Handbook* 1991, p. 206,
illus.

366. **Pilgrim Flask (*fiasca da pellegrino*)**

Florence, the Medici porcelain factory, circa
1575–1587

Soft-paste porcelain

Marked on the underside with the dome of
Santa Maria del Fiore accompanied by *F*; a
mark resembling 3 scratched under the glaze
and painted with blue glaze; on rim, three
hatch marks inscribed before glaze firing.



Height: 10⅜ in. (26.4 cm); Diameter (at
lip): 1⅞ in. (4 cm); Maximum Width:
7⅞ in. (20 cm)

Accession number 86.DE.630

PROVENANCE

William Spence, Florence, until 1857; pur-
chased by Alessandro Foresi, 1857; Giovanni
Freppa, Florence; Eugène Piot, Paris (sold,
Hôtel des Commissaires-Priseurs, Paris,
March 19, 1860, lot 82, to Baron Alphonse
de Rothschild, Paris); Baron Edouard de
Rothschild, Paris; Baron Guy and Baroness
Marie-Hélène de Rothschild, Paris.

EXHIBITIONS

Paris, *Exposition rétrospective du Trocadéro*,
1878.

BIBLIOGRAPHY

Albert Jacquemart, “La porcelaine des
Médicis,” *Gazette des beaux-arts* 3 (Decem-
ber 1859), p. 276; Albert Jacquemart and
Edmond Le Blant, *Histoire artistique:
Industrielle et commerciale de la porcelaine*
(Paris, 1862), p. 644, no. 5; Alessandro Foresi,
Sulle porcellane medicce (Florence, 1869),
pp. 15ff., 29, reprint from *Piovani Arlotto*
(July 1859); Alfred Darcel, “Les faïences
français et les porcelaines au Trocadéro,”
Gazette des beaux-arts 18 (November 1878),
p. 762; Baron Jean Charles Davillier, *Les
Origines de la porcelaine en Europe* (Paris,
1882), no. 29, pp. 39–41, 114–115; Charles de
Grollier, *Manuel de l’amateur de porcelaine*
(Paris, 1914), no. 2309; Seymour de Ricci,
“La porcelaine des Medicis,” *Faenza, Museo
Internazionale delle Ceramiche: L’opera d’un
decennio, 1908–1918* (Faenza, 1918), p. 29.



Jar .1

367



Jar .2

367

no. 22; Giuseppe Liverani, *Catalogo delle porcellane dei Medici* (Faenza, 1936), no. 28, p. 31; Arthur Lane, *Italian Porcelain* (London, 1954), p. 5, pl. 3c; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 115, pp. 216-217, illus.; Clare le Corbellier, "A Medici Porcelain Pilgrim Flask," *GettyMusJ* 16 (1988), pp. 119-126, illus.; Hess, *Maiolica*, no. 36, pp. 120-123, illus.; *Handbook* 1991, p. 205, illus.

367. Pair of Drug Jars

Northern Italian, circa 1580-1590
Painted and gilt terracotta
Height: 1 ft. 11 $\frac{3}{8}$ in. (60 cm)
Accession number 90.SC.42.1-2

PROVENANCE

Private collection, London; [Siran Holding Company, Geneva].

BIBLIOGRAPHY

"Acquisitions/1990," *GettyMusJ* 19 (1991), no. 57, p. 164, illus.

68. **Tabletop**

Naples, circa 1760

By Francesco Saverio II Maria Grue

Tin-glazed earthenware

Inscribed on the obverse, in two cartouches,

*FLAVA CERES TENUS SPICIS REDEMITA
CAPILLOS* and *FORTUNAE SUAE*

QUISQUE FABER; signed on the horse's
haunch in scene of Europeans hunting a
deer, *SG*; and signed on the horse's haunch
in scene of Moors hunting ostriches, *FSG*.

Height: 1¼ in. (3.2 cm)

Diameter: 1 ft. 11½ in. (59.7 cm)

Accession number 86.DE.533

PROVENANCE

Earl of Warwick, Warwickshire; (sold,
Sotheby's, London, March 4, 1986, lot 24);
[Winifred Williams, Ltd., London].

BIBLIOGRAPHY

Jacqueline Guillaumin, "Majoliques tardives:
à prospecter," *Connaissance des arts* 419
(1987), p. 12, fig. 4; "Acquisitions/1986,
GettyMusJ 15 (1987), no. 116, p. 217, illus.;
Guido Donatone, "Pasquale Criscuolo e
la Maiolica Napoletana dell'Età Rococò,"
*Centro Studi per la Storia della Ceramica
Meridionale: Quaderno* (1988), fig. 1; Hess,
Maiolica, no. 35, pp. 116-119.



Vase .1

369



Vase .2

369

369. **Pair of Vases**

Venice, 1769

Produced in the factory of Geminiano Cozzi
Hybrid soft-paste porcelain

One jar inscribed and dated *Primo Esperimento in Grande fatto li 15 Maggio 1769 Nella Privilegiata fabbrica di Geminiano Cozzi in Canalregio* (First large experiment [in porcelain] executed May 15, 1769, in the privileged factory of Geminiano Cozzi in Cannaregio). This jar also bears the Cozzi factory mark—an anchor—on one side.

Neptune Vase: Height: 11 $\frac{5}{16}$ in. (30 cm);Diameter: 10 $\frac{1}{2}$ in. (26.7 cm);Signed Vase: Height: 11 $\frac{1}{4}$ in. (29.8 cm);Diameter: 10 $\frac{3}{4}$ in. (27.3 cm)

Accession number 88.DE.9.1-2

PROVENANCE

Sig. Centanini, Venice, by 1889; Edmund de Unger, Surrey.

BIBLIOGRAPHY

Raffaele Ercolei, *Arte ceramica e vetraria* (Museo Artistico-Industriale, Rome, 1889), p. 151; Alessandra Mortola Molfino, *L'Arte della porcellana in Italia* (Milan, 1976),

p. 27; Francesco Stazzi, *Le porcellane veneziane di Geminiano e Vincenzo Cozzi* (Venice, 1982), p. 53; "Acquisitions/1988," *GettyMusJ* 17 (1989), no. 85, p. 146, illus.; *Sotheby's Concise Encyclopedia of Porcelain*, David Battie, ed. (London, 1990), pp. 9-10; Catherine Hess, "Primo Esperimento in Grande: A Pair of Vases from the Factory of Geminiano Cozzi," *GettyMusJ* 18 (1990), pp. 141-156, illus.; *Handbook* 1991, p. 217, illus.



370

Glass

370. Goblet

Venice, late fifteenth or early sixteenth century

Free- and mold-blown soda glass with gilding and enamel decoration

Height: 7¼ in. (18.14 cm)

Accession number 84.DK.533

PROVENANCE

Spitzer, Paris (sold, "Objets d'art et de haute curiosité," Paris, April 17–June 16, 1893, vol. 2, lot 1977); John Edward Taylor, London (sold, Christie's, London, July 4, 1912, lot 346); Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 7, p. 32.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 181, p. 244, illus.

371. Goblet

Venice, circa 1500

Free-blown soda glass with gilding and enamel decoration

Etched in the gilding around the lip,

VIRTUS LAUDATA CRESCIT.

Height: 7 in. (17.8 cm)

Accession number 84.DK.534

PROVENANCE

Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 17, p. 39.

BIBLIOGRAPHY

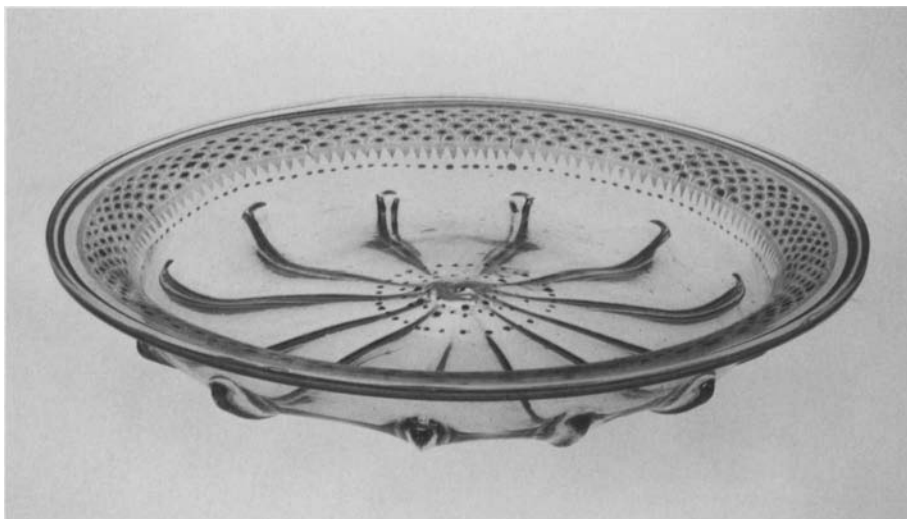
"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 182, p. 244, illus.; *Journal of Glass Studies*, no. 12, p. 101.



371



372



373

372. Goblet

Venice, sixteenth century
Free-blown soda glass with enamel
decoration
Height: 5½ in. (14 cm)
Accession number 84.DK.540

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 192, p. 246, illus.

373. Plate

Venice, early sixteenth century
Free-blown and molded soda glass with
gilding and enamel decoration
Height: 1¼ in. (4.5 cm); Diameter: 1 ft.
(30.5 cm)
Accession number 84.DK.536

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 189, p. 245, illus.

374. Calcedonio Footed Bowl (coppa)

Venice, circa 1500
Free-blown chalcedony glass
Height: 4¾ in. (12.5 cm)
Accession number 84.DK.660

PROVENANCE

Fritz Biemann, Zurich (sold, Sotheby's,
London, June 16, 1984, lot 48); [David, Inc.,
Vaduz].

EXHIBITIONS

Düsseldorf, Städtische Kunsthalle, *Meister-
werke der Glaskunst aus internationalem
Privatbesitz*, 1968, no. 59; Cologne, Kunst-
gewerbemuseum, Berlin, Kunstgewerbe-
museum, and Zurich, Museum Bellerive,
*Sammlung Biemann Ausstellung 500 Jahre
Glaskunst*, 1978–1979, no. 43; Lucerne,
Kunsthalle, *3000 Jahre Glaskunst von der
Antike bis zum Jugendstil*, 1981, no. 661;
Venice, Palazzo Ducale, Museo Correr,
Mille Anni di Arte del Vetro a Venezia, 1982,
no. 93.



374



375

BIBLIOGRAPHY

J.-C. Gateau, *Die Glaskunst* (Geneva, 1974), pp. 65, 125; Brigitte Klesse and Axel von Saldern, *500 Jahre Glaskunst: Sammlung Biemann* (Zurich, 1978), no. 43, pp. 106–107; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 184, p. 245, illus.; *Handbook* 1986, p. 183, illus.; *Handbook* 1991, p. 204, illus.

375. **Footed Bowl (*coppa*)**

Venice, circa 1500

Free- and mold-blown glass with gilding and enamel decoration

Height: 7 in. (17.8 cm); Diameter (at mouth): 9½ in. (24.1 cm)

Accession number 84.DK.535

PROVENANCE

Prince of Liechtenstein, Vaduz; Ruth and Leopold Blumka, New York.



376

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 42, p. 57.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 189, p. 245, illus.

376. **Footed Bowl with Papal Arms (*coppa*)**

Venice, circa 1513–1534

Free-blown soda glass with gilding and enamel decoration

Arms on the interior, in enamel, or six *balls gules* surmounted by a papal miter.

Height: 6½ in. (16.5 cm); Diameter (at mouth): 11¼ in. (29.9 cm)

Accession number 84.DK.655

PROVENANCE

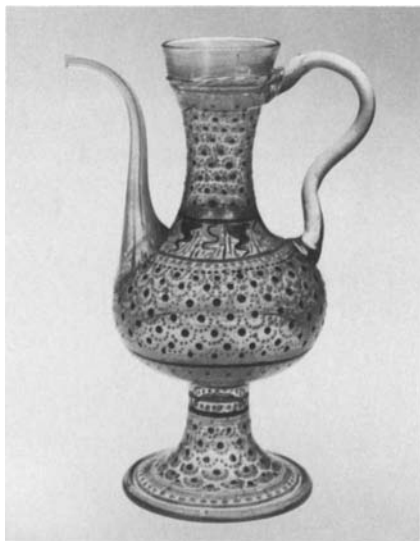
Emile Gavet, Paris (sold, Galerie Georges Petit, Paris, May 31–June 9, 1897, lot 610); (sold, Sotheby's, London, February 23, 1976, lot 175); [David, Inc., Vaduz].

EXHIBITIONS

Venice, Palazzo Ducale, Museo Correr, *Mille Anni di Arte del Vetro a Venezia*, 1982, no. 122.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 187, p. 245, illus.



377

377. Ewer

Venice, late fifteenth or early sixteenth century
Free-blown soda glass with gilding and enamel decoration
Height: 11 in. (27.9 cm)
Accession number 84.DK.512

PROVENANCE

Emile Gavet, Paris (sold, Galerie Georges Petit, Paris, May 31–June 9, 1897, lot 592); John Edward Taylor, London (sold, Christie's, London, July 4, 1912, lot 340); George Eumorfopoulos, London (sold, Sotheby's, London, May 28–31, 1940, lot 223); Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 23, p. 45.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 179, p. 244, illus.; *Journal of Glass Studies*, no. 10, p. 101; *Handbook* 1991, p. 202, illus.

378. Pilgrim Flask

Venice, late fifteenth or early sixteenth century
Free-blown soda glass with gilding and enamel decoration
Height: 1 ft. 3 in. (38.1 cm)
Accession number 84.DK.538

PROVENANCE

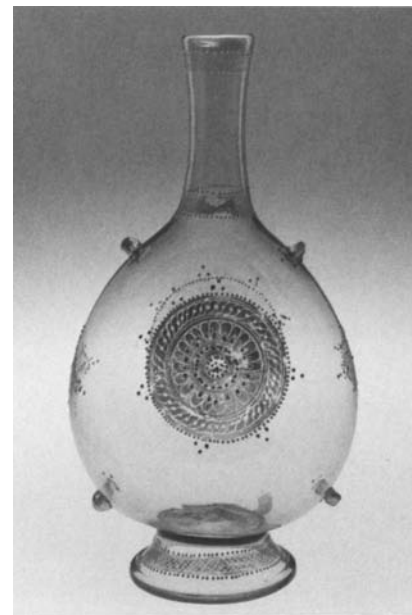
Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 39, p. 55; New York, The Metropolitan Museum of Art, The Cloisters, *The Secular Spirit: Life and Art at the End of the Middle Ages*, 1975, no. 45, p. 47.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 180, p. 245, illus.



378

379. Footed Bowl (coppa)

Venice, early sixteenth century
Free- and mold-blown soda glass with gilding and enamel decoration
Height: 9½ in. (21.4 cm); Diameter (at mouth): 8¼ in. (21.5 cm)
Accession number 84.DK.511



379

PROVENANCE

Prince of Liechtenstein, Vaduz; Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 29, p. 49.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 188, p. 245, illus.; *Journal of Glass Studies*, no. 11, p. 101.



380

380. **Pilgrim Flask**

Venice, first quarter of the sixteenth century
Free-blown soda glass with gilding and enamel decoration
Height: 1 ft. $\frac{1}{6}$ in. (31.3 cm)
Accession number 88.DK.539

PROVENANCE

Hollingworth Magniac, Colworth (sold, Christie's, London, July 2-4, 1892, lot 868); Durlacher, London; Edward Steinkopff, London (sold, Christie's, London, May 22-23, 1935, lot 72); (?) Riddell, London; (?) Alexander von Frey, Paris; private collection, Paris; (sold, Palais Galliera, Paris, November 29-December 3, 1965, lot 157); Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Sir John Charles Robinson, *Notice of the Principal Works of Art in the Collection of Hollingworth Magniac, Esq.* (London, 1861), no. 152, p. 82; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 185, p. 245, illus.; *Journal of Glass Studies*, no. 13, pp. 102-103.

381. **Double-handled Filigrana Vase**

Venice, mid-sixteenth century
Free-blown soda glass or *crystallo*, *vetro a retorti*, and *vetro a fili* with applied canes of *vetro a retorti*
Height: 8 $\frac{7}{8}$ in. (22.5 cm)
Accession number 84.DK.654

PROVENANCE

[David, Inc., Vaduz].



381

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 191, p. 246, illus.

382. **Ice-glass Situla (secchiello)**

Venice, 1550-1600
Free-blown soda glass with applied decoration
Height: 4 $\frac{3}{8}$ in. (11.2 cm)
Accession number 84.DK.657

PROVENANCE

[Rainer Zietz, Ltd., London]; [David, Inc., Vaduz].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 198, p. 247, illus.



382



383

383. **Goblet**

(?) Murano, circa 1575-1600

Free-blown soda glass or *cristallo* with diamond-point etching

Etched around the lip *SIG. DOTTORE D. LESSIO.*

Height: 6 in. (15.2 cm)

Accession number 84.DK.541

PROVENANCE

E. and A. Silberman, Vienna; Oscar Bondy, Vienna; Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 92, p. 90.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 194, p. 246, illus.; *Journal of Glass Studies*, no. 31, p. 107.

384. **Standing Covered Filigrana Cup**

Glass: Venice, mid-sixteenth century

Mounts: German (Augsburg), circa 1580-1600

Free- and mold-blown soda glass or *cristallo* and *lattimo*, *vetro a retorti*; silver-gilt mounts
Stamped on the edge of the lip mount, a pinecone for the city of Augsburg and a tree on a mount, an unknown maker's mark.

Height: 8⁷/₁₆ in. (21.5 cm)

Accession number 84.DK.514



384

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 190, p. 246, illus.; *Journal of Glass Studies*, no. 15, pp. 102-103.



385

385. **Covered *Filigrana Pokal***

Glass: Venice, third quarter of the sixteenth century

Mounts: German, circa 1585–1600

Free- and mold-blown soda glass or *crystallo* and *lattimo*, *vetro a reticello* with silver-gilt mounts

Engraved on the lip mount, –*SEI WILLKUMEN MEIN HAUS - SEZ AN UND TRINK AUS - TRAG FRID NIT HINAUS* –. Stamped on the brim of the cover, a pinecone for the city of Augsburg and the monogram *MB*, the maker's mark of Mathaeus Waldbaum (active in Augsburg 1582–1630/32).

Height: 1 ft. $\frac{1}{4}$ in. (31.3 cm)

Accession number 84.DK.513

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 193, p. 246, illus.; *Handbook* 1991, p. 208, illus.

386. **Umbo *Filigrana* Vase**

Venice, late sixteenth century

Free- and mold-blown soda glass or *crystallo* and *lattimo*, *vetro a retorti*

Height: 8 $\frac{1}{2}$ in. (21.6 cm)

Accession number 84.DK.656

PROVENANCE

John Malcolm, Poltalloch (1805–1893);

Col. George Malcolm, Poltalloch (sold, Christie's, London, February 8, 1977, lot 241); [David, Inc., Vaduz].

EXHIBITIONS

Venice, Palazzo Ducale, Museo Correr, *Mille Anni di Arte del Vetro a Venezia*, 1982, p. 31; no. 163, p. 124.

BIBLIOGRAPHY

Johanna Lessmann, "Meisterwerke der Glaskunst aus Renaissance und Barock," *Weltkunst* 47, no. 8 (April 15, 1977), p. 791; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 194, p. 246, illus.



386

387. *Filigrana Kuttrolf*

(?) Venice, late sixteenth or early seventeenth century
 Free- and mold-blown soda glass or *cristallo* and *lattimo*, *vetro a retorti*
 Height: 9½ in. (24 cm)
 Accession number 84.DK.661

PROVENANCE

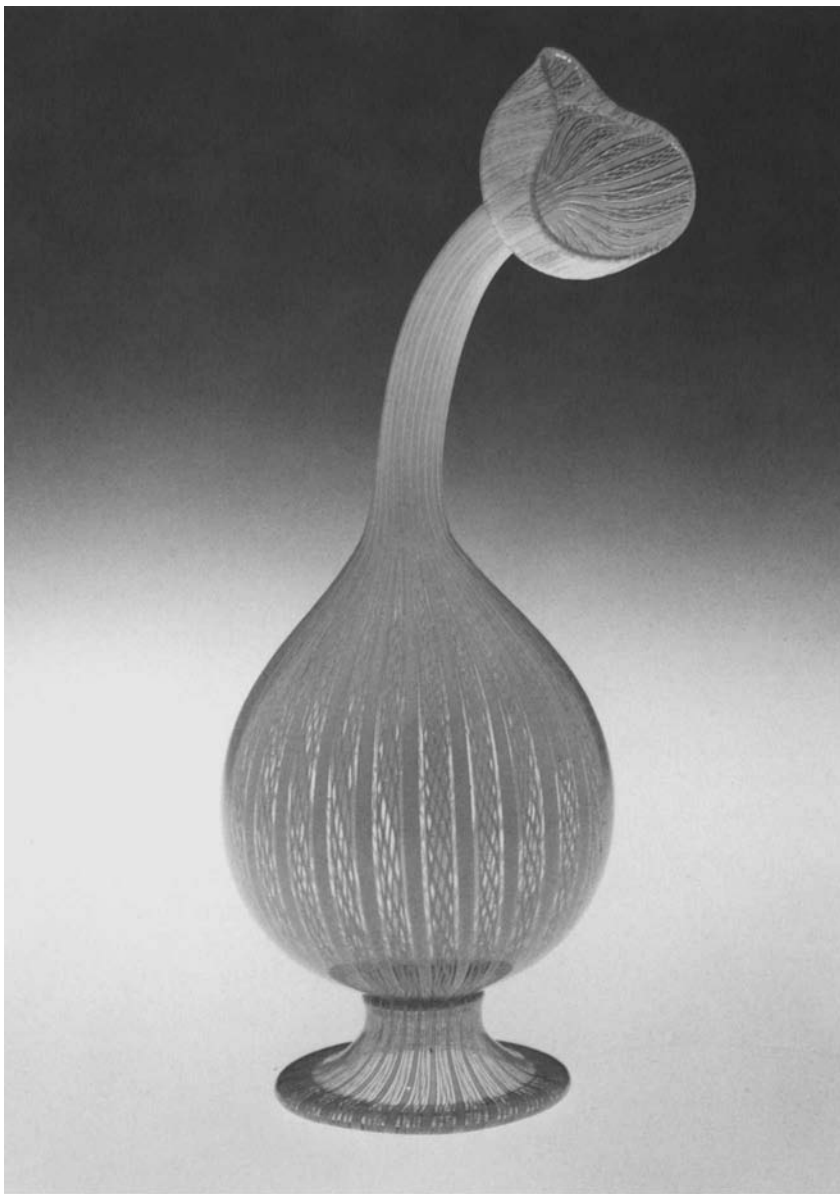
Fritz Biemann, Zurich; (sold, Sotheby's, London, June 16, 1984, lot 48); [Rainer Zietz, Ltd., London]; David, Inc., Vaduz.

EXHIBITIONS

Düsseldorf, Städtische Kunsthalle, *Meisterwerke der Glaskunst aus internationalem Privatbesitz*, 1968, no. 65, p. 29; Cologne, Kunstgewerbemuseum, Berlin, Kunstgewerbemuseum, and Zurich, Museum Bellerive, *Sammlung Biemann Ausstellung 500 Jahre Glaskunst*, 1978–1979, no. 55, p. 113; Lucerne, Kunsthalle, *3000 Jahre Glaskunst von der Antike bis zum Jugendstil*, 1981, no. 668, p. 159.

BIBLIOGRAPHY

Fritz Biemann, "Der Kuttrolf: Sonderling unter den Glasgefäßen," *Keramik-Freunde der Schweiz, Mitteilungsblatt* 76 (April 1968), p. 13, pl. 10; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 196, p. 247, illus.; *Journal of Glass Studies*, no. 16, pp. 102–103.





388

388. **Filigrana Stemmed Bowl**

Venice or the Netherlands ([?] Antwerp),
circa 1600

Free- and mold-blown soda glass or *cristallo*
and *lattimo*, *vetro a retorti*, and *vetro a fili*

Height: 3¹/₁₆ in. (10 cm)

Accession number 84.DK.652

PROVENANCE

Sold, Sotheby's, London, February 23, 1976,
lot 175; [David, Inc., Vaduz].

BIBLIOGRAPHY

Ada Polak, "Venetian Renaissance Glass:
The Problems of Dating *vetro a filigrana*,"
Connoisseur 192, no. 774 (August 1976),
p. 3; "Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 197, p. 247, illus.



389

389. **Horn**

Italian or Netherlandish, late seventeenth
or early eighteenth century

Free-blown glass with *lattimo* and applied
decoration

Height: 1 ft. 7¹/₄ in. (40.9 cm)

Accession number 84.DK.565

PROVENANCE

[?] Rainer Zietz, Ltd., London; Ruth and
Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 228, p. 252, illus.



One of a pair

390

Hardstones

390. Pair of Vases

Early seventeenth century
 Golden alabaster (*alabastro dorato*) with
paragone marble bases
 Height (with lid): 1 ft. 2 in. (35.5 cm);
 Height (without lid): 9½ in. (24 cm);
 Width: 1 ft. 4¾ in. (42.7 cm)
 Accession number 92.DJ.68.1-2

PROVENANCE

Sold, Sotheby's, Monte Carlo, March 3,
 1990, lot 70; [Didier Aaron, Paris]; [Same
 Art, Ltd., Zurich].

BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993),
 in press, illus.

