



Acquisitions: European Drawings for the Decorative Arts

• REINIER BAARSEN •

By the end of 2022, the Rijksmuseum's Decorative Art Fund, established by private benefactors with the aim of forming a collection of drawings for the decorative arts, will celebrate its tenth anniversary. This will be marked by an exhibition, *Process: Design Drawings from the Rijksmuseum 1500-1900*, to be held at the Design Museum in Den Bosch and afterwards at the Fondation Custodia in Paris. The show is accompanied by a catalogue presenting about 250 drawings: the collection is indeed coming of age! And it continues to grow, as evidenced in the selection brought together here, almost entirely acquired after the choice of drawings for the exhibition had been finalized. Research on these drawings is ongoing, and only some preliminary findings are presented at this point.

The expansion of the collection is only possible because of the unflinching support of the Fund's founders and of many other benefactors. Some of their names appear in the notes on individual acquisitions, but there are many more, and we are deeply grateful to them all.

For their help in the preparation of these notes, I wish to thank Kyra d'Albuquerque, Jonathan Bourne, Cécilie Champy-Vinas, Charles Kang, Esmé van der Kriek, Suzanne van Leeuwen, Pierre-Hippolyte Pénet, Victor Schmidt, Gert Jan van der Sman, Carel van Tuyl van Serooskerken, Nils Viebahn, and especially Alexander Dencher and Eveline Deneer.

I Attributed to the workshop of WENZEL JAMNITZER (Vienna c. 1507-1585 Nuremberg)
Design for a Ewer
Probably Nuremberg, c. 1570
Pen and black ink, grey and pink wash,
413 x 171 mm
In the right-hand corner of the foot rim of the ewer: *ICS*; lower right, probably in a later hand: 74

This engaging design is closely connected to a silver-gilt ewer, made around 1570 by Wenzel Jamnitzer and now in the Museo Diocesano in Milan, but its precise relationship to that piece is not easy to ascertain. Slightly larger than the ewer, the drawing provides an almost exact depiction of its body, ornamented with large strapwork motifs enclosing female herms and naked boys below a gadrooned rim with masks

and paterae. The neck, shaped as a bust of Diana wearing a breastplate with lion's heads, also corresponds, as does the spout with its shell flanked by snails. However, whereas the handle in Milan is formed as a coiling snake, in the tradition of casts from nature often employed by Jamnitzer in the fifteen-fifties and early fifteen-sixties, the one in the drawing, decorated with grotesque figures, is in accordance with the ornamental nature of the rest of the ewer, which is typical of this goldsmith's later work. It rises from a faun's mask which is mirrored by a satyr's mask at the front; both are absent from the ewer in Milan.

The drawing thus proposes a more unified, and somewhat more modern, design than was realized in the ewer in Milan. It may have been submitted as an alternative suggestion to the patron who commissioned that piece, but could also represent a subsequent elaboration of a successful design.

Both these hypotheses infer that it was produced in the close proximity of Jamnitzer himself, and its lively character supports this idea, as does the beautiful rendering of the large faces that were a distinctive feature of the celebrated goldsmith's finest work. Jamnitzer was a highly gifted draughtsman. He is well known for his rapidly sketched designs, but may also have been involved in the production of some highly finished presentation drawings, which were probably finished by assistants in his workshop. Perhaps the drawing is by one of these assistants, whose unusual talent and ambition may have inspired him to assert his identity by signing it with his monogram, *ICS*.

LITERATURE:

On the ewer by Jamnitzer:

Hermann Maué et al., *Quasi Centrum Europae: Europa kauft in Nürnberg 1400-1800*, exh. cat. Nuremberg (Germanisches Nationalmuseum) 2002, pp. 188-91, 470, cat. no. 60

On Jamnitzer's drawings:

Marc Rosenberg, *Jamnitzer: Alle erhaltenen Goldschmiedearbeiten. Verlorene Werke. Handzeichnungen*, Frankfurt 1920

Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500-1700, exh. cat. Nuremberg (Germanisches Nationalmuseum) 1985

PROVENANCE:

Rainer Zietz; gift of Rainer Zietz, London, 2022 (inv. no. RP-T-2022-397).

2 *Design for a Wine Cooler*

Northern Italy or Rome, c. 1550-75

Pen and black and brown ink, grey and black wash, heightened in white, on pale brown paper, 108 x 115 mm

The drawing shows a richly decorated vessel, divided into two different halves so as to present alternative designs. Both proposals are of a bulbous oval basin with a gadrooned lower section and a wide upper rim, resting on feet formed as panthers, but nearly every feature is varied to left and right, even where this is not as immediately apparent as in the differently shaped handles and swags. For example, the right half of the gadrooned band is partly overlaid by foliage, and the indented section below the rim is stepped and plain to the left, but smooth and decorated with foliage to the right. The panthers appear to be mirrored, but the left-hand one holds a snake between its teeth, while the one on the right seems to cry out in pain, its right leg raised in agony, as its left paw is bitten by a snake. An impression is given that the upper rim extends further to the left than to the right, but the swan's body can actually accommodate a rim of precisely the same dimensions.

Designs composed of two alternative halves occur frequently, but rarely is the transition between the two sides handled in as sophisticated a manner as it is here. The only prominent symmetrical feature, the snakes' tails meeting below a large shell superimposed on the gadrooning,





creates a deceptive feeling of unity and stability, and this is continued in the shell-capped mask, even though its face is divided in two totally different halves. Obviously, the draughtsman did not just possess a highly fecund imagination, but was also a consummate artist.

Some of the elements, such as the swan-shaped handle, are reminiscent of the designs of Giulio Romano (1499-1546), but the crowding of decorative elements is unlike his manner, and a feature such as the sphinx's wing turning into an abstract clasp is characteristic of a somewhat later, more consciously Mannerist style. The feet formed as panthers probably refer to Bacchus, whose habitual companions they were, confirming the vessel's function as a wine cooler.

LITERATURE:

On designs by Giulio Romano:

Valerie Taylor, 'From Sketchbook to Princely Table: Giulio Romano's Silverware Designs', in Ugo Bazzotti (ed.), *Giulio Romano e l'arte del Cinquecento*, Modena 2014, pp. 137-53, with earlier literature

On designs showing alternatives:

Reinier Baarsen, *Process: Design Drawings from the Rijksmuseum 1500-1900*, exh. cat. 's-Hertogenbosch (Design Museum)/Paris (Fondation Custodia) 2022-23, cat. nos. 40-51

PROVENANCE:

Sale, Zurich (Koller), 1 October 2021, no. 3406; gift of H.B. van der Ven, The Hague, 2021 (inv. no. RP-T-2021-431).

3 *Design for a Candlestick*

Italy, c. 1600-25

Pen and brown ink, brown wash, over

remnants of a sketch in black chalk, 193 x 101 mm

The object projected in this amusing drawing is probably a candlestick, modelled as a winged naked boy holding a burning torch and a sickle in his left hand. He tramples on two coiled dragons and supports a foliate crown, which would serve as the candle-holder. The candlestick rests on a moulded base with a mask between two cornucopias. One of them spills downwards, whereas the other one points upwards; both serve as feet. This imaginative use of a decorative motif typifies the freedom and fantasy that pervade the entire design.

The candlestick may have been intended to be executed in bronze, in the tradition of bronze inkstands, bells, candlesticks and other utensils, which was particularly strong in sixteenth-century Padua, Venice and other cities in Northern Italy. The integrated nature of the design, in which a single sculptural group constitutes the entire object, points to the drawing being somewhat later in date: compared to sixteenth-century examples, which tend to be made up of a number of individual elements, this proposal announces a move towards a Baroque feeling of unity. No comparable candlestick is known to exist.

PROVENANCE:

William Bell Scott (1811-1890; collector's mark, Lugt 2607); sale, London (Christie's South Kensington), 19 April 1996, no. 12 (part); Gayfryd Steinberg (1950-); her sale, Hudson (Stair), 20 October 2021, no. 16; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2021 (inv. no. RP-T-2022-316).



