



Acquisitions Drawings for Objects

• REINIER BAARSEN AND ESTHER VAN DER HOORN •

- 1 Attributed to LATTANZIO GAMBARA
(Brescia c. 1530-1574 Brescia)
A Ewer in the Shape of a Lion, c. 1555-70
Graphite, pen and brown ink, 283 x 205 mm
-

The drawing is unusual in that a naturalistic image of a crouching lion, his furry skin and unruly mane convincingly rendered, has been amusingly transformed into a ewer by merely turning his tail into a ringed handle, adding a lip above his head and a base below his feet. Along the front, the artist has indicated a simplified outline with a few lines, but there is no real sense of the material in which the ewer might be executed. Perhaps something of the transparency of glass is suggested.

On the basis of the lively, energetic style, the drawing is attributed to Lattanzio Gambara, a painter from Brescia who produced frescoes of densely populated scenes, altarpieces, portraits and the like. A prolific draughtsman, Gambara is not known to have been involved with designs for the decorative arts; however, the way the artist worked from the depiction of an animal towards the elaboration of a ewer suggests that he was genuinely interested in the vessel as such and not merely sketching a piece to be included as a prop in a painting.

Many sixteenth-century Italian drawings of decorative objects pose similar questions concerning authorship and function; another example is acquisition 2.

LITERATURE:

On Lattanzio Gambara:
Pier Virgilio Begni Redona and Giovanni Vezzoli, *Lattanzio Gambara, Pittore*, Brescia 1978

PROVENANCE:

Giancarlo Baroni (1926-2007); his sale, New York (Sotheby's), 29-30 January 2013, no. 70, unsold; sale, Paris (Thierry de Maigret), 25 March 2015, no. 95; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015 (inv. no. RP-T-2015-44).

- 2 Attributed to MARCO MARCHETTI
(c. 1528-1588 Faenza)
A Triangular Salt, c. 1560-80
Pen and brown ink, brown wash, later sketch
in red chalk, 306 x 212 mm
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The triangular salt depicted in this drawing is divided into two halves, showing alternative designs. Both uprights are composed of mythical figures, half figures and volutes with masks; the right-hand one also features dolphins. The uprights are linked by similarly composed scrolls that rise to a central platform supporting a figure of Cupid with his bow and arrows. The bowl-shaped container for salt is left plain, suggesting that it is a removable component.

Several other drawings for Mannerist vessels are recorded which are clearly by the same hand. They have been attributed to Marco Marchetti, known as Marco da Faenza, who was a painter famed for his frescoed ceilings and walls with grotesque decorations. They do indeed share a swift, confident and slightly deformed way of rendering forms and figures and a pronounced

use of shadows with a number of designs for grotesque patterns more or less securely attributed to this artist, who, however, is not recorded as a designer of decorative objects. The presentation of alternative solutions on a single sheet, also seen in a closely related design for covered salts sold in Paris in 2013, seems to rule these drawings out as studies for the depiction of such objects in paintings; they must have been intended as actual designs for works in silver or other materials.

From the Middle Ages, salts were accorded exceptional importance among the vessels used for dining. Triangular ones seem to have become current from the second half of the sixteenth century onwards. A version with tall uprights, often featuring fantastic animals and a human

figure at the centre of the base, was a highly regarded form in the Netherlands in the early seventeenth century; the Rijksmuseum has a splendid covered example in parcel-gilt silver, made in Amsterdam in 1618. The drawing attributed to Marchetti, probably executed in Rome in the 1560s or 1570s, is the earliest known design for a salt of this generic type.

LITERATURE:

On designs attributed to Marchetti:

John Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540-1620*, London 1976, pp. 145-46, fig. 84
Collection Nicolas Landau and Jacqueline Goldman; sale, Paris (Sotheby's), 8-9 April 2013, no. 206

On the salt in the Rijksmuseum:

Reinier Baarsen, 'Een Amsterdams zilveren zoutvat uit 1618', *Bulletin van het Rijksmuseum* 37 (1989), pp. 51-72



PROVENANCE:

Anonymous sale, London (Sotheby's), 2 July 1997, no. 196;
 anonymous sale, London (Sotheby's), 7-8 July 2011, no. 61,
 unsold; anonymous sale, Paris (Piasa), 12 November 2012,
 no. 10; purchased with funds from the Decorative Art Fund/
 Rijksmuseum Fonds, 2013
 (inv. no. RP-T-2013-26).

3 *A Cabinet*

France, c. 1580-1600

Pen and brown ink, brown wash, 282 x 97 mm

Collector's mark, in black: Armand Sigwalt
 (L. 175)

This rare drawing shows the left half of an elaborately carved, tall cupboard built in two sections, of a kind made in France in the second half of the sixteenth century. Whereas the lower part of the cupboard depicted would have had two doors, the upper part is shown with a single central one, flanked by niches.

Contemporary contracts outlining the production of such an expensive piece of furniture demonstrate that drawings of this nature were customarily presented to a prospective client by a furniture-maker or carver. A furniture-maker might also own a series of drawings to show his customers; such a collection, which in the seventeenth century belonged to a *menuisier* called Veniat, is in the Archives départementales in Rouen. An album in the École nationale des Beaux-Arts in Paris, compiled in the nineteenth century but probably containing an earlier assembly of a similar kind, has numerous drawings closely related to that in the Rijksmuseum. Many also depict elaborate cupboards, usually showing only half the piece; it was unnecessary to draw the entire cupboard, as the other half would be identical.

Although both the general form and the decoration of the cupboard are related to printed designs by Jacques Androuet du Cerceau, published around 1560, the somewhat simplified nature of the piece and the awkwardness in the depiction of some elements – notably the decoration of the lower door – suggest that this drawing was executed by a furniture-maker or carver. A number of small panels are lightly hatched to indicate marble. Inlaid marble panels were a feature of many pieces of carved furniture produced in the decades before and after 1600, perhaps primarily in Paris.



LITERATURE:

Jacques Thirion, *Le mobilier du Moyen Age et de la Renaissance en France*, Dijon 1998, p. 101, ill. (this book also illustrates many of the related drawings in Paris and Rouen)

On the engravings after Du Cerceau:

Simon Jervis, *Printed Furniture Designs Before 1650*, London 1974, nos. 51-72

PROVENANCE:

Armand Sigwalt (1875-1952); his sale, Amsterdam (Frederik Muller & Cie), 11-14 June 1912, no. 865, as Jacques Androuet du Cerceau; Jan Adriaan Frederiks (1849-1931); Theodoor H. Lunsingh Scheurleer (1911-2002); Robert Lunsingh Scheurleer; gift of Joseph Estié, 2015 (inv. no. RP-T-2015-34).

4 *A Table*

Switzerland (?), c. 1650-75

Pen and brown ink, brown and grey wash,
155 x 308 mm

Lower right: 13; in verso, upper left: *Günther*;
lower centre: *auf diesen Tisch wird das
heiligthum gezeigt*

The somewhat inadequate rendering of perspective in this drawing points to its not being a design for a table, but rather a depiction of an existing piece of furniture. In the so-called Lumley inventory, compiled for John, Baron Lumley in 1590, some tables are drawn in a comparable manner, suggesting that this drawing, too, may have been made as part of a pictorial inventory. This is corroborated by the inscription on the back, in a seventeenth- or eighteenth-century hand. Perhaps the table served as an altar or Communion table in a church; alternatively, it may have stood in an ecclesiastical treasury.

The black central section of the top appears to depict slate rather than wood. Tables with such tops were characteristic of Swiss furniture. On the other hand, the black mouldings below the top, the pendent ornament of foliate scrolls flanking a mask, and the moulded base almost certainly represent ebony or ebonized wood. The table, intended to stand in the middle of a room, is ambitiously conceived, with sculptural legs in the form of lions clutching balls or globes. Tables with legs shaped as animals occur in the engraved work of Hans Vredeman de Vries and his son Paul, published in Antwerp at the end of the sixteenth century and in Amsterdam in 1630 respectively, and some precursors of this concept may be found in the engravings of the sixteenth-century French designer Jacques Androuet du Cerceau. Throughout the seventeenth century, centre tables raised on figural supports carved in the round remained rare, especially north of the Alps. In 1676 the Basel cabinet-maker Christian Frisch made as his masterpiece a table with four legs in the form of paired wild men, griffins and lions bearing the city's arms. The table in the drawing was probably made somewhat earlier: the mask at the centre of the carved apron is reminiscent of the auricular style.

The section of the drawing showing the left-hand lion has been covered on its back with red chalk, and the outline of the animal was traced. This may have been done to allow the draughtsman to duplicate the contour on the right-hand side, as an aid to depicting the second lion.



LITERATURE:

On the Lumley inventory:

Mark Evans (ed.), *The Lumley Inventory and Pedigree: Art Collecting and Lineage in the Elizabethan Age*, The Roxburghe Club 2010, pp. 47-50, fols. 29v, 30v, 31v, 32v, 33

On the engravings after Vredeman de Vries and Du Cerceau:

Simon Jervis, *Printed Furniture Designs before 1650*, London 1974, nos. 65-67, 74, 149, 330-31

On the table by Christian Frisch:

Stefan Hess and Wolfgang Loescher, *Möbel in Basel. Meisterstücke und Meisterstückordnungen bis 1798*, Basel 2007, pp. 32-33, fig. 13

PROVENANCE:

The dealer Christina van Marle, Blaricum; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2013 (inv. no. RP-T-2013-48).

5 BALDASSARE FRANCESCHINI,

CALLED IL VOLTERRANO

(Volterra 1611-1690 Florence)

Studies for a Church Lamp, a Wall Cupboard, with Numerous Sketches on the Reverse, and Frames, c. 1650-75

Red chalk, pen and brown ink, 163 x 263 mm (RP-T-2014-57-1); 222 x 198 mm (RP-T-2014-57-2); 170 x 126 mm (RP-T-2014-57-3)

In verso: *Al molt' Ill[ust]re Sig[nor] e P[at]ron Oss[ervandissi]mo il Sig[nor] Baltassar Franceschini | Firenze (RP-T-2014-57-2)*

Designs for the decorative arts or architectural features by Volterrano are comparatively rare. The two main groups are a series of twenty-

four sheets in the Kunstbibliothek in Berlin and over fifty drawings among the more than two hundred by the master sold in London in 1980, which included the three now in the Rijksmuseum. Church lamps and frames, as well as vases, occupied Volterrano on numerous occasions, but the design for a hanging wall-cupboard appears to be unique. The florid baroque style evident in these drawings, and even the way numerous unfinished sketches are crowded on to the sheet, seem to be inspired by Bernini, whose work Volterrano knew from his two stays in Rome, but the condensed nature of the ornament is characteristically Florentine. Volterrano's inventions are close to those of his contemporary Diacinto Maria Marmi, who designed many pieces of carved furniture and furnishings for the grand ducal family; they even prefigure the idiom of Giovanni Battista Foggini (see acquisition 7).

Among the few works of decorative art known to have been executed to a design by Volterrano are a number of picture frames which show some affinity with the drawing in the Rijksmuseum. Notably, in 1667 the carver Jacopo Maria Foggini executed a frame to Volterrano's design for the *Baptism of Christ* by Paolo Veronese, now in the Palazzo Pitti; this provides an approximate date for the sheet with three proposals for frames. Other designs by Volterrano for frames are in Berlin, the Metropolitan Museum of Art and the Library of the Romanian Academy in Bucharest.

Volterrano used another folded sheet of paper addressed to him, apparently in a different hand, for a study of vases in Berlin.



LITERATURE:

On Volterrano's decorative designs:

Sabine Jacob, *Italianische Zeichnungen der Kunstbibliothek Berlin. Architektur und Dekoration 16. bis 18. Jahrhundert*, Berlin 1975, nos. 542-65

On frames designed by Volterrano:

Marilena Mosco, *Medici Frames: Baroque Caprice for the Medici Princes*, Florence 2007, pp. 33-34, figs. 3a-b, pp. 98-101, no. 6

Maria Cecilia Fabbri et al., *Volterrano*, Florence 2013, pp. 304-05, no. 112

PROVENANCE:

Anonymous sale, London (Sotheby's), 3 July 1980, nos. 4, 10 (parts); the dealer Paul Prouté, Paris (cat. *Architecture & ornament. Cent dessins*, 2014, nos. 10, 12; cat. no. 144, June 2014, no. 10); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014

(inv. nos. RP-T-2014-57-1 to 3).