Mosaics

391. *Portrait of Pope Clement VIII* (Ippolito Aldobrandini)

Florence, 1600-1601

Designed by Jacopo Ligozzi; produced in
 the Galleria de' Lavori in *pietre dure* by
 Romolo di Francesco Ferrucci, called
 del Tadda

Marble, lapis lazuli, mother-of-pearl, lime-
 stone, and calcite (some overpainted paper
 or fabric cartouches) on a silicate black
 stone in original gilt-bronze frame
 Height (with frame): 3 ft. 3¹³/₁₆ in. (101.7 cm);
 Width (with frame): 2 ft. 5⁵/₈ in. (75.2 cm);
 Height (without frame): 3 ft. 2³/₁₆ in. (97 cm);
 Width (without frame): 2 ft. 2³/₄ in. (68 cm)
 Accession number 92.SE.67



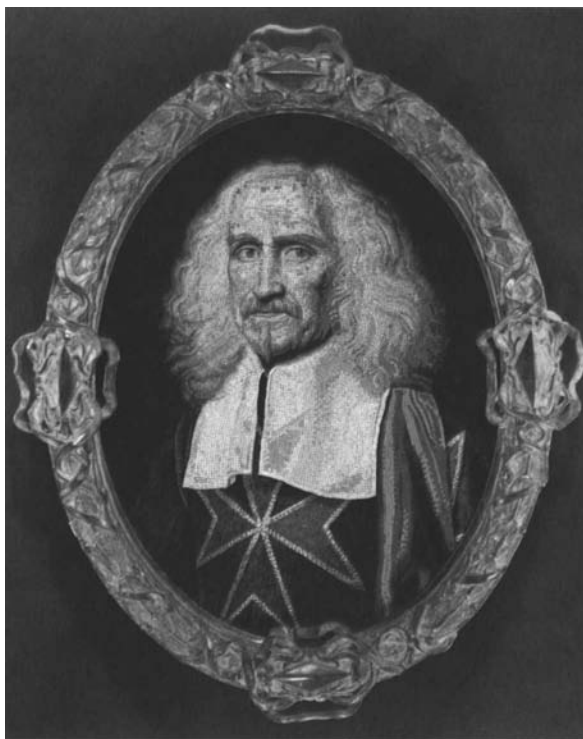
391

PROVENANCE

Given by Grand Duke Ferdinando I de' Medici to Giovanni Bardi in 1601; Corsini, Rome, from at least 1853 through 1891; [Same Art, Ltd., Zurich, 1991].

BIBLIOGRAPHY

Antonio Zobi, *Notizie storiche sull'origine e progressi dei lavori di commesso in pietre dure nell'I. e R. stabilimento di Firenze* (Florence, 1853), pp. 184–186; *Guida delle RR. Cappelle Medicee e R. Opificio delle Pietre Dure in Firenze*, Edoardo Marchionni, ed. (Florence, 1891), pp. 99–100; Ludwig von Pastor, *The History of the Popes* (London, 1952), vol. 23, p. 32; Anna Maria Giusti et al., *Il Museo dell'Opificio delle Pietre Dure* (Florence, 1978), p. 282; Anna Maria Giusti, *Palazzo Vecchio: Committenze e collezionismo medicei* (Florence, 1980), p. 239; "Acquisitions/1992," *GettyMusJ* 21 (1993), in press, illus.



392

392. *Portrait of Camillo Rospigliosi*

Circa 1630–1640

Attributed to Giovanni Battista Calandra
Mosaic in gilt-wood frame

Inscribed on a paper label attached to the gilt frame, *Questo ritratto in mosaico del Balì Camillo Rospigliosi fratello del Papa Clem. IX e di proprietà di mio nipote [Don?] Giov. Battista Rospigliosi.*

Height (without frame): 2 ft. $\frac{3}{8}$ in. (62 cm);

Width (without frame): 1 ft. $\frac{7}{16}$ in.

(48.5 cm)

Accession number 87.SE.132

PROVENANCE

According to its paper label, this work belonged to the nephew of Giovanni Battista Rospigliosi (1646–1722); private collection, Zurich; [Danae Art International, S.A., Panama].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16, 1988, no. 88, p. 185, illus.



GERMAN
DECORATIVE ARTS

*

Furniture

CABINETS, CASKETS, AND COMMODES

393. **Display Cabinet (*Kabinettschrank*)**

Augsburg, circa 1620–1630

Ebony, pearwood, oak, boxwood, walnut,
chestnut, marble, ivory, semiprecious
stones, tortoiseshell, snakeskin, enamel,
and miniature painting

Height: 2 ft. 4 $\frac{3}{4}$ in. (73 cm); Width:
1 ft. 10 $\frac{3}{16}$ in. (58 cm); Depth: 1 ft. 11 $\frac{1}{4}$ in.
(59 cm)

Accession number 89.DA.28

PROVENANCE

Private collection, Sweden; [J. Kugel, Paris,
since the mid-1970s].

EXHIBITIONS

Paris, *XIV^e Biennale des Antiquaires*,
September 22–October 9, 1988.

BIBLIOGRAPHY

Dieter Alfter, *Die Geschichte des Augsburger
Kabinettschranks* (Augsburg, 1986), no. 23,
pp. 69–70, pls. 56–58; “Acquisitions/1989,”
GettyMusJ 18 (1990), no. 58, pp. 196–197,
illus.; *Handbook* 1991, p. 213, illus.





394

394. **Casket**

Southern German, circa 1680–1690
Wood veneered with brass, mother-of-pearl,
pewter, copper, stained and painted horn,
and rosewood; gilt-bronze mounts
One foot stamped with the crowned *C* for
1745–1749.

Height: 5 1/8 in. (12.9 cm); Width: 1 1/8 in.
(32.1 cm); Depth: 10 1/8 in. (26.5 cm)
Accession number 88.DA.III

PROVENANCE

William, 12th Duke of Hamilton, Hamilton
Palace, Lanarkshire, Scotland (sold, Christie's,

London, June 19, 1882, lot 2185, to William
King for £242, 10s); Christopher Becket-
Denison, Esq. (sold, Christie's, London,
June 6, 1885, lot 685); Arturo Lopez-
Willshaw, by 1958 (sold, Sotheby's, Monaco,
June 24, 1976, lot 21); purchased at that sale
by The British Rail Pension Fund.

EXHIBITIONS

Malibu, The J. Paul Getty Museum, on
loan, 1982–1988.

BIBLIOGRAPHY

Stéphane Faniel et al., *Le XVIII^e siècle
français* (Collection Connaissance des arts,
Paris, 1958), p. 206; "Acquisitions/1988,"
GettyMusJ 17 (1989), no. 81, p. 145, illus.



395

395. **Commode**

Circa 1735–1740
Gessoed, painted, and gilded pine;
marble top
Height: 2 ft. 9 in. (83.8 cm); Width:
4 ft. 6 1/2 in. (138.5 cm); Depth: 1 ft. 9 1/2 in.
(54.5 cm)

Accession number 87.DA.47

PROVENANCE

Michael Taylor, San Francisco (sold, Butter-
field's, San Francisco, April 7, 1987, lot 340).

BIBLIOGRAPHY

"Acquisitions/1987" *GettyMusJ* 16 (1988),
no. 75, p. 179, illus.



One of a pair

396

396. **Pair of Commodes**

Munich, circa 1745

Carving attributed to Joachim Dietrich; side panels after engraved designs by François de Cuvilliés

Gessoed, painted, and gilded pine; gilt-bronze mounts; *jaune rosé de Brignolles* marble tops

Height: 2 ft. 8¾ in. (83.2 cm); Width: 4 ft. 1¼ in. (126.4 cm); Depth: 2 ft. ¾ in. (61.9 cm)

Accession number 72.DA.63.1-2

PROVENANCE

(?) Anonymous sale, Christie's, London,

March 1, 1882, lot 165, for 210 guineas; [Jacques Helft, New York]; Georges Lurcy (1891-1953), New York (sold, Parke-Bernet, New York, November 9, 1957, lot 383); [Frank Partridge, Ltd., London]; Maharanee of Baroda, Paris; [Frank Partridge, Ltd., London]; purchased by J. Paul Getty.

BIBLIOGRAPHY

Thomas E. Norton, *One Hundred Years of Collecting in America: The Story of Sotheby, Parke, Bernet* (New York, 1984), p. 166, illus. (one); *Handbook* 1986, p. 156, illus. (one); *Handbook* 1991, p. 171, illus. (one).

DESKS AND SECRETAIRES

397. **Rolltop Desk**

Neuwied, circa 1785

Attributed to David Roentgen; gilt-bronze plaque attributed to Pierre Gouthière; some mounts by François Rémond

Oak veneered with mahogany and burr amboyna; steel fittings; gilt-bronze mounts
 Height: 5 ft. 6¼ in. (168.3 cm); Width: 5 ft. 1¾ in. (155.9 cm); Depth (open): 4 ft. 1⅞ in. (126.7 cm); Depth (closed): 2 ft. 11⅞ in. (89.3 cm)

Accession number 72.DA.47

PROVENANCE

(?) Louis XVI, *cabinet du Roi*, Palais des Tuileries; later moved to the Château de Versailles; removed in 1793 to Russia; (?) Count Iljinski, Castle of Romanova, near St. Petersburg, 1793-1852; [M. Court, rue de la Madeleine, Paris, 1857] (sold, M. le comte de M..., Paris, November 12, 1859, lot 1, to Migeon) [above information: Patrick Leperlier]; [(?) Samson Wertheimer, London] (sold, Christie's, London, March 15, 1892, lot 637, to Jackson); Count János Pálffy, Palais Pálffy, Vienna (sold, Glückselig und Warndorfer, Vienna, March 7, 1921, lot 209, to Castiglione); Baroness Marie de Reitz, Vienna; [French and Co., New York, 1960s]; purchased by J. Paul Getty.

EXHIBITIONS

Washington, D.C., The State Department, on loan, 1960s.



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La Gazette de France (October 30, 1857); Alois C. Riegel, *Der Wiener Congress* (Vienna, 1898), fig. x; Heinrich Kreisel, *Die Kunst des deutschen Möbels* (Munich, 1973), vol. 3, fig. 17; Hans Huth, *Roentgen Furniture: Abraham and David Roentgen: European Cabinetmakers* (London and New York, 1974), illus. 64–68; Josef Maria Greber, *Abraham und David Roentgen: Möbel für Europa* (Starnberg, 1980), vol. 2, figs. 683, 684; Dietrich Fabian, *Die Entwicklung der Roentgen-Schreibmöbel* (Bad Neustadt, 1982), p. 45, figs. 66–67; Wilson, *Selections*, no. 44, pp. 88–89, illus.; Dietrich Fabian, *Roentgenmöbel aus Neuwied: Leben und Werk von Abraham und David Roentgen* (Bad Neustadt, 1986), p. 96, illus. p. 134, figs. 307–310; *Handbook* 1986, p. 176, illus.; Pradère, *Les Ebénistes*, illus. p. 417, fig. 514; Kjellberg, *Dictionnaire*, p. 727; *Handbook* 1991, p. 194, illus.



398

398. *Secrétaire*

Berlin, circa 1798–1799

By Johann Andreas Beo; clock movement by Christian Mollinger

Pine and oak veneered with mahogany, satinwood, bloodwood, ebony, and kingwood; white marble; bronze; enameled metal; gilt-bronze mounts

Clock face painted *Mollinger à Berlin*.
 Height: 8 ft. (243.8 cm); Width: 3 ft. 8 in.
 (111.8 cm); Depth: 2 ft. (60.9 cm)
 Accession number 84.DA.87

PROVENANCE

Purchased by Frederick William III, King of Prussia (1770–1840), for Schloss Potsdam, circa 1802; private collection, Berlin; Ragaller, Berlin; (sold, Weinmüller, Munich, May 2–5, 1956, lot IIII); (sold, Weinmüller [Neumeister], Munich, October 23–24, 1974, lot 861); private collection, Munich; [Juan Portela, New York].

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TABLES

399. *Console Table*

Munich, circa 1730

Design attributed to Joseph Effner; carving attributed to Johann Adam Pichler
 Limewood; Tegernsee marble top
 Height: 2 ft. 9 3/4 in. (86.5 cm); Width:
 5 ft. 1 1/2 in. (156 cm); Depth: 2 ft. 1 1/4 in.
 (64 cm)

Accession number 88.DA.88

PROVENANCE

(?) Karl Albrecht (Charles VII, 1697–1745), Elector of Bavaria, 1726, and Holy Roman Emperor, 1742, in the Kaisersaal at Kloster Ettal; Paris (art market or private collection), 1960s; private collection, Germany (sold, Nouveau Drouot, Paris, December 5, 1980, lot 99); [Bernheimer Fine Arts, Ltd., London, 1988].

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"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 82, p. 145, illus.



399

400. **Console Table**

Circa 1735–1745

Gessoed and gilded limewood; *brèche d'Alep* top

Height: 3 ft. (91.4 cm); Width: 3 ft. 6¼ in. (108.6 cm); Depth: 1 ft. 9 in. (53.3 cm)

Accession number 85.DA.319

PROVENANCE

Private collection, Germany; [Capricorn Art International S.A., Panama].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 206, p. 248, illus.

400



401

401. Reading and Writing Stand

Neuwied, circa 1760–1765

By Abraham Roentgen

Pine, oak, and walnut veneered with palisander, alder, rosewood, ebony, ivory, and mother-of-pearl; gilded metal fittings

The tabletop bears the archepiscopal coat of arms and the monogram *JPC* for Johann Philipp Churfurst.

Height: 2 ft. 6½ in. (76.8 cm); Width: 2 ft. 4¼ in. (71.7 cm); Depth: 1 ft. 7¼ in. (48.8 cm)

Accession number 85.DA.216

PROVENANCE

Johann Philipp von Walderdorff, Prince Archbishop and Elector of Trier; by descent to Count Emanuel von Walderdorff.

BIBLIOGRAPHY

Heinrich Kreisel, *Die Kunst des deutschen Möbels-Spätbarok und Rokoko* (Munich, 1970), vol. 2, pp. 294, 428, fig. 992; Hans Huth, *Roentgen Furniture: Abraham and David Roentgen, European Cabinetmakers* (London and New York, 1974), fig. 110; Josef Maria Greber, *Abraham und David Roentgen: Möbel für Europa* (Starnberg, 1980), vol. 2, pp. 32–33, pls. 57–58; Dietrich Fabian, “Entwicklung der Roentgen: Mehrzwecktische-Funktion, Konstruktion, Oberflächenschmuck, Einrichtung,” *Alte und moderne Kunst 174–175* (1981), pp. 18–26, figs. 14, 14a; Georg Himmelheber, “Abraham Roentgen and the Archbishop of Trier,” *Antiques* 127 (January 1985), pp. 245–259, fig. 12; “Acquisitions/1985,” *GettyMusJ* 14 (1986), no. 207, p. 248, illus.; Dietrich Fabian, *Roentgenmöbel aus Neuwied* (Bad Neustadt, 1986), p. 29, illus. p. 33, figs. 11–14; *Handbook* 1991, p. 185, illus.

Architectural Woodwork**402. Floor**

(?) German, circa 1725

Pine veneered with kingwood, *bois satiné*, sycamore, tulipwood, and olive

Length: 10 ft. 11 in. (332.7 cm); Width: 9 ft. 11 in. (302.2 cm)

Accession number 78.DH.360.1–4



One-quarter of floor

402

PROVENANCE

The Metropolitan Museum of Art, New York, deaccessioned, 1970; [Dalva Brothers, Inc., New York, 1970].

BIBLIOGRAPHY

Wilson, “Acquisitions 1977 to mid 1979,” no. 10, p. 46, illus.



403

Clocks

403. Long-case Clock

Berlin, circa 1755
 Painted, silvered, and lacquered oak; gilt bronze; mirror glass; enameled metal
 Dial inscribed *Rehnisch Berlin*.
 Height: 8 ft. 3½ in. (252 cm); Width:
 2 ft. 5½ in. (76 cm); Depth: 1 ft. 10½ in.
 (57 cm)
 Accession number 86.DB.695

PROVENANCE

Michael König, Munich; [Alexander and Berendt, Ltd., London, 1985].

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),
 no. 113, p. 215, illus.

404. Long-case Musical Clock

Neuwied, 1784–1786
 Case by David Roentgen; the movement by Peter Kinzing; musical movement by Johann Wilhelm Weil (Jean Guillaume Weyl)
 Oak and mahogany veneered with amboyna; bronze; gilt-bronze mounts; enamel dial; glass; blued steel
 The movement is inscribed *Roentgen & Kinzing à Neuwied*. Inside the chest of bellows is the penciled inscription *Jean Guillaume Weyl Fait à Neuwied le 16 May 178 [?] No. 18*.
 Height: 6 ft. 3½ in. (192 cm); Width:
 2 ft. 1½ in. (64 cm); Depth: 1 ft. 9½ in.
 (54.5 cm)
 Accession number 85.DA.116



404

PROVENANCE

Edward Joseph, London (sold, Christie's, London, May 1890, lot 374 to "Payne"); private collection, France; [Aveline et Cie, Paris, 1984].

BIBLIOGRAPHY

Dietrich Fabian, *Kinzing und Roentgen Uhren aus Neuwied* (Bad Neustadt, 1984), no. 51, p. 235; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 208, p. 249, illus.

Metalwork

405. **Carolingian Reliquary**

Upper Rhine, reconstructed at a later date of elements attributed to the eighth century
Gilt copper, silver, cabochon hardstones, and glass pastes

Height: 5 1/8 in. (13 cm)

Accession number 85.SE.53

PROVENANCE

Richard von Kauffmann, Berlin; Erich Lederer, Geneva.

BIBLIOGRAPHY

Otto von Falke, *Die Sammlung Richard von Kauffmann* (Berlin, 1917), no. 413, pp. 63-64; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 219, p. 253, illus.



405



406

406. **Romanesque Aquamanile**

Lower Saxony (Hildesheim or Magdeburg),
circa 1220

Bronze

Height: 10 1/4 in. (26 cm)

Accession number 85.SB.55

PROVENANCE

A. Seligmann, Paris; Robert von Hirsch, Basel (sold, Sotheby's, London, June 22, 1978, lot 206); [David Carritt, London]; Erich Lederer, Geneva.

BIBLIOGRAPHY

Otto von Falke and Erich Meyer, *Bronze-geräte des Mittelalters*, vol. 1 (Berlin, 1935), no. 332, p. 53, figs. 309a-b; Vladislav Petrovich Darkevich, "Proizvedeniia zapadnogo khudozhestvennogo remesia v Vostochnoi

Europe: X-XIVvv.," *Arkheologiia SSSR* (1966), pl. 89; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 219, p. 253, illus.

407. **Ewer and Basin**

Augsburg, 1583

By Abraham Pfleger I

Parcel-gilt silver with enamel plaques and engraving

Coat of arms of Pálffy and Fugger families on basin, base, and cover of ewer.

Ewer: Height: 9 7/8 in. (25 cm); Basin:

Diameter: 1 ft. 7 7/8 in. (50.5 cm)

Accession number 85.DG.33.1-2

PROVENANCE

Sold, Christie's, Geneva, November 15, 1984, lot 606; [David, Inc., Vaduz].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 220, p. 254, illus.; *Handbook* 1991, p. 208, illus.



407



408

408. **Pair of Stags**

Augsburg, circa 1680–1700

By Johann Ludwig Biller the Elder

Gilt silver

Stamped *ILB* on one antler of each model; *ILB* and Augsburg mark stamped five times on each base: (1) on top border of upper rim of spool; (2) on underside of same; (3) on top border of lower rim of spool; (4) on underside of same; (5) on top of border around foot of base.

Stag .1 (with head bent over proper left shoulder): Height: 2 ft. 1 in. (63.5 cm); Width: 11¼ in. (28.5 cm); Depth: 8½ in. (21.5 cm); Stag .2 (with head bent over

proper right shoulder): Height: 2 ft. 2⅙ in. (66.5 cm); Width: 10⅝ in. (27 cm); Depth: 8⅝ in. (22 cm)

Accession number: 85.SE.442.I–.2

PROVENANCE

Possibly in the collection of King Fernando II, Portugal, by 1882; (sold, Sotheby's, Geneva, May 15, 1984, lot 66); [Albrecht Neuhaus, Würzburg].

EXHIBITIONS

(?) Lisbon, *Exposição Retrospectiva de Arte Ornamental*, 1882, vol. 1, no. 57, p. 245; vol. 2, no. 37.

BIBLIOGRAPHY

Art at Auction: The Year at Sotheby's 1983–1984 (London, 1984), p. 288; *Deutscher Kunsthandel im Schloss Charlottenburg* (Berlin, 1985), pp. 74–75; “Acquisitions/1985,” *GettyMusJ* 14 (1986), no. 221, p. 254, illus.; Lorenz Seelig, “Jagdliche Motive in der Goldschmiedekunst des 16 bis 18 Jahrhunderts,” *Weltkunst* 59, (February 1989), p. 234, pl. 2.

Ceramics

MEISSEN

409. Wine Bottle

Meissen manufactory, circa 1710–1715
 By Johann Friedrich Böttger and modeled
 by Johann Donner
 Stoneware
 Painted underneath with the black Johan-
 neum mark 232. over *R.* and impressed with
 the modeler's mark.
 Height: 6½ in. (16.5 cm); Width: 4⅜ in.
 (11.1 cm); Depth: 3¾ in. (9.5 cm)
 Accession number 85.DE.231

PROVENANCE

Augustus the Strong, Elector of Saxony,
 Japanese Palace, Dresden (sold, Rudolph
 Lepke's Kunst-Auctions-Haus, Berlin,
 October 12–14, 1920, lot 59 or 60); [Kate
 Foster, Ltd., England, 1985].

EXHIBITION

The Los Angeles County Museum of Art,
 September 1987 to present.

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),
 no. 201, p. 247, illus.



409

410. Standing Cup and Cover

Meissen manufactory, circa 1710–1715
 Attributed to Johann Friedrich Böttger
 Stoneware; silver-gilt mounts
 Height: 9⅞ in. (25 cm); Diameter: 4⅝ in.
 (11 cm)
 Accession number 85.DI.286

PROVENANCE

[Bent Peter Bronée, Copenhagen].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),
 no. 202, p. 247, illus.



410

411. Teapot

Meissen manufactory, circa 1715–1720
 Attributed to Johann Friedrich Böttger
 Stoneware; silver-gilt mounts and chain
 Height: 5½ in. (14 cm); Width: 6⅜ in.
 (15.4 cm); Depth: 4⅞ in. (12.4 cm)
 Accession number 85.D1.287

PROVENANCE

[Bent Peter Bronée, Copenhagen].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),
 no. 203, p. 247, illus.



411



412

412. Leaf-shaped Dish

Porcelain: Meissen manufactory, circa
 1715–1720
 Painted decoration: Breslau, circa 1715–1725
 Painting attributed to Ignaz Preissler
 Hard-paste porcelain; painted decoration;
 gilding
 Height: 1⅞ in. (4 cm); Width: 3¼ in.
 (8.3 cm); Depth: 4⅜ in. (11.1 cm)
 Accession number 86.DE.541

PROVENANCE

Dr. Marcel Nyffeler, Switzerland (sold,
 Christie's, London, June 9, 1986, lot 183).

BIBLIOGRAPHY

Maureen Cassidy-Geiger, "Two Pieces of
 Porcelain Decorated by Ignaz Preissler in
 the J. Paul Getty Museum," *GettyMusJ* 15
 (1987), pp. 35–52, figs. 10a–e; "Acquisitions/
 1986," *GettyMusJ* 15 (1987), no. III, p. 215,
 illus.

413. Figure ([?] *Beltrame di Milano*)

Meissen manufactory, circa 1720
 Hard-paste porcelain
 Height: 6½ in. (16.5 cm); Width: 2⅞ in.
 (6.8 cm); Depth: 2⅝ in. (6.5 cm)
 Accession number 86.DE.542

PROVENANCE

Dr. Marcel Nyffeler, Switzerland (sold,
 Christie's, London, June 9, 1986, lot 21).

BIBLIOGRAPHY

"Acquisitions/1986," *GettyMusJ* 15 (1987),
 no. II2, p. 215, illus.



413

414. **Wine Pot**

Meissen manufactory, circa 1725
 Painting attributed to the studio of Johann Gregor Höroldt
 Hard-paste porcelain; polychrome enamel decoration; gilding
 Height: 5½ in. (14 cm); Width: 6¹¹/₁₆ in. (17 cm); Depth: 3½ in. (8.9 cm)
 Accession number 85.DE.381

PROVENANCE

Private collection, Torquay, England (sold, Bearne's Auction House, Torquay, May 2, 1984, lot 224); [Winifred Williams, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 204, pp. 247–248, illus.



414



415

415. **Bell**

Meissen manufactory, circa 1725–1730
 Painting attributed to the studio of Johann Gregor Höroldt
 Hard-paste porcelain, mauve and pale green ground colors; polychrome enamel decoration; gilding
 Height: 3¾ in. (8.6 cm); Diameter: 2⁷/₁₆ in. (6.5 cm)
 Accession number 85.DE.203

PROVENANCE

Erich von Goldschmidt-Rothschild, Frankfurt am Main; Christoph Hoffman-Frey, Zurich; [Lovice Reviczky A. G., Zurich].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 205, p. 248, illus.

416. **Assembled Set of Five Vases**

Meissen manufactory, circa 1730
 Painting attributed to Johann Gregor Höroldt; largest vase molded by Schiefer
 Hard-paste porcelain; polychrome enamel decoration; gilding
 Each vase painted under its base with the blue *AR* monogram of Augustus the Strong, Elector of Saxony. Largest lidded vase incised with Schiefer's mark of a cross with four dots.
 Lidded Vase .1: Height: 1 ft. 2¹¹/₁₆ in. (37.3 cm); Width: 9½ in. (24.1 cm); Lidded Vases .2–3: Height: 1 ft. ¹¹/₁₆ in. (32.2 cm); Width: 7½ in. (19.4 cm); Open Vases .4–5: Height: 10⁷/₈ in. (27.6 cm); Width: 7 in. (17.8 cm)
 Accession number 83.DE.334.I–5

PROVENANCE

Private collection (sold, Sotheby's, London, March 5, 1957, lot 123); [The Antique Porcelain Co., London, 1957]; Alamagna family, Milan, 1961–1982; [The Antique Porcelain Co., London, 1982].