4 *Design for a Wine Cup*

Probably South Germany, c. 1625-50

Pen and brown ink, brown wash, over a sketch in black chalk, 229 x 271 mm

This somewhat naïve but appealing drawing is of a shell-shaped wine cup. A vine-clad figure of Bacchus, holding a wine glass in his right hand, is seated atop the shell, and vine branches are strung along the cup's upper and lower rims. The shell's body has been given a tectonic structure by means of female herms, and at the end from which wine would be poured, a boy clutches its rim. One of his arms is visible, as well as the hand of the other one, where it reaches inside the bowl – a charming detail that makes the depiction appear pointedly realistic, just like the backs of the herms at the bowl's far side. On the other hand, elements such as the scrol-ling branches on which Bacchus rests his left arm and foot look rather implausible. They suggest

that the drawing is an ideal design rather than the depiction of an existing piece.

The object was probably intended to be made of silver, possibly gilt. A curious detail is the suspended bunch of grapes or fruit shown as part of the cup's interior. This probably depicts the reverse of a raised decorative motif on the outside, such as is present at the front, although it seems odd to include such a technical feature in a design. The hanging vine branches and garlands of fruit were perhaps meant to be enamelled; there is a sense that they are apart from the cup itself. Such a piece can most easily be imagined as being made in southern Germany, or perhaps Bohemia.

PROVENANCE:

Art dealer Tomasso, Leeds; their sale, London (Sotheby's), 29 April 2021, no. 38; gift of H.B. van der Ven, The Hague, 2021 (inv. no. RP-T-2021-306).

- 5 Attributed to JOHANNES LUTMA THE ELDER
(Emden 1584-1669 Amsterdam)
Design for a Helmet
Amsterdam, c. 1650
Grey and white chalk on pale brown paper,
170 x 209 mm

In this striking design, a spider conch, characterized by its spikes, is transformed into a fantastic helmet. At the centre of its side, the surface appears to soften into a mollusc-like protuberance, evocative of the snail that would have inhabited such a shell. It looks as if it is in movement, and above the lower rim a dark cavity suggests an eye, turning the entire object into a kind of mask. These ambiguous features, reminiscent of grotesques, position the design in the world of seventeenth-century Dutch auricular, or *kwab*, as it has been called in the Netherlands since the nineteenth century. Sixteenth-century precedents for such fanciful helmets may be found in the work of the Negroli workshop of Milan, among others.

Through his deft use of grey chalk, partly washed and smudged to convey transitions and shadows, the artist successfully projects a three-dimensional object, and with many passages and highlights in white chalk he creates a convincing sense of relief, reflection and even movement. The style of drawing is so close to a number of designs

by the celebrated goldsmith Johannes Lutma that this sheet may be attributed to him. Moreover, the paper has the same watermark, of a double-headed eagle below a crown, as is found in six out of a series of eight drawings in the Cooper-Hewitt Museum in New York, which is the largest known group of designs by Lutma and his workshop.

Apart from his work as goldsmith, Lutma designed works in various other materials – most notably the famous brass choir-screen in the Nieuwe Kerk in Amsterdam – as well as cartouches and other ornamental compositions that were published as engravings by his son Jacobus. The helmet may have been intended to be realized in metal, although fantastic helmets of this kind are not known to have been made in mid seventeenth-century Amsterdam. Perhaps the design is for a prop to be used on stage or in some kind of parade; it is even conceivable that a painter had asked Lutma to imagine a helmet for inclusion in a mythological or religious picture.

LITERATURE:

On helmets from the Negroli workshop:
Stuart Pyhrr and José Godoy, *Heroic Armor of the Italian Renaissance: Filippo Negroli and his Contemporaries*, exh. cat. New York (Metropolitan Museum of Art) 1998

On Johannes Lutma as designer:
Reinier Baarsen, *Kwab: Ornament as Art in the Age of Rembrandt*, Amsterdam 2018, pp. 90-108, 130-57



On drawings by Lutma:
Reinier Baarsen, 'Johannes Lutma de Oude als tekenaar',
Tijdschrift voor Interieurgeschiedenis en Design 42 (2020),
pp. 83-98

PROVENANCE:

Sale, Haarlem (Bubb Kuyper), 19-20 May 2022, no. 5801;
gift of H.B. van der Ven, The Hague, 2022
(inv. no. RP-T-2022-396).

6 CIRO FERRI (Rome 1634-1689 Rome)

Design for the Rear of a Carriage

Rome, c. 1685-89

Black chalk, 242 x 178 mm

Along the bottom, in a later hand: *Cirro ferri
fece in Roma*; on the verso, in the same hand:
*Regallo che fa Marcello Zuchi al Sig.re Bibiena
Milano*

The painter Ciro Ferri, the principal pupil and collaborator of Pietro da Cortona (1596-1669), was, like his master, proficient in the design of stuccowork, ornamental sculpture, and other works of the decorative arts. In the sixteenth-eighties he came to the fore as designer of state carriages, the grandiloquent vehicles that were

among the most admired manifestations of the Baroque in Rome. He was responsible for those used for their entries into the city by the English ambassador, the Earl of Castlemaine, in 1687, and by the cardinals Francesco Maria de' Medici and Rinaldo d'Este, in 1687 and 1688 respectively.

The present drawing is a rare preliminary sketch by Ferri for the rear of a state carriage. At this early stage, he appears to be considering two alternative options: the upper left support is made up of foliate scrolls, whereas that to the right has a more structured character, built up from a succession of ornamental features and seemingly more in keeping with the lower supports. This structured upright is crowned by a naked boy, but to the left there is a child triton, two companions of whom flank a great shell at the centre. Comparable sketches in chalk are present on a number of carriage designs which Ferri has subsequently largely worked over in ink and wash; a preliminary design entirely in pen and ink is in the so-called Odescalchi sketchbook in the Istituto Nazionale per la Grafica in Rome. All those examples present a single, unified proposal for a carriage.

LITERATURE:

Richard Wunder, *Architectural, Ornament, Landscape and Figure Drawings collected by Richard Wunder*, exh. cat. Middlebury (Middlebury College) 1975, no. 78
Jörg Martin Merz, *Pietro da Cortona und sein Kreis: Die Zeichnungen in Düsseldorf*, Munich/Berlin 2005, p. 475, note 171 (see also pp. 241-42, 423-26)

On Ferri's carriage designs:

Giulia Fusconi, 'Per la storia della scultura lignea in Roma: le carrozze di Ciro Ferri per due ingressi solenni', *Antologia di Belle Arti* 21-22 (1984), pp. 80-97, see figs. 5, 8, 14
Simonetta Prosperi Valenti Rodinò, *Pietro da Cortona e il disegno*, exh. cat. Rome (Istituto Nazionale per la Grafica and Accademia Nazuinale di San Luca) 1997, no. 14.46

PROVENANCE:

Given by Marcello Zuchi to Mr. Bibiena from Milan; pasted into a copy of John Michael Wright, *Ragguaglio della Solenne Comparsa, Fatta in Roma gli otto di Gennaio MDCLXXXVII. Dall'illvstrissimo, et eccellentissimo Signor Conte di Castelmaine*, Rome, 1687, which belonged to L.D. (not identified); John Henning; Charles Eliot Norton; Harvard College Library; Miss Ware; Public Library, Cambridge, Massachusetts (de-accessioned 1954); Richard Wunder (1923-2002); his sale, London (Christie's), 7 July 1976, no. 49; David Giles Carter (1921-2014); sale, New York (Sotheby's), 27 January 2021, no. 42; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2021
(inv. no. RP-T-2021-103).





7 *Design for the Painted Decoration of a Carriage*

Rome, c. 1680-1720

Pen and black ink, brown and grey wash,
over remnants of sketches in black chalk,
307 x 352 mm

The eight panels swiftly delineated in this drawing would constitute the painted parts of a carriage. The two broad ones at top left were intended to be at the front and rear, the two slightly narrower ones below these would be on the doors to either side, and the four tall ones represent the panels flanking these doors. In every sense this is a first design, intended to provide a general idea of the proposed scheme. The artist has not even bothered to correctly shape the two panels that would be to the left of the doors, as these should mirror those to the right. For the two pairs of broad panels,

he imagines two alternative surrounds; on the executed work, the surrounds would undoubtedly match one another. The drawing probably served to discuss these various options with the prospective patron.

All the scenes are from the story of Hercules. They include Nessus abducting Deianira away from Hercules, Hercules slaying the Nemean lion, Hercules carrying the globe in order to allow Atlas to steal the golden apples, the Lernaean hydra that was slain by Hercules, the infant Hercules strangling two snakes, and Hercules slaying various monsters. By having these exploits of the most powerful hero of classical mythology depicted on his carriage, the owner doubtless wished to project an image of strength and valour. The ornament is somewhat reminiscent of the work of the Bolognese painter working in Rome, Giovanni Francesco Grimaldi (1606-1680), but the figures

are not. The design was probably drawn in Rome during the decades following Grimaldi's death. A somewhat later design for carriage panels painted with the labours of Hercules, produced in Rome around 1730-50, is in the Kunstbibliothek in Berlin.

