



Acquisitions: European Drawings for Domestic Furniture 1625-1810

• REINIER BAARSEN •

The drawings illustrated in this acquisitions section were acquired with the support of the Decorative Art Fund/Rijksmuseum Fonds, and of the many individuals who are helping the formation of a collection of design drawings by either contributing funds or giving drawings (see the Editorial, p. 3). This selection includes a drawing of a locking mechanism, as well as a design by Foggini that can probably not be classified as being for domestic furniture (nos. 8 and 9). Drawings such as these are of assistance in probing the boundaries of the subject.

For their help in the preparation of these notes, I wish to thank Piero Boccardo, Paul van Duin, Christine Giviskos, Alvar González-Palacios, Olivier Mertens, Sarah van Ooteghem, Christoph Graf von Pfeil, Marijn Schapelhouman, Achim Stiegel, Ilona van Tuinen and Brahe Bei der Wieden.

1 *Design for a Frame*

Italy, c. 1625-45

Graphite, pen and brown ink, 207 x 127 mm

Collector's mark *PM* in oval: Paul Mathias Polakovits (L. 3561); in verso, stamp in red: *Alexandre UJLAKY | ANTIQUAIRE | 4, RUE DROUOT, PARIS [...] | TÉL. PRO. 66-14 | R.C. SEINE 224.240* (cf. L. 3532/4355); in pencil: *G.P. Schot* [sic: Schor]

This rare drawing shows the artist literally designing a frame on paper, working out and refining his proposal. Over an initial sketch in graphite he has boldly drawn a complex design. He worked so swiftly that the centres of the top and lower rails are not even aligned. Subsequently he drew a line below the top corner, and above another such line at the centre of the sheet clarified and further developed his idea; below this is an improved proposal for the angel at the lower corner.

The openwork design is extremely sophisticated. The rows of dots of diminishing size on tapering scrolls, prominently present at the top corner, are reminiscent of the *cosses de pois* ornament that was in fashion in Paris in about 1615-40. Particularly striking is the way the wings and the body of the angel at the left side turn into ornamental scrolls; there appears to be no parallel for this imaginative solution in any known frame of the period. The structure of the frame, made up of scrolls centring

on cherubs' heads, recalls a number of so-called Sansovino frames. These were mainly produced in Venice during the second half of the sixteenth century. Their scrollwork is more controlled, and the frames are more architectural in character. The style of this drawing does not appear to be Venetian; no convincing suggestion as to its place of origin has yet been put forward.

LITERATURE:

On Sansovino frames:

Nicholas Penny et al., *The Sansovino Frame*, exh. cat. London (National Gallery) 2015, especially nos. 4, 7, 9 and 11

PROVENANCE:

...; with the art dealer Alexandre Ujlaky, Paris, probably c. 1940-50; ...; Paul Mathias Polakovits (1921-1987); by inheritance, until sold, Paris (Christophe Joron-Derem), 21 March 2018, no. 143 (part); gift of H.B. van der Ven, The Hague, 2018
(inv. no. RP-T-2018-126).

2 *Design for a Two-Door Cupboard*

Southern Germany, c. 1650-75

Graphite, pen and brown ink, blue wash, 278 x 184 mm

In verso: *Georg-Kaspar Erasmus | Schreiner i. Nürnberg ca 1660*

The draughtsman has not clearly depicted the way this cupboard was to be constructed. Although the curious broken pediment may actually be paralleled on a cupboard probably made in Regensburg around 1630-40, its build-up is not elucidated. Nor is it clear how the section with the doors supports it, or how this section rests on the base, which is impractically wide. By contrast, the carved decoration is convincingly, albeit naively, presented. Both doors display a relief of a pelican in her piety, set in a bold, auricular cartouche surmounted by a second cartouche, shaped as a large mask and framing a boy seemingly pouring something from a jug. The central stile, the lower rail and the pediment are adorned with similar auricular ornament.

Showing both sides of the cupboard, the drawing was probably made to present this design to a prospective patron; as the two sides mirror one another, a single one would have sufficed for practical use in the workshop. Whereas the pelican in her piety is a well-known symbol of Christ the Redeemer and of charity, the meaning of the boys pouring liquid is less obvious: they may stand for abundance or generosity. With its specific iconography, the cupboard was clearly devised with a particular client in mind.

Furniture decorated with comparable ornament was depicted by Friedrich Unteutsch in his *Neues Zieratenbuch* and by Georg Caspar Erasmus in his *Säulenbuch*, both published in Nuremberg, around 1650 and in 1667 respectively. The large-scale, lobed and beaded auricular scrolls, merging into ornamental masks, are particularly close to Erasmus's manner. This was fairly recently noted by a former owner of the drawing, who wrote the name on the back. Like Unteutsch, Erasmus was himself a *Schreiner*, or furniture maker. It is improbable that he executed this design, given its inept representation of the piece of furniture. The drawing was more likely made by the carver who was to execute the decoration, which is its true subject.

LITERATURE:

Reinier Baarsen, 'A South German Drawing for a Cupboard with Auricular Carving for the Rijksmuseum', *The Furniture History Society Newsletter* 214 (May 2019), pp. 2-6

On the Regensburg cupboard:

Heinrich Kreisel and Georg Himmelheber, *Die Kunst des deutschen Möbels*, vol. 1: *Von den Anfängen bis zum Hochbarock*, Munich 1981, pp. 240-42, fig. 400

PROVENANCE:

...; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit IV. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2018, no. 4); purchased with the support of the Decorative Art Fund/Rijksmuseum Fonds and the Furniture History Society, 2018

(inv. no. RP-T-2019-5).



3 *A Table Borne by a Chained Nude Man*

Germany, Austria or Bohemia, c. 1650-75

Black and red chalk, pen and brown ink, brown wash, 126 x 183 mm

This drawing provides both a convincing rendering of the three-dimensional figure supporting the table, and a delicate delineation of the moulded base and top. The transition between the kneeling, chained captive and the top is particularly well conceived: the figure carries on his back a large, capital-like element composed of palmettes, and with his hands supports this element as well as the top. It seems likely that the drawing, with its deft, effective use of shading, was executed by the sculptor who was responsible for the figure, but he must have been an artist who was also able to project this well-proportioned piece of furniture.

Although tables borne by naked figures sculpted in the round are generally associated with Italy (see acquisition no. 6), the heavily moulded base, resting on globular feet, points to an origin north of the Alps. This base has a broken outline at the front: conceivably it was intended to be cross-shaped, in which case there might be a second figure, back-to-back with the one depicted. Rather oddly, the three front feet appear to stand on a plinth, but the side ones do not. The top is square or rectangular.

Famous early examples of figural stands for tables made in the German-speaking lands are the

long-lost bronze bases, one depicting Jupiter and Ganymede and the other a woman with a lion, made by Adriaen de Vries for Emperor Rudolf II in Prague, probably around 1603, to support *piet dure* mosaic tops. The kneeling captive in the drawing is quite close to the two silvered and gilded figures on a wooden stand made in Munich around 1690 for an Augsburg games' table with mother-of-pearl and tortoiseshell marquetry. This also has an elaborately moulded base, representing a somewhat later stylistic phase than the one in the drawn design.

LITERATURE:

On the bases by Adriaen de Vries:

Lars Olof Larsson, *Adriaen de Vries*, Vienna/Munich 1967, pp. 45-46, fig. 88

On the Munich table:

Brigitte Langer and Alexander Herzog von Württemberg, *Die Möbel der Residenz München*, vol. 2: *Die deutschen Möbel des 16. bis 18. Jahrhunderts*, Munich/New York 1996, no. 8

PROVENANCE:

...; art dealer Galerie Terrades, Paris; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017 (inv. no. RP-T-2017-57).



4 ATTRIBUTED TO PHILIPP SCHOR (Rome 1646-1715 Madrid)

Design, Perhaps for a Screen

Rome, c. 1675-83

Pen and brown ink, grey wash, 240 x 122 mm (irregularly cut out)

A more sketch-like, preliminary design for the same object is in the British Royal Collection at Windsor Castle (inv. no. 5579), together with a sheet showing an alternative. These designs belong to a group of drawings traditionally attributed to Johann Paul Schor (1615-1674), a long-time associate of Bernini and the foremost decorative designer in Rome during the third quarter of the seventeenth century. Recent research suggests that many of them, including these two, are more likely to be by Philipp, Johann Paul's eldest son. Like his father, he worked as a decorative painter and designer of all kinds of ornamental works; he also practised as an architect. In 1683 he left for Naples, but prior to that he was active in Rome, initially alongside his father. Together, the sketch at Windsor and the drawing at the Rijksmuseum provide an all but unique insight into the way the artist worked out a final design. All the essential elements are present in the sketch, but the more careful drawing particularizes every detail, including the ecclesiastical hat and the shape of the armorial shield, so that a craftsman may use it as a model.

The prominently positioned siren, to be mirrored at the left-hand corner, suggests that the design was for a member of the Colonna family, of which she was a well-known emblem. The nature of the object itself is less clear. It seems to be some kind of screen, perhaps a fire-screen; the central panel may have been intended to be executed as open-work carving or cast metal, but might also depict raised embroidery. Richly carved fire-screens are mentioned in inventories of Italian palaces of the seventeenth century, and plate 17 in Filippo Passarini's *Nuove invenzioni d'ornamenti*, published in Rome in 1698, includes a framed panel on a stand that may be such a piece.

LITERATURE:

Fantastic & Ornamental Drawings: A Selection of Drawings from the Kaufman Collection, exh. cat. Portsmouth (Portsmouth College of Art and Design) 1969, no. 95 (for the provenance, see under no. 94)

On the related drawings at Windsor Castle: Anthony Blunt and Hereward Lester Cooke, *The Roman Drawings of the xvii & xviii Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, London 1968, nos. 956, 958, fig. 100

On Philipp Schor:

Christina Strunck (ed.), *Un regista del gran teatro del barocco. Johann Paul Schor und die internationale Sprache des Barock*, Munich 2008

PROVENANCE:

...; art dealer Prouté, Paris; from whom bought by Sullivan Kaufman (1908-1998), London; ...; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit iv. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2018, no. 6); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2018

(inv. no. RP-T-2019-7).



5 CARLO POZZI
Design for a Table-Top
 Brescia, 1677

Pen and black and brown ink on parchment, 206 x 246 mm

Below the framed scene: *Carolus Puteus Hoc Opus Calamo Fecit*; HF in monogram [?];
 in the cartouche surrounding the scene: *Brixia* | 1677

The artist who made this unusual drawing on vellum was proud of his work. He signed and dated it, using a Latinized version of his name, and noted that it was executed with a quill (*calamo*). It is indeed a virtuoso performance: the repeating ornamental features in the corners look as if they were stamped or stencilled, but they are in fact drawn with pen and ink, and the scene of peasants smoking and eating is entirely stippled.

All this would appear to imply that the drawing was made as an independent exercise. However, the layout, the outer border that seems to depict a moulded edge, the character of the ornament – both the scroll patterns in the corners and the strapwork surrounding the scene – and the detailing of the scene itself, all suggest that it is a design for a table-top to be executed in scagliola, a kind of artificial marble much used in Italy. It is particularly close to the scagliola showing scenes and patterns in white, finely detailed in black and set on a black ground, that was typical of Carpi (Emilia), the major production centre in northern Italy. Artists trained in Carpi went to work in

many different regions, and it is entirely possible that the design was actually executed in the city of Brescia, where throughout the seventeenth and eighteenth centuries mosaics in hardstone were produced, of which scagliola is an imitation.

Carlo Pozzi may perhaps be identified with the little-known painter of that name who was born in Brescia in the early seventeenth century. He settled in Trento, but may have worked on occasion in his native city. There was also a Carlo Pozzo (1606–1683), a painter mainly active in Como. Although the artist's use of ornament is closely derived from scagliola from Carpi, his choice of subject is unusual, suggesting a specific commission.