BIBLIOGRAPHY

Sassoon, "Acquisitions 1983," no. 16, pp. 217–222, illus.; "Acquisitions/1983," *GettyMusJ* 12 (1984), no. 18, pp. 267–268, illus.; *Handbook* 1986, p. 153, illus.



416

417. **Pair of Lidded Vases**

Vases: Meissen manufactory, before 1733

Lids: Possibly Meissen porcelain replacements, circa 1760

One vase probably molded by Rehschuck
Hard-paste porcelain; polychrome enamel
decoration; gilding

Each vase painted under its base with the
blue *AR* monogram of Augustus the Strong,
Elector of Saxony; each incised with a cross
under the base; one vase with a simple
cross (probably the mark of the molder
Rehschuck), the other with a cross hatched
at each extension.

Height: 1 ft. 2 in. (35.5 cm); Diameter:

7 $\frac{7}{8}$ in. (20.1 cm)

Accession number 73.DE.65.I-2

PROVENANCE

Private collection, Zurich (sold, Sotheby's,
London, March 27, 1973, lot 39); purchased
at that sale by J. Paul Getty.



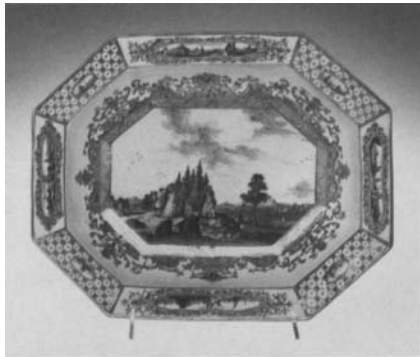
One of a pair

417



Ewer

418



Basin

418

418. **Ewer and Basin**

Meissen manufactory, circa 1740
 Painting attributed to the studio of Christian Frederick Herold
 Hard-paste porcelain; polychrome enamel decoration; gilding

The ewer and basin are both painted beneath with the crossed swords in blue of the Meissen manufactory; both are impressed with the number 27.

Ewer: Height: 8½ in. (21.2 cm); Width: 8¼ in. (20.6 cm); Depth: 4¼ in. (10.5 cm);
 Basin: Height: 2⅞ in. (7.3 cm); Width: 1 ft. ½ in. (31.8 cm); Depth: 10 in. (25.5 cm)
 Accession number 84.DE.918.I-2

PROVENANCE

Sir Hugh Smithson, first Duke of Northumberland and Earl Percy (1714–1786); by descent to Algernon Heber-Percy (sold, Christie's, London, October 30, 1967, lot 154); Dr. and Mrs. E. Pauls-Eisenbeiss (sold, Christie's, Geneva, November 12, 1976, lot 197); (anonymous sale, Christie's, London, June 25, 1979, lot 177); private collection, London (sold, Christie's, London, December 3, 1984, lot 275, to [The Antique Porcelain Co., London]).

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Dr. Erika Pauls-Eisenbeiss, *German Porcelain of the Eighteenth Century* (London, 1972), vol. 1, pp. 484–487; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 67, p. 183, illus.



Vase .1

419



Vase .2

419

419. **Pair of Vases Mounted with Flowers**

Bowls: Meissen manufactory, before 1733
 Flowers: French (Vincennes manufactory),
 circa 1745–1750
 Mounts: French (Paris), circa 1745–1749
 Hard-paste porcelain bowls; polychrome
 enamel decoration; soft-paste porcelain
 flowers; gilt-bronze mounts
 Each bowl painted on the base with the
 blue *AR* monogram of Augustus the Strong,
 Elector of Saxony. Mounts struck with the
 crowned *C* for 1745–1749.
 Height: 1 ft. 3 5/8 in. (39.7 cm); Width:
 1 ft. 3 1/8 in. (38.3 cm); Depth: 1 ft. 1 1/8 in.
 (34 cm)
 Accession number 79.D1.59.1–2

PROVENANCE

Consuelo Vanderbilt (Mme Jacques Balsan);
 [Matthew Schutz, Ltd., New York].

420. **Group of “Japanese” Figures**

Meissen manufactory, circa 1745
 Model by Johann Joachim Kändler
 Hard-paste porcelain; polychrome enamel
 decoration; gilt-bronze mounts
 Any marks that might be under the base are
 concealed by the irremovable gilt-bronze
 mount.
 Height: 1 ft. 5 3/4 in. (45.1 cm); Width:
 11 1/8 in. (29.5 cm); Depth: 8 3/8 in. (21.7 cm)
 Accession number 83.D1.271

PROVENANCE

Figure group: private European collection
 (sold, Sotheby's, London, March 2, 1982,
 lot 168); [Winifred Williams, Ltd., London,
 1982].

Parasol: Paul Schnyder von Wartensee,
 Switzerland; [Winifred Williams, Ltd.,
 London, 1982].

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M. A. Pfeiffer, “Ein Beitrag zur Quellenge-
 schichte des Europäischen Porzellans,”
Werden und Wirken: Ein Festgruss für Karl
W. Hiersemann (Leipzig, 1924), p. 285;
 Sassoon, “Acquisitions 1983,” no. 17,
 pp. 222–224, illus.; “Acquisitions/1983,”
GettyMusJ 12 (1984), no. 19, p. 268, illus.



420



421

421. **Bowl**

Porcelain: Chinese, Kangxi (1662–1722),
 circa 1700
 Decoration: German (Breslau), circa
 1715–1720
 Painted decoration attributed to
 Ignaz Preissler
 Hard-paste porcelain; underglaze blue and
 black enamel painted decoration; gilding
 Height: 2 7/8 in. (7.3 cm); Diameter: 5 7/8 in.
 (14.9 cm)
 Accession number 86.DE.738

PROVENANCE

Octave du Sartel, Paris, before 1881 (sold,
 Hôtel Drouot, Paris, June 4–9, 1894,
 lot 151); (?) Familie von Parpart, Berlin
 (sold, Lepke, Berlin, March 18–22, 1912,
 lot 488, pl. 39); Des Nordböhmischen
 Gewerbemuseums, Reichenberg (now
 Liberec, Czech Republic), 1912; private
 collection, Germany; [Kate Foster, Ltd.,
 London, 1986].

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Zeitschrift des Nordböhmischen Gewerbemuseums. Neue Folge: VII Jahrgang, Reichenberg (No. 3, 1912), p. 95; Gustave E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler* (Leipzig, 1925), vol. 1, p. 214; Maureen Cassidy-Geiger, "Two Pieces of Porcelain Decorated by Ignaz Preissler in the J. Paul Getty Museum," *GettyMusJ* 15 (1987), pp. 35-52, figs. 1a-h; "Acquisitions/1986," *GettyMusJ* 15 (1987), no. 110, p. 215, illus.



422

Glass

422. **Beaker (*Maigelein*)**

Lower Rhineland, Hesse or (?) Franconia, first half of the fifteenth century
Mold-blown potash-lime glass
Height: 3 in. (7.5 cm)
Accession number 84.DK.522

PROVENANCE

Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 35); Baron Maurice de Rothschild, Paris; Alexander von Frey, Paris; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Franz Rademacher, "Die gotischen Gläser der Sammlung Seligmann-Köln," *Pantheon* 8 (1931), pp. 290-294, fig. 3 (lower left); idem, *Die deutschen Gläser des Mittelalters* (Berlin, 1933), pp. 94ff., pl. 24c; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 200, p. 247, illus.

423. **Drinking Bowl (*Maigelein*)**

(?) Lower Rhineland or the Netherlands, second half of the fifteenth century
Mold-blown potash-lime glass
Height: 1⁵/₁₆ in. (4.9 cm)
Accession number 84.DK.521

PROVENANCE

Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 33); Karl Ruhman, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Franz Rademacher, "Die gotischen Gläser der Sammlung Seligmann-Köln," *Pantheon* 8 (1931), pp. 290-294, fig. 3 (upper left); idem, *Die deutschen Gläser des Mittelalters* (Berlin, 1933), pp. 94ff., pl. 22c; Jaroslava Vavra, *Das Glas und die Jahrtausende* (Prague, 1951), no. 95, pl. 38; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 199, p. 247, illus.



423

424. **Beaker (*Maigelein*)**

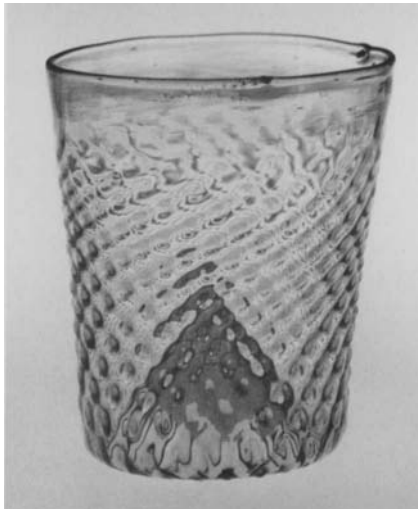
(?) Spessart, late fifteenth or early
sixteenth century
Mold-blown potash-lime glass
Height: 3 $\frac{3}{16}$ in. (9 cm)
Accession number 84.DK.523

PROVENANCE

Alexander von Frey, Paris; Ruth and Leo-
pold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 202, p. 248, illus.



424



425

425. ***Krautstrunk***

Last quarter of the fifteenth century
Free-blown potash-lime glass with applied
decoration
Height: 2 $\frac{7}{15}$ in. (6.2 cm)
Accession number 84.DK.524

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 201, p. 247, illus.

426. **Prunted Beaker**

Late fifteenth or early sixteenth century
Free-blown potash-lime glass with applied
decoration
Height: 3 $\frac{7}{8}$ in. (9.9 cm)
Accession number 84.DK.526

PROVENANCE

Hohenzollern Museum, Sigmaringen;
Leopold H. Seligmann, Cologne (sold,
Sotheby's, London, June 30, 1932,
lot 24); Kreitz; (sold, Sotheby's, London,
November 10, 1938, lot 56); A. Vecht,
Amsterdam; Alexander von Frey, Paris;
Ruth and Leopold Blumka, New York.

EXHIBITIONS

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Tentoonstelling van oude Kunst uit het bezit
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no. 687.

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idem, *Die deutschen Gläser des Mittelalters*
(Berlin, 1933), p. 113, pl. 45b; "Acquisitions/
1984," *GettyMusJ* 13 (1985), no. 203, p. 248,
illus.



426



427

427. **Kraustrunk**

(?) Southern German or Swiss, first third of the sixteenth century

Free-blown potash-lime glass with applied decoration

Height: $4\frac{1}{8}$ in. (10.5 cm)

Accession number 84.DK.525

PROVENANCE

Hohenzollern Museum, Sigmaringen; Leopold H. Seligmann, Cologne (sold, Sotheby's, London, June 30, 1932, lot 23); Alexander von Frey, Paris; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Franz Rademacher, "Die Gläser der Sammlung Seligmann-Köln," *Pantheon* 8 (1931), pp. 290–294, fig. 4 (lower right); idem, *Die deutschen Gläser des Mittelalters* (Berlin, 1933), pp. 111ff., pl. 42d; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 232, p. 253, illus.

428. **Footed Beaker**

Lower Rhineland or southern Netherlands, first third of the sixteenth century

Free-blown potash-lime glass with applied decoration

Height: $4\frac{1}{16}$ in. (11.9 cm)

Accession number 84.DK.532

PROVENANCE

Alexander von Frey, Paris; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 241, p. 255, illus.



428



429

429. **Printed Humpen**

First half of the sixteenth century

Free-blown potash-lime glass with applied decoration

Height: $9\frac{1}{16}$ in. (25.2 cm)

Accession number 84.DK.510

PROVENANCE

Hans Graf Wilczek, Burg Kreuzenstein; Franz Ruhmann, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Alfred Walcher-Molthein, "Die deutschen Renaissancegläser auf Burg Kreuzenstein, I," *Belvedere* 9–10, no. 3 (March 1926), p. 41, fig. 18; Wolfgang Born, "Five Centuries of Glass: I, The Franz Ruhmann Collection at Vienna," *Connoisseur* 101 (January

1938), pp. 12–13, fig. 6; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 204, p. 248, illus.; *Journal of Glass Studies*, p. 100, fig. 8.

430. **Römer (Berkemeyer)**

(?) Southern Germany or lower Rhineland ([?]Cologne), first half of the sixteenth century

Free-blown potash-lime glass with applied decoration

Height: 5 $\frac{1}{2}$ in. (13.5 cm)

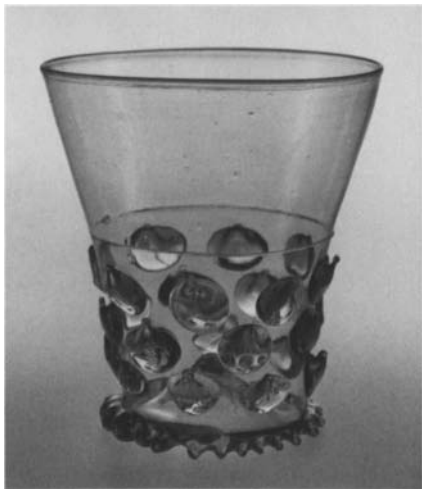
Accession number 84.DK.527

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 237, p. 254, illus.



430



431

431. **Stemmed and Prunted Goblet**

Lower Rhineland ([?]Cologne), first half of the sixteenth century

Free-blown potash-lime glass with applied and etched decoration

Etched on the foot, *4 . augustus . was Ick Out . 100 . Jaer . A 1594 ..*

Height: 5 $\frac{1}{6}$ in. (14.4 cm); Diameter (at mouth): 2 $\frac{1}{8}$ in. (5.4 cm)

Accession number 84.DK.509

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 231, p. 253, illus.; *Journal of Glass Studies*, p. 99, fig. 6.

432. **Ring Beaker**

First half of the sixteenth century

Free-blown potash-lime glass with applied decoration

Height: 4 $\frac{3}{4}$ in. (12.1 cm)

Accession number 84.DK.531

PROVENANCE

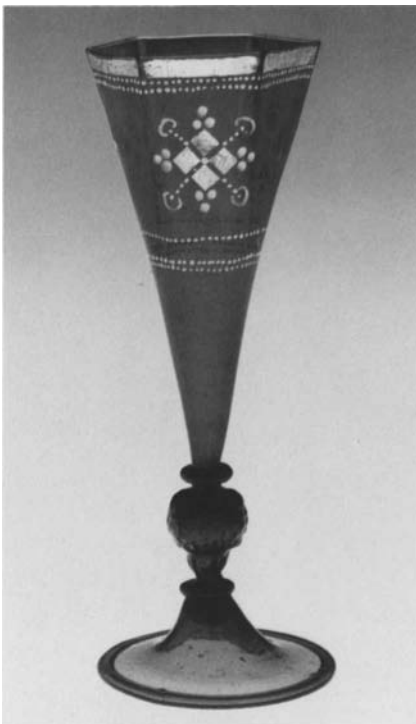
Gabriel Pichler, Vienna; acquired by Oscar Bondy, Vienna, November 29, 1927; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

“Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 240, p. 254, illus.



432



433

433. **Goblet**

Central German or Bohemian, second half of the sixteenth century
Free- and mold-blown glass with gilding and enamel decoration
Height: 8 in. (20.3 cm)
Accession number 84.DK.550

PROVENANCE

Alexander von Frey, Paris; Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. III.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 233, p. 253, illus.

434. **Beaker with the Arms of Schilt and Portner von Theuern**

Southern German, (?) upper Bavarian, 1586
Free-blown potash-lime glass with gilding and enamel decoration

Arms, on the center section of one side, in enamel, *per bend azure, a lion passant crowned or, grasping a scimitar*, and *per bend or, three escutcheons azure, and gules*; crest, *out of a coronet or, a demi-lion with the scimitar as in the shield, between two eagles' wings gules, each ensigned with a bend—dexter transformed into a bar—or, charged with three escutcheons azure*; on the center section of the opposite side, *azure, a fallow deer salient with tail, armed or*; crest, *a demi-fallow deer salient, as in the shield*. Dated on the side of the vessel, in enamel, 1586.

Height: 8¼ in. (21 cm)

Accession number 84.DK.554

PROVENANCE

Hans Graf Wilczek, Burg Kreuzenstein;
Ruth and Leopold Blumka, New York.



434

BIBLIOGRAPHY

Alfred Walcher-Molthein, "Deutschen Renaissancegläser auf Burg Kreuzenstein II," *Belvedere* 9–10, no. 4 (April 1926), p. 57, fig. 28; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 205, p. 248, illus.; *Journal of Glass Studies*, no. 25, p. 105.



435

435. Goblet with the Arms of Bregenz and of Local Patricians

Southwestern German (Baden), probably the southern Schwarzwald, after 1621—circa 1635

Free-blown potash-lime glass with diamond-point etching

Arms, etched in three rows across the surface of the vessel twenty-one shields, seven per row, several blank, not all numbered, (unnumbered) *a patchwork of pelts, a pale ermine; (1) a swan with wings open; (2) quarterly one and four on a mount a lion rampant holding a gem ring and two and three on a pale three bezants; (3) an ox rampant armed; (4) a pale three trees; (5) issuant from a mount vert, a cross between two arms, vested, each*

holding a stone; (6) quarterly one and four, a rose and two and three lozengy in bend sinister, on an inescutcheon and a pale the lettering SMD in pale, sable; (7) a gem ring; (8) an ox rampant armed; (9) a stag standing in profile; (10) flanking a tree a goat rampant and a man; (11) as 2; (12) as 7; (13) quarterly one and four a bendy with tree and two and three a chevron with three bezants; (14) a shield tripart the florettes; (15) as 2 and 11; (16) Forstmarke MS; (17) Hausmark IGH; (18) a crescent between three mullets; (19) blank; (20) blank.

Height: 10³/₁₆ in. (27.5 cm)

Accession number 84.DK.551

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 249, p. 256, illus.



436

436. Tumbler (*Stehaufbecher*)

Central German, Franconian (possibly Fichtelgebirge, Bishofsgrun), or northwestern Bohemian (Falkenau or Kreibitz), 1631
Free-blown potash-lime glass with enamel decoration

Inscribed around the vessel wall, painted in enamel, *Drinckh mich aus undt leg mich nid[er] Steh ich auff so vil mich wider. gib mich deinen / nechsten wider. ich lieb was wein ist obs gleich nicht mein ist. unndt mier nicht wertten khan / so hab ich glich wol mein vreidt daran. liebt ihr mich wie ich eich nicht mehr veger ich / von eich. vil sint*

lieblich aber nur ihr ebr vreidt mich ich lieb eich aus hertzen / grundt. wollt godt eur maul unndt mein maul war ein mundt. ich lieb eich / noch von grundt meinnes hertzen ob ich so[llt] nicht mitt eich darffschertz n / drink allen valschen hertzen. Ich wolt sie miesten alle ebr hengen. / die mier undt eich nichts ginnen.; at the end of the inscription, dated 1631.

Height: 2³/₄ in. (7 cm)

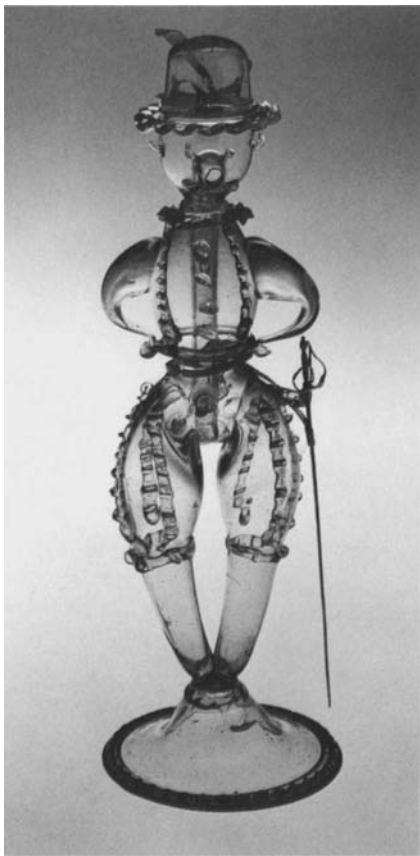
Accession number 84.DK.561

PROVENANCE

Franz Ruhmann, Vienna; Hans Graf Wilczek, Burg Kreuzenstein; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Alfred Walcher-Molthein, "Deutschen Renaissancegläser auf Burg Kreuzenstein II," *Belvedere* 9–10, no. 4 (April 1926), p. 64, fig. 41; Tilde Ostertag, *Das Fichtelgebirgsglas, Beiträge zur Fränkischen Kunstgeschichte 2* (Erlangen, 1933), pl. 22a; Axel von Saldern, *German Enameled Glass*, p. 149, fig. 266; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 243, p. 255, illus.



437

437. **Joke Glass (*Scherzgefäß*) or Siphon Glass**

German or Netherlandish, early seventeenth century
Free-blown potash-lime glass with applied decoration and silver mounts
Height: 1 ft. 1¼ in. (33.7 cm)
Accession number 84.DK.520

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 239, p. 254, illus.

438. **Pattern-molded *Humpen***

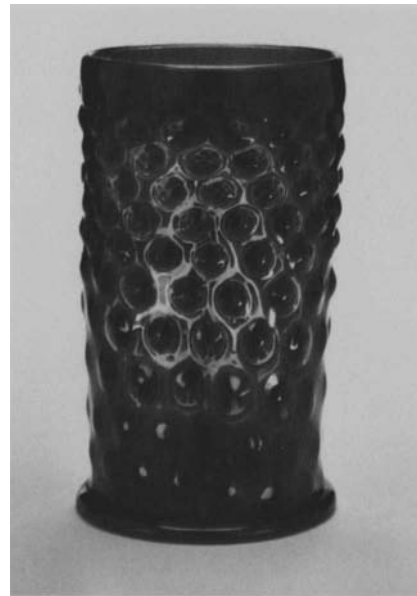
German or Netherlandish, first half of the seventeenth century
Pattern-molded glass with applied decoration
Height: 6 in. (11.2 cm)
Accession number 84.DK.530

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 247, p. 256, illus.



438

439. ***Römer* (*Berkemeyer*)**

German or Netherlandish, second or third quarter of the seventeenth century
Free-blown potash-lime glass with applied decoration
Height: 7¼ in. (18.5 cm)
Accession number 84.DK.528

PROVENANCE

Snouck Hurgronje, The Hague (sold, Frederick Muller, Amsterdam, July 8, 1931, lot 56); A. Vecht, Amsterdam; Alexander von Frey, Paris; Ruth and Leopold Blumka, New York.



439

EXHIBITIONS

Amsterdam, Rijksmuseum, *Tentoonstelling van oude Kunst uit het Bezit van den internationalen Handel*, 1936, no. 692.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 246, p. 256, illus.

Height: 4¹/₁₆ in. (12.5 cm)

Accession number 84.DK.529

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 207, p. 248, illus.

Height: 8¹/₁₆ in. (21.5 cm)

Accession number 84.DK.562

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 209, p. 249, illus.



440

440. **Thick-walled Beaker**

(?) Central German, 1643

Free-blown potash-lime glass with applied decoration

Etched around the lip in diamond-point, *Trinck mich auss und wirff mich Nider / Hebb mich auff und vill mich wider* and dated *Anno 1643*.

441. **Satirical Beaker**

Northern German, (?) lower Saxony or Braunschweig, 1660

Free-blown potash-lime glass with enamel and applied decoration

Inscribed on the vessel wall, in enamel, *Hilff Gott! wie muss sieh doch der gutte Tilly leyden / Wie kann doch mancher Geld aus seinem schimpffe schneiden / Wie zeucht er doch verbey, wie musser sich doch bücken / Wie drückt ihn doch die Butt auf seinem alten Rücken / Der kaum geheyletist von Puffen, die driegt / Bey Leypsischem confeckt. Der Korb fast uberwiegt / Mehr als er tragen kann. So wandert er geschwinde / Mit sich und seinem Stab in Regen, Schnee und Winde / Doch geht er nicht allein, sein alte Geys leuft mitte / Und zettert bey ihm her mit eben leisen Tritte / Sie meckert dass sie muss mit dem zu fusse fort / Mit dem sie vor stets fuhr an iede Stell und Ort /*; from Tilly's mouth *O miserere mei*; on the basket *Nimiae Exaction*; on the barrel *Mea Constientia*; on his staff *Unicum et fragile*; from the personification of the wind *Vindicta divina / Vindicta divina*; below the lip, dated *1.6.6.0*; on the bottom, painted in a modern hand, *3822 and 1180*.



441



442

442. **Covered Jug**

Thuringia, 1671

Free-blown potash-lime glass with enamel decoration and unmarked pewter mounts. Inscribed around the vessel wall, in enamel, *Wirtt komt die ein Gast so drag ihm fur wass du hast, ist er Erbau und Wohlgemutt / so nimbt er mitt einen drunckt und Brodt ver gutt ist er aber ein schalckin / der hauvt geborhn so ist alle gutt thut an ihm verlohren, Gott behütte und erhalte / Dass gantze lübliche handtwerck der kü[rsch]ner;*; below

the inscription, dated 1671; on the arcade over the figures, inscribed *Drinckt und est Gott / nich vergest.*

Height: 10¾ in. (27.3 cm)

Accession number 84.DK.563

PROVENANCE

Oscar Bondy, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 210, p. 249, illus.