LITERATURE:

On the related drawing in Berlin:

Giulia Fusconi, *Disegni decorativi del barocco romano*, exh. cat. Rome (Gabinetto dei Disegni e delle Stampe, Villa La Farnesina) 1986, p. 79, fig. 68 (see also p. 70, fig. 63)

PROVENANCE:

Art dealer Drawings-online, France; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 6); gift of Mrs E.G.W. Aardenburg-Hoogstins, Saanen, 2022 (inv. no. RP-T-2021-102).

8 *Design for a Ewer*

Northern Italy, c. 1720-50

Pen and brown ink, brown wash, over a sketch in black chalk, 322 x 210 mm



The artist responsible for this drawing produced a considerable number of closely related designs for ewers and vases, airy versions of Baroque shapes populated by naked or scantily draped women and the occasional satyr. A group of seven was formerly in the collection of Lodewijk Houthakker in Amsterdam, and individual examples are to be found in various museums and collections. The draughtsman often combined nearly identical elements in multiple compositions: for example, a variation of the foot in the Rijksmuseum drawing appears in a ewer design from the Houthakker collection, which also features a very similar medallion with three female figures on its body. Individual figures are also repeated: the figure to the front of the foot recurs clutching the body of a ewer in another Houthakker design, and others may be found in further drawings from that collection. The artist was evidently interested in creating a body of related designs using a limited stock of motifs. Their recurrence reinforces the feeling of unreality that pervades his work: it seems unlikely that he was envisaging his designs to be executed as three-dimensional works of art. His efforts should probably either be regarded as academic exercises in design, or as the creation of a stock

of images to be used in paintings or other works of art. The Rijksmuseum design stands out through the ewer's bird-shaped spout, a striking reference to sixteenth-century models. Although many eighteenth-century Italian designs for vessels and other ornamental works of art look back to Renaissance and Mannerist prototypes, this feature is unusually prominent.

The drawings in this group are often attributed to an artist from Bologna, where there was a vibrant academic tradition of producing series of ornamental designs. However, the style of these particular drawings seems Venetian rather than Bolognese.

LITERATURE:

Architektur- und Dekorations-Zeichnungen der Barockzeit aus der Sammlung Edmond Fatio, exh. cat. Zurich (Technische Hochschule) 1946, no. 129

On the drawings formerly in the Houthakker collection:
Peter Fuhring, *Design into Art: Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London 1989, nos. 544-50

PROVENANCE:

Edmond Fatio (1871-1959; collector's mark Lugt 3472); his sale, Geneva (Nicolas Rauch), 3-4 June 1959, no. 94 (part); sale, Toronto (A.H. Wilkens), 31 March 2020, no. 162; gift of Mark Broch and Geert Post, Gouda, 2022 (inv. no. RP-T-2020-211).

9 Attributed to GIOVANNI BATTISTA FOGGINI (Florence 1651-1725 Florence) and an unknown artist

Design for a Banner

Florence, c. 1722-25

Surround pen and brown ink, pink and yellow wash, over a sketch in black chalk; central scene black chalk, pen and brown ink, brown wash, 440 x 283 mm

This design for a banner to be carried in a religious procession was almost certainly made by two different artists. The central scene, of St John the Baptist and, probably, St Antoninus interceding with the Virgin Mary on behalf of the souls burning in purgatory, merely provides



a summary impression of the composition. The drawing's actual subject is the banner's decorative surround. Only one half is shown, as the other would be its mirror image. It features various religious symbols, including a crozier and papal ferula, crossed and hung from a ribbon below the central image. A row of lambrequins with armorial escutcheons is suspended from the banner's lower edge. The central escutcheon is crowned by a papal tiara, and the one to the left of this has the crown of the Medici grand dukes. This suggests that the design was created for a Medici patron, and the decorative vocabulary, especially that of the ornaments in the corners, reflects the style of Giovanni Battista Foggini, who from 1694 until his death in 1725 was in charge of all architectural and ornamental commissions for the grand duke of Tuscany and his court. The way the border has been drawn, including its colouring, is close to Foggini's beautifully executed design for a wall monument for Grand Duke Cosimo III in the Cooper-Hewitt Museum in New York (inv. no. 1901-39-2470). The present drawing has a watermark which includes the date 1722, providing a terminus post quem. Whereas it could be a late work by Foggini himself, it seems more likely that it was made by an assistant in his workshop. The central scene was probably sketched in by a painter, whose identity remains unknown. On the banner, this scene might be painted, but could also be executed in applied embroidery, whereas the border was probably made of a textile material enriched with embroidery and metal thread.

PROVENANCE:

Carlo Lucido (collector's mark Lugt 3269); sale, Paris (Wedrychowski – Magnin), 17 May 2022, no. 58; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2022 (inv. no. RP-T-2022-395).

10 *Design for a Ewer*

Austria or Germany, c. 1730-40

Red chalk, 464 x 214 mm

From the Renaissance onwards, richly fashioned vases and ewers were a favourite motif for ornamental designers. Many sumptuous and fantastic ones were realized in every conceivable material, but these types of vessels also lent

themselves for exercises of the imagination destined to remain on paper. Numerous series of engravings of vases were published, and they inspired students and artists to further flights of fancy. The present design for a ewer feels like such an exercise. It is hard to imagine in which material it might be realized, and there is almost too much going on; moreover, a certain flatness suggests a proximity to a print rather than to an actual object (see also acquisition no. 8).

The talented draughtsman evokes Baroque or even Renaissance models in the foot formed of two tritons with entwined fish tails, the handle modelled as a figure of Neptune (the top of his

trident has been cut off), and the satyr's mask below the spout. The relief at the centre is difficult to make out. It seems to depict a nude man fallen down, who might be Phaeton, but in that case the winged female figure in the upper right-hand corner is not easy to interpret.

The ornamental surround of the central scene is strikingly original. Its asymmetry may be interpreted as resulting from the differences between the ewer's front and back, but it is nonetheless an eye-catching feature that can be considered proto-Rococo, and the diminishing series of wave-like curves seem to prefigure true rocailles. The attenuated strapwork at the top perhaps points to Vienna or a city in southern Germany as the drawing's place of origin.



PROVENANCE:

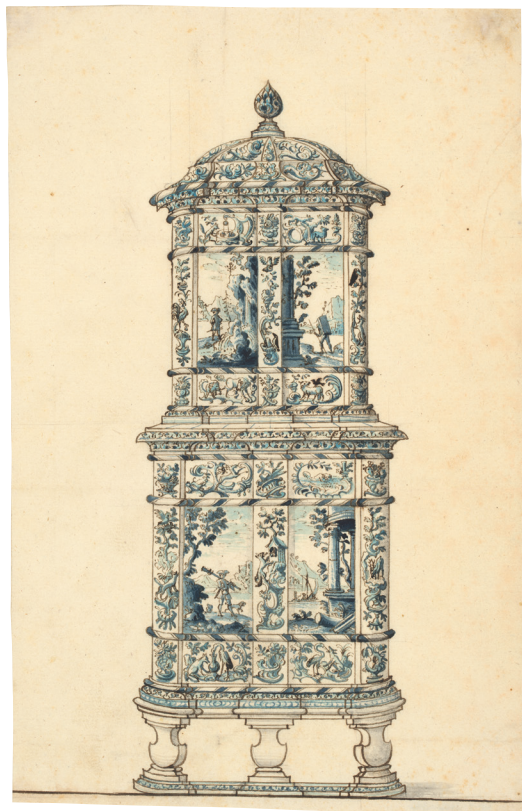
Art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 8); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2022
(inv. no. RP-T-2022-354).

11 *Design for a Ceramic Stove*

Probably Steckborn, c. 1745-60

Pen and brown ink, blue wash, over remnants of a sketch in black chalk, 277 x 177 mm

This is an exact image of a tower-shaped stove, a so-called *Turmofen*, entirely covered in tiles painted in blue on a white ground. Four very large ones are visible, filling the main portions of the front of the two storeys: they show figures in picturesque landscapes. The tall, projecting tiles flanking them, and the horizontal ones that constitute the plinths and friezes, are painted with animals among rocailles. They illustrate well-known fables that had often been recounted, from Aesop (c. 620-c. 560 BCE) onwards; the principal modern collection was published in two series by Jean de la Fontaine, in 1668 and 1679 respectively. The fables include the fox and the stork, the fox and the raven, the fox and the lamb, the fox and the goat, the fox and the baby goat, the cockerel and the pearl, the eagle and the crow, the stag at the well, and the dog with a piece of meat. The narrow tiles in the plinths and friezes are filled with decorative compositions. Some of them are symmetrically disposed, but others are distributed more freely.