6 *A Mirror Frame*

Southern Germany or Bohemia, c. 1690-1710

Pen and black ink, blue wash, 314 x 226 mm

In verso, lower left, in pencil: *Antoine le Pautre*

Collector's mark, in purple: Anton Rauh

(L. 2182a)

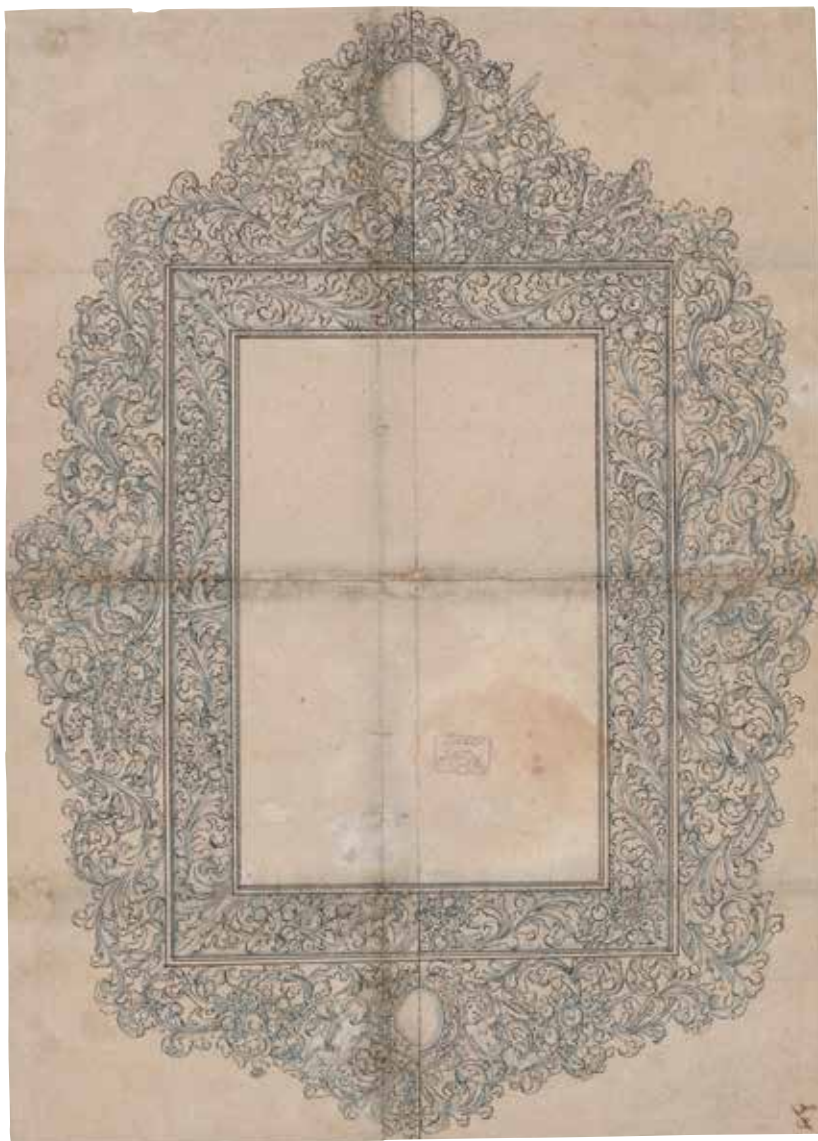


The frame shown in this drawing was probably intended to be executed in silver or wood: the clear indication of openwork scrolls makes the latter suggestion appear more likely. The design exemplifies the craze for acanthus scrolls that gripped most of Europe in the late seventeenth century. The very wide outer frame with its pointed sides, and the dense, small-scale scrollwork harbouring putti point to an origin in the southern part of Germany or Bohemia. On the other hand, a carved wooden mirror, in many respects close to this drawing, was made in Kassel at the beginning of the eighteenth century, adapting a Berlin frame that had been made some decades previously.

Although numerous picture frames were made in this style, the rectangular inner section, separately outlined and probably intended to be set at an angle, indicates that this example was designed to hold a looking glass.

The drawing is very confidently executed, with an effective use of swiftly applied blue wash. It was almost certainly made by a sculptor. The hand is somewhat reminiscent of the famous Grinling Gibbons, but the style of the frame precludes its being English.

In numerous details the two halves of the frame show alternative solutions, but this is done so subtly that it only becomes apparent on close scrutiny. Many design drawings show alternatives in this way (see acquisitions 2 and 13), and it is usually assumed that the draughtsman wished to present his client with a choice. Another possibility is that he was simply keen to display his versatility; only an extremely fastidious patron – or perhaps the craftsman undertaking the work – would find



sufficient cause in this drawing for preferring one side to the other. The drawing has been folded as a letter, however, suggesting that it was sent for approval.

LITERATURE:

Peter Fuhring, *Design into Art: Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*, London 1989, no. 617

On the Kassel frame:

Ekkehard Schmidberger and Thomas Richter (eds.), *Schatzkunst 800 bis 1800. Kunsthandwerk und Plastik der Staatlichen Museen Kassel im Hessischen Landesmuseum Kassel*, Kassel 2001, no. 137

On the drawings of Grinling Gibbons:
David Esterly, *Grinling Gibbons and the Art of Carving*, exh. cat. London (Victoria and Albert Museum) 1998

PROVENANCE:

Anton Rauh (1891-1977), Bamberg; Kornfeld & Klipstein, Berne; Lodewijk Houthakker (1926-2008), Amsterdam; the dealer Jan Six, Amsterdam; the dealer Bruil en Brandsma, Amsterdam; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2013

(inv. no. RP-T-2013-49).

7 GIOVANNI BATTISTA FOGGINI
(Florence 1651-1725 Florence)
A Casket Mounted with Hardstone Panels,
c. 1705-15

Pen and brown ink, watercolour, 461 x 639 mm
In verso, in pencil, in a later hand: *Collection: / Andrew Fountaine Esq | Narford Hall, Norfolk*

This is a full-scale depiction of a casket decorated with panels in relief, fruit, shells and other elements in *pietre dure* and with mounts of gilt bronze, of a type that was produced in the grand ducal *Galleria dei Lavori* in Florence from the late seventeenth century onwards. From 1694, when Foggini assumed the direction of the Galleria, he designed most of the objects produced there, and the drawing exemplifies the combination of sculptural gilt bronze mounts and three-dimensional elements in hardstones that is characteristic of his style. As a draughtsman, Foggini is known mainly for his many rapid sketches; this is a rare example of a fully finished drawing by his hand. It may be compared to his design for a wall monument

for Cosimo III de' Medici in the Cooper-Hewitt Museum in New York (inv. no. 1901-39-2470) and to a somewhat more freely drawn design for a coffee-urn at Waddesdon Manor.

Caskets of this kind were in particular favour with English tourists visiting Italy, and many survive in English collections. An unusually rich example at The Vyne in Hampshire is particularly close to the one shown in the drawing: it is set with panels of fruit in relief, gilt bronze swags with hardstone fruits, and corner mounts featuring satyrs. Even so, the integration of the various elements is less perfectly achieved than in the drawing, which may be an idealized design. According to an inscription on the back, the drawing came from the collection of Andrew Fountaine, the twentieth-century owner of Narford Hall in Norfolk. Presumably it was originally acquired by his well-known ancestor, the collector and connoisseur Sir Andrew Fountaine (1676-1753). He travelled to Florence in 1702, where he was presented to Cosimo III, and again in 1715 when he was much distinguished by the Grand Duke. He would thus have had ample



opportunity to obtain this drawing, either by gift or purchase.

LITERATURE:

On Foggini's drawing at Waddesdon Manor:
Alistair Laing et al., *The James A. de Rothschild Bequest at Waddesdon Manor: Drawings for Architecture, Design and Ornament*, Aylesbury 2006, no. 511, as German school

On the casket at The Vyne:

Simon Swynfen Jervis, 'Pietre dure' Caskets in England', *Furniture History* 43 (2007), p. 249, no. 7, and figs. 6-7.

On Sir Andrew Fountaine and his collection:

Brinsley Ford, 'Sir Andrew Fountaine: One of the Keenest Virtuosi of his Age', *Apollo* 122 (1985), pp. 352-63

PROVENANCE:

? Sir Andrew Fountaine (1676-1753), Norfolk; Andrew Fountaine, Norfolk; Sir Francis Watson (1907-1992); sale, London (Christie's South Kensington), 2 December 2014, no. 33 (part); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014 (inv. no. RP-T-2014-69-1).

8 GABRIEL HUQUIER

(Orléans 1695-1772 Paris)

A Hand Screen, c. 1738-49

Pen and black ink, watercolour,
etched outline, 292 x 220 mm

This is a proposal for the leaf of a hand-screen which, mounted on a tall, turned handle, was used to shield the face from excessive heat. Such screens were in high fashion during the Rococo period, when the cartouche-shaped leaves were used by several artists as a foil for innovative decorative designs.

Gabriel Huquier, a prominent and successful engraver and publisher, issued numerous prints for hand-screens designed by others, but also invented many patterns for them himself. He used the border of this drawing for the fifth plate in a series of twelve designs for screens entitled *Livre de Bordures d'Écrans à la Chinoise*. In this case he was both the inventor and the engraver, as is clearly stated in the prints' inscription. In the engraving, the border, printed in reverse, frames a faintly indicated landscape with some houses, rather than the vibrant bouquet of flowers which in the drawing grows out of the surround, filling out the space at the centre. Some of the borders in the series are composed around Chinese vases, but in most cases, like the present



one, the Chinese element is restricted to the use of exotic-looking plants. In addition, a few of the landscapes at the centre include a pagoda or other Chinese building.

Huquier published the series from 'rue St. Jacques au coin de celle des Mathurins', where he was established from January 1738 until February 1749. Remarkably for this early date, the surround comprises no actual *rocailles*, but only naturalistic elements, including a dragonfly at the top, that together form an ornamental pattern which is unmistakably Rococo in feeling. The drawing is close to a set of four slightly larger ones, also with an etched outline, at Waddesdon Manor. Huquier did not use any of those as the exact model for a print.

LITERATURE:

On Huquier's drawings and prints for hand-screens:
Peter Fuhring, 'Boucher et les dessinateurs d'ornement', in Emmanuelle Brugerolles (ed.), *François Boucher et l'art rocaille*, exh. cat. Paris (École nationale supérieure des Beaux-Arts) 2003, pp. 252-57, nos. 70-71

On the drawings at Waddesdon Manor:

Alistair Laing et al., *The James A. de Rothschild Bequest at Waddesdon Manor: Drawings for Architecture, Design and Ornament*, Aylesbury 2006, nos. 188a-d

PROVENANCE:

Anonymous sale, Paris (Millon), 27 March 2014, no. 119;
 purchased with funds from the Decorative Art Fund/
 Rijksmuseum Fonds, 2014
 (inv. no. RP-T-2014-54-1).

- 9 CLAUDE BALLIN II (1661-1754 Paris)
A Centrepiece, c. 1747
 Graphite, pen and brown ink, grey wash,
 510 x 750 mm

This design closely corresponds to a silver-gilt centrepiece made by Ballin in 1747, which is in a private collection in Great Britain. The children holding crowned armorial shields were not in fact executed, and the dragons were made to hold twisted candle branches in their mouths; some minor details were altered as well.

Ballin probably made the centrepiece for Sir John Heathcote, 2nd baronet, or for his son, Sir Gilbert, 3rd baronet, who married in 1749. He would have sent the drawing to his patron in

Britain for approval of the proposed design. The changes that were eventually made may have been suggested by Heathcote, or Ballin may have submitted more than one drawing for his client to choose from.

A design for a circular tureen in an earlier style, drawn in a similar manner, also in brown ink with a grey wash, is inscribed to the effect that it was invented and executed by Ballin; the design for the surtout can therefore be attributed to the master himself with considerable confidence. The draughtsmanship is not very distinguished, but the drawing admirably performs its function of showing all parts of the piece in their relationship to each other, at actual size. A design in black ink and grey wash in the Musée des Arts Décoratifs in Paris, for a centrepiece made by Ballin in 1727-28, is more finely drawn; the faces, in particular, are more convincingly rendered. However, in 1747 Ballin was over 85 years old, so it stands to reason that his hand had weakened.

Indeed, by 1747 the reputation of Ballin, formerly the most famous goldsmith of Paris,



had been eclipsed by those of Thomas Germain and Jacques Roëttiers. The centrepiece of 1747 is his most ambitious work known in the mature Rococo style.

LITERATURE:

On the centrepiece by Ballin:

Terence Rodrigues (ed.), *Treasures of the North*, exh. cat. London (Christie's)/Manchester (Whitworth Art Gallery) 2000, no. 135

Reinier Baarsen (ed.), *Rococo in Nederland*, exh. cat.