443. **Goblet with a Portrait of Emperor Leopold I**

Nuremberg, 1676–1683

By Hermann Schwinger

Free-blown glass with wheel-engraved decoration

Height: 11½ in. (29.6 cm)

Accession number 84.DK.566

PROVENANCE

Viktor Schick, Prague (sold, Sotheby's, London, May 4, 1939, lot 34); Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 208, p. 249, illus.; *Journal of Glass Studies*, no. 37, p. 109.



443

444. **Covered Goblet**

Silesia, Schaffgotsch glassworks (Hermsdorf), 1691–1694

By Friedrich Winter

Glass with wheel-engraved, high-relief decoration (*Hochschnittglas*)

Wheel-engraved on the vessel wall above the handle, *Aucun temps ne le change.*

Height: 1 ft. ⅙ in. (31.2 cm)

Accession number 84.DK.568

PROVENANCE

Karl Ruhmann, Vienna; Ruth and Leopold Blumka, New York.



444

BIBLIOGRAPHY

Wolfgang Born, "Five Centuries of Glass: II," *Connoisseur* 101 (March, 1938), p. 121, fig. 1; Ignaz Schlosser, *Das alte Glas: Ein Handbuch für Sammler und Liebhaber* (Brunswick, 1965), 226, pl. 185; Axel von Saldern, "Unbekannte Gläser von Johann Wolfgang Schmidt, Friedrich Winter and Franz Gondelach," *Anzeiger des Germanischen Nationalmuseums* (1970), 110; "Acquisitions/1984," *GettyMusJ* (1985), no. 230, p. 253, illus.; *Journal of Glass Studies*, no. 38, p. 109.

Ivory

445. Covered Goblet

1631

By Marcus Heiden

Lathe-turned and carved ivory

Marked *MARCUS HEIDEN.**COBURGENSIS.FECIT.1631*

under base.

Height: 2 ft. 1 in. (63.5 cm)

Accession number 91.DH.75

PROVENANCE

Presumed to have been made for Duke Johann Casmir of Saxe-Coburg and seized by Colonel Giovanni Giovacchino Keller of Schaikaine during the sack of Coburg in 1632; private collection, Germany; [Same Art, Ltd., Zurich, 1990].

BIBLIOGRAPHY

Eugen von Philippovich, *Elfenbein* (Bibliothek für Kunst- und Antiquitätenfreunde, Munich, 1982), vol. 17, p. 422, fig. 372; Klaus Maurice, *Der Drechselnde Souverän, Materialien zu einer fürstlichen Maschinenkunst* (Zurich, 1985), pp. 74, 152, fig. 78.



445



Scagliola

446. Architectural Scene and Frame

Plaque: Southern German, circa 1630-1670

Produced in the workshop of Blausius

Fistulator

Scagliola

Frame: Italian, circa 1730-1740

Ebonized wood; gilt-bronze mounts

Plaque: Height: 1 ft. 5 $\frac{1}{8}$ in. (43.5 cm);

Width: 1 ft. 7 $\frac{1}{16}$ in. (50 cm); Frame:

Height: 2 ft. 4 $\frac{3}{4}$ in. (73 cm); Width:

2 ft. 4 $\frac{3}{8}$ in. (67 cm)

Accession number 92.SE.69

PROVENANCE

Corsini family, Florence, by 1730; [Same
Art, Ltd., Zurich, 1991].

BIBLIOGRAPHY

"Acquisitions/1992," *GettyMusJ* 21 (1993),
in press, illus.

A pencil sketch of a figure with two faces, one on the left and one on the right, both looking forward. The figure has a large, ruffled collar and is holding a staff or scepter in its right hand and a banner or flag in its left hand. The banner has some illegible text on it. The background is filled with various handwritten scribbles and lines, including the words "Or write" at the top, "Hon" on the banner, "By labor" on the left, and "Giv' ge with" on the right. The overall style is that of a rough, gestural drawing.

BOHEMIAN
DECORATIVE ARTS





447

Glass

447. Fragment of a Beaker or Goblet

(?) Bohemian, 1525–1575

Free-blown soda glass with gilding, enamel, and etched decoration

Height: 8 3/8 in. (22 cm); Diameter (at mouth): 7 1/2 in. (19 cm)

Accession number 84.DK.547

PROVENANCE

Robert von Hirsch, Basel (sold, Sotheby's, London, June 22, 1978, lot 256); Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

The History of Glass, Dan Klein and Ward Lloyd, eds. (London, 1984), p. 74, illus.; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 211, p. 249, illus.; *Journal of Glass Studies*, no. 22, p. 104.

448. Goblet

1576

Free-blown potash-lime glass with enamel and applied decoration

Dated 1576.

Height: 9 in. (22.9 cm)

Accession number 84.DK.552

PROVENANCE

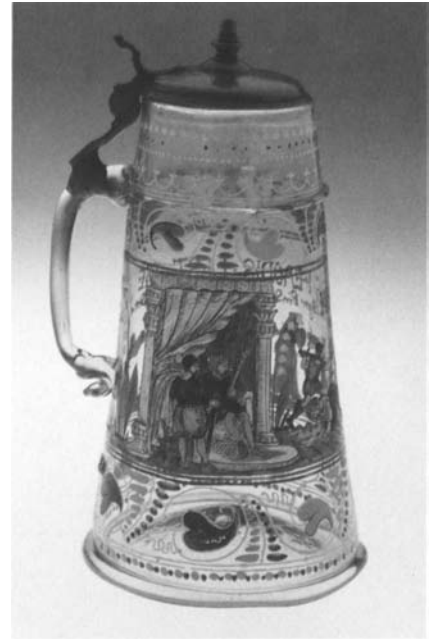
Prince of Liechtenstein, Vaduz; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 234, pp. 253–254, illus.; *Journal of Glass Studies*, no. 23, p. 105.



448



449

449. Covered Tankard

1578

Free-blown potash-lime glass with enamel decoration; pewter mounts

Inscribed around central zone of vessel, *König . Herodis . Lest . Die / unschuldigen kindlein elendiglich todten*; dated 1578.

Height: 10 5/8 in. (27 cm); Diameter (at base): 5 7/8 in. (14.5 cm)

Accession number 84.DK.553

PROVENANCE

Wilczek, Schloss Eisgrub; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Axel von Saldern, *German Enameled Glass* (Corning, 1965), p. 92, fig. 114; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 220, p. 251, illus.; *Journal of Glass Studies*, no. 24, p. 105.



450

450. **Goblet with the Arms of Liechtenberg**

(?) Southern Bohemian, before 1580

Free-blown soda glass with gilding and enamel decoration

Arms, on the center of the bowl, in enamel, *or two ragged staves in saltire, sable*; the crest, *upon a cushion gules, tasseled or, a fish argent, in front of a panache of peacock's feather proper*.

Height: 9¼ in. (23.5 cm)

Accession number 84.DK.537

PROVENANCE

F. Kieslinger, Vienna; Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 19; New York, The Metropolitan Museum of Art, The Cloisters, *The Secular Spirit: Life and Art at the End of the Middle Ages*, 1975, no. 263.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 186, p. 245, illus.; *Journal of Glass Studies*, no. 14, p. 102.

451. **Stangenglas with the Arms of Puchner**

(?) Northwestern Bohemian or German, Saxon ([?]Erzgebirg), 1587

Free-blown potash-lime glass with enamel decoration

Arms, on the central zone of the vessel wall, in enamel, *tierced per chevron or, in chief sable a lion or, armed and langued gules and in base, azure, on a mount vert a [beech] tree proper*; crest, *lion issuant between two buffaloes' horns, couped dexter azure and or, sinister or and sable, issuant from each flames gules*. Inscribed on upper and lower vessel wall, in enamel, *Auff Gott mein hoffnung / Paulus Puchner Churtz : S : Zeug / meister zu dresden*; around the upper vessel wall, dated 1587.

Height: 1 ft. ¼ in. (31.2 cm)

Accession number 84.DK.555



451

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Brigitte Klesse and Axel von Saldern, *500 Jahre Glaskunst: Sammlung Biemann* (Zurich, 1978), p. 309; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 206, p. 248, illus.; *Journal of Glass Studies*, no. 26, p. 106.



452

452. **Stangenglas with the Arms of Hirt and Maier**

(?) Southwestern Bohemian, Böhmer Wald, 1590

Free-blown potash-lime glass and enamel decoration

Arms, *gules, a pale argent, three rosettes gules*;

on the opposite side, *azure, a stork argent*.

Inscribed on band above the cresting, in enamel, *ALLES ALLES MIT GOTTES HVLF*; below the arms, *HANS HIRT V WEISSENAV FVRST / BRAVNSCHWEIGISCHER VND LVNEBVRG / ISCHER RATH VND AGENT AM KAY / HOFF*; on the opposite side above the cresting, *HIE ZEITLICHES LEID BRINGT D EWIGE FREVD*; below the arms, *MARIA HIRTIN VON WEISSENAU / GEBORNE MAIER IN VON SANT / GILGEN STEIN HAVSFRAV ALLES ALLES MIT GOTTES HVLF*; and just below the upper bands, dated *Patentia Durum Frango 1590*.

Height: 4 1/8 in. (10.4 cm)

Accession number 85.DK.214

PROVENANCE

Viktor Schick, Prague; Mrs. Hedwig Schick, Prague (sold, Sotheby's, London, May 4, 1939, lot 17); Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

L. Fusch, "Die frühen süddeutschen Wappenhumpen," *Münchener Jahrbuch der bildenden Kunst* 12, n.s. (1937-1938), p. 224; p. 226, fig. 6; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 215, p. 252, illus.



453

453. **Jagdhumpen**

Bohemian or central German, 1593

Free-blown potash-lime glass and enamel

Dated 1593.

Height: 11 3/8 in. (28.9 cm)

Accession number 84.DK.556

PROVENANCE

Hans Graf Wilzcek, Burg Kreuzenstein; E. and A. Silberman, Vienna; Oscar Bondy, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 235, p. 254, illus.

454. **Reichsadler Humpen**

(?) Bohemian or (?) central German, 1599
Free-blown potash glass with enamel decoration

Inscribed on the vessel wall below the decorative band, in enamel, *Das heylige Romisch Reich Mit Sampt Seinen gliedern*; on the four heraldic shields along the top of the eagle's dexter wing, *TRIER / COLN / MENTZ / POTESTAT ZV ROM*; on the sinister wing, *BEHEN / PFALTA / SACHSEN / BRANDENBVRG*; on the banderoles attached to each feather and on the bands over the shields in six vertical ranks on the dexter wing, from left to right and top to bottom, *4 BAVRN / COLN / REGENSPVRG / COSENITZ / SALTZBVRG / 4 STETT / AVGSBVRG / METZ / ACH / LVBECK / 4 SEMPER FREIEN / LVNDBVRG / WESTERBVRG / THVSSIS / ALTWALTEN / 4 BVRGGRAVEN / MAIDBVRG / NVRNBERG / REMECK / STANBERG / 4 MARGRAVEN / ERCHERN / BRANDENBVRG / MEISCHEN / BADEN / 4 SEIL / BRVANSCHWEIG / BAIRN / SCHWABEN / LVTRING*; and on the sinister wing, *4 VICARI / BRABAND / N. SACHSEN / WESTERBVRG / SCHLEST / 4 LANDGRAVEN / DVRING / EDELSAS / HESSEN / LEVCHTERBERG / 4 GRAVEN / CLEVE / SAPHOY / SCHWARZBVRG / ZILLI / 4 RITTER / ANDELAW / WEISENBACH / FRAWENBERG / STVNDECK*



454

/ 4 DORFFER / BAMBERG / VLM / HAGENAW / SLETSTAT / 4 BIRG / MADABVRG / LVTZELBVRG / ROTTENBVRG / ALTENBVRG; below the rim, opposite the eagles, dated *1599*.
Height: 11 $\frac{9}{16}$ in. (29.9 cm)
Accession number 84.DK.558

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 236, p. 254, illus.

455. **Beaker**

(?) Northwestern Bohemian, 1599
Free-blown potash-lime glass with enamel decoration
Inscribed and dated *ELIAS . IN . DER / WUSTEN . AN / NO . 1.5.9.9*.
Height: 4 $\frac{1}{2}$ in. (11.4 cm)
Accession number 84.DK.557

PROVENANCE

A. Vecht, Amsterdam; Lucien Sauphar, Paris; Alexander von Frey, Paris; Oscar Bondy, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Axel van Saldern, *German Enameled Glass* (Corning, 1965), p. 446; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 221, p. 251, illus.



455

456. *Stangenglas*

Southern Bohemian, 1600

Free-blown potash-lime glass with diamond-point etching

Inscribed in the upper parallel bands, *FRISCH AUF JUNG GESEL WOL GEMUNDT GAR WOL / MIR DAS FRIEDELN THUT*. Inscribed over the couple, *Lieb haben und nicht genissenn / Thut manchen gar sehr ferl driessen /*. Inscription flanking the couple, *Ich aber thut genissen / dass thuet ganz nicht vorfriessen*. Inscribed over the naked woman, *Halte feste kom / men frembde gäste / Frisch auff*; dated 1600 twice on central zone of vessel wall.

Height: 1 ft. 1 $\frac{1}{16}$ in. (34.5 cm)

Accession number 84.DK.559

PROVENANCE

Richard Leitner, Vienna; Oscar Bondy, Vienna (sold from his collection, June 16, 1922); Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Hans Zedinek, "Die Glashütte zu Hall in Tirol," *Altes Kunsthandwerk* 1, no. 3 (1927), pp. 98–117, pl. 89; Wilfred Buckley, *Diameterond Engraved Glasses of the Sixteenth Century with Particular Reference to Five Attributed to Giacomo Verzelini* (London, 1929), p. 16, pl. 31; Erich Egg, *Die Glashütte zu Hall und Innsbruck im 16. Jahrhundert*, *Tiroler Wirtschaftsstudien*, vol. 15 (Innsbruck, 1962), p. 80; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 222, p. 251, illus.; *Journal of Glass Studies*, no. 32, p. 108.

457. *Humpen*

Southern German or Bohemian, 1614

Free-blown potash-lime glass with diamond-point etching

Arms, (?) *gules*, three swords, a right one in pale, between two others of different shape, hilt and pommel or, together enfiled in a coronet or; the charges of the shield, repeated.

Etched on one side *Daniel Weger 1.6.1.4.*, and on the other side *Fein land ficht du zu mir her / ein. Und lass dein Kürschneri / schen lauffen sein. Mich dunckt du / forcht dich für den streichenn. Drumb wirdt dass / glass am dich Nicht reichenn*. Dated 1614 on central zone of vessel wall.

Height: 10 $\frac{3}{8}$ in. (26.3 cm)

Accession number 84.DK.560

PROVENANCE

Karl Ruhmann, Vienna; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Ignaz Schlosser, *Das alte Glas: ein Handbuch für Sammler und Liebhaber* (Brunswick, 1956), pp. 152, 159, fig. 131; Erich Egg, *Die Glashütte zu Hall und Innsbruck im 16. Jahrhundert*, *Tiroler Wirtschaftsstudien*, vol. 15 (Innsbruck, 1962), p. 80; "Acquisitions/1984," *GettyMusJ* 13 (1985), no. 242, p. 255, illus.; *Journal of Glass Studies*, no. 33, p. 108.



457

458. *Humpen*

Southern Bohemian, 1624–1650
 Gray seeded glass with diamond-point
 decoration

Height: 4 $\frac{3}{4}$ in. (12.1 cm)

Accession number 84.DK.659

PROVENANCE

Fritz Biemann, Zurich (sold, Sotheby's,
 London, June 16, 1984, lot 46); [David, Inc.,
 Vaduz].

EXHIBITIONS

Lucerne, Kunstmuseum Luzern, *3000 Jahre
 Glaskunst von der Antike bis zum Jugendstil*,
 1981, no. 705, p. 161, illus.

BIBLIOGRAPHY

Dagmar Hnikova, "Böhmisches Glas,"
Orbis Pictus, vol. 61 (Bern and Stuttgart,
 1974); Brigitte Klesse and Axel von Saldern,
500 Jahre Glaskunst: Sammlung Biemann
 (Zurich, 1978), p. 15, fig. 12; p. 118, no. 65;
 "Acquisitions/ 1984," *GettyMusJ* 13 (1985),
 no. 223, p. 251, illus.



458



459. **Beaker with Personifications of the Senses**

Late seventeenth century

After the Master of the Koula Beaker

Free-blown glass with wheel-engraved decoration

Height: 4¾ in. (12.8 cm)

Accession number 84.DK.567

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Olga Drahotava, "Dans le sphère du maître graveur du goblet dit de Koula," *Cristal de Bohême* (1965), pp. 29–32; "Acquisitions/ 1984," *GettyMusJ* 13 (1985), no. 224, p. 252, illus.



AUSTRIAN
DECORATIVE ARTS





460

Ceramics

460. Cup and Saucer (*trembleuse*)

Vienna, Du Paquier manufactory, circa 1740
Hard-paste porcelain, black enamel decoration; gilding

Cup: Height: 2¾ in. (7.1 cm); Width: 3⅝ in. (9.2 cm); Depth: 2⅞ in. (6.2 cm);

Saucer: Height: 1⅜ in. (3.5 cm); Width: 6⅞ in.

(17 cm); Depth: 4¾ in. (12.2 cm)

Accession number 85.DE.375.I-2

PROVENANCE

Sold, Christie's, London, December 5, 1983, lot 177; [Winifred Williams, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 181, p. 239, illus.

Glass

461. Umbo Vase

(?) Tirolean (Hall), circa 1534-1536

(?) Workshop of Wolfgang Vitl

Free- and mold-blown soda glass with gilding and cold enamel decoration

Arms, on rim, in cold enamel, *per fesse argent a demi-wheel gules, and azure a fleur-de-lis argent*; on the opposite side on a mount or a triple-turreted tower argent.

Height: 8⅞ in. (21.1 cm)

Accession number 84.DK.546



461

PROVENANCE

Wormser, Paris; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 218, pp. 250-251, illus.; *Journal of Glass Studies*, no. 28, p. 106.

462. **Covered Pokal**

Hall, circa 1536-1540

(?) Workshop of Wolfgang Vrtl

Free-blown soda glass with applied decoration, gilding, and cold enamel

Arms on one side of the central zone of the vessel canted toward each other, below a bishop's miter, in cold enamel, *two escutcheons, dexter or, a moor's head in profile proper crowned, and sinister, quarterly one and four sable a lion or crowned gules and two and three lozenge argent and azure.*

Height: 7 $\frac{3}{8}$ in. (19.3 cm)

Accession number 84.DK.548

PROVENANCE

Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass, *Three Great Centuries of Venetian Glass*, 1958, no. 59.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 219, p. 251, illus.; *Journal of Glass Studies*, no. 30, p. 107.



463. **Goblet (*Kelchpokal*)**

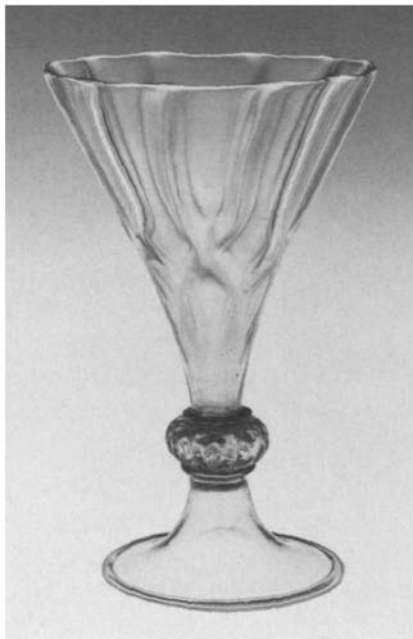
Hall, circa 1535-1555
 Workshop of Wolfgang Vitl or that of
 Sebastian Höchstetter
 Free- and mold-blown soda glass with
 gilding
 Height: 7 $\frac{7}{16}$ in. (18.9 cm)
 Accession number 84.DK.542

PROVENANCE

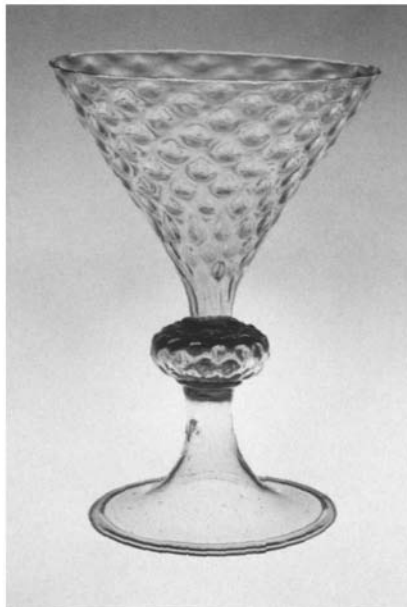
Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
 no. 212, pp. 249-250, illus.



463



464

464. **Goblet (*Kelchpokal*)**

Hall, circa 1540-1560
 (?) Workshop of Sebastian Höchstetter
 Free- and mold-blown soda glass with
 gilding
 Height: 7 $\frac{1}{2}$ in. (19 cm)
 Accession number 84.DK.543

PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
 no. 213, p. 250, illus.

465. **Goblet**

Hall, circa 1540-1560
 (?) Workshop of Sebastian Höchstetter
 Free- and mold-blown soda glass with
 gilding
 Height: 10 in. (25.4 cm)
 Accession number 84.DK.544

PROVENANCE

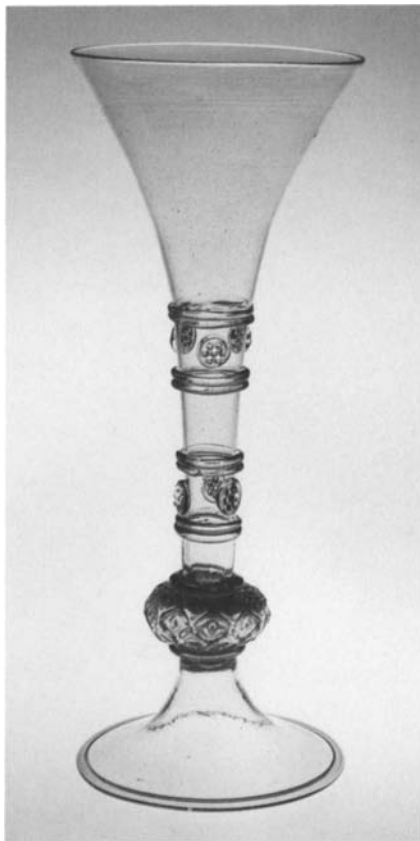
Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
 no. 216, p. 250, illus.



465



466

466. **Goblet (*Trichterpokal*)**

Hall, circa 1550–1560

(?) Workshop of Sebastian Höchstetter
Free- and mold-blown soda glass with
applied decoration

Height: 1 ft. 3 1/8 in. (38.3 cm)

Accession number 84.DK.545

PROVENANCE

Hans Graf Wilzcek, Burg Kreuzenstein;
Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 217, p. 250, illus.; *Journal of Glass Studies*,
no. 27, p. 106.

467. **Covered Beaker (*Willkommglas*)**

Hall, circa 1550–1554

(?) Workshop of Sebastian Höchstetter
Free-blown potash glass with etched and
enamel decoration

Arms, on the center of the vessel wall and
repeated on the opposite side, in enamel,
argent a fesse dancetty gules; crest, *on a helm*
argent a coronet or and a panache of peacock's
plumes argent and gules. Inscribed over the
vessel wall with the names or initials of vari-
ous people and dates, in diamond point.

Height: 1 ft. 2 1/8 in. (37 cm)

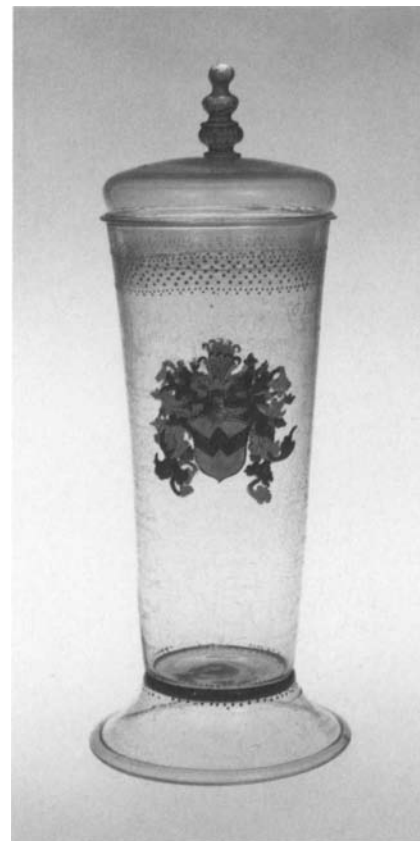
Accession number 84.DK.515

PROVENANCE

Graf von Trautmannstorff, Schloss Gleichen-
berg bei Graz; E. and A. Silberman, Vienna;
Oscar Bondy, Vienna (acquired in 1932);
Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Metropolitan Museum of
Art, The Cloisters, *The Secular Spirit: Life*
and Art at the End of the Middle Ages, 1975,
no. 279.



467

BIBLIOGRAPHY

Dr. Oswald Trapp, "Die Geschichte eines
Trappisches Willkommglas," *Der Schlern* 40
(1966), pp. 120–122; Rainer Rückert, *Die*
Glassammlung des Bayerischen National-
museums München I (Munich, 1982), p. 79;
"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 214, p. 250; *Journal of Glass Studies*,
no. 21, p. 104.



468

468. **Bowl**

Innsbruck, 1570–1591

Royal glassworks, (?) executed by Murano craftsmen

Colorless soda glass with diamond-point etching, gilding, and cold enamel decoration

Height: 6 $\frac{1}{16}$ in. (16 cm)

Accession number 84.DK.653

PROVENANCE

Magdelene Sharpe Erskine, Dunimarle Castle, Culross, Fife, Scotland (sold, Sotheby's, London, June 26, 1978, lot 26); [David, Inc., Vaduz].