Closely related stoves with fables, partly including near identical tiles, were produced by the Meyer family of ceramicists, or *Hafner*, in Steckborn on Lake Constance in Switzerland. The recorded examples demonstrate that it was highly unusual for fables to be depicted on two types of tiles – both horizontally and vertically oriented – on a single stove. This suggests that the present drawing is an idealized design rather than the depiction of an existing piece. A group of drawings from the Meyer workshop, now in the Museum für Kunst und Gewerbe in Zurich, includes two comparable drawings of stoves with fables. One of them evidently depicts a specific piece, whereas the other may be a proposal for one to be ordered. The Rijksmuseum drawing was probably also made in connection with the Meyer workshop.

LITERATURE:

On stoves with fables from the Meyer workshop:
Margrit Früh, 'Steckborner Öfen erzählen Fabeln',
Mitteilungsblatt Keramik-Freunde der Schweiz 118 (September 2005), pp. 1-84

PROVENANCE:

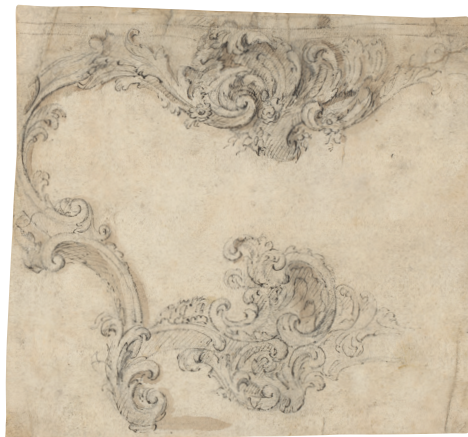
Art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 12); gift of Mrs E.G.W. Aardenburg-Hoogstins, Saanen, 2022 (inv. no. RP-T-2022-356).

12 *A Design for Parts of Frames and a Design for a Console Table*

Paris, c. 1730-45

Graphite, pen and black ink, brown wash, 166 x 213 mm (RP-T-2022-341); graphite, pen and brown ink, brown wash, 115 x 122 cm (RP-T-2022-342)

These rare designs, which were acquired together with two further ones in the same hand for corners and cartouches for frames (RP-T-2022-343, RP-T-2022-344), were almost certainly drawn by the carver, or *sculpteur*, in whose workshop items like those depicted would be made. The corners of the frames are presented in the same manner, albeit in a somewhat later style, as in a series of six designs published in 1724 in Paris by the *sculpteur* François



Roumier (c. 1690/1700-1748). The drawings are more detailed, and at the same time more hesitant, than the swiftly drawn proposals in the sketchbook of another *sculpteur*, Mathieu Legoupil, who probably ceased his activities shortly after 1734. A further comparison, a brilliant presentation design of a frame drawn in 1730 by yet another Parisian *sculpteur*, Michel Lange, also exudes more confidence. The drawings in the Rijksmuseum may have been made by a carver who was less well known than these three, each of them a prominent supplier to the royal household; they are nonetheless highly refined and executed in a distinctive style, characterized by a light touch and an expressive use of hatching.

Whereas the console table is a fairly generic example of early Rococo, the design for parts of frames features a ruler, a banner and a globe, suggesting that it was prepared with a specific commission in mind: such attributes would be suitable for the frame of a portrait of a particular person, such as a naval officer. The drawings, which were almost certainly cut from larger sheets, were in all likelihood part of a series of models kept in a workshop. They might be shown to prospective clients, but also served as a pictorial record and source of inspiration for the carver and his assistants.

LITERATURE:

On the related drawings by Parisian *sculpteurs*:

Bruno Pons, *De Paris à Versailles 1699-1736: Les sculpteurs ornementalistes parisiens et l'art décoratif des Bâtiments du roi*, Strasbourg 1986

PROVENANCE:

Private collection, New York; private collection, Santa Fe; sale, New York (Swann), 3 November 2021, no. 658 (part); gift of Mrs Florianne van Hees-Simons, Heemstede, 2021 (inv. nos. RP-T-2022-341, RP-T-2022-342).

13 *Design for a Console Table*

Probably Germany, c. 1750-60

Red chalk, supporting line in black chalk,
130 x 319 mm

The drawing is closely based on the third in a series of six prints after François de Cuvilliés (1698-1768), *Livre de pieds de Tables*, which was engraved by Charles-Albert de Lespilliez and published between 1742 and 1745. In comparison with the engraving, the table has been lowered and widened and its composition simplified: in particular, a pair of birds that in the engraving is perched on the – considerably higher – stretcher was omitted, and further naturalistic details, such as bunches of flowers and sprigs of foliage, were reduced. This has resulted in a more purely ornamental design. At the beginning of their training, students learning to draw were made to copy engravings, and the drawing may be the result of such a procedure, as the faulty rendering of the broken outline of the top would seem to confirm. On the other hand, the simplification of the model could point to the print's being interpreted in order to produce a more workable design for a carver to execute. In its present state, the drawing makes quite a feeble impression, but this is doubtless partly the result of its having been washed and flattened.

Having been taught in Paris from 1720 to 1725, François de Cuvilliés was appointed court architect in Munich, where he went on to develop a brilliant and individual version of the international Rococo style. His ornamental engravings, which he began to produce in 1738, were disseminated throughout Germany, France and the rest of Europe, so the drawing based on his table design could have been made anywhere; it seems most likely, however, that it is German.



LITERATURE:

On the series of prints after De Cuvilliés:

Denis Guilnard, *Les maîtres ornemanistes*, Paris 1880, p. 164 (cinquième livre E)

PROVENANCE:

Art dealer Paul Prouté, Paris (cat. no. 161, December 2021, no. 5); art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 11); gift of Pieter and Olga Dreesmann, Brussels, 2022 (inv. no. RP-T-2022-355).

14 *Design for a Church Lectern*

Paris, c. 1755-65

Pen and black ink, grey wash, over a sketch in black chalk, 429 x 246 mm

This is a design for a moveable church lectern to be positioned within the choir, where it would principally be used to hold musical scores. Traditionally, its book-rest was often modelled as an eagle, the symbol of St John the Evangelist, but here the bird is a pelican who wounds its breast to feed its young, the so-called pelican in its piety, symbol of Christ.

In eighteenth-century Paris, celebrated designers such as Gilles-Marie Oppenord (1672-1742) and Jean-Charles Delafosse (see acquisition no. 15) produced proposals for lecterns of this kind, which reflect the stylistic evolution of their time. The present drawing combines Rococo features with early Neo-Classical ones, in a manner typical of progressive design of the seventeen-fifties and early seventeen-sixties. The lower section, with the angel's heads turned towards one another across a shell-shaped cartouche, is loosely based on a design for a monstrance created by Juste-Aurèle Meissonnier (1695-1750) as early as 1726, and published as an engraving in the seventeen-forties; however, it is here positioned on an angular, classical plinth. The vase-shaped shaft is predominantly classical in feeling, but its turned fluting harks back to the Rococo.

Some of the motifs, and the way they are presented, are close in feeling to three designs for a funerary monument for the church of Notre-Dame-de-Bonsecours in Nancy that were submitted in 1747 by the sculptor Jean-Baptiste II Lemoyne (1704-1778). As those designs are much more sketch-like, and as very few other drawings by Lemoyne are known, there is insufficient ground to attribute the present one to him; it does seem probable, however, that this drawing is the work of a sculptor.



LITERATURE:

On Meissonnier's design:

Peter Fuhring, *Juste-Aurèle Meissonnier: Un génie du rococo 1695-1750*, Turin/London 1999, p. 354, cat. no. 81

On Lemoyne's drawings:

Pierre-Hippolyte Pénéat, 'A Competition for the Funerary Monument of Queen Catherine Opalinska', *The Burlington Magazine* 163 (2021), pp. 1028-37, figs. 1, 5, 6

PROVENANCE:

Art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2020, no. 10); gift of Mark Broch and Geert Post, Gouda, 2022 (inv. no. RP-T-2021-50).