Amsterdam (Rijksmuseum) 2001-02, no. 15

On the design for a tureen by Ballin:

Peter Fuhring, *Designing the Décor: French Drawings from the Eighteenth Century*, exh. cat. Lisbon (Calouste Gulbenkian Museum) 2005-06, no. 22

On the earlier design and centrepiece:

Stefan Bursche, *Tafelzier des Barock*, Munich 1974, figs. 250-51

PROVENANCE:

The dealer Helmut Seling, Munich; the dealer Martin Kiener, Zurich; purchased with funds from the Stichting Dr Hendrik Muller's Vaderlandsch Fonds and the Decorative Art Fund/Rijksmuseum Fonds, 2014

(inv. no. RP-T-2014-48).

- 10 *A Side Chair, an Armchair and a Sofa*
 South Germany, perhaps Ansbach, c. 1750-70
 Graphite, pen and black ink, 368 x 361 mm
 On the sofa: 2 *Schu tief* | 6. *Schuh* 3. *Zoll aussen*; on the side chair: 1 *Schu* 7. *Zoll aussen* | 1 *Schu* 4. *Zoll hoch*; on the armchair: 1. *Schu* 4. *Zoll hoch* | 1. *Schu* 11. *Zoll breit aussen* | 1 *Schu* 8. *Zoll tief aussen* | 1. *Schu* 4. *Zoll hoch* | 3. *Schu* 2. *Zoll hoch hinten*
 Collector's mark, in red: Polycarpe Charles Séchan (L. 2342)

The drawing, its precise notation of measurements contrasting with the summary way the carved decoration is rendered, was probably made to instruct a chair-maker about the frames he was to execute for a set of seat-furniture. There are no indications of any joints or other constructional features, as that aspect of the job in hand would have been obvious to the chair-maker. The carving did not need to be shown in detail, because the finished frames would have been sent to the workshop of the sculptor who



was to execute it. At this stage of the production it was merely necessary to show where sufficient wood had to be present for the carving of the decoration.

This type of drawing appears to be rare. A Parisian design for an armchair of about 1715 in the Nationalmuseum in Stockholm has equally precise indications of the measurements. Showing the chair from the front and from one side, it is more competently drawn: the carved decoration is convincingly depicted. It seems likely that both the drawing in Stockholm and in Amsterdam were executed by the sculptor in whose workshop the carving was to be carried out.

The style of the furniture indicates that the Rijksmuseum drawing was made in the southern part of Germany. The shape of the backs, in particular, bears a strong resemblance to side chairs made in Ansbach, examples of which are in the Residenz in that city.

The drawing comes from an album that was in the collection of the Parisian decorative artist Polycarpe Charles Séchan; it is stamped with his collector's mark. The album, sold at the auction of Séchan's ornamental prints and drawings held after his death, was dismantled only recently. It contained some drawings that in addition to Séchan's mark bear those of the firm of Séchan, Feuchère & Cie (1833/34-41; L. 3429) and of its successor, Séchan, Despléchin & Diéterle (1841-48; L. 2275); both firms specialized in decorative painting (an example is a French design for an altar of about 1725-50 in the Rijksmuseum, inv. no. RP-T-2014-43-2).

LITERATURE:

On the drawing in Stockholm:

Daniel Alcouffe et al., *18e aux sources du design. Chefs-d'œuvre du mobilier 1650-1790*, exh. cat. Versailles (Château) 2014-15, p. 96, fig. 1

On the chairs in Ansbach:

Christoph Graf von Pfeil, *Die Möbel der Residenz Ansbach*, Munich/London/New York 1999, nos. 57, 60-63

PROVENANCE:

Polycarpe Charles Séchan (1803-1874); his sale, Paris, 2-3 March 1875, no. 1 (part); the dealer E.H. Ariëns Kappers, Amsterdam; gift of Eric Ariëns Kappers, 2014 (inv. no. RP-T-2014-24-1).

II *A Spoon, a Fork and a Knife Handle*

Augsburg, c. 1755-70

Graphite, pen and brown ink, brush and yellow and brown ink, 282 x 181 mm

Along the top: *Dieße Façon erfündt sich in allen vergolden Mund-Servisen, jedoch mit noblen Festons behängt*

Drawings like this one of a silver-gilt cutlery set were probably produced in fairly large numbers for the powerful dealers in silver goods who dominated production and trade in Augsburg, the foremost centre of silversmithing in the Holy Roman Empire during the seventeenth and eighteenth centuries. An album assembled in the nineteenth century and now in the Musée des Arts Décoratifs in Paris contains over three hundred drawings of all sorts of silver objects produced in Augsburg during the Rococo period. Executed by a number of different hands, they include some exact repetitions and probably came from the stock of a dealer who might have shown them or sent them out to prospective



clients (see under acquisition 16). There are comparable series in the Staats- und Stadtbibliothek and the Grafische Sammlung in Augsburg, as well as a group of drawings of large centrepieces in the École nationale des Beaux-Arts in Paris.

The album in Paris contains numerous drawings of cutlery, but none corresponds exactly to the model depicted in the Rijksmuseum one. As noted in the contemporary inscription on the drawing, this model would be enriched with floral garlands in relief for *Mundservicen*, or *Mundzeuge*, personal sets of cutlery for princes or members of the high nobility, which also featured a container for salt and spices, and sometimes other utensils as well. This statement is indeed borne out by some drawings in the Paris album.

The cutlery set is represented life-size, the spoon measuring 20.3 cm. This is true of most of the Augsburg drawings of this kind, including two for a large toilet mirror, one for a graduated series of plates and one for a centrepiece with candle-holders in the Rijksmuseum (inv. nos. RP-T-2014-70-I to 4).

LITERATURE:

- On the related drawings in Paris and Augsburg:
 Stefan Bursche, *Tafelzier des Barock*, Munich 1974, figs. 151-54, 263-93
 Alain Gruber, *L'argenterie de maison du XVIIe au XIXe siècle*, Fribourg 1982, esp. figs. 298, 300, 303
 Emmanuelle Brugerolles, *Les surtouts de table augsbourgeois. Une production en série*, Paris 2013

PROVENANCE:

- Armin B. Allen Inc., New York (cat. *The Art of Design 1575-1875: Three Hundred Years of Ornamental Drawings and Objects of Curiosity*, 1985, no. 59); private collection; the dealer Katrin Bellinger, Munich (cat. *Art of the Curious: An Exhibition of the Rare, the Bizarre and the Beautiful*, London (Colnaghi) 2013, no. 26); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014
 (inv. no. RP-T-2014-56).

12 CHARLES-FRANÇOIS HUTIN

(Paris 1715-1776 Dresden)

A Mantel Clock, c. 1764-70

Graphite, pen and black ink, watercolour,
 370 x 280 mm

On a separate piece of paper, pasted below the drawing on the thick paper mount:

C HVTIN; at the back of the mount, in pen and brown ink: *No 89./a* and 2656 (both crossed out in pencil); in pencil: *No. 8034*
 Collectors' marks in black: Wilhelm Gottlieb Becker (L. 324); Johann Gottfried Schumann (L. 2344); Eugène Rodrigues (L. 897); Louis-Antoine and Véronique Prat (L. 3617 or L. 3618)

Charles Hutin was one of many eighteenth-century French artists who went to work in the capital of another European country, disseminating the taste from Paris which was eagerly followed abroad. Having studied in Rome with Antoine-Sébastien Slodtz, he was elected a member of the French Académie Royale in 1747. The following year he entered the service of Friedrich August II, elector of Saxony and king of Poland, in Dresden. Hutin was employed to produce engravings after the paintings in the elector's collection, but also painted numerous works himself, as well as creating designs for tombs, fountains and the like. In 1764, after the end of the devastating Seven Years' War, he was appointed director of the Akademie der Bildenden Künste, functioning under the recently nominated general director Ludwig von Hagedorn.

This drawing is one of a small, coherent group of designs for figural mantel clocks by Hutin. The urn-shaped clock, crowned by a crowing cockerel guarding symbols of the arts and sciences, featuring two shells disposed as a fountain on which two boys recline, and resting on rocky ground, combines Rococo and neo-classical elements. An even more elaborate design, which includes Rococo candle-holders and a group of a shepherdess with goats, is in Berlin, and a neo-classical version of that same design, which also comprises an inkstand, is in Vienna; another related drawing was formerly in Danzig.

All these designs are delicately coloured, suggesting that they were intended as models



for the Meissen porcelain factory. As part of a campaign to involve the academy in introducing improved, classical taste in the Saxon manufactories that had seriously declined in wartime, Von Hagedorn oversaw the establishment of a drawing school at Meissen. The court painter Christian Wilhelm Dietrich was put in charge of this, but Hutin's unrealistically ambitious clock designs were in all likelihood conceived in connection with this initiative.

LITERATURE:

On the related drawings by Hutin:
Ekhart Berckenhagen, *Die französischen Zeichnungen der Kunstbibliothek Berlin*, Berlin 1970, pp. 269-70, Hdz 5035

On the Meissen drawing school:
Sarah Richards, "A True Siberia": Art in Service to Commerce in the Dresden Academy and the Meissen Drawing School 1764-1836', *Journal of Design History* 11 (1998), pp. 109-15

PROVENANCE:

Wilhelm Gottlieb Becker (1753-1813); Johann Gottfried Schumann; Eugène Rodrigues (1853-1928); Armand-Albert Rateau (1882-1938) (his collector's mark (L. 4273) was at the back of a later mount which has not been preserved); sale, Paris (Ader Picard Tajan), 2 June 1982, no. 69; Louis-Antoine and Véronique Prat; Paul Prouté, Paris (cat. *Architecture & ornament. Cent dessins*, 2014, no. 50); gift of Hans van der Ven, 2015
(inv. no. RP-T-2015-2)

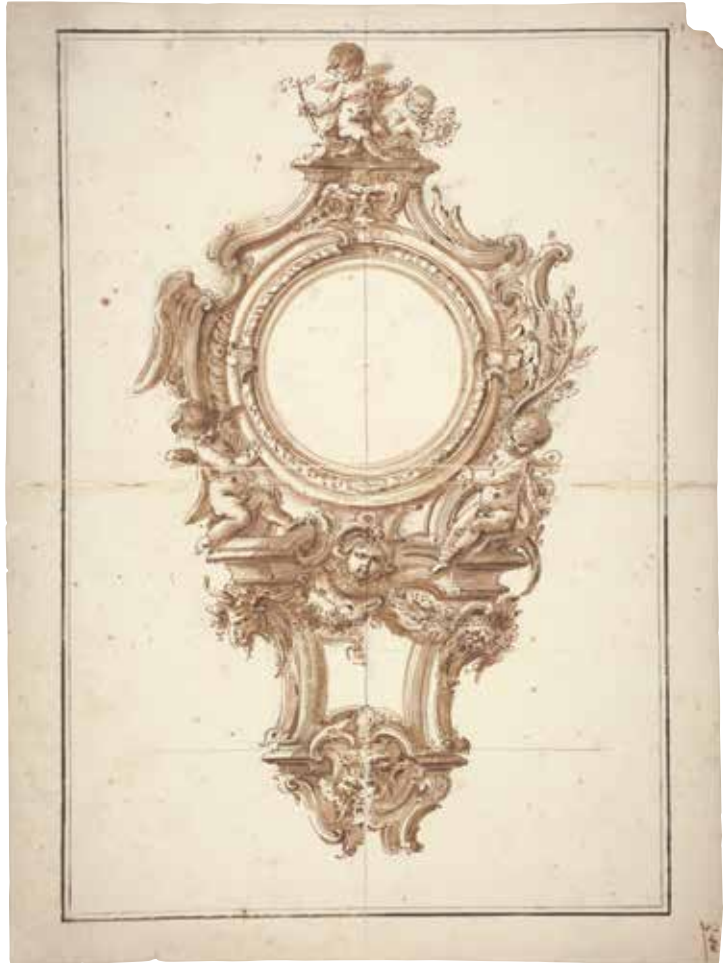
- 13 GIOVANNI BETTATI (c. 1700-Rome 1777)
A Cartel Clock, c. 1760-70
 Graphite, pen and brown ink with brush and
 brown ink, 452 x 336 mm
 Lower right: 340; in verso, upper left: 3[...]

This drawing belongs to a large assembly of designs of widely varying nature, that originated in the workshop of the famous Roman goldsmith Luigi Valadier, his son Giuseppe, and their successors (see the article by González-Palacios in this *Bulletin*, pp. 140-49). Nearly a hundred among them are by the same distinctive hand as the present sheet; fifty-nine of those, relatively small, were in a sketchbook which bore the signature *Gio. Bettati fecit*. Their maker can thus be identified as the little-known Roman gold-

smith Giovanni Bettati. He was clearly closely connected to Luigi Valadier's workshop, perhaps primarily in his capacity as a draughtsman.

Bettati's designs from the Valadier group are nearly all in the same sculptural Rococo style, characterized by bold scrolls and a multitude of putti and masks. Whereas many show objects to be executed in silver, others, including this drawing, are for woks in gilt bronze. The great Roman goldsmiths' workshops, such as the Valadiers', tended to be active in both fields.