LITERATURE:

Peter Fuhring, *Design into Art: Drawings for Architecture and Ornament: The Lodewijk Houthakker Collection*, London 1989, no. 433

On related scagliola from Carpi:

Graziano Manni, *I maestri della scagliola in Emilia Romagna e Marche*, Modena 1997, pp. 36–87

Anna Maria Massinelli, *Scagliola. L'arte della pietra di luna*, Rome 1997, pp. 93–100, 112–23, figs. 60, 74–81

PROVENANCE:

...; Lodewijk Houthakker (1926–2008), Amsterdam (Lugt 3893) (by whom bought in 1962 from Mediolanum); private collection; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit III. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2017, no. 7); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017 (inv. no. RP-T-2018-813-1).



6 *A Table Borne by a Winged Mermaid*

Italy, c. 1680-1700

Black chalk, pen and brown ink, brown wash, 105 x 195 mm



In contrast to the drawing, acquisition no. 3, this one entirely concentrates on the carved support of the table: it is more ostensibly a sculptor's drawing. Daringly, the entire stand is designed as a winged mermaid with outstretched hands, both her hands and wings supporting the top. The water in which she swims constitutes the base, above a straight narrow moulding.

With its strong sense of movement, the table exemplifies the boldest Italian baroque furniture. Figural bases of this kind were produced in Rome towards the end of the seventeenth century. However, on stylistic grounds, the drawing does not seem to be Roman, nor does it appear to be from Genoa, where the famous sculptor Filippo Parodi (1630-1702) specialized in this kind of carved furniture shaped as mythological figures. In historic collections in both cities, stands for tables survive which are composed of one or more figures that are close to the mermaid in the drawing. However, sculptural furniture of this kind was made in many other places in Italy as well.

LITERATURE:

On comparable furniture from Rome and Genoa:

Enrico Colle, *Il mobile Barocco in Italia*, Milan 2000, pp. 94-103, 114-19, 218-27

PROVENANCE:

...; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit IV. Entwurfszeichnungen für Kunsthandwerk und Interieur*, 2018, no. 3); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2018 (inv. no. RP-T-2019-6).

7 ATTRIBUTED TO MICHIEL VAN DER VOORT (1667-1737 Antwerp)

Design for a Base with Two Satyrs Playing with Two Boys

Antwerp, c. 1700

Red chalk, pen and brown ink, grey-brown wash, 132 x 166 mm

Along the top: 3 [...] / 3 voet 6 ½ [crossed out] *duijm*; along the right-hand side: 2 voet 7 *duijm* | *met de plint*

This lively drawing is an example of the very large body of sculptors' designs produced in Antwerp in the late seventeenth and eighteenth centuries. Their abundance reflects the city's position as a major northern centre for the production of sculpture, especially church fittings such as altars, cenotaphs and a multitude of wooden furnishings. As numerous sculptors worked in close proximity to each other, it is often difficult to attribute a drawing to any one of them. Both the style of this drawing and the handwriting on it suggest that it is the work of Michiel van der Voort.

Van der Voort is known to have executed many worldly commissions, and the satyrs playing with two small boys were certainly not designed for an ecclesiastical setting. Unfortunately the drawing has been cut along the top, but the number 3 in the left-hand corner indicates that the object which this base was meant to support was at least three feet high. Perhaps it was a cabinet, although the composition with a tall stepped plinth would be unusual in that context. Richly carved stands for furniture, including figures modelled fully in the

round, were certainly produced in late seventeenth-century Antwerp, but a base entirely consisting of a sculptural group in the manner of this drawing is not known to have been made there.

The design is drawn in pen and ink over a very freely executed sketch in red chalk. The same combination of techniques is employed in much more restrained fashion in the sculptor's drawing of another figural stand, acquisition no. 3.

LITERATURE:

On drawings by Van der Voort:

Charles Bossu et al., *Alla luce di Roma. I disegni scenografici di scultori fiamminghi e il Barocco romano*, exh. cat. Rome (Istituto centrale per la grafica) 2016, nos. 7, 18, 21, 50, 103

On Antwerp furniture with sculptural stands:

Reinier Baarsen, *17th-Century Cabinets*, Amsterdam (Rijksmuseum) 2000, pp. 31-35, figs. 38, 42

PROVENANCE:

...; anonymous sale, Paris (Paris Enchères Colin du Bocage), 13 March 2019, no. 58; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2019 (inv. no. RP-T-2019-326).



8 GIOVANNI BATTISTA FOGGINI (Florence 1651-1725 Florence)

Design for a Frame

Florence, c. 1700

Black chalk, pen and brown ink, 147 x 117 mm (with rounded corners)

Upper right: SB

The role played by Foggini in the decades around 1700 in Florence may be compared to that of Johann Paul Schor in Rome a generation before (see under acquisition no. 4). At the court of Grand Duke Cosimo III, Foggini was employed as architect, sculptor and all-round ornamental artist. He designed stuccowork, furniture and metalwork, and was responsible for countless ephemeral decorations for festivities and solemn occasions. In 1694 he was put in charge of the *Galleria dei lavori*, the grand-ducal workshop where works of art in many different materials were produced, mostly to his designs.

It is therefore not immediately apparent which material the artist had in mind when he drew this frame. He included similar frames flanked by putti in designs for altars, door surrounds and mantelpieces; the straight, edged supports in the lower corners of the drawing may indicate that this frame, too, was imagined as part of a larger structure. Apart from those corners, however, it is shown independently. It was probably intended to be executed in marble or stucco; it seems too architectural for a carved wooden frame for a painting or looking glass. The combination of bold architectural features, large scrolls and figures, and smaller naturalistic elements is typical of Foggini.

The drawing was cut out from a larger sheet and marked, probably in the eighteenth century, with the initials SB, which may be those of a former owner. Many other drawings by Foggini, similarly cut and marked, are known; a considerable number are in the Metropolitan Museum of Art.



LITERATURE:

On related designs by Foggini:

Mary Myers, *Architectural and Ornament Drawings: Juvarra, Vanvitelli, the Bibiena Family, & Other Italian Draughtsmen*, exh. cat. New York (The Metropolitan Museum of Art) 1975, nos. 23-28

Lucia Monaci, *Disegni di Giovan Battista Foggini (1652-1725)*, exh. cat. Florence (Gabinetto Disegni e Stampe degli Uffizi) 1977, nos. 56, 59, 69, 70, figs. 51, 52, 59, 60

PROVENANCE:

...; art dealer Arnold Wiggins & Sons, London; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017

(inv. no. RP-T-2017-51).

9 *The Locking Mechanism of a Strongbox*

Southern Germany, c. 1700

Pen and brown ink, blue and yellow wash, 263 x 380 mm

The drawing shows a complicated locking mechanism, with numerous bolts, catches and springs, to be fitted inside the lid of an iron strongbox. Brass elements are coloured yellow, while blue designates blued steel. All actions are to be operated by a single key, for which the hole is situated at the centre. Strongboxes with such an elaborate lock were usually richly decorated; presumably, the keyhole at the centre of the lid would be concealed by an ornamental feature. Sumptuously fashioned strongboxes could feature prominently in either a study or office, or a treasury or strong room.

Locks and mounts were an important and costly component of many pieces of storage furniture, and from the Middle Ages onwards highly ornamental ones were produced. In France and Germany in particular, the art of the locksmith attained an exceptional level during the seventeenth and eighteenth centuries. Precious strongboxes were a specialism of South-German locksmiths or *Schlosser*. Several fully signed and dated examples survive, demonstrating their makers' pride in these splendid demonstrations of their art; some were actually made by an aspiring *Schlosser* as his masterpiece, submitted in order to obtain admission to the guild. In Regensburg around 1740, E. Christian Hesse was so proud of his recently completed masterpiece of this kind, that he produced an engraving of it. This shows a mechanism in the lid which is not dissimilar to that in the drawing, which, however, was probably designed some decades earlier. It is possible that this drawing, which has numerous obliterated and corrected passages, was produced in preparation for making just such a masterpiece; in any case, its careful and attractive presentation shows its maker to have shared Hesse's feeling of pride.



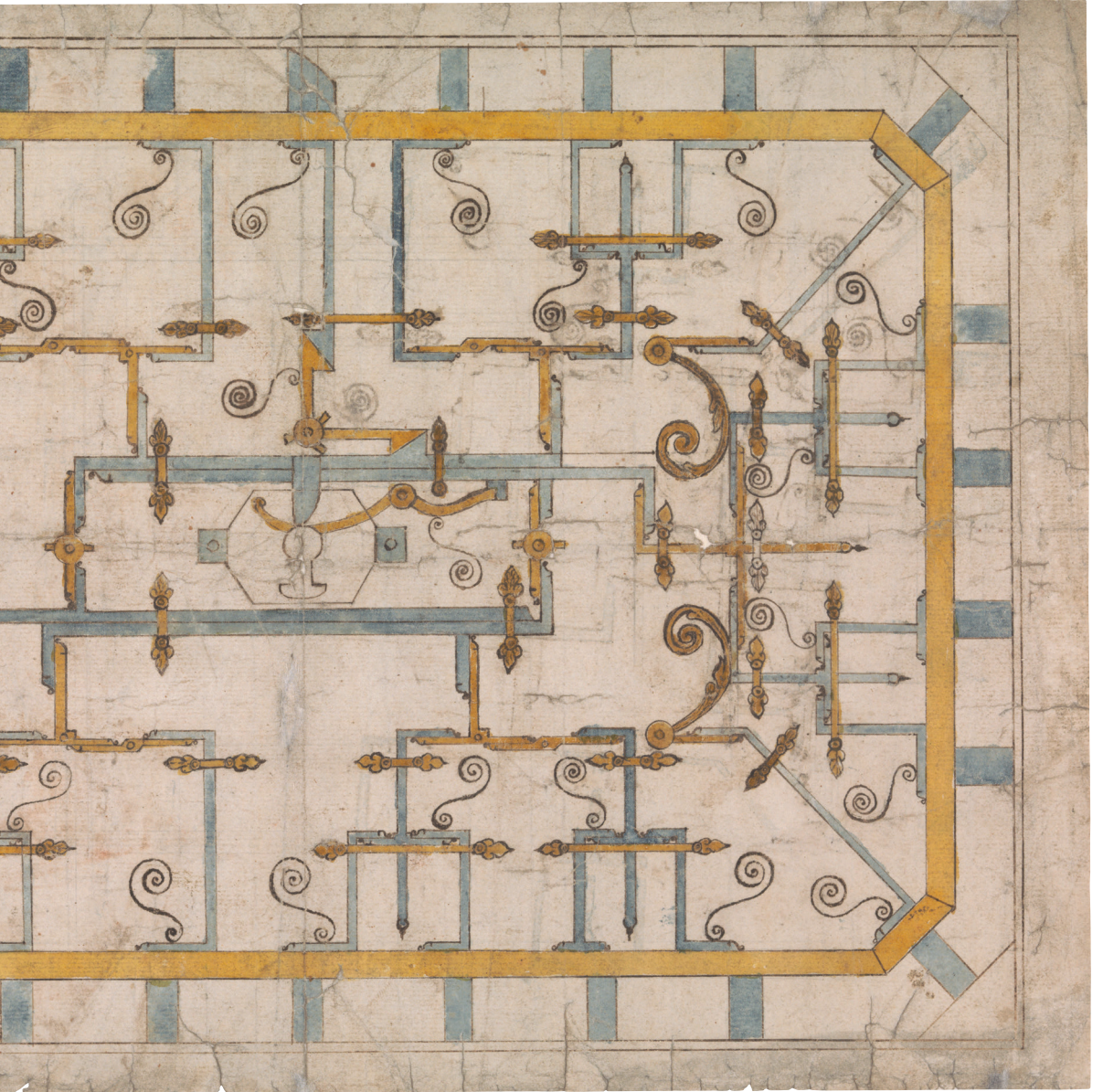
LITERATURE:

On Hesse's engraving:

Sigrid Canz, *Schlüssel, Schlösser und Beschläge. Alte Schlosserkunst aus den Sammlungen des Bayerischen Nationalmuseums*, Wuppertal 1977, p. 23, fig. 23 (see also cat. nos. 32-42)

PROVENANCE:

...; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2015, no. 31); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015 (inv. no. RP-T-2016-2-2).