15 JEAN-CHARLES DELAFOSSÉ

(Paris 1734-1789 Paris)

Three Designs for Longcase Clocks

Paris, c. 1765-70

Pen and black ink, grey wash, 277 x 68 mm

(RP-T-2022-432); 277 x 77 mm (RP-T-2022-433);

280 x 67 mm (RP-T-2022-434)

Along the lower edge: *Delafosse inv.*

(RP-T-2022-433); top left, in a later hand: 98

(RP-T-2022-434)

Delafosse probably produced more designs for furniture and other works of art in the early Neo-Classical style than any of his contemporaries in Paris. An indefatigable draughtsman, he was appointed professor of drawing at the Académie de St Luc in 1771, and many swiftly drawn designs by his hand may have been created in connection

with that position. Two typical examples, filled with proposals for side tables and other objects, are in the Rijksmuseum. Delafosse also designed an enormous quantity of engravings, many of which were published in his *Nouvelle Iconologie Historique* of 1768. As well as this, a large number of further series came out, later assembled in the so-called *Second* and *Troisième Recueils*. Nearly all Delafosse's proposals are characterized by an almost impractical abundance of heavily articulated classical ornament.

These three designs for clock cases are a case in point. In contrast to the two drawings referred to above, they are carefully finished, preparatory to being engraved. They were published in two prints of *Boîtes d'Horloges*, each of which shows two clock cases side by side. The prints are part of a series of four classified as 'Z', published by

Daumont and later assembled in the *Troisième Recueil*. The drawing for the fourth clock case is also known. It was in the same collection as the three now in the Rijksmuseum. Its owner had it presented in the same manner, together with two designs for tall stands, which were published in one of the other two engravings in series 'Z'. The two sets of three drawings were mounted and provided with giltwood frames in the Louis XVI style by Adolphe Stoll of Paris, probably shortly after 1911, when he established his own firm in the Rue Treilhard. He had previously worked there together with one Adam; the label at the back of the frame of the Rijksmuseum drawings mentions both their names, but that of Adam has been crossed out (cf. Lugt 2786c).

LITERATURE:

On the two Delafosse drawings in the Rijksmuseum (inv. nos. RP-T-2014-29 and 30):

Reinier Baarsen, *Process: Design Drawings from the Rijksmuseum 1500-1900*, exh. cat. 's-Hertogenbosch (Design Museum)/Paris (Fondation Custodia) 2022-23, no. 27 (see also no. 26)

On the prints after the drawings:

Klaus Maurice, *Die französische Pendule des 18. Jahrhunderts*, Berlin 1967, figs. 23 a-b

On the fourth drawing for a clock case:
Sale, Paris (Christie's), 16 November 2008, no. 522

PROVENANCE:

Sale, Fontainebleau (Osenat), 28 September 2019, no. 133; private collection, France; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 13); gift of H.B. van der Ven, The Hague, 2021

(inv. nos. RP-T-2021-432 to 434).

16 *Two Designs for Gilt Bronze Fire-Dogs*
Paris, c. 1765-75

Pen and brown and grey ink, brown and grey wash, 435 x 340 mm (RP-T-2022-339); pen and black ink, grey wash, 425 x 307 mm (RP-T-2022-340)

Centre left: M. (RP-T-2022-340)

The fire-dogs in these two vigorous and powerful designs are conceived in the early Neo-Classical style, typified by the use of heavy ornamental elements couched in an almost aggressively classifying idiom. The bases and vases which exemplify that manner are combined with figures drawn in a distinctive way that makes them look curiously insubstantial: on the first design there are two



young satyrs, clutching a drapery and seemingly shivering from the cold, possibly symbolizing winter and certainly appropriate for fire-dogs, and on the second one there is a young boy with a hammer and a shield, perhaps symbolizing sculpture. Although clearly by the same hand, the two drawings were not made as a pair, such as might be done to provide a patron with a choice. The media used are not the same, the fire-dogs are composed along different lines, and the second drawing is marked *M.*, suggesting that it was part of another series. There are indeed two further designs by the same draughtsman known, showing fire-dogs that combine features of the two in the Rijksmuseum: both have an open base resembling that in the first drawing, but supporting a vase and a single child as on the second. Neither of those is marked with a letter, however, and they are somewhat larger than the Rijksmuseum drawings.

The two comparable drawings were sold from the archives of the well-known Parisian goldsmiths' firm of Odiot in 1979. In eighteenth-century Paris, gold- and silversmiths were allowed to work in gilt bronze, and the drawings had probably always been part of the papers of Odiot or one of their

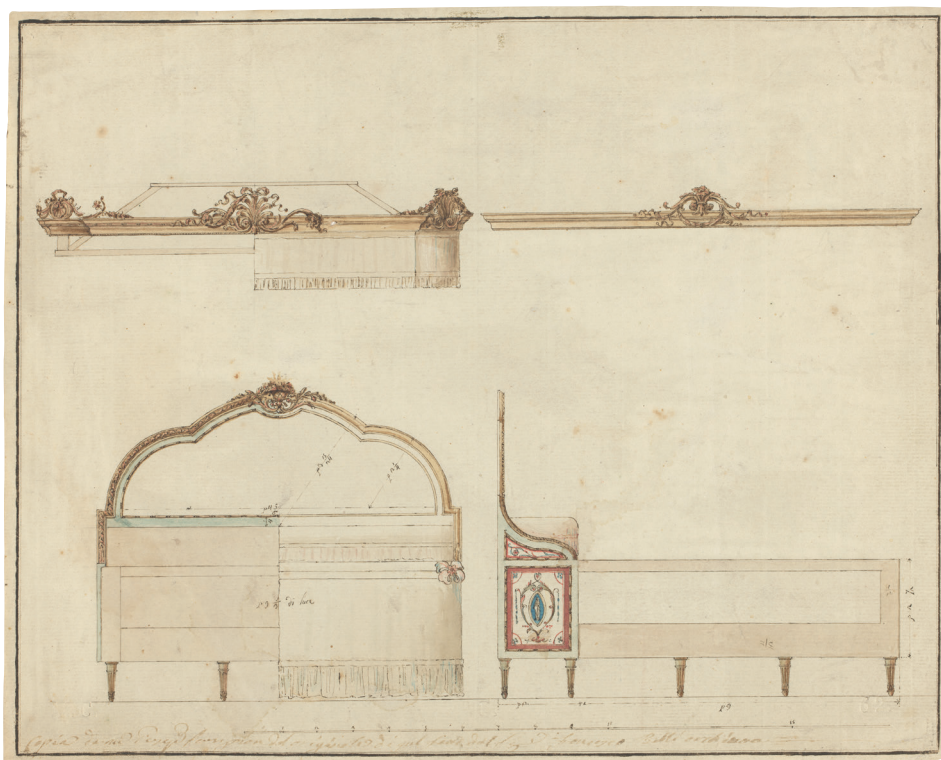
predecessors, together with a set of related designs for wall-lights and candelabra sold from the same source. Stylistically these are all fairly close to a series of designs for furnishings for the royal palace in Warsaw supplied in 1766 to the king of Poland by the designer, sculptor and bronze-founder Jean-Louis Prieur (c. 1725-after 1785), and they are therefore often attributed to him. It seems likely, however, that designs of this kind were made by more than one artist.

LITERATURE:

On the related drawings from the Odiot collection: Sale, Monte Carlo (Sotheby's), 26 November 1979, nos. 604, 605 (see also nos. 594, 595, 598-603, 606-609) Hans Ottomeyer and Peter Pröschel, *Vergoldete Bronzen: Die Bronzearbeiten des Spätbarock und Klassizismus*, Munich 1986, p. 199, fig. 3.14.7 (see also pp. 166-73, 556)

PROVENANCE:

Sale, London (Christie's), 6 July 1976, no. 115; art dealer Dalva Brothers, New York; their sale, Paris (Christie's), 23 November 2021, no. 84; gift of Mrs E.G.W. Aardenburg-Hoogstins, Saanen, 2021 (RP-T-2022-339); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2021 (RP-T-2022-340).