BIBLIOGRAPHY

Brian J. R. Blench, letter to the editor, *Journal of Glass Studies* 26 (1984), pp. 155–157; “Acquisitions/1984,” *GettyMusJ* 13 (1985), no. 215, p. 250, illus.; *Journal of Glass Studies*, no. 29, p. 107.



ENGLISH
DECORATIVE ARTS



Furniture

CABINETS

469. Cabinet on Stand

Circa 1690–1700

Painted, gessoed, and silvered wood;
brass mountsCabinet: Height: 2 ft. 8½ in. (82.5 cm);
Width: 3 ft. 1 in. (93.9 cm); Depth:
1 ft. 7½ in. (49.5 cm); Stand: Height:
2 ft. 7¼ in. (79.3 cm); Width: 3 ft. 5¼ in.
(104.7 cm); Depth: 1 ft. 11½ in. (59.6 cm)
Accession number 78.DA.117

PROVENANCE

Mrs. Geoffrey Hart, London; purchased by
J. Paul Getty, 1961.

EXHIBITIONS

London, The Victoria and Albert Museum, *The Orange and the Rose: Holland and Britain in the Age of Observation, 1600–1750*, October 1964–January 1965, no. 220; New York, The Cooper–Hewitt Museum and Pittsburgh, The Carnegie Museum, *Courts and Colonies: The William and Mary Style in Holland, England, and America*, November 1988–May 1989, no. 107, p. 157, illus.

BIBLIOGRAPHY

R. W. Symonds, "The City of Westminster and Its Furniture Makers," *Connoisseur* 100 (July 1937), pp. 3–9, illus. pp. 2, 9; R. W. Symonds, "The Age of Charles II," *Connoisseur* 111 (June 1943), illus. p. 125; Horace Shipp, "A Home and Its Treasures: Mrs. Geoffrey Hart's Collection at Hyde Park Gardens," *Apollo* 62 (December 1955), illus. p. 181; R. W. P. Luff, "Oriental Lacquer and English Japan: Some Cabinets from the Collection of Mr. J. Paul Getty at Sutton Place, Surrey," *The Antique Collector* (December 1962), pp. 256–261, illus. p. 259, fig. 5.

SEAT FURNITURE

470. Side Chair

(?) London, late seventeenth century
Gessoed and gilded walnut; modern
upholstery
Height: 3 ft. 10 in. (116.8 cm); Width:
1 ft. 10½ in. (57.1 cm); Depth: 2 ft. 1 in.
(63.5 cm)
Accession number 75.DA.62

PROVENANCE

[Frederick Victoria, Inc., New York]; Nicolas
Landau, Paris; purchased by J. Paul Getty.



470



One of a pair

471

471. Pair of Armchairs

London, circa 1740-1745
In the style of William Bradshaw
Gessoed and parcel-gilt pine; modern silk
upholstery
Height: 3 ft. 2½ in. (97.9 cm); Width:
2 ft. 3¼ in. (69.3 cm); Depth: 2 ft. 7⅜ in.
(79.7 cm)
Accession number 78.DA.96.1-2

PROVENANCE

R. W. Miller (sold, Christie's, London, Janu-
ary 21, 1960, lot 43, to Pallott); [A. Cook,
London]; purchased by J. Paul Getty, 1960.

472. Armchair

London, circa 1750-1760
Walnut with pine and oak; traces of gesso,
paint, and gilding; remnants of original
wool upholstery
Height: 3 ft. 3 in. (99 cm); Width:
2 ft. 1½ in. (64.7 cm); Depth: 2 ft. 1 in.
(63.5 cm)
Accession number 85.DA.120

PROVENANCE

(?) David Garrick, London (1717-1779); an
upholsterer, outside Philadelphia; [Glenn
Randall, New York, 1984].

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),
no. 186, p. 240, illus.



472



473

Architectural Woodwork and Fixtures

FRAMES

473. **Frame for a Mirror**
London, circa 1740–1745
Attributed to Matthias Lock
Gessoed and gilded pine details on an oak support; mirror glass
Height: 7 ft. (213.3 cm); Width: 4 ft. 2 in. (127 cm)
Accession number 78.DH.243

PROVENANCE

Dukes of Westminster; [Frank Partridge, Ltd., London, 1967]; purchased by J. Paul Getty, 1967.

EXHIBITIONS

The Minneapolis Institute of Arts, on loan, November 1988–present.

Metalwork

474. **Monteith**
London, 1705
By John Rand
Silver
Marked with the maker's stamp of *Ra*; a lion's head erased (the assay mark of London); the figure of Britannia (the standard mark indicating .9583 silver content); the letter *J* (the date letter for 1705). Engraved with an unidentified coat of arms.
Height: 10 in. (25.5 cm); Diameter: 1 ft. 2½ in. (36.8 cm)



474

Accession number 78.DG.149

EXHIBITIONS

The Los Angeles County Museum of Art, on loan, 1982–present.

475. **Pair of Sugar Castors**
London, 1730
By Paul de Lamerie
Silver-gilt
Bodies and lids marked with the maker's stamp of *L.A.* between an arched crown with a star and a fleur-de-lys (in use around 1720–1732); a lion's head erased (the assay mark of London); the figure of Britannia (the standard mark indicating .9583 silver content); the letter *P* (the date letter for 1730). Castor .1 engraved 1730 and *N^o2=27-12*; Castor .2 engraved 1730 and *N^o1=27*; both engraved with Garter coat of arms and the Howard crest.
Height: 9¾ in. (23.8 cm); Diameter: 3¾ in. (9.9 cm)
Accession number 78.DG.180.1–.2

PROVENANCE

Dukes of Northumberland; [S. J. Phillips, London]; purchased by J. Paul Getty around 1938.

EXHIBITIONS

The Minneapolis Institute of Art, on loan, 1980–1981; The Los Angeles County Museum of Art, on loan, 1982–1988; London, Goldsmith's Hall, *Paul de Lamerie*, May 16–June 22, 1990, no. 65, p. 109, illus.



One of a pair

475

476. **Pair of Lidded Tureens, Liners,
and Stands**

London, 1807

By Paul Storr

Silver

Variously marked with the maker's stamp of *PS*; a lion passant (the standard mark of sterling quality); the crowned leopard's head (the assay mark of London); the Sovereign's head of George III (the duty mark); and the letter *M* (the date letter for 1807). Each tureen engraved with the arms of the Dukes of Richmond and Lennox and with the motto *EN LA ROSE LE FLURIE*.

Height: 11¼ in. (28.6 cm); Width: 1 ft. 6 in. (45.7 cm); Depth: 1 ft. ¾ in. (32.4 cm)
Accession number 78.DG.130.1-2

PROVENANCE

Charles, 4th Duke of Richmond and Lennox (succeeded 1806, Lord Lieutenant of Ireland 1807-1813); Dukes of Richmond and Gordon, Goodwood House, Sussex, by descent (sold, Christie's, London, July 20, 1938, lot 114); purchased by J. Paul Getty.

EXHIBITIONS

The Minneapolis Institute of Art, on loan, 1980-1981; Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, on loan, 1983-1988.



One of a pair

476

Mounted Oriental Porcelain

477. Pair of Lidded Bowls

Porcelain: Japanese (Arita), circa 1650
 Mounts: English (London), circa 1670
 Mounts attributed to Wolfgang Howzer
 Hard-paste porcelain, underglaze blue decoration;
 gilt-metal mounts
 Height: 1 ft. 1 $\frac{1}{16}$ in. (34.5 cm); Width:
 1 ft. 3 in. (38 cm); Depth: 10 $\frac{1}{16}$ in. (25.5 cm)
 Accession number 85.DI.178.1-2

PROVENANCE

Joseph Downs, Winterthur, Delaware;
 William Heere (sold, Christie's, New York,
 October 29, 1983, lot 32); [Aveline et Cie,
 Paris].

EXHIBITIONS

New York, The Frick Collection, *Mounted
 Oriental Porcelain*, December 1986-March
 1987, no. 9, pp. 46-47, illus.

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986),
 no. 185, p. 240, illus.; F. J. B. Watson,
 "Mounted Oriental Porcelain," *The Maga-
 zine Antiques* 131 (April 1987), pp. 813-823,
 illus. p. 823.



One of a pair

477



NETHERLANDISH
DECORATIVE ARTS



Furniture

478. **Display Cabinet (*Toonkast*)**

Flemish (probably Antwerp), early seventeenth century

Walnut and oak veneered with ebony, tortoiseshell, (?) coconut, and ebonized wood

Height: 6 ft. 10 $\frac{3}{4}$ in. (210 cm); Width: 5 ft. 2 $\frac{1}{4}$ in. (158 cm); Depth: 2 ft. 5 $\frac{3}{8}$ in. (74.5 cm)

Accession number 88.DA.10

PROVENANCE

Prince d'Arenberg, Egmont Palace, Brussels; [Axel Vervoordt, 's Gravenwezel, Belgium].

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 86, pp. 146-147, illus.; *Handbook* 1991, p. 209, illus.





One of a pair

479

479. **Pair of Torchères**

Dutch, circa 1740–1750

(?) By the Italian carver, Agostino Carlini Gessoed, painted, and gilded wood; crushed glass

Height: 6 ft. 11 1/8 in. (212.4 cm); Width: 2 ft. 3 in. (68.6 cm); Depth: 1 ft. 10 in.

(55.9 cm)

Accession number 79.DA.5.1–.2

PROVENANCE

(?) Orangezaal, Royal Palace, Huis ten Bosch, Holland; Neues Palais, Potsdam, 1895 (purchased in Amsterdam, 1895); displayed in the Japis Galerie, 1926; (sold, Palais Galliera, Paris, December 9, 1963, lot 93); [Fabius Frères, Paris, 1970s].

BIBLIOGRAPHY

Burkhard Meier, *Potsdam Schlösser und Gärten aufgenommen von der Staatliche Bildstelle* (Berlin, 1926), fig. 46; Wilson, "Acquisitions 1977 to mid 1979," no. 13, pp. 49–51, illus. (one); Marten Loonstra, *The Royal Palace Huis ten Bosch in a Historical View* (Zutphen, 1985), p. 75, illus. p. 74.

Metalwork

480. **Chandelier**

Dutch, circa 1645–1675

Brass and oil-gilt wrought iron

Height: approx. 5 ft. (153 cm); Width:

approx. 5 ft. (153 cm)

Accession number 88.DH.62

PROVENANCE

Count Moretus-Plantin, Stabroek, Belgium (until at least 1930); Count G. della Faille de Leverghem, Schoten, Belgium (by 1961); [Axel Vervoordt, 's Gravenwezel, Belgium].

EXHIBITIONS

Antwerp, *Tentoonstelling van Oude Vlaamsche Kunst* (Exhibition of Old Flemish Art), 1930, "D 178"; Duerne-Antwerp, Provinciaal

Museum voor Kunstambachten, *Tentoonstelling Kunstvoorwerpen uit Verzamelingen in de Provincie Antwerpen* (Exhibition of Decorative Arts from Collections in the Province of Antwerp), 23 April–2 July 1961, no. 245, p. 34.

BIBLIOGRAPHY

"Acquisitions/1988," *GettyMusJ* 17 (1989), no. 88, p. 148, illus.



480

Glass

481. Goblet

Southern Netherlandish, 1560-1600
 Made by a glasshouse in the region of
 Chimay, (?) Hainault
 Free- and mold-blown glass or *cristallo*
 Height: 8½ in. (21.6 cm)
 Accession number 84.DK.549



481

PROVENANCE

Ruth and Leopold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass,
Three Great Centuries of Venetian Glass, 1958,
 no. 115, p. 105.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
 no. 248, p. 256, illus.

482. Ice-glass Beaker

Late sixteenth century
 Free-blown soda glass with applied
 decoration
 Height: 8⅞ in. (21.5 cm)
 Accession number 84.DK.564

PROVENANCE

[Rainer Zietz, Ltd., London]; Ruth and
 Leopold Blumka, New York.



482

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 225, p. 252, illus.



483

483. **Goblet**

Southern Netherlandish or French, late
sixteenth or early seventeenth century
Free- and mold-blown cobalt glass
Height: 8½ in. (21.6 cm)
Accession number 84.DK.517

PROVENANCE

Alexander von Frey, Paris; Ruth and Leo-
pold Blumka, New York.

EXHIBITIONS

New York, The Corning Museum of Glass,
Three Great Centuries of Venetian Glass, 1958,
no. 112, p. 103.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 238, p. 254, illus.

484. **Flute Glass**

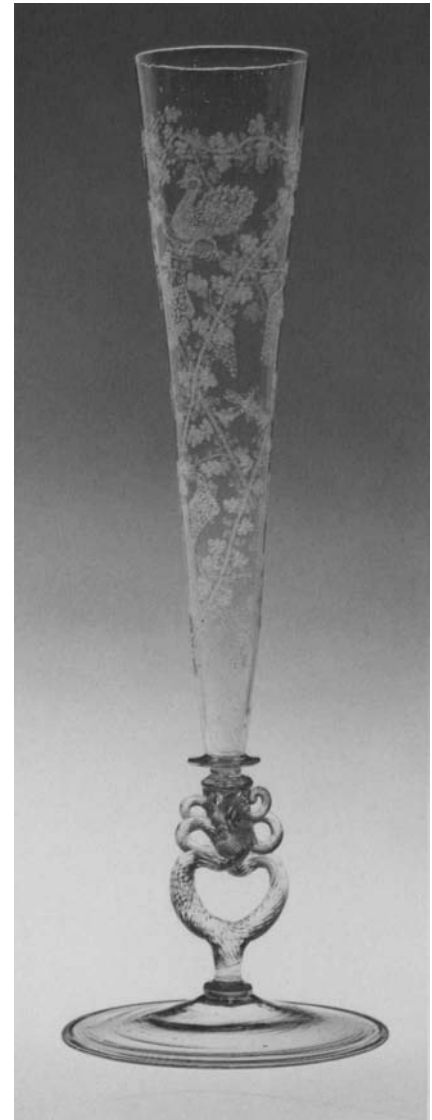
Southern Netherlandish, seventeenth
century
Free-blown soda glass or *cristallo* with
diamond-point etching
Height: 1 ft. ⅙ in. (31.6 cm)
Accession number 84.DK.516

PROVENANCE

Karl Ruhmann, Vienna; A. Vecht, Amster-
dam; Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

Ignaz Schlosser, *Das alte Glas: Ein Handbuch
für Sammler und Liebhaber* (Brunswick,
1965), p. 210, pl. 161; "Acquisitions/1984,"
GettyMusJ 13 (1985), no. 245, p. 255, illus.;
Journal of Glass Studies, no. 34, p. 108.



484

485. **Filigrana Beaker**

Southern Netherlandish, 1650-1700
Free-blown soda glass or *cristallo* and
lattimo, *vetro a fili*

Height: 5½ in. (14 cm)

Accession number 84.DK.658

PROVENANCE

[David, Inc., Vaduz].

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985),
no. 244, p. 255, illus.





SPANISH
DECORATIVE ARTS



Metalwork

486. Pair of Candlesticks

Spanish, circa 1650–1700

Bronze

Height: 5 ft. 8 $\frac{7}{8}$ in. (175 cm) each

Accession number 86.DH.601.I–.2

PROVENANCE

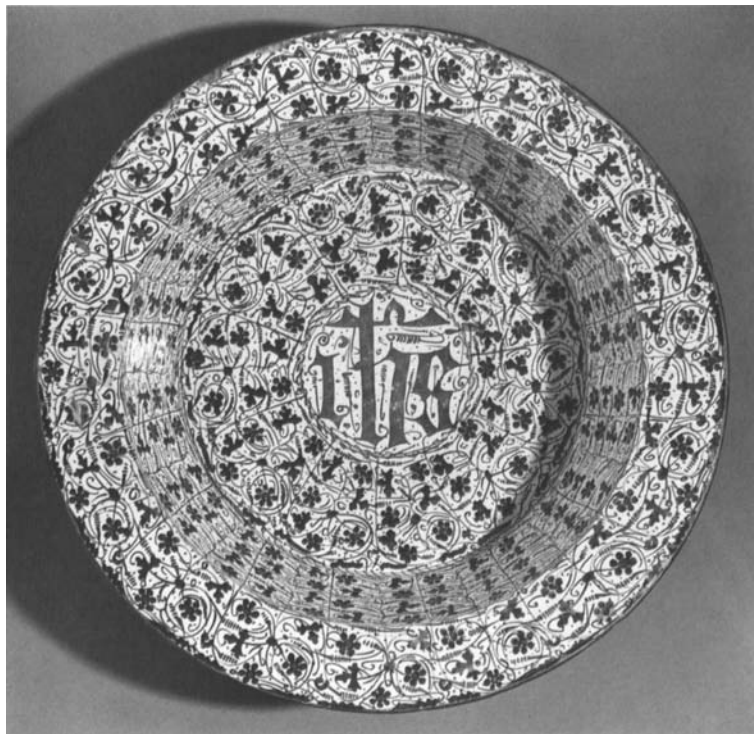
Commissioned by the Counts of Benavente; (offered for sale, Christie's, London, April 24, 1986, lot 34, withdrawn); [Rainer Zietz, Ltd., London].

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"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 120, p. 219, illus.



486



487

Ceramics

487. Hispano-Moresque Deep Dish (*brasero*)

Valencia, mid-fifteenth century

Blue and copper luster-glazed earthenware

Marked *IHS* in the center of the obverse.

Height: 4 $\frac{1}{4}$ in. (10.8 cm); Diameter: 1 ft. 7 $\frac{1}{2}$ in. (49.5 cm)

Accession number 85.DE.441

PROVENANCE

Leonardo Lapicciarella, Florence; (sold, Christie's, London, July 1, 1985, lot 270); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

Giovanni Conti, *L'Arte della maiolica in Italia* (Milan, 1973), pl. 8; *Apollo* 122 (1985), no. 5, p. 405; "Acquisitions/1985," *GettyMusJ* 14 (1986), no. 214, p. 252, illus; Hess, *Maiolica*, no. 2, pp. 14–15, illus; *Handbook* 1991, p. 201, illus.

488. **Tile Floor**

(?) Manises, circa 1425–1450

Tin-glazed earthenware

Speratens and *ne oblyer* inscribed in the hexagonal tiles: a coat of arms, of *barry of six argent and gules*, painted on the square tiles.

Length: 7 ft. 1¾ in. (220 cm); Width: 3 ft.

6⅞ in. (110 cm); Square Tiles: Length:

4⅞ in. to 4⅞ in. (11.2 to 12.4 cm);

Hexagonal Tiles: Length: 8¼ in. to 8⅝ in.

(21 to 21.8 cm); Width: 4¼ in. to 4⅜ in.

(10.8 to 11.1 cm)

Accession number 84.DE.747

PROVENANCE

Grassi collection, Florence, before 1920;

Ruth and Leopold Blumka, New York.

EXHIBITIONS

Allentown Art Museum, *Beyond Nobility:*

Art for the Private Citizen in the Early

Renaissance, September 1980–January 1981,

no. 122, pp. 115–116.

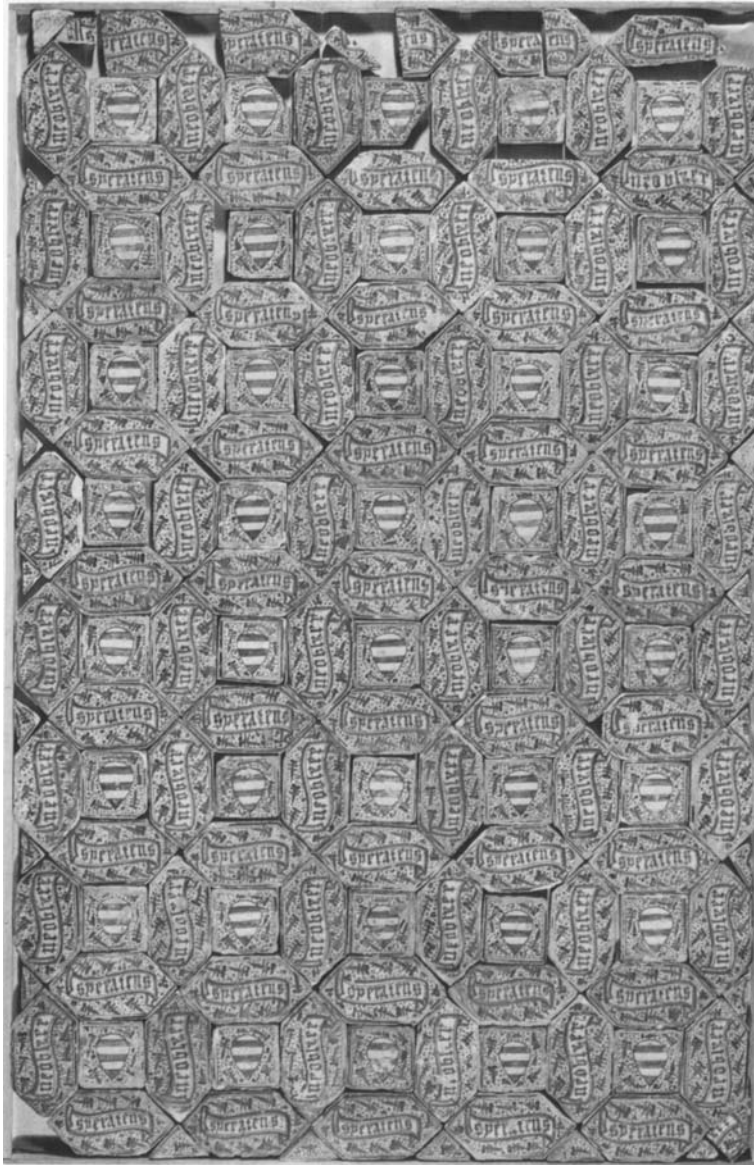
BIBLIOGRAPHY

Anna Berendsen et al., *Tiles* (London, 1967),

p. 76; "Acquisitions/1984," *GettyMusJ* 13

(1985), no. 151, p. 239, illus; Hess, *Maiolica*,

no. 1, pp. 12–13.



Glass

489. **Flask**

Catalonian, nineteenth or twentieth century

Free-blown soda glass with enamel decoration

Inscribed on both sides, in enamel, *IHS / IHS.*

Height: 10¼ in. (20.6 cm)

Accession number 84.DK.518

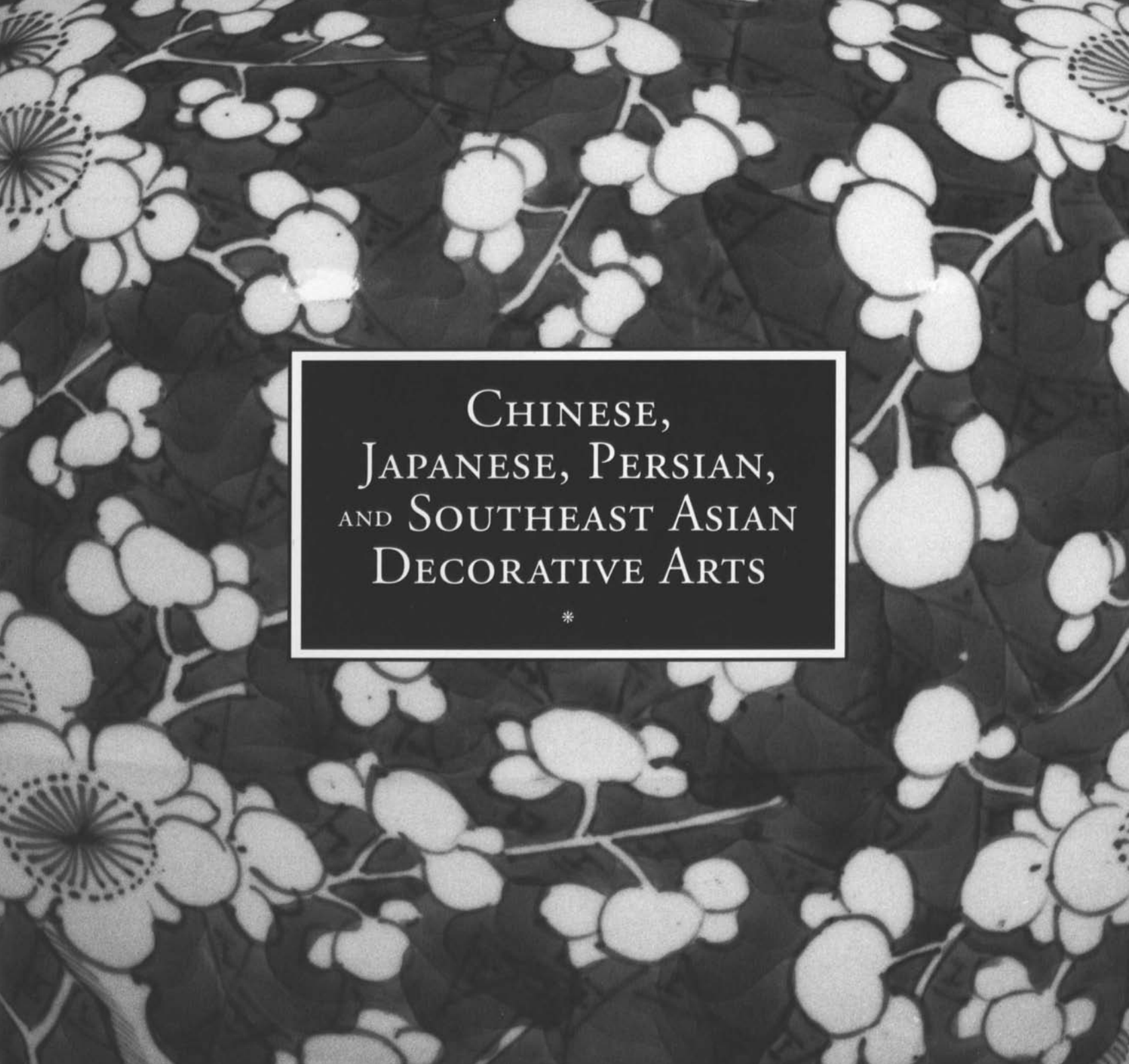
PROVENANCE

Ruth and Leopold Blumka, New York.