10 JOHANN JACOB SCHÜBLER (Nuremberg 1689-1741 Nuremberg)

Design for a Desk

Nuremberg, c. 1715-24

Pen and black ink, grey wash, 274 x 177 mm

Lower left: *Johann Jacob Schübler inv. et delin.*; lower right: 2, and, outside the framing lines: 2

Johann Jacob Schübler was a maverick mathematician and architectural theorist who published a large number of illustrated works, such as the *Civil Bau-Kunst* (Nuremberg, 1723/24). This stood in a long tradition of German treatises on architecture and the orders, for which there was apparently still a keen appetite. It was often reprinted, and a compilation in Dutch was published in Amsterdam in 1728 (Rijksmuseum library, shelfmark 305B8).

Schübler produced many designs for decorative architectural features, such as altars, fountains and furniture. He practised an exaggerated version of the French style of the early eighteenth century, comparable to that of Paul Decker, whose *Fürstlicher Baumeister*, with extravagant designs for a princely dwelling, was published in Augsburg in 1711-16. It was Schübler's professed intention to complement this well-known work. His peculiar interest is apparent from the complex, often rather far-fetched practical challenges that most of his furniture designs propose to solve.

This drawing is a case in point. It is preparatory for the second engraving in a series of six designs for various pieces of multi-functional furniture. The engraving is entitled *Ein nach Englischer art, neu inventirter Schreib Tisch, in einem plaisanten Cabinet, mit nöthigen und bequemen eingebogenen Schubladen versehen*. It is hard to see what is English about this fanciful, curvaceous concoction, its pyramidal structure typical of the artist's manner; Schübler presumably refers to some practical or mechanical devices. Both the desk's model and its elaborate decoration appear somewhat unrealistic. Schübler's highly ornamental approach also informs the parquet floor, whose pattern follows the shape of the desk, and the awnings of the windowless pavilion.

The meticulously finished drawing provided the engraver with all the information he needed, and the print, which is in reverse except for some minor elements, follows it in every detail. The series of six engravings was executed by Jeremias Wolff of Augsburg, whose death in 1724 provides a *terminus ante quem* for the drawing, and published as the fourth addition to Schübler's *Civil Bau-Kunst*. All six drawings for the series were kept

together until sold at auction in 1983; that for no. 1 is now at the Rhode Island School of Design Museum, Providence (inv. no. 84.165.1). Other complete sets of drawings by Schübler for series of engravings, all carefully signed, are preserved, for example in the Kunstbibliothek in Berlin. This suggests that the artist produced them with an eye to the collectors' market.

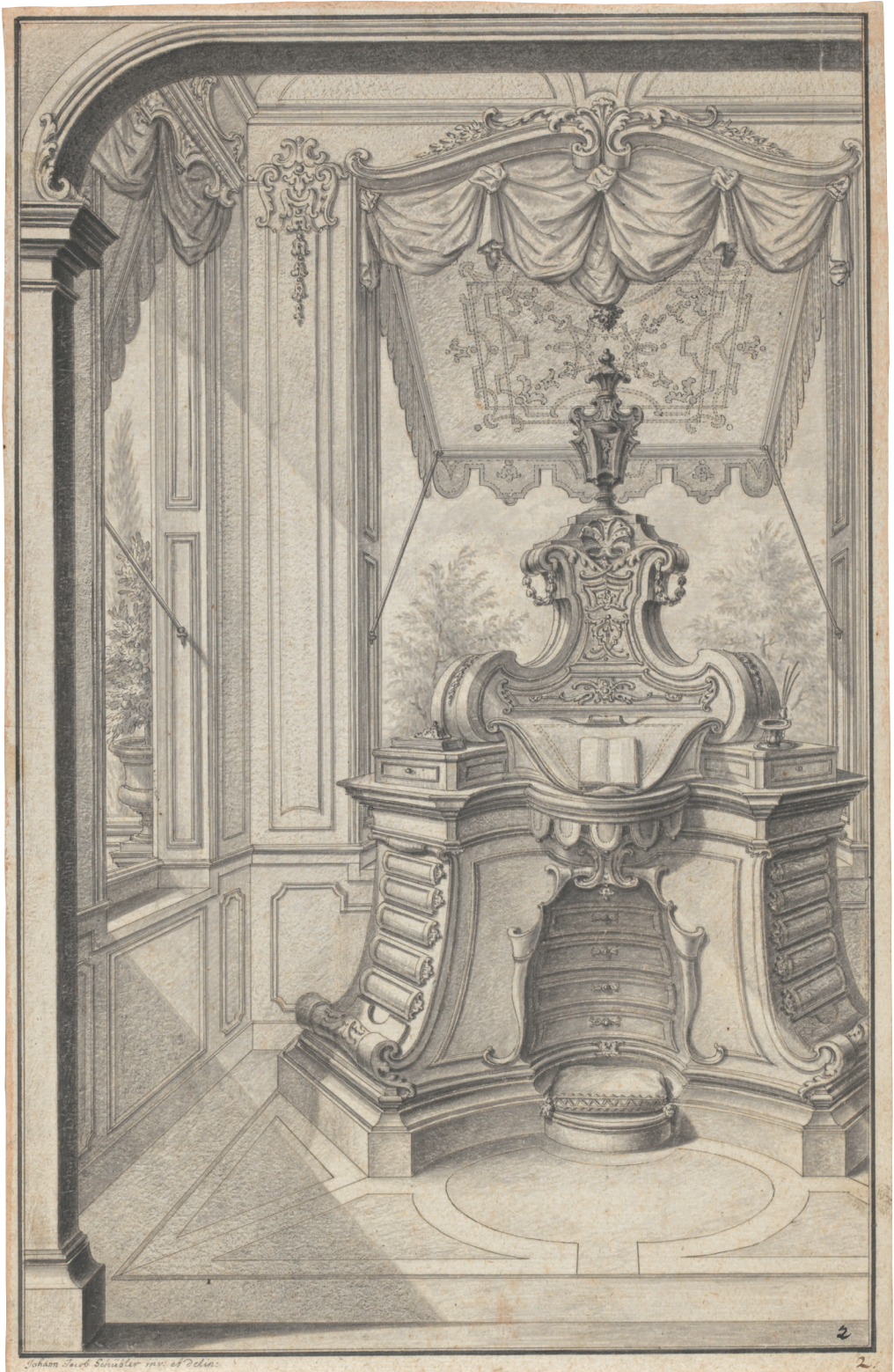
LITERATURE:

On the drawings in Berlin:

Adelheid Schlagberger-Simon, *Süddeutsche Entwurfszeichnungen zur Dekorationskunst in Residenzen und Kirchen des 18. Jahrhunderts*, exh. cat. Berlin (Kunstbibliothek) 1976, no. 4, fig. 5

PROVENANCE:

...; anonymous sale, London (Sotheby's), 15 June 1983, no. 84; art dealers Armin Allen, New York, and Hobhouse, London (cat. *An Exhibition of Ornamental Drawings 1550-1900*, New York 1987, no. 21; cat. *Design: Drawings for Architecture, Costume and the Decorative Arts from 1570*, London (Hazlitt, Gooden & Fox) 1989, no. 14); Niall Hobhouse; his sale, London (Christie's), 22 May 2008, no. 155; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2015, no. 32); H.B. van der Ven, The Hague, by whom given to the Rijksmuseum, 2018 (on loan since 2017) (inv. no. RP-T-2017-5).



11 *Designs for Frames for Looking Glasses*

Italy, perhaps Florence, c. 1715-40

Black chalk, pen and brown ink, 284 x 212 mm

This is one of a group of three drawings (RP-T-2017-52 to 54), clearly by the same hand and all showing frames for looking glasses or parts thereof. The decorative repertory is restricted to vigorous but quite airy scrolled surrounds, winged female busts and herms, putti, masks, dragons and floral garlands. The drawings were probably not meant to be shown to a client or patron: in them, the artist is working out for himself variations on a certain number of designs, at the same time recording details and solutions for future use. It seems likely that the drawings are by the sculptor or frame-maker in whose workshop the pieces were to be produced. Thus, they indicate the level of draughtsmanship that was being attained by ornamental sculptors and carvers. The forceful designs successfully convey the models and details of the frames, but they are somewhat cursory, and the figures are quite formulaic.

Although looking glasses with richly carved and gilded frames are often associated with Venice, they

were produced all over Italy during the eighteenth century. The style of the three drawings suggests an origin in Florence, where side tables and looking glasses with closely related features were produced. A side table at Palazzo Pitti in this manner represents a somewhat later stylistic phase, as it includes distinctly rococo features; this was probably supplied to the grand-ducal court by the upholsterer Gaetano Seti in 1750.

LITERATURE:

On comparable furniture from Florence:

Enrico Colle, *Il mobili di Palazzo Pitti. Il primo periodo lorenese 1737-1799*, Florence 1992, nos. 33-34

Enrico Colle, *Il mobile rococò in Italia*, Milan 2003, pp. 218-21

PROVENANCE:

...; art dealer Arnold Wiggins & Sons, London; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017 (inv. no. RP-T-2017-54).



12 *Design for a Side Table*

Italy, probably Rome, c. 1725-50

Black chalk, pen and brown ink, 152 x 208 mm



The carefully finished design was probably intended to show a prospective patron two alternatives for a carved and gilded side table, supporting a heavy marble top. It fulfils its function in clearly presenting the two solutions in considerable detail, but it is not drawn in a particularly spirited manner. It may be by the executant sculptor rather than by an artist versed in designing all kinds of furnishings, such as Philipp Schor or Giovanni Battista Foggini (see acquisitions nos. 4 and 8). It is instructive to compare this drawing to acquisition no. 11, which was probably also done by a carver, but for his own use.

The principal element distinguishing the alternatives is the shape of the legs. Whereas the scrolled right-hand leg still reflects the late seventeenth-century tradition of Roman baroque carved furniture, the one to the left, resting with a lion's paw on a moulded platform, introduces a classicizing note, typical of a trend that came to the fore in the first decades of the eighteenth century. Furthermore, compared to the grandiose furniture of the seventeenth century, the design is considerably lighter, and the figures and masks are relatively small. In both alternatives, the table

was meant to be symmetrical, but the proposed combination of scrolls cut up into small sections and floral garlands would persist in asymmetrical tables of the rococo period.

LITERATURE:

Italian Baroque Drawings from the Denson University and Thomas Brown Wilber Collections, exh. cat. New Brunswick (Rutgers University Art Gallery) 1972, no. 6

On comparable Roman side tables:

Alvar González-Palacios (ed.), *Fasto Romano. Dipinti, sculture, arredi dai Palazzi di Roma*, exh. cat. Rome (Palazzo Sacchetti) 1996, nos. 88, 89, 118

PROVENANCE:

...; private collection, Venice; from whom bought by an art dealer in Arezzo; from whom bought by Thomas Brown Wilber; ...; art dealer L'Antiquaire & The Connoisseur, New York; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017
(inv. no. RP-T-2017-11).