- 17 Unknown draughtsman (GIUSEPPE F[...] MAN) after a design by FRANCESCO BELLI (Rome 1741-1806 Rome)
Design for a Bed
 Rome, c. 1780
 Pen and brown ink, watercolour, over remnants of a sketch in graphite, 299 x 372 mm
 Along the bottom: *Copia da me Gioseppe F[...]man del originale di quel fatto dal illustre Francesco Belli architetto*; in and by the drawings of the bed: scales and measurements in *p[iedi]*, with: *di luce*; blind-stamped: *M.C. | B. | 32*

Inscribed with precise measurements, the drawing provides a great deal of information on the construction and decoration of a bed. To the left are frontal views of the tester and the bed itself. By dividing these views into two halves, the draughtsman is able to show the construction of the wooden parts to the left, and the design of the upholstery to the right. Simultaneously, he proposes two alternatives for the carved and gilded decoration of the headboard and tester, again to left and right. To the right of the drawing are side views of the same bed: here the tester only shows one kind of carved decoration. This was presumably to be combined with both solutions for the front; similarly, the design only proposes a single shape of leg. No columnal supports are shown, so the tester was to be attached to the wall, in the manner of a *lit à l'anglaise*.

The carved decoration evinces an open, airy Neo-Classicism. Classical palmettes and medallions are prominently displayed, as might be expected in Rome; the blown ribbons above them are clearly indebted to Parisian Louis XVI models, and so is the shape of the legs. The correct classicism of the painted decoration of the side is again typically Roman.

As noted in the inscription, this elegant combination of various strands of Neo-Classicism was designed by the architect Francesco Belli. This little-known artist has several ornamental creations to his name, among them the decoration of a new apartment installed in Palazzo Ruspoli in 1782, and side-tables with mosaic tops made for Prince Poniatowski in 1786. A French connection is suggested by the fact that he designed the obsequies of Louis XVI in the church of San Luigi dei Francesi in 1793, and this also shows that he was conversant with aspects of the work of a *tapissier*.

The drawing was not executed by Belli himself, but copied by an artist whose name can unfortunately not be made out. Whether the model by Belli would have been as detailed as this 'copy' is a matter for speculation. The meaning of the blindstamped numbers and letters is not known. Similar stamps occur on a design for a desk in the Rijksmuseum, thought to be French but perhaps Italian like the present one.

LITERATURE:

On Francesco Belli:

Olivier Michel, 'Un exemple d'électisme: La décoration du Palazzo Ruspoli en 1782', *Publications de l'École française de Rome* 217 (1996), pp. 603-04

On the similarly stamped drawing (inv. no. RP-T-2017-40): Reinier Baarsen, 'Acquisitions: European Drawings for Domestic Furniture 1625-1810', *The Rijksmuseum Bulletin* 68 (2020), p. 198, no. 26

PROVENANCE:

Sale, Paris (Thierry de Maigret), 30 June 2021, no. 129 (part); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2021 (inv. no. RP-T-2021-358).

- 18 *Design for a Two-Door Cupboard*
 Germany, perhaps Aix-la-Chapelle,
 c. 1780-1800
 Pen and black ink, pink, yellow and grey wash, over a sketch in graphite, 349 x 214 mm
 Within the plan: scale with *dreij Fuss* and *1 Fuss 16 Zoll*; below the cupboard: illegible word [*ptusichon* ?]

The drawing provides a frontal view of a cupboard, above a plan showing the construction and indicating the projection of the base and the cornice. These projections are further elucidated to the right, where the framing line of the drawing may be taken to represent the furthest projecting moulding of the cupboard's body. The plan shows the cupboard to be quite shallow; its depth is further indicated by shadows.

This presentation of a piece of furniture in the manner of an architectural design is closely related to a *Meisterriss*, the drawing of the masterpiece an aspiring furniture maker in German-speaking lands was proposing to make that he had to submit in order to gain admittance to the guild. The scale in the form of a hinged measuring rod, referring to conventions of drawing in perspective,

also suggests that the drawing was made as a kind of test. It is of a carved rather than a veneered cupboard, and its decoration is remarkably finely rendered: the attention given to depth and relief also suggests that the draughtsman's prime concern was carving rather than furniture making. Carved furniture of this kind, presumably to be executed in oak, was a speciality of Aix-la-Chapelle, as well as of nearby Liège. The sophisticated carved decoration in the late Neo-Classical style is in curious contrast with the lambrequin along the cupboard's lower edge, evoking an early eighteenth-century fashion, and the bulbous feet that look back even further. Juxtapositions of this kind, evocative of a provincial place of manufacture, may be paralleled on some pieces of furniture from Aix-la-Chapelle. Unfortunately, the word written below the cupboard, which seems not to be in German and which may be the clue to the artist's identity, has not yet been deciphered.

LITERATURE:

On related cupboards from Aix-la-Chapelle: Paul Schoenen, *Aachener und Lütticher Möbel des 18. Jahrhunderts*, Berlin 1942, esp. figs. 100, 120

PROVENANCE:

Sale, Paris (Daguerre), 15 December 2021, no. 23; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit VII. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2022, no. 15); gift of Linda H. Kaufman, 2022 (inv. no. RP-T-2022-358).

19 *Design for a Table Top*

Rome, c. 1790

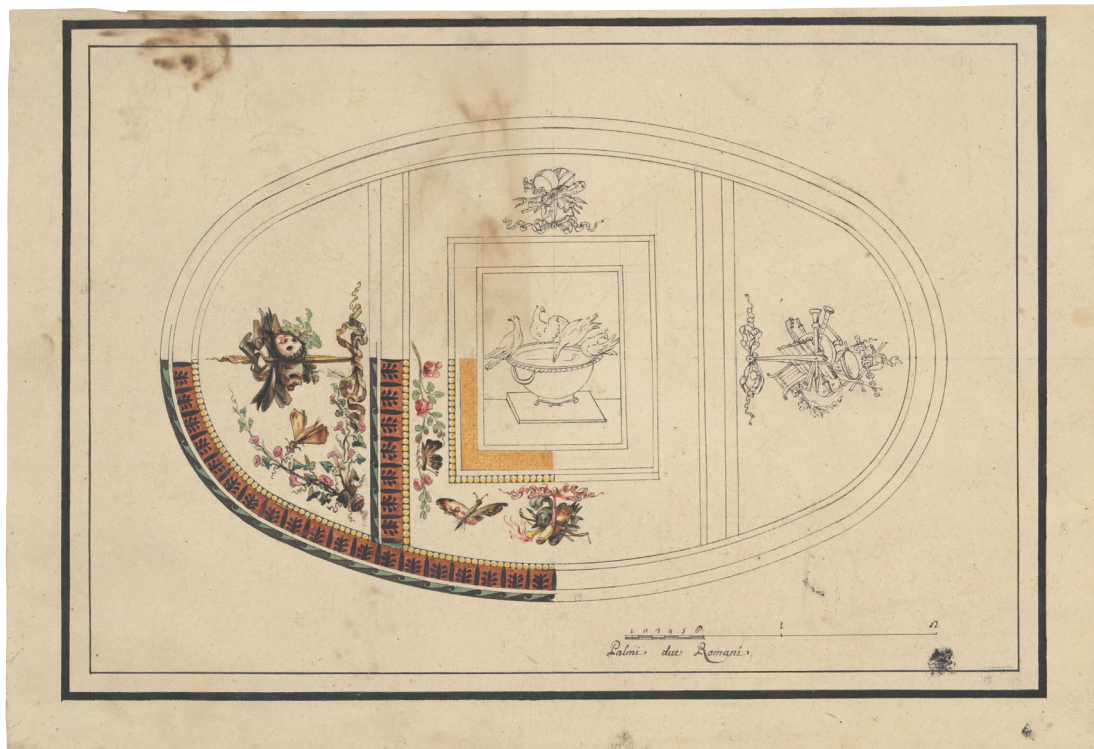
Pen and black ink, watercolour, over a sketch in graphite, 271 x 395 mm

Scale with *Palmi due Romani*

This design for a table top is centred on a representation of the celebrated Roman 'mosaic of the doves', excavated in 1737 in Hadrian's villa in Tivoli and given to the Capitoline Museum by Pope Clemens XIII Rezzonico (reigned 1758-69). From the late eighteenth century onwards, this was endlessly reproduced in mosaics for chimney-pieces, table tops, snuff-boxes and jewellery; the principal specialist in this field was Giacomo Raffaelli (1753-1836), who ran a large workshop in Rome. Raffaelli, but also competitors of his such as Pompeo Savini, produced circular and rectangular table tops composed along similar lines to that in the drawing: a central scene is surrounded by various decorative borders, including broad polychrome bands of flowering branches. Some of those tops were designed by painters. That the Rijksmuseum drawing may also be by a painter is suggested by a representation of a nude man by a fountain on the verso, although there is no certainty that both sides of the sheet were drawn by the same artist.