No works in silver or gilt bronze executed by Bettati have been positively identified. Whereas his drawing style is close to that of the young Luigi Valadier, there is often a sense of unreality to his designs which suggest that they were not primarily made with an eye to being realized as works of art.



The cartel clock is a version of a type that was extremely popular in Paris, but of which few if any Roman examples in gilt bronze were made. The design is divided in two halves, each proposing an alternative solution. This gives it an air, doubtless deliberate, of asymmetry and freedom akin to the most fanciful early Rococo masterpieces of the Parisian bronze-founders. However, if each half is mirrored to form a symmetrical whole, Bettati's interpretation of the fashionable style emerges as much more restrained, and indeed deeply indebted to the Roman Baroque tradition.

LITERATURE:

On the drawings by Bettati:

John Winter, 'Further Drawings from Valadier's Workshop: The Silver Designs of Giovanni Bettati', *Apollo* 131 (1991), pp. 320-22

PROVENANCE:

Workshop of Luigi Valadier, Rome; Artemis, London; private collection; Eila Graham Antiques, London; Stanley J. Seeger (1930-2011); his sale, London (Sotheby's), 5-6 March 2014, no. 884; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014 (inv. no. RP-T-2014-55).

14 JEAN-CHARLES DELAFOSSE

(Paris 1734-1791 Paris)

Two Studies for Tables, Stands, a Vase and a Bowl on a Stand, c. 1765-75

Graphite, pen and black ink, grey wash, 182 x 235 mm (RP-T-2014-29) and 175 x 225 mm (RP-T-2014-30)

Lower right-hand corner, on both: *J.C.D.*

These two brilliant, sweeping studies attest to the extraordinary fecundity of Delafosse's imagination. Seemingly effortlessly, he proposes a number of capriciously varied designs for console tables and other types of stands, as well as a vase, all couched in his overcharged but nonetheless seductive version of the neo-classical style. The abundance of vigorous architectural ornament is typical of the militant early phase of this style; it also reflects Delafosse's grounding in the art of architecture, which he practised on a minor scale.

Delafosse was known to be an indefatigable draughtsman and he was appointed professor

of drawing at the Académie de St Luc in 1771. Rather than actual designs for works of art, his drawings may often have been made to inspire pupils. Many were engraved as part of his ambitious work, the *Nouvelle Iconologie Historique*, published in 1768; other series of designs, first published separately, were assembled in the so-called *Second Recueil*.

Some of Delafosse's contemporaries, notably Jacques-François Blondel and Félix Watin, criticised his designs as being too complex and richly decorated to be successfully executed in any material; craftsmen were advised to omit elements in order to achieve a practicable proposal. Nevertheless, Delafosse's large body of engraved designs was doubtless the most influential and most widely distributed source of inspiration for the early neo-classical movement throughout Europe. They were sold in every country, much copied by students, and largely pirated in Augsburg. Two editions of his work were published in Amsterdam as late as 1785 and 1787.

LITERATURE:

On Delafosse:

Monique Mosser, *Fragments énigmatiques. Allegories de J.-C. Delafosse*, Paris 1994, pp. 5-14

Peter Fuhring, *Designing the Décor: French Drawings from the Eighteenth Century*, exh. cat. Lisbon (Calouste Gulbenkian Museum) 2005-06, pp. 336-37

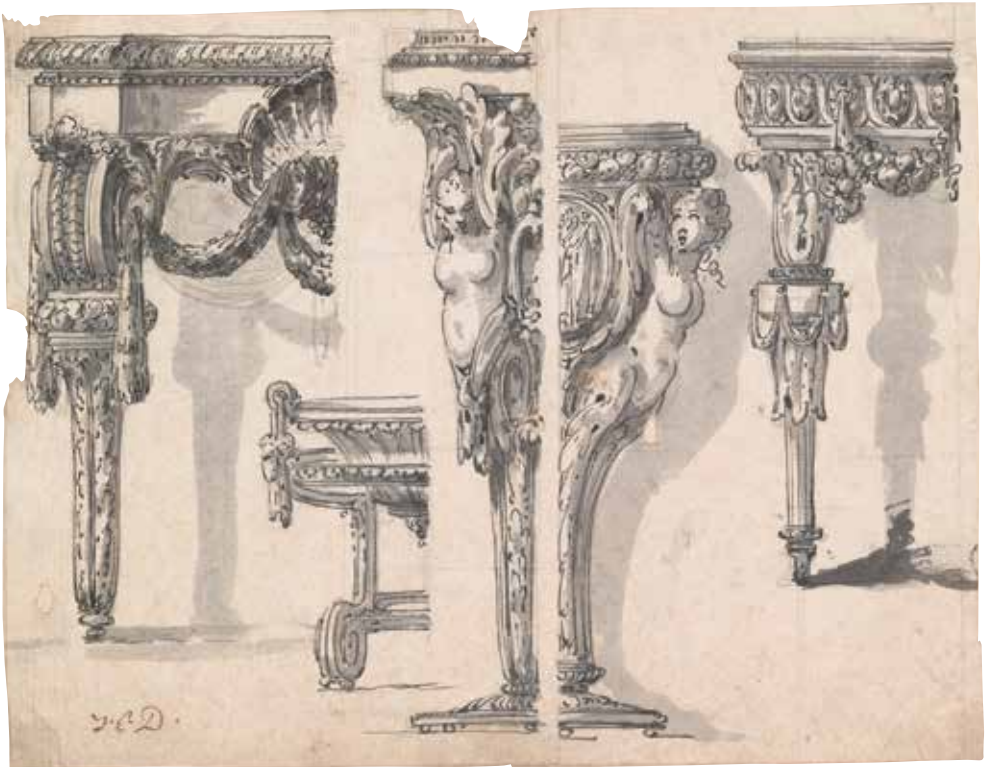
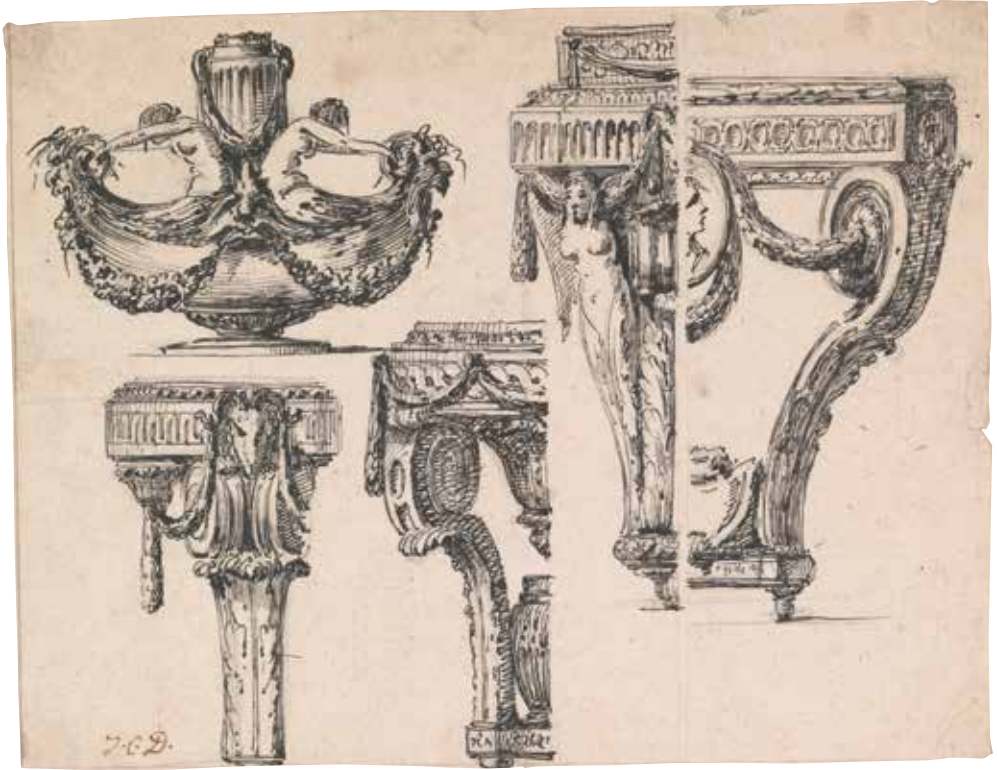
On the publication of his prints:

Alistair Laing et al., *The James A. de Rothschild Bequest at Waddesdon Manor: Drawings for Architecture, Design and Ornament*, Aylesbury 2006, pp. 162-65

PROVENANCE:

Georges Bouctot, Paris; anonymous sale, Paris (Thierry de Maigret), 16 June 2011, no. 303; Didier Aaron & Cie, Paris; anonymous gift, 2013

(inv. nos. RP-T-2014-29 and 30).



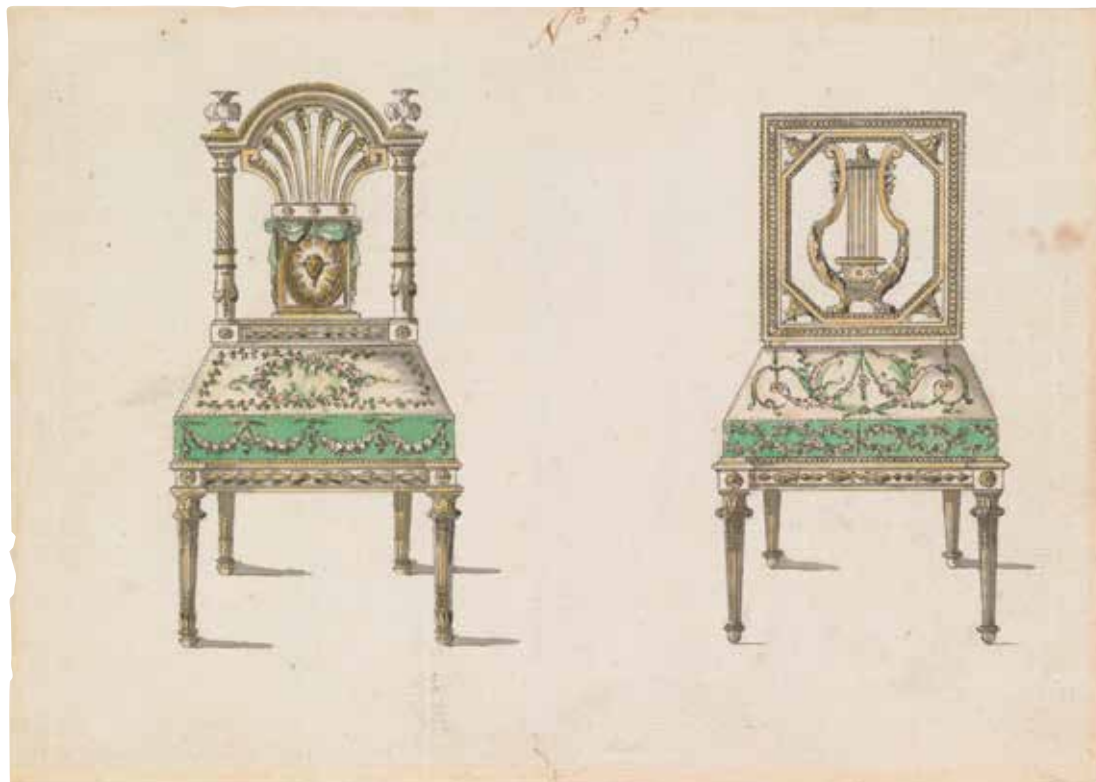
- 15 JOHANN SAMUEL NAHL THE YOUNGER
(Tannengut near Bern 1748-1813 near Kassel)
Two Stoves, c. 1776-85
Graphite, pen and brown ink, brown wash,
245 x 188 mm (RP-T-2015-35-1) and
245 x 162 mm (RP-T-2015-35-2)
Lower left: *Nahl inv.* (RP-T-2015-35-1) and
Nahl (RP-T-2015-35-2)

From the Middle Ages onwards, ornamental stoves were an important decorative feature in many a richly fashioned interior in the German-speaking world, and throughout the eighteenth century sculptors, architects and other artists continued to create fashionable proposals for them. These are two of a series of four signed designs by Nahl. They show an amusing variety of invention: in addition to this espaliered garden wall and birdcage, the other two are formed as Minerva and Cupid and an enormous vase. They may have been intended to be executed in cast iron, faience, or even faience on an iron base. It is not known if any of them was ever realized.

Johann Samuel Nahl was the eldest son of Johann August Nahl, a sculptor who was one of the principal inventors of the distinctive interpretation of the Rococo style created for Frederick the Great in Berlin and Potsdam. After leaving Berlin in 1746, Johann August lived for a number of years in Switzerland, where Johann Samuel was born, and in 1755 entered the service of Landgrave William VIII of Hessen-Kassel in Kassel. There he introduced the Prussian Rococo style. Johann Samuel was taught by his father before leaving in 1771 on an extended study trip that took him to many German cities, Paris and eventually Rome, whence he returned to Kassel in 1776. He was elected professor of sculpture at the recently founded academy, but his activity as an independent sculptor was rather limited.