13 ATTRIBUTED TO GUILLAUME TARAVAL (Paris 1701-1750 Stockholm)

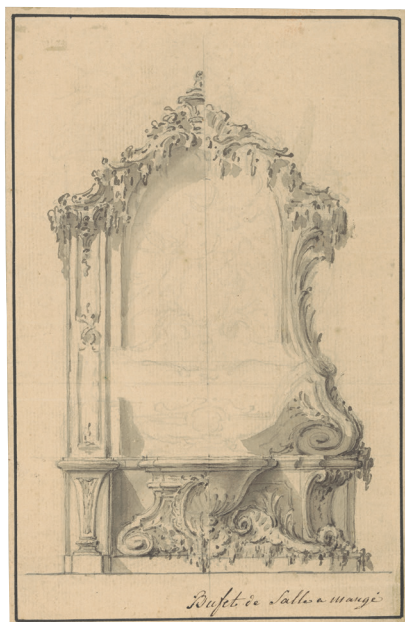
Two Designs for Dining Room Buffets

Stockholm, c. 1730-40

Black chalk, pen and black ink, grey wash, 212 x 139 mm (RP-T-2017-58); 146 x 162 mm (RP-T-2017-59)

Along the bottom: *Bufet de Salle a mangé* (RP-T-2017-58); *Cuvette de Bufet de Salle a mangé* (RP-T-2017-59)

These two designs, together with three for clocks, two for corner cupboards and one for a bed alcove (RP-T-2017-60 to 65), come from a group of ornamental and architectural drawings including both rococo and neo-classical ones. Several feature the Swedish royal crown and arms, and they may be attributed to the French-born painter Guillaume Taraval, who arrived in Stockholm in 1732 and died there in 1750, and his son, Louis-Gustave (1738-1794), who left Stockholm for Paris in 1754 but retained a strong connection with Sweden. Guillaume worked primarily as a painter of allegorical and mythological scenes, whereas his son trained as an architect; however, the father also designed decorative works of art. There is a tendency to attribute all rococo drawings to the father and all neo-classical ones to the son, who must, however, have started work in the rococo manner. Nevertheless, the two drawings for buffets are so early in feeling that they can only be given to the father. Confusingly, the inscriptions may have been added later by the son: a text in what appears to be the same handwriting occurs on a drawing signed with Louis-Gustave's monogram.



On the first drawing the architectural features still reflect the solid classicism of the 1720s. However, these constructive elements are overlaid and softened by rocks, water, plants and other naturalistic elements, in an amusing play on the advent of the rococo; in the right-hand alternative, this has gained the most ground. By contrast, the second drawing shows a great basin for a buffet that is fully rococo. In ornamental terms, it is as free and inventive as the revolutionary engravings by Juste-Aurèle Meissonnier, Jacques de Lajoue and others, published in the seventeen-thirties, whereas the monkeys echo works from that decade by Christophe Huet. In the first drawing, a large basin and sculpted fountain are faintly sketched within the niche; in the second, a wooded background is indicated, perhaps also framing a fountain. The two designs were probably not connected with the same project and may have been drawn at a distance of some years.

LITERATURE:

On drawings by the Taravals:

Per Bjurström, *French Drawings: Eighteenth Century*, cat. Stockholm (Nationalmuseum) 1982, nos. 1185-1211

On the inscribed drawing by Louis-Gustave Taraval:

Sale, Paris (Thierry de Maigret), 16 June 2011, no. 304

PROVENANCE:

...; art dealer Galerie Terrades, Paris; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017 (inv. nos. RP-T-2017-58 and 59).

14 *An Armchair from the Front and the Side and Four Mouldings*

Germany, perhaps Berlin or Potsdam, c. 1740-50

Black chalk, pen and black ink, grey and yellow wash, 301 x 443 mm

In most cities in the German-speaking lands, furniture makers who wished to join the guild were required to produce a drawing, or *Meisterriss*, of the masterpiece they proposed to make in order to obtain their membership. This rule, which appears to have been less strict in other European countries, implied that drawing lessons had to be an integral part of a furniture maker's training, and there is indeed evidence of a strong German tradition of craftsmen's drawings for furniture.

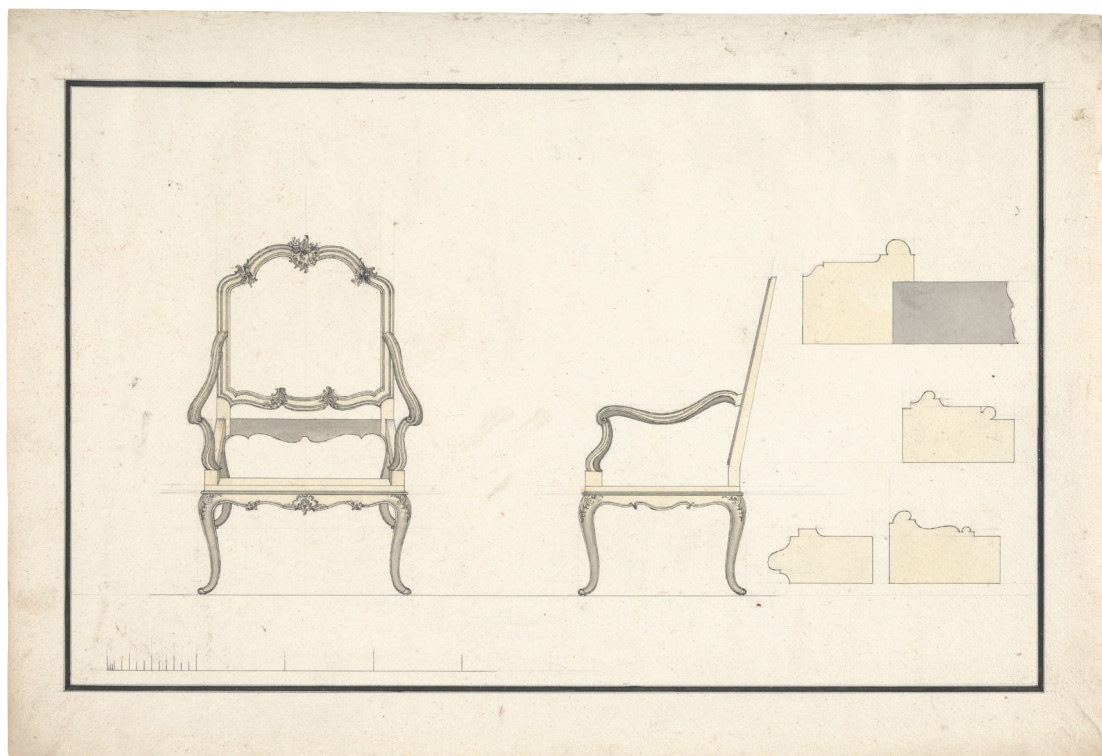
This drawing of the front and left-hand side of a rococo armchair was prepared with the aid of many ruled lines in pencil, most of which have subsequently been erased. It was executed and coloured, presumably to represent gilding, with painstaking care, but it has a certain stiffness that betrays the hand of an apprentice. The profiles drawn to the right appear to bear no relationship to the chair, which also suggests that this is an exercise in drawing rather than an actual design

for a piece of furniture. The drawing is preserved together with another by the same hand, showing a writing desk with a commode-shaped lower section, accompanied by a plan and a side-view. It is partly unfinished: the desk's pediment is only lightly sketched in (RP-T-2017-3-1). Both drawings are beautifully presented, within decorative framing lines and with a scale along the bottom, as if the draughtsman were also practising the way to finish his future *Meisterriss*. The detailing of the desk, in particular, suggests that the drawings were made in or near Berlin.

PROVENANCE:

...; private collection, Germany; art dealer Daniela Kromp, Munich; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit 11. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2016, no. 12 (see also no. 10)); purchased with funds from the bequest of Mrs. M.M. Haas-Kooijman/Rijksmuseum Fonds, 2016

(inv. no. RP-T-2017-3-2).



15 *Three Designs of Case and Seat Furniture and a Window Frame with a Blind*

Paris, 1751, by 'C.W.B.'

Pen and black ink, watercolour, 288 x 441 mm (RP-T-2017-3-3); 289 x 436 mm (RP-T-2017-3-4);

287 x 421 mm (RP-T-2017-3-5)

Lower right: *Paris C.W.B. 1751.* (RP-T-2017-3-3); *Paris C.W.B.* (RP-T-2017-3-4 and 5)

These drawings were made in Paris, but the furniture they depict is hardly Parisian in style. The artist was probably a journeyman furniture maker who, although he responded to some extent to the furniture he saw being made in Paris, was still mainly indebted to models from his country of origin or from centres where he had worked before coming to the French capital. Perhaps he hailed from Sweden: objects like the tapering filing cabinet to be positioned on or next to a writing table, the tall side cabinet decorated with an elaborate rococo framework, presumably in gilt bronze, and the simple lean-to lady's writing desk were characteristic of Swedish furniture production at the middle of the eighteenth century, although by no means unknown elsewhere. Even the ungainly chairs refer to some extent to contemporary Swedish models, with their backs with large openwork splats, and legs that seem to derive from both English and French models.

The case furniture looks more convincing than the chairs, one of which sports impossibly large-scale caning. The chicken-wire in the filing cabinet is also unorthodox, but as a whole that piece is well conceived. It may be surmised that the journeyman was training in the workshop of an *ébéniste*; nonetheless, he was obviously practising drawing all kinds of furniture, as well as a carpenter's piece such as the window frame. In various German cities, window frames were one of the items an aspiring *Schreiner* or furniture maker was required to submit as his masterpieces; like the artist who drew the armchair, acquisition no. 14, young C.W.B. seems to be training for his *Meisterrisse*. In Sweden, too, those who wished to enter the furniture makers' guild had to prepare such drawings of the masterpieces they intended to make. The way the furniture is shown, without any relationship among the various pieces, also indicates that the draughtsman is exercising his skills rather than proposing actual working designs. The tiled floor was a traditional aid to drawing perspective. Like acquisition no. 14, the drawings are carefully framed, and in this case even marked with their place of origin, 'signed' and, in one instance, dated, just as a *Meisterriss* should be.

The three sheets were part of the contents of a folder of eighteenth-century drawings of furniture and architecture that was for many years in a Berlin collection. It was reputed to have belonged to the well-known neo-classical architect Johann Gotthard Langhans (1733-1808), but it has not been possible to corroborate this unlikely provenance. The folder contained one more drawing with the monogram CWB, showing a games table and a longcase clock, as well as two others that were apparently close in style, as they were attributed to the same draughtsman when exhibited in Munich in 1961. One depicted a chimneypiece, a longcase clock and a pulley, the other window blinds and an adjustable table for writing and drawing (see also acquisition no. 18).