All this would appear to indicate that the design was to be executed in mosaic, but it is also possible that the top was to be made in marquetry. The scale in *palmi Romani*, each *palm* subdivided into twelve *once*, indicates that its length would be about 116 cm (a *palm* equals 22.34 cm), which seems very large for the mosaic top of an oval centre table. Moreover, the narrow borders of scrolls, palmettes and pearls are not matched on any known mosaics, and their disposition appears to suggest marquetry. Numerous comparable designs, combining brightly coloured naturalistic





motifs with elaborate ornamental borders, are among the large body of drawings from the workshop of Giuseppe Maggiolini (1738-1814), the celebrated Milanese maker of marquetry furniture; those designs were supplied by various artists, most notably Giuseppe Levati (1739-1828). In late eighteenth-century Rome there was no cabinet-maker to equal Maggiolini, but marquetry furniture of high quality was produced there as well.

LITERATURE:

On the mosaics by Raffaelli and his competitors: Anna Maria Massinelli, *Giacomo Raffaelli (1753-1836): Maestro di stile e di mosaico*, Florence 2018

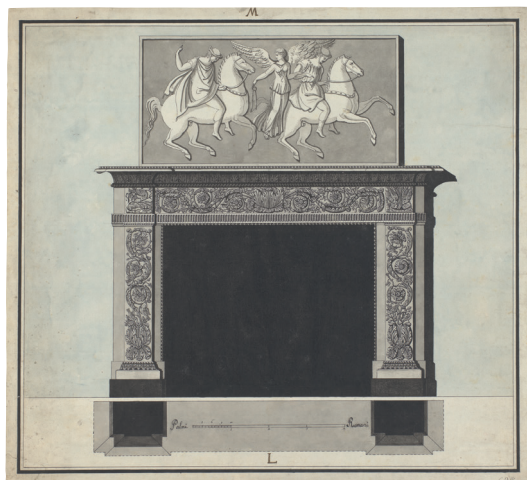
On the drawings from the Maggiolini workshop: Giuseppe Beretti and Alvar González-Palacios, *Giuseppe Maggiolini: Catalogo ragionato dei disegni*, Milan 2014

PROVENANCE:

Art dealer Vangelli Fine Art & Antiques, London; gift of Mrs Dominique Citroen, Amsterdam, 2021 (inv. no. RP-T-2021-445).

20 Attributed to the workshop of LORENZO CARDELLI (Rome 1733-1794 Rome)
Two Designs for Chimneypieces
 Rome, probably c. 1790-94
 Pen and black ink, pale blue, grey and black wash, over remnants of a sketch in graphite, 414 x 457 mm (RP-T-2021-44); 414 x 418 mm (RP-T-2021-45)
 Lower right: *Cardelli*; top centre: *M*; bottom centre: *L*; in the plan, scale with *Palmi Romani* (RP-T-2021-44); lower right: *Cardelli*; top centre: *Q*; in the plan, scale with *Palmi Romani*; below the plan, partly obliterated by the framing lines, scale with *Palmi Romani* (RP-T-2021-45)

The signature, *Cardelli*, probably refers to the Roman sculptor Lorenzo Cardelli, although it may also have been used by his sons, who continued the workshop after their father's death. Lorenzo specialized in the richly carved marble chimney-pieces that were a notable feature of the grandest Neo-Classical interiors of Rome, as well as being eagerly acquired by tourists from England and elsewhere. Like the ones made some decades



previously by Giovanni Battista Piranesi and his competitors, Cardelli's chimneypieces are composed from elements copied from, or inspired by, antique fragments: for example, the scrolls emanating from foliate cups on the uprights in these two designs are based on a famous Roman relief published by Piranesi in 1778. It is characteristic of designs of this kind that their elements could be interchanged at will. In the two drawings in the Rijksmuseum the same relief is employed as an overmantel, but parts of the chimneypieces themselves might also be used in ever-varied combinations. Evidently, a draughtsman was employed to copy these features, assembling them into different compositions; his work lends the drawings a dry air, almost like an engraving, which is however matched in many comparable eighteenth-century designs from old British collections.

The two drawings, together with a third one (RP-T-2021-43), were acquired from a Dutch collection. Like the English, the Dutch were keen buyers of Roman marble chimneypieces, as exemplified by the Piranesi one bought around 1768 by John Hope, now in the Rijksmuseum (BK-15449), and by a splendid series still in situ in Herengracht 502 in Amsterdam, where they were installed around 1791. About the same time, Josephus Augustinus Brentano built a new room for his paintings in his house at Herengracht 544. It was designed by Giambattista Maderna in a rich Italian style that doubtless included a sumptuous chimneypiece. Brentano assembled a large collection of paintings, but he had

hardly any drawings. It is all the more remarkable that nine 'models for chimneypieces, with East-Indian ink' by Cardelli were included in the sale of his collection after his death in 1821. They had almost certainly been submitted in connection with the building campaign of about 1790, and were most probably signed by Cardelli, causing his authorship to be noted in 1821. This provides an interesting link with the drawings in the Rijksmuseum, as very few eighteenth-century Roman designs for chimneypieces bear the name of their maker.

LITERATURE:

On eighteenth-century Roman designs for chimneypieces: Damie Stillman, 'Chimney-Pieces for the English Market: A Thriving Business in Late Eighteenth-Century Rome', *The Art Bulletin* 59 (1977), pp. 85-94

On Brentano's drawings by Cardelli: Richard Bionda, 'De Amsterdamse verzamelaar J.A. Brentano (1753-1821) en de inrichting van zijn 'zaal' voor Italiaanse kunst', *Bulletin van het Rijksmuseum* 34 (1986), p. 154

PROVENANCE:

Private collection, the Netherlands; art dealer Foolschap, Dordrecht; purchased with funds from the Ambaum Haks Fonds/Rijksmuseum Fonds, 2021 (inv. nos. RP-T-2021-44, RP-T-2021-45).

- 21 JULES FOSSEY (Paris 1806-1858 Paris)
Design for a Candelabrum Standing on a Table
 Paris, c. 1848-58
 Graphite, grey and blue wash, 340 x 269 mm
 Lower right: *Fossey a Paris | 1450 f.*

The cabinet-maker and sculptor Jules Fossey is principally known through his association with Alexandre-Georges Fourdinois (1799-1871), who was to become the most famous furniture manufacturer of the Second Empire period. Fourdinois and Fossey set up business together in 1835; previously, Fourdinois had worked with the celebrated Parisian furniture firm of Jacob-Desmalter, whereas Fossey had, rather more enterprisingly, gone to work with the principal decorators in London, Crace and Son. Fourdinois and Fossey won a silver medal for a sideboard in Renaissance style that they showed in 1844 at the Exhibition of Industrial Arts, but in 1848 their association came to an end. Nothing daunted, Fossey continued on his own, winning a gold medal for 'artistic furniture' at the 1849 Exhibition. His business remained successful until his death in 1858, but his reputation is nonetheless overshadowed by that of Fourdinois and other large firms.

Signed and annotated with a price, this drawing presumably dates from the period of Fossey's independent enterprise. It was acquired together with a drawing of a missal cover in a florid Renaissance style which bears an oval stamp: *Jules FOSSEY A PARIS* (RP-T-2020-19). The unexceptionable design of the centre table combines features of various French eighteenth-century styles (Louis XIV, Régence, Rococo and even Louis XV) in a manner that is typical of mid nineteenth-century historicism. It was probably intended to be made of ebony or ebonized wood, mounted in gilt bronze. The gilt-bronze candelabrum is conceived in a similar mixture of styles, but in this case the lion-shaped feet introduce a more contemporary note that might be dubbed 'neo-grec'. Enlivened by coloured candles, the drawing was doubtless intended to be presented to customers, and this is corroborated by the notation of a price. It is not clear whether the sum of 1450 francs was to cover the two objects together or just the table; Fossey's firm also supplied gilt bronze works of art.

PROVENANCE:

Sale, Nevers (Métayer), 9 May 2020, no. 206; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2020 (inv. no. RP-T-2020-118).