The designs for stoves demonstrate that, like his father, Johann Samuel harboured a keen interest in the decorative arts. They are couched in an elegant neo-classical idiom which may owe something to Jean-Antoine Houdon and Étienne Maurice Falconet, whose work Nahl had doubtless admired while in Paris in 1773-74.





He employed a similar style in the monument to his father, who died in 1781; a drawing for this is closely related to the stove designs.

LITERATURE:

Friedrich Bleibaum, *Johann August Nahl. Der Künstler Friedrichs des Grossen und der Landgrafen von Hessen-Kassel*, Baden/Leipzig 1933, fig. 66, upper right

On Johann Samuel Nahl's monument to his father:

Ibid., p. 166, fig. 80, left

Sabine Fett and Michaela Kalusok, *Die Künstlerfamilie Nahl. Rokoko und Klassizismus in Kassel*, exh. cat. Kassel (Neue Galerie) 1994-95, no. 54, fig. 15

PROVENANCE:

Friedrich Bleibaum (1885-1974); sale, Düsseldorf (Demessieur), 7 March 2015, no. 1121; Viebahn Fine Arts, Worpswede (cat. *Geplante Schönheit. Entwurfszeichnungen für Kunsthandwerk & Ornament*, 2015, no. 6 (part)); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015

(inv. nos. RP-T-2015-35-1 and 2).

16 *Two Chairs*

Paris, c. 1780-90

Pen and black ink, watercolour, 170 x 238 mm

Upper centre: N° 25

This depiction of two side chairs with fanciful carved backs and seats upholstered *à tableau* with elaborately patterned silks, was part of an extensive set of numbered drawings of carved and upholstered furniture, presumably a kind of catalogue compiled for a *marchand-tapissier* as a means of showing what he had in stock or might furnish. The drawing was sold in 1995 as part of a group of fifty-one numbered sheets, with numbers apparently going up to 95. In the same sale, also from the Béhague collection, were many other comparable drawings showing veneered furniture, chandeliers, carriages and sleighs, chimney-pieces and other parts of interiors, and shop fronts. The entire group probably originated with a large all-round firm, capable of supplying an unusually full range of goods.

In the Musée des Arts Décoratifs in Paris there is an album containing more than 130 numbered drawings of a similar nature, also showing a wide variety of goods which in this case, however, are all connected with the decoration of interiors. Assembled at a later date, it again suggests that a dealer kept this material in his shop, as an aid to either production or marketing. But drawings of this kind were also sent to prospective customers. A well-known group of late eighteenth-century Parisian sheets, now in the Metropolitan Museum of Art, was almost certainly submitted to the Duke and Duchess of Sachsen-Teschen, who resided in Brussels as joint governors of the Austrian Netherlands from 1780 onwards. The custom of sending out such drawings to foreign patrons, who might keep them for a long time or not return them at all, explains the occasional occurrence of two or more nearly identical sheets.

Some of the drawings from the Béhague group bear inscriptions linking them to the well-known designer Richard de Lalonde, many of whose inventions were published as engravings in the 1780s. Although the drawings are indeed close to Lalonde's designs, it seems unlikely that he actually executed them. They vary greatly in quality; those in the album in the Musée des Arts Décoratifs, as well as many examples in the Béhague group, are far less brilliant and precise than the Rijksmuseum drawing. The dealers commissioning these drawings probably employed one or more specialized draughtsmen.

LITERATURE:

On the album in the Musée des Arts Décoratifs: Peter Fuhring, *Designing the Décor: French Drawings from the Eighteenth Century*, exh. cat. Lisbon (Calouste Gulbenkian Museum) 2005-06, no. 123

On the Sachsen-Teschen drawings: Mary L. Myers, *French Architectural and Ornament Drawings of the Eighteenth Century*, New York (Metropolitan Museum of Art) 1991, nos. 116-17, 119-22
Reinier Baarsen, *Paris 1650-1900: Decorative Arts in the Rijksmuseum*, Amsterdam 2013, p. 428, fig. 103.2

For drawings from the Béhague group, see also: *An Exhibition of Sculpture and Works of Art*, cat. Trinity Fine Art Ltd, New York (Newhouse Galleries) 1998, nos. 34-36
Sale, Paris (Piasa), 25 March 2010, nos. 152-55
Architecture & ornament. Cent dessins, cat. Paris (Paul Prouté) 2014, nos. 77-80

PROVENANCE:

? Comte Octave de Béhague (1828-1879); Berthe-Marie, Marquise de Ganay, *née* Comtesse de Béhague (1868-1940); anonymous sale, Paris (Laurin, Guilloux, Buffetaud, Tailleur), 29 November 1995, no. 85; Trinity Fine Art Ltd., London; Alvar González-Palacios; sale, Paris (Sotheby's), 7 November 2013, no. 67; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015
(inv. no. RP-T-2014-15).

17 JEAN-DÉMOSTHÈNE DUGOURC

(Versailles 1749-1825 Paris)

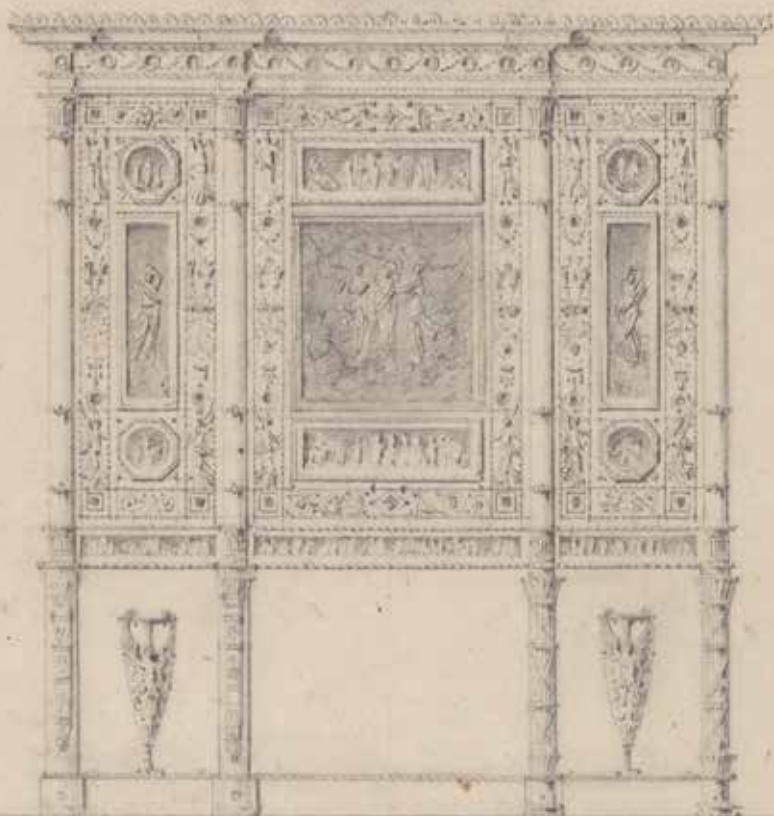
A Jewel Cabinet, c. 1788

Graphite, 171 x 130 mm

Along the bottom: *Esquisse d'un Ecrain qui avait été fait | pour la Reine en 1788. Il n'a pas été | exécuté*

As the inscription states, this jewel cabinet was designed in 1788 for a queen. The great jewel cabinet made by Jean-Ferdinand Schwerdfeger for Marie-Antoinette, now at Versailles, was delivered in 1787, so this one was presumably not intended for her. It may have been designed for Marie-Caroline, Marie-Antoinette's sister who was queen of Naples, or perhaps for Maria Luisa, queen of Spain (kindly suggested by Christian Baulez).

The tripartite front, with a wider central section and an open stand, follows the pattern set by the jewel cabinet designed by François-Joseph Bélanger, Dugourc's brother-in-law, for Marie-Antoinette at the time of her marriage to Louis XVI in 1770. That piece has not survived, but the design for it shows that it was considerably wider, like Schwerdfeger's example. The jewel cabinet made in about 1785 by Jean-Henri Riesener for the Comtesse de Provence, the consort of Louis XVI's brother, now in the British Royal Collection, has narrower proportions, similar to those in the Rijksmuseum drawing; it, too, has tall slender vases set between the outer pairs of legs. Bélanger's design and the two surviving cabinets are each surmounted by regal insignia or emblematic or heraldic devices. The cabinet in the drawing was originally surmounted by an eagle with outspread wings, flanked by vases or other elements. They may have been erased when it emerged that the piece was not to be executed for its intended royal patron. This was undoubtedly done by the artist himself, as is evident from the way the central part of the gallery was subsequently re-drawn.



*Cabinet en porcelaine qui avoit été fait
pour le Palais en 1788 et n'a pas été
révisité*

The exquisite, small-scale drawing is close in style to numerous sketches by Dugourc, equally diminutive although rarely as beautifully finished. Its markedly 'Etruscan' style, with large figurative panels, presumably to be executed as paintings, circular columns, and many other novel features, was very advanced for 1788. In 1787, Dugourc had been involved with a project for Marie-Antoinette's jewel cabinet which the queen rejected, presumably for being too modern. This also featured an eagle at the top, figurative panels, and vases between the legs.

LITERATURE:

On Marie-Antoinette's jewel cabinet and Dugourc's drawings:

Pierre Arizzoli-Clémentel, *De Dugourc à Pernon. Nouvelles acquisitions graphiques pour les musées*, exh. cat. Lyon (Musée historique des Tissus) 1990-91

Pierre Arizzoli-Clémentel et al., *Marie-Antoinette*, exh. cat. Paris (Galeries nationales du Grand Palais) 2008, pp. 244-45, figs. 35-37 and no. 227

On the design by Bélanger:

Peter Fuhring, *Designing the Décor: French Drawings from the Eighteenth Century*, exh. cat. Lisbon (Calouste Gulbenkian Museum) 2005-06, no. 92

On the jewel cabinet by Riesener:

Treasures from the Royal Collection, exh. cat. London (The Queen's Gallery, Buckingham Palace) 1988-89, no. 103

PROVENANCE:

Anonymous sale, Paris (Artcurial), 18 November 2014, no. 28; gift of Linda H. Kaufman, 2014 (inv. no. RP-T-2015-4).

18 *Two Interiors*

Rome, c. 1790-95

Graphite, watercolour, gold in two colours,

324 x 422 mm (RP-T-2014-5-1) and

308 x 408 mm (RP-T-2014-5-2)

Along the bottom of both, flanking a numbered scale: *Palmi Romani*

Located in Rome by the scale in 'Palmi Romani', these two lavish presentation drawings, heightened in two shades of gold, show exceptional interiors that cannot be readily matched by rooms in that city.

The room hung with draperies is decorated with painted panels in the Pompeian manner, one of them after the celebrated fresco from Stabiae showing a Cupid Seller. It is furnished

with a set of gilded seat furniture consisting of two wide seats that have a red drapery suspended from a pole instead of a carved back, and three chairs that do have a carved back, featuring crossed arrows and a wreath. Unusually, these chairs have an open seat-rail, with egg-shaped supports at the corners; by contrast, the corresponding rails of the wide seats are decorated with openwork carving. Juxtaposed against this highly sophisticated suite, the extreme plainness of the commode is relieved by a few gilded mounts only.

The other room is decorated in the so-called Etruscan manner, based on the painting on Greek vases. The overdoor panel is in direct emulation of such painting, and the other elements are derived from it. The dado has porphyry, or rather *faux* porphyry, panels, visible through the openwork back of the settee that runs the length of the wall. This particular kind of Etruscan room decoration was practised by Robert Adam, who claimed to have invented it, in a number of houses in London and the country from 1773 onwards, and was taken up in the Netherlands by Abraham van der Hart in the 1790s, but examples in Rome itself are not known. However, closely related patterns were used there for furniture, as demonstrated by a design for a *scagliola* tabletop, almost certainly by Giuseppe Valadier and probably drawn around 1790.

The airy nature of both proposals suggests that the rooms were intended for a luxurious garden pavilion; sadly, the identity of both the patron and the architect remains unknown.