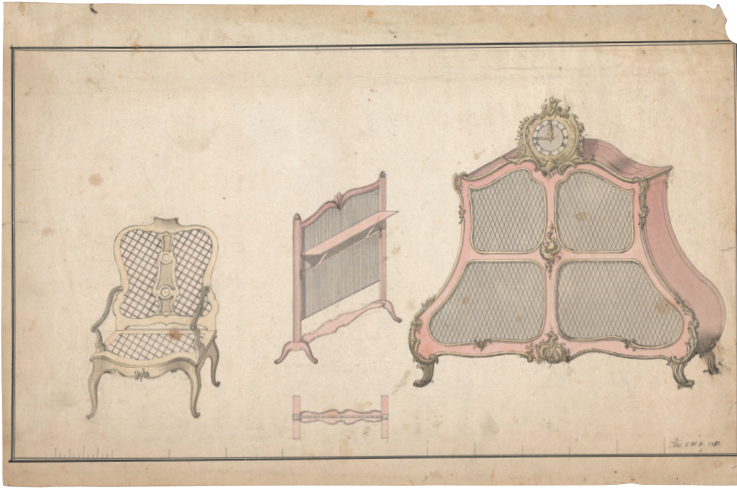
LITERATURE:

On related furniture from Sweden:

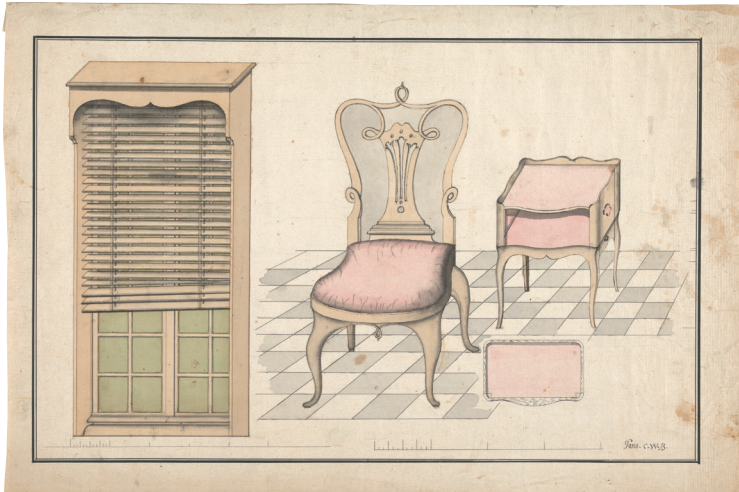
Sigurd Wallin, *Nordiska Museets Möbler från Svenska herremansheim*, vol. 2: 1700-talet, Stockholm 1933
 Torsten Sylvén, *Mästarnas Möbler. Stockholmsarbeten 1700-1850*, Stockholm 1996

PROVENANCE:

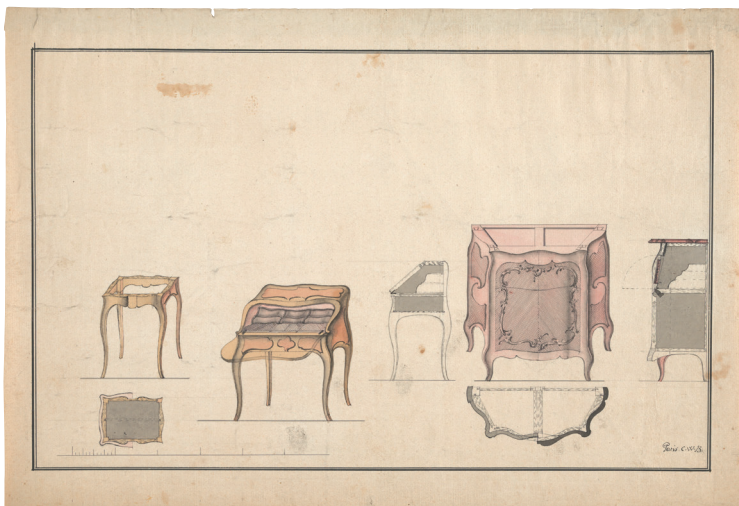
Reputedly Johann Gotthard Langhans; private collection, Berlin; art dealer Galerie Wolfgang Gurlitt, Munich (cat. *Möbel- und Architektorentwürfe aus dem 18. Jahrhundert*, 1961, nos. 2, 4 and 6 (see also nos. 1, 3 and 5)); private collection, Germany; art dealer Daniela Kromp, Munich; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit 11, Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2016, no. 11); purchased with funds from the bequest of Mrs. M.M. Haas-Kooijman/Rijksmuseum Fonds, 2016 (inv. nos. RP-T-2017-3-3 to 5).



RP-T-2017-3-3



RP-T-2017-3-4



RP-T-2017-3-5

16 *Design for a Writing Desk (Cantourgen)*

Mainz, c. 1755-70

Pen and black ink, watercolour, 530 x 421 mm

The desk shown in this drawing is a so-called *Cantourgen*, a term used in Mainz to denote a piece of this particular configuration. Although it conforms to the 'English' writing desk current in many German cities, with its commode-shaped lower part, central writing section with a drop-front set at an angle, and upper part with two doors, the Mainz version is distinguished by a number of idiosyncrasies. Most conspicuous among these are the openwork scrolls at the angles, but desks from Mainz are also set apart by their markedly sculptural shape and elegant proportions. In 1735 a cabinet-maker from Vienna, Franz Anton Hermann, was the first to be allowed to submit a *Cantourgen* as his masterpiece, made in order to gain admittance to the Mainz guild, and throughout the rococo period nearly all those who succeeded him followed suit. This development can be traced in detail, as most eighteenth-century *Meisterrisse* from Mainz have survived. They demonstrate that each successive candidate designed his own individual *Cantourgen*, in contrast to the more conservative practice prevalent in most other German cities.

This drawing is not a *Meisterriss*; it carries neither the signature of its maker nor a date, both of which were compulsory. A rare depiction of a *Cantourgen* made independently of guild requirements, it was presumably a presentation drawing to show to a prospective patron. Like the *Meisterrisse*, it features a detailed plan as well as a cross-section seen from the side, but unlike them, it shows the desk at an angle rather than frontally. Although the artist has included a tiled floor as an aid to mastering the perspective (cf. acquisition no. 15), he has not been entirely successful in this respect, and yet his drawing provides a more convincing sense of the presence of a *Cantourgen* than the frontal views in the *Meisterrisse*. The fairly modest *rocailles* at the top are obviously drawn by a different hand; clearly, the draughtsman, presumably a cabinet-maker, did not feel up to this task, and this division of labour may have reflected that of the actual making of the piece, when the carved decoration would be entrusted to a sculptor in wood. In Mainz, a candidate guild member was given between four and eight days to produce his

Meisterriss; this drawing, which is only slightly less detailed, probably also took several days to finish.

Among the *Meisterrisse* from Mainz that have survived, the *Cantourgen* in this drawing is closest to that proposed in 1762 by Johann Philipp Joseph Alffter.

LITERATURE:

Reinier Baarsen, 'A South German Drawing for a Cupboard with Auricular Carving for the Rijksmuseum', *The Furniture History Society Newsletter* 214 (May 2019), pp. 4-5

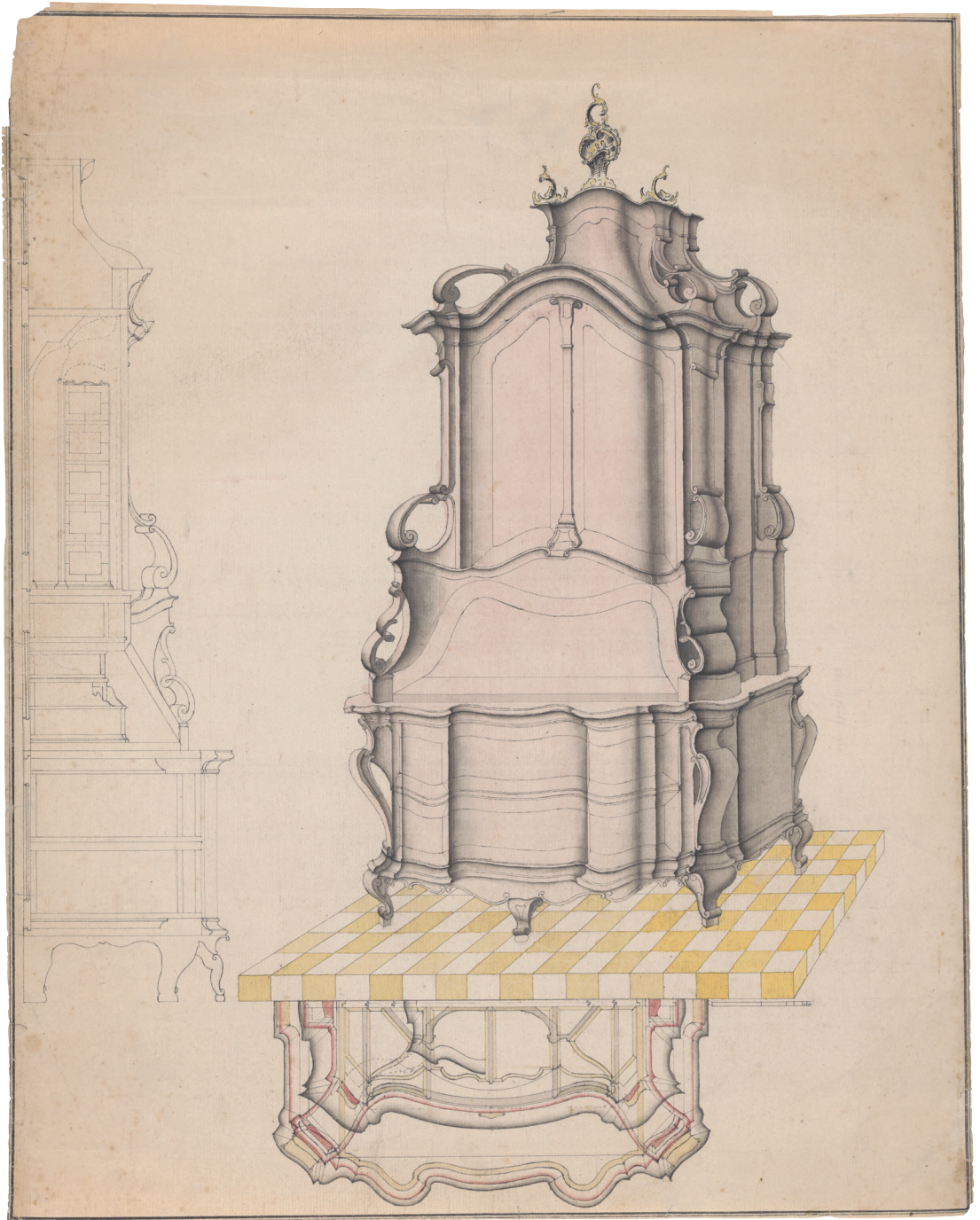
On *Meisterrisse* and furniture from Mainz:

Fritz Arens, *Meisterrisse und Möbel der Mainzer Schreiner*, Mainz 1955

Heidrun Zinnkann, *Meisterstücke. Mainzer Möbel des 18. Jahrhunderts*, exh. cat. Frankfurt (Museum für Kunsthandwerk) 1988

PROVENANCE:

...; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2015, no. 1); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015 (inv. no. RP-T-2016-2-3).



17 *A Writing-Desk with a Glazed Superstructure*

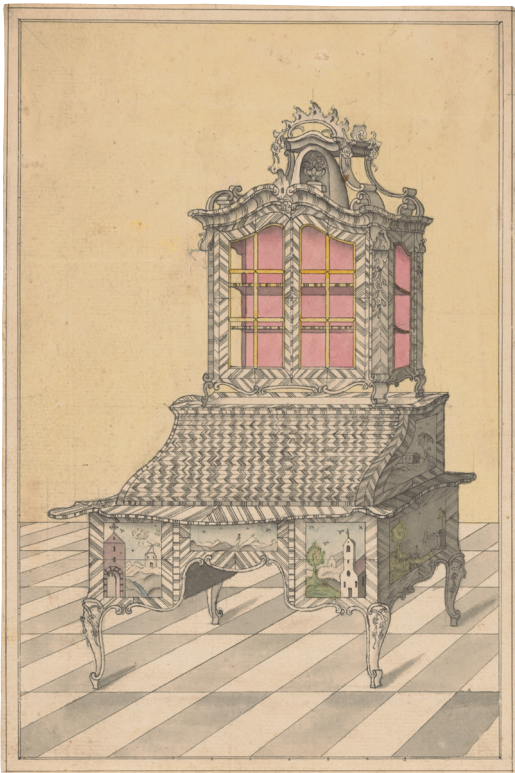
Germany, c. 1760-70

Black chalk, pen and black ink, watercolour, 271 x 182 mm

Compared to the drawing of a Mainz *Cantourgen*, acquisition no. 16, this depiction of a desk is more clearly a presentation drawing. There is no plan or cross-section, features reminiscent of a technical drawing: the desk is shown at an angle, standing on its own against a yellow wall on a tiled floor that may again have functioned as an aid to master the perspective. It is attractively coloured, with yellow glazing bars to the doors, presumably to denote gilding, a bright pink interior to the cupboard, probably indicating paint but possibly a textile material, and naturalistic elements in the landscape marquetry.