- 22 *Design for a Chess Table and Design for a Chess Set*

France, c. 1850-60
 Pen and black ink, grey, black, orange-red and white paint, over sketches in black chalk, on blue paper, with two small papers attached, 323 x 201 mm (RP-T-2020-113); pen and black ink, grey, orange-red and white paint, over sketches in black chalk, on blue paper, 265 x 200 mm (RP-T-2020-114)

The two drawings evidently belong together. On the design for a chess table two small pieces of paper with drawings of jesters have been pasted, which make up a full chess set together with the pieces depicted on the second design. Originally the jesters were probably drawn on that second design as well, but at some time it must have been felt expedient to keep the designs on two sheets of more or less the same size, causing these figures to be cut out and pasted onto the drawing of the table, where there was room for them.

The king and queen probably represent Charles V of France, who reigned from 1364 to 1380, and his consort, Jeanne de Bourbon, whose upper garment is strewn with fleurs-de-lis. They appear to be based on a famous pair of fourteenth-century statues made to adorn the Louvre, which in the nineteenth century had been placed at the Abbey of Saint-Denis. These were long thought to represent the thirteenth-century king Louis IX (Saint Louis) and his consort. Louis IX initiated the Seventh and Eighth Crusades, and his opponents in the chess set are portrayed as a middle-eastern ruler and his veiled wife, the rook, horses, jesters and pawns being fashioned to match.

The statues at Saint-Denis were correctly identified in 1848, and these designs were probably made before that knowledge had become commonplace. The pure and simple shape of the sturdy chess table in the Gothic style seems remarkably advanced for the eighteen-fifties.

LITERATURE:

On the sculptures of Charles V and Jeanne de Bourbon: Françoise Baron, *Musée du Louvre: Sculpture française*, vol. 1: *Moyen âge*, Paris 1996, p. 150

PROVENANCE:

Sale, Berlin (Bassenge), 29 November 2019, no. 6660; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit VI. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2020, no. 23; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2020 (inv. nos. RP-T-2020-113, RP-T-2020-114).

23 FRANÇOIS EHRMANN

(Strasbourg 1833-1910 Paris)

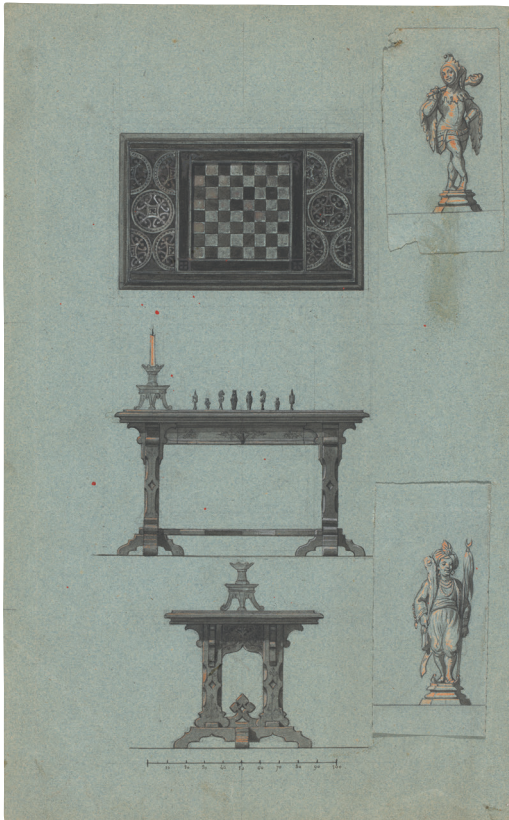
La Sagesse unit les Arts et l'Industrie

Paris, c. 1883

Black chalk and gold on brown paper, 238 x 415 mm (lunette-shaped), mounted on board, 437 x 592 mm

Lower left: FE as monogram; on the board:

LA SAGESSE VNIT LES ARTS ET L'INDVSTRIE



Like many of his French colleagues, the painter François Ehrmann devoted considerable energy to designing decorative works of art, such as tapestries, goldsmith's work and Sèvres porcelain. He was one of the artists who collaborated with the ceramic artist Théodore Deck (1823-1891), painting a large number of ornamental plates for him. He also designed the enormous gold-ground ceramic panels by Deck that were a prominent feature of the Beaux-Arts building at the Universal Exhibition held in 1878 in Paris. Executed by the painter Jules Legrain, they were highly admired, causing a similar pair, by the same artists, to be ordered for the pavilion of the French commission at the Amsterdam International Exhibition of 1883. In a review of this pavilion, Victor Champier described their subjects as Navigation and Commerce – presumably chosen in deference to the country hosting the exhibition. An illustration in the review shows the entrance to the pavilion, flanked by Deck's huge panels. Over the entrance was an even larger lunette-shaped panel, painted by Ehrmann

with the composition shown in the present drawing. Described by Champier as *l'Art et l'Industrie qui s'unissent sous la protection de la Sagesse, symbolisé par Minerve*, it depicts a subject that was central to much artistic debate in France at the time. The drawing in the Rijksmuseum may be Ehrmann's design for the lunette, but could also be a record: mounted in a surround inscribed with its title, it was evidently intended to be exhibited.

Linked to the upright panels through its gold ground, the lunette was initially perhaps also intended to be realized in earthenware. Another possibility is suggested by an illustration in Champier's article of a highly detailed drawing by Ehrmann showing the finished panel: there, its background is patterned as a mosaic. Deck's use of a gold background, not just for his large panels but also for a series of ornamental plates, was inspired by the Byzantine mosaics in Saint Mark's basilica in Venice, which he had admired in 1877. Ehrmann's painted lunette may have evoked these mosaics in a more realistic manner than Deck's ceramic panels ever could.



LA SAGESSE VNIT LES ARTS ET L'INDVSTRIE .

LITERATURE:

On the painted panel at the Amsterdam exhibition:

Victor Champier, 'Le pavillon de la commission française organisé par l'Union centrale à l'exposition d'Amsterdam', *Revue des art décoratifs* 4 (1883-84), p. 89, figs. after p. 66, p. 67

On Ehrmann and Deck:

Reinier Baarsen, *Paris 1650-1900: Decorative Arts at the Rijksmuseum*, New Haven/London 2013, no. 132 (see also no. 136)

PROVENANCE:

Sale, Paris (Daguerre), 7 December 2020, no. 34; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2020 (inv. no. RP-T-2021-294).

24 PAUL FRANÇOIS LOUCHET

(Paris 1854-1936 Paris)

Design for a Pendant with a Scarab

Paris, c. 1905

Pen and black ink, watercolour, heightened in white, 137 x 90 mm

Centre left: 892; blind-stamped: LOUCHET
CISELEUR



Paul François Louchet was one of many jewellery makers and designers in Paris around 1900 who created fine pieces in a style which, although consciously individual, was greatly influenced by the example of René Lalique (1860-1945), the leading exponent of their art, and of other major artists such as Lucien Gaillard (1861-1933) and Georges Fouquet (1862-1957). In his book, *La bijouterie française au XIXe siècle*, published between 1906 and 1908, Henri Vever, himself a notable jeweller, lists many contemporary practitioners of his art whom he holds in esteem. He includes Louchet among their number, without in any way picking him out.

The Rijksmuseum has acquired eight small designs for jewellery by Louchet (RP-T-2021-405 to 412), including this one for a pendant. They are all numbered, the highest number being 1321, which suggests that they originally formed part of a very large series. If that really was the case, Louchet must have invested heavily in this side of his enterprise, because the drawings are meticulously finished, to such a degree that they can almost stand in for the realized pieces. For example, in this design for a pendant in the Egyptian style composed around a scarab, raised white dots realistically portray pearls; moreover, the drawing is probably approximately to size. At the same time, the designs look somewhat impractical – on the scarab pendant, for instance, there is a confused intertwining of gold members – as if they were destined never to be realized. However, a series of photographs of work shown by Louchet at the Salon du mobilier of 1905, published in the following year, demonstrates that he produced pieces of precisely this nature, and some comparable jewels by him are known to survive.

LITERATURE:

On Louchet's work exhibited in 1905:

Armand Guérinet (ed.), *L'art décoratif aux Salons de 1906: Société des artistes français. Société nationale des beaux-arts. Bijouterie – Joaillerie – Orfèvrerie – Céramique. Première Série*, Paris 1906, figs. 12, 13, 15, 17

PROVENANCE:

Private collection, Corsica; art dealer Boris Wilnitsky, Vienna; art dealer Viebahn, Worpswede; gift of Inez Stodel and Leonore van der Waals, Amsterdam, 2021

(inv. no. RP-T-2021-408).