LITERATURE:

On Adam's Etruscan interiors:

Eileen Harris, *The Genius of Robert Adam: His Interiors*, New Haven/London 2001, pp. 10-11, 176-79, 289-95, 306-08

On Van der Hart's Etruscan interiors:

C.A. van Swigchem, *Abraham van der Hart 1747-1820. Architect, Stadsbouwmeester van Amsterdam*, Amsterdam 1965, pp. 127-28, 208, 218

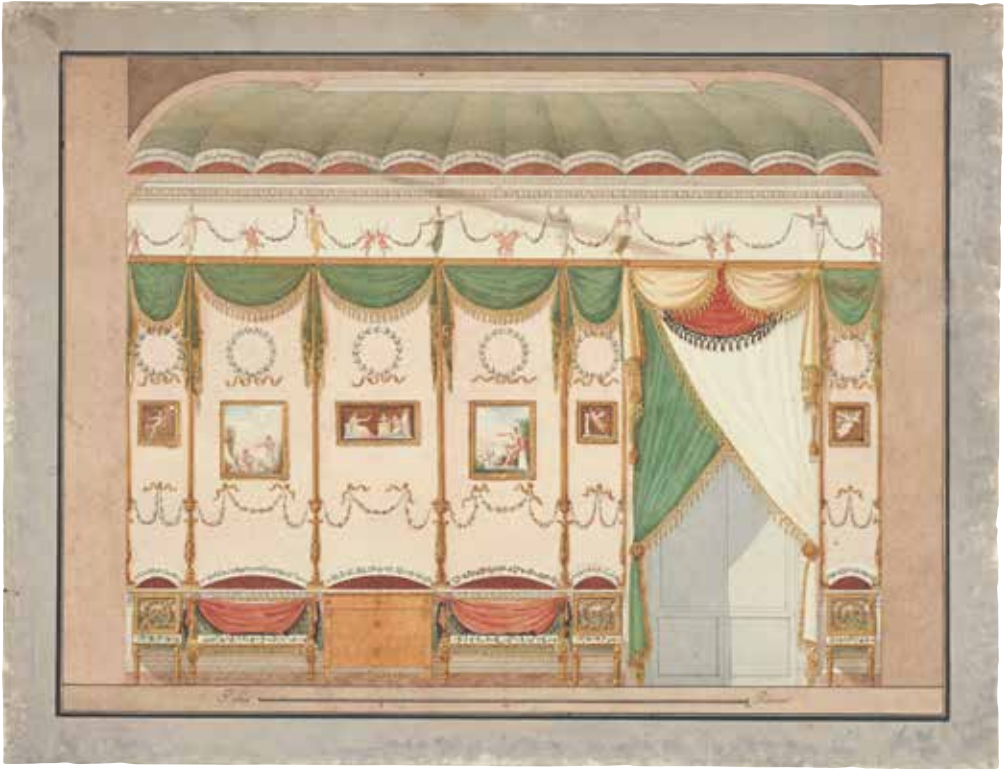
On Valadier's *scagliola* design:

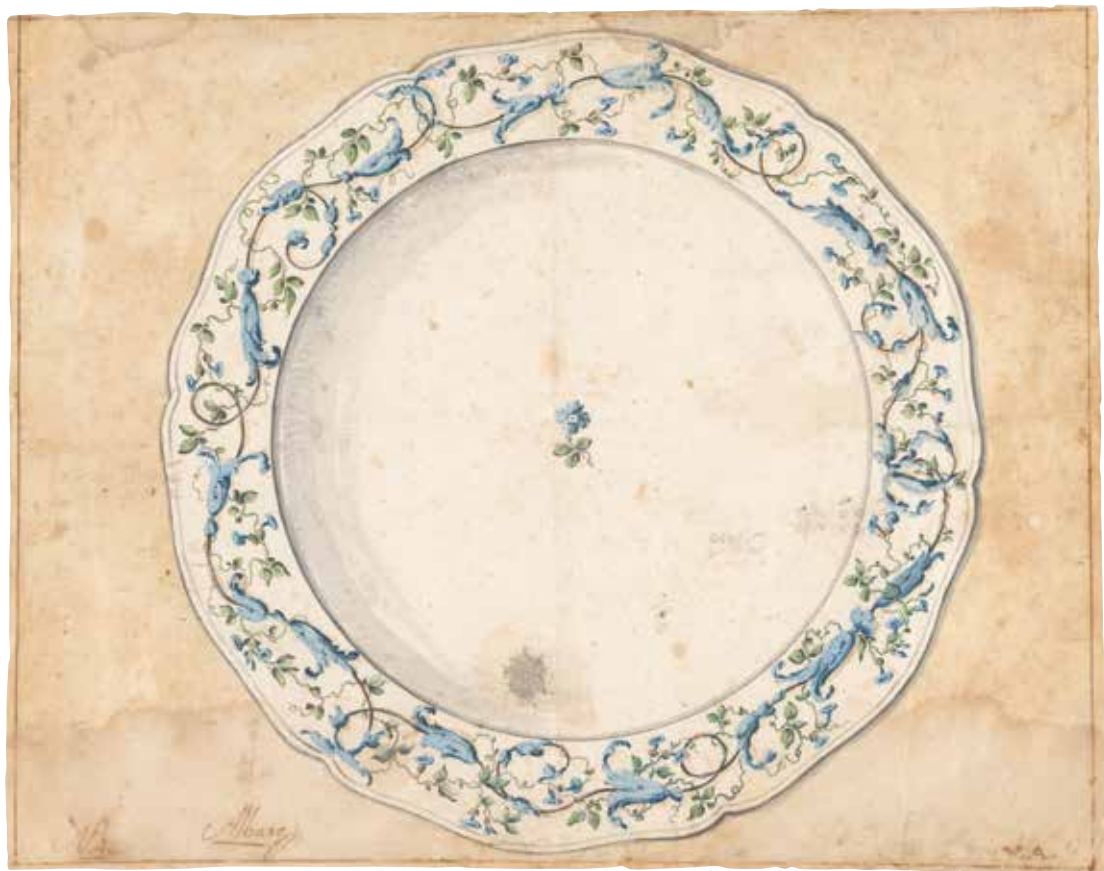
Alvar González-Palacios, *I Valadier. L'album dei disegni del Museo Napoleonico*, Rome 2015, fig. on p. 147

PROVENANCE:

Anonymous sale, Madrid (Alcala), 22-23 May 2013, no. 184; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2013

(inv. nos. RP-T-2014-5-1 and 2).





19 VICENTE ÁLVARO FERRANDO (1753-1827)
A Porcelain Plate, c. 1787-90
 Pen and black ink, watercolour, 254 x 322 mm
 Lower left: *Alvaro*; N. 4

In 1786, Vicente Álvaro, who worked as a painter in the ceramics factory of Alcora, north of Valencia, was sent to Paris where the owner of the factory, the tenth Conde de Aranda, was serving as Spanish ambassador to the court of Versailles. From the factory's foundation in 1727, it had aimed at producing luxury wares in the French style, but the count, who had a keen appreciation of the decorative arts that he saw being produced in Paris and who in 1787 was to be presented by Louis XVI with a splendid Sèvres service, was dissatisfied with the quality of its wares. Álvaro and another workman from Alcora, Cristóbal Pastor, went to work at the porcelain factory in the Rue Thiroux, in order

to learn how to make true hard-paste porcelain. While Pastor tried to master the composition of porcelain bodies, Álvaro concentrated on colours and glazes. They returned to Alcora in 1787; however, the factory never succeeded in achieving a satisfactory output of hard-paste porcelain, mainly because the necessary clay was not available in Spain.

The drawing shows a shaped plate, typical of production at Sèvres. A moulded decoration of the well's outer rim is indicated, a feature that by the late 1780s was distinctly old-fashioned. The sophisticated arabesque pattern along the border, however, which nowhere repeats itself, closely reflects contemporary trends at Sèvres and the Paris porcelain factories.

This exceptionally rare signed drawing was part of a group of designs from the Alcora factory, formerly in the collection of the Madrid antique dealer Juan Lafora. A number of these, including the example in the Rijksmuseum, were

recently sold at auction in Madrid; the whereabouts of the remainder is unknown.

LITERATURE:

Alice Wilson Frothingham, 'Vicente Álvaro. Pintor de porcelana en Alcora', *Archivo español de arte* 43 (1970), fig. 1 a
 Anthony Ray, *Spanish Pottery 1248-1898: With a Catalogue of the Collection in the Victoria and Albert Museum*, London 2000, pp. 223 (note 5), 236, 238 (no. 413)

On the drawings from the Lafora collection:
 Manuel Escrivá de Romani y de la Quintana, Conde de Casal, *Historia de la cerámica de Alcora*, Madrid 1945²
 Sale, Madrid (Alcala), 21-22 May 2014, nos. 831-40

PROVENANCE:

Juan Lafora, Madrid; sale, Madrid (Alcala), 21-22 May 2014, no. 835; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014
 (inv. no. RP-T-2014-65).

20 *A Book with Drawings of Jewellery*

Augsburg (?), c. 1800-15

Boards covered with marbled paper,
 227 x 187 mm, containing seventeen pages,
 pen and black ink, watercolour, 220 x 187 mm
 Inside the front cover: *Carl Friedrich Barthel*

The drawings in this book mainly show gold jewellery set with diamonds; some also have coloured stones. Included are tiaras, combs, necklaces, pins of various kinds, earrings, brooches, rings, fob seals and a watch-key. Many are naturalistically formed, such as the hairpin shaped as an ear of corn and several earrings designed as coiled snakes. The delicate style points to the years 1800-15 as their date of manufacture.

Carl Friedrich Barthel, who signed his name inside the cover, probably owned the book and may actually have commissioned it. He may have been a jewellery dealer, although he does not appear to be recorded as such. The drawings were presumably made as records of existing pieces: a necklace and a tie-pin, corresponding with images in the book, were kept with it until recently. The small, slim booklet was easily carried when travelling and might have served to show pieces in stock or that could be made again. The last few drawings have little colour and the very last one is unfinished, suggesting that the initiative gradually lost some of its impetus. The final pages of the book were carefully cut out; they may have been empty.



An album of Rococo silversmiths' designs from Augsburg in the Musée des Arts Décoratifs in Paris (see under acquisition 11) has a small number of drawings in a later style at the end. One of those, of a diamond-set pin, is executed in a manner that is so closely related to the drawings in the Barthel booklet that it may be given to the same anonymous hand (inv. no. CD 4284.129). This suggests that the booklet was produced in Augsburg, which with the approach of the nineteenth century was beginning to lose its leading position as a centre of silver and jewellery production. The name Barthel, however, seems to occur more often in Prussia and Northern Germany.

PROVENANCE:

Thomas Heneage Art Books, London; purchase made possible with the support of the Juwelenfonds/Rijksmuseum Fonds, 2014 (inv. no. RP-T-2014-60).

21 JOSEPH NUSSBAUMER

A Secrétaire, 1816

Pen and black ink, watercolour, 453 x 312 mm

Lower right: *Joseph Nussbaumer | Gezeichnet in Wien 1816.*

Scale along the left side

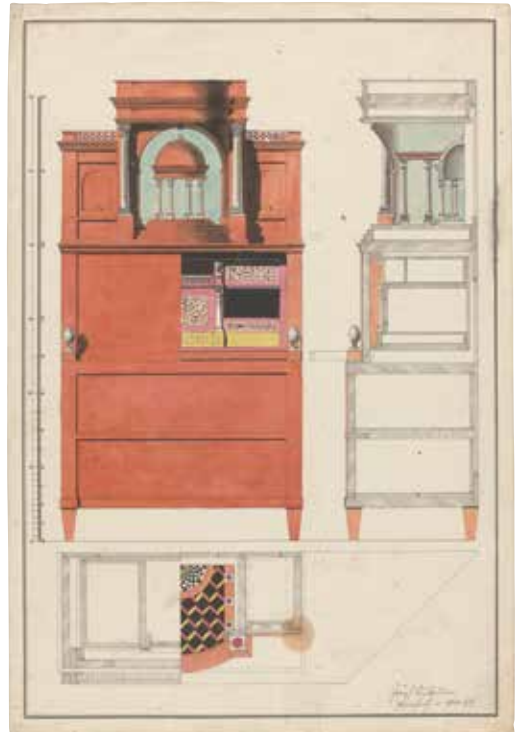
In late eighteenth-century Vienna, in an attempt to improve the design quality of locally made applied arts, drawing became an increasingly important element in the education of craftsmen. It was decreed in 1785 that aspiring furniture makers had to submit a drawn design to be judged at the architecture class of the Vienna Academy before they were allowed to produce a drawing for the masterpiece they had to make to obtain admission to the guild. From then on, many candidates enrolled in drawing lessons at the Academy itself, where instruction was intensified and professionalized. Numerous furniture drawings made by students were retained by the Academy as study material for the future; a large collection of these is held in the Akademie der bildenden Künste in Vienna. This design for a secrétaire by Joseph Nussbaum is closely related to contemporary sheets now in Vienna by virtue of its ambitious architectural concept, the startling use of colour, the combination of a frontal and a side view with a plan underneath (showing half the marquetry floor