The large scrolls at the corners of the superstructure are reminiscent of Mainz furniture, but the disparate character of the piece as a whole points to a smaller, more provincial place of manufacture, though probably within Mainz's sphere of influence. Unusually, the bureau-shaped lower part is decorated with landscape marquetry; the decoration of floral sprigs on the legs was probably intended to be carved rather than inlaid. The striking effect of the

figured veneers surrounding the landscape scenes is maximized by applying the wood in quartered sections. On the roll-top of the central section and on the glazed upper part, the disposition of the veneers constitutes the main decorative device: the zig-zag pattern of the roll-top is particularly notable. The glazed cabinet is made separately, standing on the desk with its own feet. Its top is profusely carved with floral swags and *rocailles*. The desk is obviously a showpiece, in which the maker has combined a number of formal and decorative ideas to demonstrate the full gambit of his skills, but it lacks the unity of the more sophisticated designs current in Mainz. All its features can be paralleled in furniture from Germany, but no object has been found that is so similar as to provide a clue to where the drawing was made. It is of course possible that it remained a proposal and that the desk was never executed, but the draughtsman, presumably a cabinet-maker, has portrayed it with such gusto that this is somehow difficult to imagine.



PROVENANCE:

...; art dealer Baumann, Regensburg; gift of J. Polak, Amsterdam, 2017

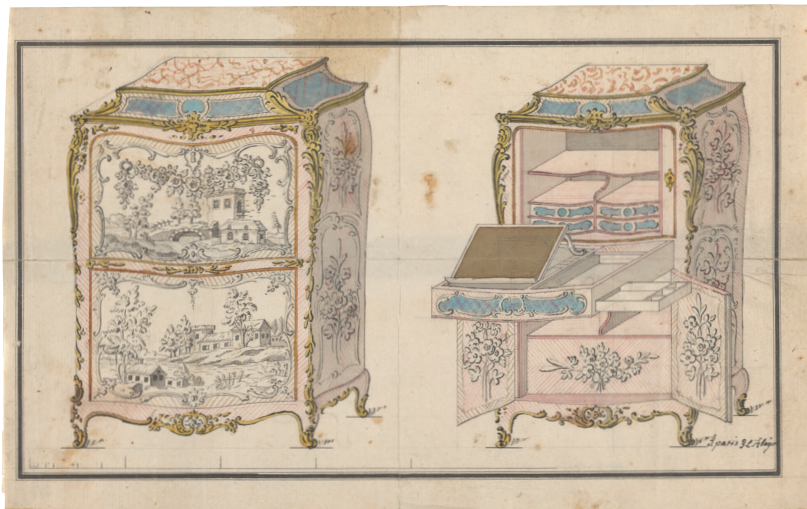
(inv. no. RP-T-2017-201).

18 Z. [?] L.TH. BAIJER

Two Drawings of Two Secretaires and One of a Roll-Top Desk

Paris, c. 1765-70

Graphite, pen and black ink, watercolour, 183 x 292 mm (RP-T-2017-3-7); graphite, pen and black ink, grey wash, 200 x 308 mm (RP-T-2017-3-8); graphite, pen and black ink, 210 x 342 mm (RP-T-2017-3-9)
 Lower right: *A paris Z. [?] L.Th. Baijer* (RP-T-2017-3-7); *Z. [?] Th. Baijer* (RP-T-2017-3-8)



RP-T-2017-3-7

The identity of the artist, whose initials are difficult to read, is not known, but he was probably related to François Bayer, an *ébéniste* from Germany who was elected a member of the Paris guild in 1764. In the Residenz in Ansbach there is a small writing-table convincingly attributed to François Bayer. It has a marquetry top of which a full-scale drawing exists, possibly its working design, doubtless by the same hand as the drawings in the Rijksmuseum and signed with initials, again difficult to read but perhaps J [or Z?] Th [?] B. This suggests that the Baijer who executed the drawings may have been a marquetry designer or maker. He could be one of the many specialist craftsmen involved in furniture-making in eighteenth-century Paris who did not join a guild and therefore remained unrecorded.

The secretaires shown next to each other in two of the drawings present two variations on a design. In both instances, the right-hand example has a fitted drawer in the middle, which is shown open; the upper section, also shown open, has tambour doors, the ends of which are visible along the edges. The secretaires to the left, shown closed, are of a

more conventional type, with a drop-front above two doors. The right-hand secretaire in the monochrome drawing closely corresponds to an existing piece of furniture of which two versions are known, one in the Musée du Petit Palais in Paris and another formerly on the art market. Further examples of this same model have marquetry showing Chinese figures. One of the latter is stamped by the *ébéniste* Roger Vandercruse, called Lacroix; on the basis of this, the entire group has been attributed to this maker.

The secretaires in the coloured drawing have the unusual feature of a low sloping upper section below the marble top; on the monochrome drawing, Baijer has sketched in a similar section on top of the left-hand secretaire. None of the related secretaires attributed to Vandercruse include this element, which does, however, occasionally occur in Parisian furniture of the middle of the eighteenth century. The third drawing, of a roll-top desk, concentrates almost exclusively on the shape of the piece and its gilt-bronze mounts; marquetry is largely absent.

Given the fact that many of the *ébénistes* working in eighteenth-century Paris came from

Germany, where there was a strong tradition of producing furniture drawings (see acquisition nos. 14 and 16), it is surprising that few Parisian drawings of veneered furniture are known, particularly from before the advent of neo-classicism. Baijer was obviously indebted to the German tradition: the two most finished drawings are presented in the traditional manner, with a scale, a signature at lower right, and multiple framing lines.

The three drawings came from the same folder as acquisition no. 15, reputed to have belonged to Johann Gotthard Langhans. When exhibited in Munich in 1961, three more drawings from this folder were attributed to Baijer: acquisition no. 19, a small drawing of a toilet table, now also in the Rijksmuseum but seemingly not in his hand (RP-T-2017-3-6), and a drawing of a wall cupboard, whose present whereabouts are unknown.

LITERATURE:

Reinier Baarsen, 'A South German Drawing for a Cupboard with Auricular Carving for the Rijksmuseum', *The Furniture History Society Newsletter* 214 (May 2019), pp. 5-6

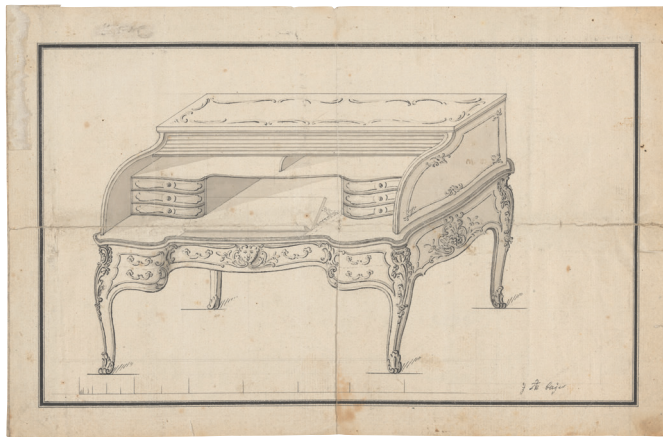
On the table and the drawing in Ansbach: Christoph Graf von Pfeil, *Die Möbel der Residenz Ansbach*, Munich/London/New York 1999, no. 74

On the secretaires attributed to Vandercruse: Alexandre Pradère, *Les ébénistes français de Louis XIV à la Révolution*, Paris 1989, fig. 310 (erroneously stated to be stamped) Clarisse Roinet, *Roger Vandercruse dit La Croix 1727-1799*, Paris 2000, fig. 20

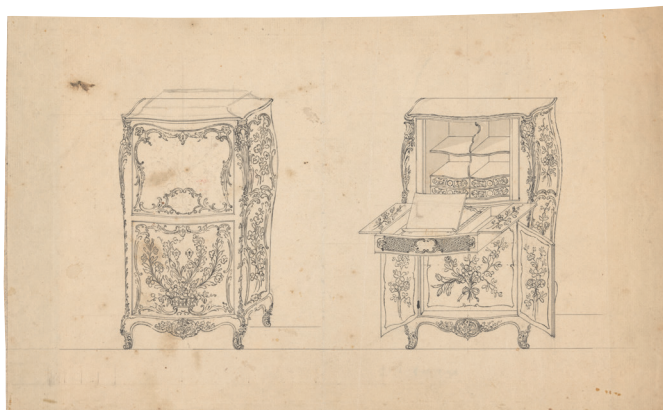
PROVENANCE:

Reputedly Johann Gotthard Langhans; private collection, Berlin; art dealer Galerie Wolfgang Gurlitt, Munich (cat. *Möbel- und Architektorentwürfe aus dem 18. Jahrhundert*, 1961, nos. 7, 8 and 11 (see also nos. 9 and 12)); private collection, Germany; art dealer Daniela Kromp, Munich; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit 11. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2016, no. 15); purchased with funds from the bequest of Mrs M.M. Haas-Kooijman/Rijksmuseum Fonds, 2016

(inv. nos. RP-T-2017-3-3 to 5).



RP-T-2017-3-8



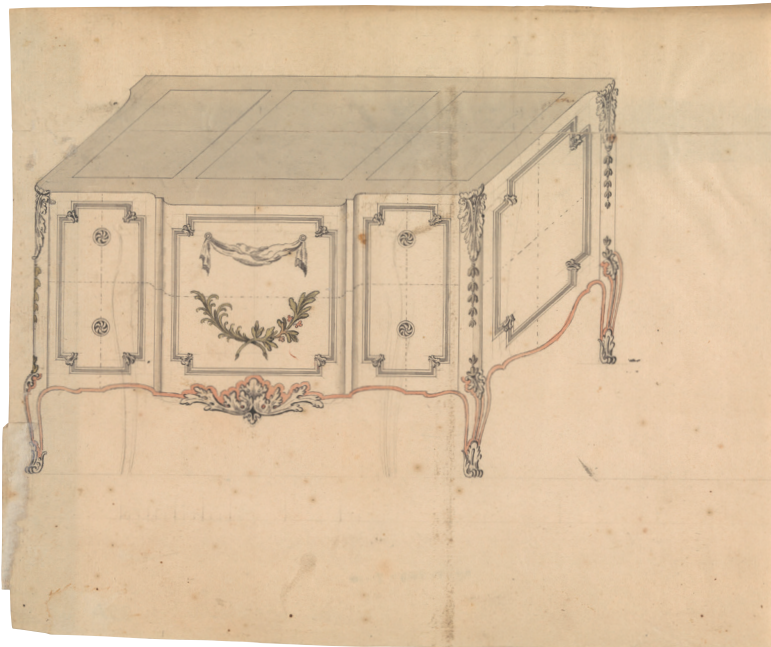
RP-T-2017-3-9

19 ATTRIBUTED TO Z. [?] L.T.H. BAIJER

Design for a Commode

Paris, c. 1770-75

Graphite, pen and black ink, watercolour, 224 x 271 mm



This drawing is almost certainly by the same hand as the three in acquisition no. 18, although stylistically the commode is somewhat more advanced. Its legs are still curved, as in the rococo pieces in the other drawings, but its body and inlaid panels show the straight lines of the neo-classical style. Many commodes of this somewhat hybrid form were produced from about 1765 onwards.

The commode is shown without its marble top, so that its panelled construction is revealed. Nonetheless, the draughtsman's attention is concentrated on the gilt-bronze mounts and marquetry decoration. Although the marquetry is not elaborate, it seems to be his prime concern: it is the only element that is coloured, the mounts being represented in black and grey. The ubiquitous panels and borders of quartered veneers are indicated by stippled lines only.