BIBLIOGRAPHY

"Acquisitions/1984," *GettyMusJ* 13 (1985), no. 227, p. 252, illus.; *Journal of Glass Studies*, no. 17, p. 103.





CHINESE,
JAPANESE, PERSIAN,
AND SOUTHEAST ASIAN
DECORATIVE ARTS

*

Chinese Ceramics

490. Garniture of Three Lidded Vases and Two Open Vases

Chinese, Kangxi (1662–1722)

Hard-paste porcelain, underglaze blue decoration

Lidded Vases: Height: 1 ft. ½ in. (31.8 cm);

Diameter: 10 ¾ in. (27.3 cm); Open Vases:

Height: 11 ⅛ in. (28.3 cm); Diameter: 5 in. (12.7 cm)

Accession number 72.DE.72.1–5



One of three

490



One of two

490

PROVENANCE

Dukes of Northumberland (probably sold circa 1910); [Ralph Chait, New York and London, 1970s]; [Neil Sellin, New York, 1972]; purchased by J. Paul Getty.

491. Pair of Lidded Vases

Chinese, Kangxi (1662–1722)

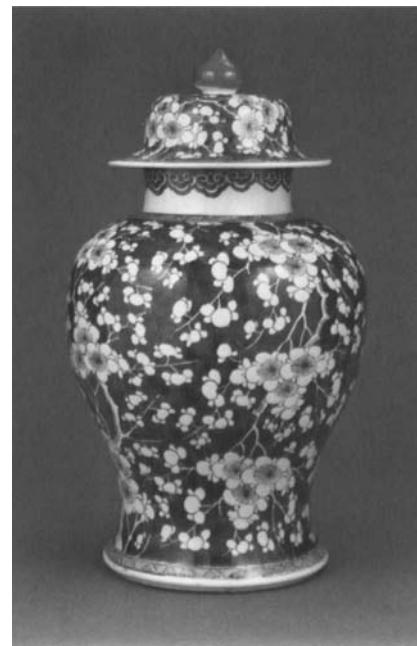
Hard-paste porcelain, underglaze blue decoration

Height: 1 ft. 5 in. (43.2 cm); Diameter: 10 in. (25.4 cm)

Accession number 72.DE.73.1–2

PROVENANCE

Dukes of Northumberland (probably sold circa 1910); [Ralph Chait, New York and London, 1970s]; [Neil Sellin, New York, 1972]; purchased by J. Paul Getty.



One of a pair

491



492

492. Lidded Vase

Chinese, Kangxi (1682–1722)

Hard-paste porcelain, underglaze blue decoration

Height: 1 ft. 11½ in. (59.7 cm); Diameter: 1 ft. 2¾ in. (37.5 cm)

Accession number 86.DE.629

PROVENANCE

[Spink and Son, Ltd., London].

BIBLIOGRAPHY"Acquisitions/1986," *GettyMusJ* 15 (1987), no. 97, p. 210, illus.**493. Lidded Vase**

Chinese, Kangxi (1662–1722)

Hard-paste porcelain, underglaze blue decoration

Painted underneath with a mark of the Ming reign (Jia Jing, 1522–1566) in underglaze blue.

Height: 11⅞ in. (30.2 cm); Diameter: 4½ in. (11.4 cm)

Accession number 85.DE.414

PROVENANCE

[Spink and Son, Ltd., London].

BIBLIOGRAPHY"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 183, p. 239, illus.

493



494

494. Lidded Vase

Chinese, Kangxi (1662–1722)

Hard-paste porcelain, underglaze blue decoration

Painted underneath with a leaf in underglaze blue.

Height: 1 ft. 5½ in. (44.5 cm); Diameter: 8½ in. (21.6 cm)

Accession number 85.DE.46

PROVENANCE

[Spink and Son, Ltd., London, 1985].

BIBLIOGRAPHY"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 182, p. 239, illus.



495

495. **Wine Bottle (*kendi*)**

Chinese, Kangxi (1662–1722)

Stoneware

Height: 7 $\frac{7}{8}$ in. (20.1 cm); Width: 5 $\frac{5}{8}$ in. (14.3 cm); Depth: 4 $\frac{1}{6}$ in. (12.5 cm)

Accession number 85.DE.232

PROVENANCE

[Kate Foster, Ltd., London].

EXHIBITIONS

The Los Angeles County Museum of Art, September 1987–present.

BIBLIOGRAPHY

"Acquisitions/1985," *GettyMusJ* 14 (1986), no. 184, p. 239, illus.496. **Pair of Lidded Vases**

Chinese, Yongzheng, circa 1730

Hard-paste porcelain, polychrome enamel decoration

Each vase bears a label, pasted within the lip, printed with *FONTHILL HEIRLOOMS* and with the inventory number 670/3.Height: 2 ft. $\frac{3}{4}$ in. (62.9 cm); Diameter: 1 ft. 1 in. (33 cm)

Accession number 72.DE.62.I–2

PROVENANCE

Alfred Morrison, Fonthill House, Wiltshire; John Greville Morrison, Lord Margadale of Islay, Fonthill House, by descent (sold, Christie's, London, June 5, 1972, lot 29); purchased at that sale by J. Paul Getty.



One of a pair

496

497. **Figure of an Elephant**

Chinese, Qianlong (1736–1795)

Hard-paste porcelain, polychrome enamel decoration; gilding

Height: 1 ft. 9 $\frac{3}{4}$ in. (55.2 cm); Width: 1 ft. 1 $\frac{1}{2}$ in. (34.2 cm); Depth: 10 in. (25.4 cm)

Accession number 72.DE.61

PROVENANCE

George Christie (sold, Christie's, London, June 5, 1972, lot 24); purchased at that sale by J. Paul Getty.



497

Chinese Textiles (for Italian export)

498. Wall Hanging

Chinese, late seventeenth to early eighteenth century

Silk brocade

Length: 11 ft. 10 in. (360.5 cm);

Width: 7 ft. 4 3/4 in. (225.5 cm)

Accession number 87.DD.37

PROVENANCE

Private German collection; [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 87, p. 185, illus.



498



One of three

499

Japanese Ceramics

499. Garniture of Three Vases

Japanese (Arita), first half of the eighteenth century

Hard-paste porcelain, underglaze blue decoration; polychrome enamel; gilding

Vase .1: Height: 1 ft. 1/8 in. (32.1 cm);

Diameter: 7 in. (17.8 cm); Vase .2: Height:

1 ft. 5/8 in. (32.1 cm); Diameter: 7 1/8 in.

(18 cm); Vase .3: Height: 1 ft. 3/4 in. (32.4 cm);

Diameter: 7 in. (17.8 cm)

Accession number 87.DE.26.1-3

PROVENANCE

[Spink and Son, Ltd., London, 1986].

BIBLIOGRAPHY

"Acquisitions/1987," *GettyMusJ* 16 (1988), no. 76, p. 179, illus.

Persian Carpets

500. Carpet

Herat or Isfahan, late sixteenth century
Wool

Length: 25 ft. 10 1/4 in. (788 cm); Width:

10 ft. 3/4 in. (313 cm)

Accession number 78.DC.91

PROVENANCE

Hagop Kevorkian (sold, Sotheby's, London, December 5, 1969, lot 20); purchased at that sale by J. Paul Getty.

EXHIBITIONS

New York, The Metropolitan Museum of Art, *Collection of Rare and Magnificent Oriental Carpets* (1966), no. 5, pl. 3.



Detail

500



501

501. "Polonaise" Carpet

Kashan, circa 1620

Silk with metallic thread

Length: 9 ft. 1 in. (277 cm); Width: 5 ft. 7 in. (170 cm)

Accession number 68.DC.6

PROVENANCE

Baron Adolphe de Rothschild, Paris (sold, Palais Galliera, Paris, March 18, 1968, lot 104); purchased at that sale by J. Paul Getty.

Southeast Asian Furniture

502. Set of Twelve Chairs (five armchairs and seven side chairs)

(?) Dutch colonial from Indonesia or Sri Lanka (Ceylon), circa 1680-1720

Ebony and ebonized wood, some details inlaid with ivory

Armchairs: Height: 3 ft. 6 in. (106.7 cm);

Width (at front): 2 ft. (61 cm); Width

(at back): 1 ft. 8 in. (50.8 cm); Depth:

1 ft. 7 $\frac{1}{16}$ in. (49.4 cm); Side Chairs: Height:

3 ft. 4 in. (101.6 cm); Width: 1 ft. 9 $\frac{3}{4}$ in.

(55.2 cm); Depth: 1 ft. 6 $\frac{11}{16}$ in. (47.5 cm)

Accession number 92.DA.24.I-12

PROVENANCE

(?) Thomas Thynne, 1st Viscount Weymouth, Longleat Castle, Wiltshire, circa 1700; Marquess of Bath, Longleat Castle, Wiltshire, circa 1700; (sold, Christie's, London, November 17, 1988, lot 75); [Rainer Zietz, Ltd., London].

BIBLIOGRAPHY

"Acquisitions /1992" *GettyMusJ* 21 (1993), in press, illus.



One of five

502



One of seven

502

The background features a repeating pattern of dark, diamond-shaped tiles. Each tile contains a light-colored, intricate floral or foliate design. The tiles are arranged in a staggered grid. In the center of the page, there is a white rectangular box with a thin black border. Inside this box, the word "INDEXES" is written in a white, serif, all-caps font. Below the word is a small, white, four-pointed star or diamond symbol.

INDEXES



INDEX OF MAKERS

The following index includes the names of makers and artists. Please note that references are to entry numbers, not page numbers.

A

- Abbiati, Francesco (cabinetmaker; active late eighteenth century), 324
- Andreoli, Maestro Giorgio (ceramic artist; director of maiolica workshop in Gubbio; late 1470s–circa 1553), 357
- Anguier, Guillaume (painter; 1628–1708), 289
- Asselin, Charles Eloi (Sèvres painter; active 1765–1804), 243
- Audran, Claude, III (painter and designer; 1658–1734), 292, 300
- Audran, Michel (tapestry weaver; high-warp weaver at the Gobelins manufactory from 1732; 1701–1771), 300
- Auguste, Robert-Joseph (silversmith; *maître* 1757; circa 1723–1805), 193, 305, 307
- Avelli, Francesco Xanto (ceramic artist; poet; circa 1486/87–circa 1544), 359
- Avisse, Jean (*menuisier*; *maître* 1745; 1723–after 1796), 94
- B**
- Badin (bronze castor; active last quarter of the eighteenth century), 16
- Bailleul, Nicolas, *le jeune* (engraver; active 1740s), 146
- Bardet (Sèvres painter; active 1751–1758), 212
- Baudouin, François, *père* (Sèvres gilder; active 1750–1800), 49
- Baumhauer, Joseph, I (*ébéniste*; *ébéniste privilégié du Roi* circa 1749; died 1772), 13, 29, 44, 64
- Béhagle, Philippe (director of the Beauvais tapestry manufactory from 1684; 1641–1705), 286
- Bélangier, François-Joseph (architect; *dessinateur des menus-plaisirs* 1767; 1744–1818), 173
- Belin [Belain or Blin] de Fontenay, Jean-Baptiste, *le jeune* (painter; 1653–1715), 282, 286, 287, 300
- Bellangé, Alexandre-Louis (*ébéniste*; 1799–1863), 54
- Benneman, Guillaume (*ébéniste*; *maître* 1785; employed by the *Garde-Meuble de la Couronne* 1786–1792; died 1811), 16
- Beo, Johann Andreas (*ébéniste*; dates unknown), 398
- Berchem, Nicolas (painter; 1620–1683), 233
- Besnier, Nicolas (silversmith; *orfèvre du Roi* 1715; administrator of the Beauvais tapestry manufactory 1734–1754), 294–299, 302
- Beurdeley, Louis-Auguste-Alfred (furniture maker and bronze castor; 1808–1882), 274
- Billier, Johann Ludwig the Elder (goldsmith and silversmith; 1656–1732), 402
- Blakey, William, II (clock springmaker; before 1714–after 1788), 139
- Boels, Pierre (Boullé), (painter; active second half of the seventeenth century), 289
- Boizot, Simon-Louis (sculptor; 1743–1809), 154, 183
- Bono, Etienne-Henry (Sèvres *répateur*; active 1754–1781), 237
- Bonnemer, François (painter and engraver; 1638–1689), 287
- Borde, Louis (cartographer and engraver; *graveur du Roi et des affaires étrangères*; active 1730–1740s), 146
- Borman (bronze castor; dates unknown), 267
- Bossi, Benigo (engraver and plasterer; 1727–1792), 270
- Böttger, Johann Friedrich (Meissen alchemist and designer; 1682–1719), 409–411
- Boucault, Jean (*menuisier*; *maître* 1728; circa 1705–1786), 98
- Boucher, François (painter; designer at the Beauvais tapestry manufactory from 1734; active at the Vincennes and Sèvres manufactory 1749–1754; artistic director at the Gobelins manufactory from 1754; 1703–1770), 71, 214, 217, 291, 294–299, 301
- Bouillat, Edmé-François (Sèvres painter; 1739/40–1810), 49, 50
- Boullé, André-Charles (*ébéniste*; *maître* before 1666; *ciseleur-doreur-sculpteur du Roi* 1672; 1642–1732), 3, 4, 7, 8, 21, 58–61, 63, 106, 107, 127, 129, 131, 132, 158, 163

Bradshaw, William (chairmaker; active 1736–1745), 471

British Royal Collection, 363

Buteux, Charles, *père* (Sèvres painter; 1719–1782, active from 1756), 219

C

Caffieri, Jacques (sculptor; *maître* 1714, *fondeur-ciseleur des bâtiments du Roi* 1736; 1678–1755), 137, 168

Caffieri, Philippe (sculptor; *maître* by 1743; *sculpteur-ciseleur ordinaire du Roi* 1755; 1714–1774), 170, 171

Capelle, Antoine (Sèvres painter; born circa 1722, active 1745–1800), 238, 240

Carlin, Martin (*ébéniste; maître* 1766; circa 1730–1785), 47, 50, 74–76, 79

Carlini, Agostino (painter and sculptor; active 1760–1790), 479

Castel, Philippe (Sèvres painter and gilder; born 1746/47, active circa 1771–1797), 239

Caton, Antoine (Sèvres painter; 1726–1800, active 1749–1798), 237

Chabry, Etienne-Jean (Sèvres painter, born before 1749, active 1764–1787), 235

Chaillot (*peintre-doreur*; active last quarter of the eighteenth century), 102

Chapelle, Jacques (modeler or painter at Sceaux manufactory; born 1721, active at Sceaux 1750–1763), 210

Chaulnes, Michel-Ferdinand, 5th duc de (scientist; 1714–1769), 147

Chauveaux, Jean, *le jeune* (Sèvres gilder; 1735–circa 1807, active 1764–1800), 236

Chauveaux, Michel-Barnabé, *l'ainé* (Sèvres painter and gilder; born circa 1729, active 1752–1788), 235

Cheret, Jean-Baptiste-François (silversmith; *maître* 1759; died after 1791), 192

Cochois, Charles-Michel (*ébéniste; maître* circa 1730; died 1764), 21

Cornaille, Antoine-Toussaint (Sèvres painter and gilder; 1735–1812), 241

Coudray, Michel-Dorothée (Sèvres molder; 1718–1775, active 1753–1774/75), 229, 231

Couturier, Claude (Sèvres painter; active 1762–1775, died 1775), 47

Coypel, Charles-Antoine (painter; *premier peintre du Roi* 1747; 1694–1752), 300

Cozzi, Geminiano (founder of Cozzi porcelain factory; active 1764–1812), 369

Cressent, Charles (sculptor and *marchand-ébéniste; ébéniste* to the duc d'Orléans 1719; 1685–1768), 12, 34, 133, 134, 139, 177

Cuvellier, E. J. (*ébéniste; maître* 1753), 10

Cuvilliés, François de (architect and designer; circa 1695–1768), 396

D

Daguerre, Dominique (*marchand-mercier*; circa 1740–1796), 79

Dardet, Claude-Gabriel (silversmith; *maître* 1715), 187

Darnault, François-Charles (*marchand-mercier*; active 1730s–1780s), 29

Decla, Jacques (painter and enamerer; active by 1742–died after 1764), 10

Delafosse, Jean-Charles (architect and *ornémaniste*; 1734–1789), 110

Delorme, Adrien Faizelot (*ébéniste; maître* 1748; died after 1783), 30, 69

Deparis, Jean-François (Sèvres designer, painter, and *répateur*; active 1746–1797), 237

Desfarges (upholstery fabric manufacturer or supplier; dates unknown), 102

Desportes, Alexandre-François (painter; 1661–1743), 282, 283, 287, 300

Deumier, Pierre (*serrurier des bâtiments du Roi*; active from the 1760s), 73

Dietrich, Joachim (*menuisier*; died 1753), 396

Dieu, Jean-Jacques (Sèvres painter and gilder; active 1777–1791, 1794–1798, and 1803–1811), 244

Digue (clockmaker and *mécanicien*; dates unknown, active 1770s), 134

Dodin, Charles-Nicolas (Sèvres painter; 1734–1803, active 1754–1802), 71, 220–222, 224

Doirat, Etienne (*ébéniste*; 1675/80–1732), 22

Dominicé, Jean-François (clockmaker; 1694–after 1754), 130

Donner, Johann (Meissen modeler; active circa 1710), 409

Dubois, Jacques (*ébéniste; maître* 1742; 1694–1763), 35, 38, 43

Dubois, René (*ébéniste; maître* 1755; *ébéniste de la Reine* 1779; 1737–1799), 48

Dubuisson (enameler; *maître* 1769; died circa 1820), 144

Duplessis, Jean-Claude (designer, silversmith, and sculptor; *directeur artistique* at Sèvres 1745/48–1774, *sculpteur-fondeur-doreur du Roi* 1747, *orfèvre du Roi* 1758; died 1774), 214, 216, 231, 243, 244

Durand, F., *fils* (*ébéniste*; active late nineteenth–early twentieth century), 49

E

Eckhout, Albert van der (painter; circa 1610–1665), 287

Effner, Joseph (architect and designer; 1687–1745), 399

F

Falot (Sèvres painter and gilder; active 1764–1790), 236

Ferrucci, Romolo di Francesco (called del Tadda) (sculptor; hardstone carver; died 1621), 391

Feuchère, Jean-Pierre (gilder; *maître* 1767), 175

Feuchère, L.-F. (bronze castor; active from the 1780s–died 1828), 155

Feuchère, Pierre-François (gilder; *maître* 1763), 169, 175

Fieffé, Jean-Jacques, *père* (clockmaker; *maître* 1725; circa 1700–1770), 133

Filippo, Jacopo di Stefano di (ceramic artist; director of maiolica workshop in Cafaggiolo; [?]1490–after 1576), 350

Fistulator, Blasius (scagliola artist; head of scagliola workshop; active 1587–1622), 446

Folin, Nicolas-Alexandre (clockmaker; *maître* 1789), 145

Foliot, François-Toussaint (*menuisier*; *maître* 1749), 100

Foliot, Nicolas-Quinibert (*menuisier*; *maître* circa 1730; 1706–1776), 96

Fontaine, Jacques (Sèvres painter; 1734/35–1807, active 1752–1800), 234

Fontana, Orazio (ceramic artist; director of maiolica workshop in Urbino; 1510–1571), 364, 365

Forestier, Etienne-Jean (bronze castor; *maître* 1764), 16

Forestier, Pierre-Auguste (bronze castor; 1755–1835), 16

Fortier, Alexandre (scientist and *mécanicien*; circa 1700–1770), 138

Foulet, Antoine (*ébéniste*; *maître* 1749; circa 1710–1775), 141

Francart, François (painter; 1622–1672), 281

G

Galle, André (bronze castor; 1761–1844), 16, 160

Gallien, Simon (silversmith; *maître* 1714; died 1757), 189

Gambier (designer; dates unknown, active circa 1787), 42

Garden, Phillips (silversmith; active 1738–1763), 185

Garnier, Pierre (*ébéniste* and *marchand-ébéniste*; *maître* 1742; circa 1720–1800), 39

Gaudron, Antoine, I (clockmaker; *maître* 1675; circa 1640–1714), 127

Gaultier, Jacques (*menuisier*; active first half of the eighteenth century), 119

Genest, Jean-Baptiste-Etienne (Sèvres painter; 1722/23 or 1730–1789, active from 1752), 230

Genoels, Abraham (painter; 1620–1723), 289

Georges, Paul (*menuisier*; *maître* before 1747), 115

Germain, François-Thomas (silversmith; *orfèvre du Roi* 1748–1764; 1726–1791), 169, 186, 191

Germain, Thomas (silversmith; 1673–1748, *maître* 1720, *orfèvre du Roi* 1723; 1673–1748), 186, 190

Girardon, François (sculptor; 1628–1715), 132

Golle, Pierre (*ébéniste*; *maître menuisier* and *ébéniste ordinaire du Roi* before 1656; circa 1620–1684), 57

Gondouin, Jacques (designer and architect; active last quarter of the eighteenth century), 100

Gouthière, Pierre (gilder; *maître* 1758; *doreur ordinaire des menus-plaisirs* 1767; circa 1620–1684), 153, 173, 178, 397

Grue, Francesco Saverio II Maria (ceramic artist; director of the *gabinetto di pittura* and *tornante* of the royal porcelain factory, Capodimonte; 1731–1809), 368

Gudin, Paul, called Gudin *le jeune*, (clockmaker; *marchand-horloger du Roi suivant la cour et conseil de sa Majesté* 1739), 132

H

Hackwood, William (Wedgwood modeler; active 1769–1832, died 1839), 17

Heiden, Marcus (ivory turner and sculptor; active by at least 1618–died after 1664), 445

Herold, Christian Frederich (Meissen painter; 1700–1779), 418

Hertaut, Nicolas (*menuisier*; *maître* 1753; 1720–after 1771), 95

Höchstetter, Wolfgang (glassblower; director of glass workshop; 1540–1569), 463–467

Höroldt, Johann Gregor (Meissen painter; chief painter 1720–1756 and 1763–1765; 1696–1775), 414–416

Houasse, René-Antoine (painter; 1644/45–1710), 287

Howzer, Wolfgang (goldsmith; active 1652–circa 1688), 477

I

Ivry, Contant d' (architect; 1698–1777), 86, 303

J

Jacob, Georges (*menuisier; maître* 1765–1796; 1739–1814), 97, 102, 103, 111

Jacob-Desmaltier et Cie (firm of *menuisiers* formed by Georges Jacob's younger son, François-Honoré-Georges [1770–1841, retired 1824]; after 1825 the business was run by François's son Georges-Alphonse Jacob-Desmaltier [1799–1870, active until 1847]), 104

Jacques, Maurice (painter and designer; circa 1712–1784), 301, 302

Joubert, Gilles (*marchand-ébéniste; ébéniste ordinaire du Garde-Meuble de la Couronne* 1758; *ébéniste du Roi* 1763–1774; 1689–1775), 32

Juvara, Francesco Natale (goldsmith and silversmith; 1673–1759), 332

K

Kändler, Johann Joachim (Meissen modeler; active 1731; chief modeler 1733; 1706–1775), 420

Kinzing, Peter (clockmaker; 1745–1816), 404

Koula Beaker, Master of (glassblower; late seventeenth century), 459

L

La Croix, Jean de (tapestry weaver; active at the Gobelins manufactory 1662–1712), 289

Lalonde, Richard de (designer; active last decades of the eighteenth century), 88, 172, 304

Lamerie, Paul de (silversmith; 1688–1751, active from 1712), 475

Lanfant (*marbrier*; dates unknown), 16

Lapina (clockmaker; dates unknown), 141

Laroche, Jacques-François-Louis de (Sèvres painter; 1740/41, active 1759–1802), 240, 241

Latz, Jean-Pierre (*ébéniste; ébéniste privilégié du Roi* before May 1741; circa 1691–1754), 27, 36, 37, 138

Le Blond, Etienne-Claude (tapestry weaver; active at the Gobelins manufactory 1727–1751), 292, 293

Le Brun, Charles (painter and designer; *directeur de la manufacture royale des Gobelins* from 1662; *directeur de l'académie royale de peinture et de sculpture* 1663; *premier peintre du Roi* 1664; 1619–1690), 117, 281, 289, 290

Ledoux, Claude-Nicolas (architect; 1736–1806), 124

Leeke, Ralph (silversmith; active 1679–after 1714), 185

Le Guay, Etienne-Henri (Sèvres gilder; 1719/20–circa 1799), 238, 243, 237, 232, 47

Le Guay, Pierre-André, *fils aîné* (Sèvres painter; active 1772–1818), 238

Leleu, Jean-François (*ébéniste; maître* 1764, retired 1792; 1729–1807), 45, 72

Le Noir, Etienne, II (clockmaker; *maître* 1717; 1699–1778), 10, 35, 140

Le Noir, Pierre Etienne (clockmaker; born circa 1725, *maître* 1743), 140

Lepaute, Pierre-Bazile (clockmaker; 1750–1843), 130

Le Roy, Charles (clockmaker; *maître* 1733; 1709–1771), 142

Le Roy, Jean, IV (silversmith; *maître* 1625), 185

Le Roy, Julien, II (clockmaker; *maître* 1713; *horloger du Roi* 1739; 1686–1759), 131, 136, 137