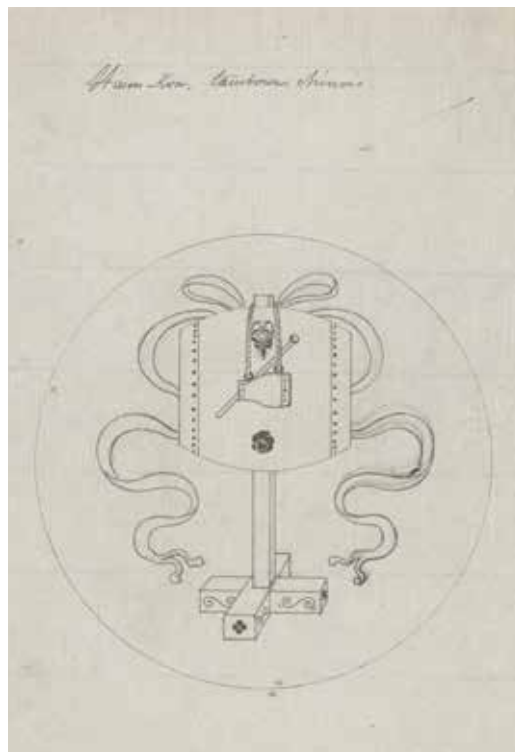
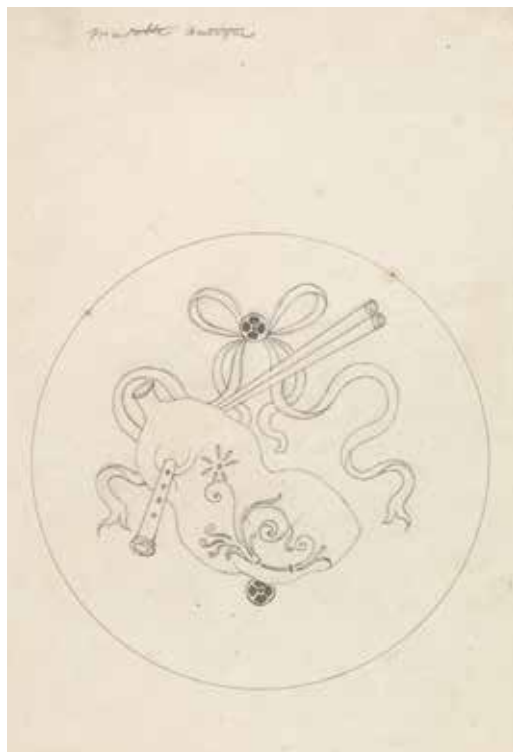
of the open-fronted niche at the top), and the signature and date at the lower right-hand corner, within double framing lines. The same is true of three of his other drawings: a somewhat simpler design for a secrétaire and a design for a work table and a writing table, both dated 1816, and a design for two circular tables, dated 1820 (RP-T-2013-50 and 51; RP-T-2014-4).

Nussbaum was obviously taught at the Vienna Academy for a number of years, but he was never admitted to the guild in that city (information kindly supplied by Christian Witt-Döring). He may have moved elsewhere, contributing to the spread of the Viennese Biedermeier style throughout the Austro-Hungarian Monarchy and beyond. A series of eight furniture designs drawn by the Pomeranian Joachim-Pierre Blank in Paris in 1829-31 suggests that this maker, too, trained at the Vienna Academy (RP-T-2014-58-1 to 8).

LITERATURE:

On Viennese furniture designs of around 1800: Gabriele Fabiankowitzsch and Christian Witt-Döring, *Genormte Fantasie. Zeichenunterricht für Tischler, Wien 1800-1840*, Vienna (Österreichisches Museum für angewandte Kunst) 1996





On the drawings by Blank:
cat. *Architecture & ornement. Cent dessins*, Paris (Paul Prouté)
2014, nos. 92 a-h

PROVENANCE:

The dealer Schlichte Bergen, Amsterdam; purchased with
funds from the Decorative Art Fund/Rijksmuseum Fonds, 2013
(inv. no. RP-T-2013-52).

22 PIERRE-FÉLIX VAN DOREN

Two Designs for Inlaid Panels, c. 1828

Graphite, pen and black ink, 245 x 205 mm

(RP-T-36-2) and 241 x 206 mm (RP-T-36-26)

Along the top: *musette antique* (RP-T-36-2) and
Hinen-Kun, tambour chinois (RP-T-36-26)

These are two of a series of 103 designs for the inlaid roundels depicting musical instruments that adorn the splats of a set of mahogany chairs made by the Brussels *ébéniste* Pierre-Félix van Doren in 1828. The chairs were ordered for the *Grande Galerie* in the palace in Brussels that had recently been completed for the Prince of Orange, later King William II of the Netherlands.

Originally there may have been as many as 152, the number mentioned in the 1829 inventory of the palace. After Belgium separated from the Netherlands in 1839, the king had the chairs removed; eventually, around eighty were placed in the chapel of the palace of Het Loo, where they are recorded from 1885 onwards. At present, only four remain at Het Loo.

The drawings are preserved in a twentieth-century folder bearing an older label, presumably written shortly after they were made, which reads 'Trophées d'Instrumens de Musique par Pierre Félix van Doren'. This suggests that the cabinet-maker drew them himself. They are precise working drawings, of exactly the size of the instruments inlaid in sycamore and a black wood into the mahogany ground, as is apparent from a comparison of the drawing of the *musette* with the corresponding chair at Het Loo.

Sixty-seven drawings carry an inscription identifying the instrument depicted. It was clearly the intention to create a visual record of the history of the musical instruments of the world: included are examples from Greek and Roman antiquity, Egypt, Persia, China, Africa, Arab

and Hebrew countries, as well as historic and contemporary European ones. They appear to be based on illustrations from various publications. For example, some of the Chinese instruments derive from the *Mémoire sur la musique des Chinois tant anciens que modernes* by Joseph Amiot, published in Paris in 1779 (information kindly provided by Giovanni di Stefano).

LITERATURE:

On the chairs by Van Doren:

Sale, Amsterdam (Christie's), 12 September 1996, no. 217
 Paul Rem, *Hofmeubilair. Negentiende-eeuwse meubelen uit de collectie van Paleis Het Loo*, Apeldoorn/Zwolle 2003, p. 55, no. 18
 Sale, Amsterdam (Sotheby's), 14-17 March 2011 (from the estate of Queen Juliana of the Netherlands), nos. 163-65

PROVENANCE:

Probably the estate of the artist; R. van Doren (according to a typewritten note in the folder); Palinurus Antiquarian Books, Jenkintown (*Catalog* 33, no. 94); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015 (inv. nos. RP-T-2015-36-2 and 26).

23 Attributed to JEAN-JACQUES FEUCHÈRE
 (Paris 1807-1852 Paris)

A Chimney-Piece with Firedogs, a Looking Glass, Wall-Lights and a Hanging Clock,
 c. 1830-35

Graphite, 363 x 25 mm

Upper left: n.º 19

The Rijksmuseum has bought from various sources twenty-two designs for the decorative arts connected with the Feuchère workshop of bronze manufacturers and with Jean-Jacques Feuchère. The museum has also acquired the copy of Léon Feuchère's *L'art industriel, Recueil de dispositions et de décorations intérieures comprenant des modèles pour toutes les industries d'ameublement et de luxe* of 1847-50 from the library of the Comte de Paris, together with more than a hundred preliminary sketches and drawings for its illustrations. A thorough study of this material is in progress, and this should shed further light on the contribution of the various personalities involved.

The Feuchère dynasty of bronze manufacturers was established in the 1760s with the activity of the brothers, Pierre-François and Jean-Pierre, and continued into the following century by Lucien and Armand, the son and grandson of

Pierre-François. Armand's brother Léon was an influential designer of scenery and decorative objects, whereas their cousin, the sculptor Jean-Jacques, became the best-known member of the family, an important figure in the movement that aimed to raise the level of the goldsmith's art in the second quarter of the century. The material now in the Rijksmuseum, together with further drawings exhibited in 1998 at Galerie André Lemaire, confirms that both Léon and Jean-Jacques were closely involved with the family firm of bronze manufacturers. Between them they probably provided most of the new designs for the enterprise during the late 1820s and 1830s.

The design for a chimney-piece, exceptionally richly furnished with gilt bronze adornments and fittings in an early neo-renaissance style, is tentatively attributed to Jean-Jacques Feuchère on the basis of its style and draughtsmanship.



PROVENANCE:

Galerie André Lemaire, Paris (cat. *Dessins les Feuchère. Dynastie de fondateurs 1785-1840*, 1998, no. 9); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2015 (inv. no. RP-T-2015-46-1).

24 HENRI CAMERÉ

(Paris 1830-1894 Paris)

A Mustard Pot, a Brooch and a Centrepiece,
c. 1870-94

Graphite and bodycolour on tracing paper, 127 x 93 mm (RP-T-2014-18-6); graphite and bodycolour on tracing paper, 99 x 76 mm (RP-T-2014-18-25); graphite, pen and blue and black ink, brown wash, 145 x 127 mm (RP-T-2014-18-63)

Lower right: *h. C.* (RP-T-2014-18-6); *h. C.*; on the mount: *accepté* (RP-T-2014-18-25); *h. Caméré* (RP-T-2014-18-63)

From 1869 until about 1885 the designer and draughtsman Henri Caméré was employed exclusively by the famous Parisian goldsmiths' firm of Froment-Meurice, and even after he regained his independence he worked mostly either for that establishment or for the goldsmith Louis Aucoc. Upon Caméré's death, Émile Froment-Meurice paid him the rare compliment of devoting an extensive article to the deceased's life and work in the *Revue des arts décoratifs*. He recounted how, when only twelve years old, Caméré joined the workshop of the bronze manufacturer Feuchère (see acquisition 23), which was frequented by designers like Diéterle, Despléchin and Séchan (see under acquisition 10), who were working for the stage; here he began to acquire his great skill in rendering the structure and disposition of complex works of art, such as large centrepieces. Drawing day and night, in the ensuing decades Caméré became an exceptionally versatile designer who began to receive commissions from various silversmiths in the 1850s.

The Rijksmuseum has acquired a group of seventy sketches and drawings by Caméré, which admirably demonstrate the skill and facility praised by Froment-Meurice. Although some are annotated with the names of grand patrons such as Queen Amélie of Portugal and Sultan Abdul-Hamid II, few relate to the principal commissions evoked by his former employer; the drawings





probably stem from Caméré's private papers. In them, he has tried his hand at Greek, Egyptian, Romanesque, Renaissance and Japanese forms and motifs, but the majority show a theatrical, exaggerated but nonetheless elegant version of the Louis XVI style. Studies after Daniel Marot and Henri Salembier confirm the artist's preference for the classical tradition. The many jewellery drawings recall Froment-Meurice's remark that Caméré often designed jewels for his firm, until his aptitude for symmetrical, architectural compositions was superseded by the more audacious and elegant proposals of Boucheron, Vever, Lalique and others.

LITERATURE:

On Caméré's life and work:

Émilie Froment-Meurice, 'Les artistes de l'industrie, VI. Henri Caméré', *Revue des arts décoratifs* 15 (1894-95), pp. 100-09

PROVENANCE:

Probably the estate of the artist; sale, Paris (Daguerre), 25 November 2013, no. 150 (part); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2013 (inv. nos. RP-T-2014-18-6, 25 and 63).

25 KAREL SLUYTERMAN

(Engelen 1863-1931 The Hague)

A Pepper Mill, a Mustard Pot and a Salt, 1892
Pen and black ink, watercolour with metallic paint, 275 x 379 mm

Lower right: *K. Sluyterman 92*; circular mark in blue: *HOEKER & ZOON | VOORHEEN | BENTEN & ZONEN | JUWELIERS | AMSTERDAM*

Sluyterman trained at the Polytechnische School in Delft, where he studied with Adolf le Comte. He himself then taught for a few years at the School voor Kunstnijverheid in Haarlem, and in 1888 went to Paris to work for the Belgian architect and designer Eduard Johan Niermans. Upon his return after a two-year stay, he came to the attention of the Amsterdam goldsmith and jeweller Willem Christiaan Hoeker who headed the well-known firm of Hoeker & Zoon. Hoeker took Sluyterman on as artistic adviser and designer, doubtless hoping that the young man would be instrumental in introducing a new, modern style into his firm's productions.

In Paris, Sluyterman had become acquainted with the early manifestations of French floral



art nouveau; however, his own designs remained couched in a fashionable version of the Rococo, characterized by long, flowing lines and exaggeratedly elegant outlines. This is exemplified by an elaborate silver table service made by Hoeker to Sluyterman's designs in 1891, now in the Rijksmuseum.