The commode is a fairly simple example of a well-known model of which several examples are preserved. They are normally more richly mounted: most notably, below the mount in the form of a swag there is usually another one representing a pair of vases, rather than the crossed marquetry

sprigs in the drawing. The swag and vase mounts were often employed on furniture stamped by Charles Topino and Nicolas Petit amongst others, but the recorded commodes that correspond most closely to the design are unstamped. The drawing is executed over a sketch in graphite, largely erased, of a rococo table. This strongly suggests that it is a working drawing, presumably for the marquetry.

LITERATURE:

On a comparable commode:
Akram Ojeh Collection, sale, Monte Carlo (Sotheby's),
25-26 June 1979, no. 68

PROVENANCE:

Reputedly Johann Gotthard Langhans; private collection, Berlin; art dealer Galerie Wolfgang Gurlitt, Munich (cat. *Möbel- und Architektorentwürfe aus dem 18. Jahrhundert*, 1961, no. 10); private collection, Germany; art dealer Daniela Kromp, Munich; art dealer Viebahn, Worpswede (cat. *Geplante Schönheit II, Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2016, no. 19); purchased with funds from the bequest of Mrs M.M. Haas-Kooijman/Rijksmuseum Fonds, 2016
(inv. no. RP-T-2017-3-10).

20 *Design for the Window Wall of a Reception Room*
 France, c. 1770-80
 Graphite, pen and black ink, watercolour, 323 x 540 mm



This drawing is probably by an architect responsible for designing the fixed decoration of a building's interiors. The plan below the elevation of the wall demonstrates his interest in the construction of the panelling, which includes three windowed recesses.

Attention is focused on the two window piers, presenting alternative solutions. The pier tables as well as the wall-lights, which could be intended to be made of gilt wood or of gilt bronze, are conceived as an integral part of both schemes, which also include a large looking glass flanked by two narrow panels. The height of the console table is the same in both cases, but the wall-lights to the right, which appear to grow as branches out of the panelling, are mounted much lower than their counterparts. Whereas these naturalistic wall-lights are somewhat earlier in style than the strictly neo-classical ones to the left, the reverse is true of the tables: that to the left has curved legs, reminiscent of the rococo, whereas the one to the right is more strictly correct. The artist was apparently reluctant to propose an entirely 'antique' scheme. The curious rococo window-

seat in the central bay is the most old-fashioned feature of all.

Although elements of the rococo long remained in favour in Paris as well, this retention of traditional details may represent a provincial reaction to the innovations emanating from the capital. The models of the tables, with their tall, somewhat overloaded upper rails enclosing sunken marble tops, also suggest that the drawing was not made in Paris, and this is corroborated by its somewhat naive, albeit spirited style.

PROVENANCE:

...; anonymous sale, London (Sotheby's), 25 June 1981, no. 7; where bought by Paul F. Walter (1935-2017); his sale, New York (Christie's), 27 January 2016, no. 127; gift of Linda H. Kaufman in honour of Taco Dibbits, 2016

(inv. no. RP-T-2016-26).

21 ANDREAS STÖTTRUP (Hamburg 1754-1811 Hamburg)

Design for a Wall-Light

Hamburg, c. 1780

Graphite, pen and black ink, yellow and grey wash, 203 x 156 mm

On the verso: oval stamp in blue: *VEREIN | FÜR | HAMB. GESCHICHTE*; in pencil: *s. XIII links. Hz. S. 15a.*

The Hamburg artist Andreas Stöttrup mainly worked as a painter and engraver of portraits and, to a lesser extent, landscapes. Many of his engravings have elaborate surrounds in the classical style, incorporating trophies, shields and the like. He was obviously versed in the fashionable ornamental vocabulary, but this drawing of a wall-light and another similar one (RP-T-2017-3-13) are his only known designs for the decorative arts.

As Hamburg was not known for the production of gilt-bronze works of art, the wall-light was probably intended to be made of gilt wood – the gilding is indicated by a yellow wash. Dominated by an obelisk topped by an urn, the design is architectural in character. For the branches, Stöttrup proposes two alternatives. He does the same in the companion drawing, which shows a wall-light with a tall pedestal hung with heavy laurel swags.

It was a relatively ambitious undertaking to commission a painter-engraver to design ornamental features of this kind. Stöttrup must have been pleased with the result, as he signed both drawings as inventor and draughtsman. There is a practical sense about them: the execution of these handsome designs would present no unsurmountable problems to an accomplished carver.

PROVENANCE:

...; Verein für Hamburgische Geschichte, Hamburg; ...; sale, Heidelberg (Arno Winterberg), 3 April 1993, no. 402 (together with RP-T-2017-3-13); private collection, Germany; art dealer Daniela Kromp, Munich; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit II. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2016, no. 20 (together with RP-T-2017-3-13)); purchased with funds from the bequest of Mrs M.M. Haas-Kooijman/Rijksmuseum Fonds, 2016 (inv. no. RP-T-2017-3-12).



22 J.F. BIRRMANN

Design for a Toilet Table

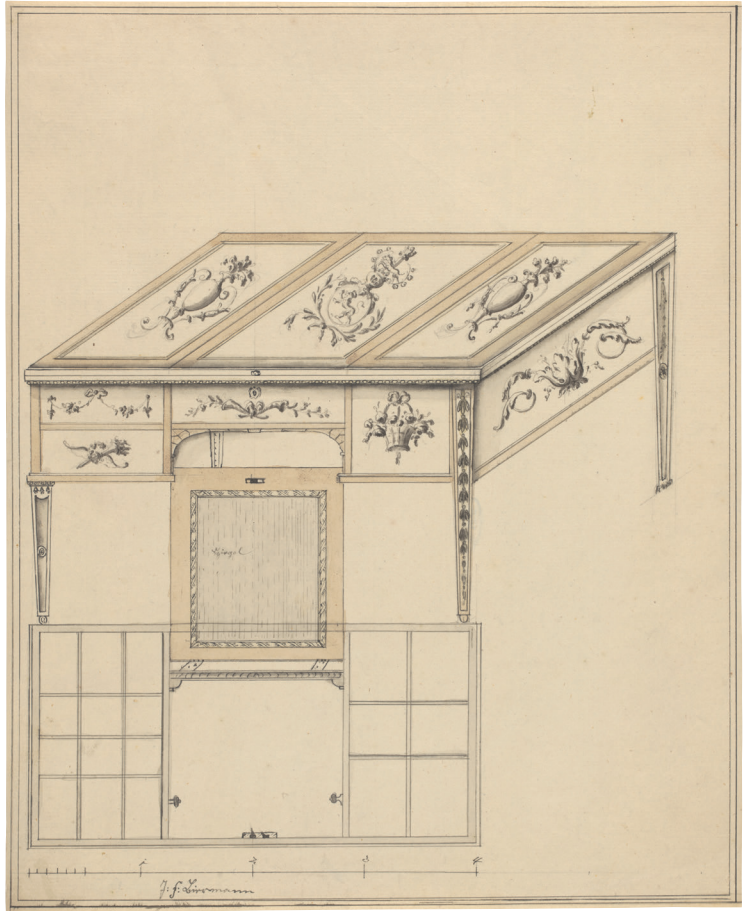
Germany, c. 1780-90

Graphite, pen and black ink, brush in brown

and grey, 344 x 279 mm

Lower left: *J.F. Birrmann*,

and scale width: 1 2 3 4;

in the plan: *Spiegel*

The design shows a toilet-table (*toilette*) of a type that was developed in Paris in the seventeen-fifties. As clarified in the plan below the table, the central section of the top, secured by a lock at the front, lifts to reveal a looking glass (*Spiegel*) on its inside. Mounted at an angle on an adjustable support, this runs on ratchets and may be drawn forward; small stops at the sides prevent it from being pulled out completely. The flanking panels at the top can be folded outwards, allowing access to fitted compartments for toilet utensils.

The table was probably intended to be executed in marquetry, although it could also be meant to be painted. Its form and decoration are purely neo-classical. The three legs that are fully visible are each treated differently: that to the left terminates below the body of the table, which is here decorated to simulate two drawers. The central flap at the top shows a coat of arms which, although it is depicted quite clearly, cannot be identified. The distinctive

crest, of a leaping horse between two crescent moons, is that of the Dukes of Brunswick; however, the coat of arms itself, which shows a crowned lion, was not borne by any member of that family. It may conceivably stand for a more complex one, but the combination may also be imaginary.

The identity of J.F. Birrmann is unknown. Perhaps the Brunswick crest holds a clue to his place of work, although the name Birrmann is mainly recorded in Switzerland. Probably a craftsman, he struggled with perspective, as evidenced by numerous sketches in graphite of details in the decoration.

PROVENANCE:

...; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit* III. *Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2017, no. 21); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017 (inv. no. RP-T-2018-813-6).

23 GIUSEPPE BARBERI (Rome 1746-1809 Rome)

Design for the Corner of a Chimneypiece with a Vase, a Looking Glass and a Wall-Light, and Two Tables
Rome, c. 1780

Pen and brown ink, brown wash, 266 x 191 mm

Giuseppe Barberi was an architect who, more than any of his Roman colleagues, took a great interest in all aspects of the decorative arts. He was almost certainly connected for some time with the workshop of the principal goldsmith in his city, Luigi Valadier (1726-1785), although little actual evidence on their collaboration has come to light.

Swiftly executed in brown ink and wash, the drawing in the Rijksmuseum is a characteristic example of Barberi's style. At first glance it appears to be lacking in detail, but in fact it contains much accurate information on the works of art depicted. Like his contemporary, Piranesi, Barberi was anything but a dogmatic classicist. His highly personal manner is evident in features like the hipped upright of the chimneypiece, the reed growing along its inner edge, and the almost Mannerist mask with

wing-like ears on the leg of the largest table – a detail that is separately elaborated on a larger scale. Of Barberi's countless inventions on paper, many remained unexecuted; however, most of them were drawn with a definite project in mind.

LITERATURE:

On Barberi's drawings:
Rudolf Berliner, 'Zeichnungen des römischen Architekten Giuseppe Barberi', *Münchner Jahrbuch der Bildenden Kunst*, series 3, 16 (1965), pp. 165-216

PROVENANCE:

...; private collection, Great Britain; art dealer Viebahn, Worpsswede (cat. *Geplante Schönheit III. Entwurfszeichnungen für Kunsthandwerk und Ornament*, 2017, no. 6); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2017
(inv. no. RP-T-2018-813-9).



24 GIUSEPPE VALADIER (Rome 1762-1839 Rome)

A Table of Partly Gilded Bronze, Made for the Vatican Library

Rome, c. 1788-89

Graphite, brush in brown, brownish yellow and grey-green, heightened in white, 230 x 385 mm

In four panels in the frieze: partly legible inscriptions in Latin

The drawing depicts one of a pair of bronze tables, made to support tops of *bianco e nero orientale* granite, that Giuseppe Valadier delivered in 1792 to Pope Pius VI, to be installed in the Vatican library, where they remain today. The table is supported on twelve figures of Hercules, modelled by the sculptor Vincenzo Pacetti and cast in the Valadier workshop. The drawing shows two out of a total of twelve gilt-bronze reliefs set in the friezes of the two tables, which depict glorious events from the Pope's reign. Based on designs by the painter Cristoforo Unterperger, these are accompanied by lengthy captions in letters of gilt bronze; on the drawing, the meticulously rendered inscriptions can be partly deciphered.

The Pinacoteca Comunale in Faenza holds a preliminary design for the table, probably dating from c. 1786-87 and doubtless by the same hand. It has been suggested that both drawings are by Unterperger, but Alvar González-Palacios convincingly argues that they are by Valadier, as Unterperger was only responsible for the scenes in the frieze. Moreover, the table's design is closely based on a work by Giuseppe's father, Luigi, who in 1774 restructured and transformed a bronze table made in 1634 by Alessandro Algardi for the Borghese family.