Ligozzi, Jacopo (painter and designer; circa 1547–1626), 391

Limosin, Léonard (enameler; head of Limoges workshop; circa 1505–1575/77), 197

Lock, Matthias (furniture designer and maker; circa 1710–1765), 473

Louis, Victor (architect and designer; 1737–1807), 73

Lourdé, Philippe (director of the Chaillot workshops at the Savonnerie carpet manufactory from 1667; died 1671), 280, 281

Lullier (*marchand-mercier*; active 1750s), 35

M

Maëlrondt, Philippe Claude (*marchand*; died 1824), 54

Maffei, Antonio (sculptor; woodcarver; born circa 1530), 311

Manara, Baldassare (ceramic artist; active circa 1526–1547), 360

Marot, Daniel (architect and designer; circa 1663–1752), 277

Martin, Etienne-Simon (*vernisseur*; died 1770), 146; 184

Martin, Gilles-François (sculptor and modeler; circa 1713–1795), 16

Martin, Guillaume (*vernisser*; died 1749), 146, 184

Martincourt, Etienne (sculptor and bronze castor; *maître* 1762; died 1791), 142, 151

Martinière, Antoine-Nicolas (enameler; *maître* 1720; *émailleur et pensionnaire du Roi* 1741; 1706–1784), 35, 136, 137

Masson, Pierre (clock springmaker; 1714–1788), 140

Méreaud, Pierre-Antoine, *l'aîné* (Sèvres painter and gilder; circa 1735–1791, active from 1754), 227

Merlet, Georges-Adrien (enameler; active from 1780s), 145

Meulen, François van der (painter; 1632–1690), 289

Meunier, Etienne (*menuisier*; active second quarter of the eighteenth century), 92

Micaud, Jacques-François (Sèvres painter; 1732/35–1811, active from 1757), 75

Moitte, Jean-Guillaume (sculptor; 1746–1810), 308

Mollet, Armand-Claude (architect; 1660–1742), 119

Mollinger, Christian (clockmaker; 1754–1826), 398

Molitor, Bernard (*ébéniste*; *maître* 1787; 1755–1833), 42

Monnet, Charles (painter; 1732–after 1808), 243

Monnoyer, Jean-Baptiste (painter; 1636–1699), 285–289

Montigny, Philippe-Claude (*ébéniste*; *maître* 1766; 1734–1800), 15, 46

Morin, Jean-Louis (Sèvres painter; 1732–1787, active from 1754), 214, 225

N

Nantier (Sèvres *réparateur*; active 1767–1776), 229

Neilson, Jacques (tapestry weaver; director of the Gobelins manufactory low-warp looms from 1759; circa 1718–1788), 301, 302

Nollet, Jean-Antoine (scientist; 1700–1770), 146

O

Oeben, Jean-François (*ébéniste*; *ébéniste du Roi* 1754, *maître* 1761; 1721–1763), 31, 36, 37, 66, 67, 70

Oppenordt, Gilles-Marie (designer; 1672–1742), 130

Osmond, Robert (bronze castor; *maître* 1746; died 1789), 140

Oudry, Jean-Baptiste (painter; director of the Beauvais tapestry manufactory 1734; 1668–1755), 294–299

P

Palagi, Filippo Pelagio (architect; portrait painter; furniture designer; ornamentalist; 1775–1860), 328, 333

Palissy, Bernard (ceramic artist; painter; glass-blower; designer; [?]¹⁵¹⁰–1590), 198

Parent, Aubert-Henri-Joseph (sculptor, designer, and architect; 1753–1835), 112, 113

Parpette, Philippe (Sèvres enameler; active 1755–1757 and 1773–1806; 1736–circa 1808), 237, 238

Pénicaud, Jean, II (enameler; head of Limoges workshop; active 1531–1549), 196

Perrot, Pierre-Josse (painter; active at the Gobelins manufactory 1715–1749), 293

Petit, Nicolas (*ébéniste*; *maître* 1761; 1732–1791), 30

Petitot, Eunemond-Alexandre (architect and *ornémaniste*; 1727–1801), 270

Pfleger, Abraham, I (silversmith; active 1558–died 1605), 407

Pichler, Johann Adam (carver; active mid-eighteenth century), 399

Pierre, Jean-Baptiste-Marie (painter and designer; *premier peintre du Roi* 1770; 1713–1789), 243

Pierre, Jean-Jacques, *le jeune* (Sèvres painter; born 1745/46, active 1763–1800), 47

Pineau, Nicolas (architect and designer; 1684–1754), 35

Post, Frans (painter; 1612–1680), 287

Preissler, Ignaz (*Hausmaler*; 1676–1741), 412, 421

Prévost, Henri-Martin (Sèvres gilder; active 1757–1797), 240

R

Rand, John (silversmith; active from 1704–after 1713), 474

Raskin, Henry (restorer; active first half of the twentieth century), 4

Raux, *fils aîné* (Sèvres painter; active 1766–1779), 50

Rehnisch (clockmaker; active circa 1740), 403

Rehschuck (Meissen modeler, active first half of the eighteenth century), 417

Reinicke, Peter (Meissen modeler; 1715–1768), 152

Rémond, François (bronze castor; *maître* 1774; circa 1747–1812), 42, 397

Richard, Claude (clock springmaker; *maître* 1759, active until 1769; died after 1789), 141

Richard, Etienne-Claude (clock springmaker; *maître* 1772; 1747–before 1785), 142

Riesener, Jean-Henri (*ébéniste*; active from circa 1754; *maître* 1768; *ébéniste ordinaire du Roi* 1774–1785; retired 1801; 1734–1806), 53, 77

Risenburgh, Bernard van, II (*ébéniste*; *maître* before 1730; after 1696–circa 1766), 10–12, 24, 26, 28, 33, 41, 65, 68

Roentgen, Abraham (*ébéniste*; 1711–1793), 401

Roentgen, David (*ébéniste*; active in Neuwied 1772–1795; *maître* of the Paris guild 1780; *ébéniste-mécanicien du Roi et de la Reine* 1785; 1743–1807), 397, 404

Roger *père* (Sèvres *répateur*; active 1754–1784), 231

Romilly, Jean (clockmaker; *maître* 1752; 1714–1796), 139

Rousseau de la Rottière, Jean-Simeon, called Rousseau (sculptor; born 1747), 124

S

Saint-Germain, Jean-Joseph de (bronze castor; *maître* 1748; active until after 1772), 134, 139

Saunier, Claude-Charles (*ébéniste*; *maître* 1752; 1735–1807), 49

Schiefer (Meissen molder; active first half of the eighteenth century), 416

Schor, Johann Paul (called Giovanni Paolo Tedesco) (painter and designer; 1615–1674), 321

Schwinger, Hermann (glassblower; 1640–1683), 443

Sené, Jean-Baptiste-Claude (*menuisier*; *maître* 1769; 1748–1803), 101

Spohn, P. (restorer; dates unknown), 27

Stollenwerck, Michel (*mécanicien*; *maître* 1746; died 1768), 130

Storr, Paul (silversmith; active by 1792; 1771–1844), 476

Strozzi, Bernardo (painter and designer; 1581–1644), 331

T

Taillandier, Geneviève (Sèvres painter; active 1780–1798), 239

Taillandier, Vincent (Sèvres painter; active 1753–1790), 239

Tandart, Jean-Baptiste, *l'ainé* (Sèvres painter; active 1754–1800; 1729–1816), 49

Targone, Cesare ([?]) sculptor and goldsmith; active 1575–1590), 330

Templetown, Elizabeth, Lady (designer; 1747–1823), 17

Teniers, David, *le jeune* (painter; 1610–1690), 220

Tessier, Louis (painter; circa 1719–1781), 301, 302

Thomire, Pierre-Philippe (bronze castor; *maître* 1772; active at the Sèvres manufactory 1783–1815; 1751–1843), 16, 144, 154, 174, 183, 242, 266

Tilliard, Jean-Baptiste (engraver; circa 1740–1813), 237

Tilliard, Jacques-Jean-Baptiste (called Jean-Baptiste, II) (*menuisier*; *maître* 1752; 1723–1798), 99, 105

Triquet, Pierre-Claude (sculptor; active second half of the eighteenth century), 102

U

Urbino, Nicola (di Gabriele Sbraghe) da (ceramic artist; circa 1480–1537/38), 356

V

Valade (painter; active at the Gobelins manufactory middle of the eighteenth century), 300

Vallois, Nicolas (sculptor; born 1738, active through the 1780s), 101

Vandé, Jean-Baptiste-Emmanuel, *père* (Sèvres gilder; active 1753–1779), 78

Vandercruse, Roger (called Lacroix) (*ébéniste*; *maître* 1749; 1728–1799), 14

Varin, Jean, III (medalist, sculptor, and goldsmith; circa 1604–1672), 7

Vernasal, Guy-Louis (painter; 1648–1729), 286, 292

Vincent, Henry-François, *le jeune* (Sèvres gilder; born 1723, active 1753–1806), 51

Virtl, Wolfgang (glassblower; director of glass workshop; 1534–1540), 461–463

Voisin, Charles (clockmaker; *maître* 1710; 1685–1761), 135

W

Weisweiler, Adam (*ébéniste*; *maître* 1778; active until 1809; 1744–1820), 17, 18, 51

Weil, Johann Wilhelm (organ builder; 1756–1813), 404

Winter, Friedrich (glassblower; died 1711/12), 444

Y

Yvart, Baudrain, *le père* (painter; 1611–1690), 281, 289, 290

INDEX OF PREVIOUS OWNERS

The following index includes the names of private owners and dealers. Named residences are also listed. Please note that references are to entry numbers, not page numbers.

A

- Aaron, Didier, 5, 16, 39, 44, 83, 177, 199, 261, 314, 390
- Abdy, Sir Robert, Bt., 29, 41, 76, 189
- Abdy, Sir Valentine, 189
- Adda collection, 351
- Aetas Antiqua, S. A., 331
- Alamagna family, 416
- Albani, conte Francesco Castelbarco, 302
- Alexander and Berendt, Ltd., 13, 25, 57, 58, 62, 93, 105, 141, 143, 167, 170, 172, 211, 231, 247, 259, 283, 314, 326, 403
- Allen, Armin B., 215, 223, 229, 238
- Allnat, John, 16
- Alvarez de Toledo family, 50
- Ancel, Germaine, 257
- Anchier, Gauthiot d' (Governor of Besançon), 6
- Angiviller, comte d' (Charles Claude de Flahaut), 60
- Antiquaires de Paris, Les, 13,
- Antique Porcelain Company, The, 67, 208–210, 214, 222, 233, 237, 416, 418
- Ardmore House (Middlesex), 57
- Arenberg, duchesse Mathildis d', 20
- Arenberg, ducs d', 20
- Arenberg, prince d', 478
- Argyll, Dukes of, 41
- Arlatan, Jean d' (marquis de la Roche and baron de Lauris), 202
- Artois, comte d', 19
- Ashburton, Rt. Hon. Lord, 241
- Ashwick House (Somerset), 55
- Astor, Lord, 197
- Atholl, 8th Duke of (John George Murray, Marquess of Tullibardine), 67
- Augustus the Strong, Elector of Saxony, 409, 417, 419
- Aveline et Cie, 11, 16, 18, 22, 404, 477
- Aveline, Maurice, 11
- B**
- Backer, Hans, 188
- Bacon, Edward R., 246
- Baillie-Hamilton, Hon. Mrs. Robert (Mary Gavin), 67
- Bak, Dr., 340, 352
- Ball, C., 28
- Ball, W., 54
- Bardac, J., 175
- Bardi, Giovanni, 391
- Bardini, Stefano, 340
- Bardini, Ugo, 1, 312, 313, 315
- Bargigli, de, 225
- Barker, Alexander, 72
- Baroda, Maharanee of, 18, 396
- Bath, Marquess of, 502
- Baudoint family, 56
- Becker, Carl, 198
- Beckett-Denison, Christopher, 18, 394
- Beckford, William, 18
- Beddard, Anne, 254
- Benavente, Counts of, 486
- Bensimon, Gaston, 4, 192, 224, 246
- Béraudière, Jacques, comte de, 98
- Bernal, Ralph, 356
- Bernard, Jacques-Samuel (comte de Coubert), 186
- Bernheimer, 59
- Bernheimer Fine Arts, Ltd., 285, 399
- Berotaire, 107
- Bertrand et Cie, P., 278
- Best, Dr. Albert, 284

- Béthune-Pologne, comtesse de (Antoinette-Louise-Marie Crozat de Thiers), 90
- Beurdeley, Alfred-Emanuel-Louis, 274
- Beurdeley, Louis-Auguste-Alfred, 274
- Biemann, Fritz, 374, 387, 458
- Billarderie, comte de la (Alexandre de Flahaut), 60
- Billy, Monsieur de, 46
- Biron, 12th marquis de (Guillaume de Gontaut-Biron), 146
- Black, Bernard, 330
- Black-Nadeau, Ltd., 330
- Black, David, Sr., 330
- Blair, C. Ledyard, 291
- Blairman and Sons, H., 310
- Block, Sidney, J., 37
- Blohm, Otto and Magdalena, 219
- Blondeel, Bernard, 287
- Blumka, Ruth and Leopold, 370–373, 375, 377–380, 383–385, 389, 422–444, 447–457, 459, 461–467, 481–484, 487, 489
- Bode, Wilhelm von, 335
- Bolingbroke, 2nd Viscount (Frederick, 3rd Viscount St. John), 214
- Bondy, Oscar, 383, 432, 442, 453, 455, 456, 467
- Bonnefoy, Jean-Louis, 189
- Bonnefoy-Duplan, 102
- Bonnemet, M. d'Eustache, 20
- Boore, William, 227
- Botham, Miss, 224
- Botibol, J. M., 14, 21, 30, 65, 68, 80
- Bouchard, *citoyen*, 279
- Bourbon, Louis-Henri, duc de (7th prince de Condé), 199
- Bourbon, Louise-Marie-Adélaïde de, 286
- Bourbon, Michael de, 290
- Bouvier, 248
- Bragança, Archbishop Dom Gaspar de, 190
- Branicka, Christine, 35
- Branicki, Count Jan Klemens, 35
- British Rail Pension Fund, 73, 183, 201, 394
- Bronée, Bent Peter, 410, 411
- Brougham, Lords, 21
- Brunswick–Lüneberg, Dukes of, 193
- Bucher, Alice, 300
- Buckingham and Chandos, Dukes of, 58, 192
- Burat, Mme Louis, 268
- Burdett-Coutts, Angela Georgina, Baroness, 10
- Burdett-Coutts, Hon. William Bartlett, 10
- Burgess, H., 57
- Bureau Seraudey, Antoinette (Mme d'Inval), 119
- Burns, Major General Sir George, 249, 325
- Burns, Mrs. Walter Hayes, 249, 325
- Burton-Jones, Hugh, 212
- Burton-Jones, Kathleen (Mrs. Gifford-Scott), 212
- C**
- Caledon, Earl of, 283
- Cam House (London), 267
- Cambacérés, ducs de, 54
- Cambacérés, Ives, comte de, 104, 257
- Cameron, 61, 66, 164
- Camondo, comte de, 289
- Camus de la Guibourgère family, 287
- Camus de Pontcarré family, 287
- Capricorn Art International, 400
- Carlhian, André, 119
- Carlhian, Maison, 124
- Carlhian, R. and M., 122, 124
- Carnarvon, Countess of (Almina Wombwell), 74, 75
- Carlo Alberto of Savoy, King, 328
- Carrington, 2nd Lord (John Robert Smith), 190
- Carritt, David, 406
- Cartier family, 193
- Cartier, Ltd., 193
- Cassel van Doorn, Baron and Baroness, 48
- Castellani, Alessandro, 196, 353, 362
- Castiglione, 397
- Catherine II, Empress of Russia, 64
- Caumont La Force family, de, 90
- Cavendish-Bentinck, Miss H., 71

- Cei, P., 242
Centanini, 369
Chabrillan family, de, 90
Chait, Ralph, 490, 491
Chalmin, Jean-Luc, 184
Chanteloup, Château de, 97
Chantilly, Château de, 199
Chappey, Edouard, 61, 157
Château-sur-Mer (Newport, Rhode Island), 102, 286
Chesaie, Château de la (Eubonne), 183
Chester Beatty, Sir Alfred and Edith, 29, 32, 63, 76
Chinese Palace (Oranienbaum, near St. Petersburg), 64
Choiseul, duc de, 97
Cholmondeley, Marchioness of (Sybil Sassoon), 8
Chompret, J., 342
Christie, George, 497
Christner, Mrs. John W., 226, 234, 235, 245
Clement VIII, Pope (Ippolito Aldobrandini), 391
Clements, 243
Clermont-Tonnerre, comtesse de, 178
Cleveland, Grace Caroline, Duchess of, 222
Clifden, Leopold George Frederick, 5th Viscount, 72
Clore, Sir Charles, 230
Clumber (Nottinghamshire), 14
Cockshut, John, 71
Coigny, Hôtel de, 142
Colbert family, 24
Colnaghi and Co., P. and D., 333
Colorno, Palazzo di (near Parma), 168
Colville, Col. Norman, 233
Compiègne, Château de, 101, 169
Consolo, Philip R., 36
Contini-Bonacossi, 338
Conyngham, Jane, Marchioness of, 238
Cook, A., 471
Coope, Octavius E., 42
Cornbury Park (Oxfordshire), 2
Cornillon, Château de (Loire), 56
Cornwallis West, William, 40
Corsini family, 318, 391, 446
Cotte, Jules-François de, 8
Cotte, Jules-Robert de, 8
Cotterstock Hall (Northamptonshire), 62
Coty, François, 61
Coudira, Château de (Prégny, Switzerland), 27
Court, M., 397
Coutts, Harriot Mellon, 10
Coventry, George William, 6th Earl of, 221
Coventry, George William, 7th Earl of, 221
Crag Hall (Lancashire), 25
Cramoisan, Didier, 232, 240
Cressart, Guillaume, 119
Cressart, Hôtel (Paris), 119
Cronier, Ernest, 61
Croome Court (Worcestershire), 221
Croxteth Hall (near Liverpool), 231
Crozat, Pierre, 90
Cumberland, Dukes of, 193
Currie, Laurence, 36
Curzon, Sir Nathaniel (1st Baron Scarsdale), 185
- D**
Dalva Brothers, Inc., 52, 76, 102, 112, 128, 244, 272, 274, 279, 282, 324, 402
Damiron, Charles, 347, 353, 360
Damiron, Paul, 347, 360
Damour family, 56
Danae Art International, 323, 392
Dangé, François Balthazar, 41
Dangé, Marie-Emilie-Françoise, 41
Dangé de Bagneux, Louis-Balthazar, 41
Daval, 11
David, Inc., 195, 374, 376, 381, 382, 386, 388, 407, 468, 485
David-Weill, David, 187, 191, 192, 199
Davis, Charles, 130, 138
Debruge-Duménil, 197
Delplace, Lucien, 13
Demidov, Anatole, Prince of San Donato, 4, 154
Demidoff, Paul, 4
Despencer, family, Le, 58

Digby, A. E. H., 60
 Dino Andia y Talleyrand-Périgord, duc de, 146
 Dodge, Anna Thomson, 28, 64, 79, 92, 98, 100, 101, 109, 134, 139, 176, 182, 296
 Donaldson, 18
 Donjeux, Vincent, 18, 130
 Dorrance, Jr., John Thompson, 286
 Dorrance, Sr., John Thompson, 286
 Double, Léopold, 100
 Doucet, Mme, 122
 Douilla, Goupil de, 31
 Downs, Joseph, 477
 Dragesco, Bernard, 232, 240
 Drey, David, 11
 Dubois, Antoine-Alexandre, 107
 Duché family, 119
 Duché, Elisabeth-Louis (wife of Jacques Bertrand, marquis de Scépeaux et de Beaupreau), 119
 Dudley House (London), 58
 Dudley, Earls of, 7, 58, 221, 222, 233
 Dumont, 77
 Dundas family, 62
 Dunimarle Castle (Culross, Fife, Scotland), 468
 Dunlap, Mrs. Charles E., 201
 Dupuy, Mrs. H., 201, 242
 Duras, Emmanuel-Félicité, duc de, 32
 Durier, Jeanne, 127
 Durlacher, 380

Durlacher, George, 22, 358
 Duselschon, Mme, 27
 Dutasta, Paul, 175
 Duvaux, Lazare, 213, 214
 Duveen, 49, 255
 Duveen and Co., 79
 Duveen Brothers, 6, 23, 64, 67, 92, 98, 100, 109, 119, 134, 139, 176, 182, 220, 221, 296, 301, 365

E

Egmont Palace (Brussels), 478
 Eisgrub, Schloss, 449
 Elizabeth, Empress of Russia, 64
 Ellsworth, Robert, 255
 Elst, Violet van der, 7
 Ephrussi, Maurice, 138
 Erlestoke Mansion (Wiltshire), 53
 Ernst Augustus I, Duke of Cumberland and Brunswick-Lüneburg, King of Hanover, 193
 Ernst Augustus II, Duke of Cumberland and Brunswick-Lüneburg, 193
 Erskine, Magdelene Sharpe, 468
 Espirito Santo, José and Vera, 10, 190
 Espirito Santo family, 39
 Eumorfopoulos, George, 377
 Exbury House (Hampshire), 32, 230
 Exeter, 4th Marquess of (Henry George Brownlow), 130

F

Fabius Frères, 479
 Fabre, B., et Fils, 3, 46, 61, 66, 81, 88, 118, 143, 171, 180, 264, 288
 Fahrbach, Georg, 124
 Fane, Lieutenant Colonel Hon. Henry, 62
 Farman, Mme Henry, 258
 Faucigny-Lucinge, Pierre de, 163
 Faucigny-Lucinge, princesse de, 106
 Faunce, Maria Sophia (Hon. Mrs. Wilfred Brougham), 21
 Fenston, Felix, 117
 Fernando II of Portugal, King, 408
 Ferrières, Château de (Tarn), 133
 Fetherstonehaugh, Sir Harry, 230
 Feuchères, baronne de (Sophie Dawes), 119
 Fielden family, 12
 Fitzhenry, J. H., 192
 Fitzmaurice, Lady Emily, 60
 Flahaut de la Billarderie, comte de (Auguste-Charles-Joseph), 60
 Flannery, Thomas F., Jr., 195
 Fleury, 97
 Fogg, Samuel, 130
 Foley, Lord, 7
 Fontainebleau, Château de, 32, 96, 101, 327
 Fonthill Abbey (Wiltshire), 18
 Fonthill House (Wiltshire), 263, 496

- Ford, Henry, II, 257, 263
- Foresi, Alessandro, 366
- Foster, Ltd., Kate, 206, 409, 421, 495
- Fouquet, Nicolas, 117
- Founès, S., 27
- Fournier, 124
- Foz, marquis da, 4, 143
- France, government of, 168
- Freda, Mrs. Rose, 94
- Frederick Augustus III, Elector of Saxony and King of Poland, 28
- Frederick William III, King of Prussia, 398
- French and Co., 15, 20, 36, 37, 62, 70, 74, 75, 78, 85, 110, 129–132, 137, 142, 145, 153, 160, 166, 177, 225, 226, 242, 291, 292, 294, 297, 299, 320, 397
- Freppa, Giovanni, 366
- Frey, Alexander von, 380, 424, 426–428, 433, 439, 455, 483
- Fribourg, Mme Lucienne, 143
- Friedel, de, 170
- Fulco de Bourbon, Mme, 290
- G**
- Gallet, Gérard, 20
- Galveias, Count of (D. Martinho de Mello e Castro), 186
- Garrick, David, 472
- Gary, Judge Elbert H., 67
- Gastinet, 98
- Gautier, Henri 358
- Gavet, Emile, 376, 377
- Gavin, Mary (Hon. Mrs. Robert Baillie-Hamilton), 67
- Gawn, Roger, 86
- Gendebien-Salvay, Baron, 289
- George III, King of England, 193
- Georgian Court (Lakewood, New Jersey), 23, 139
- Gibbs, Christopher, 115, 117
- Gibson, 240
- Gignoux, A., 126
- Giustiniani, Longhi, 331
- Giustiniani-Longo di Luca, Doge Alessandro, 331
- Givenchy, Hubert de, 91
- Gleichenberg bei Graz, Schloss, 467
- Glogowski, 335
- Godefroy, François-Ferdinand-Joseph, 39
- Goding, William, 222
- Goldschmidt-Rothschild, Baroness Alexis de, 241
- Goldschmidt-Rothschild, Baron Maximilian von, 152
- Goldschmidt-Rothschild, Erich, 415
- Gonzaga, Palazzo (Mantua), 316
- Gonzales Lopez-Garcia, Manuel, 131
- Goode, William J., 221, 240, 243
- Goodwood House (Sussex), 476
- Gort, John Prendergast, 6th Viscount, 7
- Gould, Anna (duchesse de Talleyrand), 4, 23
- Gould, Florence J., 210
- Gould, George Jay, 23, 139
- Goury de Rosland, 217
- Gramont, duc de, 122, 296
- Grassi, Ugo, 336
- Grassi collection, 488
- Gravenwezel, 's, 478, 480
- Greenway, Lee, 170
- Greffulhe, Henri, comte de, 11, 100
- Grimston Park (Yorkshire), 12
- Grimsthorpe, Edmund, 1st Lord, 72
- Grosbois, marquis de (Germain-Louis de Chauvelin), 292
- Guibourgère, Château de la (Bretagne), 287
- Guibourgère, Raoul de la, Françoise-Louise, 287
- Guinness, Walter, 298
- Guiraud, M. and Mme Louis, 145, 247
- Gunnersbury Park (Middlesex), 32
- Gwydir, 1st Lord (Sir Peter Burrell), 130
- Gwydir, 2nd Lord (Sir Peter Burrell), 130
- H**
- Haddington, 12th Earl of (George Baillie-Hamilton), 115
- Haggin, Mrs. James B., 110
- Haltburn, Schloss (Burgenland, Austria), 300
- Hamilton, Dukes of, 18, 53, 394