The same style is apparent in this rare example of a dated drawing by Sluyterman. Although the vessels are decorated with sweeping branches and given sinuous handles, their simple shapes, *rocaille* bases and foam-like borders are indebted to eighteenth-century models. The artist worked assiduously at elaborating them, as is clear from a number of surviving studies for the mustard pot. In contrast to those swift sketches, this presentation drawing made for Hoeker is carefully finished, with metallic paint to create lustrous highlights.

Whether Sluyterman's half-hearted, conservative reaction to Parisian *art nouveau* was dictated by the wishes of the Dutch public or by his own temperament has not been fully established. Hoeker does seem to have been somewhat disappointed by his contribution; in 1896 Sluyterman's involvement with his firm came to an end.

LITERATURE:

De tijd wisselt van spoor. Nederland rond 1900, exh. cat. Laren (Singer Museum) 1981, no. 126

Marie-Rose Bogaers, 'Zilverontwerpen van Th.K.L. Sluyterman', *Jong Holland 1* (1985), no. 4, p. 50, note 19

On Sluyterman's designs for silver:

Jos Hilkhuijsen, *Delftse art nouveau. Onderwijs en ontwerp van Adolf le Compte (1850-1921), Karel Sluyterman (1863-1931) en Bram Gips (1861-1943)*, Zwolle 2001, pp. 120-26

On the silver table service in the Rijksmuseum:

Reinier Baarsen (ed.), *'De lelijke tijd'. Pronkstukken van Nederlandse interieurkunst 1835-1895*, exh. cat. Amsterdam (Rijksmuseum) 1995-96, no. 113

PROVENANCE:

Hoeker & Zoon, Amsterdam; Karel A. Citroen; sale (part), Amsterdam (De Zwaan), 24 June-7 July 2014, no. 4937; purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014

(inv. no. RP-T-2014-66-1).

26 JOSEPH CHÉRET

(Paris 1838-1894 Paris)

Studies for a Vase and an Electric Standard Lamp, c. 1892 and 1894

Graphite with brush and black ink,

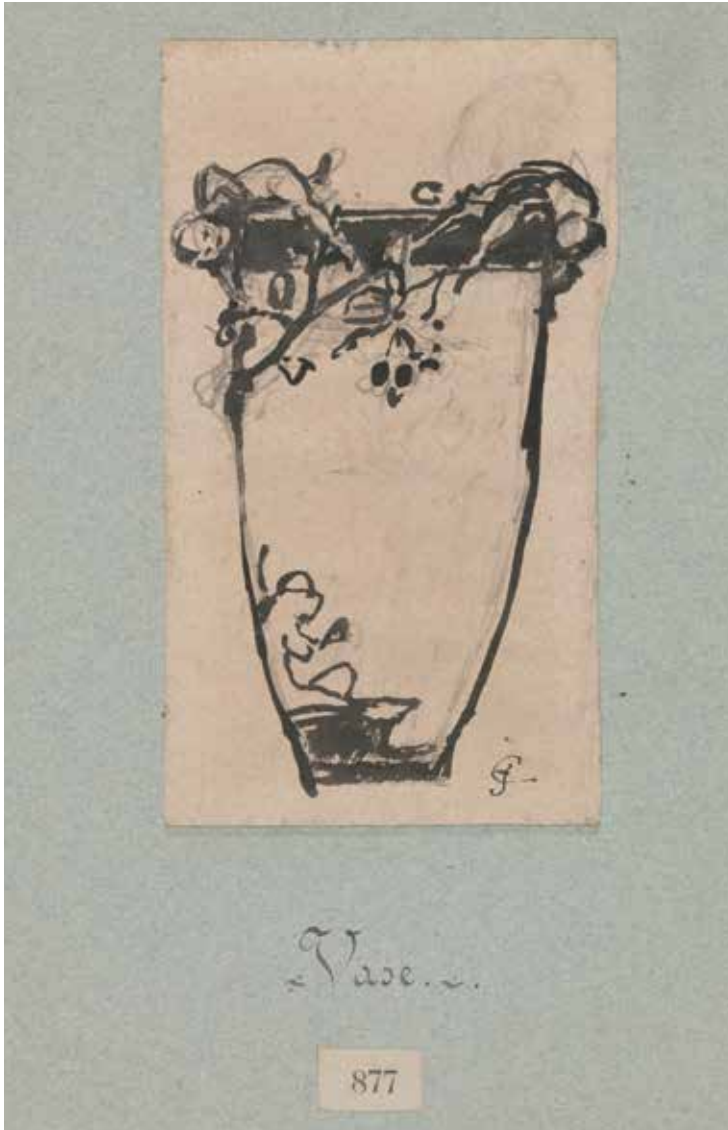
180 x 114 mm (RP-T-2015-9-31); graphite, pen

and black ink, 214 x 165 mm (RP-T-2015-9-18)

Lower right: *JC* (as monogram); mounted on thick blue paper: *Vase*; printed label inscribed: 877 (RP-T-2015-9-31); lower right: *JC* (as monogram) and 1894; mounted on thick blue paper inscribed: *Torchères pour Electricité*;

printed label: 847 (RP-T-2015-9-18); both blue papers carry the workshop stamp, in purple: Joseph Chéret

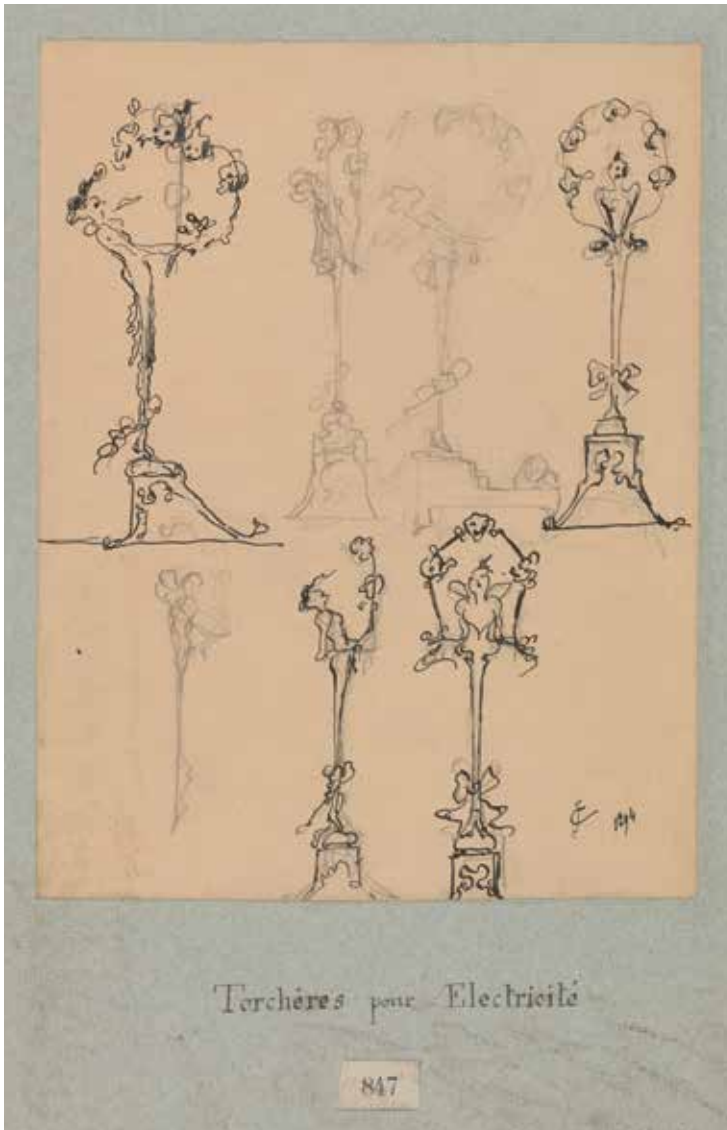
The decorative sculptor Joseph Chéret joined the workshop of the famous Albert-Ernest Carrier-Belleuse in 1866. He eventually assumed its direction and married the daughter of his employer; upon the latter's death in 1887 he even briefly occupied his position as Director of Works of Art at the Sèvres porcelain manu-



factory. Working in a style much indebted to that of his father-in-law, Chéret specialized in decorative objects of a sculptural nature, executed in a large variety of media. His work was distinguished by a penchant for three-dimensional figures of seductive women and coy children, reminiscent of the work of Clodion, which earned him the approval of the Goncourt brothers and other enthusiasts of the art of the eighteenth century.

Immediately upon Chéret's death in 1894, an exhibition of his work was mounted at the

École nationale des Beaux-Arts; subsequently, all the works that had belonged to the artist were auctioned, the exhibition catalogue serving for the sale as well. Out of a total of 1,128 there were 927 drawings, as well as some photographs and watercolours. Some are individually listed in the catalogue, but most figure as groups. The Rijksmuseum has acquired forty-one, nearly all mounted on thick paper carrying a label whose number corresponds with the 1894 catalogue. Twenty-five are of vases and other decorative objects, the others being sketches of figures.



Many have prices on the back; presumably they are the remains of a dealer's stock.

At the 1892 salon of the Société Nationale des Beaux-Arts, Chéret showed, among other things, a wrought-iron tripod for electric light, which perhaps resembled that in the drawing dated 1894. The drawing of a vase can, like some others now in the Rijksmuseum, be linked to some of Chéret's most famous works, vases with figures that were executed in bronze as well as at Sèvres.

LITERATURE:

Catalogue des œuvres originales, projets de monuments, de cheminées et de meubles, groupes, statuettes, bas-reliefs, pièces décoratives, terres cuites, bronzes, faïences, étains, dessins et croquis, composant l'œuvre de Joseph Chéret, sculpteur décorateur, Paris (École nationale des Beaux-Arts) 1894, nos. 847, 877

On Chéret and his work:

Claire Jones, *Sculpture and Design Reform in France 1845 to 1895*, Farnham 2014, pp. 156-78

Marc Lambrechts, *L'objet sublime. Franse ceramiek 1875-1945*, Antwerp 2015, pp. 57-58

PROVENANCE:

Estate of the artist; sale, Paris, 26-29 December 1894, nos. 847, 877; sale, Paris (Brissonneau), 15 October 2014, no. 147 (part); purchased with funds from the Decorative Art Fund/Rijksmuseum Fonds, 2014

(inv. nos. RP-T-2015-9-31 and 18).

27 RENÉ LALIQUE (Ay 1860-1945 Paris)
A *Plaque for a "Collier-de-chien" Necklace*
c. 1901-03
Graphite, pen and black ink with gouache
on yellow-brown oiled paper, 280 x 221 mm

René Lalique, the greatest jewellery artist of French *art nouveau*, valued the beauty of design and the effectiveness of specific materials to express that beauty over the traditional preference for spectacular gemstones in settings designed to maximize their brilliance. He produced a large number of highly finished designs for jewels. They were probably presented to customers and also functioned as guidance in Lalique's large workshop; many include notes on materials and techniques. The example in the Rijksmuseum, executed on the oiled paper habitually used by Lalique, is particularly successful in rendering the appearance of

purplish-blue *plique-à-jour* enamel. A grid of graphite lines, made with the help of a ruler, elucidates the way the artist created an asymmetrical, stylized design within the rectangular shape of a plaque for a so-called dog-collar; even this is composed in an artistic manner.

Not surprisingly, these drawings were appreciated as works of art in their own right. Lalique's foremost patron, the Armenian-born collector Calouste Gulbenkian, bought many examples from the artist. Some relate to the marvellous jewellery he commissioned or purchased from Lalique, but others were obviously acquired for their own merit. Gulbenkian's opinion was shared by the famous critic Roger Marx, who illustrated an article on Lalique's work, published in *Art et Décoration* in July 1899, not just with jewels but also with several drawings by the artist. He singled them out as being worthy of 'l'intérêt et l'étude', showing as they did the evolution of Lalique's personality, his development and successive accomplishments. Two months later, the magazine carried an illustrated report of the second annual competition for drawn jewellery designs, organized by the Chambre Syndicale de la Bijouterie.

A closely related design was sold in Paris in 1993, as part of a large group of drawings that had descended in the artist's family.

LITERATURE:

On Lalique's drawing practice:

Sigrid Barten, *René Lalique. Schmuck und Objets d'art 1890-1910*, Munich 1977, pp. 92-94

On the patronage of Calouste Gulbenkian:

Maria Fernanda Passos Leite, *René Lalique at the Calouste Gulbenkian Museum*, Lisbon 2008

The related drawing was sold:

Sale, Paris (Oliver Coutau-Bégarie), 16 December 1993, no. 93

PROVENANCE:

Estate of the artist; the artist's family; Chris van Otterloo, Wassenaar; purchased through Rob Driessen, Amsterdam, with support from Chris van Otterloo and the Decorative Art Fund/Rijksmuseum Fonds, 2013

(inv. no. RP-T-2014-19).