The drawing is much closer to the tables as executed than that in Faenza, but some features are nonetheless different or even absent, such as the lions' pelts that the figures of Hercules wear. It seems likely that it was executed at a late stage in the elaboration of the design, around 1789, when work on the tables was being started.

LITERATURE:

Elisa Benedetti, 'Otto nuovi disegni tra Pio VI e Pio VII', *Bollettino d'Arte* 129 (July-September 2004), pp. 98-101, fig. 9

On the Borghese table, the Vatican tables and the first drawing:

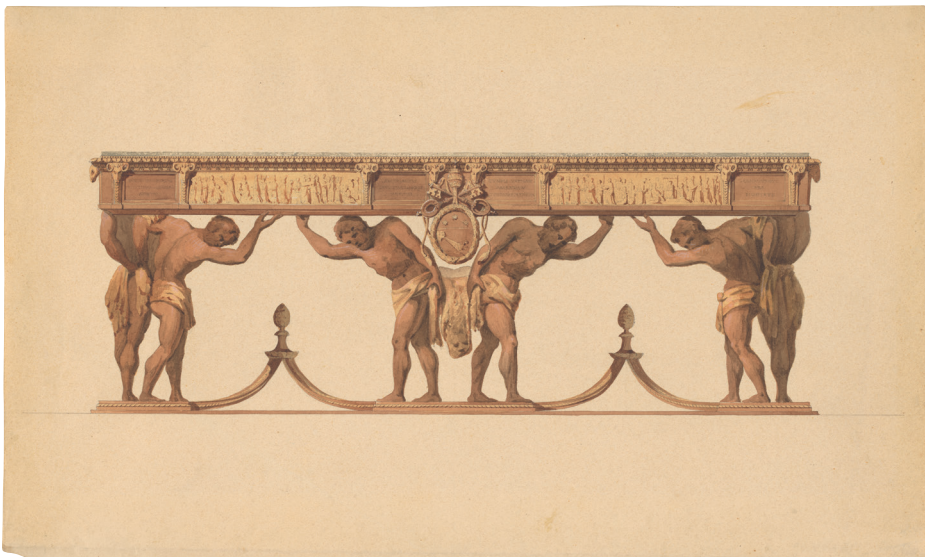
Chiara Felicetti, 'Cristoforo Unterberger e i fasti di Pio VI narrati nei tavolini della Biblioteca Apostolica Vaticana', in *ibid.* (ed.), *Cristoforo Unterberger. Un pittore Fiemmesse nell'Europa del Settecento*, Rome 1998, pp. 64-68

Alvar González-Palacios, *Luigi Valadier*, New York 2018, pp. 423-27, 456-65

PROVENANCE:

...; sale, London (Sotheby's), 22 April 1988, no. 107; private collection, Rome; sale, New York (Sotheby's), 25 January 2012, no. 212 (unsold); sale, Paris (Tajan), 22 November 2017, no. 82; gift of Alice Goldet, 2017

(inv. no. RP-T-2018-805).



25 *An Organ Clock*

Paris, c. 1790-95

Graphite, pen and black ink, watercolour, 222 x 140 mm

The organ clock appears to be of mahogany with gilt-bronze mounts. It is inset with two white reliefs on a blue ground, set in gilt-bronze frames. They probably represent plaques made in the factory of Josiah Wedgwood in Staffordshire, of so-called 'jasper' ware, a type of unglazed stoneware introduced in 1774.

Jasper plaques proved so popular in France that the porcelain manufactory at Sèvres produced imitations of them, and panels resembling them were also painted behind glass for mounting on Parisian furniture (see acquisition no. 26). However, the circular plaque with the head of Medusa was a staple of Wedgwood's repertoire, primarily made to be mounted on chimney-pieces, and the rectangular plaque is close to his well-known *Apotheosis of Homer*. Neither plaque is fully accurately depicted. Wedgwood's Medusa does not have such a wide expanse of coloured ground, and the very subject of the apotheosis plaque seems to be altered. The vase on top may also be a ceramic one, though not made by Wedgwood.

The classical style of the ceramic components is matched by the scrolled pediment, the Doric pillars and the Greek fret border surrounding the Medusa plaque. The openwork pattern of the upper section, however, devised to allow the sound of the musical movement to pass through it, is reminiscent of Chinese fretwork, as is the gilt interlaced band below it. No similar clock is known to survive. The sensitive drawing is probably a project to entice a patron, rather than a depiction of an existing piece.



LITERATURE:

On the Wedgwood plaques:

Robin Reilly, *Wedgwood Jasper*, London 1994, figs. 36, 129-31

PROVENANCE:

...; anonymous sale, Paris (Thierry de Maigret), 1 June 2016, no. 69; gift of Linda H. Kaufman, 2016 (inv. no. RP-T-2016-105).

26 ATTRIBUTED TO CHARLES PERCIER (Paris 1764-1838 Paris)

Design for a Desk

Paris, c. 1800-10

Pen and black ink, watercolour, 297 x 433 mm

Along the bottom, scale width: 1. 2. 3. 4. *Pieds.*; blind-stamped: M.C. / B. / 52

The style of this desk, with its gilded female herms and elegant decoration of delicate classical motifs, is close to that of the interiors and works of art depicted in the *Recueil de Décorations Intérieures* by Charles Percier and Pierre-François-Léonard Fontaine. This publication, which first came out in instalments from 1801 onwards, provided models for a wide range of luxury items and became something of a bible of the new style propagated by Napoleon and his architects. The desk's only slightly old-fashioned feature is the top-shaped, spiral-fluted feet that are reminiscent of furniture from the seventeen-nineties. The clear and pointed way of drawing strongly resembles that of Percier, but it may be assumed that other professional draughtsmen strove to imitate his highly successful manner.

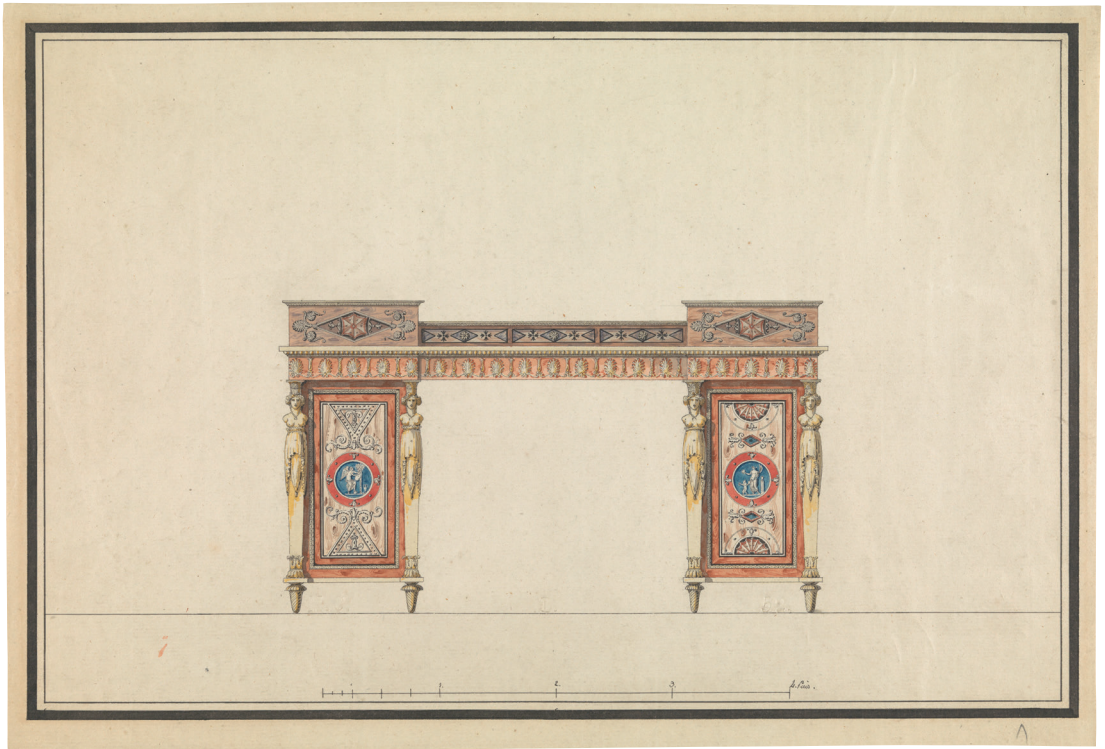
A number of differences in the way the two doors are decorated suggest that a possible patron was offered a choice. The background surfaces are

all coloured to resemble grained wood; presumably the decorative motifs were to be executed in marquetry. The circular medallions with white figures on a blue ground probably represent paintings under glass. The distinction between the brightly polychrome desk itself and the more muted superstructure consisting of two box-like elements flanking three drawers, conveys a sense that this superstructure is set back.

PROVENANCE:

...; anonymous sale, Paris (Artcurial), 24 March 2017, no. 83;
gift of Alice Goldet, 2017

(inv. no. RP-T-2017-40).



27 ATTRIBUTED TO CHARLES PERCIER (Paris 1764-1838 Paris)

Design for a Commode

Paris, c. 1805-10

Graphite, pen and black ink, watercolour, 148 x 218 mm, mounted on board, 286 x 430 mm

Upper left on board: *Dessin de M. Percier*; board blind-stamped: [J]EANSELME PERE & FILS / Ebenisterie & Sieges / RUE BEAUMARCHAIS 93 / RUE HARLAY 7 9 II / PARIS.

This highly detailed image of an elaborate piece of furniture presents itself as a record of an existing object, just like acquisition no. 25. In this case, however, it is certain that the commode was never made. At its centre it is inset with a *pietre dure* mosaic plaque, depicting a centaur. This actual plaque, made in Florence in the late seventeenth century, is known: it was however not mounted as suggested in the drawing, but, reduced to a circular format, employed as the top of a gilt bronze gueridon, created in the first quarter of the nineteenth century.

The proposed use of the plaque is an example of the taste for incorporating earlier works of art, or parts thereof, into newly made pieces of furniture, a fashion that was to proliferate during the nineteenth century. It is the more striking as the old plaque is combined with a historical technique, i.e. marquetry in brass and tortoiseshell, traditionally associated with the work of André-Charles Boulle (1642-1732). By contrast, the model of the commode, a classic example of the Empire style, reflects the latest trends. The gilt-bronze medallions of Roman emperors on the lateral doors underline the manifold references to classical antiquity.

The cabinet-maker Jacob-Desmalter executed numerous orders from Napoleon to designs

commissioned from the architect Pierre-François-Léonard Fontaine, who often entrusted the execution of furniture drawings to his partner, Charles Percier. A number of those drawings were kept in Jacob-Desmalter's workshop, whence the drawing in the Rijksmuseum also stems. It bears an old attribution to Percier (another was erased since it was offered for sale in 2000) and reflects his beautifully crisp style. He may have drawn it himself, or solicited the help of an assistant.

LITERATURE:

Hector Lefuel, *François-Honoré-Georges Jacob-Desmalter. Ébéniste de Napoléon I^{er} et de Louis XVIII*, Paris 1926, p. 90, note 1, pl. XXIV

On the gueridon with the *pietre dure* top:
Steinitz, Paris (Galerie Steinitz) 2008, pp. 328-35

PROVENANCE:

François-Honoré-Georges Jacob-Desmalter (1770-1841); his successor, the firm of Jeanselme; their successor, M. Roche; Hector Lefuel; Olivier Lefuel; sale, Paris (Rieunier & Bailly-Pommery), 30 October 2000, no. 13 (unsold); sale, Paris (Muizon-Rieunier), 15 June 2016, no. 8; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2016 (inv. no. RP-T-2016-102).