Hamilton, 10th Duke of and 7th Duke of
Brandon (Alexander Archibald Douglas), 18, 53

Hamilton, Duchess of (Susan Beckford), 18

Hamilton Palace (Lanarkshire, Scotland), 18, 53,
394

Hamilton Place (London), 32

Hamsterly Hall (Durham), 7

Hann, George R., 362

Harbord, Felix, 117

Harcourt, 39

Harding, 71, 238

Harlaxton Manor (Lincolnshire), 7

Harrington, R. L., Ltd., 274

Harris, Jonathan, 86

Harris, Moss, 18

Hart, Mrs. Geoffrey, 469

Hartman, Alan, 255

Harvey, Lady, 67

Hastings, Barons of, 86

Hauré, Jean, 101

Heathfield Park (Sussex), 72

Heber-Percy, Algernon, 418

Hébert, 102

Heere, William, 477

Hegetschweile, Rudolph, 321

Heilbrönnner, Galaries, 110

Heim Gallery, Ltd., 328

Helft, Jacques, 153, 185, 190, 257, 396

Heliot, Laurent, 264

Hennequart, 106

Henry, Prince of Prussia, 302

Hertford House (London), 228

Hertford, 3rd Marquess of (Earl of Yarmouth),
224

Hertford, Richard, 4th Marquess of, 50, 271, 293

Hertford, 2nd Marchioness of (Isabella Anne
Ingram-Shepherd), 228

Hever Castle (London), 197

Heywood-Lonsdale, Lt. Col. A., 277

Hillingdon, Lords, 70, 129

Hirsch, Henry, 65

Hirsch, Robert von, 406, 447

Hodgkins, E. M., 48, 297, 299

Hoffman-Frey, Christoph, 415

Hohenzollern Museum (Sigmaringen, Germany),
426, 427

Hoorn van Vlooswyck, Baron Pierre-Nicolas, 106

Horstmann, F. J. E., 189

Hosten, Maison (Paris), 124

Houghton Hall (Norfolk), 8

Howden, 2nd Baron (Sir John Hobart Caradoc),
12

Humann, Christian, 229

Humphris, Cyril, 197, 346, 353, 357

Hurgronje, Snouck, 439

I

Ilijinski, Count, 397

Inchmery House (Exbury), 32

Ingilby, Sir Thomas (Bt.), 339

Inval, Jean-Louis Milon d', 119

Iveagh, 1st Earl of (Edward Cecil Guinness), 298

Iveagh, 2nd Earl of (Rupert Edward Cecil Lee
Guinness), 295

Inveraray Castle (Argyll, Scotland), 41

J

Jackson, 397

Jarnac, comte de, 233

Jeremy, Ltd., 143

Johnson, Barbara Piasecka, 329

Johnson, Anne and Deane, 218, 219

Joseph, Edward, 404

Josse, H. H. A., 61

Joubert, 97

Jouvenal, de, 200

Jullienne, M., 261

Julliot, C. E., 4, 261

K

Kahn, Samuel, 163

Kaiser, Joachim, 124

Karl Albrecht (Charles VIII), Elector of Bavaria,
399

- Kauffmann, A., 337
 Kauffmann, Richard von, 405
 Kedleston Hall (Derbyshire), 185
 Keith and Nairne, Baroness (Emily de Flahaut), 60
 Keller, Colonel Giovanni Giovacchino, 445
 Kerin, Gerard, 83
 Kessler, George A., 280
 Kevorkian, Hagop, 500
 Kieslinger, F., 450
 King, H. J., 255
 King, William, 394
 Klaber and Klaber, 204
 Koenigsberg, Claus de, 220, 221
 Koenigsberg, Paula de, 220, 221
 Konig, Michael, 403
 Kraemer, Raymond, 12, 67
 Kraemer et Cie, 12, 13, 33, 46, 87, 103, 116, 142, 150, 156, 158-160, 173, 179, 184, 263
 Kugel, Jacques, 91, 113, 135, 136, 159, 251, 322, 393
 Kugel, Mrs. Kila, 147
- L**
- Labia, Dr. Joseph, 58, 222
 Lacroix, Léon, 19
 Laird, Henry James, 57
 Laloux, Vincent, 289
 Lambert, Sir John, 229
 Lamon, Sidney J., 166
 Lancut, Castle (Poland), 266
 Landau, Nicolas, 470
 Lapeyrière, M., 54
 Lapicciarella, Leonardo, 448
 Launay, Suzanne de, 8
 Léage, François, 121, 162
 Le Brun, Jean-Baptiste-Pierre, 261
 Lederer, August, 335, 336, 340
 Lederer, Erich, 335, 336, 340, 405, 406
 Lee, Ronald, 58
 Lefortier, Annette, 96
 Lefebvre, Georges, 200, 203
 Legère, Mme, 222
 Leitner, Richard, 456
 Lelong, Mme C., 124
 Lemaître, 225
 Lerouge, 46
 Leverghem, Count G. della Faille de, 480
 Levy, 58
 Lévy, Claude, 261
 Lévy, Etienne, 12, 31, 132, 261
 Lévy, Gilbert, 213
 Lévy, Olivier, 225, 226
 Lewis and Simmons, 67
 Leyland, Captain Thomas, 40
 Liechtenstein, Prince of, 375, 379, 448
 Lincoln, Earls of, 229
 Lindon collection, 274
 Lion, Adolphe, 181
 Loeser, Charles, 350
 Londesborough, Countess of (Lady Grace Adelaide Fane), 68
 Londesborough, Barons and Earls, 12
 Longari, Nella, 338
 Longleat Castle (Wiltshire), 502
 Longueil, marquis de, 19
 Lopez-Willshaw, Arturo, 73, 185, 394
 Lopez-Willshaw, Patricia, 185
 Louis XIV, King of France, 56, 280, 281
 Louis XV, King of France, 64, 142
 Louis XVI, King of France, 16, 42, 77, 169, 237, 243, 300-302, 397
 Louis, Dauphin of France (1729-1765), 28
 Louis, Grand Dauphin of France (1661-1711), 57
 Louise-Elisabeth of France, Madame (Duchess of Parma), 168
 Louise of France, Madame, 32, 227
 Louis-Philippe d'Orléans, King of the French, 286
 Louvre, Galerie du Bord de l'eau (Paris), 281
 Love, C. Ruxton, 194
 Lowengard, Jules, 51
 Lubin, Edward, 364
 Lubormirska, Princess Isabella, 266
 Luneville, M. de, 4
 Lugli, E., 242

- Lupu, Jean, 239
- Lurcy, Georges, 166, 396
- Luxembourg, Palais du (Paris), 101, 169
- Luxembourg, Palais Petit (Paris), 142
- Lycett-Green, F. D., 346
- Lydiard Park (Wiltshire), 214
- Lydig, Rita, 166
- M**
- Macleay, 18
- Maglin, F. A., 303
- Magniac, Hollingworth, 380
- Maisons, Château de (Paris), 19
- Malcolm, Colonel George, 386
- Malcolm, John, 386
- Mallett family, 120
- Mallett and Son, Ltd., 181
- Mallett at Bourdon House, Ltd., 275
- Mallett's, 45, 238
- Mante collection, 196
- Mante, Robert, 196
- Marais, Château de (Seine-et-Oise), 4
- Margadale of Islay, Lord (John Greville Morrison), 496
- Maria Feodorovna, Czarina of Russia, Grand Duchess, 79, 301
- Marie-Antoinette, Queen of France, 77, 100–102
- Marin, M., 18
- Marismas del Guadalquivir, marquise de Las (Mme Alexandre Aguado), 119
- Marly-Le-Roi, Château de (Yvelines), 120
- Marly, Château de (Paris), 142
- Marquis, M., 187
- Masurel family, 259
- Max Emanuel, Elector of Bavaria, 40
- Mayorcas, Ltd., 288
- Mazarin, duchesse de (Louise-Jeanne de Durfort), 178, 261
- Mecklenburg-Strelitz, Helen, Duchess of (Princess of Saxe-Altenburg), 64
- Medici, Grand Duke Ferdinando I de', 391
- Medinaceli, Duke of, 131
- Medina-Sidonia, Dukes of, 50
- Melin, Mme Claude, 120
- Mello, Château de (Oise), 6
- Mello e Castro family, 186
- Mellon, Paul, 112
- Meloney, Mr. and Mrs. William Brown, 208, 209
- Melville, 5th Viscount (Henry Dundas), 62
- Melville Castle (Scotland), 62
- Menars, marquis de, 191
- Menier, Gaston, 289
- Mentmore Towers (Buckinghamshire), 45, 155, 169, 197
- Mereworth Castle (Kent), 56, 216
- Metropolitan Museum of Art, The, 402
- Meyer, Michel, 60, 157, 159, 161, 179, 256, 265
- Michailoff, Grand Duke Nicolai, 104
- Michailoff, Palais (St. Petersburg), 104
- Michel, 101
- Michel, Charles, 54
- Midtown Antiques, 110
- Miller, R. W., 471
- Mills, Sir Charles, 70
- Moatti, Alain, 127, 316, 365
- Mobilier Royal, 169
- Moltke, Count Joachim Godske, 213
- Moncrif, François-Augustin Paradis de, 199
- Moncrif, Pierre-Charles de, 199
- Montanaro, Carlo, 331
- Montbrian, Château de (Aix-en-Provence), 278
- Montebello, 2nd duc de (Napoléon Lannes), 274
- Moretus-Plantin, Count, 480
- Morgan, J. Pierpont, 220, 221, 352, 362
- Morgan, J. Pierpont, Jr., 220, 221
- Morgan, Junius Spencer, 191
- Moritzburg, Schloss (near Dresden), 28
- Morrison, Alfred, 496
- Mortemart, ducs de, 174
- Moulinet family, 187
- Murray Scott, Sir John, 48, 50, 236, 271, 293

N

Napier, Robert, 243
 Narishkine, Prince, 49
 Neidhardt Antiquitäten, GmbH, 125
 Neues Palais (Potsdam), 479
 Neuhaus, Albrecht, 408
 Newcastle, 7th Duke of (Henry Pelham Archibald Douglas), 14
 Newcastle-under-Lyme, Dukes of, 14
 Niclausse, Juliette, 276
 Nicolier, 202
 Niewenhuis, 50
 Nordböhmischen Gewerbemuseums, 421
 North Myms Park (Hertfordshire), 249, 325
 Northbrook, Florence, Countess of, 212
 Northumberland, Dukes of, 475, 490, 491
 Northumberland, 1st Duke of (Sir Hugh Smithson), 418
 Norton, Martin, 188
 Norton Simon Foundation, 6
 Nyffeler, Dr. Marcel, 412, 413

O

Odiot, Maison, 304–308
 Ojje, Akram, 35
 Orléans, Louis-Philippe II, duc d', 169
 Orléans, Louis-Philippe-Joseph, duc d', 169

Orléans, Prince Thibaut d', 361
 Orsini Family, 314
 Ortiz, Georges, 281
 Ortiz-Linares, Mme Jorge, 46, 281
 Ossun, marquis d' (Pierre-Paul), 281
 Otin, Michel, 110

P

Paget, E. R., 37
 Paget, Gerald C., 278
 Paillet, 261
 Pálffy, Palais (Vienna), 397
 Pálffy, Count János, 132, 397
 Pallott, 471
 Parguez-Perdreau, 280
 Parpart, Familie von, 421
 Partridge, Frank, and Sons, Ltd., 31, 36, 38, 48, 55, 70, 77, 85, 89, 155, 166, 230, 233, 237, 254, 268, 309, 320, 396, 473
 Partridge (Fine Arts) Ltd., 168, 205, 258, 263, 277, 325
 Pasquale, Edward de, 94
 Patiño, Antenor, 11, 158
 Paul I, Czar of Russia, 301
 Pauls-Eisenbeiss, Dr. and Mrs., 418
 Pavlovsk, Palace of (near St. Petersburg), 79, 182, 301
 Payne, 404
 Peel, David, 112
 Pelham-Clinton, Henry, 229
 Penthievre, duc de (Louis-Jean-Marie de Bourbon), 286
 Perman, 22
 Perrin, 110
 Petit Trianon (Versailles), 77, 100, 102
 Phillips, 57
 Phillips, Miss A., 205
 Phillips, S. J., 189, 190, 475
 Piantelli, Giovanna Musso, 331
 Pichler, Gabriel, 432
 Pilkington, 221
 Piot, Eugène, 366
 Platrier, 106
 Pless, Princess of (Mary-Theresa Olivia), 40
 Pompadour, Hôtel (Paris), 222
 Pompadour, marquise de, 184, 222
 Pope's Manor (Berkshire), 72, 151, 190
 Porgès, Jules Paul, 291, 302
 Portela, Juan, 398
 Portland, Dukes of, 216
 Portland, 5th Duke of (William John Cavendish-Bentinck-Scott), 216
 Portugal, royal family, 291
 Potocka, Marianna (Szymanowska), 35
 Potocki, Count Alfred, 266
 Potsdam, Schloss, 398
 Powis, Earls of, 16
 Powis Castle (Wales), 16

Provence, Louis-Stanislas-Xavier and Marie-Josephine-Louise, comte and comtesse de, 279

Pringsheim, Alfred, 337, 343, 347

Puiforcat, 191

Pyrford Court (Surrey), 295

Q

Quandt, Frau, 143

R

Racconigi Palace (near Turin), 328

Radcliffe, Sir Everard Joseph, 5th Bt., 270

Ragaller, 398

Rambouillet, Château de, 286

Randall, Glenn, 472

Randon de Boisset, Pierre-Louis, 106, 261

Reale, Palazzo (Turin), 333

Redfern, 58

Redford, William, 93

Regainy, Pierre de, 206

Reitlinger, Henry S., 358

Reitz, Baroness Marie de, 397

Residenz (Dresden), 28

Reviczky A. G., Lovice, 241, 270, 415

Rhodes, 241

Richmond and Gordon, Dukes of, 476

Richmond and Lennox, Charles, 4th Duke of, 476

Riddell, 380

Rivoli, duc de, 124

Robert, Christie, 82

Robinson, Eric, 216

Robinson, Sir Joseph C., Bt., 58, 222

Rockefeller, Mrs. John D., Jr., (Martha Baird), 67

Rockefeller, Nelson, 222

Rocheaux, 102, 130

Romanova, Castle of (near St. Petersburg), 397

Römer, Galerie, 300

Rose, Palais (Paris), 4

Rosebery, 7th Earl of (Neil Primrose), 45

Rosebery, 6th Earl of (Albert Primrose), 45, 78, 155, 169, 197

Rosenbaum, I., 272

Rosenberg and Stibel, Inc., 24, 35, 41, 43, 47, 51, 69, 71, 82, 83, 114, 130, 138, 149, 152, 175, 206, 213, 220, 221, 256, 262, 266, 286, 329

Rosenberg, Paul, 44

Rose Terrace (Grosse Pointe Farms, Michigan), 28, 64, 79, 92, 98, 100, 101, 109, 134, 139, 176, 182, 296

Rossignol, Jean, 186

Rothschild, Baron Adolphe de, 365, 501

Rothschild, Baron Alain de, 107

Rothschild, Alexandrine de, 10

Rothschild, Alfred de, 74, 75, 85, 230, 233, 320

Rothschild, Baron Alphonse de, 35, 38, 47, 51, 149, 194

Rothschild, Annie de (Hon. Mrs. Eliot Yorke), 27

Rothschild, Sir Anthony de, Bt., 27, 85, 294, 297, 299

Rothschild, Baronne Cecilie de, 8

Rothschild, Baroness Clarice de, 35, 38, 47, 51, 149

Rothschild, Baron David de, 34

Rothschild, Edmond de, 10

Rothschild, Edmund de, 32, 55, 85, 230, 233, 237, 320

Rothschild, Baron and Baronne Edouard de, 50

Rothschild, Baron Edouard de, 34, 133

Rothschild, Baron Eric de, 107

Rothschild, Baron Gustav de, 138

Rothschild, Baron Gustave Salomon de, 8, 107

Rothschild, Baron Guy de, 34, 50, 133

Rothschild, Hannah de (Countess of Rosebery), 45, 155, 169

Rothschild, Baron Henri de, 153

Rothschild, Jacob, 333

Rothschild, Baron James de, 107

Rothschild, Baronne James de, 196

Rothschild, Leopold de, 32, 55, 230

Rothschild, Baron Lionel de, 55, 230, 233, 237

Rothschild, Baroness Lionel de, 85, 320

Rothschild, Lionel Nathan de, 32

Rothschild, Baron Lionel Nathan de, 32

Rothschild, Baron Louis de, 279

Rothschild, Baroness Marie-Hélène de, 366

Rothschild, Baron Maurice de, 365, 422

- Rothschild, Baron Mayer de, 45
- Rothschild, Baron Mayer Alphonse de, 34, 133, 149
- Rothschild, Baron Mayer Amschel de, 45, 155, 169
- Rothschild, Baron Nathaniel de, 35, 38, 47, 51, 149, 194
- Rothschild, Baron Robert de, 107
- Rothschild collection, 175, 285
- Rouvière, Mme, 27
- Royal, Palais (Paris), 169
- Rudding Park (Yorkshire), 270
- Rufford Abbey (Nottingham), 344
- Ruhmann, Franz, 429, 436
- Ruhmann, Karl, 444, 457, 484
- Ruthin Castle (Denbighshire), 40
- Russian Imperial Collections, 79, 182
- Rutter, E., 222
- S**
- Sabet, Habib, 50, 79
- Sackville, Lady Victoria, 50, 236, 271, 293
- Sainsbury, Wilfred J., 206
- Saint-André-des-Arts, Church of (Paris), 280
- Saint-Brice-sous-Forêt, Château de (Val d'Oise), 146
- Saint-Cloud, Château de, 16, 42
- Saint-Cloud, marquis de, 142
- St. George, Mrs. Evelyn, 267
- St. John, Frederick, 3rd Viscount, 214
- Saint-Severin, Dupille de, 56
- Sainte-Foix, Radix de, 261
- Saint-Vrain, Château de (Seine-et-Oise), 174
- Same Art., Ltd., 107, 196, 311, 317, 318, 390, 391, 445, 446
- Samson, Anne-Marie, 41
- San Donato Palace (Pratolino, near Florence), 4, 154
- Sartel, Octave du, 421
- Sassoon, Mr. and Mrs. Meyer, 72, 151, 190
- Sassoon, Sir Philip, Bt., 8
- Sassoon, Violet (Mrs. Derek C. Fitzgerald), 72, 151
- Sauphar, Lucien, 455
- Savedra, Carreras, 153
- Savile family, 344
- Savoy, House of (Racconigi, Turin), 325, 332
- Saxe-Coburg, Duke of (Johann Casmir), 445
- Saxe-Teschen, Albert and Marie-Christine, Duke and Duchess of, 300
- Scépeaux de Beaupreau, Elisabeth-Louise-Adélaïde de, 119
- Scarsdale, Earls of, 185
- Schick, Mrs. Hedwig, 452
- Schick, Viktor, 443, 452
- Schiff, John L., 4, 42, 74, 75, 99, 178, 217, 227, 236, 253, 280, 292
- Schiff, Mortimer L., 42, 74, 75, 99, 178, 217, 227, 236, 253, 280, 292
- Schnyder von Wartensee, Paul, 420
- Schutz, Matthew, Ltd., 94, 95, 108, 248, 250, 255, 273, 327, 419
- Segoura, Maurice, 27, 106, 146, 171, 174, 271
- Seillière, Baron Achille, 6, 15
- Seligmann, 72
- Seligmann, A., 406
- Seligmann, Arnold, 11, 15, 280, 406
- Seligmann, Arnold, Rey and Co., 23, 166
- Seligmann, François-Gérard, 15, 84, 123, 153, 163, 169, 257, 282, 293, 303
- Seligmann, Germain, 30, 282
- Seligmann, Jacques, 48, 50, 61, 104, 123, 124, 236, 239, 248, 271, 281, 282, 293, 298
- Seligmann, Leopold H., 422, 423, 426, 427
- Sellin, Neil, 490, 491
- Sère, Claude, 155
- Seymour, Henry, 166
- Shandon collection, 243
- Shavington Hall (Salop), 277
- Shrigley-Feigel, Mrs. S., 25
- Silberman, E. and A., 383, 453, 467
- Simmons, H. J., 10
- Simon, Norton, 6, 119, 301
- Sloan-Kettering Institute for Cancer Research, The, 222
- Smith, Sir Herbert, 7
- Smolen, 131
- Smulders, Henri, 170

Sonnenberg, Benjamin, 352

Sorel, Cécile, 30

Souza, Guedes de, 31, 48

Spence, William, 366

Spero, Alfred, 343, 344

Spink and Son, Ltd., 492–494, 499

Spitzer, 370

Steinitz, Bernard Baruch, 56, 80, 97, 111, 148, 154, 163, 259

Steinitz, Mme Simone, 252

Steinkopff, Edward, 380

Stephens, Mrs. Lyne, 227

Stern, Mrs. Benjamin, 181

Stiebel, Hans, 257

Stirling, Lt. Colonel W. J., 346

Stirling-Maxwell, Sir William (Bt., K. T.), 346

Stora, 355, 360

Stowe House (Buckinghamshire), 58

Strauss, Robert, 344, 346, 350, 353, 358, 363

Style, David, 40

Sutch, 22

Sutherland, 2nd Duke of (George Granville Sutherland-Leveson-Gower), 15

Swinton Settled Estates, Trustees of, 260

Symons, Henry, and Co., 74, 75

T

Taillepiéd, Charles-Claude, 96

Talleyrand, duc de, 146

Talleyrand, duchesse de (Anna Gould), 4

Talleyrand, Violette de (Mme Gaston Palewski), 4

Talleyrand-Périgord, Dino Andia y, duc de, 146

Taylor, 370

Taylor, John Edward, 377

Taylor, Michael, 395

Teschen, Dukes of, 300

Thenadey collection, 288

Thomas, J. Rochelle, 229

Thomastown Castle (Ireland), 233

Thorne, Mrs. Landon K., 30, 248

Thugny, Château de (Ardennes), 90

Thynne, Thomas (1st Viscount Weymouth),

Toulouse, comte de, and duc de Penthièvre (Louis de Bourbon), 97

Toulouse, comte de, and duc de Penthièvre (Louis-Alexandre de Bourbon), 286

Trautmannstorff, Graf von, 467

Trévisé, 5th duc de (Edouard Mortier), 104

Trevor and Co., 11

Tuileries, Palais des (Paris), 101, 142, 397

Tynninghame House (East Lothian, Scotland), 115

Tyttenhanger Park (Hertfordshire), 283

U

Unger, Edmund de, 369

Union Artistique, Paris, 119

Uthemann, F. F., 63

Uzès, duchesse d', 286

V

Vanderbilt, Alice, 53, 130

Vanderbilt, Consuelo (Mme Jacques Balsan), 250, 419

Vanderbilt, Cornelius, 53, 130

Vanderbilt, Gladys Moore (Countess Laszlo Széchényi), 53, 130

Vandermeersch, 208

Vandermeersch, Michel, 207, 232

Vandyck, 42

Varenne, La Cour de, 9, 52, 165

Vaudreuil, marquis de (Joseph-François de Paule), 46

Vaux-le-Vicomte, Château de, 117

Vecht, A., 426, 439, 455, 484

Vernon House (London), 129

Versailles, Château de, 32, 96, 98, 100, 237, 243, 278, 397

Vervoordt, Axel, 124, 478, 480

Victoria and Son, Frederick, Inc., 110, 470

Vielle Russie, A La, 90

Villafranca, Marquess of, 50

Volpi, Elie, 340

Vorontsov, Count, 64

Vorontsov Palace (St. Petersburg), 64

W

Walderdorff, Count Emanuel von, 401

Walderdorff, Johann Philipp von, 401

Walker, R. W. M., 351

Wallace, Lady, 48, 50, 236, 271, 293

Wallace, Sir Richard, 48, 50, 236, 271, 293

Waller, T. W., 243

Wallraf, Paul, 165

Walters, Henry, 48, 49, 238, 294

Warren, Whitney, 355

Warwick, Earls of, 309, 368

Warwick Castle (Warwickshire), 309

Watney, O. V., 2

Watson Taylor, George, 53

Weiller, René, 12, 24

Welbeck Abbey (Nottinghamshire), 216

Wernher, Sir Harold, 330

Wernher, Sir Julius (Bt.), 330

Wertheimer, Asher, 221, 243

Wertheimer, Samson, 53, 397

Westminster, Dukes of, 86, 473

Westmorland, Jane, Countess of, 62

Wetmore, Edith M. K. and Maude A. K., 102

Wettin, Prince Ernst Heinrich von, 28

Widener, Joseph E., 352

Wildenstein, Daniel, 35

Wildenstein, Georges, 35

Wildenstein and Co., 35

Wilson, Mrs. Orme, 44, 143

Wilton, 7th Earl of (Seymour Egerton), 230

Williams, Winifred, Ltd., 204, 205, 212, 216, 228,
243, 414, 420, 460

Wilzcek, Hans Graf, 429, 434, 436, 453, 466

Wimbourne, Viscount (Sir Ivor Churchill Guest),
89

Witley Court (Worcestershire), 7

Wolfe, Elsie de, 319

Wolff, Otto, 124

Wood, R. M., 238

Wormser, 461

Worsch, Edgar, 255

Y

Yvon, Madame d', 282

Z

Zietz, Rainer, Ltd., 114, 334, 337-339, 341-364,
387, 389, 482, 486, 488, 498, 502

Zork Co., David, 90

Zuylen van Nyevelt van der Haar, Baroness van,
82, 256



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